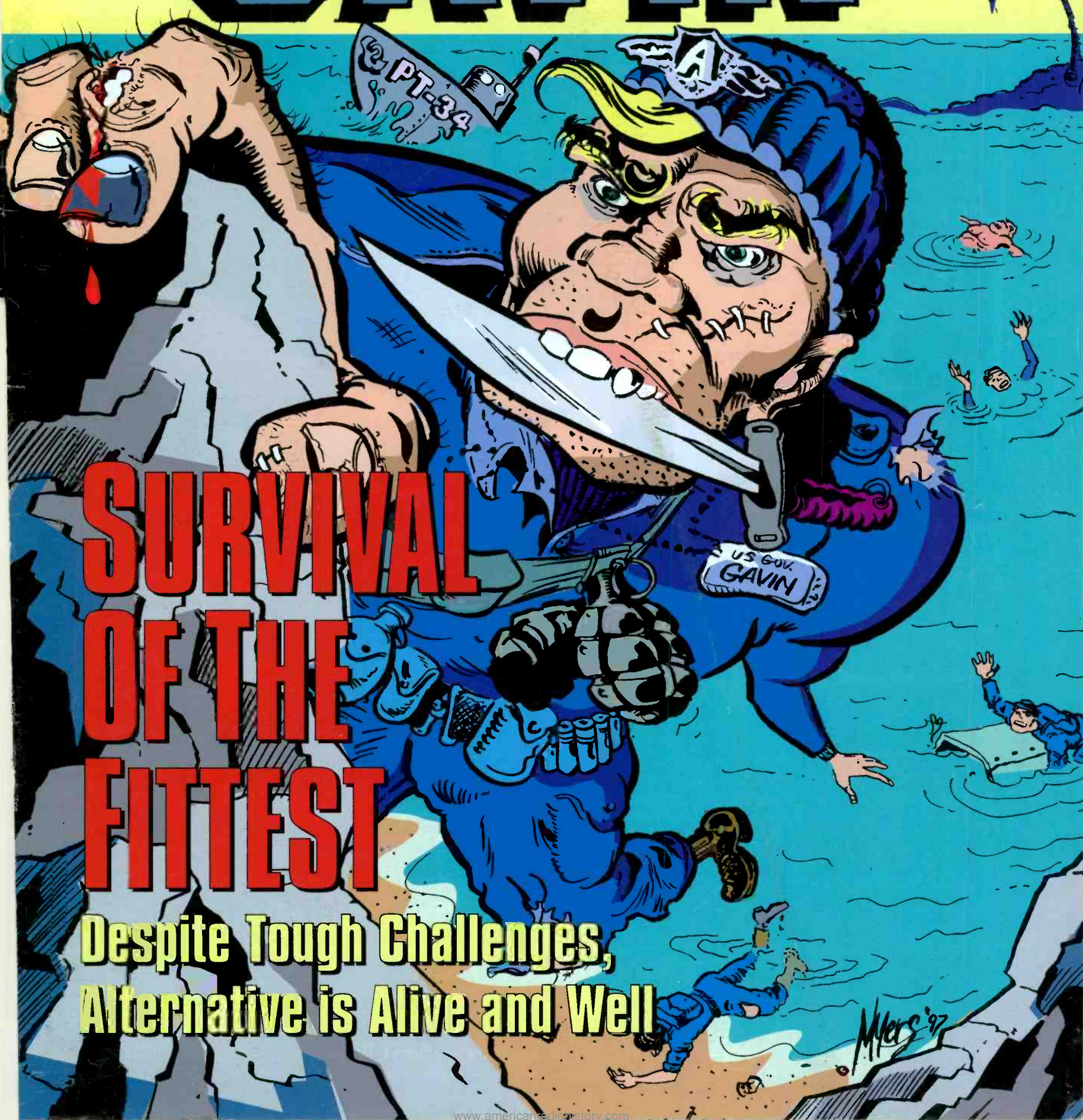


THE MOST TRUSTED NAME IN RADIO

ISSUE 2147

MARCH 21 1997

GAVIN



**SURVIVAL
OF THE
FITTEST**

**Despite Tough Challenges,
Alternative is Alive and Well**

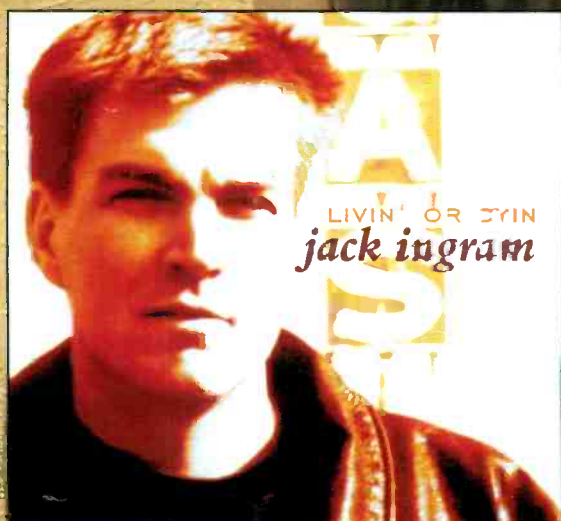
Myers '97

jack ingram

LIVIN' OR DYIN'

featuring "That's Not Me"

Produced by the twangtrust
(STEVE EARLE & RAY KENNEDY)



AVAILABLE MARCH 25TH

"INGRAM'S VOCALS PACK A KICK THAT FORCE YOU TO TAKE NOTICE...THE ALBUM IS A GREAT SHOWING FROM A PROMISING NEWCOMER."

MUSIC CITY NEWS

"[JACK INGRAM] DOESN'T NEED A COWBOY HAT TO PROVE HIS CREDENTIALS."

NASHVILLE SCENE

"BOTTOM LINE: IF YOU LIKE YOUR COUNTRY STRAIGHT UP, GET READY FOR JACK INGRAM."

ABC RADIO NETWORKS



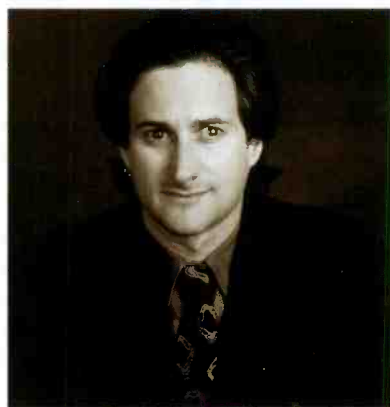
RISEING TIDE Country's Next Wave

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Steve Tipp

On Spare Change in the Alternative World

Steve Tipp's ascent to Senior VP of Promotion at Reprise last year was well deserved. Of course, now he has to shepherd the entire Reprise promotional effort, not just Alternative But it's gratifying to know that a big shot record exec has come from our little corner of the universe. Tipp got his start at IRS Records, and was already well entrenched in the budding alternative world when I met him in 1982, when he was the west coast club promo guy for Warner Bros. In the late 80's, Steve left for Columbia Records, but he ultimately returned to California, and to Reprise. It's now 1997 and we've lost quite a few promo people over the years. But not Tipp. Who better, then, to discuss survival and change for the Alternative format.—MAX TOLKOFF



Steve Tipp

native stations, today, as in all areas of radio, this is rampant. The brain trust that a company like CBS/Infinity enjoys by having KROQ, WXRK, WBCN, WHFS, KOME and, now, Live 105, is immense, and also incredibly broad in terms of the various points of perspective from these varied and seasoned staffs.

I'd like to address a few areas in which change has come to Alternative radio:

Top Fortyization: This topic was and probably still is the most whined about in Alternative circles. But the facts remain: when the principles of Top 40 programming came to alternative radio—the rotations, programming and on-air basics—this was the single most important impetus to launch the format into the vast and successful radio format it is today.

Singles mentality overtakes artists: As much as we all live for great artists and great albums, radio lives from song to song with a few promos, drops, and commercials in-between. The fact that the MC5 is the archetype alternative band is a great topic to talk and read about, but unfortunately, "Kick Out the Jams" is not a gold

pick which registers with a significant amount of the audience.

Consultants: Alternative considered them an intrusion, but look how it worked out. The Edge is the brand America knows from Tulsa to Dayton to Dallas for alternative music on the radio. Consultants made it possible for the format to grow exponentially, bringing resources like researched catalogs, big picture promotion schemes and sophisticated production, and, most importantly, sales wisdom to markets large and small. Markets which had failed Alternative start-ups have successful operations today. And I believe the brain power of, for example, the Edge stations networking together on the Calderone interlink is an additional benefit.

Research: Radio determining which are the real hit records to stick with is important information. Unfortunately, this is the most ill-used tool in the bag. Far too frequently, records are dropped because of bad research when the record is too unfamiliar to base a decision on it. A frequent scenario involves the dropping of a record because it doesn't research (first singles often fall victim to this), only to have it come back research wise and rotationally, as the second or third (if you're lucky) single is in progress.

As long as Alternative radio and the Alternative music marketplace continues to change and evolve, it will continue to succeed. It is completely natural to resist change, but if history is any indicator, the change you resist but come to embrace today is directly correlated to the growth you experience tomorrow. **GAVIN**

Evolution and change have been key to alternative radio's survival, and certainly to its success. Change is viewed at first as a big negative, but in the end, change brings progress.

Growing from a varied group of 15 radio stations 15 years ago to 100-plus outlets today is huge progress. Few programmers and stations made the transition from progressive holdovers to Alternative mainstays. Of the original programmers, John Hayes and KTCL have evolved from a progressive era mom and pop station and program manager in Ft. Collins, Colo. to part of the burgeoning Jacor family. And WHFS has evolved from the Einstein family-owned and operated progressive outlets through multiple phases of '90s deregulation before shuffling to CBS Radio.

Whereas originally there was no single group owner of multiple alter-

First Words

In the wake of the murder of Notorious B.I.G., some radio stations sounded a long-due wakeup call—not only to listeners, but also to themselves.

Here in San Francisco, KMEL aired the sound of an amplified heartbeat for a full hour at 5 p.m. on March 14, then pronounced itself "the station of the hip-hop generation." Besides putting rap music up front, it rededicated itself to the promotion of the most positive aspects of hip-hop culture, and to putting more energy into community and youth issues. The shift was planned before B.I.G.'s death, and KMEL, like other stations, has long staged benefit concerts. KMEL was also the first home to the excellent talk show, Street Soldiers. KMEL clearly realized that a yearly, or even a weekly, spotlight isn't enough. We sense that, despite the hour of heartbeats, the

station isn't simply launching another promotion. As Quincy McCoy notes in his column in Urban Landscape, it's one thing to use slogans like "The People's Station" for branding purposes. It's quite another to do the work required to make an emotional connection with listeners. If ever, now is the time to get emotional.

Ben Fong-Torres
Managing Editor



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Is Alternative in some kind of trouble? We think not. Editor Max Tolkoff and crew focus on the musical successes and radio gains that keep the format moving forward.

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NEXT WEEK

Jazz and Smooth Jazz & Vocals

Two musical worlds, one special issue, with Gato Barbieri, Higher Octave's Matt Marshall, PD roundtables, and more!

GAVIN

Founded by Bill Gavin—1958

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“For radio to be a viable medium, you may need to own all the stations in a market.”

—Mel Karmazin
See Below.

Karmazin: Good Karma for Radio

BY BEN FONG-TORRES

Mel Karmazin dazzled a roomful of radio and television advertising reps, along with programmers and other interested parties, in San Francisco last week with what amounted to a pep rally for radio—especially the consolidated kind.

Karmazin, Chairman/CEO of CBS Radio, spoke to a luncheon of Bay Area STAR (Society of Television, Advertising, and Radio) on March 12, the day CBS announced that it was getting the powerful Alternative KITS/FM (Live 105) in a three-way deal with Entercom and Bonneville.

“I thought, since I’m coming here, I’d make a deal,” Karmazin joked. “The next time you invite me back, watch out, KGO!”

It was hard to tell, sometimes, when Karmazin, who spoke for an hour without notes, was kidding, as when



he said that he has lobbied for “total elimination of all rules governing radio,” allowing the marketplace to decide ownership limits. There are mechanisms in place to guard

against price-fixing, Karmazin said, “and there’s still the Department of Justice.”

Noting that the FTC recently rejected a merger of two office supplies companies because of their estimated combined market share, Karmazin said the government should shift its priorities to “getting guns and drugs off the streets.”

Karmazin also told the audience at the Fairmont Hotel that CBS was “launching an initiative against cellular phones. We feel they (automobile drivers) should just be listening to radio, and I hope you’ll write your

Congressman and say you’re in favor of safe driving and less distractions.”

CBS now controls 78 stations, all in major markets. Karmazin, no surprise, is a staunch champion of consolidation. “The industry needed to consolidate to survive,” he said. “We believe that, for radio to be a viable medium, you may need to own all the stations in a market. If there’s bad in that, advertisers will have the ultimate ability to just say ‘no.’”

Radio, he declared, is “a very healthy industry,” a medium listened to by 96

percent of all people in this country. That figure, he said, is unlikely to be adversely affected by any other or emerging technology—even satellite-delivered digital radio, with a wide variety of national programming.

Noting that “the network radio pie is not a very significant amount of advertising,” Karmazin reminded: “Content is king. No matter the means of delivery, you need content, and I don’t believe these people are going to have it.” At the very least, he said, digital audio radio appears to be about ten years away.

U2's 'Pop' is Tops

Private Parts, the soundtrack for the Howard Stern movie, got one week in the Number One slot on the national album sales chart, and then it got popped—as in U2’s *Pop*.



U2’s new album on Island sold some 349,000 units its first week out, according to SoundScan, while *Private Parts*, which debuted at Number One with sales of 178,000 copies the week before, dropped out of the top ten,

with sales of 87,000 units. However, *Private Parts*’ first-week sales set a new debut-week mark for soundtracks, surpassing *Waiting to Exhale*.

U2’s was the highest single-week sales total since Snoop Doggy Dogg’s *Tha Doggfather* sold 479,000 copies its first week out last November. The debut of *Pop* also compares favorably with the band’s previous two efforts. *Achtung Baby* bowed with 275,000 sales in 1991, and *Zooropa* sold about 377,000 units its first week out in 1993.

Meantime, 14 year-old LeAnn Rimes became the youngest person to have two albums in the top ten. Her *Unchained Melody/The Early Years* jumped to number two, while *Blue* was number ten.

Cops Work on B.I.G. Murder

In the aftermath of the fatal shooting of rapper Notorious B.I.G. on March 9 in Los Angeles, we have these developments:

- Los Angeles police investigators are leaning toward a theory that the murder resulted from a personal dispute over money B.I.G. owed a gang member, and not from any gang rivalry or east coast/west coast rap feud.

Police apparently have sin-

gled out a suspect after a week in which investigators spoke with some 200 witnesses, who one LAPD spokesperson labeled as



“very cooperative.”

- Notorious B.I.G.’s new album will be released March 25 as originally planned, according to Bad Boy Entertainment and Arista Records. The two-disc set, *Life After Death*, is almost certain to be the top-selling album that week.

- Snoop Doggy Dogg has delayed the beginning of his

concert tour “out of respect and mourning” for Notorious B.I.G., according to a Death Row Records spokesperson. Originally set to start March 21 in Winston-Salem, N.C., it will begin instead in April. A promoter said that security will be tightened for the tour.

- Don Cornelius, *Soul Train*’s creator and executive producer, moved to distance the shooting from the Soul Train Music Awards, which took place two nights before the party after which B.I.G. was shot. Although the party, sponsored by *Vibe* magazine, Qwest Records, and Tanqueray Gin, drew many music industry people in town for the awards show, Cornelius, in a statement, said, “There was no *Soul Train* connection to that event whatsoever.” Reports tying the *Vibe* party with the awards “have indelibly stained our long-standing reputation to an extent that will be difficult if not impossible to repair,” said Cornelius.

'Jedi' Zaps Stern Pic

Howard Stern’s *Private Parts* reign as the Number One movie in the country lasted only one week, as it was bypassed by the return of *Return of the Jedi*.

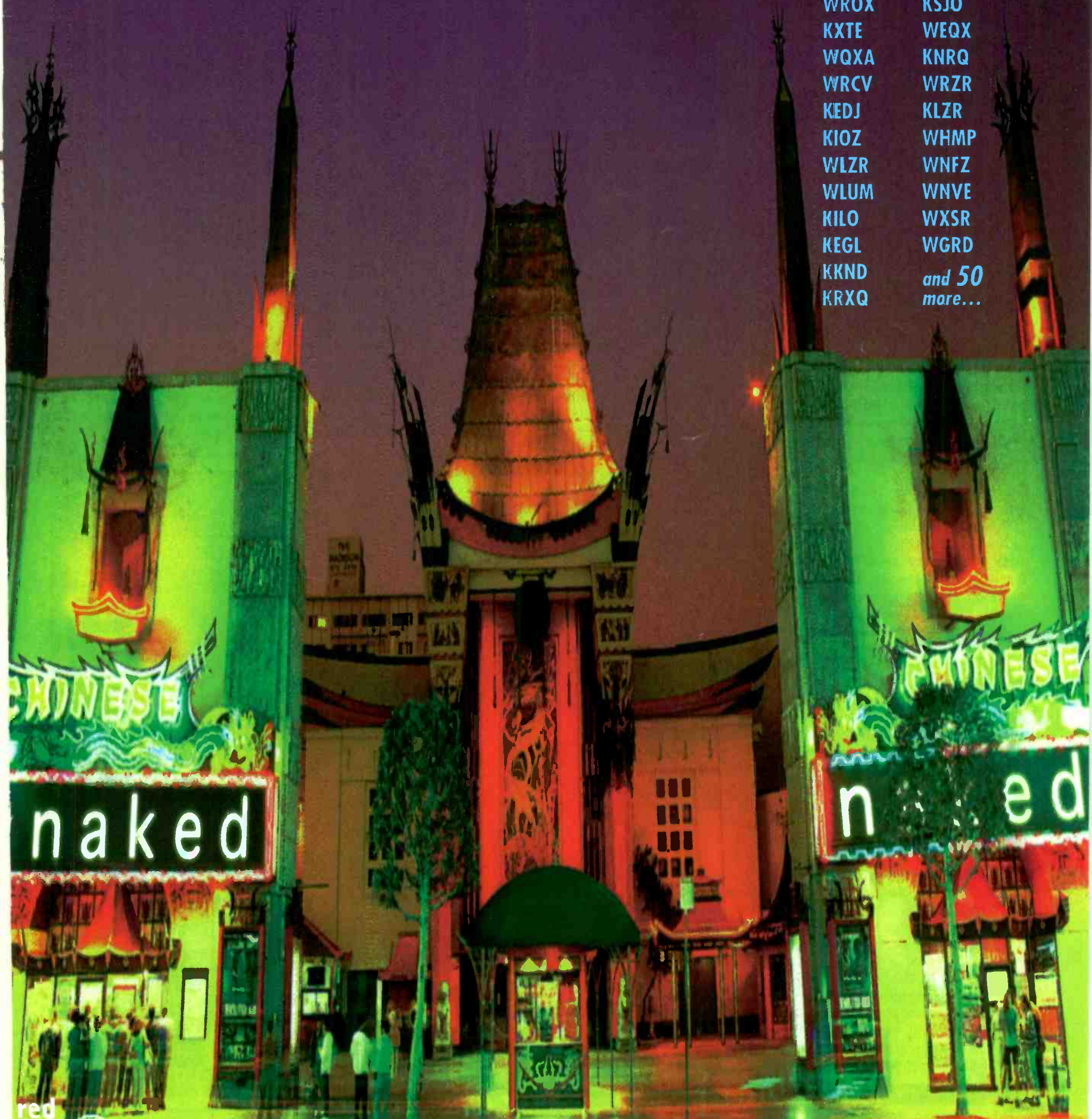
Jedi took in an estimated \$16.3 million last weekend, while *Private Parts* was in third place with \$8.7 million (after a first-week drawing of \$15.1 million). *Private* trailed *Jungle 2 Jungle*’s \$10.9 million.

naked

M A N N ' S C H I N E S E

KEGE
WRCX
KROX
KBER
KQRC
WMMS
WROX
KXTE
WQXA
WRCV
KEDJ
KIOZ
WLZR
WLUM
KILO
KEGL
KKND
KRXQ

KGDE
WCCC
WBZU
WXEG
WTFX
WZAT
KSJO
WEQX
KNRQ
WRZR
KLZR
WHMP
WNFZ
WNVE
WXR
WGRD
*and 50
more...*



red
ant

This recording and the band Naked is not sponsored by or associated with Mann's Chinese Theater. The photograph of the Theater has been modified to include "NAKED" on the marquee. © 1997 Red Ant, L.L.C. ® 1997 Red Ant, L.L.C. under license from California Scene

www.americanradiohistory.com

LIKE A ROLLING STONE

'He Just Talks About Himself All the Time'

SWEET JANE: Watching *Private Parts*, I couldn't help thinking back to a trip I made to New York City early in 1986. While in town, I had lunch with **Jane Dornacker** (left), who I'd met 20 years before at San Francisco State, where she was a kooky free spirit running for home-



coming queen. She went on to rock and roll, working with the **Tubes**, to comedy (one buddy of hers was fellow aspiring standup **Whoopi Goldberg**), and to radio. On **KFRC**, she was a twisted traffic reporter. (She also acted, playing **Nurse Murch** in the film of **Tom Wolfe's** *The Right Stuff*). When we visited, she was new to New York, but had already been made to feel at home. She'd had her bicycle stolen. Still, life, at 40, was good. She was a traffic reporter and weekend DJ on **WNBC/FM**, home of **Don Imus**, **Soupy Sales**, and this guy I'd never heard of. "His name is **Howard Stern**," she said. "He's kind of strange. Just sits there and talks about himself all afternoon." "*Howard Stern*." The name conjured a school teacher. Some straight old guy. Glasses, maybe. Plaid slacks. How little I knew...



Eight months later, Jane was killed when her traffic helicopter crashed in the Hudson River. Rock and roll, radio, comedy, family, and hundreds of friends all suffered a huge loss. Jane will always be many things to me. But she will also always be the first person to tell me about the future king of all media.



MEL KARMAZIN spoke to the Bay Area STAR (Society of Television, Advertising, and Radio) on the day the news broke that CBS Radio had dealt to acquire **KITS/FM (Live 105)**. CBS already has Stern at **KOME** in nearby San Jose, but radio types quickly started talking about Stern either simulcasting or moving over to Live 105, whose morning slot belongs to the venerable **Alex Bennett**, who has long and loudly claimed that Stern stole his act. After Karamazin's talk, I asked him if he wanted Stern on one of his San Francisco stations. "Whatever they want," he said, seeming to indicate the GMs of his various properties. "They can have him. I don't care." Of course, he does, and so does **KOME**, whose PD, **Ron Nenni**, told me: "We've got him for five years. That's all I know"...As **Dave Sholin's** Inside Top 40 column last week shows, radio people generally give thumbs up to *Private Parts*. But in LA, rival stations aren't mentioning him, even if they're playing songs from the soundtrack album. That's **KROQ's M.O.**, while, at **KLOS**, MD **Rita Wilde** says, bluntly, "I have no interest in Howard Stern or his movie or the soundtrack"...



DR. LAURA Schlessinger, the queen of syndicated radio shrinks, cried on her show after news reports were published about her speaking engagement in Dallas, where she reportedly insulted her hosts by turning down the first three hotel rooms she saw and rejecting a ride to the event. Instead, she hailed several taxicabs before taking one she deemed suitable. *The Dallas Morning News* said the therapist made "nasty, arrogant and insulting" remarks in her speech to the women of the Jewish Federation of Greater Dallas. On her show, a tearful Dr. Schlessinger said she was having a "personal and spiritual crisis." Sounds like she needs to call Dr. Laura...

BEN FONG-TORRES

NARM, RIAA's Wake-Up Call

Radio—and the music business in general—got some sobering news last week with the release of the findings of research into the recording industry.

According to the report, sanctioned by the RIAA (Recording Industry Association of America) and NARM (National Association of Recording Merchandisers), the influence of radio on record buyers is diminishing. And MTV, long considered a major influence on consumers, has little impact on them, according to the research.

In fact, buyers' attitudes reflect the flatness of the music industry, the study shows. Consumers had little enthusiasm even for record shops, which they find "sterile, often intimidating, confusing and inhospitable."

Such marketing ideas as listening posts didn't impress the majority of buyers, either. In fact, the survey showed, they tend to dis-

qualify more purchases than they inspire.

The focus group that served as the basis of the survey also characterized current music, in general, as "unoriginal, not enjoyable and not a tremendous value for the price."



Hilary Rosen, President of the RIAA (above), responded: "Music is still important to people, but how they use it is changing. They view radio as too repetitive and too narrow. And the consumer perception of the retail environment is that they aren't comfortable.

"The importance that record labels place on radio and MTV is ending," said Rosen. "Marketing is becoming more important."

The 80 members of the focus group said music was still a part of their lives, but indicated that their buying habits were changing, especially with age. Those over 30 called contemporary music "the background noise of life" and expressed "a strong distaste" for current radio.

The survey was a wakeup call for attendees at the NARM convention in Orlando, where its findings were revealed. It is also cause for alarm throughout the industry. As NARM Executive Vice President Pam Horovitz said, "These preliminary findings have important implications for everyone involved in the selling and making of music...We view this as a first step as to where we go as an industry."

Skoal Tour is Smokin'

BY ALEXANDRA HASLAM

With their advertising avenues becoming increasingly limited, tobacco companies are turning toward self-sponsored events to keep their names—and products—in the public eye. But, as with any tobacco-related story these days, this tack doesn't always eliminate the controversy.

The most recent target of the public ire is Skoal and its parent company U.S. Tobacco. Skoal has announced plans for a summer concert tour, to be called ROAR (Revelations of Alternative Rhythms), headlined by Iggy Pop, Sponge, Linda Perry, and the Reverend Horton Heat.

Apparently the company decided to book its own tour after approaches to both the Warped concerts and a still-unnamed dance package failed to generate a

sponsorship opportunity for the smokeless product.

"I presume that, as with any rock tour, it will attract a lot of kids," said Bill Novelli, President of the National Center for Tobacco

people, but not to me," Pop's manager Art Collins told the *Los Angeles Times*.

Perry, the former leader of 4 Non Blondes, is a smoker—even on stage—and doubted that young



Free Kids, one of the organizations leading this particular protest. "What you have here is U.S. Tobacco...increasing its aggressiveness of going after the youth market."

The performing acts, however, seem to have no problem with the backer. "I know it's an issue to lots of

people are influenced by advertising banners or music.

"What influenced me more was people talking about smoking, or watching people smoke," she told GAVIN. "It was out of being in a group of people and being insecure. It was to join in."

THEY'RE THE YOUNG GENERATION, AND THEY'VE GOT SOMETHING TO SAY.



VALLEJO

"Just Another Day"
from the incendiary debut album



WXRA 27x	KXRK 10x	WSTZ 10x
KTXQ 17x	XHRM 10x	KNCN
KRAD 27x	KPOI 14x	KISS
KILO 15x	KTUX 15x	KBPI
WKLQ 16x	KBER 12x	WRCX
KROX 23x	KRXQ 12x	KTCL
WKDF 18x	WRLG 13x	KDGE



GRAVITY KILLS

THE REMIX ALBUM
13 tracks—70 minutes

Including remixes by:
Al Jourgensen of Ministry,
Lords of Acid, P.M. Dawn,
Martin Atkins of PIL
and Killing Joke,
Van Christie of Die Warzau,
Tricky producer Mark Saunders,
Juno Reactor, and more!



CATHERINE

"Cotton Candy High" the new single
from *Hot Saki and Bedtime Stories*

"Folks entranced by the grand gestures and sweeping sounds common to such Windy City alumni as Smashing Pumpkins and Urge Overkill will no doubt find much to daydream about in the panoramic swoon-pop of Catherine." —REQUEST



birdbrain

"Youth of America"

As featured in *SCREAM*—
now the #1 horror movie of all time

From the new album *LET'S BE NICE*.



First Call for 911 Records

It's 911, and it's no emergency. It's simply the next big music-oriented site on the Internet and a record company, all in one.

Based in Fremont, Calif. in the Silicon Valley and recently bankrolled to the tune of \$10 million from a group of corporate investors, 911 Entertainment has signed its first seven acts to its two labels, 911 Records and Long Arm Records.

The artists, being signed by an A&R department led by veteran producer and manager Sandy Pearlman (The Clash, Blue Oyster Cult, Black Sabbath), will have their music released on enhanced or encoded CDs that link up to 911's 3D, interactive Web site.

The site will also present live concerts, offer music news, serve as a gallery of multimedia art, carry video games and chat rooms, and,

of course, serve to market 911's products.

Steve Salyer, 911's President/CEO, expressed no



911's flight crew (l. to r.): Sandy Pearlman, Senior Vice President of Artist & Repertoire; Steve Salyer, President and CEO; Les Borsari, Vice President of Artist Development, and Gary Gettys, The Marketing Guy.

concern about the current stagnancy of the music industry.

"We are signing terrific talent," he told GAVIN. "There's a significant overlap between youths who use computers and those who love music."

Along with Pearlman, 911 has Mimi Chen, a musician and DJ (most recently with

KSCA/FM-Los Angeles) on board as Director of A&R.

They are charged with finding "artists interested in

being part of the digital medium," said Salyer. Initial 911 signings include rock bands Shanghai Pearl and Marshall Coleman, alternative acts Crushed and Loveless, and Stickmen, a hard rock band. Country musician Shelly Streeter and Ramey Salyer (Steve's brother), whose music is aimed at

A3, are on Long Arm. Crushed, Coleman, and Streeter are expected to have product out later this spring.—BEN FONG-TORRES

Radio Revenues, Optimism Up

Radio advertising revenue continues to trend upwards, according to the latest Radio Advertising Bureau (RAB) revenue index of more than 100 markets.

Radio had its 53rd consecutive month of revenue gains in January, the RAB says. Combined local and national spot ads were up 8% versus January 1996, with local revenues gaining 8% and national increasing 7%.

Local gains were reported in all regions of the U.S., with the Southwest leading the way at 12%, followed by the Southeast (11%) and the East (10%).

Similarly, all regions had increases in national spot advertising, with the West setting the pace, reporting a 13% jump.

"Last year will be a tough act to follow, but by all indications, 1997 has the potential to surpass it," says Gary Fries, RAB's President/CEO. Besides the healthy economy, he adds, "the principal reason for our industry's optimism in 1997 is the enthusiastic acceptance of radio as the medium of choice for an increasing number of...advertisers."

Tracy and Metallica Top 20th Bammies

Tracy Chapman and Metallica dominated the 20th Bay Area Music Awards last weekend, winning four Bammies each in ceremonies at the Bill Graham Civic Auditorium in San Francisco.

Chapman won musician of the year and female vocalist honors along with Bammies for her album (*New Beginning*), and song ("Give Me One Reason"). Metallica won as outstanding group, and three members won in instrumental categories: guitarist Kirk Hammett, bassist Jason Newstead, and drummer Lars Ulrich.

Box Set, the Tommy Castro Band, and Joe Henderson each won two Bammies, Chris Isaak got the male vocalist Bammy, Tupac Shakur was named outstand-

ing hip-hop artist, Imperial Teen won in the debut album category for *Sea Sick*, Cake took alternative album honors for *Fashion Nugget*, and Stone Fox won outstanding hard album for *Stone Fox*.

Performers at the awards show included Chapman, E-40 with Too Short, Carlos Santana (who received a community service award), Cake, Huey Lewis & the News, Imperial Teen, and Jocelyn Enriquez. Linda Perry served as a host.

To mark the Bammies' 20th anniversary, *BAM* magazine has established a Walk of Fame outside the Civic Auditorium, and the first three sidewalk plaques honor Jerry Garcia (pictured), Bill Graham, and Santana.

PHOTO BY JAY BLAKESBERG



Atlantic Boosts Pay For Pioneer Artists

Time Warner's music division may be downsizing, but its Atlantic Group is upsizing its earliest, and of its greatest musical artists.

The company has announced that, effective immediately, all artists on Atlantic and affiliated labels



signed or recorded between 1948 and 1969 will be increased to a basic U.S. royalty rate of 10% based on their recordings' retail list price.

Atlantic also said debit balances established before 1970 will not be charged

against royalties earned after March 1, 1997.

Ahmet Ertegun, who co-founded Atlantic Records in 1947 (the first recording was issued in January, 1948), said many of his early artists were not only the label's foundation, but "have continued to exert an enduring influence on contemporary music. Historically, these artists have been paid royalties in accordance with the business norms of practices of the time in which they were signed...in light of the dramatic changes which have taken place in the music business...it is only fitting that these artists and their heirs be paid in accordance with today's standards."

Atlantic first initiated royalty reform for many of its early artists in 1988, when the company also gave \$1.5 million to help establish the Rhythm & Blues Foundation.

Between a Rhino And a Hard Rock



Hard Rock Cafe has begun a record label. In a joint venture with Rhino Records, the theme restaurant chain has created Hard Rock Records, which will kick off this summer with three compilations of rock music.

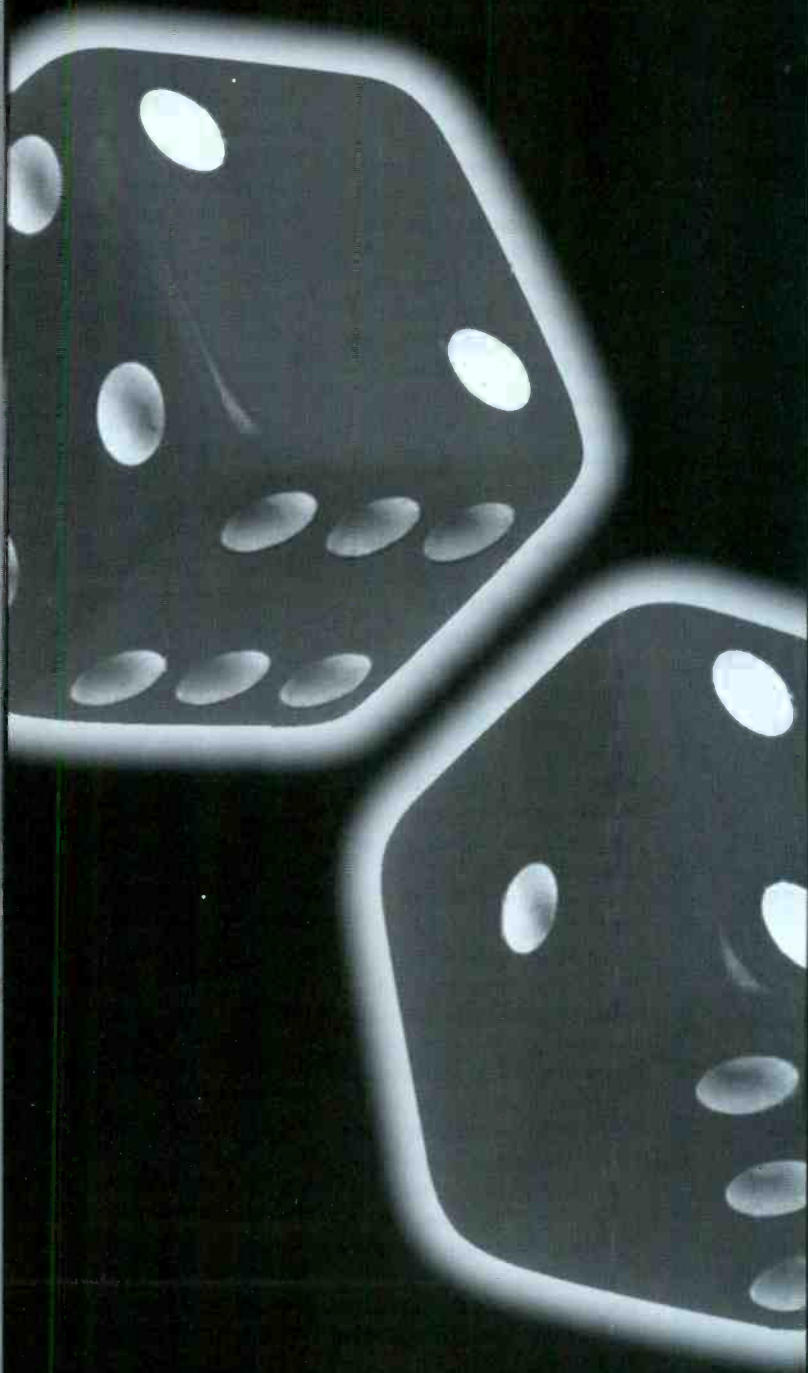
The compilations, set represent the 25th anniversary of the Hard Rock Cafe by reflecting 25 years of rock & roll (from the '70s, '80s, and '90s), will be offered for sale at all 77 Hard Rock Cafes around the world as well as through traditional retail channels.

Hard Rock President/CEO Jim Berk (pictured, right, with Rhino President Richard Foos), also announced that Hard Rock has launched a music series on VH1, Hard Rock Live.



FUN LOVIN' CRIMINALS

Sing "The Fun Lovin' Criminal"



The Second Single From The Album **COME FIND YOURSELF**

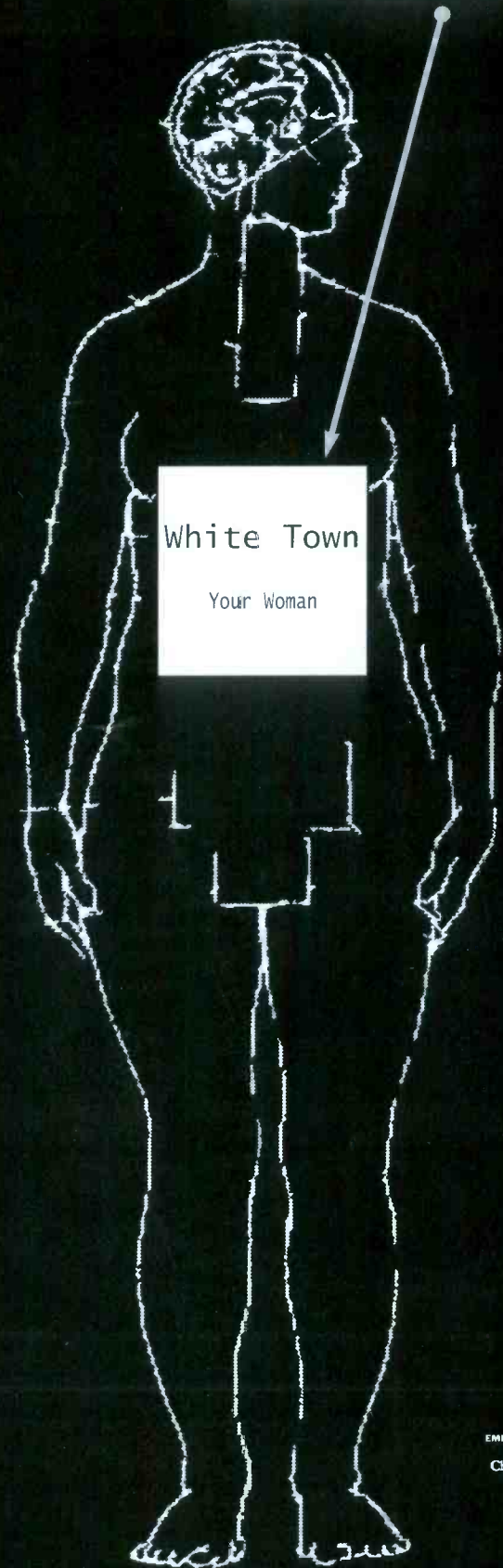


PRODUCED BY FUN LOVIN' CRIMINALS MANAGEMENT: JONATHAN BLOCH, MAJOR MUSIC

White Town

The smash single

Your Woman



"...maddeningly catchy with its toe-tapping beat, indelible melody and teasing, gender-ambiguous lyrics." -L.A. TIMES

From the album **Women In Technology**

THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

A return **KMEL**-San Francisco proclaimed itself the station for "The Hip-Hop Generation" on March 14. The first song: "The Message" by **Grandmaster Flash**. A few hours before, champagne flowed and flowers filled the studio to celebrate ten years on the air for midday/former morning co-host **Renel**. A somewhat bittersweet day, as **Renel** also hands middays over to **Rosary**. Count on **Nellie** soon being heard on another frequency in the market.



Proving he really meant it when he told **Pat Boone**, "I love ya man!" **Q102**- Cincinnati wake-up dude



John Jay lays one on the newly-crowned King of Metal, while **Q102** Promotion Director **Von Freeman** points out, "I bet this never happened to **Daniel Boone**."

When he spoke at last year's **GAVIN** in Atlanta, **Rupert Murdoch** never mentioned he'd one day buy **Heritage Media**. However, what he wants isn't radio and TV, but the firm's marketing business, so the broadcasting division is up for grabs.

In what might end up becoming a model for others, **Nassau Broadcasting Partners** have announced the formation of the "Jersey Radio Network," which will strive to serve the top metro areas of New Jersey and eastern Pennsylvania that aren't covered properly by New York or Philly stations. In just two years, Nassau has grown from two properties—**WHW** and **WPST**—to 15, as of March '96.

Plenty of speculation in Sacramento about **Jim Trapp** exiting his OM/PD post at **KQPT (The Zone)**. His replacement is former **KIBB (B100)**-Los Angeles MD **Camy Ferreri** who is no stranger to the area. Could the A3 become transformed into some form of adult Top 40 in the coming weeks?

GAWN extends heartfelt sympathies to **Capitol** recording artist **Dave Koz** and his family on the death of their father/husband, **Dr. Norman Koz**, on March 12. Memorial donations can be sent to the **Starlight Foundation**, 12424 Wilshire Blvd., Ste. 1050, Los Angeles, CA 90025 or the **American Heart Association**, 1055 Wilshire Blvd., Ste. 900, Los Angeles, CA 90017.

Termed as an "amicable" parting, **Epic** Los Angeles rep **Pam Newman** will exit the label May 1. As for future plans, Pam says she "is ready for a new frontier."

Those whispers about Atlanta getting a new Top 40 outlet are back and louder than ever.

Yet another change in San Diego as **Jeff Nelson** resigns as MD of **Z90**.



Look, it's **Tom and Cubby** in a **Crush** sandwich at **Z100**-New York's recent Spa Splashdown. L-r: **Jaynil Hoy** of **Crush**; **Z100** MD/afternoon **Paul "Cubby" Bryant**; PD **Tom Poleman**; **Crush's Donna Air**.

Thanks to a listener with a brother in Ireland, **KGRS**-Burlington PD and morning talent **Cosmo Leone**, was simulcast on radio in Deery, Ireland. The Mayor of Burlington proclaimed Deery a sister city for the day.

Hi-fives to **Rick Allen** and the staff at **KRAI/FM**-Craig Colo. on being named "Colorado's Station of the

Year" at the annual meeting of the **Colorado Broadcasters Association**.

Longtime **KZFM**-Corpus Christi GM **Lillian Katz** has resigned, effective March 21. With no replacement yet, owner **Andy Malkan** is handling interim GM duties.

St. Patrick's Day will hold special meaning for **MCA** Senior VP, Promotion **Mark Gorlick** and his wife, **Eileen**. March 17 was when the couple welcomed their first-born (and **Cowboy Mouth's** youngest fan), **Matthew Aaron**, at 19 1/2 inches and tipping the scale at 6 lbs., 11 ozs.

On the Air

Flash: Jacor has purchased **EFM Media**, syndicators of **Rush Limbaugh** and **Dr. Dean Edell**. More details next issue in News...

Chancellor Broadcasting brings in sales veteran **Susan Seifert** as Director of Sales for the four **Chancellor**-owned San Francisco Bay Area radio stations, **KNEW**, **KSAN-FM**, **K-BIG 98.1** and **KABL**. She comes from **KNDD-FM** in Seattle...

Mark Todd, retooling **Q106 (KKLQ)**-San Diego, brings on **Ryno** from **KRQ**-Tucson for 6-10 p.m. work, and **Cindy Spicer**, ex-of **101 KGB**, for middays...Veteran PD at **KQRC**-Kansas City

Doug Sorenson is the new Director of Rock Programming for **Journal**, where he'll be Ops Manager at **KEZO**, **KKCD**, **KOSJ**, and **KOSA**-Omaha...**Andrew Ashwood** becomes PD at **Clear Channel's WOAI/KTKR**-San Antonio. He

replaces the departing **Pat Rogers**...Rochester's **WBEE** lands **Ron Ellis** as their new PD. He comes from a short stint at **WCKT/WIXI**-Ft. Meyers...**Steve Brown** joins **KDUK**-Eugene for middays, replacing **Matt James**.

Brown comes from **KCDD**-Abilene, where PD **Trace Michaels** is taking T&Rs...**Sam Diamond** is new APD/MD and night talent at **KSMB**-Lafayette, La. **Diamond's** from **WBNS (B97)**-Columbus, Ohio...

Harry Valentine is transferred over from sister talk station **WTKS**-Orlando to be the new Station Manager at **Paxson's WIOD**-Miami. He'll start his new gig April 1st...**GM Jane Bartsch** promotes **Charley Connolly** into the PD chair at **WKJY**-Long Island, after previous PD **Tony Florentino** moves on to Richmond...Former **KMJQ** and **KBXX**-Houston personality **Smokin' Tony Richards** moves on to **Radio One's** newly acquired **WDRE**-Philadelphia. He'll be doing an urban morning show and a midday rock show back to back...Congrats to **Oedipus**, VP, Programming/PD at **WBCN**-Boston, who's this year's honoree at the **T.J. Martell Music Industry Roast**. The toasting takes place in May.

In the Grooves



Al Jones

Al Jones has been promoted to Senior Director of Artist Development/Black Music at

Polygram. VP of Field Marketing **Curt Eddy** said, "Al's expanded role is critical in developing and breaking new artists in the important area of black music"...**EMI-Capitol Music Group North America** has established **EMI-Capitol Entertainment Properties**, which will develop music-based properties and market the group's prized catalog. **Bruce Kirkland** is President,



Bruce Kirkland

and **Terry Santisi** is Executive VP and General Manager...**Diane Monk** is the new Regional Pop Promotion Manager for **MCA Records**. She has been with **MCA** since 1990...**Velvet Records** appoints **Ben Nygaard** to



Richard Sanders

Vice President of Marketing...**Glen Firstenberg** is the new Senior Director of Marketing at

Universal Music & Video Distribution, announced Executive VP **Jim Urie**.

"His ability to design and implement creative sales and marketing strategies is extremely valuable to our team," sez **Urie**...**V2 Records** names **Richard Sanders** General Manager of the label's North American operations...**Mercury Records** promotes **Josh Ziemann**

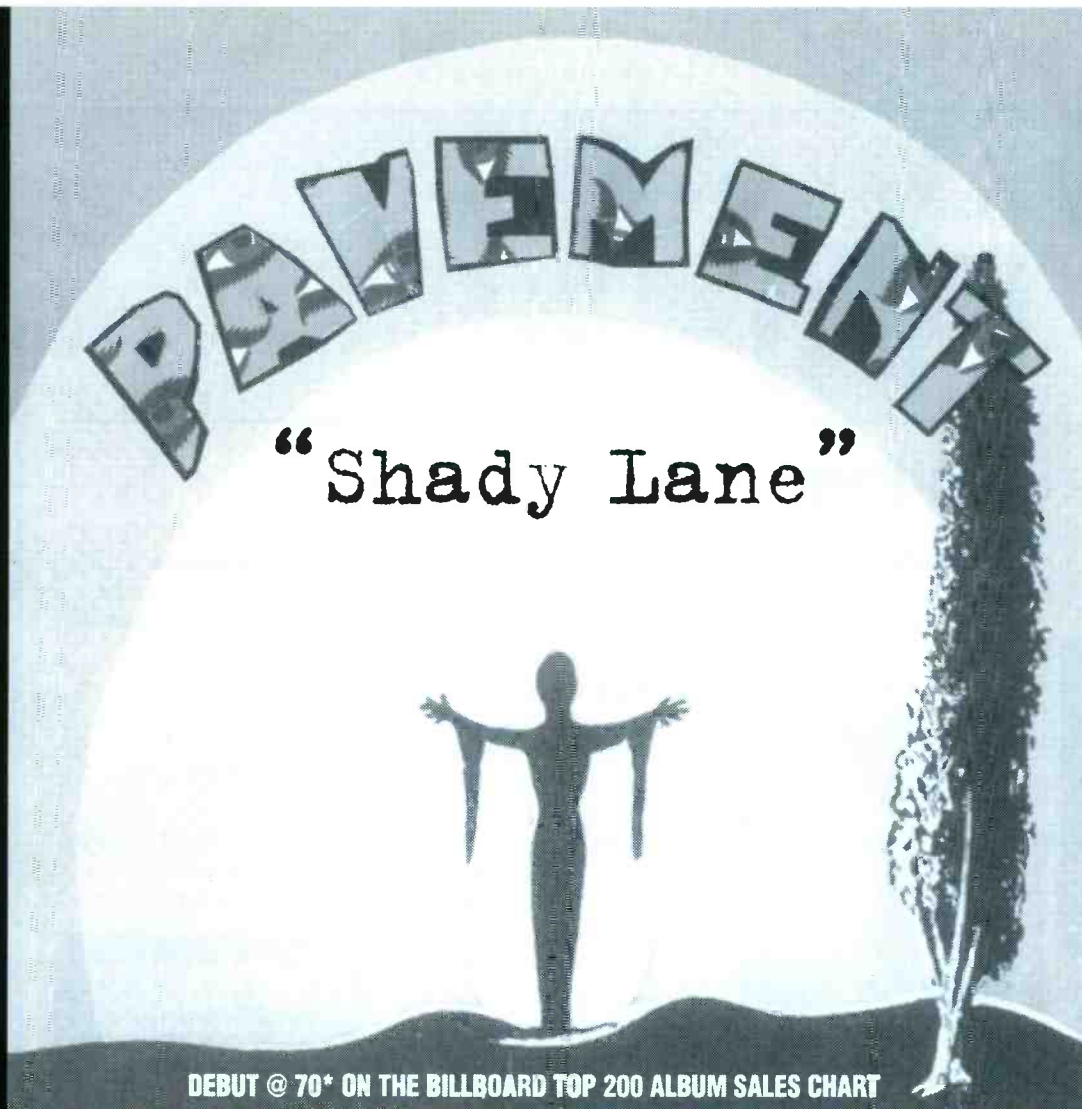


Josh Ziemann

from Senior Director of Marketing to Vice President of Product Development.

The first
single from
Pavement's
Matador/
Capitol
debut album
Brighten
The Corners

U.S. TOUR
STARTS
IN APRIL



DEBUT @ 70* ON THE BILLBOARD TOP 200 ALBUM SALES CHART

**GOING FOR
ADDS NOW!**

Out of The Box:
WXRK 16x
KITS 20x #3 Phones
WFNX 15x
KLZR
WRLG
WBRU
KTCL
KFMA
WHTG
KICT
WNTX
WAVF
KBRS
WBTZ
WGRG
KXBS
WXPS
WDST



Capitol.

LESS THAN JAKE



“AUTOMATIC”

The first single from Less Than Jake's Capitol
debut album Losing Streak

On tour with The Descendents in May

Capitol.

Early Adds:

KROQ	WLUM	KBRS
91X	WNFZ	WNTX
KLZR	WKRL	KXTE
WFNX	WGRG	KDEO
KWOD	WKLL	KHTY
KTCL	WNTX	KXBS
WZRH	WHMP	WXSR
WBER	WXPS	

Soundscan Alternative New Artist Chart: 21*-18*
2397 to 3038 pieces sold this past week

Soundscanned over 40,000 pieces

Less Than Jake has soundscanned over
2000 pieces a week since the November 12
album street date

Sho-Dates

March 23

Jimmy Steal Q102-Cincinnati
Chaka Khan, Ric Ocasek, Louise Goffin, Damon Alborn (Blur), Rico Luna (Nu Flavor)

March 24

Lena Lovich

March 25

Bill Shahan WWSR-Charleston, W. Va.
Hoyt Axton, Aretha Franklin, Elton John, Nick Lowe, Michael Stanley

March 26

Angie Logan WQMZ-Charlottesville, Va.
Kevin Weatherly KROQ-Los Angeles



Bill Mitchell WNDU-South Bend, Ind.
Diana Ross, Steven Tyler (Aerosmith), Charly McClain, Ronnie McDowell, Teddy Pendergrass, Dean Dillon

March 27

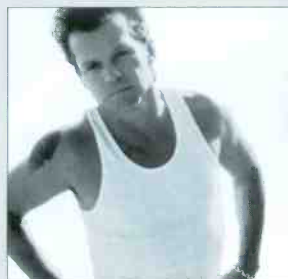
Steve Suter WLTS-New Orleans



Dave Koz, Mariah Carey, Andrew Farriss (INXS), Jann Arden, Stacy Ferguson (Wild Orchid)

March 28

John Foster KXXO-Olympia, Wash.
Cecilia Tangcil (dancer), Charlie McCoy, Beba McEntire, James Saul Atkins (EMF)



Sho-Case

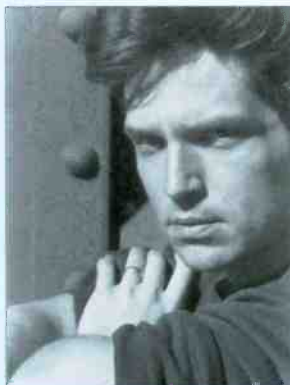
JOHN MELLENCAMP

John Mellencamp isn't seeking—and won't accept—sponsorship for his upcoming concert tour, and his ticket prices will reflect it. Prices will reach as high as \$75 each at some venues.

Sho-Prep

RICHARD MARX

Singer-songwriter Richard Marx is an avid participant in NARAS' Grammys in the Schools program, and his



new album, *Flesh and Bone*, will include artwork created by students in Los Angeles with whom he's worked.

SPICE GIRLS

The Spice Girls have made British chart history by reaching Number One with each of their first four singles.

MICHAEL BOLTON

Michael Bolton has recorded a new single, "Go the Distance," for the new Disney production of *Hercules*.

SHANIA TWAIN

Shania Twain's debut album, *The Woman in Me*,

has sold more than nine million copies since its release a little more than two years ago.

CYNDI LAUPER

Cyndi Lauper is set to open selected shows for Tina Turner's upcoming American concerts.

AEROSMITH

The new Aerosmith album, *Nine Lives*, was originally to have been produced by Glen Ballard, whose biggest success to date has been with Alanis Morissette's 15-million selling *Jagged Little Pill*. But the Ballard tracks were scrubbed and the album re-made with Kevin Shirley, whose biggest projects so far have been the Silverchair albums and Journey's new album, *Trial by Fire*.

CARLY SIMON/ JOHN TRAVOLTA

John Travolta and Carly Simon sing "Two Sleepy People" as a duet on Simon's next album, *Film Noir*, a set of '30s and '40s film music co-produced by Jimmy Webb.

VERUCA SALT

The new Veruca Salt album will be titled *Eight Arms to Hold You*, which was the working title for the Beatles' film that later became known as *Help*.

PAUL MCCARTNEY

The next album from Paul McCartney, *Flaming Pie*, comes out in a few weeks and will include performances with Steve Miller, Ringo Starr, and Jeff Lynne.

RINGO STARR

Ringo Starr and his All Star Band will tour later this spring with Peter Frampton, Jack Bruce, Gary Brooker and Dave Mason in the lineup.

SOUL ASYLUM

Look for a new album from Soul Asylum shortly and for some music from the band's Dave Pirner to appear on the soundtrack to Kevin (Clerks) Smith's new film *Chasing Amy*.

U2

U2 has scheduled a concert appearance in war-torn Sarajevo in late September.

Flashbacks

MARCH 24, 1958

Elvis Presley is inducted into the U.S. Army. He will serve most of his active duty in Germany and will receive his honorable discharge less than two years later.

MARCH 24, 1973

Capitol Records releases Pink Floyd's *Dark Side of the Moon*, which has since become one of the best selling albums of all time.

MARCH 25, 1983

Michael Jackson moonwalks on stage for the first time during the taping of a performance of "Billie Jean" for Motown's 25th Anniversary television special.

MARCH 26, 1965

Jeff Beck replaces Eric Clapton in the Yardbirds.

MARCH 27, 1994

Tickets to 18 Barbra Streisand concerts go on sale. One hour later, all 250,000 tickets—priced from \$75 to \$1,000—are sold.

MARCH 29, 1973

Doctor Hook & the Medicine Show makes the cover of *Rolling Stone*.

Friends of Radio

Barry Manilow



Arista recording artist

Current album:

Summer of '78

Hometown:

Brooklyn, N.Y.

What radio stations did you grow up listening to?

WINS, WNEW, WEVD (jazz station that played *Symphony Sid*).

What stations do you listen to now?

KROQ, KCRW, KACE, KLOS, and KKGQ in Los Angeles.

If you owned a radio station you would...

...program different styles of music every three hours: Jazz, Classical, show tunes, Country, R&B, classy Pop (e.g. Sting, Bruce Hornsby, etc.).

What's the first record you remember buying?

Frankie Lymon and the Teenagers' "Why Do Fools Fall in Love."

A song you wished you'd recorded?

"Fragile" by Sting. It's one of the most beautiful songs I've ever heard.

Someone you'd still really like to work with someday?

Savory—a bright new talent.

Your proudest career achievement so far:

2:00 a.m. - Paradise Cafe.

Future ambitions:

To write a Broadway musical.

Laugh Tracks

The Mall of America in Bloomington, Minn. has begun offering college courses. The best part is, if you flunk out, you can just walk across to the food court and start your job immediately.—Jay Leno

A \$4 million restaurant named after Elvis Presley is currently under construction in Memphis...Naturally, all en-rees will come with your choice of soup, salad or amphetamines.—Premiere Radio Networks

Banana Republic has a new CD of in-store music. I listened to it, and honestly, I felt it was derivative of J. Crew Live at Budokan.—David Spade, Saturday Night Live

MOST ADDED

INXS (42)

TONI BRAXTON (29)

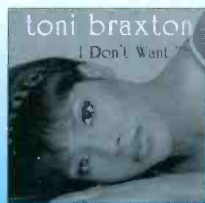
DURAN DURAN (29)

U2 (24)

WHITE TOWN (22)

BRUCE SPRINGSTEEN (19)

TOP TIP



TONI BRAXTON

"I Don't Want To"
(LaFace/Arista)

Nothing less than an airplay explosion, which is about as surprising as finding Kentucky and North Carolina in NCAA's Sweet 16.

RECORD TO WATCH

SPICE GIRLS

"Say You'll Be There"
(Virgin)

Wannabe cool? Those who wanna treat listeners to this former Number One UK smash ain't keeping this one on ice. Among the new believers: PRO/FM-Providence, Q102-Cincinnati, and Star 94-Atlanta.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	CARDIGANS - Lovefool (Mercury)	19	173	0	8005	-170
2	SPICE GIRLS - Wannabe (Virgin)	12	159	0	6713	-255
3	JEWEL - You Were Meant For Me (Atlantic)	21	150	1	6590	-242
4	SHERYL CROW - Everyday Is A Winding Road (A&M)	13	157	0	6362	+272
5	NO DOUBT - Don't Speak (Trauma/Interscope)	22	148	0	6202	-407
6	SAVAGE GARDEN - I Want You (Columbia/CRG)	8	156	1	5482	+541
7	DUNCAN SHEIK - Barely Breathing (Atlantic)	19	148	1	5343	+215
8	COUNTING CROWS - A Long December (DGC)	16	140	0	5287	-250
9	THE WALLFLOWERS - One Headlight (Interscope)	17	147	0	5243	+337
10	CELINE DION - All By Myself (550 Music)	9	151	2	4814	+126
11	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	8	159	6	4530	+829
12	BABYFACE - Every Time I Close My Eyes (Epic)	14	138	3	4451	+175
13	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	24	113	0	4182	-674
14	EN VOGUE - Don't Let Go (Love) (eastwest/EEG)	24	103	0	4084	-328
15	KEITH SWEAT featuring ATHENA CAGE - Nobody (Elektra/EEG)	23	104	0	3892	-423
16	GINA G. - Ohh Ahh, Just A Little Bit (Warner Bros.)	19	101	0	3321	-542
17	MONICA - For You I Will (Warner Sunset/Atlantic)	11	113	10	3310	+180
18	LEAH ANDRE ONE - It's Alright, It's OK (RCA)	29	117	6	3079	+212
19	WHITNEY HOUSTON - Step By Step (Arista)	6	115	2	2760	+128
20	NO MERCY - Please Don't Go (Arista)	10	100	1	2684	-196
21	R. KELLY - I Believe I Can Fly (Jive/Atlantic/Warner Sunset)	21	75	0	2429	-346
22	CRYSTAL WATERS - Say...If You Feel Alright (Mercury)	10	89	5	2327	-47
23	MARK MORRISON - Return Of The Mack (Atlantic)	9	64	8	2154	+150
24	BLACKSTREET - No Diggity f/Dr. Dre and Queen Pin (Interscope)	28	59	0	2108	-137
25	THE REAL MCGOY - One More Time (Arista) †	4	107	14	2064	+439
26	MADONNA - Don't Cry For Me Argentina (Warner Bros.)	12	69	0	2056	-1152
27	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	8	92	11	1895	+209
28	AEROSMITH - Falling In Love (Is Hard On The Knees) (Columbia/CRG) †	5	95	4	1883	+207
29	U2 - Staring At The Sun (Island)	4	110	24	1874	N
30	LUSCIOUS JACKSON - Naked Eye (Capitol) †	23	81	3	1874	+152
31	BLACKOUT ALL STARS - I Like It (Columbia/CRG)	15	59	1	1838	-125
32	AZ YET - Hard To Say I'm Sorry (LaFace/Arista)	10	62	8	1760	+268
33	JON SECADA - Too Late Too Soon (SBK/EMI)	7	86	7	1703	+98
34	WILD ORCHID - Talk To Me (RCA)	7	83	8	1693	+83
35	JOHN MELLENCAMP - Just Another Day (Mercury)	16	57	0	1598	-223
36	JOURNEY - If He Should Break Your Heart (Columbia/CRG)	5	73	2	1594	+246
37	BLACKSTREET - Don't Leave Me (Interscope)	7	56	12	1534	N
38	BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)	4	62	19	1530	N
39	DISHWALLA - Give (A&M) †	7	75	9	1397	N
40	JOOSE - If Tomorrow Never Comes (Flavor Unit/eastwest/EEG)	6	67	6	1328	N

† = Daypart

Total Reports This Week 203 Last Week 204

Chartbound	Reports	Adds	SPINS	TREND
INXS - "Elegantly Wasted" (Mercury)	95	42	1154	+899
WHITE TOWN - "Your Woman" (EMI)	70	22	1024	+289

Inside Top 40 BY DAVE SHOLIN



Reevaluating Alternative's Appeal at Top 40

In the quest to be cutting edge, it appears a number of Top 40 outlets went over the edge in terms of exposing Alternative music. The result? In recent months it's become extremely difficult, if not totally impossible, to get programmers to consider songs they consider fall into the category we call "Alternative."



Bob Catania

Geffen/DGC GM Bob Catania claims, "Right now there's such an incredible resistance, Alternative is almost a dirty word to a lot of Top 40 programmers. Something is going to have to be *huge* to make that crossover to Top 40." As for Top 40 radio overreacting to the music in the past year and a half, Bob thinks, "The record companies overreacted. As the star of Alternative music began rising, labels began to get very non-selective about the Alternative records they were working at Top 40, pressing the button too fast, and trying to jam things through before they were really ready to be mass appeal records." According to Catania, a larger issue was "too many stations playing the same songs. Top 40 had to get back to having some exclusivity with music that wasn't being shared by seven or eight stations [in the market.]"



Dave Shakes

Consultant Dave Shakes of Alan Burns & Associates warns, "Top 40s have to be careful when they start using music from the niche formats around them. Some Top 40s think top-down instead of bottom-up. 'Top-down' is what the industry perceives are hits or what Top 40 *should* play and 'bottom-up' is what Top 40 listeners *expect*

to hear and what they think is a hit." Yet Shakes takes exception with those who "say the [Alternative] sound is over or has no future. That would be wrong." One Top 40 station considered a pioneer in championing this music was **104 KRBE-Houston**.

Next week: some thoughts from KRBE PD **John Peake**, Reprise President **Howie Klein**, and 99X-Atlanta OM **Brian Philips**. ●

Signals & Detections

Wondering whether or not to add **Az Yet's** "Hard to Say I'm Sorry"? Give **B96-Chicago MD Erik Bradley** a shout. He can't say enough about it and recommends it to anyone playing "mass appeal Pop hits." Also on and pulling top five requests is the special **Z100 (KKRZ)-Portland** mix of **Bruce Springsteen's** "Secret Garden"... **WPGC-Washington, D.C.** digs into the **Erykah Badu** album to spin "Next Lifetime." Also on the air is **Toni Braxton's** "I Love Me Some Him" and "Talking in His Sleep." And with a dozen early believers on the **Spice Girls'** "Say You'll Be There," **PGC** is playing the Spice Girls' "Last Time Lover."

What's Going On?

An overview of early indications from a select panel of GAVIN Only Correspondents **Cosmo Leone, PD, KGRS-BURLINGTON, Iowa** "Fivestones' 'Happy Hour' is really kicking in on the phones and at retail. It's our sleeper song so far this year."

Ed Kanoi, PD, KONG-LIHUE, KAUAI, HAWAII "I love the new **Dionne Farris** tune, 'Hopeless.' It takes a few listens, but once it connects, look out! Reaction to **Nu Flavor's** 'Sweet Sexy Thing' is starting to come in. **LeAnn Rimes'** 'Unchained Melody' is another strong reaction tune. Finally, two people stopped me on the street this week and

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

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

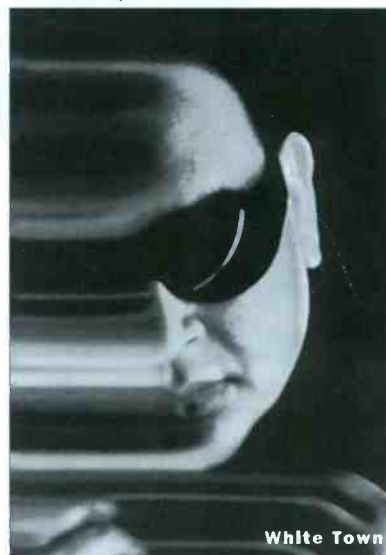
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

Up & Coming

Reports	Adds	SPINS	TRENDS	
55	3	1237	+58	MERRILL BAINBRIDGE - Under The Water (Universal)
54	29	602	+299	TONI BRAXTON - I Don't Want To (LaFace/Arista)
52	4	1090	+20	COLLECTIVE SOUL - Precious Declaration (Atlantic)
48	1	1160	+34	FIVESTONES - Happy Hour (Midnight Fantasy)
48	13	779	+40	THE VERVE PIPE - The Freshmen (RCA)
44	6	804	+153	JANA - What Am I To You (Curb)
43	8	673	+190	RICHARD MARX - Until I Find You Again (Capitol)
86	3	1090	-55	DRU HILL - In My Bed (Island)
35	2	628	+52	THE OCEAN BLUE - Slide (Mercury)
35	5	616	-31	LIVIN' JOY - Don't Stop Movin' (MCA)
34	5	613	+24	AFTER 7 - Sara Smile (Virgin)
33	6	590	+141	OMC - How Bizarre (Mercury)
29	29	54	+54	* DURAN DURAN - Out Of My Mind (Virgin)
28	5	555	+124	SUBLIME - Santeria (MCA)
28	4	484	+83	ODDS - Someone Who's Cool (Elektra/EEG)
27	1	592	-30	FUN FACTORY - Oh Yeah Yeah (I Like It) (Curb)
26	4	671	+58	KEITH SWEAT - Just A Touch (Elektra/EEG)
26	9	305	+275	JANICE - Memory Lane (NZone/Ichiban)
25	2	749	-104	FREAK NASTY - Da' Dip (Power)
24	2	671	+21	ERYKAH BADU - On & On (Kedar/Universal)
24	2	400	+96	BECK - The New Pollution (DGC)
23	5	609	+101	ALLURE - Head Over Heels (Crave)
23	12	342	+149	SPICE GIRLS - Say You'll Be There (Virgin)
22	—	787	+29	PUFF DADDY feat. MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)
22	3	456	+34	BRYAN ADAMS - I'll Always Be Right There (A&M)
21	3	709	+149	SWV - Can We (Jive)
21	1	446	+69	NU FLAVOR - Sweet Sexy Thing (Reprise)
21	6	352	+91	SISTER HAZEL - All For You (Universal)
20	18	227	+215	* MARY J. BLIGE - Love Is All We Need (MCA)
18	4	330	+57	GINUWINE - Tell Me Do U Wanna (550 Music)
17	—	469	+25	SELENA - Last Dance/The Hustle/On The Radio (EMI Latin/EMI Records)
17	3	319	-21	D.J. KOOL - Let Me Clear My Throat (American Recordings)
16	5	350	+54	THE NOTORIOUS B.I.G. - Hypnotize (Bad Boy/Arista)
16	—	319	-27	BILLY MANN - Killed By A Flower (DV8/A&M)
15	—	397	+12	SARAH McLACHLAN - Possession (Arista)
15	2	237	+28	TONIC - If I Could Only See (Polydor/A&M)
14	2	435	+10	702 - Get It Together (BIV 10/Motown)
14	1	429	-157	ZHANE - Request Line (Illtown/Motown)
14	1	378	-151	PHIL COLLINS - It's In Your Eyes (Any Time At All) (Atlantic)
13	1	370	+1	ANGELINA - Without Your Love (Upstairs)
13	—	322	+9	BUSH - Greedy Fly (Trauma/Interscope)
13	2	308	-73	TORI AMOS - Silent All These Years (Atlantic)
13	3	189	+3	SPACE - Female Of The Species (Universal)
12	1	272	-55	FUNKY GREEN DOGS - Fired Up (Twisted/MCA)
12	8	103	+93	* ERIC HAMILTON BAND - Brooke Shields Mouth (Curb)
12	10	27	+27	* ERASURE - In Your Arms (Maverick/Warner Bros.)
11	2	231	+17	* LE CLICK - Call Me (Logic/RCA)
11	—	198	+1	GRANDMASTER MELE-MEL & SCORPIO - Mr. Big Stuff (Str8 Game)
11	9	20	+20	* CYNDI LAUPER - You Don't Know (Epic)
10	1	171	-3	WARREN G. - I Shot The Sheriff (Def Jam Recording Group)
10	5	62	+40	* BRIAN HOWE - Touch (Touchwood)
10	9	34	0	* TONY TONI TONÉ - Thinking Of You (Mercury)

* Indicates Debut

asked about 'Havana' by **Kenny G.** Their reaction was, 'You're playing this instrumental song—I didn't catch the name of it, but I like it. Who's it by?'



White Town

Jon McDaniel, PD/MD, KNHC (C-98FM)-SEATTLE "Number One requests for **White Town's** 'Your Woman,' followed by the **Blackout All Stars'** 'I Like It,' and **Le Click's** 'Call Me.'" **Charlie Fish, PD, WFQX-WINCHESTER, VA.** "Dishwalla's 'Give' is picking up phones. A big surprise are the male requests for **Luscious Jackson's** 'Naked Eye.' We're taking a chance on **White Town.**"

Keith Bansemir, OM, WDEK-DeKalb, Ill.



Beck

"Beck's latest, 'New Pollution,' is a song that makes you stop and listen, especially during the intro. He continues to provide a fresh sound, which is exactly what Top 40 needs. Immediate phones for **Real McCoy's** 'One More Time.'" **Gary Cummings, PD, ZFUN (KZFN)-Moscow, Idaho** "Tori Amos' 'Silent All These Years' is generating amazing response from both women and men. The **Wallflowers'** 'One Headlight' is number two in requests."

Rob Rupe, MD, WZVZ-Kokomo, Ind. "We're spiking **INXS'** 'Elegantly Wasted' at night, which won our **Knockout** music challenge last week. I think the band is back in a big way."



Steph Hellecksen, PD, KCPI-Albert Lea, Minn. "We tested **LeAnn Rimes'** 'Unchained Melody,' and it generated calls instantly. This will be a monster. We

added it full-time with strong reaction from female teens and 18-plus demos."

ARTIST PROFILE

NU FLAVOR PART II



NU FLAVOR IS:

Frank Pangelinan, Jacob Cenicerros, Rico Luna, and Anthony Dacosta

LABEL: Reprise

VICE PRESIDENT,

PROMOTION: Marc Ratner

DEBUT SINGLE:

"Sweet Sexy Thing"

DEBUT ALBUM: Nu Flavor

ORIGIN OF THE GROUP'S

NAME: "We wanted to come up with a name that would incorporate our new sound, our positive lyrics, and our vision."
—Nu Flavor.

THINGS THAT MAKE YOU

HAPPY: Frank—"Singing";

Jacob—"Being with someone special"; Rico—"Music";

Anthony—"Being able to do things I've always dreamed of."

THINGS THAT MAKE YOU SAD:

Frank—"Homelessness (everyone should have a home to feel safe)"; Jacob—"Gang violence (too many young people dying)";

Rico—"Poverty"; Anthony—"Negativity."

FAVORITE WAYS TO RELAX:

Frank—"Spending time with family"; Jacob—"Playing basketball"; Rico—"Watching television"; Anthony—"Spending time with family."

FAVORITE JUNK FOOD:

Frank—"Doritos"; Jacob—"Pizza"; Rico—"Ice cream";

Anthony—"Cheeseburgers."

MOST TREASURED

POSSESSION:

Frank—"My voice"; Jacob—"Certificate of baptism";

Rico—"Peace of mind";

Anthony—"A locket from my mother."

NU FLAVOR ON THEIR MUSIC:

"We sing soulful, positive music for everybody."

DEAR ELTON,

On March 25,
this is Your Song:

*Happy birthday to you,
Happy birthday to you,
Happy birthday, dear Elton,
Happy birthday to you*



On your 50th, GAVIN Salutes the Artist
With the Most Gold Albums in History,
and Thanks You for All Ycur Songs:

LEVON ▶ TINY DANCER
▶ FRIENDS ▶ ROCKET
MAN ▶ HONKY CAT ▶
CROCODILE ROCK
▶ DANIEL ▶ SATURDAY
NIGHT'S ALRIGHT FOR
FIGHTING ▶ GOODBYE
YELLOW BRICK ROAD ▶
BENNIE AND THE JETS
▶ DON'T LET THE SUN
GO DOWN ON ME ▶
THE BITCH IS BACK
▶ PHILADELPHIA
FREEDOM ▶ SOMEONE
SAVED MY LIFE TO-
NIGHT ▶ ISLAND GIRL
▶ DON'T GO BREAKING
MY HEART ▶ SORRY SEEMS
TO BE THE HARDEST
WORD ▶ MAMA CAN'T
BUY YOU LOVE ▶ LITTLE
JEANNIE ▶ EMPTY
GARDEN ▶ BLUE EYES ▶
YOUR SONG ▶ WRAP HER
UP ▶ I GUESS THAT'S
WHY THEY CALL IT THE
BLUES ▶ SAD SONGS
(SAY SO MUCH) ▶ BURN
DOWN THE MISSION ▶
BELIEVE ▶ YOU CAN MAKE
HISTORY (YOUNG
AGAIN) ▶ THE ONE ▶

GO Chart

GO MOST ADDED

INXS (26)

U2 (17)

TONI BRAXTON (16)

DURAN DURAN (16)

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

TW		SPINS	TREND
1	CARDIGANS - Lovefool (Mercury)	3691	-76
2	SHERYL CROW - Everyday Is A Winding Road (A&M)	3591	+99
3	DUNCAN SHEIK - Barely Breathing (Atlantic)	3180	+95
4	SAVAGE GARDEN - I Want You (Columbia/CRG)	3164	+432
5	SPICE GIRLS - Wannabe (Virgin)	3090	-22
6	COUNTING CROWS - A Long December (DGC)	2958	-50
7	JEWEL - You Were Meant For Me (Atlantic)	2941	-128
8	THE WALLFLOWERS - One Headlight (Interscope)	2915	+219
9	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	2681	+425
10	CELINE DION - All By Myself (550 Music)	2460	+78
11	NO DOUBT - Don't Speak (Trauma/Interscope)	2274	-82
12	BBYFACE - Every Time I Close My Eyes (Epic)	2104	+82
13	WHITNEY HOUSTON - Step By Step (Arista)	1915	+209
14	LEAH ANDREONE - It's Alright, It's OK (RCA)	1897	+161
15	NO MERCY - Please Don't Go (Arista)	1690	+68
16	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	1619	-118
17	GINA G. - Ohh Ahh, Just A Little Bit (Warner Bros.)	1596	-88
18	CRYSTAL WATERS - Say...If You Feel Alright (Mercury)	1508	+32
19	KEITH SWEAT featuring ATHENA CAGE - Nobody (Elektra/EEG)	1503	-71
20	MONICA - For You I Will (Warner Sunset/Atlantic)	1493	+20
21	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	1487	+165
22	EN VOGUE - Don't Let Go (Love) (eastwest/EEG)	1375	-15
23	AEROSMITH - Falling In Love (Is Hard On The Knees) (Columbia/CRG)	1365	+220
24	MADONNA - Don't Cry For Me Argentina (Warner Bros.)	1321	-171
25	JOURNEY - If He Should Break Your Heart (Columbia/CRG)	1230	+246
26	FIVESTONES - Happy Hour (Midnight Fantasy)	1144	+33
27	JOHN MELLENCAMP - Just Another Day (Mercury)	1102	-25
28	JON SECADA - Too Late Too Soon (SBK/EMI)	1068	+184
29	MARK MORRISON - Return Of The Mack (Atlantic)	1062	+106
30	LUSCIOUS JACKSON - Naked Eye (Capitol)	1034	+102
31	DISHWALLA - Give (A&M)	1031	NEW
32	U2 - Staring At The Sun (Island)	1029	NEW
33	SABELLE - One O'Clock (WORK)	1014	+107
34	WILD ORCHID - Talk To Me (RCA)	1014	+74
35	R. KELLY - I Believe I Can Fly (Jive/Atlantic/Warner Sunset)	1013	-10
36	BARENAKED LADIES - The Old Apartment (Reprise)	987	+11
37	BLACKOUT ALL STARS - I Like It (Columbia/CRG)	985	+75
38	THE REAL McCOY - One More Time (Arista)	936	NEW
39	MERRILL BAINBRIDGE - Under The Water (Universal)	894	+110
40	AMANDA MARSHALL - Fall From Grace (Epic)	837	+50

Crossover

URBAN/DANCE

- ALLURE featuring NAS - "Head Over Heels" (Crave)
- ERYKAH BADU - "On & On" (Kedar/Universal)
- SWV - "Can We" (Jive)
- SPICE GIRLS - "Say You'll Be There" (Virgin)
- GINUWINE - "Tell Me Do U Wanna" (550 Music)

ALTERNATIVE

- TONIC - "If I Could Only See" (Polydor/A&M)
- BECK - "New Pollution" (DGC)
- VERVE PIPE - "The Freshmen" (RCA)
- OMC - "How Bizarre" (Mercury)

Gavin Alternative

Static BY MAX TOLKOFF

Anti-Chart Special Report: Survival of the Fittest Edition

The winds of change are causing the palm trees in Alternative paradise to bow low these days. What's more interesting is that the winds are not blowing steadily from one direction. How are we supposed to sail our little ships properly with the winds blowing all over the damn place like that? The direction of the format is really going to be determined (as it always has been) by the music. Wanna stay guitar focused? Then there better be a ton of great guitar songs on the horizon. Wanna be techno/dance/pop? Then there better be a ton of great techno/dance/pop songs on the horizon. The same is true for "Y'all-ternative" and ska/punk. Whichever faction tosses more hits into the pot gets to call the new direction of the format. Pretty simple, yes? Well, let's create some confusion. The following charts are specifically designed to screw with your head.

Top 5 Songs That Will Determine The Future Of The Format

- 1 Orbital "The Saint" (London)
- 2 Wilco "Outtasight" (Reprise)
- 3 Sneaker Pimps "6 Underground" (Virgin)
- 4 Space "Female Of The Species" (Universal)
- 5 White Town "Your Woman" (EMI)

Top 5 Songs That Will Show How Daring You Are

- 1 Mojo Nixon "I Like Marijuana" (Needletime)
- 2 Squirrel Nut Zippers "Hell" (Mammoth)
- 3 Duran Duran "Out Of My Mind" (Virgin)
- 4 Vallejo "Just Another Day" (TVT)
- 5 Erasure "In My Arms" (Maverick)

Top 5 Songs That (to your surprise) Sound Really Good On The Air.

- 1 Sneaker Pimps "6 Underground" (Virgin)
- 2 Ruth Ruth "Daddy Can't Shoot" (Epitaph)

- 3 Luscious Jackson "Naked Eye" (Capitol)
- 4 Orbital "Medicine" (A&M)
- 5 K's Choice "Not An Addict" (550)

Top 5 Songs You Really Must Play To Keep Your Station Healthy.

- 1 Kula Shaker "Hey Dude" (Columbia)
- 2 Orbital "The Saint" (Virgin)
- 3 Sneaker Pimps "6 Underground" (Virgin)
- 4 Less Than Jake "Automatic" (Capitol)
- 5 Star 69 "I'm Insane" (Radioactive)

Top 5 Songs You Will Play Out Of Fear Of Being Left Out

- 1 Tonic "If You Could Only See" (Polydor)
- 2 Wilco "Outtasight" (Reprise)
- 3 Jewel "You Were Meant For Me" (Atlantic)
- 4 James "She's A Star" (Mercury)
- 5 Inxs "Elegantly Wasted" (Mercury)

Short Tout

The really, really, really short version.

ERASURE "In My Arms" Cowboy (Maverick)

They're baaack! Is this part of the first wave of an '80s revival? First INXS, then Erasure. Next it's Duran Duran. Can The B-52's be far behind? Anyway, with the new formatic glasnost causing open minds everywhere to smile kindly upon music that is somewhat less than teeth gnashing it's a perfect time to let Erasure back into your lives. This song is a stone smash, if you know what I mean. I mean, you can jump on it now and get early credit. Or, you can sit on your ass and watch it fly past you to Mod AC, Top 40, etc., and become huge without you. But I'm telling you: you can own this right now. Can't wait to hear the album.

VIOLENT FEMMES "Blister In The Sun 2000" Grosse Pointe Blank soundtrack (London Records)

One of the best testing and longest lasting songs in the format just got a facelift. Why, you ask, was this necessary? Because. Just enjoy it. The new version sounds like Danny Elfman and the Squirrel Nut Zippers got hold of it and put it through a blender. Fearing possible backlash and loathing from PD's, Bill Carroll from London sent the newly adjusted song out to a select group of radio people he could trust for some early feedback. Low and behold, the response was better than he could possibly have hoped. Word of the advance listening spread, and now Bill looks like a hero. If you haven't bothered to put this in the player yet you will be pleasantly surprised by the re-do. I hear the rest of the soundtrack is good too. The movie? I know nothing about it.

DURAN DURAN "Out Of My Mind" The Saint soundtrack (Virgin)

Continuing our little "back to the '80s" theme this week, welcome the return of Duran Duran. Again. It's still them. And they're back to writing good material again. You'll find this song on **The Saint** soundtrack. If the movie's good, and the song actually shows up in the movie (starring Val Kilmer), watch out. Watch out anyway. Alternative should—make that must—pick up this song quick. Just like the Erasure, this Duran tune is not going to wait around for you to make up your mind about whether you want to be "too hip," or "in touch with our audience." I'll tell you one thing in favor of the Alt world; it's not overly sappy and poppy. It's dreamy and drifts Duran, reminiscent of "Planet Earth." No problem. Hey, there's even a ready made special mix at the end of the CD-pro. Cut #5 is the "Callout Research Hook." Just ten seconds worth. ●



Data

MOST ADDED

SMASHING PUMPKINS (12)
Eye (Virgin)
CFNY, KKND, WBZU, KTBZ, KTEG, KEDJ, WHYT, KKDM, KNDD, WPUP, KCXX, WGRD

THIRD EYE (8)

Semi-Charmed Life (Elektra/EEG)
KTEG, KEDG, KFRR, KJEE, WXRK, WMRQ, WLIR, WPGU

ERASURE (8)

In My Arms (Elektra/Mute)
WBZU, KROX, KTCL, KCHZ, WLUM, WFNX, WLIR, XHRM

CARDIGANS (8)

Been It (Mercury)
WZRH, KTCL, KNRK, WLUM, KXRK, KROQ, WPUP, XHRM

DURAN DURAN (8)

Out Of My Mind (Virgin)
KACV, CIMX, WWCD, WMAD, KXPK, WQXA, KTBZ, KCHZ

MOST REQUESTED

WHITE TOWN

"Your Woman" (EMI)

SPACE

"Female of the Species" (Universal)

SMASHING PUMPKINS

"Eye" (Interscope)

VERVE PIPE

"The Freshman" (RCA)

SQUIRREL NUT ZIPPERS

"Hell" (Mammoth)

MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio. "Or Ooooo, baby baby, I can feel the power!"

WHITE TOWN

"Your Woman" (EMI)

SQUIRREL NUT ZIPPERS

"Hell" (Mammoth)

MIGHTY MIGHTY BOSSTONES

"The Impression That I get"

(Mercury)

INXS

"Elegantly Wasted" (Mercury)

BECK

"New Pollution" (DGC)

MOST LIKELY TO SUCCEED

They're just seedlings, but watch 'em grow.

TONIC

"If You Could Only See" (Polydor)

ERASURE

"In My Arms" (Maverick)

BLUR

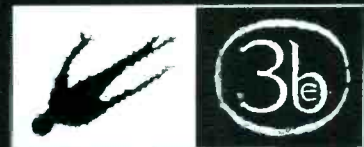
"Song 2" (Virgin)

NAKED

"Mann's Chinese" (Red Ant)

MORPHINE

"Early To Bed" (Rykodisc)



THIRD EYE BLIND

SEMI-CHARMED LIFE

Gavin Alternative 21*
Billboard Monitor Deb-29* with 348 spins


#1 Most Added Everywhere *AGAIN!!*


KROQ	25 spins
KOME	29 spins
LIVE105	22 spins
WHFS	33 spins
99X	29 spins
WXDX	27 spins
KEGE	20 spins
WLUM	29 spins
KDGE	20 spins
KNRK	22 spins
KNDD	24 spins
WDGE	18 spins
WBRU	16 spins
<i>and many more ..</i>	

THE PREMIERE SINGLE AND VIDEO
FROM THEIR SELF-TITLED DEBUT ALBUM.

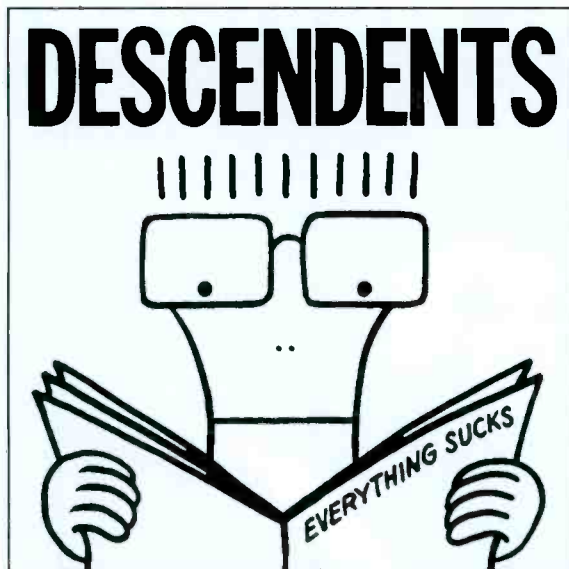
ALBUM IN STORES APRIL 8

Produced by Stephan Jenkins Co-produced by Eric Valentine

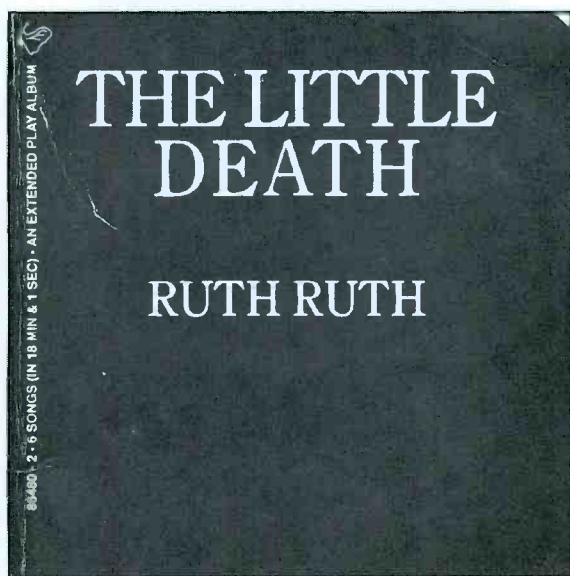
Management: Eric Godtland for Eric Godtland Management Inc. 

On Elektra compact discs and  cassettes.
www.elektra.com

PLAY OUR FUCKING RECORDS*



DESCENDENTS
"When I Get Old"



RUTH RUTH
"Daddy Can't Shoot"
Mixed By Tom Lord-Alge



* And quit wasting our time and money

BE ON THE LOOKOUT

Upcoming release info should be addressed to Spence D. and sent either via fax: (415) 495-2580 or fon: (415) 495-1990 x 648. Send any and all goodies (gear, toons, etc.) to: Spence D. c/o The Gavin Alt. Dept.; 140 Second St., 2nd Floor; SF, CA 94105

MARCH 24

Bantam Rooster	Deal Me In	(Crypt)
Better Than Ezra	"Long Last"	(Elektra)
Bettie Serveert	Dust Bunnies	(Matador)
Brendan Benson	"Crosseyed"	(Virgin)
v/a	Cats Don't Dance Soundtrack	(Mercury)
Chug	Little Things	(Alias)
Daft Punk	Homework	(virgin)
David Bowie	"Dead Man Walking"	(Virgin)
Depeche Mode	"It's No Good"	(Reprise)
Dinosaur Jr.	Hand It Over	(Reprise)
Dodgy	Free Peace Sweet	(Mercury)
Gary Numan	Premier Hits	(Beggars Banquet)
Glad Hands	La-Di-Da	(Big Deal)
Half Japanese	Bone Head	(Alternative Tentacles)
Kinnie Star	Tidy	(Mercury)
Laurie Sargent	Head & Tales	(Reprise)
Lori Carson	Everything I touch Runs Wild	(Restless)
Lusk	Free Mars	(Volcano)
Palace	Lost Blues And Other Songs Songs	(Drag City)
v/a	The Saint Soundtrack	(Virgin)
Skeleton Key	Fantastic Spikes Through Balloon	(Capitol)
Spearhead	Chocolate Supa Highway	(Capitol)
Supersuckers	Must've Been High	(Sub Pop)
Tearaways	The Ground Is The Limit	(Pinch Hit)
They Might Be Giants	Then: Earlier Years	(Restless)
Trunk Federation	TBA single	(Alias)
X-25	Tidy	(Paradigm)

MARCH 31

Blithe	TBA single	(Alias)
Buckshot LeFonque	Music Evolution	(Columbia)
Cyndi Lauper	Sisters Of Avalon	(Epic)
Gravity Kills	Manipulated	(TVT)
The Jason Bonham Band	In The Name Of The Father	(550)
Luclano	Messenger	(Island)
Masters of Reality	How High the Moon-	
	Live at the Viper Room	(Malicious Vinyl)
	Mish Mash	((Warner Bros.)
	The Ground Is The Limit	(Pinch Hit)
	"North Dakota"	(Elektra)
	Breaking The Ethers	(Epic)

APRIL 7

The Boo Radleys	C'mon Kids	(Mercury)
Cold Cold Hearts	Cold Cold Hearts	(Kill Rock Stars)
Daft Punk	"Da Funk"	(Virgin)
Drill Team	Hope And Dream Explosion	(In Bloom/Reprise)
Eddi Reader	Canifloss And Medicine	(Reprise)
Edison	Picture Postcard	(Kinetic/Reprise)
Empirion	Advanced Technology	(Beggars Banquet)
The Frogs		(Scratchie)
gusGus	Polydistortion	(4AD)
The Jayhawks	"Think About It"	(Reprise)
London Suede	Coming Up	(Columbia)
Pond	Rock Collection	(Work)
Sleater Kinney	Dig Me Out	(Kill Rock Stars)
Stella	TBA	(Beggars Banquet)
Superstar DJ Keoki	"Magic"	(Moonshine)
Tarnation	Mirado	(Reprise)
Wynonna Riders	Artificial Intelligence	(Lookout)
Ziggy Marley	Best Of Ziggy Marley	(Virgin)

APRIL 14

Ben Lee	Something To Remember Me By	(Grand Royal)
Buck-O-Nine	28 Teeth	(TVT)
Carmina Piranha	Slip	(Tim/Kerr)
Cirrus		(Moonshine)
Depeche Mode	Ultra	(Reprise)
Hooverphonic	A New Stereophonic Sound Spectacular	(Epic)
Our Lady Peace	Clumsy	(Columbia)
Savage Garden	Savage Garden	((Columbia)
Souls	"Cello"	(Trauma)

APRIL 21

Ani DeFranco	Living In Clip	(Righteous Babe)
Catherine	"Cotton Candy Hight"	(TVT)
Caulfields	L	(A&M)
Coward	"I Don't Care"	(Elektra)
The Criminals	Never Been Caught	(Lookout)
E.T.W	Ain't Nobody Dyin' But Us	(ForeFront)
Jayhawks	Sound of Lies	(American)
Lard	Pure Chewing Satisfaction	(Alternative Tentacles)
Miracle Mile	To Burn Together	(Pinch Hit)
Pansy Division		(Lookout)
Swoon 23	The Legendary Ether Pony	(Tim/Kerr)

APRIL 28

Summertime	"Drawer"	(Maverick)
The Hang Ups	So We Go	(Restless)
Long River Train	Infernal Heart	(Dedicated)
Radar Bros.	Radar Bros.	(Restless)

Truly. It is good. To be alive.




SHUDDER 50,000 B.C. to THINK

the new album featuring "red HOUSE"

Produced by Ted Niceley. Management: Steve Martin, Ruth Turoff and Trevor Silmser for Nasty Little Man

<http://www.shuddertothink.com>

"Epic" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1997 Sony Music Entertainment Inc.



Notthin's Goin on

REPTILES

new album: **HAND
IT
OVER**

Written and Produced by J Mascis
Management: Gabriella Traub



BLANCO Y NEGRO ©1997 Reprise Records
www.RepriseRec.com

Survival of the Fittest

Is That a Gun
in Your Pocket,
or Are You
Just Happy
to See Me?

LET'S LOOK AT THE FACTS, SHALL WE?

- 1) More than 100 cities now have an Alternative station of some kind. And because of that...
- 2) More new music is getting exposure than ever before. And because of that...
- 3) The format has achieved a level of clout and respect unseen in the dark old '80s when only a handful of stations were begging for attention, and even record service.

This is pretty much what everyone has always wanted. So why the long face? Because a handful of so-called industry experts who have not spent one day actually programming a radio station have been quoted by equally clueless trade and consumer press writers (who have also never actually practiced radio in this format) about how Alternative ain't Alternative anymore, and it's over? Screw that!

Yes, a valid point is made when the question of whether the Alternative format has become the mainstream. But stop right there and take a deep breath.

OK.

The challenge now for those who are truly broadcasters, and not profiteers who simply regard owning a radio station as just a slightly more complicated real estate investment, is to assimilate into mainstream life with all its attendant wins, losses, fights, and reconciliations—in short, get a life—and concentrate on building a great station that truly serves the community. If you do it right, you not only have the satisfaction of healthy revenue, you might even create what they call a “heritage” station. Not to mention some respectable ratings. But, frankly, a station that is truly well-run doesn't rely solely on ratings anyway. Their sales staffs are properly trained and motivated to sell a niche format. I experienced this at both 91X in the '80s, and WFNX in the '90s. And that's exactly where we all started, on our own with no charts, CD's, faxes, or Howard Stern.

So a bunch of newly awakened AOR's are stealing your music. Well, what are you prepared to do about it? Before the format was huge, you were prepared to tough it out as the only station in the market playing this music. Are you prepared to do that again? Let mainstream rock *have* all those wannabe STP's! Trust me, there's plenty of great music out there that you can make your own. Music that the rock stations will once again be afraid to play. We have some suggestions in this special issue.

Plus, you'll find a brief interview with Phil Manning, new PD of KNDD in Seattle. You can do a lot worse than follow the example of Phil, a man who's always ready for battle, and who knows what it takes to put a great station together. We also polled a few programmers about what *they* think are the ways to keep the format healthy.

And my able-bodied assistant, Spence D., takes on the truly tenacious Dinosaur Jr. They've battled it out in our arena for years, and their new album is poised to take Mr. Mascis & Co. to a new level of Alternative acceptance.

Before you jump into this Alternative special, just remember one thing: The format is alive and well. You just need to spend less time with whiners and complainers, and more time listening to the radio and music. It's what you do.

—MAX TOLKOFF

EAT YER VEGETABLES!

Or, Staying Fit in An Era of Overindulgence

Yes, we're guilty of gluttony. We stayed too long at the trough of "Guitar Rock." Just pigged out, frankly. Had all our music spoon-fed to us. It made us fat and slow. So naturally, when other stations in our market started playing our music, we were too bloated to get up off the couch and go punch them in the nose. Time to go on a diet then. Get healthy again by eating, er, playing the right records. And perhaps growing our own morning shows, and maybe staying inside for our image production. We asked a wide range of PD's the following question: What are your top five ways to keep the format healthy? The answers ranged from the philosophical to the edible. From cheerful speculation, to venomous spew. Herewith, some samples of the returns.

*Julie Forman, PD
WRLG, Nashville*

- 1) Have at least one music fiend on staff who lives and breathes the music. And, more importantly, has a history with it as well. Someone to, you know, answer the music questions.
- 2) Don't be afraid to go with the gut once in awhile. Break a new band for once, dammit.
- 3) Play local bands. Keep in touch with your hometown scene, and help develop the bands you feel have potential. Then maybe you can get that cushy A&R gig someday.
- 4) Get out to the shows. It's where your listeners are and where you can judge audience reaction firsthand. Plus, you never know when that dinky band playing to 20 people will be the Next Big Thing.
- 5) Keep reminding yourself that the reason you got into this business in the first place was because it was so much fun. Otherwise you might get old or something.

*Mark Hamilton, PD
KNRK, Portland*

- 1) Don't let your station become the dumping ground for an overwhelmingly large number of A&R fuck ups!
- 2) Don't fall for the line "Well, KROQ just added it." Nothing against KROQ, just program to your market.
- 3) We need some real stars. It is scary when Moby and Mundy are guaranteed to be the next big thing.
- 4) Keep core artists out of rehab.
- 5) Have your company buy the Modern AC in town.

*Jim Randall, PD
WPLA, Jacksonville*

- 1) Say something. Most programmers have never done this format before, so there is no great secret we aspire to. What does your sta-

tion say to its listeners? Every other format on the globe has come to love the category of vanilla. Bring a differentiating factor to your product. Take a stand, and make sure at times you run counter to conventional thinking.

2) Shave your head. Sorry girls, this might sound sexist, and unless you want to grab a razor, it's easier for guys. This is a sure way for old programmers, like myself, who have done all the bull-shit formats, to feel like they fit in. Fact is, it knocks 15 years off my age. You are perceived as "alternative," and you have crossed a threshold to where people in the lifegroup will share things with you. Things they might not share if you look like a banker.

3) Stationality. Make your radio station sound different, make it stand out on its own. Use the elements you control to set your image, and make sure your sound cannot be duplicated in the market. Hire personalities, and make sure their personality cuts through on air. Use your identifier in a way people can recall your station because of how you say it.

4) Songs. Use different songs to say different things. Would you say we are the Top 40 of the '90s? I don't think it's a compliment. Since we subscribe to rotations, do something different with rotations. You make a stand by playing locals, you make a stand by playing retro, and you make a stand when you add specific new music. Songs are a tool we often overlook, and isn't it the very essence of "alternative" radio?

5) Selling. Yukkk, there, I've said it. But unless people are buying what you're selling, you're dead. Do your commercials make people visit accounts? Is the music you're playing, selling? Sorry, but bottom line, if you haven't built your station to be a conduit to move goods, change format. You screwed up from the beginning.

*Dan Binder, PD
WQBK, Albany*

- 1) A healthy colon = a healthy format.
- 2) Keep jocks and production fresh, and music on target.
- 3) Spice Girls = a healthy format.
- 4) More zinc tablets!
- 5) More conventions in warm weather locations = a healthy format.

*Sean Robertson, PD
WENZ, Cleveland*

When put to the test of finding five ways to keep the Alternative format healthy, it's best to look deep inside your inner soul to find the answers. Having looked into my inner soul and found pretty much nothing, I called Tom Calderone and he gave me the answers. So with all the credit to Tom, here are my five ways to keep the format healthy.

- 1) Radio needs to continue to program and market itself as the place for new music. Don't be afraid to be the new music station. When the audience hears terms thrown around like "alternative," "modern," "New Rock," etc., they expect to be turned on to something new. Don't disappoint them.



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2) Cultivate on-air personalities as personalities. It's not enough that your midday talent was a Mission Of Burma fan. They need to be the glue that holds the station together. If you play great music, but the talent can't sell it right, you'll still have a lot of great records in your showroom at the end of the day.

3) Radio has to remember that the vast amount of new people who are now listening to this format are not music junkies. You will never make the music critics happy and you will always have the guy on the request line who wants you to go deep on the Orbital record. If the format has a future it's with the majority, not the minority. Believe me, we'd all be happier playing our favorite records all day, but if we're not careful, we'll be doing it at home.

4) The record companies have to keep their eye ahead of the game. What is the next big thing? Quit rehashing old formulas. If techno or electronic music is the new next thing, I want to know what's next after that. I guarantee there are A&R guys (or gals) out there right now looking for a band that sounds just like Prodigy. By the time you sign them nobody will care. Radio will embrace quality much faster than quantity. Ask Garbage or Beck or Morphine.

5) Finally, as a programmer, you have to believe in the product. If you don't really believe, how can you convince your owner/GM/sales guys and air staff to believe in the format. Sad as it may sound, the real future of the format lies in the hands of the sales staff. You need to believe enough in the format to inspire them. If you don't really believe, there are plenty of formats that embrace shallow people too.

*Tim schiavelli, PD
WBRU, Providence*

1) Centrum and V8. As in, balance. You need the right balance of ingredients to live longer. So does your station. Our collective audience comes to us because we bring them what they see as the best combination of a lot of things: familiar stuff they like, attitude, new music, humor - whatever. We're all looking for the best combinations and ratios- core vs. cume, new vs. old, rock vs. pop, familiar vs. unfamiliar, etc.- while not losing sight of the big picture. There will always a demand for those ingredients (among others), and it's up to us to keep our stations thriving by finding the right balance of these. The "format" will follow in whatever permutation that balance dictates.

2) Exercise. As in, calculated risk. Yeah, you can sprain your wrist playing tennis, but you're probably healthier for it in the long run. A good chunk of our audience likes to think they're ahead of the curve musically, and that's one of the reasons they listen to us. We can satisfy them two ways: by imaging, and by actually doing. That ratio is up to you, but don't be afraid to take chances on music. To some extent the audience expects it, and it's what the format was built on. Sure you'll get burned once in a while, but if you take a shot and it works, the benefits are countless, and either way your station stays fresh.

3) Moderation. As in, too much of anything is not good. Stop bingeing and purging! Is it really necessary to do four 15 band free mega-shows per year at the expense of your playlist, your time, and your relationships, when maybe 0.6% of your audience can attend? Well, kudos if you pull it off successfully (and there are those that do—but that thought wasn't directed at you). The whole procedure is getting to be rather cannibalistic, though, and the audience is getting spoiled. Use caution.

4) Plan for your future. As in, plan for your station's future. This one's broad, and in three parts. A) Watch the hype. Don't let modern rock become a victim of slash & burn hit making. Sure it's great that Prodigy's got a hit, but I'm glad that every station hasn't gone out and added ten techno records as a



ROLLINS BAND



«STARVE»

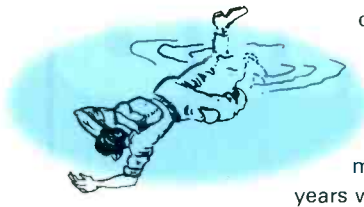
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result. Is electronica the future? Hopefully part of it, but (for it's own sake) not *all* of it. Variety has been sorely lacking from Alternative radio in the past four years, but let's not overcompensate. I'd even agree that there are probably some modern rock stations born in the last few years where dance music *doesn't* have any place.

B) So keep your station healthy for the future, and localize! Worry about what works for your market and your station - not what works for the format, or what works for the labels, or what works for Peoria.

C) Finally, artists play a role in the future of your station as well. Respect them. Nuff said.

5) R and R (No, *not* R&R.) I mean, like rest and relaxation. As in, stop worrying about it. I, like many, are getting tired of having to defend the future of Alternative radio. Far too much time is spent philosophizing about the format (yeah, I know I'm a hypocrite). Stop wondering if Alternative is dead, and start taking actions to make it vital again. I truly believe that there will always be a segment of the population yearning for hip music and a little attitude. The tastes may change somewhat, and the music and presentation along with it, but it's the *idea* that should carry the alternative name—not individual bands. If we lose sight of that, of course the format'll die out, just like the relative popularity of *any* singular band. Our perceptions about modern rock may have to be altered, but if we're willing to listen and adjust, there'll be an audience, and the "format" will be just fine.

Leslie Fram, PD
WNNX (99X), Atlanta

- 5) A salad is healthy and a good way to start your meal (Counting Crows).
- 4) A nice soup prepares you for a fine meal (Dave Mathews Band).
- 3) Solid food balances the menu (U2).
- 2) Bread is always a great item to accompany the meal (311).
- 1) Go ahead and treat yourself to a fattening desert (Cake).

Bryan Schock, PD and Chris Muckley, MD
XTRA-FM (91X), San Diego

- 1) Make sure you have a forward thinking approach from the perspective of music.
- 2) Make sure you have a forward thinking approach from the perspective of lifestyle.
- 3) Have an understanding of where the format has been. If you've come into the Alternative format from somewhere else, do your homework.
- 4) Make sure your air staff either lives the lifestyle, or has a strong understanding of the format and it's listeners.
- 5) Treat your air staff with respect. Listen to what they have to offer. ●

Does the J. Stand For Jurassic?

Spence D. Gets the Skilly from Dinosaur Jr.'s J. Mascis

There's a popular Japanese manga created by Masashi Tanaka called *Gon*. It follows the adventures of a midget dinosaur who miraculously survived the extinction principle which eliminated the whole lot of his oversized reptilian brethren. Anyway, this little saurian hell cat proceeds to dominate the contemporary animal kingdom via sheer brute strength and vigorous moxie. So what the hell does a comic book from the land of the Rising Sun have to do with the Alternative format? Well J. Mascis, the brainchild behind Dinosaur Jr. is a survivor much like little *Gon*. For more than a decade Mascis has been creating his own brand of guitar soaked rock & roll with little heed for trends or mass appeal. Yet he has survived the extinction principle which has sent so many other guitar gods to an early grave. Both *Gon* and Mascis prove that you don't always have to be the biggest to survive; just the most determined. Spence D. recently spoke with J. Mascis and got the skinny on his golf game, skiing habits and a few licks in regards to the new Reprise album *Hand It Over*.

Spence D.: I understand that you're a big golf fan. Do you usually shoot 9 hole or 18 hole?

Usually nine.

So what's your favorite course out there on the East Coast?

Uhhh, the one closest to my house. I haven't been to any fancy ones around here.

So you just hit up the municipal course?

Yeah.

What's your handicap by chance?

It's probably like 25 or something.

Do you ever hit up the driving range?

I'm not really into the driving range too much. I'd rather just play.

So is golf like a Zen thing for you, you know where you just let your mind wander and get into the creative zone?

Sounds good. I don't know if it really happens, but I guess ideally it would. Golf is just kind of a reflection of how you're

feeling or something. If you're feeling kinda freaked out you're probably not gonna have a good golf game.

So what do you think of this Tiger Woods kid?

Uhh, ya know, that's the thing about golf. You can't really argue, if he wins, ya know? There's no room for interpretation. Either you win or you don't win. So he's been winning. I mean he's pretty sick.

So are you more into the young players like him or more a fan of the old guard like Nicklaus, Trevino, Palmer?

Chi Chi Rodriguez!

What do you think about all of these golf movies? Y'know *Caddyshack*, *Happy Gilmore*, etc.?

Oh yeah, *Happy Gilmore's* pretty good. I saw that on the plane. *Caddyshack* is awesome no doubt.

The golf movie, perhaps one of the most overlooked sub-genres of American film.

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Well, they're still makin' 'em. *Tin Cup*, that was pretty bad. They all seem to appear on the planes. That's where I saw that one too.

I understand you're a big skier too?

Yeah. I don't ski as much, really, but I'm probably a better skier than golfer.

I've only been up once this year, but it was to Vail and Copper Mountain.

Yeah I'm going to Vail for the first time next month, or this month, actually.

You're doing a show out there, right?

Yeah.

But you're gonna take your skis with you, right?

Oh fuck yeah.

You're also gonna hit Washington state too, right?

We're playing in Seattle across from this ski area that I've been to. It's pretty good, too. This place Alpinbowl. It's pretty small but it's way steep. I mean it's way better than anything on the East Coast.

I've never skied on the East Coast, but isn't it mostly icy?

Yeah.

If you've never been to Colorado, you're gonna flip. That shit is like baby powder, man.

I've been to, ya know, Utah and Tahoe and Washington and Whistler.

How's Whistler?

It's all right. Tahoe is my favorite. Squaw.

Are you still on skis? I'm the only skier left, all my buddies switched to snow boards.

Yeah, I got the fat skis.

Those new parabolic, extra super side cut skis?

No, the fat boys, like the powder skis.

Right on. I've never tried those.

They're pretty cool.

I've got a pair of Rossi 7S's. I love 'em cuz they turn on a dime. So Tahoe, Squaw Valley. I usually hit up Northstar and Alpine Meadows.

Are they as steep?

Not really. Alpine has one or two runs that would be up there with Squaw. So I take it you're a steep, vertical man, then?

Yeah. I mean there's not much of it out here, but I'm totally psyched when I can do it.

You have this new video, I haven't seen it yet, but I hear you have this ill, flame throwing ZZ Top/Cheap Trick out guitar.

I don't think they're gonna show the video here. It's for England.

What song was that for?

"Take A Run At The Sun." It's not even on the album. It's from the movie soundtrack *Grace Of My Heart*, another movie that's been spotted on airplanes.

So where did you shoot it?

Malibu. The guy who directed it, his dad has a house on the beach and it was a beach kind of song. Yeah and the flame throwing guitar was pretty hot.

Did they let you keep it?

I didn't ask 'em. But I am a pyro so I was totally into it.

So have you ever burned anything substantial in your career as a pyro?

No, I'm not as hardcore as some. I know some guys who have burned down buildings and stuff, but, me, it's strictly for my own amusement.

So I've been checkin' out the new album. I understand that you have a song dedicated to New Order.

[Laughter.] You're high.

So it's not "Loaded"?

No that was just kind of writing shit.

You mean you were just fuckin' with the writer?

Yep.

Well you know us music critics, whatever you tell us we'll take it seriously and put it in print.

Exactly. That's what it's all about.

So how'd you hook up with the cats from My Bloody Valentine since they're on the new album?

I've just known 'em for years. We toured with them a couple times, kept in touch over the years. They're one of the only people whose opinion I would respect.

I really liked all of the cool trippy sounds you implemented on the album—you threw—those Churchill Downs/Fox hunting horns on "I'm Insane" and then you added lush orchestration at the end of "Can't We Move This." It's cool 'cause it juxtaposes what you're doing on the guitar.

Yeah, I was just sittin' in the basement throwin' shit on the songs and seein' what sticks.

On your upcoming tour are you mostly gonna do small clubs and theaters—keep it low key?

Yeah. It's just about keepin' it at where the interest level is, I guess.

So no plans for a big Dino Jr. arena rock tour?

[Laughter.] Maybe if we go quadruple platinum or something.

Then you could get flash pots...

Yeah, flash pots. Another pyro dream. Just light the whole place on fire.

It'd be the Dinosaur Jr. blazing inferno of rock & roll.

Yeah, I'm ready.

Your previous record, *Martin And Me* was mostly acoustic and now you're getting back to the electro thing. Do you have a preference or is it kind of like golf in that it reflects the mood you're in?

Yeah, I mean the acoustic thing is just kind of a live acoustic album kind of meant as a bootleg to show what was goin' on. Ya know it wasn't that thought out or anything. I guess I like doing electric stuff better. But I like the ease of traveling with just a guitar, cruising to someplace for the weekend and playing. It's kind of cool. But it's pretty nerve racking to play acoustic because there's no like noise to hide behind. You're just sittin' there with people staring at you. But when you can hear people talking it's a different scene.

You've been pretty prolific with your music, how's it going from being a cult hero during the SST days to being a bigger cult hero on a major label?

It's goin', ya know. It's always different. It's hard to say. It's goin' all right.

So you just go into the studio and do your thing without worrying too much about what the label or the consumer is going to think?

I don't know what else to do but try to please myself and hope for the best. I don't know, that's all I'm tryin' to do.

Cool man, that should do it. Hey, I don't know when you're gonna get out here to Cali, but we should hook-up and go skiing.

Yeah, I don't know either, but keep the look-out. ●



NO BATTLE IS NECESSARY

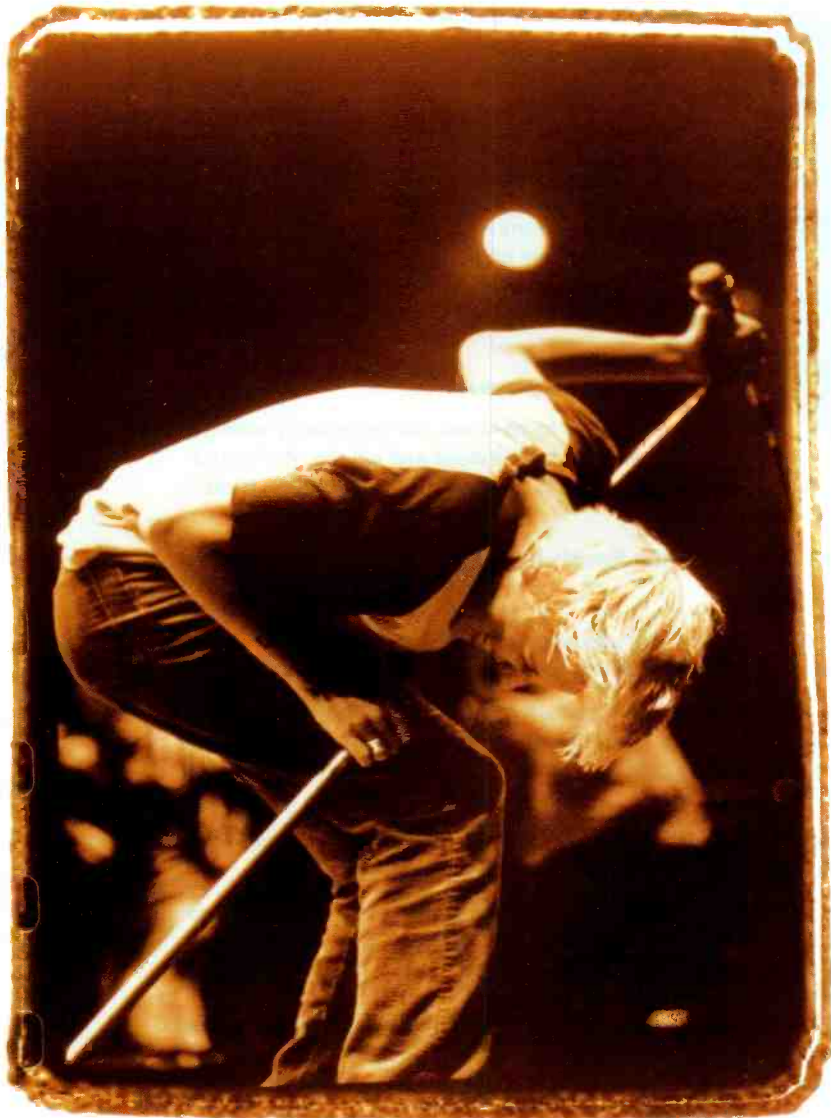


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CATCHING UP WITH Phil Manning



● he last time I saw Phil, he was an "action figure" in Halloran's video at the Gavin Seminar. But then, that's the way most of us think of Phil anyway; a (please pardon the hyperbole for a moment) kind of superhero of the Alternative Universe, ready to go to battle at the drop of a hat to fight the forces of evil. Or, at least, the forces of mediocrity. Phil missed this year's Gavin Seminar, and Alternative Boot Camp last summer. You can't blame him though. His life's been nothing but turmoil for the last couple of years.

● n case you've forgotten his resume, Phil could be found in charge of WOXY through most of '80s. His next move was to WENZ in Cleveland as PD. Then on to new Pittsburgh sign-on WNRO. Last May 21st the station was sold to it's competition and Phil landed on the golf course for some much needed practice. It wasn't long, however, before he packed up Barb (Mrs. Manning), his Kevlar vests, and assault rifles for the trip to Los Angeles for new sign-on Y107. How's that for brave? Phil loves to tell people that he has moved five times in the last twenty five months. Typical radio survivor behavior. And his stay in L.A. must be a world record for least amount of time spent living in one city. Now that he's settled in Seattle and hung all his black velvet Elvis paintings in his new office at KNDD, I thought it would be a good time to have a brief chat and catch up. We talked about L.A. (his recent experiences still fresh, Phil was very guarded in his comments about that situation), commuting, spying on his own apartment, and the future of the format.



Max: So, what was it like jumping into the "mother" of all Alternative markets?

Phil: Well, you know me, I'm always up for a fight....

Was it more difficult than you imagined it was going to be?

Phil: It was *exactly* what I thought it was gonna be. It was this franchise having to protect themselves, and they would go to any and all lengths to protect themselves. Pretty interesting.

Having been through that, do you think that L.A. can be a two Alternative station market?

Um, it can definitely be two, although it's got to be two different shades of Alternative.

Where do you think a second Alternative station should position itself in L.A.?

Being a little more conservative perhaps. Y107 was trying to wedge itself in between KROQ and Star, y'know? Pretty small hole. There's just less margin for error at a station trying to do Alternative in L.A., and you must constantly try to differentiate yourself from the competition.

If KROQ is perceived as the lifestyle station, and they're totally plugged into the market, how do you out-do them at that?

You don't. It's like, would you come in to L.A. and try and beat KROQ at the new music game? You can't. There's nobody better at that than them. You just have to look for different ways. And we all

know one of the dangers of playing new music is being unfamiliar, and that's really kind of where the opportunity is to be a warm cozy familiar radio station.

Did you like Southern California?

Hehehheh.

In general...

Ummm, loved it!

Would you want to come back?

Oh, yeah. I'd live there again in a minute. But my personal mission statement is always about improving the quality of my life, and it doesn't get much better than up here.

So what did you get to experience in your brief time in our fair city? What were some of the fun things that you did other than work 28 hours a day in Pasadena, and play golf occasionally?

I know every pothole on the 101 (Ventura Freeway).

Now, was the L.A. commute as bad as you had heard?

Actually I ended up avoiding most of it. I took the 118 (Ronald Reagan Freeway) which was an extra ten miles out of my way, but I could go 70 the whole way. It was pretty miserable, but having grown up in Chicago I was kinda used to it. But I did learn from that and now I have a six minute walk to KNDD.

Did you do this on purpose?

We definitely wanted to be close. Not necessarily walking distance but...we wanted to be close and we are. We looked around in Queen Anne, which is a little hilly area just outside the city...

Had you ever been to Seattle before?

Oh yeah.

Rumor has it that you can actually look into your living room from your office and see what Barb (Mrs. Manning) is up to.

That is correct. Her eyes are better than mine and she called me today and she goes, "What's that hanging up against your window there?" It's an autographed Collective Soul guitar. I can't get away with anything.

So she knows when you're in the office. She knows when it's time for you to come home.

And when it's dark out and the light's on, Barb will hotline me and go, "I thinks it's time for you to come home now."

That's very funny.

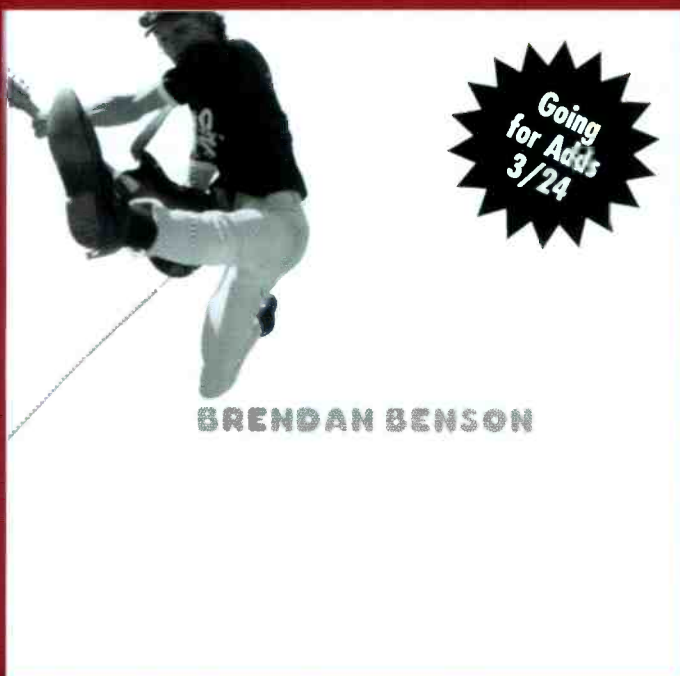
But seriously, I wanted to integrate myself into the local scene. And it just helps that much more that I'm only a seven minute walk to Rock Candy, and a ten minute walk to Moe, and a twelve minute



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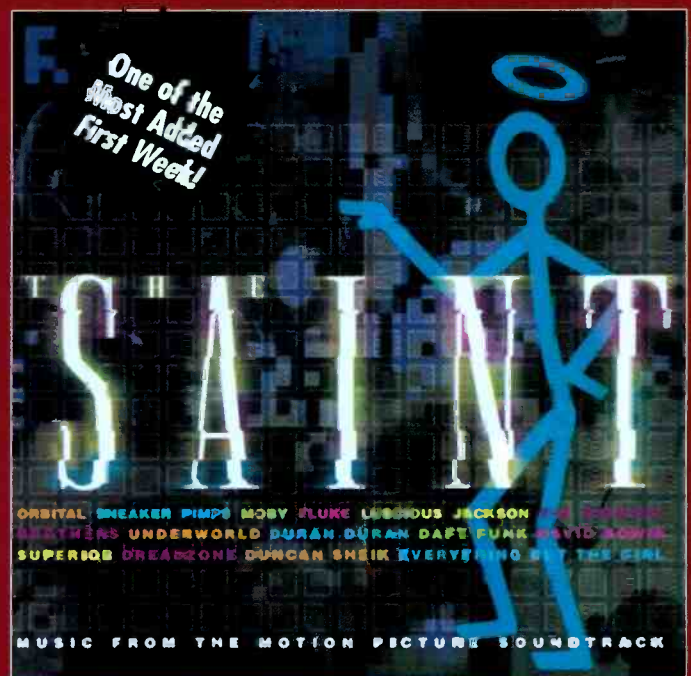


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walk to the Showbox, and all these wonderful clubs here.

What was one of the first things you noticed when you got to Seattle about the station and it's relationship to the city? What was the first thing that struck you?

KNDD had a very keen eye on what was happening in the scene. Everybody who works here is kind of an expert on what's going on in Seattle.

So you think the station, even as you heard it before you came in, or before you've had a chance to fool with it, you think it's still very plugged in to what's happening locally?

Oh, big time.

What's your sense of where The End needs to go for the rest of this century?

Doing what the station has always done, and staying on top of, and just slightly ahead of, musical trends.

In your mind, was there anything in particular that needed fixing at The End?

A good Alternative station is built on a variety of sounds, and styles, and textures. And The End was texturally kind of the same. It was a little too hard edged and we had to soften it just a bit, y'know? By that I mean no Marilyn Manson in the 8 a.m. hour. It's called "effective dayparting."

Do you feel like the traditional Seattle guitar sound is maybe not as popular lately? Is the format becoming as eclectic up there as it seems to be now in other places around the country?

There's still a large appetite for Seattle rock, period. But it's only one spoke in our wheel. There's many other musical flavors that we're starting to throw at people now. But I think it depends on each station's demographic focus. But I think that we all have the opportunity of being kind of like the full service AOR's of the '90s. You know, a little bit of '80s music. Some early '90s. A healthy dose of currents and re-currents. And you've got a nice balance.

What do Alternative stations have to do to stay in shape?

Build your radio station into a four legged table. And that's morning show, well-focused music, totally whacked-out promotions, all leading to stationality.

What do you say to those stations that got into the format thinking that the music was automatic for them, and now that there's so much shared music the ratings battle is even tougher, and some of these stations are thinking about switching to either Active Rock or Modern AC?

They all got into the format when it was as hot as it could be. And now the music is not as hot anymore, so now we're gonna see how good a programmer everyone is.

There's a general sense among many programmers now that the format is becoming what it once was: truly Alternative. But this is a double edged sword. Musically it's good; things become eclectic and more open. But from the programming perspective, there's not a lot of happiness because this can mean less familiarity, and a resulting ratings hit while you're trying to educate and build back your audience. Many of us old farts went through this already in the '80s, but the ratings expectations were different.

The difference now is, we've become "Alternative" again, but are expected to get four, five, six, and seven shares, and not a two. And you've got to do that through execution via strong imaging, stationality, being local...hyper-targeted music.

I had more questions for the "Sgt. Rock" of Alternative, but he was called into yet another meeting. No problem. I'm going up there in a few weeks to get some video for an upcoming Gavin Alternative Video reel. We'll take a first hand look at The End for the rest of the '90s. ●



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ALSO INCLUDES CLASSIC CUTS FROM THE ENGLISH BEAT,
THE SPECIALS, THE JAM AND FAITH NO MORE.



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Orbital

THE
S A I N T

THE FOLLOW-UP TO THE GENRE BREAKING SINGLE
“THE BOX”
FEATURED IN THE UPCOMING MOTION PICTURE
THE SAINT
AND ON THE ALBUM IN SIDES
(OVER 150,000 ALBUMS SOLD!)



IN SIDES

ROB HOLDEN MONDO MGMT



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Historians Unearth Rare Document

Archeologists digging at a remote site near Oingo Boingo's original practice garage found what is thought to be the lost Alternative Charter explaining everything. Sort of the Rosetta Stone, Ten Commandments, Magna Carta, Constitution, and instructions for filling out the IRS 1040 short form all rolled into one. This is a very important find since for years people have been wondering why we do what we do in this format. No one knows who created the original document; its authors vanished long ago. But when Alternative stations first signed on, this is the road map they followed. Hey, it's a Gavin exclusive!

ALTERNATIVE CHARTER

1 THOU SHALT PLAY ALL MUSIC THAT DOES NOT SOUND LIKE FOREIGNER, JOURNEY, AEROSMITH, ETC. AS LONG AS IT BE NOT BAD '70S AOR, IT BE O.K.

2 THOU SHALT MAKE BABY BANDS LIKE U2, R.E.M., THE CURE, PRETENDERS, AND TALKING HEADS THY CORE BANDS. SURROUND THEM WITH OTHERS WHO MIGHT ONE DAY BE BIG.

3 BILLY IDOL IS GOD. FOLLOW HIM, FOR ONLY HE KNOWETH THE TRUE PATH.

4 YOU MUST ROTATE NEW SONGS HEAVILY AT FIRST, FOR ONLY YOUR STATION PLAYETH THESE SONGS IN '80S. GOMORRA HAS NO OUTLET FOR THIS YET.

5 THOU SHALT NOT USE SLOGANS LIKE "NEW WAVE," "MODERN ROCK," OR "ALTERNATIVE" ON THE AIR AS TO NOT SCARE THE POPULOUS. THEY ALREADY THINK THIS MUSIC IS WEIRD ENOUGH.

6 THOU SHALT POSITION THYSELF AS MERELY A "ROCK" STATION FOR THE '80S. ALBEIT ONE THAT PLAYS NO

LEE ZEPPELIN, OR OTHER BAD AOR SONGS, BUT A ROCK STATION NONE-THELESS. PEOPLE WILL ACCEPT THAT.

7 ONE DAY CONSULTANTS SHALL CONSORT WITH THY STATION. USE ONLY THOSE WHO WERE AMONG THE "FIRST."

8 DEPECHE MODE IS GOD. FOLLOW THEM, FOR ONLY THEY KNOWETH THE TRUE PATH.

9 GUITAR ROCK WILL NEVER COME BACK.

10 "INDIES!" WHAT ARE INDIES?

knapsack

Thursday Side of the Street



The first single from the new album
Day Three of My New Life

Produced by Mark Trombino and knapsack
Recorded and Mixed by Mark Trombino

Alias Radio, Greg Tomlinson @ 818-566-1034
email: gt@directnet.com

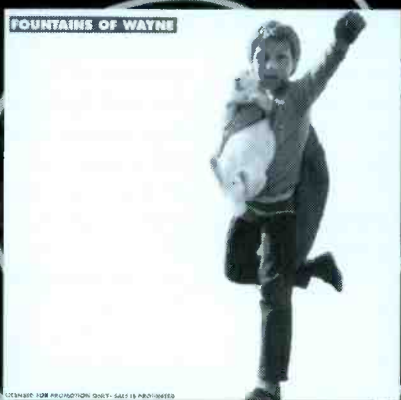


Alias Records
2315 W. Olive Ave. Burbank, Ca 91505 USA
<http://www.aliasrecords.com>



Atlantic's March Madness '97!

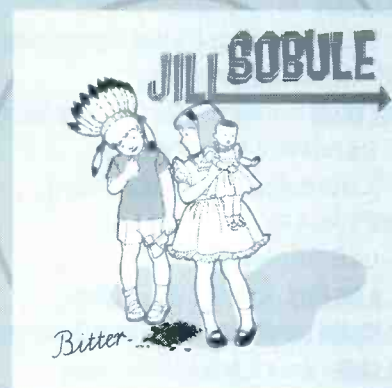
Fountains of Wayne "Sink To The Bottom"



Management: Q Prime
Q101 (Cage Match winner 7 nights in a row),
X96, WFNX, WLUM, WENZ
Headline tour starts early April!



Jill Sobule "Bitter"



Management: Jack Litenberg for DPE
Early airplay: Y107, WRAX, WEQX, WZRH, and many more...
On tour with Duncan Sheik!



Matchbox 20 "Push"



Management: Lippman Entertainment
Produced by Matt Serletic for Melisma Prod., Inc.
WRAX (#1 Callout record 4 weeks in a row!)
WXRK, 99X, KTBZ, 89X



Muse "Pretty Things"



Management: José Pulido, Peter Freedman, Steve Smith
On tour with Collective Soul!



These records are a sure bet for your Final Four!

MOST ADDED



3 X CRAZY
Keep It On The Real
 (Noo Trybe/Virgin)
MR. COMPLEX
Visualize/Why Don't You
 (Raw Shack)

TOP TIP

BLAK ATTACK

Holdin' It Down/Verbal Attack
 (Correct)

If you're lookin' for sure shots, throw these joints on the tables. 15 adds!

RECORD TO WATCH

CRU

Up North/Pronto
 (Def Jam Recording Group)

The dope thing about this record is that it catches you off guard, then hooks you in. With 19 adds, they're headed up the chart—"Pronto!"

Gavin Rap

2W	LW	TW	
\$	3	1	ARTIFACTS - The Ultimate (Big Beat/Atlantic)
\$	2	2	CAPONE N NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)
\$	1	3	REDMAN - Whateva Man (Def Jam Recording Group)
24	12	4	BUCKSHOT - No Joke (Loud)
\$	7	5	JERU THE DAMAJA - Me Or The Papes (Payday/FFRR)
1	4	6	RAMPAGE - The Last Boy Scout - Wild 4 Da Night (Flipmode/Violator/Elektra)
\$	5	7	TRACEY LEE - The Theme (ByStorm/Universal)
10	9	8	GHOSTFACE KILLAH - Iron Maiden/All I Got Iz You (Razor Sharp/Epic Street)
—	36	9	KRS-ONE - Step Into A World (Rapture's Delight) (Jive)
\$	10	10	LIL' KIM - Crush On You/Dreams (Undeas/Big Beat/Atlantic)
8	6	11	JAY-Z - Feelin' It (Roc-A-Fella/Freeze/Priority)
\$	8	12	CAMP LO - Luchini (Remix) (Profile)
\$	14	13	HEAVY D. & THE BOYZ - Big Daddy (Uptown/Universal)
\$	16	14	RHYME & REASON SOUNDTRACK - Various Artists (BuzzTone/Priority)
22	17	15	DERELICT CAMP - Move It In, Move It Out (Next Plateau)
\$	18	16	FOXY BROWN - I'll Be Feat. Jay-Z/La Familia (Def Jam Recording Group)
26	19	17	WHORIDAS - Taxin' (Delicious Vinyl/Red Ant)
7	11	18	FUGEES - Rumble In The Jungle (Mercury)
6	15	19	MOBB DEEP - G.O.D. Pt III (Loud)
13	20	20	MAKAVELI (THE DON KILLUMINATI) - To Live and Die.../Hail Mary (Death Row/Interscope)
38	23	21	SHAMUS - Tight Team (Raw Track)
40	33	22	DJ MUGGS - Various Artists:The Soul Assassins (Ruffhouse/Columbia/CRG)
31	22	23	SHAQUILLE O'NEAL - Strait Playin'/No Love Lost (T.W.I.S.M./Trauma/Interscope)
20	24	24	SNOOP DOGGY DOGG - Vapors (Death Row/Interscope)
9	13	25	KEITH MURRAY - Love LOD/Hot To Death (Jive)
29	28	26	STREET SMARTZ - Problemz/ Metal Thangz (Tru Criminal)
27	27	27	L THE HEAD TOUCHA - Too Complex/It's Your Life (Direct)
NEW	28	28	THE NOTORIOUS B.I.G. - Hypnotized (Bad Boy/Arista)
19	25	29	JUNGLE BROTHERS - How Ya Want It (I Got It) remix/The Jungle The...(Gee Street/Island)
32	32	30	CHINO XL - Jesus/Rise (American)
NEW	31	31	BOOTY CALL SOUNDTRACK - Too Short & Lil' Kim: Call Me (Jive)
30	30	32	MCGRUFF - Make It Hot (Uptown/Universal)
\$	31	33	PUFF DADDY featuring MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)
NEW	34	34	ORIGINOO GUNN CLAPPAZ - Hurricane Starang (Priority)
37	35	35	BOUNTY KILLER - Mr. Hip Hoper w/The Fugees (Blunt Recordings)
\$	29	36	DJ KOOL - Let Me Clear My Throat (American)
—	37	37	CYDAL - Hollywood/1/4 Pound Slicin' (eastwest/EEG)
NEW	38	38	WARREN G. - What We Go Through/I Shot The Sheriff (RAL/Def Jam)
39	38	39	DARC MIND - Outside Lookin' In (PMP/Loud)
\$	26	40	FRANKIE CUTLASS - The Cipher (Violator/Relativity)

\$ — Indicates GAVIN Rap Retail Action.

Chartbound

- ALL NATURAL** - 50 Years/MC Avenger (All Natural)
- T-MAX** - Relax Your Mind (Damage)
- DUTCHMIN** - Get Your Swerve On (Dolo)
- BUK WHEAD** - Keep It Mackin' (Delicious Vinyl/Red Ant)
- 3 X CRAZY** - Keep It On The Real (Noo Trybe/Virgin)
- CRU** - Up North/Pronto (Def Jam Recording Group)

Like That!

BY THEMBISA S. MSHAKA



Think B.I.G. & Positive

As the murder of **Christopher Wallace (Notorious B.I.G.)** moves from disbelief to stark reality for the hip-hop community, here are some of the statements released as well as some reactions on the programming front.

"B.I.G. was one of my closest friends. Words can't express my pain. He was one of the greatest artists I've ever had the pleasure to work with. I love him and will always miss him."

—Sean "Puffy" Combs

"We were on tour with **Artifacts** when the news hit. Every station did a memorial immediately, running classic Biggie, taped interviews, and callers. Radio's response was amazing."

—Just O, Atlantic Records

"It seems as if we as a community are not learning from our mistakes. We have to get smarter, period." —Carmelita Sanchez, **Wake Up Show Productions**

"Biggie was someone's son, someone's father, someone's husband. I hope this is the end of the madness."

—Robin Kearsse, Epic Street

Power 99 (WUSL-Philadelphia) stopped the music in honor of B.I.G. and has beefed up their community outreach programming with a new program called *Power Talk...WEJM-Chicago's Babygirl* responded with a panel show dedicated to solutions featuring **Interscope's Chauncey Bell, Princess from HOT 97-Atlanta**, and myself...**KMEL-San Francisco** has undergone a change that couldn't have come at a better time. Now "the people's station for the hip-hop generation", the station has as **Davey D** put it "recommitted itself to its listeners. Our youth has some healing to do, and **KMEL** is issuing the chal-

lenge to get involved with them directly. In addition to increasing the presence of air personalities at schools, **KMEL** has added *Peace Posse*, a violence prevention program run by youth to its schedule...The question now is, what will labels do, if anything, in response to B.I.G.'s murder? Will they pull back even further on departments, artist development and budgets for rap projects? They certainly have strong evidence for a case to do so, after the loss of the format's most profitable soloists. **KRS-ONE** had this to say: "The labels will sit still. The hip-hop world must get organized and demand change from them; demand accountability. This is one of the objectives of the **Temple of Hip-Hop**." For more info on the Temple, contact **Evolution Entertainment** at (201) 363-0784...I'd encourage labels to sign selectively and invest in the artists as well as the albums they cut. Props go to **Ruffhouse** and **Columbia**, who have given **DJ Muggs** the latitude and platform to create a stellar album promoting unity in hip-hop and providing a solution in the form of *The Soul Assassins* compilation. The tracks featuring **GZA** and **Eiht** are my two faves...**DOIN' IT FOR THEMSELVES: Count wordsmiths Kim Green and Shannita Williams-Alleyne** among the sistahs on the rise. Green has left **Mercury's** marketing department to establish **Veritas Communications**, a firm focused on media training and artist development from the inside out. Reach out to Kim at (212) 961-1936-she's dope!...Williams-Alleyne has made a successful transition into PR with her own enterprise, **Renegade Ink**, where hip-hop and R&B get

Log on to RIPBIG@hiphopsite.com to express thoughts and feelings on B.I.G.'s death.

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

MUGGS presents...

THE SOUL ASSASSINS

CHAPTER I



**RZA & GZA/Genius, Wyclef from Refugee Camp,
Dr. Dre & B Real, Mobb Deep, KRS-One, MC Eiht,
Cypress Hill, Call O' Da Wild, LA The Darkman,
Goodie Mob, and Infamous Mobb**

**...WHERE EAST MEETS WEST
...ONE ALBUM, ONE LOVE.**

ALL SONGS PRODUCED, ARRANGED AND COMPOSED BY MUGGS FOR SOUL ASSASSINS
<http://www.soulassassins.com>



COLUMBIA

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1997 Sony Music Entertainment Inc.

Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	PUFF DADDY featuring MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)
7	4	2	HEAVY D. - Big Daddy (Uptown/Universal)
2	3	3	CAMP LO - Luchini aka This Is It (Profile)
18	10	4	DA BRAT - Ghetto Love (So So Def/Columbia/CRG)
15	9	5	FOXY BROWN - I'll Be (Def Jam Recording Group)
5	5	6	TRACEY LEE - The Theme (ByStorm/Universal)
9	8	7	CAPONE N NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)
3	2	8	REDMAN - Whateva Man (Def Jam Recording Group)
8	6	9	D.J. KOOL - Let Me Clear My Throat (American Recordings)
4	7	10	M.C. LYTE - Cold Rock A Party (eastwest/EEG)
—	15	11	KRS-ONE - Step Into A World (Rapture's Delight) (Jive)
12	13	12	FREAK NASTY - Da' Dip (Power)
—	18	13	WARREN G. - I Shot The Sheriff (Def Jam Recording Group)
6	11	14	E-40 - Things'll Never Change (Sic Wid It/Jive)
11	16	15	THE ROOTS - What They Do (DGC)
16	20	16	LIL' KIM - Crush On You (Undeas/Big Beat/Atlantic)
NEW	17	17	WESTSIDE CONNECTION - Gangstas Make The World Go Round (Priority)
17	19	18	TRU - I Always Feel Like (No Limit/Priority)
—	21	19	ARTIFACTS - Ultimate (Big Beat/Atlantic)
NEW	20	20	JERU THE DAMAJA - Me Or The Papes/ Da Bitches (Payday/FFRR)
10	12	21	RHYME & REASON SDRK. - Nothin' But The Cavi Hit/Is There Heaven (BuzzTone/Priority)
14	14	22	KRS-ONE - Can't Stop Won't Stop/The MC/Wordperfect (Jive)
19	22	23	FRANKIE CUTLASS - The Cypher: Part 3 (Violator/Relativity)
21	24	24	RICHIE RICH - Do G's Get To Go To Heaven (Def Jam Recording Group)
22	—	25	ICE CUBE - The World Is Mine (Jive)

2W	LW	TW	Albums
6	5	1	FUNKMASTER FLEX - Mix Tape Vol. II (Loud)
4	1	2	RHYME & REASON SOUNDTRACK - Various Artists (BuzzTone/Priority)
2	4	3	CAMP LO - Uptown Saturday Night (Profile)
1	3	4	MAKAVELI (THE DON KILLUMINATI) - The 7 Day Theory (Death Row/Interscope)
5	2	5	REDMAN - Muddy Waters (Def Jam Recording Group)
NEW	6	6	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
8	6	7	LIL' KIM - Hardcore (Undeas/Big Beat/Atlantic)
13	9	8	TRU - Tru 2 Da Game (No Limit/Priority)
7	8	9	FOXY BROWN - III Na Na (Def Jam Recording Group)
—	22	10	DJ MUGGS - The Soul Assassins (Columbia/CRG)
3	7	11	GRIDLOCK'D SOUNDTRACK - Various Artists (Death Row)
10	10	12	WEST COAST BADD BOYZ - Master P Presents: West Coast Badd... (No Limit/Priority)
11	12	13	FRANKIE CUTLASS - Politics And Bullshit (Violator/Relativity)
12	13	14	WESTSIDE CONNECTION - Bow Down (Lench Mob/Priority)
9	11	15	DANGEROUS GROUND SOUNDTRACK - Various Artists (Jive)
16	15	16	TELA - Piece Of Mind (Suave/Relativity)
—	14	17	BOOTY CALL SOUNDTRACK - Various Artists (Jive)
14	17	18	C-BO - 1 Life 2 Live (AWOL)
24	25	19	DEATH ROW GREATEST HITS - Various Artists (Death Row/Priority)
15	16	20	MOBB DEEP - Hell On Earth (Loud)
18	19	21	GHOSTFACE KILLAH - Ironman (Razor Sharp/Epic Street)
17	18	22	SNOOP DOGGY DOGG - The Doggfather (Death Row/Interscope)
NEW	23	23	KOOL KEITH - Sex Style (Funky Ass Records)
19	21	24	E-40 - Tha Hall Of Game (Sic Wid It/Jive)
—	24	25	B-LEGIT - The Hemp Museum (Sic Wid It/Jive)

the royal treatment. The digits for Renegade Ink are (310) 724-3203...ALL THESE RUMORS: No, **Suge Knight** was not stabbed in jail, and yes, **Wendy Williams** announced **Lauryn Hill's** pregnancy to New York before she could even tell her pops. While the baby's father has been speculated upon from **Nas** and **Steven Marley** to **Pras**, it's really none of our business as long as L-Boogie's happy...Happy belated birthday to **WBRU's DJ Buck** [March 16]. He's all over **Mastermind's** "I'm Gifted"...**Small J** at **KSCR** cites **L Tha Head Toucha** and **Street Smartz** as his hottest new joints...Need that fly new **Rasheed** single? Contact **Zuri** at **Quake City Records** in Philly (215) 763-0092...If you are a Gavin rap radio reporter and would like the scoop on special unpublished rates for **Impact (April 16-20)** contact **Jackie Paul** at (215) 884-3308 or (215) 646-8001 no later than **March 31**, no exceptions... Thanks to **Warren "The Energy Man" Wilkerson** at the **WB** for rollin' through with **Masta Ace** and **Leschea** this week...*like that.* —ONE LOVE. ●

Rap Picks

CRU "Pronto" (Def Jam Recording Group)

Okay. Imagine Onyx, A Tribe Called Quest, and the Luniz in a hip-hop juicer, and the blend you'd get would be called CRU. They got energy, flow, and use the weed tokin' sound effect to make a clean edit, so I figure they like to smoke too. get the picture? Funky worm and sparse trumpet guide insistent bass while these emcees take turns wreckin' shop. My favorite line: "I got crazy game—Kirby, Kirby!" Contact **Bajja** at Def Jam (212) 229-5225.

TWISTA "Emotions" (CWAL/Big Beat)

One of Chicago's first emcees to break nationally has returned with his tongue twistin' style taken to the next level. "Emotions" picks up where "Po Pimp" left off, and is destined to satisfy listener cravings for rapid-fire lyrics atop fluid, melodious production. You'll keep playing it just to catch what he's saying! Contact **Eugene** at Creator's Way (773) 955-9000 ext. 14 or Just O at Atlantic (212) 707-2424.

SHABAAM SAHDEEQ "Side 2 Side" b/w "Arabian Nights" (Rawkus)

The "Double S" comes with a single that'll make you say "Now that's what I'm talkin' about!" Real hip-hop that doesn't limit itself to the underground; an entire package complete with fresh, club-friendly tracks and a dynamic emcee. Great follow-up to the slept-on smash "It Could Happen." Contact **Black Shawn** at Rawkus (212) 566-3160.

ARTIST PROFILE

LESCHEA



AGE: 20-something
FROM: Brooklyn, New York
LABEL: INC/Warner Bros.
CURRENT SINGLE: "Fulton St."
FORTHCOMING DEBUT: Rhythm & Beats. She wrote six songs, and producers include Lord Finesse, King of Chill, and Fabian Hamilton (who also did Lil' Kim's "Drugs").

ON THE ALBUM TITLE: "It's my version of R&B, rhythm and beats. I only sing over hip-hop tracks, because I am a hip-hop artist. I just happen to sing."

SINGING FOR: As long as she can remember.

GETTING THE DEAL: A&R rep **Allison Ball-Gabriel** heard Leschea on an unmarked demo of a song she did with **Masta Ace** called "Creepin'." Once her voice was identified, she was approached to do an album.

DUES PAID: Leschea was the pipes behind **Masta Ace's INC Crew**, and was featured throughout the **Sittin' on Chrome** album. "The INC was a great learning experience, from the studio to touring. It prepared me for well for my own project."

MUSICAL INFLUENCES: **Mary J. Blige, Stevie Wonder, Stephanie Mills, and Mobb Deep** to name a few. **Masta Ace** is her mentor.

HER GOAL: "I want to represent the hip-hop lifestyle consistently, not just springboard from it. I do this for those around the way who can't afford the furs and Moschino."



Coolio The WINNER

From the Double Platinum+ soundtrack album

music from and inspired by the motion picture

SPACE JAM the motion picture starring Michael Jordan and Bugs Bunny HOME VIDEO OUT NOW

executive album producers: Ken Ross, Craig Kallman, Dominique Tremier
executive in charge of music for Warner Bros. Pictures: Gary Leffel

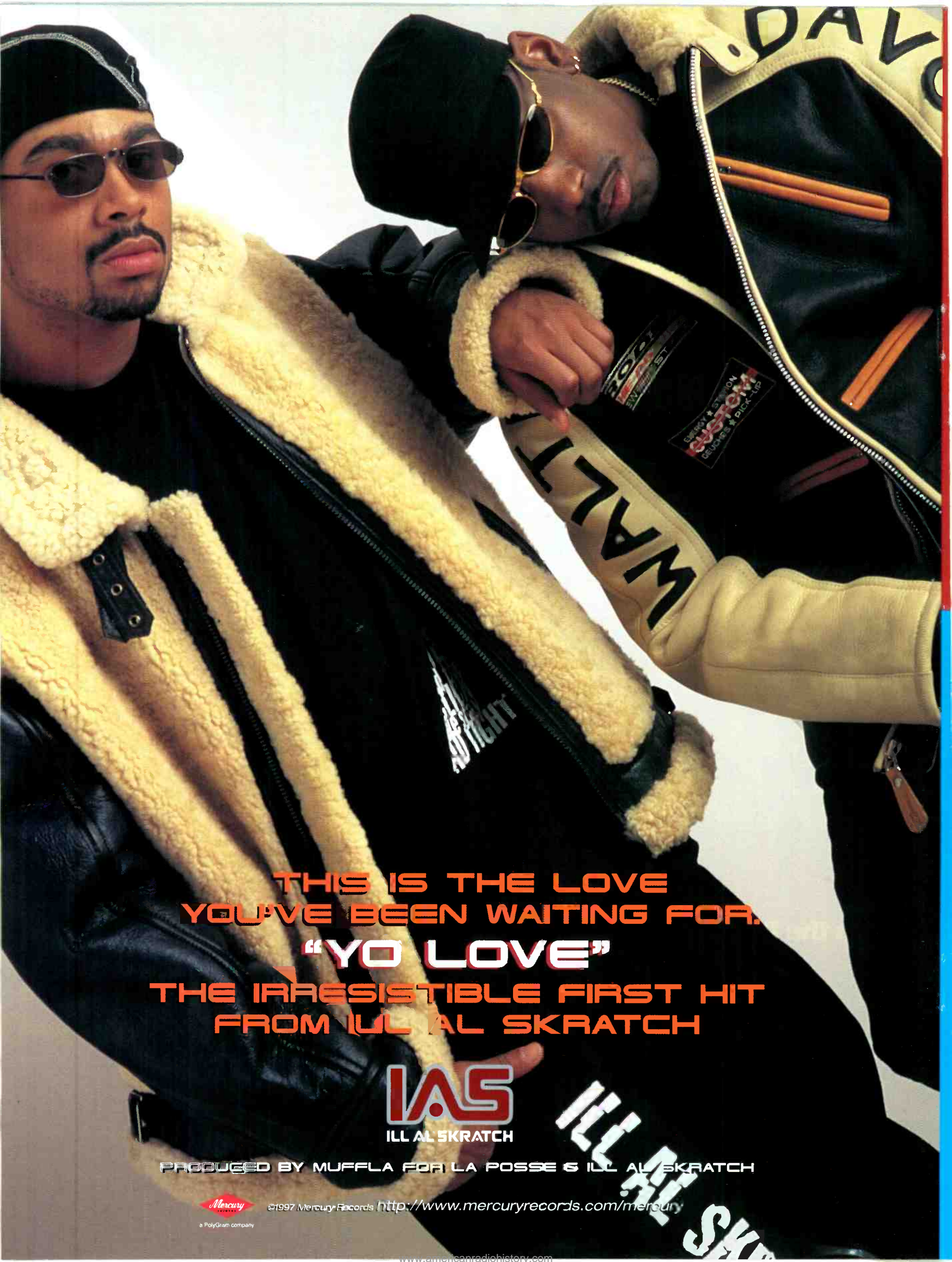
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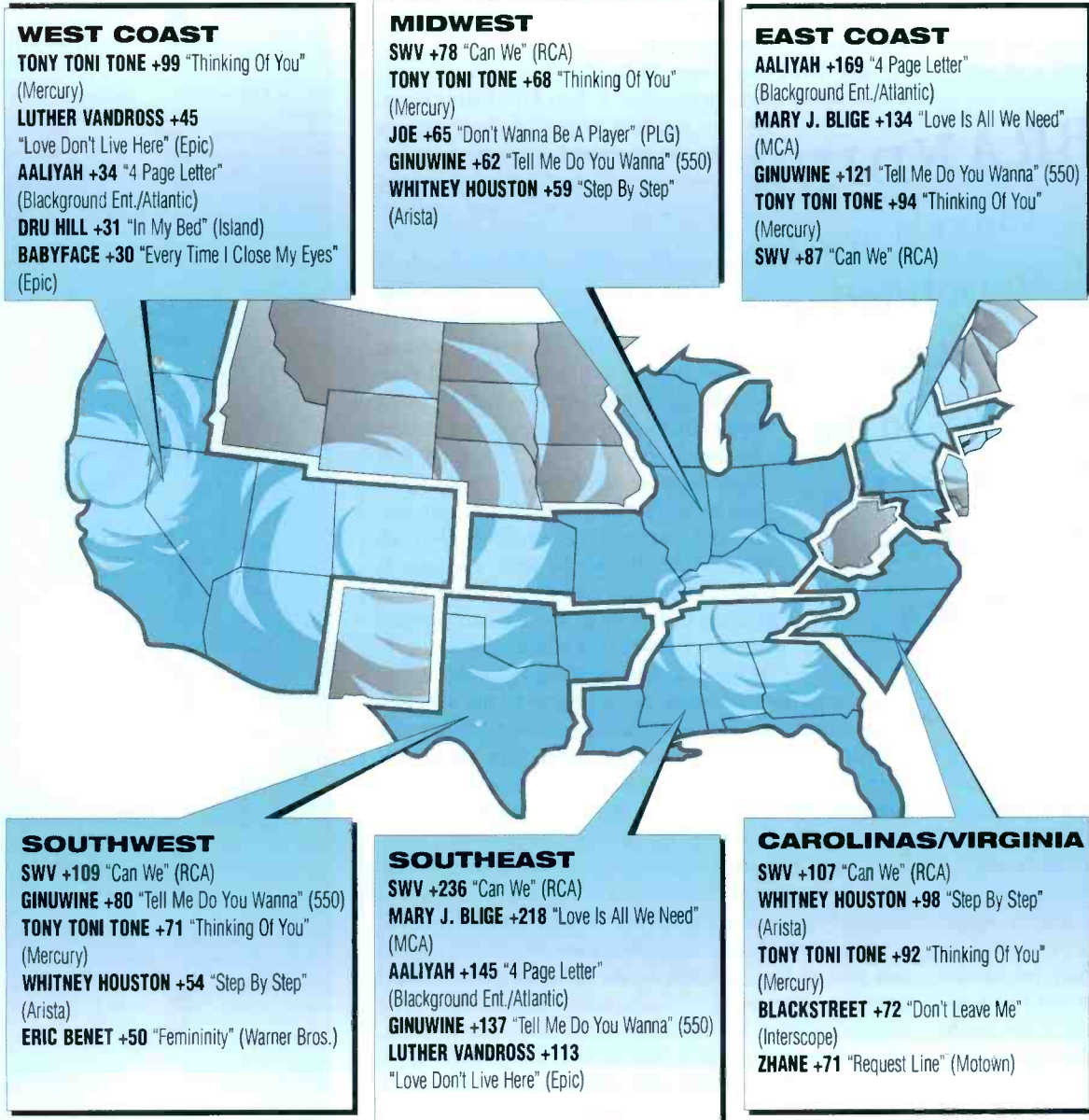
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www.americanradiohistory.com



Gavin Urban Landzcape

PRIME PROPERTY



TOP TEN SPINZ

1	702 "Get It Together"	3007	3220
2	BLACKSTREET "Don't Leave Me"	2640	3015
3	MONICA "For You I Will"	2931	3487
4	♣ "Somebody's Somebody"	2845	3069
5	DRU HILL "In My Bed"	2542	2791
6	ZHANE "Request Line"	2366	2506
7	KEITH SWEAT "Just A Touch"	2171	2334
8	MINT CONDITION "You Don't Have To Hurt"	2023	2304
9	ERYKAH BADU "On & On"	2152	2538
10	YVETTE MICHELLE "I'm Not Feelin' You"	1829	1987

SPINZ LAST WEEK

SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: STACY BAINES
 Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580



MOST ADDED

MARY J. BLIGE (61)
Love Is All We Need (MCA)
 WJMH, WNFO, WFXA, WJMJ, WXQL, WJZA, KBMS, WEUP, KBCE, WEJM, WJMN, WJBT, WAAA, WQOK, WQQK, KXZZ, WJZD, WRKE, WYNN, WAMO, WKYS, WZND, WEDR, KKDA, WBLK, WPAL, WFXE, KMJJ, WCKX, WJLB, WJHM, WZFX, WPEG, KPRS, WILD, WRNB, WNHC, KDKO, WDZZ, WZHT, KSJL, WDAO, WFLM, WIBB, WQKI, WJIN, WVEE, WJTT, KYEA, KCEP, WBLX, KVSP, KJMM, WGCI, WROU, KKBT, WMCS, WZAK, KRIZ, KHRN, WHRK

AALIYAH (44)
4 Page Letter (Background Ent./Atlantic)
 WZHT, WCDX, WXQL, WDKX, WJZA, WMNX, WEUP, KBCE, WJMG, WEJM, WQOK, WQQK, KXZZ, WJZD, WRKE, WYNN, WZND, WEDR, KKDA, WBLK, WPAL, WFXE, KMJJ, WCKX, WZFX, WPEG, KPRS, WILD, KIIZ, WRNB, WNHC, KSJL, WFLM, WIBB, WUSL, WJIN, WVEE, WJTT, KYEA, WBLX, KVSP, KJMM, KKBT, KHRN

JOE (44)
Don't Wanna Be A Player (Jive)
 WFXA, WJMJ, WDKX, WJZA, WEUP, KBCE, WJMG, WEJM, WQOK, WQQK, WJZD, WYNN, WKYS, WZND, WQHH, WEDR, WBLK, WFXE, WPAL, WFXE, KMJJ, WCKX, WZFX, WPEG, WILD, WNHC, KDKO, WDZZ, WZHT, KSJL, WFLM, WIBB, WJIN, WVEE, KYEA, WBLX, KVSP, KJMM, WGCI, WROU, WZAK, KRIZ, KHRN

DANNY BOY (29)
It's Over Now (Death Row)
 WJZA, WEJM, WQOK, WJZD, WRKE, WYNN, WKYS, WQHH, WEDR, WBLK, WFXE, WCKX, WZFX, KPRS, KIIZ, WOWI, KSJL, WFLM, WIBB, WJIN, WJTT, KYEA, WBLX, KVSP, KKBT, WZAK, KHRN, WHRK

JOOSE (21)
If Tomorrow Never Comes (EastWest/EEG)
 WXQL, WJMG, WQOK, WRKE, WQHH, WWWZ, WPAL, WFXE, KMJJ, WCKX, WZHT, WDAO, WFLM, WIBB, WJIN, WJTT, KYEA, KVSP, KJMM, KHRN, WHRK

BLACK A/C

Most Played Current Hits

♣ "Somebody's Somebody" (NPG/EMI) **702**
 "Get It Together" (Biv 10/Motown)
MONICA
 "For You..." (Warner Sunset/Atlantic)
BABYFACE
 "Every Time I Close My Eyes" (Epic)
KENNY LATTIMORE
 "For You..." (Columbia/CRG)

MOST REQUESTED

DRU HILL
 "In My Bed" (Island)
MONICA
 "For You..." (Warner Sunset/Atlantic) **702**
 "Get It Together" (Biv 10/Motown)
SWV
 "Can We" (RCA)
BLACKSTREET
 "Don't Leave Me" (Interscope)

Q - FILE



Michelle Madison, VP Elektra Entertainment. Another member of The Great QZCAPE Mentoring

Team. QZCAPE@aol.com (The mentoring hotline.)



On-line

BY QUINCY MCCOY

Branding: Nothing New

The more I read about branding—the latest industry buzz word for a winning strategy—the more annoyed I get with the suits in our business. Branding, in short is the station's identity. It's your format, the positioning statement that your research company has come up with as your niche in the marketplace, and more. It's your way of forming an emotional attachment with the listeners. A distinct attitude that appeals to the listeners' sense of the world, real or imagined. A station they just don't listen to, but one they feel a part of. But great stations have always had branding. The only thing new about this are the people leading the charge for radio stations to take "the leap of faith" into the world of emotional imaging, beyond the positioning mantras, like "more music less talk."

For years, good program directors have had tremendous problems assuming the role of "brand manager" at their stations. Ideally, it is the PD's job to develop the personal relationship between the station and its listeners. It's his job to identify what the audience wants and establish a strong identity with the target demo. You don't have to be Sherlock Holmes to realize that listeners want to be entertained. But some of Sherlock's skills at deductive reasoning could come in handy when trying to convince your general manager what the station's image should be. In the past, programmers with a street feel who could interpret information and research into brand names like Boss Radio, Music Radio, or revolutionary call letters like 13Q and Y-100, were taken seriously by the visionary broadcasters. Over the years the program director has lost jurisdiction over the station's identity to GMs, consultants, and research groups. And with their focus on product instead of the consumer's desires, they have lost the station's emotional attachment to the community. But all that seems to be changing, as GMs and operators around the country are realizing that to compete, they

have to become proficient in the art of branding. Why? Because branding provides a clearer image of what a station is all about, and in today's world of consolidation, it is critical for stations to be unique in the mind of their listeners.

Right now, many consolidated Urban radio stations are tactically being branded as Urban A/C, mainstream, or hip-hop. Some of these groups are programmed carelessly because there is too much overlap in the demographic spread, and stations easily cross into each other's boundaries. This cookie-cutter approach of labeling stations without customizing and personalizing them to the listeners won't work. All good branding takes time. After marketing and promotional plans are executed, along with the station's on-air sound, listeners begin to know you. That gains you a foothold in their world. From there you build on their confidence and create an emotional connection. But all good relationships take time, and time is a luxury to a guy who's spending 15 to 20 times cash flow to acquire and operate a station. So what's a suit to do?

Hopefully, this branding craze will allow street-smart programmers to get back in the meeting rooms where the important decisions are made about a station's image. Once those programmers show that they can supply information on their listeners, not only culturally but even behaviorally, GMs will listen. They may even find less need to call consultants in on a quarterly basis. But programmers have to prove themselves. Although right now the number of black PDs, MDs, and GMs at "Churban" programmed stations can be counted on one or two hands, soon they may become an important part of the challenge to do accurate Urban station branding. The truth is, catch-phrase slogans like "The People's Station" are not a key to the community's heart. Remember, listeners not only have to use your product, but must feel so much a part of it that they will write it down proudly in an Arbitron diary.

Branding, as Sherlock would say, "is elementary, my dear Watson."

BRANDING
In today's world
of consolidation,
it is critical for
stations to be
unique in the
minds of their
listeners.

Urban Workshop *Bouncing Back from a Bad Book*

STATION MORALE

First of all, you must remember that failure is normal on the way to winning. A setback should be absorbed as a natural stop on the path to success. Remember, many of the biggest champions in this business experienced worst-to-first situations. Practice and teach this philosophy, and it will keep your station morale from falling to unmanageable levels.

DO YOUR HOMEWORK

Break down every piece of information you can gather on your latest ratings. Compare every hour of the Arbitron Book and look at your weekly and monthly in-house research to determine your strengths and weaknesses.

Reassess all the promotional, marketing, music, personnel, and programming moves you and your competition made during the last ratings period, then prepare two lists: What You Know and What You Don't Know. Write a report to yourself explaining what you've uncovered and what you think needs to be done in order to turn the station around. Now, you are ready to face the troops.

THE PEE RALLY

Just as it's always important to have a motivational staff meeting before every book begins, it's also essential to have a positive one after a setback. In this meeting, use the universal "we" when referring to how poorly the team

performed. Focus immediately on your plans to improve and retool the station for success. Open the meeting up for questions and suggestions from staff members. Involve them in all your quality improvement plans and share your enthusiasm for success.

MAKE THINGS HAPPEN

Every station has different reasons for failing, including marketing, personnel, spirit, or a lack of focus. Once you've ascertained your problem, take immediate steps to resolve it. Your new sense of urgency should be the standard around the station. A change in attitude and focus are essential steps toward success.

T H E M E N T O R I N G H O T L I N E

Q Z C A P E @ D O J . C O M

TONY TONI TONÉ

thinking of you

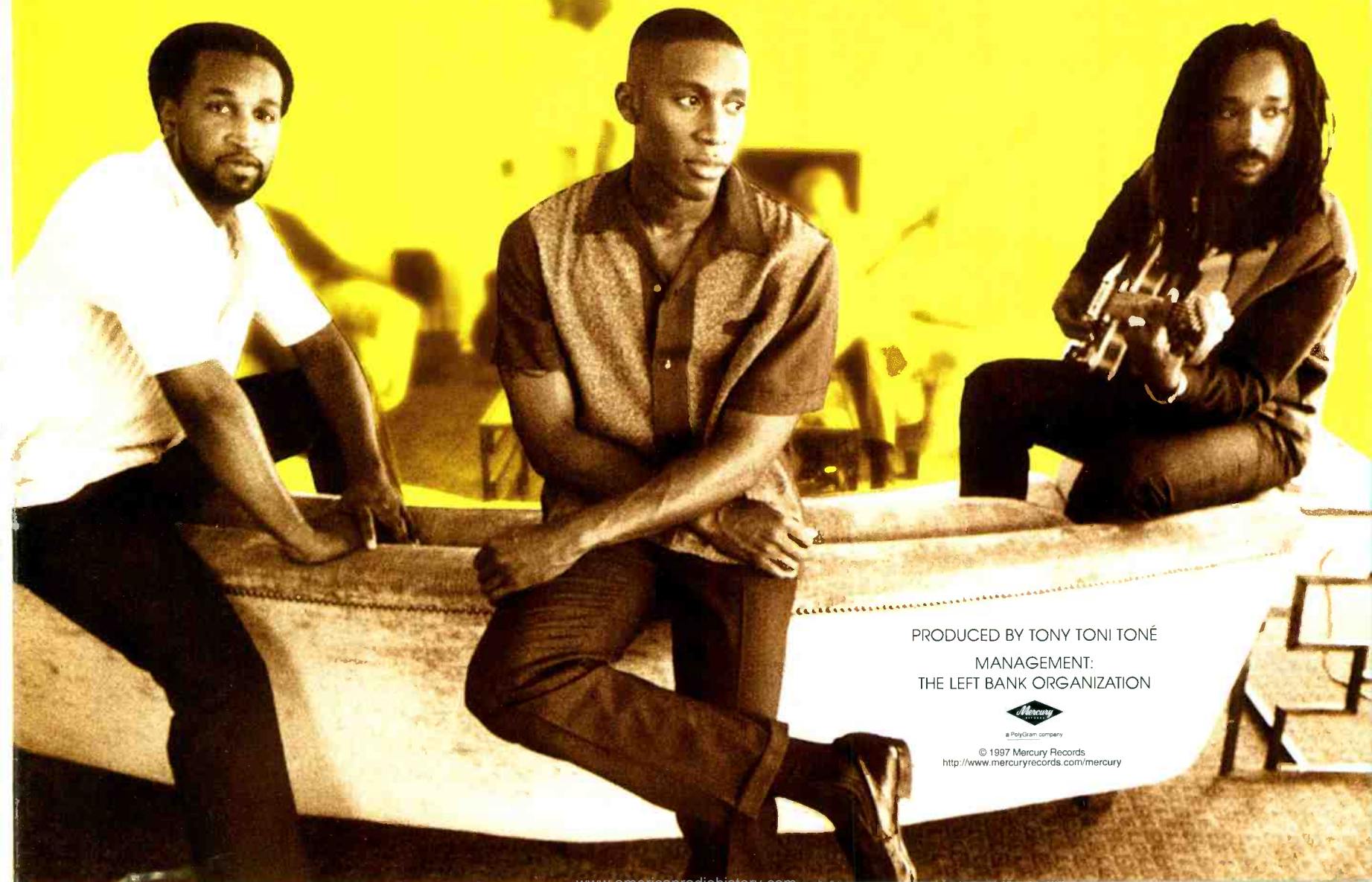
the new single from
HOUSE OF MUSIC

ALREADY OVER 500,000 ALBUMS SOUNDSCANNED
ON FIRST SINGLE ALONE
GOLD

"★★★★"
- LOS ANGELES TIMES

"★★★★"
".....TOP 10 ALBUM OF THE YEAR" - USA TODAY

".....THE TONYIES HAVE MADE THEMSELVES A BAND OF HERE AND NOW" - TIME MAGAZINE



PRODUCED BY TONY TONI TONÉ
MANAGEMENT:
THE LEFT BANK ORGANIZATION



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MOST ADDED

INXS (35)

RICHARD MARX (34)

****DAVE KOZ (30)**

****U2 (30)**

MAXI PRIEST (24)

TOP TIP

INXS

"Elegantly Wasted"
(Mercury)

Off to a not so excessive start as our Number One Most Added with play at KPLZ, KYSR, KMXB, KDMX, WKTI, WKDD, WMXB, WMTX, WDBZ, WBMX, and 98Q.

RECORD TO WATCH

TONY TONI TONÉ

"Thinking of You"
(Mercury)

The Tones have a sparse history in A/C, but this one's worth considering. Already on at WLIF, KQXT, WMTX, WMC, WCKQ, and WWLI.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	CELINE DION - All By Myself (550 Music)	12	215	6	5826	+205	105	64	35	8
2	JEWEL - You Were Meant For Me (Atlantic)	21	202	6	5727	+130	116	39	27	18
3	PHIL COLLINS - It's In Your Eyes (Any Time At All) (Atlantic)	11	194	4	4791	+21	82	50	48	12
4	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	25	178	0	4724	-600	83	45	30	19
5	DUNCAN SHEIK - Barely Breathing (Atlantic)	19	148	2	4439	-467	93	31	15	8
6	SHERYL CROW - Everyday Is A Winding Road (A&M)	10	141	2	4339	+82	99	26	11	4
7	CARDIGANS - Lovefool (Mercury)	19	142	6	4219	-431	89	27	18	8
8	BRYAN ADAMS - I'll Always Be Right There (A&M)	8	190	14	4211	+517	59	55	46	27
9	JON SECADA - Too Late Too Soon (SBK/EMI)	9	183	5	4083	+467	53	62	47	17
10	NO DOUBT - Don't Speak (Trauma/Interscope)	23	133	2	3875	-481	81	21	22	9
11	COUNTING CROWS - A Long December (DGC)	17	123	3	3477	-81	69	29	19	5
12	KENNY LOGGINS - For The First Time (Columbia/CRG)	16	144	3	3415	-304	52	39	40	11
13	WHITNEY HOUSTON - Step By Step (Arista)	7	163	15	3388	+501	33	61	39	26
14	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	9	166	22	3337	+656	35	50	45	28
15	R. KELLY - I Believe I Can Fly (Jive/Atlantic/Warner Sunset)	24	146	7	3324	-38	49	39	39	18
16	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	8	130	20	3054	+656	46	35	24	24
17	JOURNEY - If He Should Break Your Heart (Columbia/CRG)	6	146	16	2798	+466	20	48	48	25
18	SAVAGE GARDEN - I Want You (Columbia/CRG)	11	111	7	2729	+387	45	27	26	11
19	BABYFACE - Every Time I Close My Eyes (Epic)	13	129	5	2727	+214	35	37	34	18
20	JOHN MELLENCAMP - Just Another Day (Mercury)	17	115	1	2649	-313	39	32	29	13
21	THE WALLFLOWERS - One Headlight (Interscope)	11	100	10	2495	+446	41	32	13	12
22	RICHARD MARX - Until I Find You Again (Capitol)	6	160	34	2493	+720	7	36	58	54
23	JIM BRICKMAN and MARTINA McBRIDE - Valentine (Windham Hill)	11	108	0	2459	-160	33	30	28	16
24	JOURNEY - When You Love A Woman (Columbia/CRG)	26	111	0	2202	-254	26	21	30	32
25	WHITNEY HOUSTON - I Believe In You And Me (Arista)	15	96	0	1862	-553	18	25	29	22
26	AMANDA MARSHALL - Fall From Grace (Epic)	11	92	8	1852	+126	15	36	28	13
27	KENNY G - Havana (Arista)	7	99	3	1831	+222	15	22	44	15
28	MICHAEL ENGLISH - When I Need You (Curb)	9	89	1	1662	-330	9	33	28	18
29	HCOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)	72	63	0	1646	-128	28	17	10	7
30	MADONNA - Don't Cry For Me Argentina (Warner Bros.)	12	80	0	1614	-849	13	26	25	13
31	WARREN HILL - Shelter From The Storm (Discovery)	8	104	6	1608	+229	7	26	27	38
32	THE CRANBERRIES - When You're Gone (Island)	17	75	1	1580	-621	17	23	23	11
33	BARBRA STREISAND & BRYAN ADAMS - I Finally Found Someone (Columbia/CRG)	19	83	1	1562	-578	17	13	31	19
34	WILLIAM TOPLEY - Drink Called Love (Mercury)	8	88	1	1553	+54	6	29	34	19
35	PETER WHITE featuring BASIA - Just Another Day (Columbia/CRG)	9	87	2	1455	+41	8	19	34	23
36	DDN HENLEY - Through Your Hands (Revolution)	16	75	0	1433	-708	7	22	32	12
37	GLORIA ESTEFAN - I'm Not Giving You Up (Epic)	19	75	0	1355	-320	9	18	29	15
38	U2 - Staring At The Sun (Island)	3	75	29	1278	N	9	18	23	19
39	ROD STEWART - If We Fall In Love Tonight (Warner Bros.)	19	71	0	1262	-314	8	15	29	16
40	FIVESTONES - Happy Hour (Midnight Fantasy)	10	66	8	1215	+129	6	24	24	11

Chartbound

	Reports	Adds	SPINS	TREND
PATTY CABRERA - "Home (Wherever Your Heart Is)" (Curb)	82	17	1070	+301
OCEAN BLUE - "Slide" (Mercury)	79	7	1159	+176
MAXI PRIEST - "It Starts in the Heart" (Disney)	79	24	1006	+392
JOOSE - "If Tomorrow Never Comes" (FlavorUnit/eastwest/EEG)	78	18	1082	+378
D&LIA - "It Ain't Easy" (Pure/PGD)	74	16	993	+186

Total Reports This Week: 255 Last Week: 256
 Editor: **RON FELL**
 Associate Editor: **ANNETTE M. LAI**
 A/C reports accepted: Mondays
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.
 Station Reporting Phone: (415) 495-1990
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Inside A/C

BY RON FELL



And the Oscar Goes to...

Monday night is **Academy Award** night, and to celebrate this event, **Ron Fell** and I conducted a "straw poll" among some A/C radio and label buddies to see who *you* think will walk away with the prized golden statuette. As you read on, you'll see there's really no contest, with "Because You Loved Me" leading the pack in a slam-dunk. This isn't to say the other songs aren't worthy, but most everyone said, "It's **Celine's** year."

However, one question that several people did ask was, "Why wasn't 'Change the World' from *Phenomenon* nominated?" We're inclined to believe that it's because the song wasn't written specifically for the movie, but if anyone knows for sure why not, call us and let us know.

Thanks to everyone who participated. —**ANNETTE M. LAI**
 "Because You Loved Me" from *Up Close and Personal*
Dave Koz, **Kevin McDonald**, **Jill Ramsdell**, **Scott Emerson**, **Mark Rizzo**, **Mary Conroy**, **Linda Silver**, **Rick Monroe**, **Ron Fell**, **Larry Irons**, **Jay Nachlis**, **Greg Vincent**, **Jerry Lembo** ("I'd really like **Barbra [Streisand]** & **Bryan [Adams]** or **Kenny [Loggins]** to win, but I think it's a given that Celine's gonna get it"), **Jeanne Ashley** ("No contest"), **Angela Perelli**, **Chris Ebbott**, **Jerry Noble**, **Duncan Payton**, **Dana Keil**, **Debbie Cerchione**, **Bill Cason**, **Etoile Shapiro** ("I really like the Streisand song, but feel that Celine will win"), **Annette M. Lai**, **Bonny O'Brien**, **John Patrick**, **Joe Hann** ("based on the requests we got for this song at **WRCH** and my own personal choice"), **Jim Hanzo**.

"For the First Time" from *One Fine Day*
 Personally, Dave Koz would like them to win because a couple of the song's writers (**Allan Rich** and **Jud J. Friedman**) are friends of



Kyle Vincent

Early believers:
WPNT 22x
KOSO 15x
WRLW 9x

From out of the mosh pit of modern music,
a refreshing and engaging songwriter has emerged

Discover Kyle Vincent's well-crafted,
heartfelt songs for yourself.

the first single **Wake Me Up**
(When The World's Worth Waking Up For)

hot ac/ac impact date **March 24**

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
66	14	866	+225	BARRY MANILOW - I'd Really Love To See You Tonight (Arista)
63	13	975	+268	DISHWALLA - Give (A&M)
61	35	845	+574	INXS - Elegantly Wasted (Mercury)
59	17	618	+182	BRIAN McKNIGHT and DIANA KING - When We Were Kings (Mercury)
55	22	616	+254	TONI BRAXTON - I Don't Want To (LaFace/Arista)
51	7	683	+85	B.E. TAYLOR - This Time (Chrisshae)
50	2	753	+13	RICK MONROE - Day By Day (Divorce)
49	1	701	+82	DRIVING BLIND - Fly (Vanguard)
44	3	943	-7	SPICE GIRLS - Wannabe (Virgin)
44	6	756	+82	RENEGADE BLUE - Who's Your Lover Now? (Magnet)
42	11	574	+156	ROD STEWART - When I Need You (Warner Bros.)
39	4	485	+59	JEFF KRASSNER - Lovin' You Is A Natural Thing (Identity)
39	10	529	+151	MICHAEL LEARNS TO ROCK - Someday (Cleveland International)
37	5	606	+33	PETER MAYER - In The Meantime (Pool Party)
37	4	508	+99	LAURA ALLAN - Our Love (Skyline Entertainment)
35	8	378	+114	GRETCHEN PETERS - The Secret Of Life (Imprint)
34	2	740	+56	SARAH McLACHLAN - Possession (Arista)
33	10	575	+170	BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)
31	4	520	+43	LEAH ANDREONE - It's Alright, It's OK (RCA)
30	30	258	+258 *	DAVE KOZ - Wake Up Call (Capitol)
29	14	363	+201	BILLY MANN - Killed By A Flower (DVB/A&M)
27	3	333	+47	CHAKA KHAN - Your Love Is All I Know (Reprise)
23	8	261	+113	BRIAN HOWE - Touch (Touchwood)
22	4	434	+97	DAVE MATTHEWS BAND - Crash Into Me (RCA)
22	4	288	+65	BILL MEDLEY - Almost Home (Rocktopia)
20	2	399	+44	NO MERCY - Please Don't Go (Arista)
14	3	169	+39	AMERICAN GREASE - She Means The World To Me (Saxum)
14	14	124	+124 *	LEIGH ANN LOMBARDO - It's You! (Deff House/Elle Ent.)
12	6	121	+61 *	MATT GARBO - Passion In My Heart (CMI Productions)
12	4	119	+33 *	JOHN CAREY - Teenage Idol (ShamRock)
12	12	78	+78 *	TONY TONI TONE - Thinking Of You (Mercury)
11	3	178	+28	BETTER THAN EZRA - Desperately Wanting (Elektra/EEG)

Dropped: En Vogue, Merril Bainbridge, Atlanta Rythm Section, Joe Bean Esposito. * Indicates Debut

his. Dana Keil's personal favorite is the Kenny Loggins song.

"I Finally Found Someone" from *The Mirror Has Two Faces* **Jeff Ball** (Intellectually, he thinks Celine will walk away with it), **Kim Fischer**, **Billy Mann** ("because I stand by my label mate"), **Kerry Wood**, **Elaine Locatelli** ("Streisand, of course").

"You Must Love Me" from *Evita* While Jay Nachlis voted for "Because You Loved Me," he adds that **K-101** was one of the few stations that showed phenomenal research on "You Must Love Me," but he thinks it's Celine and **Diane Warren's** year. Annette also thinks this song carried great impact when used in the movie, but agrees it's Celine's year. **Irene Vargas** ("because Madonna's in the family"), **Nick Bedding**, **Jennifer Henry** ("They have to give it to Madonna for her performance"), **Valarie Moses** ("Madonna, of course"), **Tom McClendon**.

"That Thing You Do!" from *That Thing You Do* Oops, no votes were cast for this song. •

A/C Picks

BEE GEES
"Alone"

(Polydor/A&M Associated)

The Brothers Gibb mark a triumphant return to the pop music wars with this infectious tune about another hopeless romantic who chooses to think his aloneness is temporary. Their patented falsettos and rich vocal harmonics are wonderful in this production.

HANSON
"MmmBop" (Mercury)

Here comes yet another set of adolescent siblings with a hit single career-launcher. The track won this year's Jukebox juries for both Top 40 and A/C at the seminar, and I know *that's* never happened before. Check this out and either put it on or get outta da' way.

KYLE VINCENT
"Wake Me Up (When the World's Worth Waking Up For)"
(Hollywood/Carpport)

Here's the ultimate slacker anthem presented with a surprisingly enter-

S/P/W

SPINS PER WEEK PER STATION

SHERYL CROW - Everyday Is A Winding Road (A&M)	31.34
NO DOUBT - Don't Speak (Trauma/Interscope)	30.26
DUNCAN SHEIK - Barely Breathing (Atlantic)	29.99
CARDIGANS - Lovefool (Mercury)	28.79
JEWEL - You Were Meant For Me (Atlantic)	27.89
COUNTING CROWS - A Long December (DGC)	27.58
TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	26.54
HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)	26.13
CELINE DION - All By Myself (550 Music)	25.96
ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)	24.66
SAVAGE GARDEN - I Want You (Columbia/CRG)	24.06
THE WALLFLOWERS - One Headlight (Interscope)	23.92
PHIL COLLINS - It's In Your Eyes (Any Time At All) (Atlantic)	23.72
KENNY LOGGINS - For The First Time (Columbia/CRG)	23.69
PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	23.52
JIM BRICKMAN and MARTINA McBRIDE - Valentine (Windham Hill)	23.47
SPICE GIRLS - Wannabe (Virgin)	23.20

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

RICHARD MARX - Until I Find You Again (Capitol)	720
PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	656
SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	656
INXS - Elegantly Wasted (Mercury)	574
U2 - Staring At The Sun (Island)	528
BRYAN ADAMS - I'll Always Be Right There (A&M)	517
WHITNEY HOUSTON - Step By Step (Arista)	501
JON SECADA - Too Late Too Soon (SBK/EMI)	467
JOURNEY - If He Should Break Your Heart (Columbia/CRG)	466
THE WALLFLOWERS - One Headlight (Interscope)	446
MAXI PRIEST - It Starts In The Heart (Disney)	392
SAVAGE GARDEN - I Want You (Columbia/CRG)	387
JOOSE - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)	378
PATTY CABRERA - Home (Wherever Your Heart Is) (Curb)	301
DISHWALLA - Give (A&M)	268
DAVE KOZ - Wake Up Call (Capitol)	258
TONI BRAXTON - I Don't Want To (LaFace/Arista)	254

prising and vibrant attitude. The title is a mighty hook in this A/C Jukebox Jury entry that was ultimately rated cuts above the norm.

GEORGE MICHAEL
"Star People"

(DreamWorks/Aegean)

This Whamish romp is a danceable link to the pre-*Faith* George Michael. It has lyrical bite and rhythmical groove aplenty. Its fluid pace and piercing and provocative sentiments are heavyweight stuff. GM floats like a butterfly and stings like a bee.

REGINA BELLE & JEFFREY OSBORNE
"Men Are From Mars,
Women Are From Venus" (Angel)

Inspired by the charismatic Dr. John Gray and his ten million-selling self-help manual by the same title, this duet pairs two dynamic voices in a

heartfelt performance that celebrates the emotional differences between Martians and Venusians.

EVERYTHING BUT THE GIRL
"Before Today" (Atlantic)

Could history repeat itself? After the re-mix history of their single "Missing," it's more than a possibility that a re-configured and decidedly more percussive version of this already attractive track from *Walking Wounded* could create a ground swell of popular opinion.

MONICA
"For You I Will" (Warner Sunset/Atlantic)

Devotion and commitment are keys to the plot in this latest hit single to come off the *Space Jam* bench. Monica is nothing but net on this buzzer-beatin' three-pointer.



MEN ARE FROM MARS, *Women Are from Venus*

At last a love song for real people

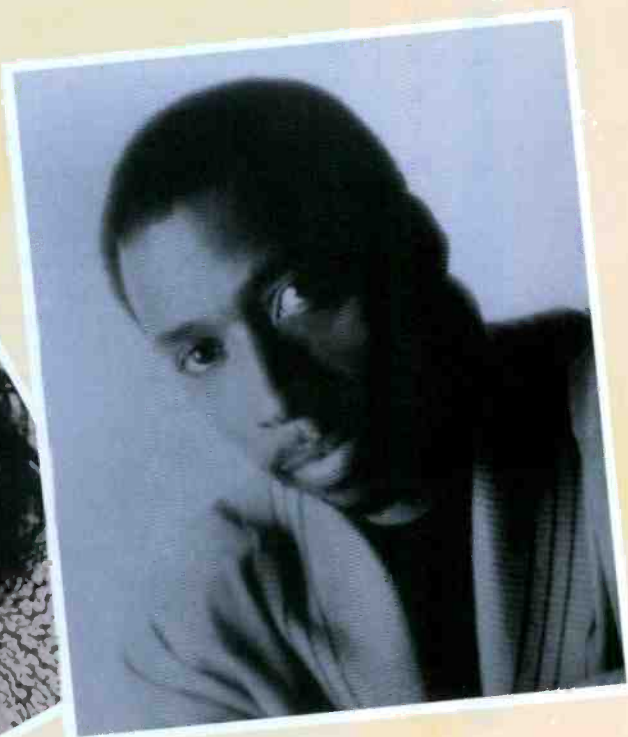
ON YOUR DESK NOW!

featuring

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Regina Belle

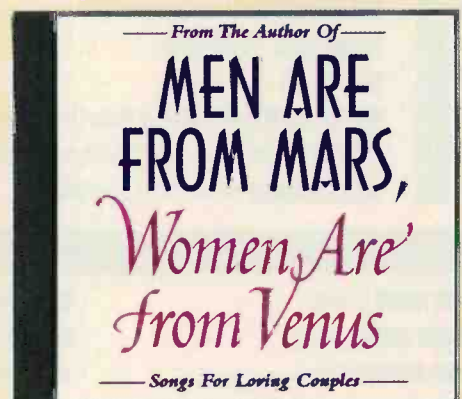


Jeffrey Osborne

**12 SONGS THAT SPEAK
THE LANGUAGE OF LOVE!**

from the full-length CD (7243 8 56580 2 0)

1. **MEN ARE FROM MARS,
WOMEN ARE FROM VENUS**
Regina Belle & Jeffrey Osborne
2. **TONIGHT I CELEBRATE MY LOVE**
Peabo Bryson & Roberta Flack
3. **YOU'RE ALL I NEED TO GET BY**
Aretha Franklin
4. **ENDLESS LOVE**
Diana Ross & Lionel Richie
5. **FROM THIS DAY ON**
Brenda Russell & Howard Hewitt
6. **YOU'RE LOOKING LIKE LOVE TO ME**
Peabo Bryson & Roberta Flack
7. **ALL I KNOW**
Amy Holland & Michael McDonald
8. **LOVE LED US HERE**
John Berry & Helen Darling
9. **REUNITED**
Peaches and Herb
10. **I ONLY HAVE EYES FOR YOU**
The Flamingos
11. **STILL IT'S YOU**
Phil Perry & Wendy Moten
12. **SOLID**
Ashford & Simpson



MOST ADDED

- KIM RICHEY (42)**
- THE DEAD RECKONERS (39)**
- PRAIRIE OYSTER (18)**
- BOB WOODRUFF (17)**
- GUY CLARK (16)**
- STRAIGHT OUTTA BOONE COUNTY (15)**
- JACK INGRAM (13)**
- JIMMY LAFAVE (13)**

TOP TIP

KIM RICHEY

Bitter Sweet (Mercury)

Ms. Richey comes on like gangbusters this week with her highly anticipated second effort, picking up 42 adds and a Top Ten debut. Packed with quality songs from start to finish, the Americana-ometer points to "The Lonesome Side of Town" and "To Tell the Truth" as perfect starting points.

RECORD TO WATCH

BOB WOODRUFF

Desire Road (Imprint)

With the influx of quality records upon us, Bob Woodruff's *Desire Road* is, in the words of KFDI's Orin Friesen, "the essence of Americana." Whether you want to twang or rock, Woodruff has it covered. Entering the chart this week at #35, this one demands your attention.

Gavin Americana™

LW	TW		Reports	Adds
1	1	BACKSLIDERS - Throwin' Rocks At The Moon (Mammoth)	64	0
2	2	SLAID CLEAVES - No Angel Knows (Philo)	68	1
5	3	BAD LIVERS - Hogs On The Highway (Sugar Hill)	66	3
3	4	JOHN JENNINGS - Buddy (Vanguard)	59	2
4	5	HILLMAN, PEDERSEN, RICE & RICE - Out Of The Woodwork (Rounder)	58	1
6	6	KATE CAMPBELL - Moonpie Dreams (Compass)	58	1
8	7	CHRIS SMITHER - Small Revelations (HighTone)	57	1
14	8	THE VIDALIAS - Stayin' In The Doghouse (Upstart/Rounder)	57	2
23	9	RICHARD BUCKNER - Devotion & Doubt (MCA)	58	10
N	10	KIM RICHEY - Bitter Sweet (Mercury)	59	42
10	11	FRONT RANGE - Ramblin' On My Mind (Sugar Hill)	51	1
27	12	JACK INGRAM - Livin' Or Dyin' (Rising Tide)	54	13
12	13	TANYA SAVORY - Better Shade of Green (So Real)	52	0
9	14	THE BURNS SISTERS - In This World (Philo)	49	1
16	15	RUTHIE AND THE WRANGLERS - Wrangler City (Lasso)	53	4
28	16	JIMMY LAFAVE - Road Novel (Bohemia Beat/Rounder)	53	13
7	17	HANK COCHRAN & BILLY DON BURNS - Desperate Men (Small Dog-A-Barkin')	48	0
11	18	TOWNES VAN ZANDT - Rear View Mirror (Sugar Hill)	44	2
19	19	THE GOURDS - Dem's Good Beeble (Munich)	47	1
22	20	TONY FURTADO - Roll My Blues Away (Rounder)	46	2
13	21	STEVE KOLANDER - Pieces of a Puzzle (River North)	39	0
20	22	ROSIE FLORES & RAY CAMPI - A Little Bit Of Heartache (Watermelon)	43	0
15	23	DANKO, FJELD, ANDERSON - Ridin' On The Blinds (Rykodisc)	40	0
24	24	ASYLUM STREET SPANKERS - Spans For The Memories (Watermelon)	38	0
N	25	THE DEAD RECKONERS - A Night Of Reckoning (Dead Reckoning)	45	39
18	26	IRIS DeMENT - The Way I Should (Warner Bros.)	32	0
17	27	JOHNNY CASH - Unchained (American)	35	0
35	28	BRUCE ROBISON - Wrapped (Boar's Nest)	35	6
25	29	BRUCE COCKBURN - The Charity of Night (Rykodisc)	30	1
21	30	BEAUSOLEIL - L'Amour ou la Folie (Rhino)	36	1
33	31	NEIL MOONEY - Ranchstyle (Strawdog)	35	2
34	32	ROBERT SHAFER - Hillbilly Fever (Upstart/Rounder)	34	3
26	33	THE OLD JOE CLARKS - Town Of Ten (Hopewell)	36	0
29	34	WACO BROTHERS - Cowboy In Flames (Bloodshot)	33	0
N	35	BOB WOODRUFF - Desire Road (Imprint)	31	17
36	36	TIM HASSLER - Wanted (Outlaw)	34	2
40	37	MARY BLACK - Shine (Curb)	29	4
N	38	VARIOUS ARTISTS - Straight Outta Boone County (Bloodshot)	31	15
N	39	PHIL CODY - Sons Of Intemperance Offering (Interscope)	31	7
39	40	SHANE JACKMAN - Rhythm Of The Land (BWE)	29	2

Americana Inroads BY ROB BLEETSTEIN



Knee Deep In the Schmooze

Due to circumstances beyond my control, I got a late start on the festivities at the **South by Southwest Music Conference** last week in Austin. As soon as my luxury liner taxied to the terminal zone, I was off like a rocket—destination **Stubbs'** for the **Old 97's**. With their major label debut *Too Far to Care* mastered and ready for an early summer release, **Rhett Miller** and company gave an inspiring performance, highlighted

THE SALT LICK



by a guest appearance by **Exene Cerenkova** (yes, she did change the pronunciation and spelling). My agenda pretty much ended there. My motto this year was, "Wherever I wind up, that's where I am." But the beauty of SXSW, aside from the outrageous consumption of live music, is the non-stop schmooze factor of hooking up with fellow music lovers, some of whom you only get to see at this event. And you never know who you're gonna run into. Case in point was right after the 97's set. I turned around and, lo and behold, it was my rock n' roll-rag-top-wearing hero, **Little Steven Van Zandt**, who was there to check on his buddies **Charlie** and **Will Sexton**, who were up next at **Stubbs'**.

Friday morning came with no warning, and before I could say **Las Mañitas**, it was time for the "Alternative Country: The State of the Twang panel." It was certainly not the lovefest it was last year, which is fine. All I can really say is this: No one said this is going to be the next big thing. It is what it is. Everybody has their part in it

and they should continue to play it. If it should grow to be something huge, we'll deal with it at that time. Right now, it's not a gold record format. And that's OK. Naturally, some want it to be, and others hope it never comes to that (they're obviously not the ones traversing the country in a van with five guys playing every dive from Tampa to Twisp). So quit the bitchin', do your job, and the

music will take care of the rest. This genre was here 20 years ago, and it'll be here 20 years from now. The degree of scrutiny seems to fluctuate over time, and we're in a time of highly increased interest. Whether that ever increases to gold or platinum record standards is anyone's guess. Let's just not dwell on it. **Lee Nichols**, who writes for the *Austin Chronicle*, said from the audience, that "if you're in this format and don't have a day job, you're a success." He's got a point there. Of course, we all want to see bigger sales, but it's a long-range approach we're involved in, and we just need to keep at it and keep the outlook positive. Best quip on the panel goes to **Jackknife's Chris Roldan**. After someone said, "Kids buy records like the Spice Girls," Roldan chimed in with, "Yeah, kids also buy crack."

Other musical highlights included my first live taste of the **Gourds**, who are just as much fun live as on record; a serious twang injection from the **Robison Brothers**, both **Bruce** and

Chartbound

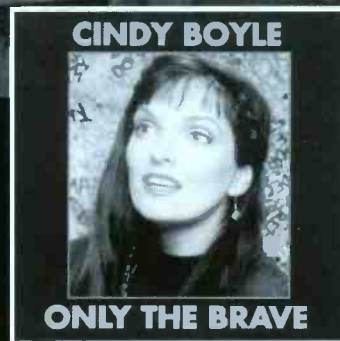
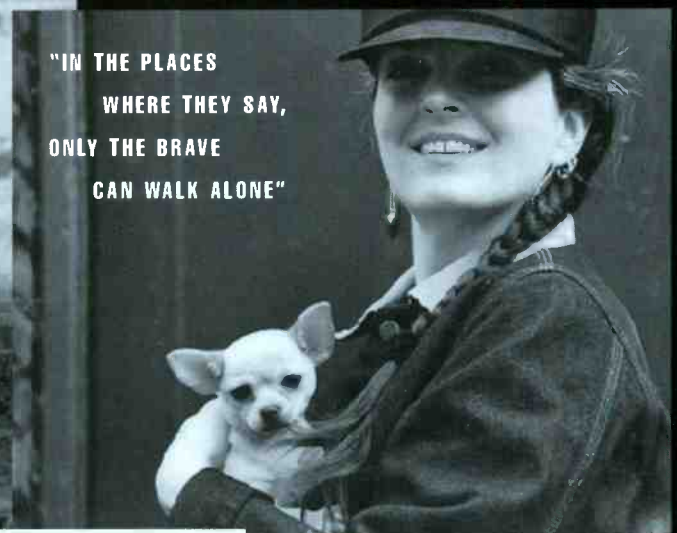
- TERRI BINION** (Shinola)
- PRAIRIE OYSTER** (Velvet)
- NANCI GRIFFITH** (Elektra)
- ARTHUR DODGE** (Barber's Itch)
- CHRISTINE LAVIN** (Shanachie)
- Dropped:** #29 Chris Wall, #31 Jerry Jeff Walker, #32 Beth Williams, #37 BR5-49, #38 Mary Chapin Carpenter.

Editor: **ROB BLEETSTEIN**
 Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
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Charlie, performing separate sets at the B-Side; my first peek at RCA's Sara Evans, a country diva whose voice will soon be gracing your airwaves; and perennial faves Kelly Willis, the Jayhawks, and Robert Earl Keen. Terry Allen's set at La Zona Rosa was an Austin homecoming if there ever was one. On hand and having a grand ole time were Joe Ely, Guy Clark, Dave Alvin, Keen, and just about everyone else lucky enough to squeeze into the joint. Lack of sleep and excessive cell damage have left the rest of the gigs and run-intos a big blank. I still can't believe I consumed that much barbecue in three days, but I sure love the home of the armadillo.

ADJUST YOUR DIAL, DISH, OR WHAT HAVE YOU

Some Americana TV action coming up you should be aware of: **Alison Krauss and Union Station** will be on the *Late Show with David Letterman* Tuesday, March 25, and **Steve Earle** with the **V-Roys** on *Conan O'Brien* Thursday, April 3. ●

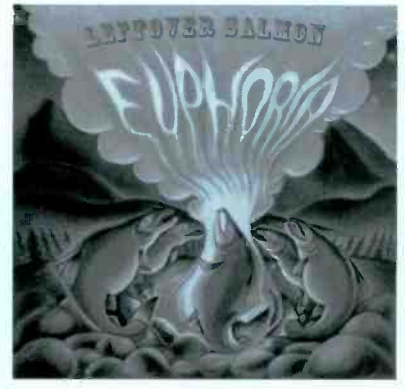
Americana Picks

BY ROB BLEETSTEIN

LEFTOVER SALMON
Euphoria
 (Mountain Division/Hollywood)

My love for this band is no secret. Rising out of the Rocky Mountain town of Boulder, Leftover Salmon has been packing clubs, headlining festivals, and getting tighter than woven fibers of hemp. With the arrival of *Euphoria*, their major label debut, the polyethnic-Cajun-slamgrassers have landed the perennial big one.

Using their own musical vision—which is a wonderful myriad of influences from Bill Monroe to Sam Bush to Duane Allman—the band has successfully transferred their voracious live energy into the studio with the help of producer Justin Niebank. *Euphoria* kicks off with the rockin' track "Better." Guitarist and bundle of energy



Vince Herman takes lead vocals on this one, while partner Drew Emmitt, a monster on mandolin, takes a mean run on slide guitar. From there on in, it's a wonderful journey through the band's beyond-bluegrass-inflected good

times and tunes. Emmitt's the songwriting force in the band, stepping out both vocally and stylistically with "Highway Song," "River's Rising," and the beautiful "This Is the Time," which adds the fine touch of Pete Sears' piano. Mark Vann's banjo runs offer the unique textures reminiscent of Bela Fleck, and Vann also shows his stuff on "Foggy Mountain Fogdown," an instrumental he wrote that features Bush on fiddle. Herman also steps out on the Vince Farsetta-written "Mama Boulet," a ska-driven ball of fun about a mystic Cajun queen. Throw in a great cover of the Louvin's "Cash On the Barrelhead" and you'll see why the band is core to this format.

Euphoria closes with the title track, an old tune by the Holy Modal Rounders, of which Leftover bassist Tye North's dad was a member. This track is a blast and a half, exemplifying the band's fabulous sense of fun through good tunes. *Euphoria* has Leftover Salmon smokin' up one fat Americana stogie.

KIM RICHEY
Bitter Sweet
 (Mercury)



After multiple listens, I've found nothing bitter and plenty of sweet on Kim Richey's second album. Perhaps the best testament to this work, and perhaps to Richey herself, is that this is music that defies categorization, is undeniable in its appeal, and has the potential to reach music lovers of all classifications. So hang up your format badge for the moment and listen.

A great song is just that, and Richey has plenty to go 'round. Her voice has the ability to cater to a song's specific needs, be it edgy, as on the opening "Every River," or tranquil and serene as on "Straight As the Crow Flies." The underlying banjo on "I'm Alright" gives that track an Appalachian feel, while the John Leventhal-produced track, "I Know," has a contemporary feel a la Sheryl Crow.

On the twangier side of town, Richey doesn't let us down at all. My stand-out tracks are "The Lonesome

Side of Town," "To Tell the Truth," and "My Whole World," complete with baritone guitar courtesy of Kenny Vaughn.

This is a beautiful piece of work, both in terms of production and content.

JACK INGRAM
Livin' Or Dyin'
(Rising Tide)

In twang we trust—so read the



final credits on Jack Ingram's major label debut. Well, I'm happy to inform you that the young Texan is true to his word, as *Livin' Or Dyin'* is a strong collection of original songs, classic covers, and music that, well, twangs.

Accompanied by his Beat Up Ford Band, Ingram just may well be the bridge that crosses the Cumberland and brings Nashville around. Vocally brash like a Texan should be, Ingram steps right out on good time numbers like "Flutter," "Nothin' Wrong With That," and "That's Not Me." Paying homage to his heroes, Ingram does a fine job on Guy Clark's "Rita Ballou," and Jimmie Dale Gilmore's "Dallas." We can thank co-producer Steve Earle for turning Ingram onto "Dim Lights, Thick Smoke (And Loud, Loud Music)," as his version of the Joe Maphis classic is done with rockin' energy and sincerity.

As a songwriter, Ingram has his young tracks pretty well covered too. "Ghost of a Man," co-written with John Bunzow, is a gorgeous track, as is "Don't You Remember." "She Does Her Best" is a country classic in the making. Jerry Jeff Walker sits in with Ingram on "Picture on the Wall" and the effect of the young up-and-comer with the old-time Texas legend is a strong one. Ingram closes out *Livin' Or Dyin'* with the lovelorn "Airways Motel," which he wrote with Todd Snider.

RADIO SWEETHEARTS
New Memories
(St. Roch)



We may use the handle Americana, but the reach of our roots-infested genre goes a long way. Take the Radio Sweethearts, for example. A group based out of Scotland with as much appreciation and respect for the Gram Parsons musical ethic as anyone, their *New Memories* is a collection of originals and obligatory covers of Hank Williams.

Basic country music is what's in store here, folks. Band members Frank Macdonald and John Miller handle the songwriting, with "Lonely Footsteps" and "Beer and Whisky" being tracks well worth spinning on the air.

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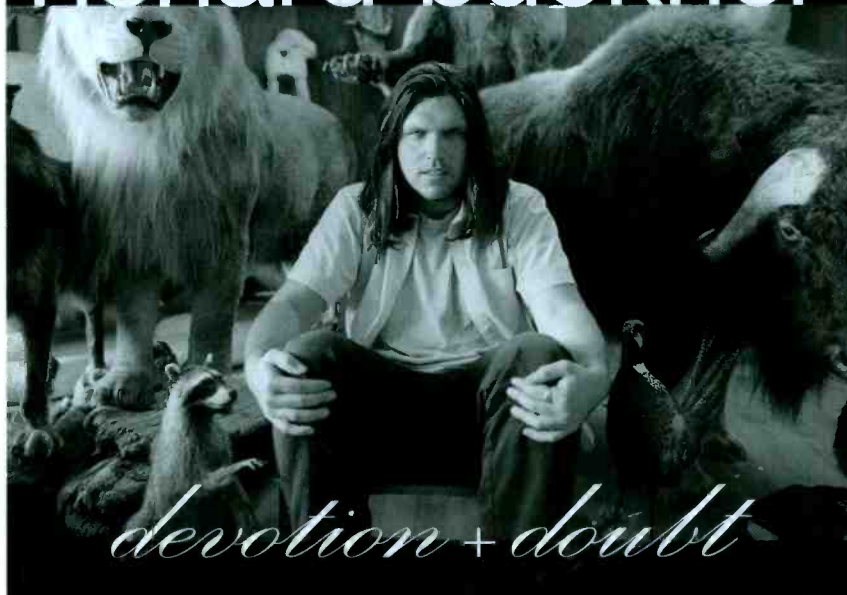
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MCA

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MOST ADDED

VINCE GILL (142)

DEANA CARTER (94)

LEANN RIMES (91)

BROOKS & DUNN (48)

TY HERNDON (45)

TOP REQUESTS

TRACY BYRD

TRACE ADKINS

GEORGE STRAIT

KENNY CHESNEY

CLAY WALKER

RECORD TO WATCH

TAMMY GRAHAM

"A Dozen Red Roses" (Career)

An immediate reaction story of there ever was one. A week before official add date and 36 stations are already playing this tune. WESC, WKXB, KEWB, and WXCX are already reporting early phones. We dare you or your listeners to get through this song with dry eyes!

Gavin Country

LW	TW		W	R	Adds	H	M	L
1	1	REBA McENTIRE - How Was I To Know (MCA)	11	202	0	200	2	0
3	2	TRACE ADKINS - (This Ain't) No Thinkin' Thing (Capitol Nashville)	11	202	0	187	14	1
2	3	ALAN JACKSON - Everything I Love (Arista)	11	201	0	182	17	2
4	4	DIAMOND RIO - Holdin' (Arista)	14	200	0	184	13	3
6	5	TRACY BYRD - Don't Take Her She's All I Got (MCA)	10	201	0	171	23	7
8	6	CLAY WALKER - Rumor Has It (Giant)	9	200	0	165	35	0
7	7	KENNY CHESNEY - When I Close My Eyes (BNA Records)	12	202	0	159	42	1
10	8	DAVID KERSH - Another You (Curb)	11	200	0	114	80	6
12	9	COLLIN RAYE - On The Verge (Epic)	7	201	0	78	116	7
11	10	TERRI CLARK - Emotional Girl (Mercury)	11	200	0	84	104	12
13	11	TRACY LAWRENCE - Better Man Better Off (Atlantic)	6	202	2	74	116	12
19	12	GEORGE STRAIT - One Night At A Time (MCA)	3	202	2	33	161	8
16	13	THE BUFFALO CLUB - If She Don't Love You (Rising Tide)	10	198	1	53	120	25
17	14	LORRIE MORGAN - Good As I Was To You (BNA Records)	11	198	3	43	133	22
18	15	ALABAMA - Sad Lookin' Moon (RCA)	6	200	2	32	147	21
20	16	MILA MASON - Dark Horse (Atlantic)	8	197	2	30	124	43
25	17	JOHN MICHAEL MONTGOMERY - I Miss You A Little (Atlantic)	4	198	4	6	153	39
21	18	KEVIN SHARP - She's Sure Taking It Well (Asylum)	6	195	3	15	133	47
5	19	PATTY LOVELESS - She Drew A Broken Heart (Epic)	14	146	1	117	22	7
22	20	KATHY MATTEA - 455 Rocket (Mercury)	10	188	0	20	116	52
26	21	BRYAN WHITE - Sittin' On Go (Asylum)	4	199	3	6	124	69
23	22	MARTINA McBRIDE - Cry On The Shoulder Of The Road (RCA)	11	189	1	17	114	58
27	23	BIG HOUSE - Cold Outside (MCA)	8	179	8	21	81	77
28	24	MINDY McCREADY - A Girl's Gotta Do What... (BNA Records)	5	185	5	0	92	93
32	25	SAWYER BROWN - Six Days On The Road (Curb)	4	185	9	1	85	99
36	26	BROOKS AND DUNN - Why Would I Say Goodbye (Arista)	2	188	48	0	65	123
31	27	TRISHA YEARWOOD - I Need You (MCA)	5	176	11	1	80	95
30	28	TANYA TUCKER - Little Things (Capitol Nashville)	6	182	4	0	69	113
29	29	MARY CHAPIN CARPENTER - I Want To Be Your... (Columbia/CRG)	9	152	0	3	80	69
33	30	GENE WATSON - Change Her Mind (Step One)	7	140	6	11	61	68
9	31	JOHN BERRY - She's Taken A Shine (Capitol Nashville)	15	99	0	74	19	6
~	32	LEANN RIMES - The Light In Your Eyes (MCG/Curb)	2	156	91	1	17	138
37	33	MARK WILLS - Places I've Never Been (Mercury)	6	142	11	1	36	105
38	34	THRASHER SHIVER - Be Honest (Asylum)	10	128	16	9	41	78
35	35	BURNIN' DAYLIGHT - Say Yes (Curb)	7	127	8	1	57	69
39	36	DAVID LEE MURPHY - Breakfast In Birmingham (MCA)	4	132	11	0	46	86
14	37	RICOCHET - Ease My Troubled Mind (Columbia/CRG)	11	103	0	38	60	5
~	38	VINCE GILL - A Little More Love (MCA)	1	150	142	0	17	133
41	39	JOE DIFFIE - This Is Your Brain (Epic)	3	138	23	0	31	107
50	40	LEE ANN WOMACK - Never Again, Again (Decca)	2	119	44	0	21	98
46	41	JEFF WOOD - Use Mine (Imprint)	4	99	10	0	23	76
48	42	SONS OF THE DESERT - Whatever Comes First (Epic)	5	102	17	2	13	87
~	43	DEANA CARTER - Count Me In (Capitol Nashville)	1	107	94	0	8	99
24	44	DEANA CARTER - We Danced Anyway (Capitol Nashville)	14	69	0	38	22	9
49	45	SUZY BOGGUSS - She Said, He Heard (Capitol Nashville)	3	95	18	0	22	73
45	46	KIPPI BRANNON - Daddy's Little Girl (Curb/Universal)	8	92	7	0	27	65
~	47	RICK TREVINO - I Only Get This Way With You (Columbia/CRG)	2	89	34	0	9	80
~	48	LITTLE TEXAS - Bad For Us (Warner Bros.)	4	84	15	0	13	71
~	49	RHETT AKINS - Somebody Knew (Decca)	4	67	1	0	17	50
~	50	DARYLE SINGLETARY - The Used To Be's (Giant)	3	72	15	0	4	68

Total Reports This Week 202 Last Week 203

Inside Country

BY JAMIE MATTESON



Country's Good News

Despite stagnant growth within the music industry as a whole, the CMA has released the following "good news" facts regarding Country music.

- The number of Country listeners has grown in metropolitan areas this year. Currently, 26 percent of residents in county size A (the 21 largest metro areas in the U.S.) listen to Country music. That figure is up from 21 percent in 1995.

- According to POLLSTAR's year-to-date estimates for 1996, seven Country artists are in the Top 25 tours of the year. In 1995, that number was five.

- This year's Top 10 Country tours reflect an increase of approximately 16.4 percent over 1995. Business was up by \$22.3 million from the \$136.1 million in total gross ticket sales generated by last year's Top 10, according to year-to-date estimates from POLLSTAR's "The Concert Hotwire."

- 72 percent of Country music record buyers own their residences, and 29 percent have a household income exceeding \$60,000.

- Each week, more than 43 million Americans listen to Country radio stations nationwide, leading the second largest listenership format (Adult Contemporary) by over seven million.

- 18-24-year-olds (25%) now listen to Country radio more than any other format.

- Again this year, Country still has more primary format radio stations than any other format. As of October 1996, there are 2,525 primary Country stations, followed by Adult Contemporary with 1,572 and News Talk with 1,526.

- Corporate America strengthened its ties with Country music

this year, spending millions of dollars in tour sponsorships, radio buys, TV and print ads. During 1996, Country artists were involved in a variety of national ads and corporate promotions including Alan Jackson and Alabama with Fruit of the Loom, Randy Travis with Folgers, Sawyer Brown with 1-800-COLLECT, Reba McEntire with Frito Lay, and Brooks & Dunn and Kathy Mattea with Kellogg's.

* * *

GAVIN Nashville bids adios to Country Sales and Marketing Director Jimmy Harnen, who has been named Southwest Regional Promotional Director for Curb/



Universal Records. Prior to joining GAVIN, Harnen enjoyed success as a Pop artist, with his national hit single, "Where

Are You Now?" Jimmy and his wife Lynn will relocate to Dallas immediately, where his Troy Aikman Fan Club Card is still active. Hey buddy, don't forget you promised to send that good Mexican tequila every month!

* * *

Now, how 'bout a peek at some more CRS-28 fantastic memory making moments.



More photos on page 54

Editor: JAMIE MATTESON

Consulting Editor: LISA SMITH • Chart Editor: JEFF HOUSE

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

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KWWR: Mexico, MO - Chuck Thomas/Greg Holman 573-581-5500	----->	Wal-Mart: Mexico, MO	----->	Wal-Mart: Columbia, MO
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WJDD: Dubuque, IA - Kenneth Peiffer/Alan Williams 319-551-8888	----->	Wal-Mart: Dubuque, IA	----->	Wal-Mart: Maquoketa, IA
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WMPI: Scottsburg, IN - John Ross/Jay Allan 812-752-5612	----->	Wal-Mart: Scottsburg, IN	----->	Wal-Mart: Madison, IN
WOOZ: Carbondale, IL - Scott Cox/Juli Ingram 618-549-3243	----->	Wal-Mart: Carbondale, IL	----->	Wal-Mart: Marion, IL
WQKC: Seymour, IN - Greg Scott Fisher 812-522-1390	----->	Wal-Mart: Seymour, IN	----->	Wal-Mart: Bloomington, IN
WUPY: Ontonagon, MI - Jackie Dobbins 906-884-9668	----->	Wal-Mart: Houghton, MI	----->	K-Mart: Houghton, MI
WUSW: Neenah, WI - Mark Lewis/Billy Cannon 414-727-2055	----->	Wal-Mart: Appleton, WI	----->	Wal-Mart: Oshkosh, WI
WUSZ: Virginia, MN - Mary Befera 218-741-2233	----->	Wal-Mart: Grand Rapids, MN	----->	Wal-Mart: Duluth, MN
WWJO: St. Cloud, MN - Mark Sprint 320-251-4422	----->	Wal-Mart: St. Cloud, MN	----->	Wal-Mart: Willmar, MN
WYTE: Stevens Point, WI - Ken Steckbauer 715-341-8838	----->	Wal-Mart: Stevens Point, WI	----->	Wal-Mart: Wisconsin Rapids, WI
WYZM: Madison, WI - Ken Scott/Mike Charley 608-273-9774	----->	Wal-Mart: Madison, WI	----->	Wal-Mart: Janesville, WI

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Got it!

Up & Coming

Reports	Adds	Weeks	
67	4	5	CARYL MACK PARKER - One Night Stand (Magnatone)
60	6	3	KENTUCKY HEADHUNTERS - Singin' The Blues (BNA Records)
59	45	1	* TY HERNDON - Loved Too Much (Epic)
53	5	3	NIKKI NELSON - Too Little Too Much (Columbia/DKC)
51	4	4	CRYSTAL BERNARD - State Of Mind (River North)
50	17	2	SARA EVANS - True Lies (RCA)
49	21	1	* PAUL BRANDT - Take It From Me (Reprise)
48	5	3	STEPHANIE BENTLEY - The Hopechest Song (Epic)
48	3	3	JEFFREY STEELE - A Girl Like You (MCG/Curb)
47	27	1	* PERFECT STRANGER - Fire When Ready (Curb)
38	28	1	* MARK CHESNUTT - Let It Rain (Decca)
36	17	1	* TAMMY GRAHAM - A Dozen Red Roses (Career)

DROPPED: #15 Lonestar, #34 LeAnn Rimes (Unchained), #40 Toby Keith, #42 Emilio, #43 George Ducas, #44 Travis Tritt, #47 BR5-49 * Indicates Debut

CMT Adds

Courtesy of Country Music Television 

- DARYLE SINGLETARY** - The Used To Be's (Giant)
- MANDY BARNETT** - Planet Of Love (Asylum)
- SONS OF THE DESERT** - Whatever Comes First (Epic)
- VINCE GILL** - A Little More Love (MCA)

Album Cuts

- MICHAEL J** - I Love What You Do To Me
- CHRIS WALL** - Runaway Cadillac
- CLEDUS T. JUDD** - Cledus Went Down To Florida



GO Chart

GO MOST ADDED

- VINCE GILL (98)
- DEANA CARTER (63)
- LEANN RIMES (49)
- LEE ANN WOMACK (29)
- BROOKS & DUNN (28)

GO STATION PANEL:

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

LW	TW		W	R	Adds	H	M	L
3	1	TRACE ADKINS - (This Ain't) No Thinkin' Thing (Capitol Nashville)	11	120	0	119	1	0
1	2	REBA McENTIRE - How Was I To Know (MCA)	11	120	0	119	1	0
2	3	ALAN JACKSON - Everything I Love (Arista)	11	120	0	117	3	0
5	4	TRACY BYRD - Don't Take Her She's All I Got (MCA)	10	120	0	115	4	1
4	5	DIAMOND RIO - Holdin' (Arista)	14	119	0	113	6	0
7	6	KENNY CHESNEY - When I Close My Eyes (BNA Records)	12	120	0	106	14	0
8	7	CLAY WALKER - Rumor Has It (Giant)	9	118	0	105	13	0
9	8	DAVID KERSH - Another You (Curb)	11	119	0	87	32	0
10	9	TERRI CLARK - Emotional Girl (Mercury)	11	119	0	70	46	3
14	10	TRACY LAWRENCE - Better Man Better Off (Atlantic)	6	120	1	60	57	3
13	11	COLLIN RAYE - On The Verge (Epic)	7	119	0	60	56	3
15	12	THE BUFFALO CLUB - If She Don't Love You (Rising Tide)	11	118	0	48	62	8
16	13	LORRIE MORGAN - Good As I Was To You (BNA Records)	10	119	1	38	75	6
18	14	MILA MASON - Dark Horse (Atlantic)	8	120	0	29	79	12
19	15	ALABAMA - Sad Lookin' Moon (RCA)	6	120	0	24	88	8
24	16	GEORGE STRAIT - One Night At A Time (MCA)	3	120	0	19	96	5
20	17	MARTINA McBRIDE - Cry On The Shoulder Of The Road (RCA)	11	118	0	16	80	22
22	18	KEVIN SHARP - She's Sure Taking It Well (Asylum)	6	118	0	13	86	19
23	19	BIG HOUSE - Cold Outside (MCA)	8	115	2	21	70	24
21	20	KATHY MATTEA - 455 Rocket (Mercury)	10	112	0	18	80	14
25	21	JOHN MICHAEL MONTGOMERY - I Miss You A Little (Atlantic)	4	118	0	3	97	18
29	22	BRYAN WHITE - Sittin' On Go (Asylum)	4	119	0	4	83	32
26	23	TRISHA YEARWOOD - I Need You (MCA)	5	119	2	1	73	45
32	24	SAWYER BROWN - Six Days On The Road (Curb)	4	117	0	1	63	53
28	25	TANYA TUCKER - Little Things (Capitol Nashville)	6	118	1	0	60	58
30	26	MINDY McCREADY - A Girl's Gotta Do What... (BNA Records)	5	116	1	0	61	55
31	27	GENE WATSON - Change Her Mind (Step One)	7	108	5	8	53	47
27	28	MARY CHAPIN CARPENTER - I Want To Be Your... (Columbia/CRG)	9	101	0	2	70	29
39	29	BROOKS AND DUNN - Why Would I Say Goodbye (Arista)	2	115	28	0	43	72
12	30	RICOCHET - Ease My Troubled Mind (Columbia/CRG)	11	80	0	37	40	3
35	31	DAVID LEE MURPHY - Breakfast In Birmingham (MCA)	4	101	5	0	42	59
6	32	PATTY LOVELESS - She Drew A Broken Heart (Epic)	14	67	0	53	10	4
33	33	BURNIN' DAYLIGHT - Say Yes (Curb)	7	87	1	1	52	34
36	34	THRASHER SHIVER - Be Honest (Asylum)	11	88	9	9	33	46
49	35	LEANN RIMES - The Light In Your Eyes (MCG/Curb)	2	102	49	0	10	92
40	36	JOE DIFFIE - This Is Your Brain (Epic)	3	90	15	0	25	65
N	37	VINCE GILL - A Little More Love (MCA)	1	101	98	0	4	97
41	38	MARK WILLS - Places I've Never Been (Mercury)	6	80	8	0	25	55
43	39	JEFF WOOD - Use Mine (Imprint)	4	78	7	0	22	56
45	40	SUZY BOGGUSS - She Said, He Heard (Capitol Nashville)	3	78	13	0	20	58
N	41	LEE ANN WOMACK - Never Again, Again (Decca)	2	71	29	0	12	59
44	42	KIPPI BRANNON - Daddy's Little Girl (Curb/Universal)	8	62	4	0	22	40
47	43	RHETT AKINS - Somebody Knew (Decca)	4	62	1	0	17	45
N	44	DEANA CARTER - Count Me In (Capitol Nashville)	1	71	63	0	2	69
N	45	RICK TREVINO - I Only Get This Way With You (Columbia/CRG)	2	64	24	0	8	56
17	46	JOHN BERRY - She's Taken A Shine (Capitol Nashville)	15	41	0	25	13	3
50	47	LITTLE TEXAS - Bad For Us (Warner Bros.)	4	58	11	0	8	50
N	48	KENTUCKY HEADHUNTERS - Singin' The Blues (BNA Records)	3	51	5	0	11	40
N	49	SONS OF THE DESERT - Whatever Comes First (Epic)	4	49	11	0	7	42
N	50	CARYL MACK PARKER - One Night Stand (Magnatone)	5	48	4	0	6	42

MOST ADDED**POLARA (24)****SKELETON KEY (16)****SUGAR PLANT (16)****SLOAN (15)****NOWHERE SOUNDTRACK (15)****TOP TIP****R.L. BURNSIDE***Mr. Wizard**(Fat Possum/Epitaph)*

It's nice to see that college radio still plays some blues. Too bad the artist has to be on a "cool" label in order to get any sort of real airplay. Our highest debut this week.

RECORD TO WATCH**PROMISE RING***The Horse Latitudes**(Jade Tree)*

Expect this quartet to pop up on our charts next week. Ya gotta love those kids. Spins from WUJC, WUNH, WNUR, WSMU, KFSR, and KCSU.

Gavin College

2W LW TW

- | | | | |
|------------|----|----|--|
| 1 | 1 | 1 | PAVEMENT - Brighten The Corners (Matador) |
| 20 | 6 | 2 | BLONDE REDHEAD - Fake Can Be Just as Good (Touch & Go) |
| 7 | 3 | 3 | BIS - This Is Teen-C Power! (Grand Royal) |
| 40 | 9 | 4 | MORPHINE - Like Swimming (DreamWorks/Ryko) |
| 9 | 7 | 5 | THE MIGHTY MIGHTY BOSSTONES - Let's Face It (Mercury) |
| 2 | 2 | 6 | BUILT TO SPILL - Perfect From Now On (Warner Bros.) |
| 6 | 5 | 7 | VARIOUS ARTISTS - Lost Highway Soundtrack (Nothing/Interscope) |
| 5 | 4 | 8 | HELMET - Aftertaste (Interscope) |
| — | 37 | 9 | NICK CAVE & THE BAD SEEDS - The Boatman's Call (Mute/Reprise) |
| NEW | 10 | 10 | R.L. BURNSIDE - Mr. Wizard (Fat Possum/Epitaph) |
| — | 25 | 11 | ELLIOTT SMITH - Either/Or (Kill Rock Stars) |
| — | 21 | 12 | TIPSY - The Seductive Sounds Of (Asphodel) |
| — | 30 | 13 | BLUR - Blur (Virgin) |
| 10 | 17 | 14 | CRANES - Population Four (Dedicated) |
| — | 14 | 15 | TAKAKO MINEKAWA - Roomic Cube (March) |
| 3 | 8 | 16 | CIBO MATTO - Super Relax (Warner Bros.) |
| 4 | 10 | 17 | TRANS AM - Surrender To The Night (Thrill Jockey) |
| 14 | 13 | 18 | MOBY - Animal Rights (Elektra/EEG) |
| 8 | 11 | 19 | BJORK - Telegram (Elektra/EEG) |
| 44 | 18 | 20 | JAMES - Whiplash (Mercury) |
| 29 | 22 | 21 | TEL AVIV - The Shape of Fiction (TeenBeat) |
| 12 | 20 | 22 | DAVID BOWIE - Earthling (Virgin) |
| 50 | 34 | 23 | RED RED MEAT - There's A Star Above The Manger Tonight (Sub Pop) |
| — | 45 | 24 | FOLK IMPULSION - Pole Position (Communion) |
| — | 19 | 25 | SHUDDER TO THINK - Think 50,000 B.C. (Epic) |
| 37 | — | 26 | ATARI TEENAGE RIOT - Not Your Business EP (Grand Royal) |
| 26 | 50 | 27 | NUMBER ONE CUP - Wrecked By Lions (Flydaddy) |
| NEW | 28 | 28 | THE ORB - Orblivion (Island) |
| NEW | 29 | 29 | PORTASTATIC - The Nature Of Sap (Merge) |
| 16 | 26 | 30 | TALL DWARFS - Stumpy (Flying Nun) |
| 15 | 15 | 31 | SNEAKER PIMPS - Becoming X (Virgin) |
| 46 | 38 | 32 | DAMIEN JURADO - Waters Ave S (Sub Pop) |
| 31 | 16 | 33 | PANASONIC - Kulma (Mute) |
| 32 | 24 | 34 | VARIOUS ARTISTS - Suburbia Soundtrack (DGC) |
| 25 | 42 | 35 | REDD KROSS - Show World (Mercury) |
| 11 | 12 | 36 | APHEX TWIN - Richard D. James (Sire/EEG) |
| 17 | 32 | 37 | KNAPSACK - Day Three of My New Life (Alias) |
| NEW | 38 | 38 | JOSEPH ARTHUR - Big City Secrets (Real World) |
| 30 | 23 | 39 | JOHN FAHEY - City of Refuge (Tim Kerr) |
| NEW | 40 | 40 | HOVERCRAFT - Akathisia (Mute) |
| NEW | 41 | 41 | BEN FOLDS FIVE - Whatever and Ever Amen (550 Music) |
| NEW | 42 | 42 | U2 - Pop (Island) |
| 35 | 46 | 43 | COMET - Chandelier Musings (Dedicated) |
| 43 | — | 44 | THE HUMBERS - Plastique Valentine (Epitaph) |
| NEW | 45 | 45 | MAKE-UP - After Dark (Dischord) |
| — | 49 | 46 | SPOON - Soft Effects (Matador) |
| 28 | 43 | 47 | L7 - The Beauty Process: Triple Platinum (Slash/Reprise) |
| 13 | 41 | 48 | HI-FIVES - and a whole lotta you! (Lookout) |
| NEW | 49 | 49 | SATISFACT - Satisfact (K) |
| NEW | 50 | 50 | MAKE-UP - Sound Verite (K) |

Inside College BY MATT BROWN & VINNIE ESPARZA

Everything's Big In Texas

Yessir, we're back from the massive state of Texas, where people drive big-ass trucks and get their kicks running over pedestrians. Them pawn shops is big ain't they?

Much thanks to KVRX for providing the good vibes and the good tunes during SXSW.

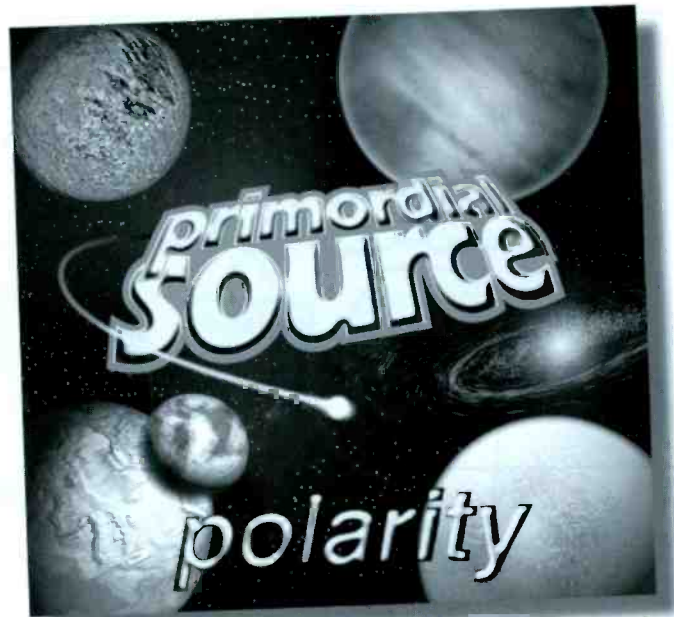
Please be aware that our chart is a bit funky this week due to spring break. A total of **fifteen stations did not report**. Tell that to your boss to mellow them the hell out

and get 'em off your back.

Finally, if there's shit going down at your station that is news worthy and you want some ink, please give us a holler and let us know. Vinnie's extension is 607 and Matt's is 615. We are very aware we need to speak to a ton of MDs and reps, so please **give us a call** if you haven't spoken to us in a while. The best days to call are Monday, Wednesday, and Friday. We are very sorry we've been tough to get a hold

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—Keyth Spillett WFNP, New York

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College Crew: MATT BROWN and VINNIE ESPARZA

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

of, but like most of you, we are a bit overwhelmed with everything. Thanks.

Check the backpages for our **Skeleton Key** review. ●



The onion rings are as big as yo' head down south! Enjoying juicy buffalo burgers are (L-R) a Hut's Hamburger cutie, Gavin's Matt Brown, Profile's Fred Feldman and his boy Andrew from Converse(!?). A Richie Valens Burger with grilled onions awaits devouring.



High Noon tear it up—Austin style, at their in store at Waterloo Records.



See, we can all get along! Trying hard to look like rock stars are (L-R) Money Matt, Gavin; Robert Schmerler, CMJ; Colin Helms, CMJ; Sir Pimpy Wimpy, GAVIN. We still couldn't get any chicks. Damn!



Gettin' perved at the Flaming Lips Parking Lot Experience are (clockwise) Tony from Alias; Jenny "Dope Hair" HAY-YO! from Sub Pop; Julie from Warner Bros.; her main squeeze and overall champ Mark from Caroline; and Big Brother Larry from Cargo.



Cooking Vinyl's Chuck Prophet plays an awesome set for those in the know.



Mmm...them crawdads is mighty tasty! The Hi-Five's Steve Faine, Go Zombie Records Audrey Faine, and Hi-Fiver Gary Gutfeld enjoy sucking them heads.

College Picks

ROCKERS HI-FI Mish Mash (Warner Bros.)

Man, I sure would like to look through DJ Dick's record collection. Judging by the music he and Glyn Bush create together as Rockers Hi-Fi, I'm sure I would come up on many of the pioneers that have

inspired these two on their second, and aptly titled, *Mish Mash* album. Their broad knowledge of Jamaican dub, along with their love of drum 'n' bass, house, rap, and all sounds trippy, has enabled them to deliver a second full length that goes beyond any sort of categorization. They have essentially picked up where Adrian Sherwood and On-U Sound left off, bringing together heavy dub inspired bass lines and then adding their touch of freaky sound bites to make for a very psychedelic, and often surreal listening experience. The album starts off with a drum 'n' bass cut, then segues into sonic bliss. Three of these selections feature the sultry rapping of Phoebe One. Take note: the later cuts are geared more for the dance floor than the headphones. Outstanding cuts include "Uneasy Skankning," "Theme From Mish Mash," "Going Under," and "Mish Mash Episode One." Highly recommended if you are in need of a soul cleansing. —VINNIE

Chartbound

- THE DELGADOS (March)
- LIVE (Radioactive)
- PROMISE RING (Jade Tree)
- UNDERWORLD (Wax Trax/TVT)
- 30 AMP FUSE (Dedicated)

104/261

15

105/260

bottoms up!!

6/259

111/254

22

23

113/252

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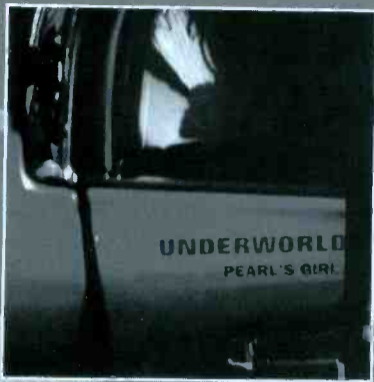
118/247

20

119/246

30

120/245



Pearl's Girl
The new EP
7 new tracks

"Beautiful Noise."
-Spin

underworld

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Opportunities

Urban Contemporary seeking night jammers! Must be excellent with phones. Rush T&R to Tony Q, WRKE, Rt.1 Box 24, Ocean View, DE. 19970.

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

20 year veteran seeking PD or MD/On Air position. See my resume on the web at: www.odyline.com/~vgarcia or call Vince Garcia at (916) 921-2224.

Top 100 Country MD/At looking for PD situation in Small/Medium market. T&R to Chris

Torrick (501) 519-9937.

Z93/KQIZ FULLTIME OPENING Heritage T40 accepting T&R, production, picture for possible fulltime on air opening. Send to: Ted Kelly, 2903 s Western, Amarillo, TX. 79109.

WGRD is looking for a full time midday Personality with possible Music Director responsibilities. Must be dynamic, relatable, aggressive team player. Minimum 2 years full time experience. Send T&R; WGRD Radio,

RECORD LABEL SEEKS RESPONSIBLE PERSON with positive attitude for heavy phones. Includes: In-house pager, security gate, data entry, voice mail, etc. Please fax resume to 213-650-1073. No cover letters please.

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Attn: Midday Opening, 38 West Fulton, Ste, 200, Grand Rapids, MI 49503.

Western Oregon's premier T40 needs experienced mid-day jock now!! Shift is 10 am-3pm with some production. Women and Minorities encouraged: Overnight tape and resume to KDUK P.D. Barry McGuire PO Box 1120, Eugene OR 97401. EOE.

Northern New Yorks Mix 96 WVNC Canton-Potsdam-Ogdensburg NY (Hot AC/Top 40 Adult). Positions open for part-time News Director and Afternoon Drive On-Air Jock. Send tape and resume to this bright, tight and outta sight small market radio station that sounds big!! Past jocks here have gone on to bigger gigs, including former Program Director Tom Jefferies who is now doing nights at WPLJ New York City as Danny Meyers. Send T&R to: Joel Murphy, Mix 96 WVNC, Canton, NY 13617.



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MOST ADDED**GWAR (49)****DUB WAR (42)****D-TRAIN (41)****BILE (40)****FUELED (38)****TOP TIP****QUEENSRYCHE***Here In the Now Frontier*
(EMI)

Generous spins from KOFX(34), WELH(30), WVCR(28), DMX(16), DISH-CD(13), WCWP(13), WKTA(13), and (WMHB) allow Queensryche to claim this week's highest debut spot.

RECORD TO WATCH**SEVENDUST***Sevendust*
(TVT)

Atlanta's Sevendust offers one of the best rounded releases of the year. A combination of heavy, low-end grinds, melodic hooks, and outstanding vocals, it's difficult to deny Sevendust's place at rock radio.

Gavin Rocks

TW		SPINS	TREND
1	SICK OF IT ALL - Built To Last (eastwest/EEG)	643	+8
2	HANDSOME - Handsome (Epic)	601	+1
3	HELMET - Aftertaste (Interscope)	598	+18
4	GRIP INC. - Nemesis (Metal Blade)	585	+23
5	GLENN TIPTON - Baptizm of Fire (Atlantic)	517	+34
6	DOGMA - Feeding The Future (Mercury)	500	+26
7	POWERMAN 5000 - Mega!! Kung Fu Radio (Geffen)	471	+70
8	COAL CHAMBER - Coal Chamber (Roadrunner)	454	+46
9	DRAIN S.T.H. - I Don't Mind (The Enclave)	440	+10
10	STILLSUIT - At The Speed Of Light (Building/TVT)	422	+29
11	ROLLINS BAND - Come In and Burn (Dreamworks)	408	+86
12	KORN - Life is Peachy (Immortal/Epic)	408	-95
13	MY DYING BRIDE - Like Gods Of The Sun (Futurist)	399	-8
14	MACHINE HEAD - The More Things Change... (Roadrunner)	391	+242
15	TOOL - Aenima (Zoo)	363	-5
16	BODYCOUNT - Violent Demise (Virgin)	331	+58
17	KARMA TO BURN - Karma to Burn (Roadrunner)	313	+35
19	CRADLE OF FILTH - Dusk and Her Embrace (Fierce/FLG)	300	+5
19	LIT - Tripping the Light Fantastic (Malicious Vinyl/Red Ant)	289	+37
20	BROKEN HOPE - Loathing (Metal Blade)	281	+13
21	SIX FEET DEEP - The Road Less Traveled (Flying Tart)	269	+22
22	VISION OF DISORDER - Vision of Disorder (Roadrunner)	263	-23
23	DUB WAR - Pain (Earache)	260	+31
24	EL DOPA - United in States Of Narcolepsy (Conscience)	260	+17
25	PIST*ON - Number One (Fierce/FLG)	255	-32
26	CORROSION OF CONFORMITY - Wiseblood (Columbia/CRG)	252	-42
27	DOWNSET - Do We Speak A Dead Language? (Mercury)	252	-48
28	VARIOUS ARTISTS - Violent World: A Tribute To The Misfits (Caroline)	251	+30
29	OPPRESSOR - Agony (MIA)	251	+4
30	ANTHROPHOBIA - Pulse (Oxygen)	239	+43
31	YNGWIE MALMSTEEN - Inspiration (Foundation)	238	+5
32	QUEENSRYCHE - Here In the Now Frontier (EMI)	230	NEW
33	HOWARD STERN SOUNDTRACK - Private Parts (Warner Bros.)	228	+55
34	ACID BATH - Paegan Terrorism Tactics (Rotten Records)	223	+2
35	TRIPFACE - Some Part Sorrow (Exit)	204	-6
36	A TRIBUTE TO JUDAS PRIEST - Legends of Metal (Century Media)	203	-5
37	SEXPOD - Goddess Blue (Slab)	195	+17
38	ANAL CUNT - I Like It When You Die (Earache)	175	-17
39	MOBY - Animal Rights (Elektra/EEG)	175	-18
40	L7 - The Beauty Process: Triple Platinum (Slash/Reprise)	175	-18
41	MARILYN MANSON - Antichrist Superstar (Nothing/Interscope)	155	-53
42	STUCK MOJO - Pigwalk (Century Media)	154	-31
43	SILVERCHAIR - Freak Show (Epic)	154	-42
44	TYPE O NEGATIVE - October Rust (Roadrunner)	147	-1
45	DEADGUY - Screamin' with the Deadguy Quintet (Victory)	146	-21
46	XYSMA - Lotto (Relapse)	140	-8
47	COALESCE/NAPALM DEATH - In Tongues We Speak (Earache)	130	-25
48	KILLING CULTURE - Killing Culture (Edel America)	126	NEW
49	DIO - Angry Machines (Mayhem/FLG)	126	-12
50	PEACE SANCTUARY - Defy the System (MIA)	124	-25

Hard Kopy BY ROB FIEND

Yee Haw!



I had an excuse to wear my cowboy hat and spurs last week when I went to the 32nd Annual Austin Cow Tipping Competition. Even though I had the best time tipping eight cows under 63 seconds, I was disqualified for tipping one of the judges who I mistook for a cow. I may not have brought home the gold this year, but at least I have a better understanding of the art of tipping. Success eluded me at last year's contest because, as most of you know I'm very confused, and thought that it was cow pulling instead of cow tipping. You can understand how elated I was to discover I didn't have yank anymore cows.

While I was down in Austin I figured I'd check out the **South by Southwest Seminar** which just happened to be taking place around the corner from the cow event. Before I could check out any of the festivities, I was asked to remove both hat and spurs so I wouldn't get my ass kicked or embarrass the company I was with. I reluctantly complied, but still walked fairly tall and said things like "Yes 'em" and "Well I'll be redder than a rooster stuck in a pig's ass."

Thursday night (March 12) I just missed **Victory Records' Earth Crisis** before **Mercury's Downset** hit the stage followed by **Roadrunner's Fear Factory**. By the size of the crowd and the intensity of the pit, it looked like everybody was enjoying themselves. **Mercury's Chuck Newingham** was on hand buying beers as was **McGathy's Gill**, **Earache's Joe Guzik**, and **Concrete's Rob McDermott**. Good people, cold beer, and loud music—the ingredients to a successful evening.

My hotel room was canceled because I answered incorrectly when asked what my favorite color is. I meant to say red, but blurted out orange, because I was thinking

how nice an Orange Crush would be at that moment plus the fact that everything had kind of an orange hue that night. **TVT's Sudi Gaasche** was my savior as she was kind enough to let me stay in her room as long as one foot remained on the floor. Many thanks.

Friday I passed all tests, finally got a room, and hooked up with Joe Guzik and **Another Planet's Dave Helm**. Before checking out any bands I cruised over to the **Enclave** party and made contact with **John Baccio**, and hung with McGathy's **Donovan Finn** and **Scott Rogers**. **MVP's Laurie Nocero** and **Music Link's Stephen Goldby** were also in the house, but our true adventure took place Saturday so more on them next week. As nighttime descended on Austin and after a very sketchy Mexican meal served by a waitress from the X-Files, my roomies, Guzik and Helms and I began our journey through 6th St.'s maze of clubs. More SXSW stories and other tid-bits next week...A little footnote to last week's **Exodus Williamson** sighting. Yes, our pal Eddie, formerly of **Century Media Records**, was in San Francisco to catch the show and swill beer. He's currently working his way back into the scene, but you can ask him more about that yourself when you see him at the **Foundations Forum F Musicfest** May 8-10...Adds for March 24/25 are **Chastain**, *In Dementia* (Leviathan); **Darkside**, *Melancholia of a Dying World* (Conquest); **Gouds Thumb**, "Together" (Critique); **Monstrosity**, *Millennium* (Conquest); **Rollins Band**, *Come In and Burn* (Dreamworks); **Seven Dust**, *Seven Dust* (TVT); **Snapcase**, *Progression Through Unlearning* (Victory); and **Vader**, *Vader* (Conquest)...Adds for March 31/April 1 include **Apocalyptic**, *Apocalyptica* (Mercury); and **X25**, *Tidy* (Paradigm). ●

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

Rocks Chartbound

- INDECISION** (114) Exit
- ***SALMON** (96) Red Ant
- ***SPARKMARKER** (80) Revelation
- ***GWAR** (79) Metal Blade
- ***BILE** (59) Energy
- ***D-TRAIN** (51) Alcatraz
- Dropped:** #48 Metallica, #50 Danzig

TOP REQUESTS

- HELMET**
- MACHINE HEAD**
- KORN**
- GRIP INC.**
- SICK OF IT ALL**

Rock Picks

SEVENDUST
Sevendust (TVT)



Sevendust, formerly known as Crawlspace, was discovered during GAVIN's 1996 Seminar in Atlanta. The band consists of guitarists Clint Lowery and John Connelly, bassist Vinnie Hornsby, drummer Morgan Rose, and vocalist Lajon. Boasting a heavy, low-end sound, Sevendust excels at mean-spirited riffs which are supported by funkadelic rhythms and coiled melodies. Although the band's aggressiveness and surplus of grizzly hooks makes for excellent metal airplay, it's Lajon's soaring vocals that separates them from other heavy bands and makes them a candidate for Active Rock airplay. Rather than belching a mouthful of guttural growls, which Lajon is more than capable of doing, he climbs and descends scales with determined and forceful pipes—in other words, the guy can sing. An extremely tight and innovative band who include Black Sabbath, Metallica, Earth Wind and Fire, Missing Persons, and Seal as influences, Seven Dust offers eleven tracks on its self-titled debut that hard rock/metal radio should add on March 24/25. Must listen tracks include "Bitch," "Too Close To Hate," "Terminator," and "My Ruin Born to Die."

KILLING CULTURE
Killing Culture (Edel America)

It takes about a listen and a half before coming to the conclusion that Killing Culture rocks. The Los Angeles-based foursome conjure up a wrenching metal sound that contains

every aggressive and abrasive element known to metal. Produced by Anthrax's Scott Ian, the group's self-titled debut, which went for adds two weeks ago, has 13 tracks that will summon the dark side of any listener. From the fervent licks of "Twins In Human" to the angst-ridden screams of "And Hate" to the baton bashing riffs of "The Line," it's safe to say that Killing Culture will go no further than metal radio. Not that that is a bad thing. To the contrary, metal radio is always in need of artists that they can call their own and by the bludgeoning music Killing Culture exudes, they are a perfect mate for metal. Other tracks that will contribute to hearing loss and demon sightings include "Lockfist" (killer song), "Life by Attrition," and "Slave of One."

GWAR
Carnival of Chaos (Metal Blade)



Metal Radio's favorite mutated aliens are back with their sixth full-length, *Carnival of Chaos*. Rumor has it that there might be a few records that were released before Gwar was banished from its home planet, but that's classified information. The last person who inquired about Gwar's home planet discography is currently Flattus Maximus' guitar strings—so beware. Refusing to be put in any one category, *Carnival of Chaos* continues Gwar's quest not to be format specific. Armed with 18 tracks, the new CD is a mixture of Gwar's patented third-eye sound along with punk, thrash, and metal. Like on most Gwar releases, there are several tracks which are indefinable and left to the imagination. "Penguin Attack," "First Rule Is," "Back to Iraq," and "Antarctican Drinking Song" merit a few spins. Over the years, Gwar followers have penetrated most aggressive listener circles through telepathy and pillow fights, so you might as well play the CD and save yourself from spontaneous combustion.

ANVIL
Plugged and Permanent (Metal Blade)

Formed in 1978 when most of you were still a gleam in your father's eye, Anvil has returned to the metal fold to bring you *Plugged and Permanent*. Founding members vocalist and lead guitar Lips and

drummer Robb Reiner have reunited and joined forces with newcomers guitarist Ivan Hurd and bassist Glen Gyorffy. Featuring all new tracks, Anvil's latest contribution to metal won't disappoint those who expect a full-bodied sound with fingering guitar solos and anthem lyric yells. Whether it's the aggressive lean on "Racial Hostility" or the grinding hooks on "I'm Trying to Sleep," Anvil continues to galvanize rock into metal. Old school and current metal listeners will appreciate Anvil's pummeling rhythms and scolding metallic energy. Check it out.

DARK FUNERAL
The Secrets of the Black Arts (Metal Blade)

It doesn't take brain surgery, although it might for some of you, to realize that Sweden's Dark Funeral is the epitome of black metal. Fast tempos, eerie guitar struts, double-drum pounding, possessed bass lines, and scathing vocals are just a few of the customs that are recognized at this funeral. The band also fits the description of black metal band including pale make-up, long, jet-black hair, bloodied lips, grimacing face, and of course, the ever present ax, and or mace. If they weren't a band they could be Ozzy Osbourne's security. The *Secrets of the Black Arts* is a brutal listen made for your most ardent metal listener. It's also perfect for any Satanic wedding of soul possession coming out party. Recommended for Sunday morning airplay. Warning: don't play it backwards or you'll hear the Beatles' "I am the Walrus."

FUELED
In The House of the Enemy (Energy)



The San Francisco Bay Area's Fueled is bursting with high octane stomp rock. Far from any sort of glam or fast hardcore band, Fueled takes its time and bulldozes its way through songs with brash low-end guitar hooks, thumping bass lines, sampling/sequencing, drums, and throaty vocals. *In the House of the Enemy* is the band's debut and offers ten tracks that will get the nod from anyone who likes a good crunchy grind. There's nothing fancy about Fueled's aggressive sound and knack for creating pools of angry sound. It's a natural heavy sound that's fed by the band's intolerance for hard line religious right-wingers. Whether or not Fueled grooves will light your burner, you can at least rest assured that the band's lyrics will piss-off your local narrow-minded, religious right-wing enthusiasts—you gotta love that.

ARTIST PROFILE

D-TRAIN



FROM: San Francisco, CA
LABEL: Alcatraz Records
LATEST RELEASE:
Aggression S.F.
RADIO PROMOTION CONTACT:
 (415) 822-5044
ADD DATE:
 You should already be on it!
D-TRAIN IS: Joe Liszt, guitar/vocals; Ray Dowler, drums/backing vocals; Todd Bouland, bass/backing vocals
BACKGROUND:
 Liszt and Dowler are the nucleus of D-Train which came to life in 1991. Showcasing at three consecutive Gavin SFO conventions, opening shows for bands like Exodus, Yngwie Malmsteen, and Nudeswirl, and headlining local clubs, D-Train has established a loyal and solid fan base.
ABOUT THE ALBUM:
Aggression S.F. is the band's latest effort and sophomore installment in what will hopefully become a long list of hard-edge/metal albums. More heavy and groove oriented than its predecessor, *Aggression S.F.* was written, recorded, and released for listeners who like their music fast and furious.
GENERAL INFO:
 D-Train biography and show dates are available on the D-Train info line at: (415) 822-5044.
Aggression S.F. can be ordered nationwide by writing to the D-Train fan club at 59 West View, Suite 101, San Francisco, CA, 94134. Check out D-Train's web site at: <http://www.execoc.com/~mam9000>
TOURING: D-Train is slated for a West Coast tour beginning in the summer of '97.

ROCKED
WITH (11/155 spins)

INXS (10/261 spins)

KIM RICHEY (8/120 spins)

PHIL CODY (7/200 spins)

TOP TIP
INXS

"Elegantly Wasted"
(Mercury)

So far, INXS' comeback is gaining momentum on the adult rock side. They debut highest at #35 with a number one Spin Trend of +205 out of 261 spins.

RECORD TO WATCH

KIM RICHEY

"I Know" (Mercury)

Has the makings of a righteous roots record with initial support from KTAO, KERA, WRLT, KPIG, WXPB, KPFT, KUWR, KFAN, WYEP, WFPK and 15 more. Number 6 Spin Trend with +61. Debuts at #35 on the Non Comm. Exploding at Americana, debuting at #10!

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

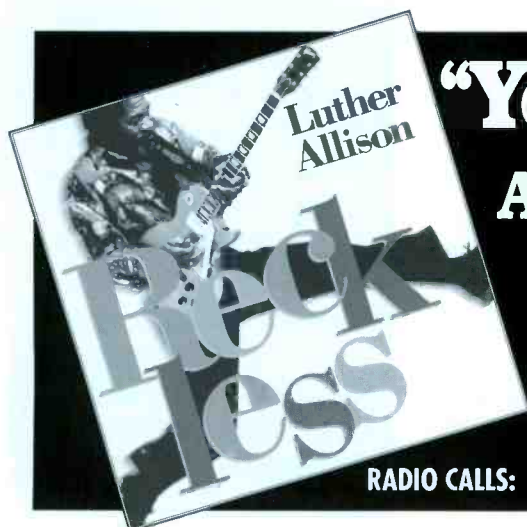


EDITORS:
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	U2 (Island)
2	2	SHAWN COLVIN (Columbia/CRG)
3	3	BIG HEAD TODD & THE MONSTERS (Revolution)
4	4	VAN MORRISON (A&M)
5	5	WIDESPREAD PANIC (Capricorn)
6	6	SHERYL CROW (A&M)
7	7	COUNTING CROWS (DGC)
8	8	THE WALLFLOWERS (Interscope)
9	9	BRUCE COCKBURN (Rykodisc)
10	10	ROOMFUL OF BLUES (Rounder)
11	11	THE VERVE PIPE (RCA)
12	12	ODDS (Elektra/EEG)
13	13	PAULA COLE (Warner Bros.)
14	14	FIONA APPLE (Clean Slate/WORK)
15	15	JONNY LANG (A&M)
16	16	WILLIAM TOPLEY (Mercury)
17	17	DAVE MATTHEWS BAND (RCA)
18	18	FREEDY JOHNSTON (Elektra/EEG)
19	19	JOHN MELLENCAMP (Mercury)
20	20	MORPHINE (DreamWorks/Ryk)
21	21	R.E.M. (Warner Bros.)
22	22	WILCO (Reprise)
23	23	DUNCAN SHEIK (Atlantic)
24	24	JEWEL (Atlantic)
25	25	JOHN LEE HOOKER (Point Blank/Virgin)
26	26	CHRIS SMITHER (HighTone)
27	27	CHRIS WHITLEY (WORK)
28	28	BoDEANS (Slash/Reprise)
29	29	BEN FOLDS FIVE (550 Music)
30	30	MATTHEW SWEET (Volcano Recordings)
31	31	COLLECTIVE SOUL (Atlantic)
32	32	NIL LARA (Metro Blue/Capitol)
33	33	PHISH (Elektra/EEG)
34	34	BRIGID BODEN (A&M)
35	35	INXS (Mercury)
36	36	PATTY GRIFFIN (A&M)
37	37	SISTER HAZEL (Universal)
38	38	DAVID GROW (Back Nine Records)
39	39	DISHWALLA (A&M)
40	40	CHRIS ISAAK (Reprise)
41	41	DAN BERN (WORK)
42	42	MARY BLACK (Curb)
43	43	REGGAE COWBOYS (Pure)
44	44	JAMIROQUAI (WORK)
45	45	THE DEAR JANES (Geffen)
46	46	CRAVIN' MELON (Mercury)
47	47	LOW & SWEET ORCHESTRA (Interscope)
48	48	GREY EYE GLANCES (Mercury)
49	49	PHIL CODY (Interscope)
50	50	MEXICO 70 (Big Pop)

LW	TW	COMMERCIAL
1	1	U2 (Island)
2	2	SHAWN COLVIN (Columbia/CRG)
3	3	BIG HEAD TODD & THE MONSTERS (Revolution)
4	4	SHERYL CROW (A&M)
5	5	THE WALLFLOWERS (Interscope)
6	6	COUNTING CROWS (DGC)
7	7	WIDESPREAD PANIC (Capricorn)
8	8	VAN MORRISON (A&M)
9	9	DAVE MATTHEWS BAND (RCA)
10	10	THE VERVE PIPE (RCA)
11	11	FIONA APPLE (Clean Slate/WORK)
12	12	PAULA COLE (Warner Bros.)
13	13	ODDS (Elektra/EEG)
14	14	JOHN MELLENCAMP (Mercury)
15	15	BRUCE COCKBURN (Rykodisc)
16	16	JEWEL (Atlantic)
17	17	R.E.M. (Warner Bros.)
18	18	ROOMFUL OF BLUES (Rounder)
19	19	JONNY LANG (A&M)
20	20	WILLIAM TOPLEY (Mercury)
21	21	DUNCAN SHEIK (Atlantic)
22	22	WILCO (Reprise)
23	23	FREEDY JOHNSTON (Elektra/EEG)
24	24	MORPHINE (DreamWorks/Ryk)
25	25	CHRIS WHITLEY (WORK)
26	26	MATTHEW SWEET (Volcano Recordings)
27	27	BoDEANS (Slash/Reprise)
28	28	NIL LARA (Metro Blue/Capitol)
29	29	INXS (Mercury)
30	30	COLLECTIVE SOUL (Atlantic)
31	31	PHISH (Elektra/EEG)
32	32	BEN FOLDS FIVE (550 Music)
33	33	SISTER HAZEL (Universal)
34	34	JOHN LEE HOOKER (Point Blank/Virgin)
35	35	DISHWALLA (A&M)
36	36	PATTY GRIFFIN (A&M)
37	37	LOW & SWEET ORCHESTRA (Interscope)
38	38	CHRIS ISAAK (Reprise)
39	39	CHRIS SMITHER (HighTone)
40	40	DAVID GROW (Back Nine Records)
41	41	BRIGID BODEN (A&M)
42	42	MICHAEL SOUNDTRACK (Revolution)
43	43	MEXICO 70 (Big Pop)
44	44	SUBLIME (MCA)
45	45	CRAVIN' MELON (Mercury)
46	46	THE DEAR JANES (Geffen)
47	47	SMASHING PUMPKINS (Virgin)
48	48	REGGAE COWBOYS (Pure)
49	49	LIVE (Radioactive)
50	50	NO DOUBT (Trauma/Interscope)

LW	TW	NON-COMMERCIAL
2	1	VAN MORRISON (A&M)
1	2	BRUCE COCKBURN (Rykodisc)
3	3	ROOMFUL OF BLUES (Rounder)
4	4	MORPHINE (DreamWorks/Ryk)
5	5	FREEDY JOHNSTON (Elektra/EEG)
6	6	CHRIS SMITHER (HighTone)
7	7	JOHN LEE HOOKER (Point Blank/Virgin)
8	8	WIDESPREAD PANIC (Capricorn)
9	9	WILLIAM TOPLEY (Mercury)
10	10	U2 (Island)
11	11	BIG HEAD TODD & THE MONSTERS (Revolution)
12	12	SHAWN COLVIN (Columbia/CRG)
13	13	JONNY LANG (A&M)
14	14	DAN BERN (WORK)
15	15	MARY BLACK (Curb)
16	16	ODDS (Elektra/EEG)
17	17	GREY EYE GLANCES (Mercury)
18	18	BRIGID BODEN (A&M)
19	19	BEN FOLDS FIVE (550 Music)
20	20	JAMIROQUAI (WORK)
21	21	PAULA COLE (Warner Bros.)
22	22	ZAP MAMA (Warner Bros.)
23	23	FIONA APPLE (Clean Slate/WORK)
24	24	REGGAE COWBOYS (Pure)
25	25	CHRIS WHITLEY (WORK)
26	26	BEN VAUGHN (Rhino)
27	27	SHERYL CROW (A&M)
28	28	DAVID GROW (Back Nine Records)
29	29	NANCI GRIFFITH (Elektra/EEG)
30	30	WILCO (Reprise)
31	31	PHIL CODY (Interscope)
32	32	COUNTING CROWS (DGC)
33	33	THE DEAR JANES (Geffen)
34	34	BoDEANS (Slash/Reprise)
35	35	KIM RICHEY (Mercury)
36	36	THE CLARKS (Way Cool/MCA)
37	37	PATTY GRIFFIN (A&M)
38	38	THE VERVE PIPE (RCA)
39	39	DAVID BOWIE (Virgin)
40	40	CRAVIN' MELON (Mercury)
41	41	R.E.M. (Warner Bros.)
42	42	DANKO FJELD ANDERSON (Rykodisc)
43	43	VIC CHESNUTT (Capitol)
44	44	KCRW RARE ON AIR VOLUME 3 (Mammoth)
45	45	KATE CAMPBELL (Compass)
46	46	HANK SHIZZOE (Ruf)
47	47	MERRIE AMSTERBURG (Q Division)
48	48	CHRIS ISAAK (Reprise)
49	49	MADELEINE PEYROUX (Atlantic)
50	50	JAZZ PASSENGERS (32 Records)



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Kim Richey

"I Know"

the new single from her
new album *Bitter Sweet*



#3 Most Added
#2 Gridbound
RECORD TO WATCH
25 Stations First Week!

Catch Kim Richey in the states
before she hits Europe with Wilco

Fri	3/21	Chicago, IL	Schuba's
Sat	3/22	Cleveland, OH	Wilbert's
Wed	4/2	Philadelphia, PA	Tin Angel
Thu	4/3	New York, NY	Bottom Line
Fri	4/4	Boston, MA	Johnny D's

* Dates subject to change

For information contact: Chris Stacey @ (806)456-4971 or David Einstein A3 @ (212)333-8000
Management: Robert Bennett Management @ (415)221-9788



WILLIAM TOPLEY



"I Don't Wanna Go (Uptown)"

536 Spins This Week!
Gavin A3: 16

KGSR CIDR KMTN KMTT
KTHX WRLT WRRX WMVY

For information contact: Chris Stacey @ 800-456-4971
David Einstein A3 @ 212-333-8000

Management: Paul Crockford Management
London Tel: 011-44-171-792-4313

Gavin A3 Boomer Grid

SPINS in **BLUE** are ADDS

Artist - Title (Label)	KYPT	WAFS	WBOS	WBZC	WCBR	WOLZ	WDET	WEEK	WEEX	WFUV	WVIS	WKZZ	WMAX	WAAA	WAND	WAVY	WVCS	WNCW	WPKU	WQAF	WPLT	WPNR	WPKV	WPSI	WVAY	WVRV	WVCD	WKLE	WPPN	WVRT	WVRV	WTEP
U2 (Island)	25	13	24			17	12	18			11	12	26	34		19	27	8		12	15		22			39	34	31	17	31	19	10
SHAWN COLVIN (Columbia/CRG)	13	10		7	6	5			36	7	22	12	6	28		17	16			27	23	10	20	18		24		15	16	13	20	10
BIG HEAD TODD & THE MONSTERS (Revolution)		9	9			5		22	24	2	22	12	25	31		8	21	16	6	17	23	6				17	25		14	24	8	
VAN MORRISON (A&M)		12	14		9	15	17	14	17	9	19	16		17		13	10	16	15	8	15	9	12	18				30	7	12		
WIDESPREAD PANIC (Capricorn)	11	5	9		9	6	7	24	24		25	12	7	30		12	12	16	15	31	22	13		12			18	2	14	19	10	
SHERYL CROW (A&M)	10			7		6		14	24		24					15	24			26	24		29	18		39	26	19	12	19	21	6
COUNTING CROWS (DGC)	23	4			3	5		12	24	9	23						29			26	23		29	6		27	13	9	11	8	12	9
THE WALLFLOWERS (Interscope)	30			4		3		10		7	23		17	15		8	5			15	23		29			38	38	19	5	20	7	
BRUCE COCKBURN (Rykodisc)		9	5	7	9	5	17	13	7	9	18	16		15		8	9	16	15		14	16	10	18				17	4	22	10	
ROOMFUL OF BLUES (Rounder)		9	9		9	4	12	19	24	4	11	16		14		8	9	16	15	9	15	11	11	18				4	4		10	
THE VERVE PIPE (RCA)	13		24	10	6	5		10	7	2	11		25	13		10	9		3	14	17		12			39	14	27	6	12	7	
ODDS (Elektra/EEG)	13	12	24	9	6	5		17	7	7		16	10	9	5	13				6	5	15		12			14	20	6	7	25	9
PAULA COLE (Warner Bros.)	22					5		7		7	20	12		15		13	7			21	14		11	18			14	14	18		20	11
FIONA APPLE (Clean Slate/WORK)	12	4	24					7		7	22	6	6		8	20			5	14			12			33	11	14	17	10	9	
JONNY LANG (A&M)	11	9		8			8	13	17			12		9	6			8	3	10	8	20						10	7	3	22	8
WILLIAM TOPLEY (Mercury)		11	5	11	3	5		22	17		16	16		8	5	10	16	6	6	16			12					19	6		6	
DAVE MATTHEWS BAND (RCA)	21							7	7		21				13					9			19			39	16	25	15	22		
FREDDY JOHNSTON (Elektra/EEG)	4	9	5	3	6		14	22	17	4	10	16		14	5	8	16	6		13	7		18					19	17	8	11	
JOHN MELLENCAMP (Mercury)			14			3		17			19			8	18	16				15			21			43		8	18	17		
MORPHINE (DreamWorks/Rykodisc)		9	5		9		16	21	7	4		12	8	9	5	13		8	15		9	11		12				9	10	10		
R.E.M. (Warner Bros.)	12	9		9		6				7	23		23	13		12	14			9	22		19	18			27	15	17			
WILCO (Reprise)						3			36	5	12			15	5	13	16					9		18				9	18	16	5	
DUNCAN SHEIK (Atlantic)	3		24	8		5					20		8	9		12	21			41	13						18	16	6	5		
JEWEL (Atlantic)	22										21		15	17						10			21			10	12	27		8	12	
JOHN LEE HOOKER (Point Blank/Virgin)			5		9		16	16	17	2	8	6				8	9	8	6	3	3								4		12	
CHRIS SMITHER (HighTone)					9	5	13	13		10		16				5		16	15		8	14		18					4		11	
CHRIS WHITLEY (WORK)		5		3	9		12	16	24	4	12	6		9		13	4	3		14			12					5	8			
BO DEANS (Slash/Reprise)	4			8	6	4				2	12	12		15		4				14	5								7	18		
BEN FOLDS FIVE (550 Music)		5	9		6		6	18			9	12	9			8	4	15		6	5		6				16	8	8	8	8	
MATTHEW SWEET (Volcano Recordings)			9					22			8		9	7		7				16	6						15	20	3	7		
COLLECTIVE SOUL (Atlantic)	1	5	24			6	14	7				8	23							31	8							19	14	10		
NIL LARA (Metro Blue/Capitol)			9		5		7	7		15	6	9	14		5	11				7	5								7			
PHISH (Elektra/EEG)					9		7	24			14		10		6	10						10						3	15	5		
BRIGID BODEN (A&M)			5		3	6	15		7			16					6	16	6									5	11	10		
INXS (Mercury)	10		24		6	16				3						1											19	17	15	10	18	
PATTY GRIFFIN (A&M)	2		14		6		8		5		12					7	5					15						5	19	6		
SISTER HAZEL (Universal)		5	24	12		3	18	7		16						7	10			8	14									6		
DAVID GROU (Back Nine Records)		6		17	6	17	7	36				16				5			3													
DISHWALLA (A&M)		5	14			4														17	10											
CHRIS ISAAK (Reprise)	4						7		10	9						12							5					4				
DAN BERN (WORK)	5		3	6			14		5	6										15		5	7						3		6	
MARY BLACK (Curb)	6			9		9	17	7	3		12							8	15				6								9	
REGGAE COWBOYS (Pure)				9	6	4	6	17	24			12						8					6						3		6	
JAMIROQUAI (WORK)				6		11	15					12				3		4										16	4		8	9
THE DEAR JAMES (Geffen)	4	5		3	5	9	14					16								15		8						17	11	8		
CRAVIN' MELON (Mercury)	4		7	6			16					12				5		4				4									9	
LOW & SWEET ORCHESTRA (Interscope)										19			10	8		8	12					12							6		9	
GREY EYE GLANCES (Mercury)		5		8		5	12					12						8	6			4		6					11			
PHIL CODY (Interscope)					6	5	7		2		6				1	12	16	6			6	5						6		9		
MEXICO 70 (Big Pop)		14	12	3	5			24				6	9					4	3		5									5		

JOE LOUIS WALKER *Great Guitars*



The new album from one of today's hottest young blues artists comes with a legend on every track. With each song, Joe presents a different "great guitarist" including Taj Mahal, Buddy Guy, Otis Rush, Clarence "Gatemouth" Brown, Steve Cropper, Ike Turner and more!

RADIO EDIT CD ON YOUR DESK.

GOING FOR ADDS NOW on focus track, "Low Down Dirty Blues."

JASWANT'S RAIN

From the album **THE BORROWERS**



THE BORROWERS

Early believers:

- | | |
|-------------|--------------------|
| WBJB | WXRT |
| WBOS | KOTR |
| WMVY | KMMS |
| KFAN | KTAO |
| WFPK | KTMN |
| WCBE | KFXD |
| WEBX | KNBA |
| WXRC | and more... |

The Borrowers' debut album from **GUARDIAN** Records
 Produced by: Jay Joyce
 Management: Mark Shimmel Management



© 1997 **GUARDIAN** Records

A3 Picks

ORQUESTRA WAS radio edits from Forever's a Long, Long Time (Verve Forecast)

Being part of the team that presented Orquestra Was at the GAVIN Seminar in New Orleans was a career high. In fact, after the gig, I felt a little like the first Apollo astronauts; accomplishing something great, then what? A post-Was *tristesse*, so to speak. That leaves the record, in which the vocal pieces are presented here in expertly edited form. Hard to believe these are Hank Williams songs. Actually, after listening to Sweet Pea's interpretations on "I Ain't Got Nothin' But Time" and "Forever's a Long, Long Time," maybe it is. The songs here are simply timeless.

BEN FOLDS FIVE Whatever and Ever Amen (550 Music)

We shook on a bet with a prominent A3 indie that the Ben Folds Five would become a platinum act. I think this is the year someone's got to pay up, just in time for the release of *Whatever and Ever Amen*. If platinum was clever notes and lyrics, we'd already be at the bank. "This recording was made with the utmost care and professionalism. Microphones were chosen and placed in the general vicinity of each instrument..." constitute the liner notes. It gets better with the lyrics: "Won us over with stories/about Linda McCartney." I still say we have a good chance of winning. Ben Folds is still the alternative Billy Joel. (Hey, *every* generation needs a Billy Joel!) His picture is popping up liberally in the British music press. The band utilizes chord changes far too complicated for most garage bands, and the band confidently curses all through this record.

BAY AREA BASICS

Always cognizant not to blow the local horn too loudly, this week it seemed impossible. Here's a collection of national releases that celebrate our local music scene.

BOZ SCAGGS "It All Went Down the Drain" (Virgin)

Here it is, the winner of the 1997 GAVIN Seminar New Orleans GRIDDLE. This time out, Boz chose to cover a satchel-full of his favorite soul songs, some of which are obscure enough to mistake for Boz's own tunes. That's how comfortable he sounds singing them. Execution is so basic, this might fill your blues void as well. Don't you love it?

ROBERT CRAY BAND "I Can't Quit" (Mercury)

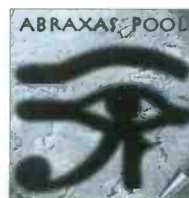
There's a shadow of Otis Rush here, as Robert Cray treads comfortable ground. Aside from a solid, pounding rhythm section, there's Cray's single spare guitar and ham-fisted Chicago Pinetop Perkins-styled piano

played by Jim Pugh. Robert is sounding mighty strong on that extended guitar outro. Even on the radio edit, it's an aggressive, battering stance.

THIRD EYE BLIND (Elektra/EEG)

Stephan Jenkins is the tough-nutted frontman of Third Eye Blind and like the best music that comes out of San Francisco, the songs here straddle a lot of different rock radio approaches. For instance, it's easy to see KFOG, Live 105, and Alice interested as 3be mixes up the textures and the tempos complimented by shimmering production. On the final break of "Narcolespy," the guitar tone pierces through nicely like early Brian May. "Semi-Charmed Life" could compete in that rock-dancey ska groove that No Doubt seems to have brought back to the forefront. This is punchy, commercial rock.

ABRAXAS POOL (Miramar)



If you remember the hit album *Abraxas* by Santana, Abraxas Pool is a band comprised of many of the musi-

cians that pooled their talents on that classic album. Drummer Michael Shrieve, singer/keyboardist Gregg Rolie, guitarist Neal Schon, percussionists Michael Carabello and Chepito Areas, with Santana/Weather Report bassist Alphonso Johnson constitute Abraxas Pool's core. While all the musicians are working on multiple projects (this is no desperate reunion), Abraxas Pool was created purely for the love of playing music together. After several listens, "A Million Miles Away" is still the standout cut along with the opening "Boom Ba Ya Ya." As with Santana, the interplay between Shrieve's traps and the timbales and congas represents the music's flexibility while Schon is tastefully restrained, giving Abraxas Pool a mature, assured sound. Rolie sounds great singing "Waiting For You."

Spin Trends

1	INXS	+205
2	COLLECTIVE SOUL	+110
3	JOHN LEE HOOKER	+98
4	NANCI GRIFFITH	+83
5	BEN FOLDS FIVE	+76
6	KIM RICHEY	+61

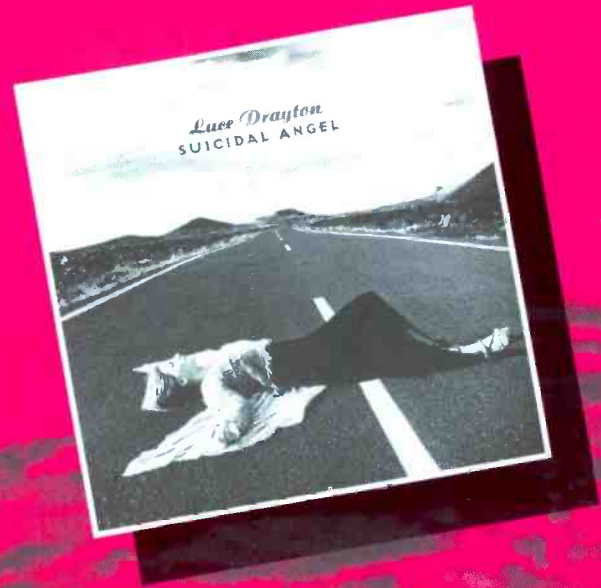
A3 Gridbound

NANCI GRIFFITH (Elektra/EEG)	*SLAID CLEAVES (Philo)
KIM RICHEY (Mercury)	OMC (Mercury)
*SUZANNE VEGA (A&M)	JUPITER COYOTE (Autonomous)
*COWBOY MOUTH (MCA)	Dropped: #40 Michael Soundtrack, #45 The Clarks, #50 Mike Henderson, Chalk Farm, Jazz Passengers, Hank Shizzoe.
ZAP MAMA (Warner Bros.)	
BEN VAUGHN (Rhino)	

L u c e D r a y t o n

"I SAID HEY"

*The smart, sensitive and
poetic breakthrough
song from the album*
SUICIDAL ANGEL.



E D E L
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RECORDS



Extension 606 BY KENT ZIMMERMAN

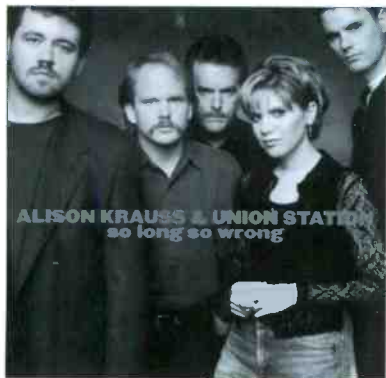
Way Beyond Bluegrass: Dealing with Alison, Nanci and Salmon

ALISON KRAUSS & UNION STATION
So Long So Wrong (Rounder)

LEFTOVER SALMON
Euphoria (Mountain Division Recordings/Hollywood)

NANCI GRIFFITH
Blue Roses From the Moons (Elektra/EEG)

In many ways, the line in the sand between the two basic camps of Triple A (the rock people and everybody else) is represented by bluegrass and acoustic music. Like Dixieland, bluegrass music has been given a bad rap of sorts by the very purist community that guards its reputation. Like in jazz, acoustic folk and bluegrass musicians can feel the excruciating pull between "the community" and regular, decent folk who just want good music. Hence many jazz



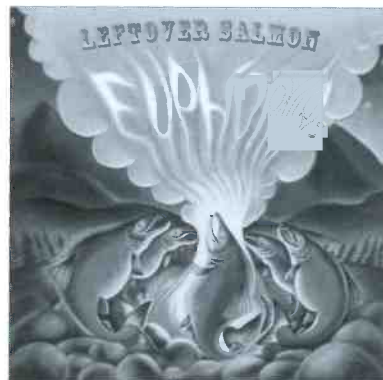
and bluegrass musicians are condemned, for better or worse, to a life of festival hell.

All of that changed a couple of years ago for Alison Krauss when she set the music world on its ear by sell-

ing a crapload of discs to both to the Walmarters and the City Slickers. And it wasn't a matter of overnight success, either. It was a compilation spanning several years of struggle that was stacked next to those Michael Jackson compilations at Price Club/Costco. Here was one of those rare instances where we "industry and radio folk" learnt a thing or two from the plebeians. Since Alison's undeniable retail success, radio has done its share of shoulder shrugging. After a sweep of Country awards, C-radio ran for the hills and hid in the haystacks. Triple A continues to shield itself behind rock trappings. Only Americana proudly stood tall, since they had the least to lose. So it became Alison's mission to bowl over regular everyday John and Jane Doe with a critical follow up. And how! she does, from the lead duck pin, Alison scores a quick strike. Generous (almost to a fault) in passing around the vocal duties, the first thing you immediately notice about *So Long So Wrong* is the technical beauty of the recording and how it turns the tables by elevating its "bluegrassness" to high proletariat art. Next is Alison's voice. For the first time, the purity of her vocals have eclipsed her musical abilities. Not only does Alison look great, she sounds terrific.

Still, it's going to take some doing for rock A3 to drop their guard enough to appreciate the stark beauty of songs like "I Can Let Go Now," "Deeper Than Crying," or "It Doesn't Matter." Or to quote a dear friend,

perhaps they will never will. Or maybe they'll dabble with the opening title track as a token gesture. Therein lies the conflict. Cater and compromise or stick to your guns and sleep at night. In the end, AKUS made all the right decisions by releasing an album that will please grandma and her slam-dancing great-grandson. It's my prediction that years from now, as a couple of generations away rediscover their American roots after a hard day of programming and word processing, this might be one of their touchstones. *So Long So Wrong* is the kind of recording that could live on for decades.



On the other sleeve, you have Leftover Salmon. Over the past two years, Salmon has amassed a rabid following of young listeners who may have cut their teeth on Jerry Garcia's acoustic music and the current sounds of Matthews and Panic. Much the same way Carlos Santana fused Latin music to contemporary rock n roll, Leftover mixes bluegrass with marathon rock. Rather than Marshalls and Les Pauls—more like in addition to—Salmon's arsenal includes Martin D28s and electric banjos and mandolins. Toying with Appalachian harmonies, it's ultimately rock that Salmon plays with a mountain tinge. Those of us who remember Pedro Rowan's early Sea Train work will

understand. For the rest, songs like "Highway Song" will represent a wonderful, new experience.

Another pioneer on the acoustic/grass front is Nanci Griffith. Her *Voices* and *Flyer* albums met radio way over halfway. On *Blue Roses From the Moons*, she indulges herself more by spotlighting her fine band and enlisting Buddy Holly's Crickets. You have to understand, these are things an artist must do, that is, creating front porch memories by crossing paths with childhood heroes. The opening "Everything's Comin' Up Roses" has a Fairport/Richard Thompson glow while Darius Rucker struggles brilliantly through "Gulf Coast Highway." Producer Don Gehman (Mellencamp, Hootie, X) surprisingly resists coaxing a more rock feel out of Nanci, instead giving her the freedom to follow her instincts—possibly at the expense of her radio following and vying instead to tip his and her hats to the golden days of "Once In a Very Blue Moon." Hence the title?

All in all, these three artists do an exemplary job of contemporizing bluegrass without scaring the horses or trampling on the flower beds. Purists can take heart in the fact that the barbarians of radio haven't turned the acoustic highway into a scene out of Mad Max or Road Warrior. Non Com radio can continue to thank their lucky stars that this music will bring more listeners and pledges. Commercial programmers have it tougher. This may or may not be the music of their hearts, but they've still got that big conglomerate breathing down their necks. Or as that young Boulder student was heard saying in front of the Fox Theater during last year's Summit weekend, "Who are these people and when the hell are they going to leave?" ●



LEADER IN YOUR MARKET, PLAY

"The phones have been huge on it!" —Pat Gallagher, Program Director, WMMM

"If you want to see if your listeners have a pulse, play Under One Roof, this is a reaction record!" —Greg Roberts, Program Director KFXD

"We put it on the air, and had an unexpected audience turn on! Big, big phones." —Bruce Ranes, Program Director, WXPB

"If you don't hear it, buy a box of Q-Tips, the phones go nuts when you play Roomful." —Anthony Michaels, Program Director, WXRC

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UNDER ONE ROOF



From

Virgin Records



"I'VE WANTED TO DO THIS RHYTHM AND BLUES ALBUM FOR A LONG TIME. IT'S A TRIBUTE TO SOME OF MY HEROES, SOME OF THE GREAT R&B SINGERS, SONGWRITERS AND MUSICIANS."



BOZ SCAGGS



"COME ON HOME"

THE NEW ALBUM FEATURING

14 TRACKS

PAYING TRIBUTE TO SOME OF THE BEST OF SOUL AND RHYTHM & BLUES.

PRODUCED BY

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MOST ADDED

HERBIE MANN (48)

ANTONIO HART (39)

JEFF COFFIN ENSEMBLE (30)

NEW YORK HARD BOP QUINTET (29)

A TWIST OF JOBIM (27)

MARK WHITFIELD (18)



TOP TIP

DIANNE SCHUUR

Blues for Schuur
(GRP)

Dianne Schuur's multi-ranged voice gives jazz radio a healthy dose of the blues with 56 stations and 10 adds.

RECORD TO WATCH

A TWIST OF JOBIM

Various Artists
(i.e. Music/Verve)

The Twist of Jobim project from i.e. music has spread from Smooth Jazz to traditional jazz playlists with 29 total stations, 27 of which are adds.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
2	1	BENNY GREEN (Blue Note)	78	0	72	6	0
3	2	BRAD MEHLDAU (Warner Bros.)	79	1	70	7	1
1	3	STEPHEN SCOTT (Verve)	78	0	70	7	1
5	4	DAVID NEWMAN (Kokopelli)	78	1	56	20	1
4	5	FRANK MORGAN (Telarc Jazz)	76	0	63	8	5
11	6	MICHEL CAMILO (Tropijazz)	78	1	40	28	9
10	7	NEW ORLEANS CAC JAZZ ORCHESTRA (Rounder)	73	1	50	17	5
12	8	CHICK COREA & FRIENDS (Stretch/Concord)	78	0	29	36	13
7	9	LOUIE BELLSON'S MAGIC 7 (Concord Jazz)	71	0	53	8	10
9	10	TONY BENNETT (Columbia/CRG)	70	3	49	14	4
6	11	JOE LOVANO (Blue Note)	68	0	44	18	6
22	12	CARIBBEAN JAZZ PROJECT (Heads Up)	70	2	24	34	10
13	13	HILTON RUIZ (Tropijazz)	69	7	37	21	4
23	14	SHIRLEY HORN (Verve)	73	2	18	37	16
18	15	FRANK FOSTER (Arabesque)	69	3	23	34	9
16	16	STEVENS, SIEGEL & FERGUSON (Imaginary)	67	4	32	22	9
27	17	LEROY JONES (Columbia/CRG)	72	4	18	34	16
8	18	KIRK LIGHTSEY (Evidence)	61	0	34	23	4
25	19	GERRY MULLIGAN (N2K Encoded Music)	61	3	31	21	6
20	20	ROLAND VAZQUEZ (RVCD)	69	6	23	29	11
24	21	EDDIE DANIELS (Shanachie/Cachet)	65	2	22	29	12
28	22	MARC CARY (Arabesque)	63	5	24	22	12
32	23	BOB FLORENCE LIMITED EDITION (MAMA Foundation)	65	2	11	34	18
44	24	CHARLIE HADEN & PAT METHENY (Verve)	68	11	10	29	18
43	25	BENNY CARTER (Music Masters)	67	6	7	31	23
29	26	GEORGE SHEARING (Telarc Jazz)	55	2	16	30	7
21	27	BILL MAYS (Concord Jazz)	46	1	32	10	3
14	28	CLIFTON ANDERSON (Milestone)	49	0	21	24	4
15	29	DREAM SESSION (Milestone)	45	0	28	14	3
46	30	GENERAL MUSIC PROJECT (Evidence)	66	7	1	31	29
17	31	PHIL WOODS, VINCENT HERRING, A. HART (Milestone)	46	0	23	17	6
33	32	YELLOWJACKETS (Warner Bros.)	57	4	11	23	19
19	33	DON BYRON (Nonesuch)	45	1	17	24	3
31	34	JESSE JONES, JR. (Contemporary)	40	0	20	12	8
—	35	DIANE SCHUUR (GRP)	56	10	5	18	23
38	36	MICHAEL TOMPKINS (Brookside)	47	2	9	20	16
—	37	JIMMY McGRUFF (Milestone)	51	6	3	19	23
42	38	JAZZ PASSENGERS (32 Records)	45	4	7	19	15
26	39	VINCENT HERRING (Music Masters)	35	0	17	12	6
34	40	MINGUS BIG BAND (Dreyfus Jazz)	34	1	17	10	6
—	41	JOHN HART (Concord Jazz)	50	6	3	15	26
—	42	MARK WHITFIELD (Verve)	62	18	2	9	33
—	43	JUNKO ONISHI (Blue Note)	49	6	2	12	29
—	44	CECIL McBEE BAND (Palmetto)	53	9	1	11	32
49	45	JOHN ABERCROMBIE (ECM)	35	1	11	10	13
50	46	KENNY WHEELER/KONITZ/HOLLAND/FRISELL (ECM)	45	7	5	13	20
30	47	BILL EVANS TRIO (Warner Bros.)	31	0	11	13	7
36	48	LEW TABACKIN (Concord Jazz)	30	0	9	13	8
35	49	PHIL WOODS (Concord Jazz)	29	0	8	14	7
37	50	JOE HENDERSON (Verve)	26	0	9	10	7

On Z Corner BY KEITH ZIMMERMAN



Catching Up On New Releases

It's been over a month since we've had the time or the space to write up some new releases. In that light, we let Jason Olaine cherry-pick through some jazz titles, then put our headsets on and set off to work.

THE BRAXTON BROTHERS Steppin' Out (Kokopelli)

Playing "smooth" for the airwaves usually means exercising an understated sense of dynamic, and expressing yourself musically in a melodic and euphonious manner without sounding too "wallpaper." Nelson and Wayne Braxton, AKA The Braxton Brothers, are the unlikely indie duo who knocked Kenny G out of the top spot on the GAVIN Smooth Jazz chart last week. But then again, cut for cut, *Steppin' Out* epitomizes playing "smooth." Nelson's six-string bass strongly steers both the melody and rhythm. His drum programming sounds refreshingly real, and his keyboard fills patches up the necessary holes. Nelson plays the tenor saxophone "Grover Washington, Jr.-style," i.e. on the beat and very R&B sexy. "Givin' My Love to You" is still the lead track, but the rest of the songs, like "Sunset Bay" and "Eventide," should kick in soon after.

CHARLIE HUNTER QUARTET Natty Dread (Blue Note)



Charlie Hunter reinterprets Bob Marley. What do you get when you ask 8-string guitar ace Charlie Hunter to peruse his eclectic record collection and find an LP to cover for his latest Blue Note release? "For starters, Bob

Marley is one of the great songwriters of all time," Hunter waxes. "You can strum one of his tunes on an acoustic guitar and people instantly recognize it... Plus, the numbers on *Natty Dread* have such strong melodies and harmonies." With two new and original saxophonists on board—Calder Spanier on alto and Kenny Brooks on tenor—joining Scott Amendola on drums, the quartet takes the reggae grooves and familiar melodies of Bob Marley and the Wailers' classic LP *Natty Dread* and spins them into nine pieces of shuffle and funk, slow-groovin' ballads and high-speed swingers. Some favorites include the Brooks' arranged, % Elvin-esque "Revolution," the soulful funk of "Talkin' Blues," the tender rendition of "No Woman, No Cry" with Charlie leading the melodic way (remember, he's playing the bass line at the same time), the Afro-Pop drive of "So Jah Seh," and the New Orleans flavored shuffle of "Lively Up Yourself." Lots of great afternoon drives here: it's like seeing old friends in new clothes. —JASON OLAINÉ

LUIS SALINAS Salinas (GRP)

If ever there was a guitarist who matched the spark and vitality of George Benson, it's the Argentinean newcomer, Luis Salinas. Whether he's ripping leads through a wind-swept tune like "La Salsalinas" or playing it cozy with a ballad like "Santa Cruz" and "Rain," Salinas gives Smooth Jazz an extra bite of musicianship. Salinas' tribute to Brazilian singer/songwriter Ivan Lins, "Para Ivan (Lins)," is extremely lyrical and tasteful, and would fit exquisitely in the dinner jazz mode. Salinas seems to borrow more from Brazilian Samba influences than his native Argentine tango. If we had our pick what to hear on Smooth Jazz airwaves, we'd choose the swirling energy of "Still."

MOST ADDED

- URBAN KNIGHTS (30/16 spins)
- THE FANTASY BAND (19/130 spins)
- MICHAEL LINGTON (14/137 spins)
- VAL GARDENA (14/91 spins)
- RICK BRAUN (10/323 spins)



TOP TIP

RICK BRAUN
Body and Soul (Bluemoon)
 Rick Braun has entered automatic artist status. Big week—highest debut at #30, 323 spins, and our number one SJ&V Spin Trend with +270.

RECORD TO WATCH

MICHEL CAMILO
"Poinciana" (Tropijazz)
 Our SJ&V Record to Watch of February 21 bears repeating. Added at KKSJ with 10 spins at WQCD. Also on at KDAY, KJZY, WNIJ, KSBR, and KUNC.

Gavin Smooth Jazz

LW	TW	Reports	Adds	Spins	Differences
2	1	56	0	934	-19
4	2	54	1	895	+35
1	3	56	3	881	-119
3	4	62	1	792	-69
9	5	54	0	783	+85
6	6	50	0	732	-26
8	7	58	0	727	+14
7	8	47	0	723	+5
10	9	54	0	706	+13
20	10	57	2	634	+128
17	11	47	0	604	+92
16	12	52	0	601	+67
11	13	58	0	591	-56
5	14	50	0	583	-180
12	15	60	0	579	-10
15	16	57	1	568	+23
14	17	46	0	533	-16
13	18	47	0	531	-29
22	19	46	0	509	+8
23	20	50	2	445	-14
21	21	42	1	438	-66
25	22	51	2	424	+6
24	23	42	0	424	-10
27	24	56	5	420	+79
19	25	32	0	396	-112
36	26	53	5	362	+74
18	27	35	0	360	-151
30	28	37	1	343	+12
29	29	41	2	330	-5
—	30	48	10	323	N
28	31	32	2	321	-16
34	32	33	1	309	+8
26	33	38	0	306	-28
45	34	41	3	294	+59
31	35	30	0	288	-32
35	36	28	0	268	-32
39	37	30	0	265	-2
32	38	34	1	261	-56
33	39	28	0	259	-56
40	40	27	0	257	+2
41	41	25	1	240	-4
—	42	31	2	228	N
43	43	23	0	230	-9
38	44	29	0	223	-50
47	45	25	0	217	+7
42	46	24	1	217	-25
37	47	29	0	214	-59
49	48	24	0	200	+4
44	49	20	0	197	-40
—	50	23	0	188	N

VAL GARDENA Migration (Mercury)

The duo of bassist/keyboardist Jeff Leonard and pianist Christopher James are back with their third Val Gardena release (not counting an Xmas EP), entitled *Migration*. Chris Botti and Lee Ritenour guest star on this crafted blend of electronic and acoustic instrumental pop. Botti's trumpet lays down a smoldering melody line on "Avalon," a remake of the famous Roxy Music tune. "Avalon" is an interesting choice on two levels: It was one of the first crossover anthems when stations like KKSJ began this format ten years ago. Secondly, like Botti's album, *First Wish*, it signals an adult rock influence on the format. Check out Ritenour's pastoral melody line placed deftly over top James' understated grand piano on "Valley of Colors."

A TWIST OF JOBIM Various Artists (i.e. Music)

A Twist of Jobim is i.e. Music's debut release, and already it's getting strong Smooth Jazz play with Lee Ritenour and Dave Grusin's "Water to Drink" and El DeBarge's silky vocal, "Dindi." Traditional jazz stations aren't too far behind, as they nibble on tracks like "Stone Flower," with Herbie Hancock, "Children's Games" with Ernie Watts, and "Lamento," featuring Watts and Christian McBride. When Smooth Jazz exhausts "Water..." and "Dindi," a duet between Ritenour and alto

saxophonist Eric Marienthal called "Favela" waits on deck. *A Twist of Jobim* is one of Jazz and Smooth Jazz's most flawless combo releases this year, examining Jobim's art through four different musical lenses—pop, Smooth Jazz, Samba, and traditional jazz.

WARREN HILL Shelter (Discovery)

Over two years have elapsed since Warren Hill released his last RCA record, *Truth*, which was a big air-play winner for Smooth Jazz radio in 1995. Now recording with Discovery Records, Hill decided to add an extra dimension in the studio and onstage by singing on a few tunes. *Shelter*, short for the dynamic "Shelter From the Storm," is available both as a vocal and instrumental. Some stations are attracted to the more silky ballad, "U R the 1." In addition to vocal selections designed for A/C crossover, Hill includes some energetic tunes like "Wanna Believe," featuring Rick Braun on trumpet. While these songs may have too much "jump" for Smooth Jazz air-play, Hill's fans should enjoy the extra energy once he hits the road.

SJ&V Spin Trends

1. RICK BRAUN +270
2. A TWIST OF JOBIM +128
3. THE FANTASY BAND +115
4. ALFONZO BLACKWELL +92
5. SOUL BALLET +85
6. MICHAEL LINGTON +75

SJ&V Chartbound

- THE FANTASY BAND (Shanachie)
- *URBAN KNIGHTS (GRP)
- *MICHAEL LINGTON (NuGroove)
- *VAL GARDENA (Mercury)
- LUIS SALINAS (GRP)
- PATRICK YANDALL (BrainChild)
- TDF (Reprise)
- MARK JOHNSON (JVC)
- GOIN' PUBLIC (Four Winds)
- Dropped: #46 Denny Jiosa, #48 Tony Guerrero, #50 Fattburger, Tim Cunningham, Khani Cole, Lionel Richie.

Jazz Chartbound

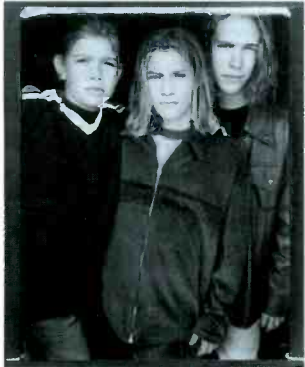
- ELIAS HASLANGER (Heart Music)
- *HERBIE MANN (Lightyear)
- TURK MAURO (Milestone)
- *ANTONIO HART (Impulse!)
- *NEW YORK HARD BOP QUINTET (TCB)
- *JEFF COFFIN ENSEMBLE (Artifax)
- *JUDI SILVANO (Blue Note)
- *A TWIST OF JOBIM (i.e. Music/Verve)
- KEN SCHAPHORST (Accurate)
- Dropped: #39 Stan Getz, #40 Quincy Jones, #41 Kenny Burrell, #45 Paul Broadnax, #47 Jimmy Smith, #48 Pat Metheny Group.

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

GAVIN PICKS

Singles

BY DAVE SHOLIN



HANSON "MMMBop" (Mercury)

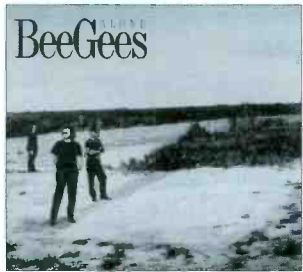
Since many of you who are reading this have likely heard me play it for you over the phone in January, it's no surprise to find it written up here. Outgoing WPLJ-New York APD/MD Mike Preston gets credit for turning me onto the song after Scott Shannon played it for him. "MMMBop" tested Number One at both the Top 40 and A/C Jukebox Jury 2000 in New Orleans last month and should get a similar reception from the public. At ages 16, 13, and 11, these brothers from Tulsa better be braced for one busy summer and beyond!

ERASURE "In My Arms" (Maverick/Mute/ Warner Bros.)

Long time no hear from Vince Clark and Andy Bell, but they've apparently been busy working in a somewhat different musical direction if this newest track is any indication. Count me in with those who, like Kiss 108-Boston's John Ivey, told me they love this song. The melody is hard to resist.

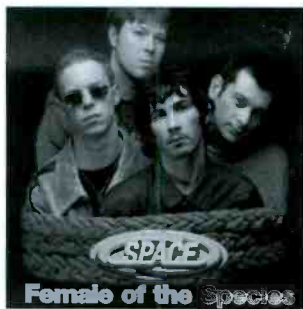
BEE GEES "Alone" (Polydor/A&M Associated)

Barry, Robin, and Maurice



have written one of their hottest tunes in many moons. In the process, they've updated their sound for the '90s on this uptempo track from *Still Waters*, the new album that debuted at Number One in the UK. With the re-release of *Saturday Night Fever* on the way, we could well be in for renewed Bee Gees mania, so get on board early.

SPACE "Female of the Species" (Universal)



Yet another production I got my first exposure to while traveling overseas late last year. It didn't take long for Alternative stations to spin it heavily, where it continues to get enough airplay to chart top 15. A standout with a sound all its own.

GEORGE MICHAEL "Star People" (DreamWorks/ Aegean/Geffen)

Reminiscent of those rhythmic creations in the early years when George was teamed with Andrew Ridgeley. It's got a nice groove that should please his legion of longtime fans. Be sure to check out track two, the "Forthright Radio Edit."

Albums



SKELETON KEY Fantastic Spikes Through Balloon (Capitol)

Formed in New York City in 1994, Skeleton Key has managed to gain quite a reputation, and in turn, quite a following for their off-the-wall performances. Their music is sort of the equivalent of watching a David Lynch film—you are sucked into a bizarre world in which you fascinate with the characters, but ultimately feel like a pervert for merely observing. Skeleton Key's music makes you feel dirty when it's over. It's the first hand I've listened to in which I immediately felt the need for a shower. Their music has an evil carnival sort of feel—heavy on percussion a la scrap-metal bashing (among other things), along with grating distorted guitars. Sometimes it seems as if you are listening to a bunch of circus freaks on crack who have learned how to play instruments listening to nothing but Jon Spencer, Jesus Lizard, and those Persuasive Percussion LP's from the fifties. Produced by Dave Sardy (Cop Shoot Cop, Helmet) and Eli Janney of Girls Against Boys, this album is truly a tweaked joyride. I can only imagine what they are like live.

—VINNIE ESPARZA

SCARFACE The Untouchable (Rap-A-Lot/Noo Trybe)

'Gangsta rap' is a term thrown about so loosely, that it falls on emcees who come by it dishonestly and undeservedly. Scarface is truly one of the subgenre's godfathers (pardon the pun), and he has set the standard for macabre tales of fast life, premature death, organized crime, and harsh consequences. 'Face is hip-hop's DeNiro, entertain-

ing with intensity and passion. *The Untouchable* is largely self-produced, a treat for hardcore 'Face fans. Tone Capone, N.O. Joe and Mike Dean carry the vision forward musically, spawning four standouts: "Game Over" which is already on fire, "Smile" remixed and featuring 2Pac, "Mary Jane," and "Money Makes The World Go Round," featuring Diz.

—THEMBISA S. MSHAKA

JON SECADA Secada (SBK/EMI)

The newlywed Mr. Secada is at the top of his game in this set of before, during and afterthoughts on the most personal relationships. He co-produced half the set with legendary Twin Cities domos Jam & Lewis and the other with lesser-known Miguel Morejon. The lead single, "Too Late, Too Soon," a J&L production, is Secada at his brooding moodiest, while its successors are, for the most part, kinetic and vibrant. Check out "It's Enough" and "I Live For You," both of which are Morejon co-productions, and the perky and danceable reprise of "Too Late, Too Soon" at the end of the disc. —RON FELL

THE DEAD RECKONERS A Night of Reckoning (Dead Reckoning)

Kieran Kane, Kevin Welch, Tammy Rogers, Mike Henderson, Harry Stinson, Glen Wolf, Fats Kaplin, and Alison Preston... aka the Dead Reckoners, have assembled the whole family for a musical variety show on disc.

On *A Night of Reckoning*, we've got all 31 flavors mixed into one. Kane kicks it off with the rock-inflected "I Desire Fire." Welch's "Cryin' For Nothing" stands up to his best. "Rocky Road" opens with Stinson's "Not Fade Away"—beat bouncing off Rogers' opening fiddle, and Kane and Rogers' vocals on this track are made for each other.

The ensemble all share vocals on "Workin' On It," and the closing "When We're Gone, Long Gone," a track from Kane's O'Kanes days, is redone with stellar quality. *A Night of Reckoning* will bring you countless days of great music. —ROB BLEETSTEIN

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Female of the Species

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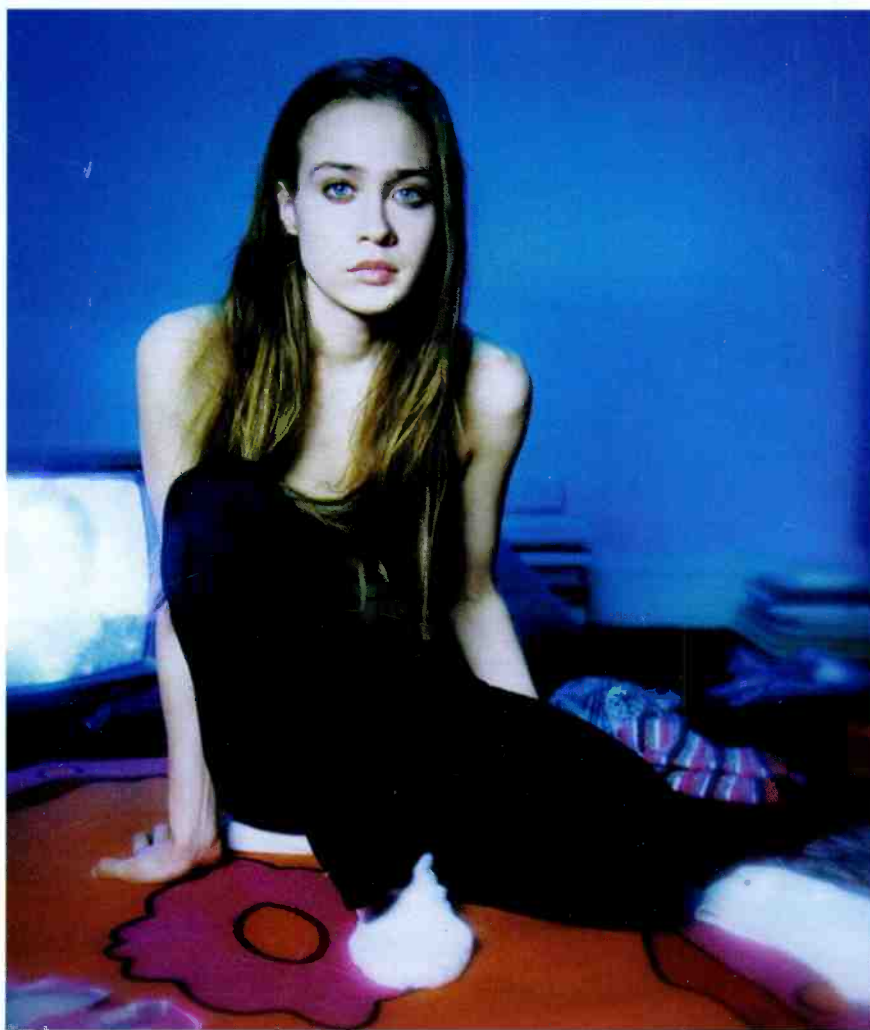
fiona apple "sleep to dream"

from the gold album **TIDAL**

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