Their names were Juana Burns, Dania Birks, and Michelle Franklin. They preferred M.C.J.B., Baby D, and Sassy C, respectively. And, together, they were J.J. Fad. They had a hit record in 1988, "Supersonic," and although that would be their only hit, they made their mark as the first female rap group to make the Top 40. Eight years later, women are still doing well in hip-hop, but, sometimes, it's hard to tell, given the power and control that remain in the hands of men, and given the imagery of girls and women as laid out by, frankly, too many male rappers. How do the women feel about all this? Glad you asked, and it's time you did.

This issue, our Rap Editor, Thembisa S. Mshaka, calls on a number of sisters, starting with the anything-but-nonchalant Nonchalant, and revving to hip-hop heights with the New Girls Network for a load of insights that, she promises, "will surely open eyes, shock ears, and debunk myths about women in rap." No matter that the NGN is a figment of T's imagination. The women with whom she talks are real enough, including Priority recording artists Conscious Daughters (top), DJ Jazzy Joyce (middle), and Lauren Coleman (bottom), CEO and Publicist at Punch Media. Also, don't miss Thembisa's "Her Hip-Hop Hall of Fame," an additional tribute to the women of rap. In News, Gavin's Country Radio Seminar spreads some universal truths in Universal City; we announce our new Country Editor (hint: It's Jamie Matteson), and we unveil SF03, this time presented, arm-in-arm, with the first Gavin Alternative Boot Camp.
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- WHHH 50
- WJMH 70
- KPRR 57
- KBXX 71
- KDON 66
- KMEL 40
- KYLD 48
- KPWR 47

Mad Cap Spins on

And Just Beginning To Cross Tha Crossroads...

KISS WFLY KZZU

SEE YA AT "THA CROSSROADS"
On How Radio is Changing Hip-Hop

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

Most artists will say that they're not making as much of an impact as they would like. Do you feel that way? Yes. EPMD still gets love, but as an individual, I think I could have more of an effect on music if listeners weren't trained into the newest fad, which is drugs, cars, materialism. But I'm not gonna spit that; it's not the way I get down.

What's the key to longevity? "Keep it real" sounds so common, but that's it. You gotta say you. When Hammer sold 8 million records, EPMD was like, "Oh no! No way. Let's make 'Crossover' right now." Boom! It crossed over, and we were missing radio! (Laughter)

We couldn't stop it from happening. What are your thoughts on rap and radio? It depends on where you are. On the West Coast, kids love Keith Murray. But if they're in the store, and Keith is next to Dru Down, Dru's goin' home with the kid.

Erick Sermon

Is that only true for the West, or does your example hold up in most cities outside of New York? Snoop's music sold close to a million in New York. I think radio had a lot to do with that, though, because traditionally, the East doesn't buy tons of records.

But the East spent money on Snoop. The Chronic was a classic, so the set-up was phenomenal for Snoop. Is radio changing hip-hop? I mean you made 'Crossover' as a reaction to how radio treated Hammer...

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

A few make it out, like Mobb Deep and Wu-Tang, but two out of a nation of rappers aren't the majority.

Is that because everyone else is compromising, or was it that Mobb Deep and the Wu had the necessary talent and drive? If you don't get radio, you're through. Wu-Tang was selling tapes on the street, but Hot 97 put that hype on them. "Tell 'Em" had so much love from L.A. he was set. In the Bay Area, if you have a little bit of a hit, you're going gold.

Ah. Like the Luniz, who debuted platinum on the single and the album from one jam, "I Got 5 On It." That was a huge record, a straight up smokin' weed song, and the beat was on.

But the Luniz didn't say, "We're gonna make a radio hit." But radio likes that, because they want to see them down with the underground. Then the streets hear it on the air, and it becomes huge, as soon as the kids start calling up the station.

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

Yeah. Radio has that power. But I don't know how the Bay does it, where you can sell out of your trunk, become known without radio.

Now that you have a multi-million dollar deal, are you saying goodbye to making your own records?

Yeah, Erick Sermon doing more solo records is dead. My label is a trunk. become known without radio. Now that you have a multi-million dollar deal, are you saying goodbye to making your own records?

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Gavin Country Seminar: Changes in the Wind

BY ROB BLEETSTEIN

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

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

Many of the themes in Harari’s presentation correlated to “It’s the End of the World As We Know It,” from the Research Group’s Janis Kaye. She looked not only at Country radio’s current status, but also its future. On the topic of consolidation, Kaye sees the possibility of a flanker format on Country’s horizon.

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

In fact, “experiment” was a key word at the music meeting on Saturday. In addition to the usual panel of programmers, this year a group of listeners was assembled, with a certain dividing the two camps. As you may have guessed, the listeners loved many selections in which radio expressed little or no interest.

The most notable example being Buddy Miller’s “I’m Pretending.”

The topic of giving the listener what they want over-lapped into the “Unity in Diversity” panel, which featured MCG/Curb’s Carson Schreiber eloquently stating the opportunity that Americana music can offer Country on a selective basis.

GAVIN’s Dave Shoim hosted two exceptional forums—a radio legends panel with Gary Owens, Jay Thomas, Shadoe Stevens, Humble Harve, and Charlie Turner, and a highly informative one-on-one with Arista Nashville President Tim Dubois.

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

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

Jamie Matteson is New Country Editor

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

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

Matteson, who will work from GAVIN’s Nashville offices, joined Network 40 in 1994. She helped conceive the magazine’s Country section, including its radio panel, and when the section became its own magazine, Matteson oversaw production and wrote a regular column.

David Dalton, GAVIN CEO, announced Matteson’s appointment to loud cheers at GAVIN’s Country Seminar.

“We’ll miss Cyndi; she’s a hard act to follow,” said Dalton. “I’m glad to announce that Jamie has joined our team.”

GAVIN’s third annual SFO seminar, SFO3, is moving with the times. It’s growing and even merging.

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

The merge is with GAVIN’s first Alternative Boot Camp, which, like SFO3, takes place on the July 25-26 weekend.

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

With the new sponsorships, SFO3 can do that.”

SFO3 and Alternative Boot Camp: A Good Fit

GAVIN presents SFO3 1996

A planned street fair in the heart of SOMA, the South of Market nerve center of the local music scene. But the core is Alternative, remains the same: evening showcases of more than 250 unsigned bands hoping to catch A&R ears at some 50 clubs, and daytime panels and workshops covering a wide range of music industry subjects.

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

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

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

Alternative, Galliani stresses, remains a vital part of the annual GAVIN Seminar.
Radio Had Its Moments At NAB '96 in Vegas

By Sandy Skeie

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

Still, radio had its moments in Vegas, including words of wisdom from Gary Fries, President and CEO of the Radio Advertising Bureau. In his annual analysis of the state of radio sales, he said that stations realize they shouldn't be here today, I guess they're busy testifying.

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

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

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

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

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

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

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

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

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

The Recording Industry Federation of Latin America said pirates sold about 66 million cassettes in Mexico for more than $50 million—just in Mexico City—while the legal music industry in the entire country sold only 30 million tapes.

Radio 1996: More Deals, More Often

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

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

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

Music Pirates In Mexico? Si

In the new tradition of duplicating the offerings of the Museum of Television & Radio in New York City, the just-opened Beverly Hills Museum of Television & Radio (shown here at a more recent event) has announced a series of four radio seminars this month.

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

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

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

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

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

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

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

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


Black Radio: Yesterday and Today

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

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

Gavin Top 40 Editor Dave "Your Duke" Sholin (shown here at a more tender age) observes a significant birthday. He'd rather not tell how many spins he's had, so all we'll say is: Think of a Paul Simon hit, and Happy Birthday, Dave!
Westwood One Puts New SPIN On Radio

Spin magazine has hooked up with Westwood One to form the Spin Radio Network which, beginning May 6, will send a variety of programs and services to commercial Alternative stations.

Offerings include Spinfax (a daily morning prep); Spinbites (daily satellite-delivered actualities from musicians); Spinexclusions (performances from Westwood One archives, imports, picks, and rarities); Spinflashes (special bulletins of fashion, sports, movies, and other entertainment and lifestyle news), and Spinsessions (monthly 90-minute specials of interviews and music, hosted by Spin Publisher/Editor Bob Guccione, Jr.). The first feature is Tori Amos.

Spin has a readership of some 3.5 million, and its properties include the four-year-old Spin College Radio, a separate venture which sends a half-hour show to some 400 stations.

Westwood One expects a roster of some 250 Alternative stations, including WBCN-Boston, where Oedipus has helped start up the new project.

“We’re taking a very low inventory load on this,” Thom Ferro, Vice President of Programming told GAVIN. “We’re only taking stations for five minutes per week.”

Spin, said Ferro, “is a magazine we’ve watched for a long time, and what happened is the music caught up with them, and all of a sudden, they’re in vogue. ‘Oh! What we’re doing is the music everybody’s playing!’ They’re in the right place at the right time.

We complete our summary of Arbitron rankings in the top 30 markets this week.

In Don Johnson’s pre-Nash Bridges stomping grounds, a big drop by Spanish WRMA cleans the way for WDRE/FM to take a lead. But WDQW (Power 96) enjoyed the biggest jump of any Miami station. In Ripken Country, it’s the two A/C, WMXW and WJFL, that show the most impressive gains, along with Oldies WOQR and Album Rocker WJYI.

Against the apparent tide of down books for Country stations, KNEX and KMLE are rolling in Phoenix. It’s also doing fine in Cleveland. In the home of the Rock & Roll Museum, Urban, Country, and A/C rule.

Go figure.

Gavin May 3, 1996
That’s Sho Biz

By Dave Sholin

Did the surprise exit of the Baka Boyz from Power 106 (KPPW) Los Angeles have anything to do with dough? The top-rated duo was heard last week taking with Rikki Rachtman on KLIX.

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

Might Steve Cochran be returning to New York airways soon? Are WMXW or Q104 likely possibilities, or will the former 2100 (WHTZ) a.m. drive talent instead return to the Windy City?

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

On the Air


On the Grooves

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

Ian McCulloch (Echo & The Bunnymen), Joe Bean Esposto, Tammy Bynette, Marva Hicks, Anthony Crawford, Johnnie Taylor 5/6 Joe Riccitelli Island Records 5/6 Neal Sappo New World TV 5/8 Bobby Blue Bland Virgin Records 5/6 John Flansburgh (They Might Be Giants), Bob Seger 5/6

COLTER LANGAN KMVS
Kansas City, KS 5/6

Billy Joel, Richie Furay, Ghost Face Killah (Wu-Tang Clan), Tamia, Dave Gahan (Depeche Mode) 5/9

Dave Mason, Bono (U2) 5/10

Davey D. KMEL-San Francisco, CA 5/10

Hayes Kjerstensen, boogie drummer of the Benders, talks about his days with the Benders, and his current projects. The Benders have recently won the Grammy Award for Best New Artist, and are currently touring the United States. Hayes talks about his musical influences, and his plans for the future.

The Benders are a popular rock band from San Francisco, known for their energetic performances and catchy tunes. They have released several albums, including their breakthrough album, "Boogie, Boogie, Boogie," which was released in 1996.

Hayes Kjerstensen has been a member of the Benders since their formation in the early 1990s. He is known for his unique style of playing the drums, which combines elements of rock, funk, and blues. He has also worked with other musicians and bands, including the San Francisco Trio and the San Francisco Symphony Orchestra.

Hayes Kjerstensen tells us about his musical beginnings, and how he got involved with the Benders. He also discusses the band's most recent album, and their plans for the future. He says that the Benders are looking forward to hitting the road again, and performing at festivals and concerts across the country.

In addition to his music, Hayes is also involved in various community projects. He is a member of the San Francisco Foundation, and helps to support local charities and organizations. He is also an enthusiastic fan of the San Francisco Giants baseball team, and attends their games whenever he can.

Hayes Kjerstensen is a talented musician who has made a name for himself in the San Francisco music scene. His dedication to his craft, and his passion for music, have helped him to achieve success both as a musician and as a community leader.

Friends of Radio

Ellis Marsalis, Jr.

Columbia Records artist

Current album: Loved One (a collaboration with his son Branford)

Hometown: New Orleans

What radio stations did you grow up listening to?

WWJW, WAXY, WBOB, and, late at night, WWZ

What stations do you listen to now?

WWNO, WWOZ, WTUL, and WZRB

If you owned a radio station, you would... provide an eclectic mix of music, news, and community interest information.

The best thing about making an album with Branford was... his lyrical quality and his adaptability to an impromptu situation.

The worst thing about making an album with him was... I can’t think of anything.

Someday, you’d like to work with... The Modern Jazz Quartet as a substitute for John Lewis at least one time

Your proudest career achievement so far?

Being able to balance my teaching and performing with equanimity.

Future ambitions:

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

THAT’S SHO-BIZ

BACKSTAGE

BY JAAN UHELSZKI

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

PATTI SMITH’s is in Los Angeles during the second week of May to film an episode for an upcoming episode of Roseanne’s new late night show, Saturday Night Special. Smith’s new album, due out on June 4, finally has a name—it’s titled Gone Again, after one of the two songs on the album that Patti wrote with her late husband, the MC5’s Fred “Sonic” Smith. Despite all the speculation, neither U2’s Bono nor Michael Stipe appear on the disc. According to Smith, Stipe’s influence and guidance are everywhere, but he doesn’t sing a note—because this album is memorial to Fred, and a completion of something she would work with Stipe in the near future.

LIVE SUES: Live, that most mainstream of alternative bands, has been named in a $50,000 lawsuit, which accused their manager of physically assaulting a college student. Matthew J. Raley, 25, a student at York College in Pennsylvania alleges that he and a friend met lead singer Ed Kowalczyk and Live’s manager Matthew Gracey (and brother of Chad Gracey) at a local York, Penn. restaurant called the Gingerbread Man last July 10. Raley strategically placed his mouth on the boy’s face, splitting his lip, which required a number of stitches and left him permanently scarred. Raley strategically placed his mouth on the boy’s face, splitting his lip, which required a number of stitches and left him permanently scarred.

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

FOREVER YOUNG: The Neil Young and Crazy Horse album is finished and ready for release—that is, if Reprise Records can move mountains to make the 2.5 release date that Young is aiming for. Some feat, considering that the label hasn’t received any of the art work. But the important thing is that there are eight songs that are riveting, in a way that only Neil with Crazy Horse can rivet. The stand out on the album is Young’s cover of the Jimmy Reed chestnut, “Baby What You Want Me To Do,” recorded live at one of the secret shows at the Princeton Landing road house in Princeton, Nj. last month.

JAN UHELSZKI is SENIOR EDITOR at ADDICTED to NOISE, THE ONLINE MUSIC MAGAZINE.

GAVIN May 3, 1996
In case anyone still hasn't figured it out after reading last week's column, Nassau Broadcasting Vice President and Teamwork Programming and WPST Trenton PD Michelle Stevens has a clear vision of what brand of Top 40 listeners are searching for in the waning days of the 20th Century. Stevens feels that often there's a tendency to "keep things too complicated." That's due in some measure to the belief that sometimes, research is more master than servant. Even though she doesn't have a budget for it at the moment, Michelle views research as "a great tool that can lead you in the right direction and keep you on track. But it's also abused. In certain situations, when every decision is made by research, everyone is so busy computing they can't compute that their station sounds boring. People turn on a radio to either feel good or feel bad, and I've never seen a computer that can compute emotion. Those who've spent even a few minutes speaking with her will readily agree that there are two subjects Michelle is truly emotional about — radio in general and her staff in particular. Of her staff she says flatly, "They're the best." As others feel good or feel bad, and even compute emotion.

In keeping with WPST's Modern Rock lean, Michelle points out how critical it is to understand the "mindset of the generation we're talking to. Instead of patronizing them, we offer straight talk. We educate our clients so they understand our audience is into honesty, sound value, and reliability. Forget trying to sell four listeners bigger or better, they just won't believe it. Realism is much more effective."

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

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

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**Inside Top 40 by Dave Sholin**

**PST Passion, Spirit, and Teamwork**

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**Record to Watch**

"I'll Never Stop Loving You" (Hollywood)

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**Top Tip**

Larry Mullen & Adam Clayton

"Theme from Mission: Impossible" (Mother/Island)

In a little more than two weeks, it appears these two players can just about call this one "Mission: Accomplished."
## Up & Coming

**Reports Adds SPINS TRENDS**

| 73 | 5 | 1413 | +37 | RED HOT CHILI PEPPERS - Ampalite (Warner Bros.) |
| 66 | 33 | 689 | +578 | LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (MCA) |
| 65 | 10 | 1296 | +237 | DISCHWALLA - Counting Blue Cars (A&M) |
| 64 | 16 | 1198 | +498 | BILLIE JOE X-Ray - Your Loving Arms (Sy/EAG) |
| 57 | 5 | 1180 | +99 | MADONNA - Like A Virgin (Warner Bros.) |
| 53 | 1 | 1220 | -105 | LIONEL RICHIE - Don't Wanna Lose You (Mercury) |
| 48 | 4 | 997 | -14 | GARBAGE - Happy When It Rains (RCA) |
| 41 | 1 | 997 | -13 | STONE TEMPLE PILOTS - Big Bang Baby (Atlantic) |
| 38 | 8 | 706 | +112 | ROBERT MILES - Children (Arista) |
| & 5 | 713 | +289 | NEWSBOYS - Take Me To Your Leader (Virgin) |
| & 11 | 64 | +217 | JEWEL - Who Will Save Your Soul? (A&M) |
| 25 | 300 | +135 | STING - You Still Touch Me (A&M) |
| 25 | 2 | +480 | M.T.S. - I'll Be Alright (Summit) |
| 25 | 3 | 730 | +136 | JOAN OSBORN - Right Hand Man (Blue Gorilla/Mercury) |
| 25 | 7 | 651 | +269 | THE NIXONS - Sider (MCA) |
| 24 | 5 | 1020 | +153 | BONE THUGS N HARMONY - Bone Thugs N Harmony (Interscope) |

**40**

**9**

**Robert Miles**

*Children (Arista)*

**Bobo**

*Take Me To Your Leader (Virgin)*

**Jewel**

*Who Will Save Your Soul? (A&M)*

**Sting**

*You Still Touch Me (A&M)*

**Joan Osborn**

*Right Hand Man (Blue Gorilla/Mercury)*

**The Nixons**

*Sider (MCA)*

**Bone Thugs N Harmony**

*Bone Thugs N Harmony (Interscope)*

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### What's GOing On?

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

**Chris Callaway, PD, WXMI-BRUNSWICK, Ga.**

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

**Dave Roble, PD, KFMI-ARECA, Calif.**

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

**Skip Carr, MD, WAVT-POSlSVILLE, Pa.**

*The Fugees' 'Killing Me Softly' topped our five most requested list. Jars of Clay's 'Flood' is also showing up quickly.*

**Bill Bravo, MD, WEOW/FM-KEY WEST, Fla.**

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

**Tony Dei, PD, Q96 (KQ) - IMPERIAL VALLEY, Calif.**

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

**Jojo Martinez, MD, WXLC-WAUKEGAN, Ill.**

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

**Steve McKee, PD, WZRE (The Rose). HYANNIS, Mass.**

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

---

### Coolio Profile

**Real Name:** Artis Ivey

**Hometown:** Compton, Calif.

**Birthdate:** August 1

**Label:** Tommy Boy

**Promotion Contact:** Mike Beccio

**Current Single:** "3, 2, 1, 4 (Sumpin' New)"

**Current Album:** Gangsta's Paradise

**Major Musical Influences:** "Oldies! The Chi-Lites, the Dramatics, the Spinners, and the O'Jays."

**Likes:** "Video games and basketball"

**Dislikes:** "Fake and phony people"

**The Best Thing Success Has Brought You:** "The ability to influence young people and give them advice— to be able to pass along knowledge."

**The Worst Thing Success Has Brought You:** "I can't go out with my family whenever I want because a lot of fans chase me for autographs—even when I have my kids with me."

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

**Coolio on His Music:** "If you don't know where you come from, you won't know where you're going. 'Heritage begins within.'"
**GO Chart**

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

<table>
<thead>
<tr>
<th>TW</th>
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<th>SPINS</th>
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<tr>
<td>1</td>
<td>CELENE DION - Because You Loved Me (Epic Music)</td>
<td>4803</td>
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<td>21</td>
<td>LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)</td>
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<td>2</td>
<td>MARIAH CAREY - Always Be My Baby (Columbia/CRG)</td>
<td>4805</td>
<td>+11</td>
<td>22</td>
<td>WHITNEY HOUSTON &amp; CE Ce WHANS - Count On Me (Arista)</td>
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<td>3</td>
<td>ALANIS MORRISSETTE - Ironic ( Maverick/Reprise)</td>
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<td>LA BOUCHE - Sweet Dreams (RCA)</td>
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<td>Hootie &amp; The BLOWFISH - Old Man &amp; Me (Atlantic)</td>
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<td>GLORIA ESTEFAN - Reach (Epic)</td>
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<td>GIN BLOSSOMS - Follow You Down (A&amp;M)</td>
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<td>ACE OF BASE - Lucky Love (Arista)</td>
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<td>TRACY CHAPMAN - Give Me One Reason (Elektra/EG)</td>
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<td>CORY DAVIES AND THE BOYS - What Have I Done (Peachtree/CRG)</td>
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<td>DEEP BLUE SOMETHING - Halo (Rainmaker/Interscope)</td>
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<td>TINA ARENA - Chains (Epic)</td>
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<td>THE FUGITIVES - Killing Me Softly (Ruthhouse/Columbia/CRG)</td>
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<td>BoDeANS - Closer To Free (Reprise)</td>
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<td>JON ARDEN - Inensitive (A&amp;M)</td>
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<td>LIONEL RICHE - Don't Wanna Lose You (Mercury)</td>
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<td>VOICE OF THE BEEHIVE - Scary Kisses (Discovery)</td>
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<td>+225</td>
<td>33</td>
<td>MELISSA ETHERIDGE - I Want To Come Over (Island)</td>
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<td>14</td>
<td>BRANDY - Sittin' Up In My Room (Arista)</td>
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<td>-76</td>
<td>34</td>
<td>DISHWASH - Counting Blue Cars (A&amp;M)</td>
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<td>COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)</td>
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<td>EVERYTHING BUT THE GIRL - Missing (Atlantic)</td>
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<td>THE CRANBERRIES - Salvation (Island)</td>
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<td>RED HOT CHILI PEPPERS - Aeroplane (Warner Bros.)</td>
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<td>SMASHING PUMPKINS - 1997/1997 (Virgin)</td>
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<td>SPACESHIP - In The Meantime (Sire/EG)</td>
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<td>NATALIE MERCHANT - Wonder (Elektra/EG)</td>
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<td>-14</td>
<td>39</td>
<td>SOPHIE B. HAWKINS - Only Love (Columbia/CRG)</td>
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<tr>
<td>20</td>
<td>NO DOUBT - Just A Girl (Trauma/Interscope/AG)</td>
<td>1537</td>
<td>+99</td>
<td>40</td>
<td>SWY- You're The One (RCA)</td>
</tr>
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**SMALL MARKET SUCCESS**

By Gregg Mariuz

"Small Market Success" travels to Findlay, Ohio, which is a fairly affluent area located south of Toledo and Detroit, northwest of Columbus, north of Dayton, and west of Cleveland. It’s also a big college town—Bowling Green State University, Defiance College, and Heidelberg College are just some of the educational institutions based there. Cranking out the hits for Findlay and the surrounding 11 counties is WKXA, where PD Jerry Wise tells us about his station.

Up until about a month ago, your station was a very conservative, adult-leaning Top 40. Now, you’re much more current. What precipitated this move?

WKXA was always a current station, but in 1993 we became a more gold Adult CHR music was beginning to hit popularity of Alternative Music. We did this because we felt there was a lack of music that was appropriate for WKXA. A lot of stations were abandoning Top 40 then, but we knew that if we made some minor adjustments, we’d be okay. About a year ago, we began to notice that Hot AC or Adult CHR music was beginning to fragment. We kept watching the trend, and at our winter strategic planning session, we realized that WKXA was at a crossroads. Would we stay with Michael Bolton and Mariah Carey and target a 25-54 audience, or would we get hip and target 18-44 with Alanis Morissette and Everclear’s “Santa Monica.” Our relationship hasn’t really changed that much.

What kind of response have you received to the change?

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

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

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

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

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

Can small markets make a difference?

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

**Interview by Annette Lai**

Paul E. Swanson and Gregg Mariuz are the National Secondary Division of Jeff McClung and Associates in Chicago.

Gavin May 3, 1996

12
Prolapse debuts at #16 this week on the strength of a slew of heavy reports—at KJAWS, KZSC, WNYU, WUJC, WYES, WZBC—and one ADD at KCMU.

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

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

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

BEFORE

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

AFTER

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

THE NEWLY PRONOUNCED...

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

ANOTHER HAPPY COUPLE

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

MATRI-MONIUM MULTIPLE CHOICE

Why did the college contingent cluster together at the wedding reception? 1) Trapped by Curt Wargo from WXCI (left) who—typically—would not shut up, 2) In hopes of catching the coveted bouquet or garter, or 3) To oblige a demanding editor who was clamoring for a trade shot. (l-r): The aforementioned Mr. Wargo, an unknown profile, Brian Cullinan, Donovan Finn, Sharon Joffe (Arista), Roze Braunstein (Mute), Jeffrey Aaron Sperber (McGathy), TVT's Zach Lanier, two unidentifiable guests, and McGathy's Scott Rogers.
ASS PONYS
The Known Universe
(A&M)

The Ass Ponys specialize in conjuring heartland-inspired visions cluttered with creepy, tumbleweed-seen small town back roads and derangedly decrepit roadhouse rest stops. Crag guitar saturated in mournful counter-middle tones and hekily-split drums are what drives the Ponys' musical stum-pede, which churns up gravel and dust like the rear wheels of an old Ford pick-up rapping down a long forgotten dirt road. The 13 tracks which grace The Known Universe are covered in dust bowl yodel theatrics, wrapped in jangle-twang, and peppered with rusted six-string screams and hobo junction rhythms. "Under Cedars and Stars" evokes memories of lying on the ground in your backyard, standing up at the stars as the cool night air rustles the leaves on the nearby trees. "Cancer Show" adds moody washes of fuzz-keyboard ambiance to the sparse mix, instilling a ultra-somber tone to the lyrical meditation on life, death and the time worned in dust bowl yodel theatrics, wrapped in jangle-twang, and perked with rusted six-string screams and hobo junction rhythms. "Under Cedars and Stars" evokes memories of lying on the ground in your backyard, standing up at the stars as the cool night air rustles the leaves on the nearby trees. "Cancer Show" adds moody washes of fuzz-keyboard ambiance to the sparse mix, instilling a ultra-somber tone to the lyrical meditation on life, death and the time

Citizens' Utilities
Lost and Foundered (Mute)

Citizens' Utilities' first full-length offering is an extremely endearing effort that inspires memories of late-'80s dueling-lead ka-plunk rock; like the Feebles, the Meat Puppets, and a host of other bands. Citizens' Utilities offer an always-intelligent, twangy take on post-punk. Although Lost and Foundered's lyrics vaguely explore the sex-faring-ballad theme hinted at in the CD's title and artwork, it's the intricate, interwoven guitar-work (nicely presented by producer Steve Fisk) that is this disc's primary unifier. Fisk and the group seem to struggle a bit with each singer's desire for clear and precise diction, but this concern—rather uncommon for a rock band—ultimately makes sense, as Citizens' Utilities reveal themselves to be a rather uncommon rock band; the clearly enunciated lyrics torque into the delicate complexity of their musical web, further proving their superior skills as both individual musicians and a group. Favorites here include "Yakima," "Chemicals," and the dark, "Daze." Lost and Foundered: it's not lo-fi, it's not low-tech, it's just sublime jams and eclectic progressions with a soft twang and a heavy pick.

—WALT REED

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

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

—VINNIE ESPAIZA
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MOST ADDED ALTERNATIVE!

MOST ADDED ROCKS!

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EARLY BELIEVERS:
KPNT 22x  KTXQ 14x
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WEND  WZHR
WEBN  KLBJ
WDRU  KZRR
Gavin Alternative

Static by Max Tolkoff

Fool’s Gold? part duex

(Whether the alternative library? That’s the question I posed to a number of industry luminaries in hopes of understanding what’s happened to the disappearing gold in our format. Of the one hundred or so full-time commercial alternative stations today practically none are spinning more than one or two “flashbacks” in an hour now. And those songs themselves now seem so alien to the format that we must carefully identify them as “flashback” in order for them to be accepted—and then it’s only as more amusing oddities. Otherwise the kids would just pitch their noses, point at the radio, and go “Eewwww!” And that’s pretty sexist.)

In addition to some upper end protection, there may also be another competitive reason to not relegating the library to the dustbin of history. Mainstream AOLs have been drinking Ensure and feeling frisky again, and many markets are now spawning an extra Alternative tentacle. If you are in the enviable position of being the “heritage” alternative station in the market, the gold may indeed have some real value after all. So believes Bob Waugh, AID at WHFS-Washington D.C. “I would characterize WHFS right now as not being in the same boat as the 85-15-type (currents/library) station. We play a little bit more library than that. I agree with the statement that if you want to focus on 18 to 24, play a bunch of currents. But, for us, it’s an opportunity to use our library as a tool to separate us from our competition. If we can play old Core and Depeche Mode tracks, and they don’t, well…” Yes, Bob, I get the idea. There’s that “product confusion” thing out there. Too many stations sharing too many currents. This may be a viable way to combat that. Continues Bob, “We definitely use our library as much to characterize the uniqueness of the radio station as to hold on to the upper demo.” Waugh also tosses up a cautionary flag, though. “We have a wealth of library to draw upon, but the question for us is: How much of it is still relevant for the people who still know it?”

**TESTING...1, 2, 3, TESTING**

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

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

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

*Soooo, can you be a well rounded, full service alternative outlet and still keep the library? Well, John says ‘You’ve gotta play the library that is compatible both to the ear and to the audience [stuff] with the current guitar driven sound.’*

—John Bradley, SBR
PATTI ROBERG

INSIDE

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

41* Gavin Alternative • 41* R&R Alternative
Over 450 BDS Detections
R&R AAA 16-12* • Gavin 16* • HITS AAA 13-11*
Healthy spins at: WMMS, KEGE, WAQZ, WBRU, WFNX, WLUM, KTCL, KCXX, KROX, KNNC, WDRE,
WFLA, WJRR, WZRH, WOWW, WUNX, WEQX, WOXY, KKDM, WXSR and a plethora of others.

Produced by Little Dave Greenberg  Mixed by Tony Shimkin  Management by Alcin Gelent
Spax & Mence

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

PATTI ROTHBERG

"INSIDE" FROM BETWEEN THE 1 AND THE 8 (EMI)

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

That was many weeks ago. I loved this song instantly but wondered if Patti had a chance in hell of getting on the air at this format. "INSIDE" is just that; a sweet, one-minute, single from Patti's newest, "The Jet Lag Edition." Wherein I feel terminally goofy and fed up with the "new metal" (and now Nick Bull) manage to twist a few more arms by uttering phrases like "You're not afraid of the gals, are you?" Or, "I hear the guys in Metallica are really into Patti." girls, are you?"

Phrases like "You're not afraid of the gals, are you?" Or, "I hear the guys in Metallica are really into Patti." works. Look, let's forget the gender thing for a minute. "Inside" is just that; a sweet, one-minute, single from Patti's newest, "The Jet Lag Edition." Wherein I feel terminally goofy and fed up with the "new metal" (and now Nick Bull) manage to twist a few more arms by uttering phrases like "You're not afraid of the gals, are you?" Or, "I hear the guys in Metallica are really into Patti." girls, are you?"

THE CARDIGANS

"Life (Minty Fresh)"

If I hear another song that sounds like "Machinehead," I'm gonna kill someone. Enough with the guitars like "Machinehead" I'm gonna kill the next few months (well, in the case of the Northeast, the next few weeks). The Cardigans should fit the bill perfectly. Hey, only two of the fourteen songs on this album are over three minutes. And, yes, they're girls. Excel! Wanna know what this album sounds like? Think of the soundtrack to the TV show "That Girl." It's every 60's. Throw this on the air and you're bound to turn some heads. Try cut #1, "Carnival." It really sets the tone for the whole disc. Plenty of violins, groovy organ riffs, and a light snappy beat. Or, how 'bout the loopy flute of "Over The Water." And "Sick & Tired" could be a major Summer smash if given the chance. C'mon, the weather's warming up, give this a shot. The whole album is a return to innocence, a return to a simpler time when songs were pleasingly shallow and catchy. But if you're really wise, you'll spot the sinister subversion underneath. Go ahead, try it. — Max

SOUNDGARDEN

DOWN ON THE UPSIDE (A&M)

The release of Down On The Upside heralds Soundgarden as the hursingers of a new Alternative sonic schism. Wielding a dense, polysonic scabbard, Soundgarden slices a wide swath into the tried less-than-three-minute power-chord punk-edged rock that's been dominating the scene. Decidedly more aggressive and definitely much darker in scope than Superunknown, SG's massive, crushing sound hardly seems the type of fare that would illicit immediate Alternative response, but damned if a slew of stations didn't get roped by "Pretty Noose." For their fifth album, these sonic green thumbs have cultivated a raging behemoth of violins, groovy organ riffs, and a light snappy beat. Or, how 'bout the loopy flute of "Over The Water." And "Sick & Tired" could be a major Summer smash if given the chance. C'mon, the weather's warming up, give this a shot. The whole album is a return to innocence, a return to a simpler time when songs were pleasingly shallow and catchy. But if you're really wise, you'll spot the sinister subversion underneath. Go ahead, try it. — Max

BE ON THE LOOKOUT

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

MAY 6
Dakota Motor Co. (A&M)
Dub Narcotic Sound System (MCA)
Jerry Cantrell (Epic)
"all destructive urges...seem so perfect!
"The Odds"
Posies (Sass) (OMT/Atlantic)
Swish (Beehive)
W/A

MAY 13
Ben Harper (Atlantic)
Elvis Costello (CBS)
F nowhere (C)
Gang Of Four (Zero/American)
Jim Carey (Chrysalis)
Louid Lucy (Rhino)
Melvins (Virgin)
Spacehog (Chrysalis)
The Specials (DGC)
Srokesy Ruben (Buddah)

MAY 20
Ani DiFranco (MCA)
Bob marley (JAD)
Col de Sac (Chrysalis)
Garbage (Epic)
Jawbox (TAG/Atlantic)
Jawbox
Johnny Bravo (Epic)
Magannop
Solution a.d. (Epic)
$10,000 Gold Chain (A&M)
Soundgarden (A&M)
Spaceman (MCA)

MAY 27
Alice In Chains (Cameo)
The Cure (RCA)
KMFDM (Atlantic)
Metallica (Cameo)
Porno For Pyros (Atlantic)
Slayer

JUNE 3
Ihabbon
KMFDM
Patti Smith
Red Hot Chili Peppers (MCA)
Spaceman

JUNE 9
Altan
Barkmarket
Blackeyed Susans
Charlie Watts
Jawbox
Kristen Barry

JUNE 10
Tang
Xtort (Warner/TVT)
tba (Atlantic)

JUNE 15
Aunt Betty's
"Body 8" (Elektra)

JUNE 24
Aunt Betty's
"Body 8" (Elektra)
Jack
Pete Duro
Pluto
Tracy Chapman
Tony Cada
U2
Long Fin Killie
X-Members
Johnny Q Public
Sir Mix-A-Lot

JULY 2
Sir Mix-A-Lot
Chimera

JULY 23
Chimera

GAVIN ALTERNATIVE

JULY 28
Blackwater (Virgin)
L Ron (American)
Mouth To Mouth (American)
Long Ago And Far Away (Virgin)

JULY 29
"Cruel To Be Kind" (Elektra)

JUNE 18
The Cure
Haff Hour To Go

JUNE 24
Aunt Betty's
Jack
Pete Duro
Pluto
Tracy Chapman
Tony Cada
U2
Long Fin Killie
X-Members
Johnny Q Public
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JULY 28
Blackwater (Virgin)
L Ron (American)
Mouth To Mouth (American)
Long Ago And Far Away (Virgin)

JULY 29
"Cruel To Be Kind" (Elektra)
<table>
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<tr>
<th>May 7: Boston, MA</th>
<th>May 15: Pittsburgh, PA</th>
<th>May 25: Austin, TX</th>
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<td>May 8: Providence, RI</td>
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<td>May 18: Cincinnati, OH</td>
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<td>May 11: Philadelphia, PA</td>
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<td>May 14: Washington, DC</td>
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<td>June 1: Seattle, WA</td>
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**TINFOIL**

GAVIN PRESENTS SF03 in association with SF Weekly and Live 105

July 25-28, 1996
Press Club • 555 Post Street • San Francisco

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

DAYTIME SEMINARS INCLUDE:

Navigating the World of A&R
Your Career and Your Manager
Singers Talk About Songwriting
Making Money in Music
Producers: Shopping a Sound
Booking Nightclubs and Concerts
Publicity, Marketing and Sponsorships
Guerilla Recording
Publishing, Legal & Label Issues, Retailing
Radio Wars
PLUS MANY MORE!

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

SF03 Registration Cost: $165 before July 12; $190 after July 12 • NO REGISTRATIONS ACCEPTED WITHOUT PAYMENT! Registration fees include admission to all SF03 events, use your SF03 Badge for admittance to participating SF Clubs on a space-available basis. Additional Miss Pearl’s Cocktail Party tickets may be purchased by a certified registrant. Cancellations must be made in writing before July 12, and may be subject to an administrative fee. No refunds issued after July 12.
"Whipping Boy's Twinkle
(She's The Only One For Me)
adds a little
understated class
to the mix. A HIT
AT 99X, and the
research proves it."
#6 OVERALL.
- Leslie Fram/99X

We know you have radio shows...
"Scary. Uncompromising. Magnificent."
- Melody Maker

★ Just off the red-hot Lou Reed European tour.

★ Hitting the road June 4 - July 4 in
America with Stabbing Westward.

The first track
from "Heartworm."

Produced by Warne Livesey,
Management: Guillaume Management
COLUMBIA
http://www.columbia.com
### Most Added

<table>
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<tr>
<th>Week</th>
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<td>Brooks &amp; Dunn - My Maria</td>
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<td>John Michael Montgomery - Long As I Live</td>
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<td>Joe Dee Messina - Heads Carolina (Curb)</td>
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<td>Billy Dean - I'm Gonna Do (Capitol Nashville)</td>
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<td>Faith Hill - Someone Stole Dream (Warner Bros.)</td>
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<td>Tim McGraw - All I Want Is A Life (Curb)</td>
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<td>George Strait - Blast, From Shy (MCA)</td>
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<td>The Mavericks - You Ever Do (MCA)</td>
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<td>Bryan White - I'm Not Supposed To Love You Anymore (Asylum)</td>
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<td>Blackhawk - Almost A Memory Now (Arista)</td>
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<td>Collin Raye - I Think About You (Epic)</td>
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<td>Terri Clark - If I Were You (Mercury)</td>
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<td>Toby Keith - Does That Blue Moon Ever Shine (Polydor)</td>
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<td>Tracey Lawrence - Time Marches On (Atlantic)</td>
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<td>Garth Brooks - The Change (Capitol Nashville)</td>
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<td>David Lee Murphy - Everytime I Get Around You (MCA)</td>
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<td>Pam Tillis - The River &amp; The Highway (MCA)</td>
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<td>Vince Gill - High Lonesome Sound (MCA)</td>
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<td>Joe Diffie - C-U-N-T-R-Y (Epic)</td>
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<td>Jeff Carson - Headin' On To Somewhere (VCSCurb)</td>
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<td>Reba McEntire - Starting Over Again (MCA)</td>
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<td>Alan Jackson - Home (Arista)</td>
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<td>Mindy McCready - 10,000 Angels (BNA Records)</td>
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<td>Sawyer Brown - Treat Her Right (Curb)</td>
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<td>Sammy Kershaw - Until I Think About You (Mercury)</td>
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<td>Shania Twain - You've Got Me (Mercury)</td>
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<td>Wynonna - Heaven Help My Heart (Curb/MCA)</td>
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<td>42</td>
<td>Rhett Akins - Don't Go 'Til I'm Ready (Decca)</td>
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<td>43</td>
<td>Patty Loveless - A Thousand Times A Day (Epic)</td>
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<td>Marty Stuart/Travis Tritt - Honky Tonks What I Do (MCA)</td>
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<td>45</td>
<td>Linda Davis - A Love Story In The Making (Atlantic)</td>
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<td>32</td>
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<td>46</td>
<td>Martina McBride - Phones Are Ringin'... (RCA)</td>
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<td>47</td>
<td>Paul Brandt - My Heart Has A History (Recrise)</td>
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<td>48</td>
<td>Trace Adkins - There's A Girl In Texas (Capitol)</td>
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<td>Diamond Rio - That's What I Got For Loving You (Arista)</td>
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<td>Steve Azar - Someday (River North)</td>
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<td>Ricccheti - Daddy's Money (Columbia/Curb)</td>
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<td>Ricky Skaggs - Cat's In The Cradle (Atlantic)</td>
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<td>Lorrie Morgan &amp; Jon Randall - By My Side (BNA Records)</td>
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<td>Neal McCoy - Then You Could Tell Me Goodbye (Atlantic)</td>
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<td>Chely Wright - 'Til We Lost Polycolor</td>
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<td>Kenny Chesney - Back In My Arms Again (BNA Records)</td>
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<td>57</td>
<td>Rich McCready - Thinkin' Strait (Magnetone)</td>
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<td>M.C. Potts - Back When (Culpepper/RCA)</td>
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<td>45</td>
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<td>59</td>
<td>David Kersh - Breaking Hearts And Taking Names (Curb)</td>
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<td>46</td>
<td>60</td>
<td>Lee Roy Parnell - Heart's Desire (Curb)</td>
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<td>47</td>
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<td>61</td>
<td>Emilio - I Think We're On To Something (Capitol Nashville)</td>
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<td>48</td>
<td>48</td>
<td>62</td>
<td>Keith Stegall - Fifty (Mercury)</td>
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<td>49</td>
<td>49</td>
<td>63</td>
<td>Smokin' Armadillos - Thump Factor (VCSCurb)</td>
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<td>50</td>
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<td>64</td>
<td>Sky Kings - Picture Perfect (Warner Bros.)</td>
<td>Warner Bros.</td>
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</tbody>
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### Record to Watch

**WSIX Tops Gavin Awards**

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

**Large Market Station of the Year:**

WSIX, Nashville

**Medium Market Station of the Year:**

KASE, Austin

**Small Market Station of the Year:**

The Year (K) WRRV, Alexandria, La.

**XXIA-Marshalltown, Iowa**

**Large Market PD of the Year:**

Dave Kelly, WSIX, Nashville

**Medium Market PD of the Year:**

Thomas, WHKR, Cocoa/Melbourne

**Small Market PD of the Year:**

Jeff Winfield, KHAK, Cedar Rapids, Iowa

**Large Market MD of the Year:**

Buddy Owens, KNIX, Phoenix

**Medium Market MD of the Year:**

Robynn Jaynes, WYD- Lynchburg

**Small Market MD of the Year:**

Jane Ellen, WGQS, Cookeville, Tenn.

**Promotion Vice President of the Year:**

Scott Borchetta, MCA Nashville

**National Promotion Director of the Year:**

Rob Dalton, Epic Nashville

**Regional Promotion Manager of the Year:**

Tony Morreale, Columbia Nashville

**Gavin Country Promotions Manager of the Year:**

Royce Risser, MCA Nashville

**Independent Promotion Manager of the Year:**

Diane Richey-Haupt, Diane Richey Promotions

**Label of the Year:**

MCA Nashville

### Inside Country

**Friends in Wet Places**

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

**Three Bros and a Babe**

Decca's Jimmy Rector, Cyndi Hoelzle, XXIA's John Simms, and WHKR's Bubba Thomas

---

**Consulting Editor: Lisa Smith**

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

Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2590

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

E-mail: CYNTHIA@ AOL.com
"great songs..."  
Robynn Jaymes, WYHD

"great vocals..."  
Bob Moody, WPOC

"great music..."  
Bill Hagy, WXBQ

Great Plains

"Dancin' With The Wind"

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

Add date: May 13
**Up & Coming**

<table>
<thead>
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<th>No.</th>
<th>Name</th>
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<tr>
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<td>KEN MELLONS - Stranger In Your Eyes (Epic)</td>
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<td>57</td>
<td>ALABAMA - Say (RCA)</td>
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<td>55</td>
<td>DAVID BALL - Circle Of Friends (Warner Bros.)</td>
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<td>53</td>
<td>KEITH GATTIS - Little Drops Of My Heart (RCA)</td>
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<td>53</td>
<td>SHANA TWAIN - No One Needs To Know (Mercury)</td>
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<td>49</td>
<td>LEE ROY PARNELL - Giving Water To A Drowning Man (Capitol)</td>
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<td>44</td>
<td>RONNA REEVES - My Heart Won't In It (River North)</td>
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<td>43</td>
<td>RAY MOORE - Freedom (Capitol/Curb)</td>
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<tr>
<td>39</td>
<td>RAY MOORE - She's Over You (MCA/Curb)</td>
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Droppee, 43*: Mark Chesnutt, 49*: Lorrie Morgan, 43*: T.J. Henry, 47*: Stephen Bentley, Dwight Yoakam, Mark Collie, Hank Williams, Jr.

* Indicates Details

**CMT Adds**

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

**Albun Cuts**

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

**GO Chart**

**GO Most Added**

- EMMILIO (40)
- LEE ROY PARNELL (38)
- ALABAMA (34)
- WADE HAYES (31)
- SHANA TWAIN (31)

**GO Station Panel:** The GO Chart is based on reports by Gann correspondents who are not part of Radio & Record's or Billboard's panels.

**Up & Coming**

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<td>JOHNNY CASH - Ring Of Fire (Mercury)</td>
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<td>JOHN MCMILLAN - Long As I Live (Atlantic)</td>
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<td>BISHOP JOHN - Thrive (MCA)</td>
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<td>TIM McGRAW - All I Want Is A Life (Capitol Nashville)</td>
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<td>MARILYN MONROE - There's A Girl In Texas (Capitol)</td>
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<td>GEORGE STRAIT - Blue, Clear Sky (MCA)</td>
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<td>SHANIA TWAIN - You Win My Love (Mercury)</td>
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<td>ALAN JACKSON - Home (Arista)</td>
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<td>JOE DIFFIE - Country (Epic)</td>
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Droppee, 43*: Mark Chesnutt, 49*: Lorrie Morgan, 43*: T.J. Henry, 47*: Stephen Bentley, Dwight Yoakam, Mark Collie, Hank Williams, Jr.

* Indicates Details

**CMT Adds**

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

**Albun Cuts**

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

**GO Chart**

**GO Most Added**

- EMMILIO (40)
- LEE ROY PARNELL (38)
- ALABAMA (34)
- WADE HAYES (31)
- SHANA TWAIN (31)

**GO Station Panel:** The GO Chart is based on reports by Gann correspondents who are not part of Radio & Record's or Billboard's panels.

**Up & Coming**

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<td>GEORGE STRAIT - Blue, Clear Sky (MCA)</td>
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<td>SHANIA TWAIN - You Win My Love (Mercury)</td>
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<td>JOE DIFFIE - Country (Epic)</td>
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<td>ALABAMA - Say (RCA)</td>
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<td>DAVID BALL - Circle Of Friends (Warner Bros.)</td>
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- Wade Hayes - On A Good Night (Columbia)
CONGRATULATIONS TO

bryan white

ACM'S 1996
TOP NEW
MALE VOCALIST

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

THANK YOU COUNTRY RADIO FOR YOUR SUPPORT!

MANAGEMENT: MARTY GAMBLIN AND STAN SCHNEIDER FOR 3C MANAGEMENT

ASYLUM RECORDS
COUNTRY TODAY...AND TOMORROW.
ON ASYLUM COMPACT DISCS AND CASSETTES.
© 1996 ELEKTRA ENTERTAINMENT GROUP, A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPANY.
### Gavin Rap

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#### Chartbound

**XZIBIT** - Paparazzi (Loud)  
**FUGEES** - Killing Me Softly/Cowboys (Ruffhouse/Columbia/CRG)  
**ELEMENT 9** - Listen (Motown)  
**BAHAMADIA** - Confess (EMI)  
**ARTIFACTS** - Art Of Facts (Big Beat/Atlantic)

#### Like That!

**A Tradition of Strong Female Voices**

By Thembisa S. Mshaka

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

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

Of course, I’ll mention the female singer-actress, and guitarist Wall Matthews. The poems are personal vignettes of enslaved heroines who paved-way in spite of being denied humanity. Today’s flowmasters—Bahamadia, Lauryn Hill of the Fugees, the Lady of Rage, and Queen Latifah among them—embody this power to make themselves present and respected in a hostile world. The Color Of Dust is a beautiful gift for Mother’s Day and for all time. Programmers can give it to their listeners in thematic or talk-oriented doses by calling Marlynn Snyder at Shore Fire Media (718) 522-7171. Shouts out to Bahamadia for visiting the Gavin offices this week. “I Confess” is right in the pocket, and more than a few DJs agree...Larry Lar at KIAV and I tipped off Shouts out to Bahamadia for visiting the Gavin offices this week. “I Confess” is right in the pocket, and more than a few DJs agree...Larry Lar at KIAV and I tipped off...
the new album from

Luke

Uncle Luke

in stores may 7

featuring the #1 hits

“scarred,”
“bust a nut,”
and “r u ready”
### Gavin Rap Retail

#### Rap Singles

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### Rap Picks

**Digital Underground: \"Oregano Flow\” (Avex-Critique/BMG)**

Wise Intelligent spoke prophetically when he said, "The emcees who were part of rap's golden age will be the ones to resurrect it." DU, the supergroup that spawned 2Pac and Raw Fusion, as well as Shock G's musical production genius with acts like Saafir, Luniz and No Face, is here to save the funk from a downward g-funk spiral. "Oregano Flow" is an instant classic, freaking the Loose Ends' "Hangin' on a String" sample and setting off DU's new LP, Future Rhythm, with a flavorful bang. Contact JC at Critique (617) 357-75-57 for yours.

**Pudgee**

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

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

**T's Mixshow Pick**

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

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

---

**Artist Profile**

**Passion**

**Age:** 22  
**From:** Oakland, Calif.  
**Current Single:** "Where I'm From"  
**Current Album:** Baller's Lady  
**Producers Include:** Kevin Irving of KIRV Productions (Club Nouveau) and Studio Ton (The Click).  
**Label:** MCA  
**Promotion Contact:** Troy Marshall (818) 777-0516  
**Cameo:** Passion sings the hook of Rappin' 4-Tay's latest smash "Ain't No Playa."  
**Musical Influences:** A'retha Franklin, Patti Labelle, and O.G.'s like Too Short laid it down back in the day, paving the way for me.  
**Bay Area Love:** The Bay's best represent with Passion on her LP.  
**On Being a Role Model:** "I'm not gonna preach to some kids who share a mattress with three brothers. Me on stage living out what was an impossible dream is the best way for me to make a difference."  
**Motto:** "Real is the only way to be, feel me?"
EVERYDAY EVERY NIGHT
A unique blend of peat flavor
andoolly lyrics

CELLA DWELLAS
MOBB DEE
THE ALKAHOLIKS
BACARDI WINTER RIDER
SHAOLIN
WU-TANG CLAN
XZIBIT
PAPPARAZZI
BLACK STAR
YVETTE MICHELE

EVERYDAY EVERY NIGHT
A unique blend of peat flavor and smooth lyrics

WWW.LOUD.COM
Gavin Mixshow

Like Fax!!

Hotline Hype: Did the Baka Boyz resign because of their pending TV pilot, or the swing of KPWR's sound? Michael London is now the fill director at WWVI-Montgomery. 5,000 poppin' commercial watts (with BDS on the horizon)! He's on Friday & Saturday commercial watts (with BDS on the horizon). What's his name? Domino's got the formula to go gold in a month," says Mike Street of WCDX. "So Fly" is the one he's diggin' as he hooples into his 26th year on May 1. Diva Traxx, the first female emcee of the call's collective memory was Paulette Winley, followed by Sha-Rock on vinyl. JJ Fad hit platinum first with "Supersonsic" (summutummmah-ma-yeah, that was hit!)..."Sit you at the table with a plate and cup/say ma....yeah, that was it!)..."Sit you at the table with a plate and cup/say ma....yeah, that was it!"

Let The Mixshow Begin

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

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

Caller, You Play What?

Melle Mel, WAMO-Pittsburgh
Hot: Fugees "Killin' Me Softly" (Ruffhouse/Columbia/CRG)
DJ kool "Let Me Clear My Threat." (CLR)
MR: Bone "Crossroads." (Ruthless)
BTW: Element 9 "Listen" (Max'n)
EMZ, KKBK-Los Angeles
Hot: Cypress Hill "Boom Biddy Bye Bye" (Def Jam)
BTW: To Kool Chris, "The Roof Is On Fire" (Sorted)
Warren Peace, KUNV-Las Vegas
Hot: De La Soul "Tha Bizness" (Big Beat)
BTW: Mike Nardone, KKBT-Los Angeles
MR: Redman "Funkorama" rmx (Big Beat)
Mike Street, WCDX-Richmond
Hot: Fugees "Ready Or Not" (Def Jam)
MR: Too Short, "Gettin It" (Jive)
EMZ, KKBK-Los Angeles
Hot: Mack 10 f/ Ice Cube, "Hoobangin" (The Substitute Soundtrack/Priority)
BTW: Ladael, "Party 2 Nite" (Motown)
BTW: Busta Rhymes f/Tha Fugees, "It's A Party" (Elektra)

Backround: In 1978, a young Steve Chavez started his DJ career in the El Paso club circuit, where he and brother Charles rocked it until 1984, when Steve moved to New York to work for Import-o-disc (Now Unique Distributing). A year later, he headed to Houston to work in the city's Spanish clubs. In 1986, he became a mixer at KRJU, where Steve Smith and Michael Newman were PD and MD. Soon he brought aboard brother Charles and DJ Rich (now Rich P. of Tommy Boy). Chavez moved to Dallas in 1992 to work the clubs and spin on community radio; this was the last stop before making the jump to KTFM in the summer of 1995.

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

MIXSHOW PROFILE
STEVE "SMOKIN" CHAVEZ

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

Caller You Say What Key:
Hot: Mixes hottest records of the week
MR: Most Requested
BTW: Breaker To Watch, i.e. testing well and/or a DJ favorite

Editor: Thermisa S. Mishaka • Contributing Editor: Mike Putagaki
Editorial Assistant: Jackie Jones McWilliams
geto boys
The Resurrection
Featuring
“The World is A Ghetto”

ORIGINAL GANGSTAS
THE SOUNDTRACK
featuring
GETO BOYS • LUNIZ • IDEAL
THE CLICK • JUNIOR M.A.F.I.A
SCARFACE introducing FACEMOB
MC REN • SPICE 1 • ICE T
The Almighty RSO
featuring Mobb Deep
N.O. Joe featuring 3rd Degree •
3X KRAZY • Dino of H-Town
featuring TEDDY • Smooth
An ORION PICTURES Release

COMING SOON
BIG C-STYLE
presents
Low Life Gangsta

The Almighty RSO appear courtesy of Surrender Records, Inc.
Mobb Deep appear courtesy of Loud Records/The RCA Records Label
© 1996 Noo Trybe Records, Inc.
NONCHALANT
#1 BILLBOARD RAP SINGLE

UNTIL THE DAY
5 O’CLOCK
THE REMIXES

IN STORES NOW

MANAGEMENT: DWIGHT KING

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

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

the album
BALLERS LADY
SUMMER 1996
MAY. There was no question in my mind to whom it would belong: my sisters! Over the last year or so, I've examined the woman's role in hip-hop from the outsider's perspective. Mainstream media and non-rap consumers tend to portray the rap world's women as a monolith: scantily-clad and willing to be degraded lyrically—starry-eyed groupies waiting to entrap any emcee with a hit record and all the spoils of success.

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

A HIP-HOP SPECIAL IN MAY. There was no question in my mind to whom it would belong: my sisters! Over the last year or so, I've examined the woman's role in hip-hop from the outsider's perspective. Mainstream media and non-rap consumers tend to portray the rap world's women as a monolith: scantily-clad and willing to be degraded lyrically—starry-eyed groupies waiting to entrap any emcee with a hit record and all the spoils of success.

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

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

By Thembisa S. Mhaka
FEATURING VOCALS BY:
SADAT X,
REDMAN,
& JUNE LOVER

YOU and YOU and YOU
ADD THE RECORD

Look out for the LP coming this summer
Nonchalant

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

Nonchalant stands out in a crowd. Everything about her sparkles, from her short precision-cut do to the diamonds in her ears and that determination in her eyes. Not yet 25, she's seen and been through enough to know what's worth taking seriously and what deserves the casual indifference her name implies. Our lengthy seafood lunch offered her the pleasure of a personal journey throughout. Along the way, she shared her hardships and her joys.

By the end of our trip, she had spoken volumes on the power of belief, perseverance and focused ambition.

With the impact of her first single, “5 O’Clock”, the Washington, D.C. native is becoming a role model. The song insists drug dealers for poisoning communities and destroying lives with a relentless drum and bass groove ebbing as she flows. She's seen and been through enough to know what's worth taking seriously and what deserves the casual indifference her name implies. Our lengthy seafood lunch offered her the pleasure of a personal journey throughout. Along the way, she shared her hardships and her joys.

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NOW PLAYING.

FUGEES

Killing Me Softly

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

Executive Producer: Prakazrel “Pras”
Co-Executive Producers: Wyclef, Lauryn Hill
THEMBA ISAACS. Keep It Real Promotion: I was an auto mechanic.

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

CMG Priority recording artist CONSCIOUS DAUGHTERS: I was in the software industry for 9 years before I got my deal.

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

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

MARIAMA SNIDER, MD, KKBT-Los Angeles: I obsessed over working at KJZZ until I called them late one night. Brian Luck, the head of a phone assistant, and I was it.

POETESS, rapper and On-Air host, KKBT-Los Angeles: I was conceived on top of a radio station, so it's in my blood. I played at the University of Arizona. I got my start at Bay City Broadcast with my syndicated show 'Hip-Hop Countdown & Repair.'

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

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

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

Cassandra: Following the passing of Eazy-E, the man who hired and believed in me, my ability to run the label for its survival was wholeheartedly in doubt. If I'd held on to the industry's perspective on the fate of Ruthless, I wouldn't have ended up having the top R&B album of the year.

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

Linda: When will there be a man out there who can keep it real by talking about the positive women they know?

ZENOBIA SIMMONS, producer, Mix Masters' show, KKBT-Los Angeles: Enough of the 'brainless nookie ho'; bring me the sexy.
THE T.J. MARTELL FOUNDATION
for Leukemia, Cancer and AIDS Research
1996 HUMANITARIAN AWARD GALA
IN HONOR OF
JIMMY JAM & TERRY LEWIS
Co-Presidents Flyte Tyme Productions and Perspective Records
a night of celebration and commitment
FEATURING BOYS II MEN JANET JACKSON
ANN NESBY LIONEL RICHIE SOLO
AND MANY MORE
THURSDAY, JUNE 13, 1996
Avery Fisher Hall, Lincoln Center
Reception at 6:30 pm
Concert at 8:00 pm
Dessert Buffet post-concert
Festive Dress
for more information please contact
Muriel Max - 212 245-1818
PASSION, MCA recording artist: We have to work twice as hard, look twice as good, and rap twice as good just to play the game—and we have the same chance of losing.

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

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

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

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

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

SHIRLENE HEAD, director of promotion, Noa Trybe Records: Man, Charm gave me my first job promoting for Tommy Day in Texas. People have to choose to guide you with their insight.

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

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

Erika: Many a decision-maker think a man in hip-hop gear is the way to go. They find that the image is true to myself. We can’t let a male—haters and 'man-haters' as if we couldn’t be. They are still stuck in what industry professionals tend to think. It may not matter how good our reps don’t have those PD/MD relationships.

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

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

Jennifer: Plus, I’ve found that women know how to play it cool on a much subtler level than men.

SPINDERELLA, Salt’N Pepa: It will take the right women up top to change this industry. Clarence Thomas shows us that Black faces aren’t a ticket to equality for Blacks, being a woman generation of women who have grown up listening to rap. Those 15 year-olds are 25 now which equals upper demo love. All programmers need to look at hip-hop differently.
Jazzy Joyce, veteran DJ/producer: seen as phony strength all in one breath without being passion: women offer sensitivity and parenting to 'kiddy kat and cleavage!' of the everyday story. from career and Sugata-T, Sick Wid-It/Jive recording tight beats too Darnella: women request rap in good of the tough-nineteen for me is dealing with the promotion, Delicious Vinyl: Yeah.. The Carmelita Sanchez, director of since the mole gimmicks are tapped. women don't love and care for hip-hop growing number of people in hip-hop forces me to practice discipline and Gavrin: Being in business for myself and 95% business. It's more like 5% music, 5% actual business and 90% of some shit you wouldn't believe.. novel material. Jennifer: Word up. I see shadiness every day, but I decided that was not the path to take. There is always a way to maintain integrity. I'm not trying to become the 'industry' person with a cell in one hand and a pager in the other. TM: Any suggestions from the execs and programmers for the artists? Lauren: Artists in general need to sharpen their perception of time (or lack thereof) and handle their biz when it comes to press. Erika: Beware of the toes you step on on the way up—they may be connected to the ass you have to kiss on the way down. Tina: Remember that the women who backstab are usually jealous or very unhappy. Supporting sistas opens doors and it feels good. Roxie: There are lots of doors out there. Look at it like you're holding the keys and you've got to find the one that opens the lock. Keep trying. TM: Knowing the members of the NGN, they'll do that and more, until that playing field is level.  

THE CORRECT SOUND SYSTEM

GEORGE NOOKS & LUPA “REAL MAN”  AL’ TARIQ (KOOL FASH) “DO YO THANG!”

Produced by Psycho Les and P.K.

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<thead>
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<th>Early Believers</th>
<th>WJZD</th>
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Produced by The Beatnuts

On Your Desk 5/9

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MOST ADDED

R. KELLY
“I Can’t Sleep Baby (If I)” (Jive)

GEORGE CLINTON
“If Anybody Gets Funked Up (It’s Gonna Be You)” (550/Epic)

JORDAN HILL
“For the Love of You” (Atlantic)

TOP TIP

R. KELLY
“I Can’t Sleep (If I)” (live)

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

RECORD TO WATCH

MEN OF VIZION
“Housekeeper” (MJJ/550/Epic)

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

Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES

Urban reports accepted through Tuesday 3 p.m.

Randy Crawford +31
“Cajun Moon” (Motown)
Solo +23
“He’s Not Good Enough” (Perspective)
Total +22
“Kissing You” (Bad Boy/Arista)

Luke +40
“Scared” (Jive)
Immature +37
“Please Don’t Go” (MCA)
Monica +31
“Why I Love You So Much” (Rowdy/Atlanta)

Michael Jackson +150
“They Don’t Care About Us” (Epic)
R. Kelly +46
“I Can’t Sleep Baby (If I)” (live)

Michael Jackson +63
“You” (Uptown/Epic)
Monica +68
“Why I Love You So Much” (Rowdy/Atlanta)

Monifa +70
“Yup” (Uptown/MCA)
Monica +68
“Why I Love You So Much” (Rowdy/Atlanta)

Michael Jackson +58
“They Don’t Care About Us” (Epic)
MISTA

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

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

Produced by Organized Noize for Organized Noize Productions, Inc., who brought you TLC, Outkast and Goodie Mob.
Management: Red-E Entertainment, Inc.

There's gonna be some heartache and pain before the sun can reign again.
Johnson quickly moved up to VP of Promotion at RCA Records. "I feel that if I have to ride a person to get complete the drawing. I'm not a screamer on conference calls. I'm not a real hands on guy, in the sense that I always the first one at the stations, and I worked that market for two years."

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

"When I left Mercury, it was the beginning of a couple of bad career moves," says Johnson. "After I got my life back in order, I formed an independent promotion company for awhile, then Ed gave me another shot to come back to Mercury, working local in Atlanta." Johnson quickly moved up to VP of Promotion at Mercury. Now, as VP of Promotion for RCA, he is part of the team that is leading that label's comeback.

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

MJ: Kevin Evans, the Senior VP of Black Music is the point person who has put everyone in place to facilitate that change. Kevin is certainly the right person for the job. It's his vision, artists, and music that we're working and having success with. We all bought into his dream—and for putting together a team that is leading that label's comeback.

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

I think talent is coming back to play. Talent means back to music which means more viable acts for radio to play. I love to see black radio begin playing more instruments again. There's been some great stuff out, like the Jerald Daenivon for example. Do you think you are going to be the power gold artists five years from now?

I think this year we're going to see the artists that are going to establish a precedent. I think those who have come out and made some noise—Brian McKnight, D'Angelo, Tony Rich—it's up to them to come back with another strong project. We have a new artist, Kevin just signed name Shugg. He's 22 years old and sings from the gut like Bobby Womack. Again, he's a singer, songwriter, and producer who can go out and perform. Because their voice and talent is already there, these are the core artists five years from now.
GEORGE CLINTON
& THE P-FUNK ALLSTARS

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

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

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

Executive Producers:
George Clinton
Vivian L. Scott & Michael Goldstone

A&R Directors: Vivian L. Scott & Michael Goldstone
Management: Barbara's Barbers of W.B. Funkin Management
and Archie Ivy of One Nation Entertainment

http://www.sony.com
Reputations by Quincy McCoy

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

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

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

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

Did the competition sharpen your skills?

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

With the competition, did you counter program or did you maintain your programming direction? We maintained. We've been here 20 years, and I didn't want our come to wake up and say, "What happened to my radio station?" We're the same V-103, because people like us for who we are. Did management supply you with all the necessary tools you needed to win?

They were very supportive—not just with resources, but with creative ideas as well. If you were writing your own biography today, what kind of Program Director is Tony Brown?

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

Urban Workshop Coaching

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

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

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

How to Be a Better Coach

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

You must demonstrate daily what you want to take your organization and what your core values are. You must live, teach, excite, listen, and help facilitate your goals. Facilitating means making things less discouraging and complicated—but not less demanding, interesting, or intense.

Coaching is a face-to-face style of leadership. You cannot lead through memos with a closed door policy. If you don't have a spiritual connection to keep yourself positively motivated—find one.

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

quincy@gavin.com
it's you that's on my mind

Quindon

the first single from the
forthcoming debut album Quindon
Produced by Chris Stokes for Hook
Music Production and Sean "Mystro"
Mather for Rickidy Raw Production, Inc.

Managed by Chris Stokes for
Get Hooked Inc.

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

Maybe it was the first time you saw bands like Counting Crows, Sheryl Crow, Dave Matthews Band, Joan Osborne, Rusted Root, Emmylou Harris with Daniel Lanois, Shawn Colvin, Edwin McCain, Freddy Jones Band, Son Volt, Todd Snider, and Ben Folds Five. Or surprise drop-ins like Melissa Etheridge and Sarah McLachlan. Not to mention headliners like Natalie Merchant, John Hiatt, Nanci Griffith, Lyle Lovett, Rosanne Cash, and more!

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

Gavin A3 Summit '96
August 22, 23, 24
Regal Harvest House
Boulder, Colorado (800) 545-6285
From Los Angeles, CA
An exclusive Satellite show and interactive event featuring selections from the new album Colossal Head & other faves.
Thursday, May 16
at 8:00pm(PDT) 11:00pm (EDT)

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

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

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<tr>
<th>LW</th>
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<tr>
<td>3</td>
<td>1</td>
<td>HOOTIE &amp; THE BLOWFISH (Atlantic)</td>
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<td>STING (JAM)</td>
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### Top Tip

**Paul Westerberg (RCA)**

Eventually

(Reprise)

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

### Record to Watch

**Joy Askew (Tender City)**

(Tender City)

(Private Music)

Joy Askew's new album is popping up all over the place, especially around the Northeast at stations including WXRV, WKEZ, WWAY, WHH, WPVU, WYEP, WBBJ, WNCW, and more! #4 Most Added and #6 Spin Trend, 155 spins, +84.

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**Gavin A3**

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

### New

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**Editors**

KENT/KEITH ZIMMERMAN

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**Joy Askew's new album is popping up all over the place, especially around the Northeast at stations including WXRV, WKEZ, WWAY, WHH, WPVU, WYEP, WBBJ, WNCW, and more! #4 Most Added and #6 Spin Trend, 155 spins, +84.**

---

**A VANGUARD DEBUT**

---

**Already Spinning at:**

WXRV, WMWO, WKVY, WMKT, WKMV, WJBX, WNAX, WJBZ, WXMZ, WCDQ, KSPI, KMKX, KNOM, KZKZ

---

**Add this now!**

(310) 451-5672

Email: Vanguardrec@aol.com

---

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

JESSIE SCOTT

WMKO Orlando

---

56

---

**Gavin May 3, 1996**
FASTER, SOONER, NOW!

FOR ADDS NOW!

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

Already on:
KTHX  KGSR  KFXD  WMNF
KMTN  WXPN  KRVM  KTAO

...and many others

FROM THE ALBUM SELL, SELL, SELL

Management: Rob Holden, Mondo Management, London
http://www.emirec.com
**Gavin A3 Boomer Grid**

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With 30,000 units of *Mortal City* scanned in 3 months, rave reviews in *People* and *Spin* and a video on the horizon, Dar Williams’ wave is on the rise...

**dar williams the ocean**

The follow-up to “As Cool As I Am” from Mortal City, featuring John Prine on accompanying vocals.

contact: liz opoka/razor & tie 212-473-9173 214 Sullivan Street, Suite 4A New York, NY 10012 e-mail: razrtie@aol.com michele chark promotion 609-232-8883

**add date: may 7**

---

**Editors:** Kent/Keith Zimmermann

Gavin May 3, 1996
I took the blossom of my youth and

Blew it all to smithereens

All This Useless Beauty
Elvis Costello & The Attractions

On your desk May 8.
Produced by Geoff Emerick and Elvis Costello.
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How'd you like an apartment full of Barenaked Ladies? DONE.

"The Old Apartment" The next cut from

BARENAKED LADIES

off their sea-worthy new lp BORN ON A PIRATE SHIP

Sleepless in Seattle

Last week was a heckuva busy one for travel. As Gavin folk were shotgunned across the USA (Kent, Max, and BG in NY; Keith in Tejas; David Dalton and crew in LA for the Gavin Country Seminar), Rick Galliani (frequently dubbed the "third Zimmerman") gladly grabbed a plane ticket and headed for the Constantine Consulting Managers' meeting and KMTT's Five Year bash in lovely Seattle. Rick came back with glowing reports of the meetings, the music, and the whole feel. The discussion fodder sounded fit for an esteemed gathering of our A3 brethren and sisters, as did the collection of musicians who serenaded the KMTT listeners and out-towners. Here are but a few of the pictures that Jason Parker kindly sent along. Looking at the smiling faces, we couldn't help but catch the good vibrations of the event.

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

Seafaring Lisa, Bonnie, and Rich on Dramamine?

A3 Picks
TWO RECORDS CLOSE TO OUR HEARTS

DAVE MATTHEWS BAND
Crash (RCA)

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

PAUL WESTERBERG
Eventually (Reprise)

Earth can be divided into two distinct camps: Replacements fans and Paul Westerberg fans. Hardcores fond of the TwinTone days and the Matts' alcoholic sloppiness and self-destructive ways are generally slow(er) to grasp the material Westerberg has generated since the All Shook Down disc, which, technically, was Westerberg's first solo album. Clearly, Eventually is the chunkiest recording PW's etched yet, where guitars and bass sound like (in the words of Nick Lowe) "dinosaurs eating cars." The energy found here is also remarkable. The lyrics are—eventually—clever and enlightened. (I saw myself in "MammaDaddyDid"). Best of all, the music is crafty and craftsman-like. While the opening salvos like "These Are the Days," "Century," "Love Untold," " Ain't Got Me" (you've got call waiting/it's irritating), and "You've Had It With Me" are easy to love, there's no doubt the rest of the album will worm its way into your graces after much more mileage. Westerberg, a moody personality, never lets up the uptempo gusto when it comes to performing, quelling self-doubt and conflict deep in between the lines. And while it may be a bit of an unhip opinion, I find Eventually housing some of his best songs yet.

Spin Trends

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

A3 Gridbound

THE WALLFLOWERS (Interscope)
GOD STREET WINE (Mercury)
SYD STRAW (Capricorn)
THE KENNEDYS (Green Linnet)
ROSANNE CASH (Capitol)
*JOY ASKEW (Private Music)
DAVID GRAY (EMI)
THE CRANBERRIES (Island)
CLARENCE "GATEMOUTH" BROWN (Verve)
*GILLIAN WELCH (Almo Sounds)
SCUD MOUNTAIN BOYS (Sub Pop)
JOLENE (Ardent)
CRACKER (Virgin)
*ROY ROGERS (Virgin)
HAMEL ON TRIAL (Mercury)
BUDDY GUY (Silvertone)
*dada (IRS)

Dropped: #37 Once Blue, #41 Golden Smog, #48 Semisonic, #50 Beautiful Girls Soundtrack, Lynn Miles, Josh Clayton-Felt, Arlo Guthrie.
American Inroads by Rob Bleeststein

Universal Earth Shakings

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

Once again, we got a chance to put more faces to names. Jeff Mckee from WKLJ in Boston made it out, as did Ellis Martin from W88/KMZU in Kansas City. John Foster from USA Radio in Duluth, and Jon Grimson from Counterpoint Music in Nashville. Vanguard artist John McEuen was networking all week - and he'll have more. But he's got a slew of great records coming your way.

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

Have I digressed? Yes. OK, back to Universal City highlights. The real goods came in the form of many of the showcasing acts. Several of the artists have what it takes to appeal to both a mainstream country audience and an alternative audience that would be us. And that is a good thing, people. There is no harm in "the more merrier." So who are these acts?

RCA's Keith Gattis, who is from Austin, plays a mean guitar, and holds Jim Lauderdale and Pete Anderson in high regard. You should know by now that Asylum's Mandy Barnett is unbelievable. Her vocal range is not to be messed with, and she knows... Continued on page 83

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

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

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

REISSUE ALERT

There's a few albums out now that
have finally seen the light of CD and
are worthy of you knowing about.
Columbia Legacy has just reissued
the New Riders of the Purple Sage's
Powerglide, the album that changed
my life at the ripe age of 10, with the
great pedal steel work of Buddy
Cage. Sierra Records now has a gold
direct optical transfer CD of Gram
Parsons & the Fallen Angels Live
1973 that should be on your desk
now. If you're looking for some core
Americana gold, these two are good
reference points. Compass Records
will re-release Darden Smith's and
Boo Hewerdine's Evidence, originally
put out by Chrysalis in 1989. This
reissue has a lot to offer from an
Americana angle. Both albums
have finally seen the light of CD and
should be on your desk now.

By Rob Bleestein

**Americana Picks**

**KELLY WILLIS**

**Fading Fast (A&M)**

Well ain't we the lucky ones. Since
switching over

to A&M last

year, Kelly

Willis—the
country dar-
ing who wound up being too
daring for country—has been busy
trying on different hats to see which
feels best for her next album, which
we'll see early next year. Knowing
there's a good core of us that don't
want to wait, the good folks at A&M
have given us the EP, Fading Fast.

Three of the four tracks find alter-
country heroes Son Volt backing up
Ms. Willis, and the stand-out of the
bunch, "What World Are You Living
In?", features co-writer Gary Louris
of the Jayhawks on guitar and vocals.
Willis swings like a butterfly with a
wounded heart on Bruce Robinson's
"He Don't Care About Me," and
"Aren't I True." finds 16 Horsepower
doing the backing band honors. The
title track can also be found on the
current Boys soundtrack.

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

**DALE WATSON**

**Blessed or Damned (HighTone)**

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

**SAM BUSH**

**Glamour & Grits (Sugar Hill)**

It's been over
ten years since the

last solo release by
former New
Grass Revival
frontman Sam
Bush. But
now, with Glamour & Grits, the
wait is over. Bush's virtuosity and
mastery of both the mandolin and fiddle are the
cornerstones of this work, sur-
rounding a series of fine songs and
instruments. Many of Bush's com-
padres from his years with New
Grass and Emmylou's Nash Ramblers
assist in putting the glamour on this
disc, including John Cowan, Bela
Pleck, Jon Randall, Jerry Douglas,
and Larry Atamanuik. The Jeff Black
composition, "Same Ol' River," finds
Bush's fine baritone back in harmo-
y with Cowan's tenor.

Al Kooper's organ adds a nice
touch to "All Night Radio," and Bush's
passionate love of reggae-done-blue-
glass style comes alive on Bob
Marley's "Is This Love." The simply
beautiful trio of Bush, Cowan, and
Douglas make Willis Alan Ramsey's
"The Ballad of Spider John" one of
this album's true standouts. On the
instrumental side, Bush applies some
slide technique to his mandolin on
"Watson Allman," a fine ode to Doc
and Duane. The gospel of "The Lord
Came Unto Me" is worth more than a
Sunday listen, with Cowan's backing
vocals coming through strong.

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

**HANK WILLIAMS JR.**

**Wham Bam Sam (MCG/Curb)**

You may not believe this, but Hank Jr.
has made an album that rates as the
best thing he's done since
covering Fats Waller's "Ain't
Mischbehavin'" about ten years ago.
I've found it best to play this one
backwards. Start with the title track,
which finds Bocephus singing deep
down and honest on this New
Orleans style marcher. Don't let titles
like "Don Juan D'Bubba" scare you
off, because there are some gems
here. Like "Let's Keep the Heart in
Country," which finds a plaintive
Williams reevaluating his situation as
well as the state of country music.
It's great to see Williams' songwriting
can still work its magic after all the
years of ups and downs.

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

**ALL IN THE ARISTA FAMILY**

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

Correct Us! We Do Have a Commercial Jazz Station Reporter

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

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

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

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

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

"The station started out in 1964 with its traditional jazz and comedy format and stayed that way until 1986, until they started adding more fusion material," recalls Harrell, who has returned to host morning drive. "We had a seasoned staff, and had built a reputation for the best quality jazz, comedy and personalities."

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

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

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

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

"People call up and say, ‘Thank you for keeping us informed.’"

Continued on page 65
### Gavin Smooth Jazz

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<td>DUNCY JONES - Dunci's Lock Jont (Quest)</td>
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**Jazz & Smooth Jazz reports accepted Thursday:** 9 a.m. - 3 p.m. Station Reporting Phone: (415) 495-1990  
Gavin Fax: (415) 495-2580

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**Continued from page 66**

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

Harrell and the air staff aren't just stuck in the past when it comes to programming music. WNOP adopts a high percentage of current music. A typical music sweep might include artists like Bruce Barth, Rob McConnell's Ross Brass, Duke Sims, Count Basie, some jazz Manhattan Transfers, Melton Mustafa, and Gerry Mulligan. Modern vocalists like Diana Krall, Mary Stallings, and Susannah McCorkle fit snugly along these jazz artists.

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

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

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

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

---

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**JAZZ/SMOOTH JAZZ & VOCALS**

**POST-BOP**

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1. **SHIRLEY KORN** - *The Main Ingredient* (Verve)
2. **HERBIE HANCOCK** - *The New Standard* (Verve)
3. **DIANA KRALL** - *All for You* (Reprise)
4. **BILLY CARTER** - *Scrooggz* (Music Mastered)
5. **JOE SAMPLE** - *Old Places Did Faces* (Warner Bros.)
6. **JACKY TERRASSON** - *Reach (Blue Note)*
7. **WESSEL ANDERSON** - *The Ways of Warm Daddy* (Atlantic)
8. **CASSANDRA WILSON** - *New Moon Daughter* (Blue Note)
9. **MARY STALLINGS** - *Spectrum* (Concord Jazz)
10. **GENE HARRIS QUARTET** - *It's the Real Soul* (Concord Jazz)
11. **SONNY ROLLINS** - *Sorrows* (Milestone)
12. **JOE LOVANO** - *Quants* (Blue Note)
13. **CYRUS CHESTNUT** - *Earth Stories* (Atlantic)
14. **CONEY BLACKMAN** - *The Oracle* (Muse)
15. **TEDDY AVERDY** - *My Generation* (Impulse!)
16. **ALAN PASCUA** - *Destination* (Postcard)
17. **BOB McCASLIN** - *Dream of the Elders* (ECM)
18. **BOBBY SHAW QUARTET** - *New York Bred* (Double Time)
19. **PAUL MARTINO** - *Nightbirds* (Musi)
20. **TERRY BLANCHARD** - *Easy Love* (Concord Jazz)
21. **SUSANNAH McCORKLE** - *Easy to Love The Songs of Cole Porter* (Concord Jazz)
22. **STEPHANE GRAPPELLI** - *Live at the Blue Note* (Telarc)
23. **BILL EVANS TRIO** - *STAN GETZ* (Blue Note)
24. **ALAN PASCUA** - *Destination* (Postcard)
25. **EYEDALE** - *Dream of the Elders* (ECM)
26. **BRUCE BARTH** - *Morning Call* (Enja)
27. **CEDRICK BROOKS III** - *Smokin’ Jazz* (Muse)

**COMMERCIAL ADULT**

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1. **BONEY JAMES** - *Seduction* (Warner Bros.)
2. **RUSS FREEMAN & THE RIPPINGTONS** - *Brave New World* (Veejah/GRP)
3. **COUNT BASIE** - *Minute in the Right Direction* (Rhino)
5. **DOC POWELL** - *Laid Back (Discovery)*
7. **AVENUE BLUE** - *Featuring* (Jazz and Pop)
8. **VIRGAPHONIC** - *Vibraphonia 2* (Blue Jazz)
9. **HERB ALPERT** - *Second Wind* (Almo Sounds)
10. **STEVE SWALLOW** - *Jazz & Vocal* (Telarc)
11. **FRANKIE HETZEN** - *Night Is The Hour* (Telarc)
12. **JOE LOVANO** - *Quants* (Blue Note)
13. **CHRIS CHESTNUTT** - *Earth Stories* (Atlantic)
14. **PAUL MARTINO** - *Nightbirds* (Musi)
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29. **PAUL MARTINO** - *Nightbirds* (Musi)
30. **PAUL MARTINO** - *Nightbirds* (Musi)

**CHRISTIAN McBRIEDE Number Two Express (Verve)**

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

**SJ&V Spin Trends**

1. **SPIRO GYRA** +76
2. **FREDDIE RAVEL** +124
3. **RICHARD ELLIOT** +118
4. **ANGELA BOFILL** +112
5. **HERB ALPERT** +94
6. **HERBIE HANCOCK** +91

**SJ&V Chartbound**

1. **BRYAN SAVAGE** (Eclipton)
2. **ANGELA BOFILL** (Shanachie)
3. **ADRIAN GURVITZ** (Play/Study) (Blue)
4. **BLUE KNIGHTS +90** (IC/DA)
5. **JUSTO ALMARID** (Intempo)
6. ***MARILYN SCOTT*** (Warner Bros.)
7. **KEN NAVARRO** (Positive Music)
8. **PAUL HOWARDS** (Can)
9. **VITAL INFORMATION** (Intempo)
10. **PALOMINO DUCK** (Earth/Earl)
11. **BRIAN CULBERTSON** (Bluemoon)
12. **GROOVE COLLECTIVE** (Insult)
13. **Ronn Earl** (Poled/Stray)
14. **TOM TOPOL** (Blue Note)
15. **BRIAN McCHRYSTAL** (John Chinn)

**Jazz Chartbound**

1. **RONNIE EARL** (BollweRu/Moon)
2. **ART DAVIS** (Jazz Planet)
3. **RAY BARRETTO** (Blue Note)
4. **JON BURR CANTY** (Cymek)
5. **JAY HOGGARD** (Verve)
6. **EDDIE DANIELS** (Narada)
7. **DENNIS ROWLAND** (Concord Jazz)
8. **BRIAN LYNCH CANTY** (Gray Nine)
9. **SHENNY BERG** (IMP)
10. **FREDERICK COLE** (Fantasy)
11. **DON HUGH QUINTET** (Accurate)
12. **GAVIN** (Coldplay/Blind)
13. **GAVIN** (Coldplay/Blind)
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29. **GAVIN** (Coldplay/Blind)
30. **GAVIN** (Coldplay/Blind)

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**MOST ADDED**

**PRO-PAIN (65)**
- GAVIN ROC

**G/ZZ/R (55)**

**KING'S X (46)**

**SOUNDGARDEN (36)**

**SWEATY NIPPLES (36)**

---

**TOP TIP**

**BILE**

"No I Don't Know"

(Energy)

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---

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**THE EXPLOITED**

Beat the Bastards

(Triple X)

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

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**Hard Kopy**

**BY ROB FIEND**

Solid Rock

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

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

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

Like Stone Temple Pilots, Soundgarden no longer needs hard rock/metal radio's support, because they are the stable of commercial rock formats. Metal radio, however, shouldn't abandon these successful bands altogether because their early support made these groups what they are today. Also, metal radio's loyal listeners expect to hear the bands they've supported before (and during) their big break into the mainstream. Where would bands like Alice In Chains, Pantera, Rage Against the Machine, Metallica, Overkill, and King's X be without metal radio and loyal fans? Don't forget that rock & roll has traditionally been artist driven rather than song driven, which explains the intensity of the listeners' loyalty to their favorite artists.

The hard rock/metal format has always had its ups and downs, but it certainly isn't going to disappear. Rage Against the Machine is rockin' all over the place, Pantera and Prong are skyrocketing up the charts, and Soundgarden is going on 29 weeks on the Gavin Rocks chart. Warner Bros.' Biohazard is releasing their new full-length, Mata Leao, in June. Metallica is slated to hit rock radio on May 27 with their first single, "Until It Sleeps," taken from their upcoming full-length Load (not to mention that the band is headlining this year's Lollapalooza, and labels like Mercury Records are reviving bands like Alice In Chains, Pantera, Rude Awakening, Sinnerman and Prong, Overkill, and King's X be with-those successful bands altogether

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**BY ROB FIEND**

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**Editor**

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

**Gavin** (415) 495-2540

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**GAVIN MAY 3, 1996**
**MICHELIN SLAVE**

**POISED TO MEET THE MAKER**

Michelin Slave rose from the ashes of the defunct group Straightjakket back in 1994. After three members regrouped in their native Hamilton (near Toronto), Canada, Michelin Slave entered the studio and emerged two months later with their debut full-length: Poised to Meet the Maker. Produced by Mark S. Berry (Voivod, Headstones, Love Chain), Mastered by Michelin N., *Poised to Meet the Maker* rose from the ashes of Magada.

**PITCH SHIFTER**

**Infatuation? (Earache)**

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

**THE EXPLOITED**

**Beat the Bastard (Triple X)**

True punk rock is headed your way courtesy of Triple X Records. The Exploited hail from Scotland and deliver a bone-crushing sound that’s reminiscent of the glory days of punk. This isn’t Rancid, and it certainly won’t attract young pups like so many current “punk” bands do today, instead the Exploited are mean-sounding fuckers who rely on early metal and rock, metal elements. “Warm and Welcome” opens the CD with a tense drum slamming, mutated bass lines, set of whiny guitar chords that are.

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**TOP REQUESTS**

**RAGE AGAINST THE MACHINE**

**SEPULTURA**

**PANTERA**

**PRONG**

**KISS**

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**Rock Picks**

**MICHELIN SLAVE**

**Poised to Meet the Maker** (Magada)

Michelin Slave rose from the ashes of the defunct group Straightjakket back in 1994. After three members regrouped in their native Hamilton (near Toronto), Canada, Michelin Slave entered the studio and emerged two months later with their debut full-length: Poised to Meet the Maker. Produced by Mark S. Berry (Voivod, Headstones, Love Chain), Mastered by Michelin N., *Poised to Meet the Maker* rose from the ashes of Magada.

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**ARTIST PROFILE**

**FAR**

**TIN CANS WITH STRINGS TO YOU**

**AD DATE:** It should have been added on April 23.

**RADIO PROMOTION CONTACT:** Cheryl Valentine/Smitty (212) 833-5897

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

**A FEW FACTS ABOUT THE BAND:**

- Jonas was a teacher or an activist if he weren't a member of the band.
- Chris can channel Billy Idol.
- “We've covered 'White Wedding' and 'Rebel Yell.'” —Matranga

Johnny likes to be anonymous and Shaun is a Capricorn.

**FROM:** Sacramento, CA
**LABEL:** Immortal/Epic

**PREVIOUS RELEASES:**

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

**LATEST RELEASES:**

- *Tin Cans With Strings to You* (TVT)

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**MICHELIN SLAVE**

**DEBUT ALBUM POISED TO MEET THE MAKER**

**PRODUCED BY MARK S. BERRY & MICHELIN SLAVE**

Distributed by: BAYSIDE (1-800-525-5709)
FEEDBACK (1-800-326-3472)
MSI (1-800-899-6674)
PHANTOM (1-800-533-9963)
In an age when lots and turn radios up and roll windows down will help them grammers one that has just handed pro.

This song’s cute title is (Columbia/CRG) "Charms"

KINGS PHILOSOPHER THE inspire audiences to Kennedy’s humidor. Adams almost as rare as President roll— which is becoming ahead, down ‘n dirty rock & backed up by some straight (A&M)

Me Is You” That Looks Good on certain to explode in the airplay with total spins glimpse into their newest has everyone’s attention, the biggest hits so far this around? Coming off one of Top 40’s support this time take Ben Watt and Tracey

TINA ARENA Don’t Ask (Epic)

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

—ANNETTE M. LAI

VARIOUS ARTISTS Sunset Park Soundtrack (Flavor Unit/EEG)

The formula by now is predictable. A poorly-developed, youth-targeted film has a soundtrack slamming’ enough to draw folks to the theaters. But while actress Kaira Pawlita is neither convincing nor inspiring as a would-be hoop coach at an inner city high school, the album accurately represents the grit and drive of young brothers (and sisters) playing to win with everything they’ve got. Singles abound and have been breaking out both underground and in the commercial mix. My favorites are Laufah’s “Elements I’m Among” and Big Mike’s “All Uv It,” but the Dogg Pound and Groove Theory cuts also stand out.

—THEMBA S. MSISHKA

VARIOUS ARTISTS Twister Soundtrack (Warner Bros.)

The soundtrack to a game designed for console-ers, no, dummy, this one’s about tornadoes, and the line-up is swirling. Van-fucking-Halen-dude opens the show with “Humans Being,” followed by Tori Amos, Alison Krauss, Rusted Root, Mark Knopfler, Soul Asylum, Chili Peppers, Shania Twain, Goo Goo Dolls, K.J. Lang, Belly, and a Buckingham/Nicks reunion—yer virtual platinum block party. Alison Krauss sounds best as a pop troublemaker while Rusted Root retain their initial Pittsburgh funkiness on “Virtual Reality.” Knopfler’s “Darling Pretty” can also be found opening his latest album, while the Goo Goo’s submit a reworked “Long Way Down.”

—KENT ZEITZMAN

MOLLIE O’BRIEN Tell It True (Sugar Hill)

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

—ROB BLEETSTEIN
**SHAI**

"I DON'T WANNA BE ALONE"

FROM THE ALBUM BLACKFACE

Top 5 Callout: I94 - Honolulu, KDON - Monterey

Over 250 Crossover Spins

Airplay + Sales = BIG HIT

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Produced By Shai

**NONCHALANT**

"5 O'Clock"

The First Single From Her Debut Album until the day

Over 100,000 Singles Sold in Three Weeks!

ACTIVE ROTATION

24* Billboard Hot 100 Singles
40* Rhythmic Top 40 Chart

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

Top Callout: 92Q WPGC WWKX

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

**JOEY & THE JUJU BAND**

"Get On Up"

The Single From The Show The After Party The Hotel

New This Week: KLUC KWNZ

Moves 47-38* Rhythmic Top 40 Chart

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ACTIVE ROTATION

Produced By Mr. Delsin

http://www.mca.com/mca/records
A SONG FOR THE BABY YOU LOVE, AGES 1 TO 91.

Linda Ronstadt

Dedicated to the one I love

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

ALBUM IN STORES JUNE 11.

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

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