SURVIVAL OF THE FITTEST

Despite Tough Challenges, Alternative is Alive and Well
Produced by the twangtrust
(STEVE EARLE & RAY KENNEDY)

AVAILABLE MARCH 25TH

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

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

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

RISING TIDE Country's Next Wave
Steve Tipp: On Spare Change in the Alternative World

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

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

Growing from a varied group of 15 radio stations 15 years ago to 100-plus outlets today is huge progress. Few programmers and stations made the transition from progressive holdovers to Alternative mainstays. Of the original programmers, John Hayes and KTCL have evolved from a progressive era mom and pop station and program manager in St. Collins, Colo. to part of the burgeoning Jacor family. And WHFS has evolved from the Einstein family-owned and operated progressive outlets through multiple phases of 90s deregulation before shifting to CBS Radio. Whereas originally there was no single group owner of multiple alternative stations, today, as in all areas of radio, this is rampant. The brain trust that a company like CBS Infinity enjoys by having KROQ, WXPN, WBCN, WHFS, KOME and, now, Live 105, is immense, and also incredibly broad in terms of the various points of perspective from these varied and seasoned staffs.

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

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

Single mentality overshadows artists: As much as we all live for great artists and great albums, radio lives from song to song with a few promos, drops, and commercials in-between. The fact that the MC5 is the archetype alternative band is a great topic to talk and read about, but unfortunately, 'Kick Out the Jams' is not a gold pick which registers with a significant amount of the audience.

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

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

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

First Words

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

Here in San Francisco, KMER aired the sound of an amplified heartbeat for a full hour at 5 p.m. on March 14, then pronounced itself "the station of the hip-hop generation." Besides putting rap music up front, it redacted itself to the promotion of the most positive aspects of hip-hop culture, and to putting more energy into community and youth issues. The shift was planned before B.I.G.'s death, and KMER, like other stations, has long staged benefit concerts. KMER was also the first home to the excellent talk show, Street Soldiers. KMER clearly realized that a yearly, or even a weekly, spotlight isn't enough. We sense that, despite the hour of heartbeats, the station isn't simply launching another promotion. As Quincy McCoy notes in his column in Urban Landscape, it's one thing to use slogans like "The People's Station" for branding purposes. It's quite another to do the work required to make an emotional connection with listeners. If ever, now is the time to get emotional.

Ben Fon-Torre
Managing Editor

Gavin March 21, 1997

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NEXT WEEK

Jazz and Smooth Jazz & Vocals

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

Gavin

Founded by Bill Gavin—1958

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Karmazin: Good Karma for Radio

BY BEN FONG-TORRES

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

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

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

he said that he has lobbied for "total elimination of all rules governing radio," allowing the marketplace to decide ownership limits. There are mechanisms in place to guard against price-fixing, Karmazin said, "and there's still the Department of Justice."

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

Karmazin also told the audience at the Fairmont Hotel that CBS was "launching an initiative against cellular phones. We feel they (automobile drivers) should just be listening to radio, and I hope you'll write your Congressman and say you're in favor of safe driving and less distractions."

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

Radio, he declared, is "a very healthy industry," a medium listened to by 96 percent of all people in this country. That figure, he said, is unlikely to be adversely affected by any other or emerging technology—even satellite-delivered digital radio, with a wide variety of national programming.

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

Cops Work on B.I.G. Murder

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

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

- Police apparently have singled out a suspect after a week in which investigators spoke with some 200 witnesses, who one LAPD spokesperson labeled as "very cooperative."

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

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

- Don Cornelius, Soul Train's creator and executive producer, moved to distance the shooting from the Soul Train Music Awards, which took place two nights before the party after which B.I.G. was shot. Although the party, sponsored by Vibe magazine, Qwest Records, and Tanqueray Gin, drew many music industry people in town for the awards show, Cornelius, in a statement, said, "There was no Soul Train connection to that event whatsoever. Reports tying the Vibe party with the awards "have inedibly stained our long-standing reputation to an extent that will be difficult if not impossible to repair," said Cornelius.
This recording and the title 'Naked' is not approved for or associated with Mann's Chinese Theatre. The photograph of the theater has been modified to include "Naked" on the marquee.

LIKE A ROLLING STONE

'He Just Talks About Himself All the Time'

SWEET JANE: Watching Private Parts, I couldn't help thinking back to a trip I made to New York City early in 1986. While in town, I had lunch with Jane Dornacker (left), who I'd met 20 years before at San Francisco State, where she was a kooky free spirit running for homecoming queen. She went on to rock and roll, working with the Tubes, to comedy (one buddy of hers was a low-morning standup, WOOP), and to radio. On KFRC, she was a twisted traffic reporter. (She also acted, playing Nurse Murch in the film of Tom Wolfe's The Right Stuff.) When we visited, she was new to New York, but had already been made to feel at home. She'd had her bicycle stolen. Still, life at 40, was good. She was a traffic reporter and weekend DJ on WNBC/FM, home of Don Imus, Soupy Sales, and this guy I'd never heard of: "His name is Howard Stern," she said. "He's kind of strange. Just sits there and talks about himself all afternoon." Howard Stern. The name conjured a school teacher. Some straight old guy. Glasses, maybe. Plaid slacks. How little I knew.

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

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

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

NORM, RIAA's Wake-Up Call

Radio—and the music business in general—got some sobering news last week with the release of the findings of research into the recording industry. According to the report, sanctioned by the RIAA (Recording Industry Association of America) and NARM (National Association of Recording Merchandisers), the influence of radio on record buyers is diminishing. And MTV, long considered a major influence on consumers, has little impact on them, according to the report.

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

Such marketing ideas as listening posts didn't impress the majority of buyers. Either. In fact, the survey showed, they tend to disqualify more purchases than they inspire.

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

"The importance that record labels place on radio and MTV is ending," said Rosen. "Marketing is becoming more important." The 80 members of the focus group said music was still a part of their lives, but indicated that their buying habits were changing, especially with age. Those over 30 called contemporary music "the background noise of life" and expressed "a strong distance" for current radio.

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

Skool Tour is Smokin'

BY ALEXANDRA HASLAM

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

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

Accordingly, companies decided not to book its current tour after approaches to both the Warped concerts and a still-unnamed dance package failed to generate a sponsorship opportunity for the smokeless product.

"I presume that, as with any rock tour, it will attract a lot of kids," said Hill Novelli, President of the National Center for Tobacco-Free Kids, one of the organizations leading this public protest. "What you have here is U.S. Tobacco increasing its aggressiveness of going after the youth market."

The performing acts, however, seem to have no problem with the backer. "I know it's an issue to lots of people, but not to me," Pop's manager Art Collins told the Los Angeles Times.

Perry, the former leader of 4 Non Blondes, is a smoker—even on stage—and doubted that young people are influenced by advertising banners or music. "What influenced me more was people talking about smoking, or watching people smoke," she told GAVIN. "It was out of being in a group of people and being insecure. It was to join in."
THEY'RE THE YOUNG GENERATION, AND THEY'VE GOT SOMETHING TO SAY.

VALLEJO

"Just Another Day" from the incendiary debut album

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

CATHERINE

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

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

GRAVITY KILLS

THE REMIX ALBUM
13 tracks—70 minutes
Including remixes by:
Al Jourgensen of Ministry,
Lords of Acid, P.M. Dawn,
Martin Atkins of PIL
and Killing Joke,
Van Christie of Die Warzau,
Tricky producer Mark Saunders,
Juno Reactor, and more!

BIRD BRAIN

"Youth of America"
As featured in SCREAM—now the #1 horror movie of all time
From the new album LET'S BE NICE.
First Call for 911 Records

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

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

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

The site will also present live concerts, offer music news, serve as a gallery of multimedia art, carry video games and chat rooms, and, of course, serve to market 911's products.

Steve Salyer, 911's President/CEO, expressed no concern about the current stagnancy of the music industry.

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

Along with Pearman, 911 has Mimi Chen, a musician and DJ (most recently with KSCA/FM-Los Angeles) on board as Director of A&R.

911's Right Crew (l. to r.): Sandy Pearman, Senior Vice President of Artist & Repertoire; Steve Salyer, President and CEO; Les Borsai, Vice President of Artist Development, and Gary Gettys, The Marketing Guy.

Atlantic Boosts Pay For Pioneer Artists

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

The company has announced that, effective immediately, all artists on Atlantic and affiliated labels signed or recorded between 1948 and 1969 will be increased to a base U.S. royalty rate of 10% based on their recordings' retail list price.

Atlantic also said debt balances established before 1970 will not be charged against royalties earned after March 1, 1997.

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

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

Radio Revenues, Optimism Up

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

Radio had its 53rd consecutive month of revenue gains in January, the RAB says. Combined local and national spot ads were up 5% versus January 1996, with local revenues gaining 9% and national increasing 7%.

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

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

"Last year will be a tough act to follow, but by all indications, 1997 has the potential to surpass it," says Gary Fries, RAB's President/CEO.

Between a Rhino And a Hard Rock

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

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

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

The smash single

Your Woman

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

From the album Women In Technology
On the Air

Flash, Jacob has purchased EFM Media, syndicators of Bush Limbaugh and Dr. Dean Edell. More details next issue in News.

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

Mark Todd, retooling Q106 (KKLQ)-San Diego, brings on Ryno from KRQ-Tucson for 6-10 p.m. work, and Cindy Spicer, ex of 101 KGB, for middays...Veteran PD at KQRC-Kansas City Doug Sorenson is the new Director of Rock Programming for Journal, where he'll be Ops Manager at KEZO, KKCD, KOSI, and KOSA-Omaha...Andrew Ashwood becomes PD at Clear Channel's WOAI/KTKR-San Antonio. He replaces the departing Pat Rogers...Rochester's WBBE lands Tony Elia and his new PD. He comes from a short stint at WCKT/WXIT-Ft. Meyers...Steve Brown joins KDUK-Eugene for middays, replacing Matt James. Brown comes from KCDD-Abilene, where PD Trace Michaels is taking TRNs...Sam Diamond is new APD/MD and night talent at KSMB-Lafayette, La. Diamond's from WBNS (B97)-Columbus, Ohio...Harry Valentine is transferred over from sister talk station WTKS-Orlando to be the new Station Manager at Passson's WIOD-Miami. He'll start his new gig April 1st...GM Jane Bartosh promotes Charley Connolly into the PD chair at WKYJ-Long Island, after previous PD Tony Florentino moves on to Richmond...Former KJQX and KBXX-Houston personality Smokin' Tony Richards moves on to Radio One's newly acquired WDRE-Philadelphia. He'll be doing an urban morning show and a midday rock show back to back...Congrats to Oedipus, VP, Programming/PD at WBCN-Boston, who's this year's honoree at the TJ Martell Music Industry Roast. The toasting takes place in May.

In the Grooves

Al Jones has been promoted to Senior Director of Artist Development/Black Music at Polygram. VP of Field Marketing Curt Eddy said, "Al's expanded role is critical in developing and breaking new artists in the important area of black music..."EMI-Capitol Music Group North America has established EMI-Capitol Entertainment Properties, which will develop music-based properties and market the group's prized catalog. Bruce Kirkland is President and Terry Santisi is Executive VP and General Manager. Diane Monk is the new Promotion Manager for MCA Records. She has been with MCA since 1990...Velvel Records appoints Ben Nygaard to Vice President of Marketing...Glen Firstenberg is the new Senior Director of Marketing at Universal Music & Video Distribution, announced Executive VP Jim Urie. "His ability to design and implement creative sales and marketing strategies is extremely valuable to our team," sez Urie...V2 Records names Richard Sanders General Manager of the label's North American operations...Mercury Records promotes Josh Zieman from Senior Director of Marketing to Vice President of Product Development.
The first single from Pavement's Matador/Capitol debut album Brighten The Corners

"Shady Lane"

U.S. TOUR STARTS IN APRIL

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

GOING FOR ADDS NOW!

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

LESS THAN JAKE

"AUTOMATIC"

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

On tour with The Descendents in May

Early Adds:
KROQ WLFM WNTZ KBRK
91X WNFZ WNTX
KLZR WKRL KXTE
WFNX WGRG KDEO
KWOD WKLL KHTY
KTCL WNTX WXBS
WZRH WHMP WXSR
WBEA WXPS

Soundscan Alternative New Artist Chart: 21*–18*
2397 to 3838 pieces sold this past week
Soundscanned over 40,000 pieces
Less Than Jake has soundscanned over 2000 pieces a week since the November 12 album street date

www.americanradiohistory.com
**Sho-Case**

**JOHN MELLENCAMP**

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

**SOUL ASYLUM**

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

_U2_ U2 has scheduled a concert appearance in war-torn Sarajevo in late September.

**Flashbacks**

**MARCH 24, 1958**

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

**MARCH 24, 1973**

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

**MARCH 25, 1983**

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

**MARCH 26, 1965**

Jeff Beck replaces Eric Clapton in the Yardbirds.

**MARCH 27, 1994**

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

**MARCH 29, 1973**

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

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**Laugh Tracks**

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

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

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

---

**Friends of Radio**

Barry Manilow

Arista recording artist
Current album: Summer of ’78

Hometown: Brooklyn, N.Y.

What radio stations did you grow up listening to?

- WINS WNEW
- WEVD (Jazz station that played Symphony Sid)

What stations do you listen to now?

- KROQ, K CRW, KACE, KNX and KKGO in Los Angeles

If you owned a radio station you would...

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

What’s the first record you remember buying?

Frankie Lymon and the Teenagers’ “Why Do Fools Fall in Love

A song you wished you’d recorded?

“Fraggle” by Sting. It’s one of the most beautiful songs I’ve ever heard.

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

Savoy—a bright new talent

Your proudest career achievement so far:

2:00 a.m. Paradise Cafe

Future ambitions:

To write a Broadway musical.
Gavin Top 40

Reevaluating Alternative’s Appeal at Top 40

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

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

Consultant Dave Shakes of Alan Burns & Associates warns, “Top 40s have to be careful when they start using music from the niche formats around them. Some Top 40s think top-down instead of bottom-up. ‘Top-down’ is what the industry perceives are hits or what Top 40 should play and ‘bottom-up’ is what Top 40 listeners expect to hear and what they think is a hit.” Yet Shakes takes exception with those who “say the Alternative sound is over or has no future. That would be wrong.”

One Top 40 station considered a pioneer in championing this music was 104 KRB-E Houston. Next week — some thoughts from KRB-E PD John Peake. Reprise President Howie Klein, and 99X-Atlanta OM Brian Phillips.

Signals & Detections

Wondering whether or not to add Az Yet’s “Hard to Say I’m Sorry” Give 986-Chicago MD Erik Bradley a shout. He can’t say enough about it and recommends it to anyone playing “mass appeal Pop hits.” Also on and pulling top five requests is the special Z100 (KKRZ)-Portland mix of Bruce Springsteen’s “Secret Garden”… WPWC-Washington, D.C. digs into the Erykah Badu album to spin “Next Lifetime.” Also on the air is Toni Braxton’s “I Love Someone” And with a dozen early believers on the Spice Girls “You’ll Be There,” PGC is playing the Spice Girls’ “Last Time Lover.”

What’s Going On?

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

Cosmo Leone, PD, KGRS-Burlington, Iowa “Fivestones‘ ‘Happy Hour’ is really kicking in on the phones and at retail. It’s our sleeper song so far this year.”

Ed Kano, PD, KONG-Luke, Kiwi, Hawaii “I love the new Dione Farris tune, ‘Hopeless.’ It takes a few listens, but once it connects, look out! Reaction to Nu Flavor’s ‘Sweet Sexy Thing’ is starting to come in. LeAnn Rimes ‘Unchained Melody’ is another strong reaction tune. Finally, two people stopped me on the street this week and
asked about 'Havana' by Kenny G. Their reaction was, 'You're playing this instrumental song—I didn't catch the name of it, but I like it. Who's it by?'

**ARTIST PROFILE**

**NU FLAVOR PART II**

**NU FLAVOR IS:**
Frank Pangelinan, Jacob Ceniceros, Rico Luna, and Anthony Dacosta

**LABEL:** Repulse

**Vice President, Promotion:** Marc Ratner

**Debut Single:**
"Sweet Sexy Thing"

**Debut Album:** Nu Flavor

**Origin of the Group's Name:**
"We wanted to come up with a name that would incorporate our new sound, our positive lyrics, and our vision."

**Things That Make You Happy:**
Frank—"Singing"; Jacob—"Being with someone special"; Rico—"Music"; Anthony—"Being able to do things I've always dreamed of."

**Things That Make You Sad:**
Frank—"Homelessness (everyone should have a home to feel safe)"; Jacob—"Gang violence (too many young people dying); Rico—"Poverty"; Anthony—"Negativity."

**Favorite Ways to Relax:**
Frank—"Spending time with family"; Jacob—"Playing basketball"; Rico—"Watching television"; Anthony—"Spending time with family."

**Favorite Junk Food:**
Frank—"Donuts"; Jacob—"Pizza"; Rico—"Ice cream"; Anthony—"Cheeseburgers."

**Most Treasured Possession:**
Frank—"My voice"; Jacob—"Certificate of baptism"; Rico—"Peace of mind"; Anthony—"A locket from my mother."

**NU FLAVOR On Their Music:**
"We sing soulful, positive music for everybody."
DEAR ELTON,

On March 25, this is Your Song:

Happy Birthday to you,
Happy birthday to you,
Happy birthday, dear Elton,
Happy birthday to you

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

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

GAVIN March 21, 1997

TOP 40

GO MOST ADDED

INXS (26)
U2 (17)
TONI BRAXTON (16)
DURAN DURAN (16)

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of Radio & Record 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>
<th>SONG</th>
<th>SPINS</th>
<th>TREND</th>
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<tbody>
<tr>
<td>1</td>
<td>CARDIGANS - Lovefool (Mercury)</td>
<td>3691</td>
<td>-76</td>
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<td>2</td>
<td>SHERYL CROW - Everyday Is A Winding Road (A&amp;M)</td>
<td>3581</td>
<td>+99</td>
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<td>3</td>
<td>DUNCAN SHEIK - Barely Breathing (Atlantic)</td>
<td>3186</td>
<td>+156</td>
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<td>SAVAGE GARDEN - I Want You (Columbia/CRG)</td>
<td>3164</td>
<td>+432</td>
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<td>5</td>
<td>SPICE GIRLS - Wannabe (Virgin)</td>
<td>3090</td>
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<td>6</td>
<td>COUNTING CROWS - A Long December (Atlantic)</td>
<td>2958</td>
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<td>7</td>
<td>JEWEL - You Were Meant For Me (Atlantic)</td>
<td>2941</td>
<td>-128</td>
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<td>8</td>
<td>THE WALLFLOWERS - One Headlight (Interscope)</td>
<td>2915</td>
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<td>9</td>
<td>PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)</td>
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<td>10</td>
<td>CELINE DION - All By Myself (500 Music)</td>
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<td>11</td>
<td>NO DOUBT - Don't Speak (Trauma/Interscope)</td>
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<td>12</td>
<td>BABYFACE - Every Time I Close My Eyes (Epic)</td>
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<td>+82</td>
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<td>13</td>
<td>WHITNEY HOUSTON - Step By Step (Arista)</td>
<td>1915</td>
<td>+209</td>
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<tr>
<td>14</td>
<td>LEAH ANDRENE - It's Alright, It's Ok (RCA)</td>
<td>1897</td>
<td>+161</td>
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<tr>
<td>15</td>
<td>NO MERCY - Please Don't Go (Arista)</td>
<td>1690</td>
<td>+68</td>
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<tr>
<td>16</td>
<td>TONI BRAXTON - Un-Break My Heart (LaFace/Atlantic)</td>
<td>1619</td>
<td>-118</td>
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<tr>
<td>17</td>
<td>GNA G. - Ohh Ahh, Just A Little Bit (Warner Bros.)</td>
<td>1596</td>
<td>-98</td>
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<td>18</td>
<td>CRYSTAL WATERS - Say, If You Feel Alright (Mercury)</td>
<td>1506</td>
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<td>KEITH SWEAT featuring ATHENA CAGE - Nobody (Elektra/Egg)</td>
<td>1503</td>
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<tr>
<td>20</td>
<td>MONICA - For You I Will (Warner Sunset/Atlantic)</td>
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<td>SAWN COLVIN - Sunny Came Home (Columbia/CRG)</td>
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<td>EN VOGUE - Don't Let Go (Love) (West/Atlantic)</td>
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<td>MAGGIE SCOTT - Don't Go (For Me Argentina) (Warner Bros.)</td>
<td>1321</td>
<td>-71</td>
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<td>25</td>
<td>JOURNEY - I'll Be There (Columbia/CRG)</td>
<td>1230</td>
<td>+246</td>
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<td>FEISTSTONES - Happy Hour (Midnight Fantasy)</td>
<td>1144</td>
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<td>JOHN MELLENCAMP - Just Another Day (Mercury)</td>
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<td>-25</td>
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<td>JOHN SECADA - Too Late Too Soon (SBK/EMI)</td>
<td>1068</td>
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<td>MARK MORRISON - Return (If The Mask (Atlantic)</td>
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<td>+106</td>
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<td>30</td>
<td>LUCIOUS JACKSON - Naked Eye (Capitol)</td>
<td>1034</td>
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<td>DISHWALLA - Give (A&amp;M)</td>
<td>1031</td>
<td>NEW</td>
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<td>32</td>
<td>U2 - Starman (Island)</td>
<td>1029</td>
<td>NEW</td>
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<tr>
<td>33</td>
<td>SABLE - One O'Clock (WORK)</td>
<td>1014</td>
<td>+107</td>
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<td>34</td>
<td>WILD ORCHID - Talk To Me (RCA)</td>
<td>1014</td>
<td>+74</td>
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<td>35</td>
<td>R. KELLY - I Believe I Can Fly (Atlantic/Warner Sunset)</td>
<td>1013</td>
<td>-10</td>
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<td>36</td>
<td>BARENAKED LADIES - The Old Apartment (Reprise)</td>
<td>987</td>
<td>+11</td>
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<tr>
<td>37</td>
<td>BLACKOUT ALL STARS - I Like It (Columbia/CRG)</td>
<td>985</td>
<td>+95</td>
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<td>38</td>
<td>THE REAL MCCOY - One More Time (Arista)</td>
<td>936</td>
<td>NEW</td>
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<tr>
<td>39</td>
<td>MERRILL DAVENPORT - Under The Water (Universal)</td>
<td>894</td>
<td>+110</td>
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<tr>
<td>40</td>
<td>AMANDA MARSHALL - Fall From Grace (Epic)</td>
<td>837</td>
<td>+50</td>
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</tbody>
</table>

CROSSOVER

URBAN/DANCE

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

ALTERNATIVE

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

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

Static by Max Tolkoff

Anti-Chart Special Report: Survival of the Fittest Edition

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

Top 5 Songs That Will Determine The Future Of The Format

1. Orbital “The Saint” (London)
2. Wilco “Outsides” (reprise)
3. Sneaker Pimps “6 Underground” (Virgin)
4. Space “Female Of The Species” (Universal)
5. White Town “Your Woman” (EMI)

Top 5 Songs That Will Show How Daring You Are

1. Mojo Nixon “I Like Marijuana” (Nedletime)
2. Squirrel Nut Zippers “Hell” (Mannmuth)
3. Duran Duran “Out Of My Mind” (Virgin)
4. Valleeo “Just Another Day” (TVT)
5. Erasure “In My Arms” (Maverick)

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

1. Sneaker Pimps “6 Underground” (Virgin)
2. Ruth Ruth “Daddy Can’t Shoot” (Virgin)
3. Luscious Jackson “Naked Eye” (Capitol)
5. K’s Choice “Not An Addict” (550)

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

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

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

1. Tonic “If You Could Only See” (Polydor)
2. Wilco “Outsides” (reprise)
3. Jewel “You Were Meant For Me” (Atlantic)
4. James “She’s A Star” (Mercury)
5. Inxs “Elegantly Wasted” (Mercury)

Short Tout

The really, really, really short version.

ERASURE “In My Arms” (Maverick)
Cowboy (Maverick)

They’re baaace! Is this part of the first wave of a 90s revival? First INXS, then Erasure. Next it’s Duran Duran. Can The B-52s be far behind? Anyway, with the new format gaining ground around the globe, the music of this decade is hitting the mainstream. Expect to see this song on the top 40 chart.

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

One of the best testing and longest lasting songs in the format just got a facelift. Why, you ask, was this necessary? Because. Just enjoy it. The new version sounds like a true punk song, getting a new lease on life.

DURAN DURAN “Out Of My Mind” The Saint soundtrack (Virgin)

Continuing our little “back to the 80s” theme this week, welcome the return of Duran Duran. Again. It’s still them. And they’re back to writing good material again. You’ll find this song on the Saint soundtrack. If the movie’s good, and the song actually shows up in the movie, all the better.

MIGHTY MIGHTY BOSSTONES “The Impression That I Get” (Mercury)
INKS “Elegantly Wasted” (Minority)

BECK “New Pollution” (DG)

TOMORROW’S TALENTS

They’re just seedlings, but watch ‘em grow.

TONIC “If You Could Only See” (Polydor)
ERASURE “In My Arms” (Maverick)
BLUR “Song 2” (Virgin)
NAKED “Mann’s Chinese” (Red Ant)

Most Requested

Most Buh-Uzz

We asked a bunch of programmers what’s REALLY working on radio.

“Ooooo, baby baby, I can feel the power!”

MOST LIKELY TO SUCCEED

“Ooooo, baby baby, I can feel the power!”

“Ooooo, baby baby, I can feel the power!”

“Ooooo, baby baby, I can feel the power!”

www.americanradiohistory.com
Gavin Alternative 21''
Billboard Monitor Deb-29' with 848 spins

#1 Most Added Everywhere AGAIN!!

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

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

ALBUM IN STORES APRIL 8

Produced by Stephan Jenkins  Co-produced by Eric Valentine

Management: Eric Godtland for Eric Godtland Management Inc.

On Elektra compact discs and cassette tapes.

www.elektra.com
PLAY OUR FUCKING RECORDS*

DESCENDENTS

"When I Get Old"

RUTH RUTH

"Daddy Can't Shoot"

Mixed By Tom Lord-Alge

* And quit wasting our time and money

THE LITTLE DEATH

RUTH RUTH

BE ON THE LOOKOUT

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

MARCH 24

Bantam Rooster "Deal Me In" (Cryp)
Better Than Ezra "Long Last" (Elektra)
Bette Serveert "Dust Bunnies" (Matador)
Brendan Benson "Crosseyed" (Virgin)
v/a "Cats Don't Dance Soundtrack" (Mercury)
Chug "Little Things" (Alias)
Daft Punk "Homework" (Virgin)
David Bowie "Dead Man Walking" (Virgin)
Depeche Mode "It's No Good" (Reprise)
Dinosaur Jr. "Hand It Over" (Reprise)
Dodge "Free Peace Sweet" (Mercury)
Gary Numan "Premier Hits" (Beggars Banquet)
Glad Hands "La-Di-Da" (Big Deal)
Half Japanese "Bone Head" (Alternative Tentacles)
Kings Stash "Tidy" (Reprise)
Laurie Sargent "Head & Tales" (Reprise)
Lori Carson "Everything I Touch Runs Wild" (Restless)
Lusk "Free Mars" (Volcano)
Palace "Lost Blues And Other Songs Songs" (Drag City)
v/a "The Saint Soundtrack" (Virgin)
Skeleton Key "Fantastic Spikes Through Balloon" (Capitol)
Spearhead "Chocolate Supa Highway" (Capitol)
Supersuckers "Must've Been High" (Sub Pop)
Tearaways "The Ground Is The Limit" (Pinch Hit)
They Might Be Giants "Then Earlier Years" (Then)
Trunk Federation "TBA single" (Alias)
X-56 "Tidy" (Paradigm)

MARCH 31

Blithe "TBA single" (Alias)
Buckshot LeFonque "Music Evolution" (Columbia)
Cyndi Lauper "Sisters Of Avalon" (Epic)
Gravity Kills "Manipulated" (TVT)
The Jason Bonham Band "In The Name Of The Father" (SSO)
Luciano "Messengersong" (Island)
Masters Of Reality "How High The Moon- Live At The Viper Room" (Malicious Vinyl)
Rockers Hi-Fi "Mish Mash" (Warner Bros.)
The Tearaways "The Ground Is The Limit" (Pinch Hit)
Thru Hermit ""North Dakota"" (Elektra)
Tuatara "Breaking The Ethers" (Epic)

APRIL 7

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

APRIL 14

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

APRIL 21

Anti Deafanco Catherine "Living In Clip" (Righteous Babe)
Caifields "Cotton Candy Hight" (TVT)
Coven "L" (A&M)
DePacemode "I Don't Care" (Elektra)
E.T.W. "Never Been Caught" (Lookout)
Jayhawks " Ain't Nobody Doin' But Us" (ForeFront)
Land "Sound Of Lies" (American)
Miracle Mile "Pure Chewing Satisfaction" (Alternative Tentacles)
Pansy Division "To Burn Together" (Pinch Hit)
Sawon 23 "The Legendary Ether Pony" (Tim/Kerr)

APRIL 28

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

www.americanradiohistory.com

GAVIN MARCH 21, 1997
50,000 B.C.

to THINK

the new album featuring "red HOUSE"

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

http://www.shuddertothink.com

DINOSAURS

Nothin's Goin on

new album: HAND IT OVER

Written and Produced by J Marcis
Management: Gabriella Traub

www.americanradiohistory.com
LETS LOOK AT THE FACTS, SHALL WE?

1) More than 100 cities now have an Alternative station of some kind. And because of that...

2) More new music is getting exposure than ever before. And because of that...

3) The format has achieved a level of clout and respect unseen in the dark old '60s when only a handful of stations were begging for attention, and even record service.

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

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

OK.

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

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

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

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

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

—MAX TOLKOFF
EAT YER VEGETABLES!
Or, Staying Fit in An Era of Overindulgence

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

Julie Forman, PD
WRIG, Portland

1) Have at least one music fiend on staff who lives and breathes the music. And, more importantly, has a history with it as well. Someone to, you know, answer the music questions.

2) Don't be afraid to go with the gut once in a while. Break a new band for once, dammit.

3) Play local bands. Keep in touch with your hometown scene, and help develop the bands you feel have potential. Then maybe you can get that cushy A&R gig someday.

4) Get out. And to the shows. It's where your listeners are and where you can judge audience reaction firsthand. Plus, you never know when that dinky band playing to 20 people will be the Next Big Thing.

5) Keep reminding yourself that the reason you got into this business in the first place was because it was so much fun. Otherwise you might get old or something.

Mark Hamilton, PD
KNRK, Portland

1) Don't let your station become the dumping ground for an over-whelmingly large number of A&R fuck ups!

2) Don't fall for the line "Well, KROQ just added it." Nothing against KROQ, just program to your market.

3) We need some real stars. It is scary when Moby and Mundy are guaranteed to be the next big thing.

4) Keep core artists out of rehab.

5) Have your company buy the Modern AC in town.

Jim Randall, PD
WPLA, Jacksonville

1) Say something. Most programmers have never done this format before, so there is no great secret we aspire to. What does your station say to its listeners? Every other format on the globe has come to love the category of vanilla. Bring a differentiating factor to your product. Take a stand, and make sure at times you runcounter to conventional thinking.

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

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

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

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

Dan Binder, PD
WUGK, Albany

1) A healthy colon = a healthy format.

2) Keep jocks and production fresh, and music on target.

3) Spice Girls = a healthy format.

4) More zinc tablets!

5) More conventions in warm weather locations = a healthy format.

Sean Robertson, PD
WENZ, Cleveland

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

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

TRASH
the first single
from the new album

Coming Up

the london suede

Produced by Ed Buller for 440th
MAVERICK/MUTE RECORDS PRESENTS

ERASURE
IN MY ARMS
VINCE CLARKE and ANDY BELL

THE NEW SINGLE AND VIDEO FROM THE FORTHCOMING ALBUM COWBOY

SOLD OUT TOUR!

OUT-OF-THE-BOX AT:
KDGE
WFNX
KROX
XHRM
Y107
WLUM
KENZ
WLIR
KTCL
KHTY
KCHZ
WBZU
KORB
WOXY
WGRG
WBER

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

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

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

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

Tim Schiavelli, PD
WBRV, Providence

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

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

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

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

«STARVE»

The First Track And Video
From The New Album COME IN AND BURN
GOING FOR ADDS MARCH 25TH

It's not brain surgery. It only feels like it.

Produced by Steve Thompson • Management: 3 A.M. • © 1997 SKG Music L.L.C.
result. Is electronica the future? Hopefully part of it, but (for it's own sake) not all of it. Variety has been sorely lacking from Alternative radio in the past four years, but let's not overcompensate. I'd even agree that there are probably some modern rock stations born in the last few years where dance music doesn't have any place.

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

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

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

Leslie Fram, PD
WNNX (99X), Atlanta
5) A salad is healthy and a good meal for your station (Counting Crows).
4) A nice soup prepares you for a fine meal (Dave Mathews Band).
3) Solid food balances the menu (U2).
2) Bread is always a great item to accompany the meal (311).
1) Go ahead and treat yourself to a fattening desert (Cake).

Bryan Scheck, PD and Chris Muckley, MD
XTRA-FM (91X), San Diego
1) Make sure you have a forward thinking approach from the perspective of music.
2) Make sure you have a forward thinking approach from the perspective of lifestyle.
3) Have an understanding of where the format has been. If you've come into the Alternative format from somewhere else, do your homework.
4) Make sure your air staff either lives the lifestyle, or has a strong understanding of the format and it's listeners.
5) Treat your air staff with respect. Listen to what they have to offer.

Does the J. Stand For Jurassic?

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

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

Spence D.: I understand that you're a big golf fan. Do you usually shoot 9 hole or 18 hole?
Usually nine.
So what's your favorite course out there on the East Coast?
Uhhh, the one closest to my house. I haven't been to any fancy ones around here.
So you just hit up the municipal course?
Yeah.
What's your handicap by chance?
It's probably like 25 or something.
Do you ever hit up the driving range?
I'm not really into the driving range too much. I'd rather just play.
So is golf like a Zen thing for you, you know where you just let your mind wander and get into the creative zone?
Sounds good. I don't know if it really happens, but I guess ideally it would. Golf is just kind of a reflection of how you're feeling or something. If you're feeling kinda freaked out you're probably not gonna have a good golf game.

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

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

What do you think about all of these golf movies? Y'know Caddyshack, Happy Gilmore, etc.?
Oh yeah, Happy Gilmore's pretty good. I saw that on the plane. Caddyshack is awesome no doubt.

The golf movie, perhaps one of the most overlooked sub-genres of American film.
THE BOO RADLEYS
WHAT'S IN THE BOX?
FROM THEIR BRAND NEW ALBUM
C'MON KIDS

"... their best album by a mile: The guitars are up front, and the pop sugar is laced with spacey feedback." - Details

IN STORES APRIL 8

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

I understand you’re a big skier too?
Yeah. I don’t ski as much, really, but I’m probably a better skier than golfer.

I’ve only been up once this year, but it was to Vail and Copper Mountain.
Yeah I’m going to Vail for the first time next month, or this month, actually.

You’re doing a show out there, right?
Yeah.

But you’re gonna take your skis with you, right?
Oh fuck yeah.

You’re also gonna hit Washington state too, right?
We’re playing in Seattle across from this ski area that I’ve been to. It’s pretty good, too. This place Alpinbowl. It’s pretty small but it’s way steep. I mean it’s way better than anything on the East Coast.

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

If you’ve never been to Colorado, you’re gonna flip. That shit is like baby powder, man.
I’ve been to, ya know, Utah and Tahoe and Washington and Whistler.

How’s Whistler?
It’s all right. Tahoe is my favorite. Squaw.

Are you still on skis? I’m the only skier left, all my buddies switched to snowboards.
Yeah, I got the fat skis.

Those new parabolic, extra super side cut skis?
No, the fat boys, like the powder skis.

Right on. I’ve never tried those.
They’re pretty cool.

I’ve got a pair of Rossi 7S’s. I love ‘em cuz they turn on a dime. So Tahoe, Squaw Valley. I usually hit up Northstar and Alpine Meadows.
Are they as steep?
Not really. Alpine has one or two runs that would be up there with Squaw. So I take it you’re a steep, vertical man, then?
Yeah. I mean there’s not much of it out here, but I’m totally psyched when I can do it.

You have this new video, I haven’t seen it yet, but I hear you have this ill, flame throwing ZZ Top/Cheap Tricked out guitar.
I don’t think they’re gonna show the video here. It’s for England.

What song was that for?
“Take A Run At The Sun.” It’s not even on the album. It’s from the movie soundtrack Grace Of My Heart, another movie that’s been spotted on airplanes.

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

Did they let you keep it?
I didn’t ask ‘em. But I am a pyro so I was totally into it.

So have you ever burned anything substantial in your career as a pyro?
No, I’m not as hardcore as some. I know some guys who have burned down buildings and stuff, but, me, it’s strictly for my own amusement.

So I’ve been checkin’ out the new album. I understand that you have a song dedicated to New Order.
[Laughter.] You’re high.

So it’s not “Loaded”? No that was just kind of writing shit.
You mean you were just fuckin’ with the writer?
Yeah.

Well you know us music critics, whatever you tell us we’ll take it seriously and put it in print.
Exactly. That’s what it’s all about.

So how’d you hook up with the cats from My Bloody Valentine since they’re on the new album?
I’ve just known ‘em for years. We toured with them a couple times, kept in touch over the years. They’re one of the only people whose opinion I would respect.

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

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

On your upcoming tour are you mostly gonna do small clubs and theaters—keep it low key?
Yeah. It’s just about keepin’ it at where the interest level is, I guess.

So no plans for a big Dino Jr. arena rock tour?
[Laughter.] Maybe if we go quadruple platinum or something.

Then you could get flash pots...
Yeah, flash pots. Another pyro dream. Just light the whole place on fire.

It’d be the Dinosaur Jr. blazing inferno of rock & roll.
Yeah, I’m ready.

Your previous record, Martin And Me was mostly acoustic and now you’re getting back to the electro thing. Do you have a preference or is it kind of like golf in that if reflects the mood you’re in?
Yeah, I mean the acoustic thing is just kind of a live acoustic album kind of meant as a bootleg to show what was goin’ on. Ya know it wasn’t that thought out or anything. I guess I like doing electric stuff better. But I like the ease of traveling with just a guitar, cruising to someplace for the weekend and playing. It’s kind of cool. But it’s pretty nerve racking to play acoustic because there’s no like noise to hide behind. You’re just sittin’ there with people staring at you. But when you can hear people talking it’s a different scene.

You’ve been pretty prolific with your music, how’s it going from being a cult hero during the SST days to being a bigger cult hero on a major label?
It’s goin’, ya know. It’s always different. It’s hard to say. It’s goin’ all right.

So you just go into the studio and do your thing without worrying too much about what the label or the consumer is going to think?
I don’t know what else to do but try to please myself and hope for the best. I don’t know, that’s all I’m tryin’ to do.

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

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NO BATTLE IS NECESSARY

BEN FOLDS FIVE
Battle of
Who Could Care Less
From the new album
WHATEVER AND EVER AGAIN

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Management: Alen Wallmark and Peter Feigstrad at

HABIT FORMING
k's CHOICE
"Not An Addict"

From the new album
"PARADISE IN ME"
Produced by Jean Blaute.
Management: TTI/Rick Tubbax

http://www.sony.com

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

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

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

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

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

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

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

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

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

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

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

You don’t. It’s like, would you come in to L.A. and try and beat KROQ at the new music game? You can’t. There’s nobody better at that then them. You just have to look for different ways. And we all know one of the dangers of playing new music is being unfamiliar, and that’s really kind of where the opportunity is to be a warm cozy familiar radio station.

Did you like Southern California?

Hehehe.

In general...

Ummm, loved it!

Would you want to come back?

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

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

I know every pothole on the 101 (Ventura Freeway). Now, was the L.A. commute as bad as you had heard?

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

Did you do this on purpose?

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

Had you ever been to Seattle before?

Oh yeah.

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

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

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

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

That’s very funny.

But seriously, I wanted to integrate myself into the local scene. And it just helps that much more that I’m only a seven minute walk to Rock Candy, and a ten minute walk to Moe, and a twelve minute
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What was one of the first things you noticed when you got to Seattle about the station and its relationship to the city? What was the first thing that struck you?

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

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

Oh, big time.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ALTERNATIVE CHARTER

1 Thou shalt play all music that does not sound like Foreigner, Journey, Aerosmith, etc. As long as it do not sound '70s AOR, it be O.K.

2 Thou shalt make bands like U2, R.E.M., The Cure, Pretenders, and Talking Heads thy core bands. Surround them with others who might one day be big.

3 Billy Idol is God. Follow him, for only he knoweth the true path.

4 You must rotate new songs heavily at first, for only your station knoweth these songs in '80s. Gomorrah has no outlet for this yet.

5 Thou shalt not use slogans like "New Wave," "Modern Rock," or "Alternative" on the air as to not scare the populous. They already think this music is weird enough.

6 Thou shalt position thyself as merely a "Rock" station for the '80s, albeit one that plays no Led Zeppelin, or other bad AOR songs, but a rock station nonetheless. People will accept that.

7 One day consultants shall consult with thy station. Use only those who were among the "first."

8 Defend Music is God. Follow them only they knoweth the true path.

9 Guitar Rock will never come back.

10 "Indies? What are indies?"

knapsack

Thursday Side of the Street

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

Produced by Mark Trombino and knapsack
Recorded and mixed by Mark Trombino

Alas Radio: Greg Tomlinson 918-566-1032
email: gtdirectnet1.com

Alas Records
2915 W. Olive Ave. Burbank, Ca 91505 USA
http://www.alasrecords.com

Gavin March 21, 1997
Atlantic's March Madness '97!

Fountains of Wayne
"Sink To The Bottom"

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

Jill Sobule
"Bitter"

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

Matchbox 20
"Push"

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

Muse
"Pretty Things"

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

These records are a sure bet for your Final Four!
Gavin Rap

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**TOP TIP**

**BLAK ATTACK**

**HOLDIN’ IT DOWN/VERBAL ATTACK**

(Correct)

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

**RECORD TO WATCH**

**C.R.U.**

Up North/Pronto

(Def Jam Recording Group)

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

**Like That! by Thembisa S. Mshaka**

**Think B.I.G. & Positive**

As the murder of Christopher Wallace (Notorious B.I.G.) marks the first stage of the classic tale of dark reality for the hip-hop community, here are some of the statements released as well as some reactions on the programming front.

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

—Sean “Puffy” Combs

“We were on tour with Artifacts when the news hit. Every station did a memorial immediately, running classic B.I.G., taped interviews, and callers. Radio’s response was amazing.”

—Just O, Atlantic Records

“It seems as if we as a community are not learning from our mistakes. We have to get smarter, sharper.”

—Carmelita Sanchez, Wake Up Show Productions

“Biggie was someone’s son, someone’s father, someone’s husband. I hope this is the end of the madness.”

—Robin Keanes, Epic Street

**Power 99 (WUSL-Philadelphia)** stopped the music in honor of B.I.G. and has beefed up their community outreach programming with a new program called Power Talk. WEJM-Chicago’s Babygirl responded with a panel show dedicated to solutions featuring Interscope’s Chauncey Bell, Princess from HOT 97-Atlanta, and myself. KMEL-San Francisco has undergone a change that couldn’t have come at a better time. Now “the people’s station for the hip-hop generation”, the station has as Davy D put it “recommitted itself to its listeners. Our youth has some healing to do, and KMEL is issuing the challenge directly to get involved with them directly. In addition to increasing the presence of air personalities at schools, KMEL has added Peace Posse, a violence prevention program run by youth to its schedule. The question now is what will labels do, if anything, in response to B.I.G.’s murder? Will they pull back even further on departments, artist development and budgets for rap projects? They certainly have strong evidence for a case to do so, after the loss of the format’s most profitable soloists. KRS-ONE had this to say: “The labels will sit still. The hip-hop world must get organized and demand change from them, demand accountability. This is one of the objectives of the Temple of Hip-Hop.” For more info on the Temple, contact Evolution Entertainment at (213) 365-0784. I’d encourage labels to sign selectively and invest in the artists as well as the albums they cut. Props go to Ruffhouse and Columbia, who have given DJ Muggs the latitude and platform to create a stellar album promoting unity in hip-hop and providing a solution in the form of The Soul Assassins compilation. The tracks featuring GZA and Elith are two of my favorites. Deon’t For Yourself: Count wordsmiths Kim Green and Shannita Williams-Alleyne among the sistas on the rise. Green has left Mercury’s marketing department to establish Veritas Communications. A firm focused on media training and artist development from the inside out. Reach out to Kim at (212) 961-1956 she’s dope! Williams-Alleyne has made a successful transition into PR with her own enterprise, Renegade Ink, where hip-hop and R&B get

Log on to RIPB16@hiphopsite.com to express thoughts and feelings on B.I.G.’s death.

**Editor: Thembisa S. Mshaka • Rap Assistant: Stacy Baines**

Rap reports accepted Thursdays 9 a.m.-4 p.m.

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

**Gavin March 21, 1997**
MUGGS presents...
THE SOUL ASSASSINS
CHAPTER I

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

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

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

<table>
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<th>Artist Profile</th>
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<td><strong>LESCHEA</strong></td>
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**Age:** 20-something  
**From:** Brooklyn, New York  
**Label:** INC/Warner Bros.  
**Current Single:** "Fulton St."  
**Forthcoming Debut:** Rhythm & Beats. She wrote six songs, and producers include Lord Finesse, King of Chill, and Fabian Hamilton (who also did "Lil' Kim's "Drugs").

**On the Album Title:** "It's my version of R&B, rhythm and beats. I only sing over hip-hop tracks, because I am a hip-hop artist. I just happen to sing."  
**Singing For:** As long as she can remember.

**Getting the Deal:** A&R rep Allison Ball-Gabriel heard Leschea on an unmarked demo of a song she did with Masta Ace called "Creepin."

Once her voice was identified, she was approached to do an album.

**Due Paid:** Leschea was the pipes behind Masta Ace's INC Crew, and was featured throughout the Sittin' on Chrome album.

"The INC was a great learning experience, from the studio to touring. It prepared me for well for my own project."

**Musical Influences:** Mary J. Blige, Stevie Wonder, Stephanie Mills, and Mob Deep to name a few. Masta Ace is her mentor.

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

---

**Gavin Rap Retail**

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<td>PUFF DADDY featuring MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)</td>
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<td>HEAVY D. - Big Daddy (Uptown/Universal)</td>
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<td>CAMILL - Lushini aka This Is It (Profile)</td>
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<td>DA BRAT - Chot Noir Love (So So Def/Columbia/CHR)</td>
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<td>FOXY BROWN - I'll Be (Def Jam Recording Group)</td>
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<td>TRACEY LEE - The Theme (ByStorm/Universal)</td>
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<td>CAPONE E NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Records)</td>
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<td>REDMAN - Whateva Man (Def Jam Recording Group)</td>
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<td>D.J. KOOL- Let Me Clear My Throat (American Recordings)</td>
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<td>M.C. ULTE - Cold Rock A Party (eastwest/EEG)</td>
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<td>FREAK NASTY - Dej Power (Def Jam)</td>
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<td>WARREN G. - I Shot The Sheriff (Def Jam Recording Group)</td>
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<td>E-40 - Things1 Never Change (Silk/W. U. I. V. E.)</td>
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<td>THE ROOTS - What They Do (DG)</td>
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<td>LIL' KIM - Crash On You (Underground/Big Atlantic)</td>
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**NEW**

**WESTSIDE CONNECTION** - Gangsters Make The World Go Round (Priority)  

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<td>FUNKMASTER FLEX - Mix Tape Vol. 2 (Loud)</td>
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<td>RHYME &amp; REASON SOUNDTRACK - Various Artists (Bizzle/Priority)</td>
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<td>CAMP LO - Uptown Saturday Night (Profile)</td>
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<td>MAKAVELI/The DON CIAUANA! - The 7 Day Theory (Death Row/Interscope)</td>
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<td>REDMAN - Muddy Waters (Def Jam Recording Group)</td>
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<td>SCARFACE - The Unforgettable Rap-A-Lot/Motivestyle)</td>
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<td>LIL' KIM - Hardcore (Underground/Big Atlantic)</td>
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<td>TRU - TRU 2 Da Game (No Limit/Priority)</td>
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<td>FOXY BROWN - II Na Na (Def Jam Recording Group)</td>
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<td>DJ MUGGS - The Soul Assassins (Columbia/CBS)</td>
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<td>GRIL locker SOUNDTRACK - Various Artists (Death Row)</td>
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<td>WEST COAST BAD BOY - Master P Presents: West Coast Bad (No Limit/Priority)</td>
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<td>FRENCHIE OUTLAW - Politics &amp; Bуха (Violator/Relativity)</td>
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<td>WESTSIDE CONNECTION - Bow Down (Lunch Mob/Priority)</td>
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<td>DANGEROUS GROUND SOUNDTRACK - Various Artists (Live)</td>
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<td>TELA - Piece Of Mind (Saive/Relativity)</td>
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<td>BOOY CALL OUTRANK - Various Artists (Live)</td>
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<td>C-BO - I Like It (LWOL)</td>
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<td>DEATH ROW GREATEST HITS - Various Artists (Death Row/Priority)</td>
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<td>MOB GLIDE - Heel On Earth (Loud)</td>
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<td>GHOSTFACE KILLAH - Ironman (RZA/Sharp/Epic Street)</td>
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<td>SNOP DOGGY DOGG - The Doggfather (Death Row/Interscope)</td>
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<td>Kool Keith - Sex Style (Funky Abs Records)</td>
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<td>E-40 - Tha Hall Of Game (Silk/W. U. I. V. E.)</td>
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<td>B-LEGIT - The Hemp Museum (Silk/W. U. I. V. E.)</td>
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The Gavin March 21, 1997

Compiled by Matt Brown and Justin Torres
Coolio: The Winner

From the Double Platinum+ soundtrack album

Music from and inspired by the motion picture

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

Executive album producers: Han Rosen, Craig Hallman, Dominique Twiler
Executive in charge of music for Warner Bros. Pictures: Gary LeMel

www.atlantic-records.com  www.spacejam.com

The Atlantic Group
© 1996 Atlantic Recording Corp. A Time Warner Company
THIS IS THE LOVE YOU'VE BEEN WAITING FOR.

"YO LOVE"
THE IRRESISTIBLE FIRST HIT FROM ILL AL SKRATCH

PRODUCED BY MUFFLA FOR LA POSSE & ILL AL SKRATCH

http://www.mercuryrecords.com/mercury
**Gavin Urban Landscape**

**Prime Property**

**WEST COAST**
TONY TONE TONE +99 “Thinking Of You” (RCA)
LUTHER VANDROSS +45 “Love Don’t Live Here” (Epic)
AALIYAH +34 “A Page Letter” (Blackground Ent./Atlantic)
BABYFACE +30 “Every Time I Close My Eyes” (Epic)

**MIDWEST**
SWV +78 “Can We” (RCA)
TONY TONE TONE +68 “Thinking Of You” (Mercury)
JOE +65 “Don’t Wanna Be A Player” (PLG)
GINuwine +62 “Tell Me Do You Wanna” (550)
WHITNEY HOUSTON +59 “Step By Step” (Arista)

**SOUTHWEST**
SWV +106 “Can We” (RCA)
GINuwine +80 “Tell Me Do You Wanna” (550)
TONY TONE TONE +71 “Thinking Of You” (Mercury)
WHITNEY HOUSTON +54 “Step By Step” (Arista)
ERIC BENET +50 “Femininity” (Warner Bros.)

**SOUTHEAST**
SWV +236 “Can We” (RCA)
MAY J. BLIGE +218 “Love Is All We Need” (MCA)
AALIYAH +145 “A Page Letter” (Blackground Ent./Atlantic)
GINuwine +137 “Tell Me Do You Wanna” (550)
LUTHER VANDROSS +113 “Love Don’t Live Here” (Epic)

**CAROLINAS/VIRGINIA**
SWV +107 “Can We” (RCA)
WHITNEY HOUSTON +98 “Step By Step” (Arista)
TONY TONE TONE +92 “Thinking Of You” (Mercury)
BLACKSTREET +72 “Don’t Leave Me” (Interscope)
ZHANE +71 “Request Line” (Motown)

**EAST COAST**
AALIYAH +169 “4 Page Letter” (Blackground Ent./Atlantic)
MAY J. BLIGE +134 “Love Is All We Need” (MCA)
GINuwine +121 “Tell Me Do You Wanna” (550)
TONY TONE TONE +94 “Thinking Of You” (Mercury)
SWV +67 “Can We” (RCA)

**BLACK A/C**
Most Played Current Hits

**TOP TEN SPINZ**

1. 702 “Get It Together” 3007 3220
2. BLACKSTREET “Don’t Leave Me” 2640 3019
3. MONICA “For You” (Warner Sunset/Atlantic) 2891 3671
4. “Somebody’s Somebody” 2845 3088
5. DRU HILL “In My Bed” 2542 2791
6. ZHANE “Request Line” 2366 2506
7. KEITH SWEAT “Just A Touch” 2171 2334
8. MINT CONDITION “You Don’t Have To Hurt” 2023 2304
9. ERYKAH BADU “On & On” 2152 2538
10. YVETTE MICHELLE “I’m Not Feelin’ You” 1823 1987

**SPINZ LAST WEEK**

**SPINZ THIS WEEK**

**Q-FILE**
Michelle Madison
VP Elektra Entertainment
Another member of The Great QZCAPE Mentoring Team. QZCAPE@aol.com (The mentoring hotline.)

**MOST ADDED**

MAY J. BLIGE (61)
Love Is All We Need (MCA)

AALIYAH (44)
4 Page Letter (Blackground Ent./Atlantic)

CHARLIE WALKER (29)
In Comin’ (Epic)

BLACK A/C
Most Played Current Hits

**SPINZ**

Most Added

MAY J. BLIGE (61)
Love Is All We Need (MCA)

AALIYAH (44)
4 Page Letter (Blackground Ent./Atlantic)

MONICA (28)
For You” (Warner Sunset/Atlantic)

BABYFACE (28)
Every Time I Close My Eyes” (Epic)

MONICA (2) 702
“Get It Together” (Biu: 10/Motown)

MONICA (5)
“For You…” (Warner Sunset/Atlantic)

BABYFACE (5)
“Every Time I Close My Eyes” (Epic)

KELLY LATTIMORE (5)
“For You” (Columbia CRG)

MOST REQUESTED

DRU HILL (5)
“In My Bed” (Island)

MONICA (5)
“For You…” (Warner Sunset/Atlantic)

SWV (5)
“Can We” (RCA)

BLACKSTREET (5)
“Don’t Leave Me” (Interscope)

**Q-FI LE**

Michelle Madison
VP Elektra Entertainment
Another member of The Great QZCAPE Mentoring Team. QZCAPE@aol.com (The mentoring hotline.)
BRANDING

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

For years, good program directors have had tremendous problems assuming the role of "brand manager" at their stations. Ideally, it is the PD's job to develop the personal relationship between the station and its listeners. It's his job to identify what the audience wants and establish a strong identity with the target demo. You don't have to be Sherlock Holmes to realize that listeners want to be entertained. But some of Sherlock's skills at deductive reasoning could come in handy when trying to convince your general manager what the station's image should be. In the past, program directors with a street feel who could interpret information and research into brand names like Boss Radio, Music Radio, or revolutionary call letters like 1QQ and Y-100, were taken seriously by the visionary broadcasters. Over the years the program director has lost jurisdiction over the station's identity to GMs, consultants, and research groups. And with their focus on product instead of the consumer's desires, they have lost the station's emotional attachment to the community. But all that seems to be changing, as GMs and operators around the country are realizing that to compete, they have to become proficient in the art of branding. Why? Because branding provides a clearer image of what a station is all about, and in today's world of consolidation, it is critical for stations to be unique in the mind of their listeners.

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

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

Urban Workshop  Bouncing Back from a Bad Book

STATION MORALE

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

Break down every piece of information you can gather on your latest ratings.

Compare every hour of the Arbitron Book and look at your weekly and monthly in-house research to determine your strengths and weaknesses.

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

Just as it's always important to have a motivational staff meeting before every book begins, it's also essential to have a positive one after a setback. In this meeting, use the universal "we" when referring to how poorly the team performed. Focus immediately on your plans to improve and retool the station for success. Open the meeting up for questions and suggestions from staff members. Involve them in all your quality improvement plans and share your enthusiasm for success.

MAKE THINGS HAPPEN

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

the new single from

HOUSE OF MUSIC

ALREADY OVER 500,000 ALBUMS SOUNDSCANNED ON FIRST SINGLE ALONE

GOLD

★★★★
- LOS ANGELES TIMES

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

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

PRODUCED BY TONY TONI TONE

MANAGEMENT:
THE LEFT BANK ORGANIZATION

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www.americanradiohistory.com
**MOST ADDED**

**INXS (35)**

**RICHARD MARX (34)**

**DAVE KOZ (30)**

**U2 (30)**

**MAXI PRIEST (24)**

---

**TOP TIP**

**INXS**

"Elegantly Wasted" (Mercury)

Off to no so extensive start as our Number One Most Added with play at KPLZ, KYSR, KMX, KDMX, WKTI, WDQD, WMX, WMT, WDBZ, WBDMX, and WFXQ.

---

**RECORD TO WATCH**

**TONY TONI TONE**

"Thinking of You" (Mercury)

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

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**Gavin A/C**

*Adult Contemporary*

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<td>JOSE - &quot;I'll Tomorrow Never Comes&quot; (Flavour/justwest/Egg)</td>
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**Inside A/C**

**BY RON FELL**

And the Oscar Goes to...

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

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

Thanks to everyone who participated. —ANNETTE L. LAI

"Because You Loved Me" from Up Close and Personal

Dave Koz, Kevin McDonald, Jill Ramsdell, Scott Emerson, Mark Rizzo, Mary Conroy, Linda Silver, Rick Monroe, Ron Fell, Larry Irons, Jay Nachis, Greg Vincent, Jerry Lembo ("I'd really like Barbra [Streisand] or Bryan [Adams] or Kenny [Loggins] to win, but I think it's a given that Celine's gonna get it.

Jeanne Ashley ("No content"). Angela Perelli, Chris Elliott, Jerry Noble, Duncan Payton, Dana Keil, Debbie Cerchione, Bill Cason, Etoile Shapiro ("I really like the Streisand song, but feel that Celine will win.

Annette M. Lai, Bonny O'Brien, John Patrick, Joe Hans ("Based on the requests we got for this song at WRC and my personal choice"). Jim Hanzo.

"For the First Time" from One Fine Day

Personally, Dave Koz would like them to win because a couple of the song's writers (Allan Rich and Jud J. Friedman) are friends of.
Early believers:
WPNT 22x
KOSO 15x
WRLW 9x

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

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

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

hot ac/ac impact date March 24
his. Dana Keil's personal favorite is the Kenny Loggins song.

"I Finally Found Someone" from The Mirror Has Two Faces

Jeff Ball (intelligently, he thinks Celine will walk away with it), Kim Fischer, Billy Mann ("because I stand by my label mate"), Kerry Wood, Elaine Locatelli ("stress, of course").

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

"That Thing You Do" from That Thing You Do, no votes were cast for this song.

### A/C Picks

**A/C Picks**

**BEE GEES**

"Alone" (Polydor/A&M Associated)

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

**HANSON**

"Mmmbop" (Mercury)

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

**KYLE VINCENT**

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

Here's the ultimate slacker anthem presented with a surprisingly entrancing and vibrant attitude. The title is a mighty hook in this A/C Jukebox Jury entry that was ultimately rated first, even above the norm.

**GEORGE MICHAEL**

"Star People" (DreamWorks/Agean)

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

**REGINA BELLE & JEFFREY OSBORNE**

"Men Are From Mars, Women Are From Venus" (Angel)

Inspired by the charismatic Dr. John Gray and his ten million-selling self-help manual by the same title, this duet pairs two dynamic voices in a heartfelt performance that celebrates the emotional differences between Martians and Venusians.

**EVERYTHING BUT THE GIRL**

"Before Today" (Atlantic)

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

**MONTICA**

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

Devotion and commitment are keys to the plot in this latest hit single to come off the Space Jam bench. Monica is nothing but net on this buzzer-beatin' three-pointer.
MEN ARE FROM MARS,
Women Are from Venus

At last a love song for real people

ON YOUR DESK NOW!

12 SONGS THAT SPEAK
THE LANGUAGE OF LOVE!
from the full-length CD (7243 8 55380 2 0)

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

---From The Author Of---
MEN ARE FROM MARS,
Women Are from Venus
---Songs For Loving Couples---

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**MOST ADDED**

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<thead>
<tr>
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<td>Backsliders</td>
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<td>The Only One</td>
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<td>A Fool's Job</td>
<td>Rounder</td>
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<td>GUY CLARK</td>
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<td>STRAIGHT OUTTA BOONE COUNTY</td>
<td>Fire</td>
<td>Southbound</td>
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<td>JIMMY LAFAYE</td>
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**TOP TIP**

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**RECORD TO WATCH**

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<tr>
<td>TIM RICH</td>
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**Gavin Americana**

**Most Added**

1. BACKSLIDERS - Shadows Of The Moon (Rounder) 66 1
2. SLAID CLEAVES - No Angel Knows (Phill) 68 2
3. BAD LIVERS - 39 40 (Sugar Hill) 66 3
4. JOHN JENNINGS - ‘Bud’ (Victor) 58 2
5. HILLMAN, PEDERSEN, RICE & RICE - Out Of The Woodwork (Rounder) 51 1
6. KATE CAMPBELL - Moonglow Dreams (Compass) 50 1
7. CHRIS SMITHER - Small Revelations (HighTone) 50 1
8. THE VIGILANTES - Step In The Doghouse (Upstart/Rounder) 50 1
9. RICHARD DUCKER - Delusion And Doubt (MCA) 50 1
10. NANCY GRIFFITH - When The Lights Go Down (Elektra) 49 1

**Top Tip**

1. KIM RICHEY - Bitter Sweet (Mercury) 64 1
2. STEVE KOLANDER - The Road (Fiber) 53 1
3. JOHNNY WINTER - Roll My Blues Away (Rounder) 44 2
4. RICHARD DUCKER - Delusion And Doubt (MCA) 48 1
5. RICHARD DUCKER - Delusion And Doubt (MCA) 48 1

**Record To Watch**

1. BOB WOODRUFF - Desire Road (Inprint) 57 1
2. ORIN FREISER - The Essence Of Americana (Wax) 56 1
3. KEVIN FROST - Wild West (Sugar) 55 1
4. STEVE KOLANDER - The Road (Fiber) 54 1
5. TIM RICH - The Road (Rounder) 53 1

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**Americana Inroads by Rob Bleistein**

**Knee Deep In The Schmooze**

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

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

Friday morning came with no warning, and before I could say Las Manitas, it was time for the "Alternative Country: The State of the Twang panel. It was certainly not the lovefest it was last year, which is fine. All I can really say is this. No one said this is going to be the next big thing. It is what it is. Everybody has their part in it and they should continue to play it. If it should grow to be something huge, we'll deal with it at that time. Right now, it's not a gold record format. And that's OK. Naturally, some want it to be, and others hope it never comes to that (they're obviously not the ones traversing the country in a van with five guys playing every dive from Tampa to Twisp). So quit the bitchin', do your job, and the music will take care of the rest.

This genre was here 20 years ago, and it'll be here 20 years from now. The degree of scrutiny seems to fluctuate over time, and we're in a time of highly increased interest. Whether that ever increases to gold or platinum record standards is anyone's guess. Let's just not dwell on it. Lee Nichols, who writes for the Austin Chronicle said from the audience, that "if you're in this format and don't have a day job, you're a success." He's got a point there. Of course, we all want to see bigger sales, but it's a long-range approach we're involved in, and we just need to keep at it and keep the outlook positive. Best quip on the panel goes to Jacknife's Chris Roldan. After someone said, "Kids buy records like the Spice Girls," Roldan chimed in with, "Yeah, kids also buy crack." Other musical highlights included my first live taste of the Gourds, who are just as much fun live as on record, a serious twang injection from the Robison Brothers, both Bruce and...
ONLY THE BRAVE
CINDY BOYLE

Her debut CD featuring
Only The Brave
and
The Cutter

"IN THE PLACES
WHERE THEY SAY,
ONLY THE BRAVE
CAN WALK ALONE"

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WCSD
WDBM
WDII

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Debbie Green
Bill Wence

PRODUCTION
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Eric Goetz, NY
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Kim Richey

"I Know"

the new single from her new album Bitter Sweet

Gavin Americana: Debut 10* #1 Most Added TOP TIP 59 Total Stations!

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

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

* Dates subject to change

FOR INFORMATION CONTACT: Chris Starey at (600) 956-9728 or David Einstein at (212) 333-3000

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

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

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

Kim Richey

Bitter Sweet

(Mercury)

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

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

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


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

JACK INGRAM
Livin' Or Dyin'
(Rising Tide)

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

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

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

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

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

Radio Sweethearts
New Memories
(St. Roch)

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ALL reporters to
ALL trades
Any day of the week.

richard buckner

"His songs gracefully walk the tightrope between beauty and tragedy."

- No Depression

devotion + doubt

Includes "A Goodbye Rye" and "Lil Walet Picture"

Produced by JD Foster
MCA

Gavin Americana
23*-9*

www.americanradiohistory.com

Gavin March 21, 1997 51
Inside Country

Country's Good News

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

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

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

- This year's Top 10 Country tours reflect an increase of approximately 16.4 percent over 1995. Business was up by $22.3 million from the $136.1 million in total gross ticket sales generated by last year's Top 10, according to year-to-date estimates from POLLSTAR's "The Concert Horoscope." 72 percent of Country music record buyers own their residences, and 29 percent have a household income exceeding $50,000.

- Each week, more than 45 million Americans listen to Country radio stations nationwide, leading the second largest listenership format (Adult Contemporary) by over seven million.

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

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

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

---

Gavin Nashville bids adieu to Country Sales and Marketing Director Jimmy Harnen, who has been named Southwest Regional Promotional Director for Curb/Universal Records. Prior to joining Gavin, Harnen enjoyed success as a Pop artist, with his national hit single, "Where Are You Now?" Jimmy and his wife lynne will relocate to Dallas immediately, where his Troy Aikman Fan Club Card is still active. Hey buddy, don't forget you promised to send that good Mexican tequila every month!

---

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

---

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

---

Editor: Jamie Matteo
Consulting Editor: Lisa Smith • Chart Editor: Jeff House

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
Nashville Office: (615) 255-5010 Nashville Fax: (615) 255-5020.
COUNTRY

**Up & Coming**

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**DROPED:** #15 Lonestor, #14 LeAnn Rimes (Unchained), #10 Toby Keith, #13 Ember, #13 George Ducas, #14 Travis Tritt, #14 BNA-49

* * indicates debut

**CMT Adds**

-Courtesy of Country Music Television

**Album Cuts**

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

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

**GO Chart**

**GO MOST ADDED**

- **VINCE GILL (28)**
- **DEANA CARTER (63)**
- **LEAANN RIMES (48)**
- **LEE ANN WOMACK (29)**
- **BROOKS & DUNN (28)**

**GO STATION PANEL: The GO Chart is based on reports by GO correspondents who are not part of AMRadio&Records or Billboard's panels**

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### Gavin College

#### 2W LW TU

| 11 | 1 | 1 PAVEMENT - Brighten The Corners (Matador) |
| 20 | 6 | 2 BLONDE REDHEAD - Pale Can Be Just As Good (Touch & Go) |
| 7 | 3 | 3 BIG - This Is Teen-C Power (Grand Royale) |
| 40 | 9 | 4 MORPHINE - Like Swimming (DreamWorks/Ryko) |
| 9 | 7 | 5 THE MIGHTY MIGHTY BosSTONES - Let’s Face It (Mercury) |
| 2 | 2 | 6 BUILT TO SPILL - Perfect From Now On (Worn Bros.) |
| 6 | 5 | 7 VARIOUS ARTISTS - Lost Highway Soundtrack (Nothing/Interscope) |
| 5 | 4 | 8 HELMET - Altern8 (Interscope) |
| 37 | 9 | 9 NICK CAVE & THE BAD SEEDS - The Boatman’s Call (Mute/Reprise) |
| NEW | 10 | R.L. BURNSIDE - Mr. Wizard (Fat Possum/Epitaph) |
| 25 | 11 | 1 ELLIOTT SMITH - Either/Or (Kill Rock Stars) |
| 21 | 12 | TIPSY - The Seductive Sounds Of (Aphrodisi) |
| 30 | 13 | BLUR - Blur (Virgin) |
| 10 | 17 | 14 CRANES - Population Four (Dedicated) |
| 14 | 15 | TAKAKO MINAKAWA - Romicl Cub (March) |
| 3 | 8 | 16 CHROMATOS - Super Relax (Worn Bros.) |
| 4 | 10 | TRANS AM - Surrender To The Night (Thrill Jockey) |
| 13 | 18 | MOBY - Animal Rights (Elektra/EEG) |
| 8 | 11 | 19 BJORK - Telegram (Elektra/EEG) |
| 44 | 18 | 20 JAMES - Whistle (Mercury) |
| 29 | 22 | 21 TEL AVIV - The Shape Of Fiction (TeenBeat) |
| 12 | 20 | 22 DAVID BOWIE - Earthling (Virgin) |
| 50 | 34 | 23 RED RED MEAT - There’s A Star Above The Manger Tonight (Sub Pop) |
| — | 45 | 24 FOLK IMPLOSION - Pole Position (Communion) |
| — | 19 | 25 SHUDDER TO THINK - Think 50,000 B.C. (Ep) |
| 37 | 26 | ATARI TEENAGE RIOT - Not Your Business EP (Grand Royal) |
| 26 | 50 | 27 NUMBER ONE CUP - Wrenched By Lions (Flytaddy) |
| NEW | 28 | 28 THE ORB - Droidian (Island) |
| NEW | 29 | PORTASTATIC - The Nature Of Sap (Merge) |
| 16 | 26 | 30 TALL DWARFS - Stumpy (Flying Nun) |
| 15 | 30 | 31 SNEAKER RUMPS - Becoming X (Virgin) |
| 46 | 32 | 33 DAMIEN JURADO - Waters Ave S (Sub Pop) |
| 31 | 33 | 34 PANASONIC - Karm (Mute) |
| 32 | 24 | 35 DAVIES JURADO - Waters Ave S (Sub Pop) |
| 25 | 42 | 36 APEX TWIN - Richard O. James (Six/EEG) |
| 11 | 36 | 37 KNAPSACK - Day Three Of My New Life (Abras) |
| NEW | 38 | JOSEPH ARTHUR - Big City Secrets (Real World) |
| 30 | 23 | 39 JOHN FAHEY - City Of Refuge (Tim Kerr) |
| NEW | 40 | HOVERCRAFT - Akashika (Matador) |
| NEW | 41 | BEN FOLDES EYE - Whatever And Ever Amer (S50 Music) |
| NEW | 42 | UZ - Pop (Island) |
| 35 | 46 | 43 COMET - Chandelier Musings (Dedicated) |
| 43 | 44 | 44 THE HUMPERS - Plutonic Valentine (Epitaph) |
| NEW | 45 | MAKE-UP - After Dark (Diascon) |
| — | 49 | 46 SPOON - Soft Coats (Matador) |
| 28 | 43 | 47 LI - The Beauty Process: Triple Platinum (Sleazy/Reprise) |
| 13 | 41 | 48 HI-FIVES - and a whole lotta you! (Lurkout) |
| NEW | 49 | SATISFACT - Satisfact (K) |
| NEW | 50 | MAKE-UP - Sound Verte (K) |

### Inside College

**By Matt Brown & Vinnie Esparza**

#### Everything’s Big In Texas

Yessir, we’re back from the massive state of Texas, where people drive big-ass trucks and get their kicks running over pedestrians. Them pawn shops is big ain’t they? Much thanks to KVJR for providing the good vibes and the good tunes during SSSW. Please be aware that our chart is a bit funky this week due to spring break. A total of fifteen stations did not report. Tell that to your boss to mellow them the hell out and get ’em off your back.

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

---

**“GREAT RHYTHMIC DELIVERY!”**
---

—Keyth Spillett WAFP, New York

### Gavin March 21, 1997

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**College Crate:** Matt Brown and Vinnie Esparza

College reports accepted Monday 9 a.m. - 4 p.m. and Tuesday 9 a.m. - 5 p.m.

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

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**NOW ON COLLEGE STATIONS NATIONWIDE**

Contact John Flanagan at RAB & RETAIL Promotion & Distribution 800.858.6650 or Audiograph Records 212.928.7705

—EBT Audiograph Records

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

Check the backpages for our Skeleton Key review.

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

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

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

College Picks

ROCKERS HI-FI
Mish Mash (Warner Bros.)

Man, I sure would like to look through DJ Dick's record collection. Judging by the music he and Glyn Bush create together as Rockers Hi-Fi, I'm sure I would come up on many of the pioneers that have inspired these two on their second, and aptly titled, Mish Mash album. Their broad knowledge of Jamaican dub, along with their love of drum 'n' bass, house, rap, and all sounds trippy, has enabled them to deliver a second full-length that goes beyond any sort of categorization. They have essentially picked up where Adrian Sherwood and On-U Sound left off, bringing together heavy dub inspired bass lines and then adding their touch of freaky sound bites to make for a very psychedelic, and often surreal listening experience. The album starts off with a drum 'n' bass cut, then segues into sonic bliss. Three of these selections feature the sultry rapping of Phoebe One. Take note: the later cuts are geared more for the dance floor than the headphones. Outstanding cuts include "Uneasy Skankening," "Theme From Mish Mash," "Going Under," and "Mish Mash Episdoe One." Highly recommended if you are in need of a soul cleansing. —Vonnegut

Chartbound

THE DELGAOS (March)
LIVE (Radioactive)
PROMISE RING (Jade Tree)
UNDERWORLD (War Tour/TVT)
30 AMP FUSE (Dedicated)
Gavin Classifieds

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Touch (502) 519-9957.

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Steve West Productions 800-858-HITS (4487)

Gavin March 21, 1997
**Most Added**

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**Top Tip**

QUEENSRYCHE

**Here In The Now Frontier**

(EMI)

Generous spins from KOPFX (34), WELH (30), WUCR (28), DMX (16), DISH-CDL (13), WCWKP (13), WTAC (13), and WMNB (12) allow Queensryche to claim this week’s highest debut spot.

**Record to Watch**

SEVEN DUST

(Silver/Enigma)

Atlanta’s Seven Dust offers one of the best of the best releases of the year. A combination of hard, low-end grits, melodic hooks, and outstanding vocals, it’s difficult to deny Seven Dust’s place at rock radio.

---

**Top Tip**

**Yee Haw!**

BY ROB FRIED

I had an excuse to wear my cowboy hat and spurs last week when I went to the 32nd Annual Austin Cow Tipping Competition. Even though I had the best time tipping eight cows under 65 seconds, I was disqualified for tipping one of the judges who I mistook for a cow. I may not have brought home the gold this year, but at least I have a better understanding of the art of tipping. Success eluded me at last year’s contest because, as most of you know, I’m very confused, and thought that it was cow pulling instead of cow tipping. You can understand how elated I was to discover I didn’t have yank anymore cows.

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

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

My hotel room was canceled because I answered incorrectly when asked what my favorite color is. I meant to say red, but blurted out orange, because I was thinking how nice an Orange Crush would be at that moment plus the fact that everything had kind of an orange hue that night. TVT’s Sudi Gaascht was my savior as she was kind enough to let me stay in her room as long as one foot remained on the floor. Many thanks.

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

INDECISION (114) Exit
*SALMON (59) Red Ant
*SPARKMARKER (60) Revelation
*GWAR (79) Metal Blade
*BILE (59) Energy
*D-TRAIN (51) Akalaz
Dropped: #8 Metallicca, #50 Daring

TOP REQUESTS
HELMET
MACHINE HEAD
KORN
GRIP INC.
SICK OF IT ALL

Rock Picks

SEVENDUST
Sevendust (TVT)

Sevendust, formerly known as Crawlspace, was discovered during Gavin's 1996 Seminar in Atlanta. The band consists of guitarists Clint Lowery and John Connelly, bassist Vinnie Hornsby, drummer Morgan Rose, and vocalist Lajon. Boasting a heavy, low-end sound, Sevendust excels at mean-spirited riffs which are supported by funkadelic rhythms and coiled melodies. Although the band's aggressiveness and surplus of grizzly hooks makes for excellent metal airplay, it's Lajon's soaring vocals that separate them from other heavy bands and makes them a candidate for Active Rock airplay.

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

ANVIL
Plugged and Permanent (Metal Blade)

Formed in 1976 when most of you were still a gleam in your father's eye, Anvil has returned to the metal fold to bring you Plugged and Permanent. Founding members vocalist and lead guitar Lips and drummer Robb Reiner have reunited and joined forces with newcomers guitarist Ivan Hurd and bassist Glen Gryffy. Featuring all new tracks, Anvil's latest contribution to metal won't disappoint those who expect a full-bodied sound with fingerling guitar solos and anthem lyrics. Whether it's the aggressive lean on "Racial Hostility" or the grinding hooks on "I'm Trying to Sleep," Anvil continues to galvanize rock into metal. Old school and current metal listeners will appreciate Anvils pummeling rhythms and scorching metallic energy. Check it out.

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

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

FUELED
In the House of the Enemy (Energy)

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

Gavin Rocks

Artist Profile

D-TRAIN

From: San Francisco, CA
Label: Alcatraz Records
Latest Release:
Aggression S.F.
Radio Promotion Contact:
(415) 822-5044
Add Date:
You should already be on it!
D-TRAIN 1st: Joe Lisz, guitar/ vocals; Roy Dowler, drums/backing vocals; Todd Boulard, bass/backing vocals
Background:
Lisz and Dowler are the nucleus of D-Train which came to life in 1991. Showcasing at three consecutive Gavin SFO conventions, opening shows for bands like Exodus, Yngwie Malmsteen, and Nudeswirl, and headlining local clubs, D-Train has established a loyal and solid fan base.

About the Album:
Aggression S.F. is the band's latest effort and sophomore installment in what will hopefully become a long list of hard-edge/metal albums. More heavy and groove oriented than its predecessor, Aggression S.F. was written, recorded, and released for listeners who like their music fast and furious.

General Info:
D-Train biography and show dates are available on the D-Train info line: (415) 822-5044.
Aggression S.F. can be ordered nationwide by writing to the D-Train fan club at 59 West View, Suite 101, San Francisco, CA, 94134. Check out D-Train's web site at: http://www.execoco.com/...-mam9000
Touring:
D-Train is slated for a West Coast tour beginning in the summer of '97.

Gavin March 21, 1997
INXS (10/261 spins)
KIM RICHEY (8/120 spins)
PHIL CODY (7/200 spins)

**NEW**

```
LISTEN: "You Can, You Can"
ADD LUTHER ALLISON!

Reckless, The Electrifying NEW Release
PRIORITY TRACK: You Can, You Can
GOING FOR ADDS APRIL 1st
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RADIO CALLS: TIM KOLLETH/ALLIGATOR 773-973-7736; JACK HOPKE/MMM 504-482-6066

Luther Allison
```

---

**TOP TIP**

INXS  "Elegantly Wasted"  (Mercury)

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

**RECORD TO WATCH**

KIM RICHEY  "I Know"  (Mercury)

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

---

**Blue entries highlight a stronger performance than on the combined A**

---

**EDITORS:**

Ken/Keith Zimmermann

**WFPK**

---

**You Can, You Can**

ADD LUTHER ALLISON!
Kim Richey
"I Know"
the new single from her
new album Bitter Sweet

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

Fri 3/21 Chicago, IL
Sat 3/22 Cleveland, OH
Wed 4/2 Philadelphia, PA
Thu 4/3 New York, NY
Fri 4/4 Boston, MA

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

WILLIAM TOPLEY
"I Don't Wanna Go
(Uptown)"

536 Spins This Week!
Gavin A3: 16
KGSR CIDR KMTN KMTT
KTHX WRLT WRRX WMVY

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

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

For information contact: Chris Stacey @ (866) 455-4971 or David Einstein A3 @ (212)-333-8000
Management: Robert Bennett Management @ (415) 22-9783
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**Orquestra Was**

The hands down smash performance at this year's Gavin Seminar was Don Was and his amazing Orquestra Was band. People are still talking about it! Now, finally, the studio version is here featuring former members of Was Not Was and an all-star line-up.

**EDIT CD ON YOUR DESK.**

**Gavin March 21, 1997**
## Gavin A3 Boomer Grid

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**JOE LOUIS WALKER**

**Great Guitars**

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

**RADIO EDIT CD ON YOUR DESK.**

**GOING FOR ADDS** NOW on focus track, “Low Down Dirty Blues.”

---

**Gavin March 21, 1997**

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www.americanradiohistory.com
JASWANT'S RAIN
From the album THE BORROWERS

Early believers:
WBJB  WBOS  WMVY  KFAN  WFPK  WCB  WEBX  WXRC
WXRT  KOTR  KMMS  KTAO  KTMN  KFXD  KNBA

ALBUM ADULT ALTERNATIVE

A3 Picks
ORQUESTRA WAS
radio edits from Forever's a
Long, Long Time (Verve Forecast)

Being part of the team that presented
Orquestra Was at the Gavin Seminar
in New Orleans was a career high.

In fact, after the gig, I felt a little like
the first Apollo astronauts, accom-
plishing something great, then what?

A post-Was trissesse, so to speak.

That leaves the record, in which the
vocal pieces are presented here in
expertly edited form. Hard to believe
these are Hank Williams songs.

Actually, after listening to Sweet
Pea's interpretations on "I Ain't Got
Nothin' But Time" and "Forever's a
Long, Long Time," maybe it is. The
songs here are simply timeless.

BEN FOLDS FIVE
Whatever and Ever Amen
(550 Music)

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

BAY AREA BASICS

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

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

Here it is, the winner of the 1997
Gavin Seminar New Orleans GRIDdile.
This time out. Boz chose to cover a
satchel-full of his favorite soul songs,
some of which are obscure enough to
mistake for Boz's own tunes. That's how
comfortable he sounds singing them.

Execution is so basic, this might fill
your blues void as well. Don't you love it?

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

There's a shadow of Otis Rush here,
as Robert Cray treads comfortable
ground. Aside from a solid, pound-
ing rhythm section, there's Cray's
single sparse guitar and hum-fisted
Chicago Pinerop Perkins-styled piano
played by Jim Pugh. Robert is sound-
ing mighty strong on that extended
guitar outro. Even on the radio edit,
it's an aggressive, battering stance.

THIRD EYE BLIND
(Elektra/EGG)

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

ABRAAXAS POOL
(Miramar)

If you remember the hit album
Abraxas by Santana, Abraxas Pool
is a band comprised of
many of the musicians that
toured their talents on that
classic album. Drummer Michael
Shrieve, singer-keyboardist Gregg
Irolie, guitarist Neal Schon, percussion-
ists Michael Carabello and Chepito
Areas, with Santana: Weather Report
bassist Alphonso Johnson constitute
Santana: Abraxas Pool's core. While all the
musicians are working on multiple projects
this is no desperate reunion), Abraxas Pool
was created purely for the love of
playing music together. After several listen-
ters, "A Million Miles Away" is still the
standout cut along with the opening
"Boom Ba Ya Ya." As with Santana, the
interplay between Shrieve's drums and the
timbales and congas represents the
music's flexibility while Schon is taste-
lessly restrained, giving Abraxas Pool a
mature, assured sound. Rolie sounds
great singing: "Waiting For You."

Spin Trends

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

A3 Gridbound

NANCY GRAMPHI
(Republic)
OMC (Mercury)
JUPITER COYOTE (A&M)
SLAID CLEAVES
(Elephant/EAG)
KIM RICHEY (Elephant/EAG)
VIGOROUS (Ultra)
MAMA WATSON (Verve)
ZIP MAMA (Warner Bros.)

(401 Music)
(Cocktail)
(Cocktail)
(Cocktail)
(Cocktail)
Luce Drayton

"I SAID HEY"

The smart, sensitive and poetic breakthrough song from the album **SUICIDAL ANGEL**.
Way Beyond Bluegrass:
Dealing with Alison, Nanci and Salmon

ALISON KRAUSS & UNION STATION
So Long So Wrong (Rounder)
LEFTOVER SALMON
Euphoria (Mountain Division Recordings/Hollywood)
NANCi GRIFFTh
Blue Roses From the Moons
(Elektra/EG)

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

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

Still, it's going to take some doing for rock A3 to drop their guard enough to appreciate the stark beauty of songs like "I Can Let Go Now," "Deeper Than Crying," or "It Doesn't Matter." Or to quote a dear friend, perhaps they will never will. Or maybe they'll dabble with the opening title track as a token gesture. Therein lies the conflict. Cater and compromise or stick to your guns and sleep at night. In the end, AKUS made all the right decisions by releasing an album that will please grandma and her slam-dancing great-grandson. It's my prediction that years from now, as a couple of generations away rediscover their American roots after a hard day of programming and word processing, this might be one of their touchstones. So Long So Wrong is the kind of recording that could live on for decades.

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

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

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

"I've wanted to do this rhythm and blues album for a long time. It's a tribute to some of my heroes, some of the great R&B singers, songwriters and musicians."

BOZ SCAGGS

"COME ON HOME"

The new album featuring 14 tracks

Paying tribute to some of the best of soul and rhythm & blues.

Produced by BOZ SCAGGS

 AOL Keyword: VIRGIN RECORDS

HTTP://WWW.VIRGINRECORDS.COM
Catching Up On New Releases

It's been over a month since we've had the time or the space to write up some new releases. In that light, we'll say the season is upon us, and our readers will be doing just that - listening, finding new sounds, and stocking their CD collections. And if there's one thing that's certain in the world of Smooth Jazz, it's that there's always a new artist, a new album, or a new CD release that's waiting to be heard.

THE BRAXTON BROTHERS
Steppin' Out (Kokopelli)
Playing "smooth" for the airwaves usually means exercising an understated sense of dynamic, and expressing yourself musically in a melodic and euphonious manner without sounding too "wallpaper." Wayne Braxton, AKA The Braxton Brothers, are the unlikely indie duo who knocked Kenny G out of the top spot on the Gavin Smooth Jazz chart last week. But then again, cut for cut, "Steppin' Out" epitomizes playing "smooth." Nelson's six-string bass strongly steers both the melody and rhythm. His drum programming sounds refreshingly real, and his keyboard fills patch the necessary holes. Nelson plays the tenor saxophone; Grover Washington, Jr.'s style, minus the horn and Earth, Wind & Fire's flavor. Givin' My Love To You is still the lead track, but the rest of the songs, like "Sunset Bay" and "Eventide," should kick in soon after.

CHARLIE HUNTER QUARTET
Natty Dread (Blue Note)
Charlie Hunter reinterprets Bob Marley. His acoustic guitar ace Charlie Hunter has a unique style that he has used to great effect in his eclectic record collection. The result is a crossover hit that will appeal to both Smooth Jazz fans and fans of reggae and dance music.

Luis Salinas
SALINAS (GRP)
If ever there was a guitarist who blended the spark and vitality of George Benson, it's the Argentinean newcomer, Luis Salinas. Whether he's ripping leads through a wind-swept tune like "La Salsina" or playing it cool with a ballad like "Santa Cruz," Salinas brings a fresh sound to Smooth Jazz. His album "Salsina" has received critical acclaim, and his live shows have been sold out across the country. With Salinas' new album, fans will be able to enjoy his distinctive style and talent in the comfort of their own homes.

Smooth Jazz radio has spread from Smooth Jazz to traditional Smooth Jazz playlists with 29 total stations, 27 of which are adds.

On Z Corner

BY KEITH ZIMMERMANN

Editors: KEITH & KENT ZIMMERMANN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-5 p.m. Station Reporting Phone (415) 495-1900 • Gavin Fax: (415) 495-2580
**MOST ADDED**

**URBAN KNIGHTS (30/16 spins)**

**THE FANTASY BAND (19/130 spins)**

**MICHAEL LINTON (14/137 spins)**

**VAL GARDENA (14/91 spins)**

**RICK BRAUN (10/323 spins)**

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**TOP TIP**

**RICK BRAUN**

Body and Soul (Bluemoon)

Rick Braun has entered automatic artist status. Big week—highest debut at #30, 325 spins, and our number one SJ&V Spin Trend with +270.

---

**RECORD TO WATCH**

**MICHEL CAMILO**

"Poinciana" (Tropijazz)

Our SJ&V Record to Watch of February 21 bears repeating. Added at KKSJ with 10 spins at WQCD. Also on at KDAY, KJZY, WJN, KSBR, and KUNC.

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**Gavin Smooth Jazz**

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**VAL GARDENA**

**Migration**

(Mercury)

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

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**A TWIST OF JOBIM**

**Various Artists (i.e. Music)**

* A Twist of Jobim is i.e. Music's debut release, and already it's getting strong Smooth Jazz play with Lee Ritenour and Dave Grusin's "Water to Drink" and El DeBarge's silky vocal, "Dindi." Traditional jazz stations aren't too far behind, as they nibble on tracks like "Stone Flower," with Herbie Hancock, "Children's Games" with Ernie Watts, and "Lamento," featuring Watts and Christian McBride. When Smooth Jazz grandes "Water..." and "Dindi," a duet between Ritenour and alto saxophonist Eric Marienthal called "Favela" waits on deck. A Twist of Jobim is one of Jazz and Smooth Jazz's most flawless combo releases this year, examining Jobim's art through four different musical lenses—pop, Smooth Jazz, Samba, and traditional jazz.

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**WARREN HILL**

**Shelter**

(Discovery)

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

---

**SJ&V Spin Trends**

1. **RICK BRAUN +70**
2. **A TWIST OF JOBIM +28**
3. **THE FANTASY BAND +15**
4. **ALFONDO BLACKWELL +92**
5. **SOUL BALLE +85**
6. **MICHAEL LINTON +75**

---

**SJ&V Chartbound**

**THE FANTASY BAND (Shanachie)**

*URBAN KNIGHTS (GRP)*

**MICHAEL LINTON (NuGroove)**

**VAL GARDENA (Mercury)**

**LUIS SALINAS (GRP)**

**PADDY YANDELL (Brainchild)**

**TROY TAYLOR**

**MARK JOHNSON (JVC)**

**GOIN' PUBLIC (Four Winds)**

Dropped: #46 David Josta, #48 Tony Green, #50 Fatburger, Tim Cunningham, Khari Cole, Lionel Richie.

Editors: Keith & Kent Zimmerman • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m. - 3 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax (415) 495-2580

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**Jazz Chartbound**

**ELIAS HASKELL (Heart Music)**

*HERBIE MANN (Lightyear)*

**TURK MAURO (Mistone)**

**ANTONIO HART (Impulse!)*

**NEW YORK HARD BOP QUINTET (TCE)**

**JEFF COFFIN ENSEMBLE (Atlantic)**

**JUDI SILVANO (Blue Note)**

**A TWIST OF JOBIM (i.e. Music/Verve)**

**KEN SCHAFFORST (Azzurro)**

Dropped: #59 Stan Getz, #40 Quincy Jones, #41 Kenny Barral, #45 Paul Brodhax, #47 Jimmy Smith, #48 Pat Metheny Group.
HANSON "MMMBoy" (Mercury)

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

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

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

BeeGees "Alone" (Polydor/ A&M Associated)

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

SPACE "Female of the Species" (Universal)

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

GEORGE MICHAEL Star People" (DreamWorks/Agean/Effen)

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

SKELETON KEY Fantastic Spikes Through Balloon (Capitol)

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

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

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

JON SECCADA Secada (SSK/EMI)

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

THE DEAD RECKONING A Night of Reckoning (Dead Reckoning)

Isman Kane, Kevin Welch, Uli Woygers, Mike Henderson, Harry Stinson, Glen Worf, Fats Kaplin, and Alison Prestwood...aka the Dead Reckoners, have assembled the whole family for a musical variety show on disc.

On A Night of Reckoning, we've got all 31 flavors mixed into one. Kane kicks it off with the rock-inflected "1 Desire Fire." Welch's "Cryin' For Nothing" stands up high to his best. "Rocky Road" opens with Stinson's "Not Fade Away"—heavily bashing off Rogers' opening fiddle, and Kane and Rogers' vocals on this track are made for each other. The ensemble all share vocals on "Workin' On It," and the closing "When We're Gone, Long Gone," a track from Kane's O'Kanes days, is replete with stellar quality. A Night of Reckoning will bring you countless days of great music.—Ron Bliebe
Female of the Species

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