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Dokken + Warrant + Slaughter... On Tour With Alice Cooper In August!
Allen Butler

On Why He’s Optimistic About Country Music

Allen Butler has been President of Sony Music Nashville, only since March. He’s waited no time asserting himself and his passion for all kinds of Country music. Besides adding more A&R and marketing muscle to Sony’s labels, Columbia (home of Mary Chapin Carpenter) and Epic (Patty Loveless, Collin Raye), he’s staffing a new mainstream label with a heritage name, Monument. And, for Americana and all-country acts, his new Lucky Dog Music has signed David Allen Coe and Asleep at the Wheel, with more signings to be announced.

Butler began as a guitarist, then stepped behind the scenes and up various ladders at MCA, RCA, Arista, and, since 1993, Sony.

I think we’re getting to the point where we’ve become as contemporary as we’re gonna be in this current swing of the format. And I think we probably will see some re-energizing of some neo-traditional sound. I don’t profess to know what that would be, or what stage of traditionalism we’ll go back to, but I just suspect it’ll be more identifiable as a sound that’s easier, when you’re going through a radio dial, to know you’re on a Country station, as opposed to an A/C, Top 40, or other format.

It’s not radio’s job to recognize when that trend begins to change.

We will know about it first. I think as time goes by, it will be proven that people with vision in any radio format who want to be leaders and trend-setters will eventually enjoy the success of being able to identify those trends, and then doing something about it. Historically, when a format suffers in sales and ratings, the tendency is to become even more conservative. Those are the times, I believe, that you take more risks rather than less.

What was very exciting about the last time we went into a traditional bent in this format, when Randy Travis, Alan Jackson and those artists came along—it was traditional, yes, but it was being done by much more contemporary-looking and sounding artists. And I think once again we can see that in the early stages here. It’s obvious, as generation after generation comes along in this format, the people making Country music have a wider influence of musical background; every one of us, regardless of age, has grown up in an America that has many varied musical influences, from rock to rap to R&B to blues to traditional Country, and I think what you’re seeing with these new generations is a melding of all those influences. Still, they seem to find themselves a grounding place somewhere within Country music that draws on the tradition of what it’s been, but then adding those new influences—which makes it exciting, because it comes out as something different.

We’re calling it “alt-country,” “roots country,” and “Americana,” which was coined by Gavin. But we’re trying very hard not to put any boundaries on this music.

Lucky Dog is about finding what people excited about music and about being in the music business, and it’s about creative freedom. It’s not gonna be the bank, and we’ll be the distribution company, and we’ll be like Daddy, but we’re not gonna dictate what the kids do every day. We’re gonna let them do what they did when we discovered them. Basically, we’re not developing talent as much as we do in the other more traditional labels. We’re identifying talent that’s already out there and that’s already done their artistic development. They know who they are and they know what they want and where they wanna go.

The thing I want to do more than anything else at Sony Nashville is take the artist development process to another level. It’s been very good in the past, we have one of the best marketing teams in the industry, but what I would like to see happen is a more focused, more long-term, high-intensity marketing approach, just to see how far you can develop an artist.

Overall, to say I’m optimistic is an understatement. I’m ecstatic about the opportunities out there. I think they’re better than they’ve been at any time in recent memory.
Geffen's Turn to Downsize

The D-word hit Geffen Records last week. The company issued pink slips to 20 employees May 30, with the most prominent dismissal being Roberta Peterson, head of A&R.

Responding to what she called inaccuracies about the dismissals on the Internet, Geffen Vice President Bryn Bridenthal issued a statement, which read: "We recognize that in order to stay competitive and ensure future growth, companies have to change. Geffen Records has already re-invented itself several times over the years. To best take advantage of the evolving marketplace, we've made the very difficult decision to re-direct our resources by eliminating 20 staff positions spread throughout the company on all levels."

The cuts were seen by some as setting the stage for an expected restructuring at MCA Records. Ironically, in a Wall Street Journal article on parent Universal Music and its Chairman/CEO, Doug Morris, the chief was said to be "expanding, signing promising new artists at a rapid clip." However, Morris also responded to critics of "the big sums being thrown at new executives and talent" by saying that, having invested in Interscope and other labels and artists, Universal is now more frugal than most of its competitors.

At Geffen, no cuts were announced in its artists roster.

McCartney's 'Flaming Pie' Is Cooking

For Paul McCartney, knighthood, public relations, and good music have paid off. McCartney's new album, Flaming Pie, sold more than 121,000 units its first week out, landing him in second place, behind the Spice Girls, whose Spice sold 137,443 copies.

For McCartney, the sales figure is a nice jump from his previous album, Off the Ground, which sold some 53,000 copies its first week out in 1993 and peaked at number 17.

McCartney helped his own cause with a VH1/Internet appearance that drew a mammoth response from fans and resulted in plenty of ink. But, said Capitol Records' Senior Vice President and General Manager, Lou Mann, it still comes down to the music, and to radio.

"We're getting multi-format airplay," he said, "so we're probably getting airplay on more than 400 radio stations across the country."

Feds Probe Death Row For Drug Money Link

On the eve of Black Music Month, the Justice Department cranked up its investigation of Death Row Records and its jailed founder and President, Suge Knight.

Federal agents are checking a convicted drug dealer's claims that he helped finance the Los Angeles-based label, home of Snoop Doggy Dogg and the late Tupac Shakur.

The FBI, the IRS, and the Bureau of Alcohol, Tobacco and Firearms have interviewed music industry executives about ties between Knight and Michael "(Harrin)" Harris, who is in Lancaster State Prison on a 28-year sentence for drug dealing and attempted murder. Harris had said that he invested $1.5 million to help start Death Row Records in 1991. Knight has denied the claim.

GAVIN NEWS

Facing the Music

Today's radio general managers are faced with numerous challenges, many of which weren't even imagined five years ago. Do you have a vertical or horizontal sales structure? How do you cope with competitive egos? How should space be allocated for maximum business efficiency? What programs do you introduce to develop new non-advertising dollars? How much can you really increase cash flow?

Without a doubt, consolidation has made many general managers feel as if they suddenly were dumped in the middle of a vast uncharted desert fraught with life threatening perils. With millions of dollars in debt and equity riding on every move, there's no margin for error.

To help today's managers navigate the high speed test track known as consolidation, the June issue of GAVIN GM mailed with this week's GAVIN examines some specific challenges the radio industry's top GMs have encountered—and solved.

Mariah, Mottola Separate

For Mariah Carey and Thomas D. Mottola, it ain't over 'til it's over, but, for now, it's a trial separation.

Carey, the mega-successful singer who's on Columbia, and Mottola, President of Columbia's parent Sony Music Entertainment, married four years ago in a glitzy ceremony, for which Carey wore a gown modeled after Princess Diana's, announced May 30 that they had agreed "mutually and amicably" to separate.

The 27-year-old Carey, who signed with Columbia after sending a demo tape to Mottola, 46, in 1988, recently started her own label, Cave Records. The separation, a Sony spokesperson said, does not extend to Carey's relationship with the company, which has a new Carey album scheduled for release this fall.

"They look forward to continued success in their professional relationship," their joint statement said. "This is a very private matter which neither party will discuss further."

www.americanradiohistory.com
"Sinead is a very special performer. There are few voices that soar as hers does. The new EP is a shining example of what makes her an important voice in rock." — MIKE MULLANEY/WXRV, THE RIVER-BOSTON

“What strikes me over the past years are the artists that Sinead influenced. Now we have the real thing—an original!” — RITA HOUSTON/WFUV-NEW YORK CITY

APPEARING ON THE LATE SHOW WITH DAVID LETTERMAN, FRIDAY, JUNE 13TH!
Bob Dylan Doesn't See Elvis

Bob Dylan has been released from a hospital where he was treated for a heart condition that forced the cancellation of his European tour.

After suffering severe chest pains and being diagnosed as having histoplasmosis, an infection that creates a potentially fatal swelling of the sac surrounding the heart, Dylan's doctors said last week that he should make a full recovery in a month or so.

"I'm just glad to be feeling better," Dylan said. "I really thought I'd be seeing Elvis soon."

Although the famed singer-songwriter's tour of Ireland, the U.K., and Switzerland, scheduled to begin May 30, was canceled, a statement issued by Columbia Records indicated that a planned tour of the U.S. in August remains scheduled, pending Dylan's condition.

Meantime, Neil Young, scheduled to headline the H.O.R.D.E. tour this summer, has postponed a 16-country European tour after cutting the tip of his left index finger in an accident at his home in Northern California.

Young apparently slipped while cutting a sandwich and will need three weeks away from guitar playing to heal. Young, who is 51, is expected to be ready for the H.O.R.D.E. tour, which begins July 11 at the Shoreline Amphitheatre in Mountain View, Calif.

Young, promising to reschedule the European tour, expressed regrets for trying to cut his ham sandwich. "It's macaroni and cheese from now on," he said.

Poland Springs for Michael

Declaring that Poland is "full of love," Michael Jackson has announced plans to build a theme park in the capital city, Warsaw.

At a press conference in City Hall on May 28, Jackson and Mayor Marcin Swiecicki signed a preliminary letter of intent to develop a concept for a "family entertainment center" over the next year. If the parties choose to proceed, Jackson would invest an estimated minimum of $100 million, while Poland would add a contribution of an undisclosed amount.

"My dream," said Jackson, "is to appeal to the child that lives in the heart of every man and woman on this planet, and to create something in Poland that is so unique and so unusual that it cannot be experienced in any other place."

Jackson formed a partnership last year with a Saudi prince to develop theme parks around the world, and has spoken with potential developers in Italy, China, Korea, and the U.S.

Seagram Reduces Time-Warner Stake

Seagram Co., majority owner of Universal Studios, has also had about a ten percent stake in Time Warner Inc.—until last week.

The entertainment/beverage conglomerate sold more than half of its Time Warner stock—30 million shares in all—for $1.6 billion to Merrill Lynch & Co.

The sale should pave the way for Seagram, which is a 50-50 partner with Viacom Inc. in the USA Networks, to acquire the cable network for itself. Seagram officially said the money from the stock sale would go for general corporate purposes, but the company is known to want to join its major competitors in ownership of television networks as distribution channels for its film and TV products. (The USA Networks deal also includes the Sci-Fi Channel.)
WORD ON THE STREET...

'LOVE IS'
SUMMER '97 SIZZLER!

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ONE SMALL FAVOR
FROM THEIR DEBUT ALBUM ON

PRODUCED BY ONE SMALL FAVOR
Executive Producer: Tommy James

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Jeff Buckley is Presumed Dead

Jeff Buckley, the singer/songwriter son of Tim Buckley who was an artist on Columbia Records, disappeared after swimming in a marina in Memphis, Tenn., May 29 and is presumed to have drowned.

The 30-year-old Mr. Buckley was in town to prepare for a recording. After dinner, he and a friend, Keith Foti, stopped at the harbor, where Memphis is joined with the Mississippi River. Mr. Buckley waded in the water and swam. When passing boats created big waves, Foti, who stayed on shore, talking with Mr. Buckley, turned to move a boombox. When he looked for his friend again, the singer had disappeared. Foti searched for his friend, then called police, who could not find him after a long search with boats, helicopters and divers.

Mr. Buckley's mother, Mary Guilbert, began planning a memorial service. "It is now time to make plans to celebrate a life that was golden," she said.

Tim Buckley, whose 1967 album, Goodbye and Hello, was an FM staple, died in 1975 at age 28 of a drug overdose.

Reggae Sunsplash Creator Dies at 56

One of reggae's greatest champions, Tony Johnson, died of a heart attack May 26 in Pasadena. The Jamaican-born Mr. Johnson, who was 56, founded and produced Reggae Sunsplash in Jamaica in 1976, and spread the idea around the world beginning in 1985.

Artists who received important exposure through Mr. Johnson's festivals and tours included Bob Marley and the Wailers, Third World, Steel Pulse, Maxi Priest, Judy Mowatt, Dennis Brown, Aswad, and Marcia Griffiths.

"Tony was a great pioneer in bringing reggae music to the rest of the world," said Chris Blackwell, Chairman of Island Records. "He will be deeply missed." Sunsplash spread to Japan, England, Mexico, Canada, Malaysia, Australia, and Bermuda. Ironically, Mr. Johnson died during the kickoff weekend of the annual Sunsplash tour.

Mr. Johnson is survived by his wife Sonia and four children.

The Johnson family has requested that, in lieu of flowers, memorial donations be sent to Soka Gakkai International/USA (SGI USA), c/o 115 West California Blvd., #177, Pasadena, CA 91105.

CBS TV May Get Stern Late Nights

With Mel Karmazin, the Chairman/CEO of CBS Radio, now in charge of the company's owned and operated TV stations as well, Howard Stern's dreams of a late-night show may come true.

CBS executives are reportedly talking about starting Stern off on the 11 O'Clock and growing his show into a syndicated offering.

Stern had a low-budget, local show out of New York and a short-lived interview program on E! before his current run on that channel with edited broadcasts of his radio show.

While CBS affiliates are said to be wary of Stern, Karmazin is a champion of his. While Karmazin ran Infinity Broadcasting, which syndicates Stern's radio show, the company paid $1.7 million to have FCC obscenity charges against Stern set aside.

Evolution Records Nurseries Its Young

Tallahassee-based Evolution Records was founded just last year, but already the label is experiencing enviable success. Hudson Young's What If, Evolution's debut release, is getting airplay on select Smooth Jazz and Urban stations across the country, and critical response has been overwhelmingly positive. It's the kind of bow that turns heads.

"When Evolution was launched," says Director of National Promotion Shawn McKnight, "we sat down and asked ourselves, 'What will people respond to?' The answer was integrity and quality. That's what we have to offer. Our doors are always open, to our artists and to the industry.'

Of course, many labels, large and small, claim to have this kind of familial vibe, but Evolution takes the notion one step farther. At Evolution, artists are encouraged—practically required, in fact—to take an active role in the company. "We offer a platform that welcomes artists and encourages them to become involved in the decisions that affect their careers," says McKnight.

Young, for instance, co-owns his master tapes with Evolution founder Andrew Tarr and is a partner in the business. Jazzmen Peter Cole and Brian O'Brian, who will be the next to release product on the label, each have contracts that are individually tailored to their situations.

McKnight sums it up: "Of course we want to run a profitable business," he says, "but we don't have to be sharks to succeed."

1997 Indie Award Winners

At the recent NAIRO Convention in New Orleans, the organization debuted its new name (Association for Independent Music or AIM), and handed out awards in 45 categories, from music and spoken word to packaging, liner notes, and videos. Winners included:

Adult Contemporary: Rory Block, Tornado (Rounder)
Alternative: Versus, Secret Swingers (Caroline)
American: Various Artists, Rig Rock Deluxe (Upstart/Diesel)
Country: Don Walser, Texas Top Hand (Watermelon)
Dance: Bomb the Bass, Clear (Guanco)
Hard Music: Sepultura, Roots (Roadrunner)
Contemporary Jazz: Mopotie Martin & Wool, Shock-man (Gramavision)
Mainstream Jazz: Sonny Rollins, +3 (Milestone)
Pop: Yazbek, The Lightning Man (W.A.R.? Ltd.)
R&B: Johnnie Taylor, Good Love (Malaco)
Rap: De La Soul, Stakes Is High (Tommy Boy)
Rock: Graham Parker, Acid Bubblegum (Razor & Tie)
Single: Amber, "This Is Your Night" (Tommy Boy)

Coming July 11, 1997

Volume #1 of the Gavin A/C Compilation CD

Reach 400 A/C program directors and music directors with your new music at an unbelievable price. As a bonus for this first edition, distribution will also be available July 17-19 at the Upper Midwest Communications Conclave.

Participation is limited. Closing date: June 23

Contact Mel DeLatte now for placement (310) 573-4244.
That's Sho Biz By Dave Sholin

One question many are pondering... where will Dan Kiley land? The highly successful programmer announced his move from KISS-FM (which he was resigning his position at the Twin Cities Top 40) instantly fueling rumors about his next destination. Might that be the West Coast? Meanwhile, APD/MO Bob Morris takes charge on an interim basis and is the most likely candidate to be officially named the coveted spot.

Why has consultant Mike Joseph been spending so much time in L.A. recently? Answer could be coming soon.

A crowd of nearly 25,000 spent 11 hours scaled up eyes while being treated to performances from Shawn Colvin, Lisa Loeb, 18,000 Maniacs, the reunited Night Ranger, and Susan Green Harris (who vowed everyone when she broke into "Wallop Like an Egyptian") at KISS-FM Boston's mega-tina Concert '98. Also on the bill which raised over $50,000 for the Genesis Fund, were Cheap Trick, Jamie Walters, Paula Cole OMC, Erasure, Real McCoy, Sister Hazel, Livin' Joy, Richard Marx, Duncan Sheik, Le Click, Amber, Bessaid Unions of Souls, and Bob Carlisle who's seen here with his (KISS-FM) Dale Dunham, PD John Ivey and at far right, MD Kid Daudl. Closing out the concert were JDON Jon Ben Jovu and Jon Segada.

McVeigh on Monday and McClure on Tuesday. Emotions ran high during the sentencing of Suzanne McClure, convicted killer of Charlie Minor, with the judge denying a request for a reduction in prison time. That means 85 percent of her 19-to-life sentence must be carried out (two years have already been served) before she can be considered for parole.

Could a performance by 112 at a WILD 103-San Francisco event earlier this week have anything to do with crosstown KXML dropping all Bad Boy Entertainment artists? And will new duties and titles be announced shortly for KXML APD Michael Erickson and MD Joey Arbogast?

Changes at Z100 New York, where APD Ryan Chase has left the building. PD Tom Petersen says the search is on for "someone with two to three years of PD experience, who can handle all the details of the day-to-day operation". He needs that TBP yesterday if you're interested. Is WBBK a go-smaller/talent Kid Kelly on the short list?

Condolences to Time Warner, Inc. CEO Gerald Levin and his family on the tragic loss of his son, Jonathan, who was found shot to death in his Manhattan apartment. The young Levin was a favorite of students at Bronx High School where he taught English.

Jeff McClusky and Associates purchase Ralph Tashjian's S & F-based marketing firm Modern Music, with Marcie Tashjian joining the McClusky fold.

Hats off to Columbia group Soul Asylum, who are donating their services to play the senior prom for two high schools in flood-ravaged Grand Forks. The schools are making this a joint celebration, something that's never happened before. Also, good news from Black Acker at KXCL, who reports the Top 40 is only about two weeks from getting back on the air. He needs to replace the station's library, but rather than labels sending product, he's requesting catalogs so he can receive only the music he plans on playing. Address material to: 505 University Avenue, Grand Forks, ND 58203.

KKBTS Los Angeles recently honored music labels and execs at their "First Annual #1.3 The Beat Industry Awards." Major Label of the Year went to Arista, while Def Jam picked up Independent Label honors. MCA's Allen Carroll (pictured here second from right) took home the Promotion Legend Award. Alongside are: APD Maurice DeVoe, MD Mariama Siner, and at far right, PD Harold Austin.

Chicago comes to San Francisco in the form of Hot AC WTMX. While Bonneville gets its new format 95.7 FM up and running, they blew up Talk-formatted KPIX/FM, put on temporary calls KOTT (close enough to possibly get a bit of dairy credit for soft AC sister station KOTY during this interim period) and simulcast their Windy City property. Bet on some form of Top 40 and the handle "09S."

Several months after his appearance on the "Legends of the Airwaves" panel in New Orleans, our buddy, Jack Armstrong lands at WMQX (Oldies 93)-Greensburg.

In the Grooves

Tom Evered

Blue Note/Metro Blue Records taps Tom Evered as VP/GM. He'll be responsible for supervising all aspects of marketing and administration worldwide for the sister labels, as well as for the newly-acquired Hemisphere imprint... Nashville's Step One Records (SOR) promotes Linda Johnson to VP of Promotion, replacing the departing Buzz Ledford, and Todd Mooring becomes National Manager. Says President Ray Pennington, "We're restructuring our promotion team. It's apparent we've needed to make some changes. We will continue to seek innovative and creative means to promote, market, and sell Country and other genres of music." Additionally, the label will now rely on Gavin Independent Promoter Jerry Duncan instead of sharing those duties with an in-house staffer. Joanne Grand leaves Castle Communications for a post at Red Ant Entertainment; she'll become National Director of Promotion.

Joanne's affinity for devil music is a little more than that of the average tax-paying American citizen," says Senior VP Nancy Levin. "She rocks, in all meanings of the word. Elektra Entertainment Group brings Q107- Toronto's Joey Vendetta in as Director of National Rock Promotion. "Joe'y's vast knowledge of radio and his energetic personality will make him a perfect match for the Elektra rock department," says Senior VP of Promotion Greg Thompson. "His obvious passion for music will help the rock department reach new heights"...

Howard Greer becomes National Promotion Director at Wild Pitch Records. Greer comes to the indie from EMI's promo department, where he's served various duties since 1993. Wild Pitch, which is owned by Valley Records Distributors, has also just signed with DNA for national distribution. Red Ant Entertainment joins forces with rap/television star LL Cool J to form Illion Records. "I've known and worked with LL as an artist since he exploded on the rap scene over a decade ago," says Red Ant's CEO Al Teller. "I'm very excited to now be working with him to build his Illion label." Red Ant and Illion will act as full partners in marketing, A&R, and promotion. The first release is scheduled for early 1998...

Virgin signs a label deal with production/songwriting duo Soul Shock & Karlin (Toni Braxton, Monika, Madonna, and Brandy). Soulpower Records, whose first release will come from female artist Shiro, will be distributed and marketed by Virgin worldwide. Radiouniverse is a new label formed by Gary Kurfurst, Chairman of Radioactive Records, and Universal Records. "Gary has been very successful with the Radioactive label through MCA Records," says Universal Music Group Chairman/CEO Doug Morris "and now Radiouniverse through Universal will give him an additional outlet for his creativity." Universal has also pacted with Celtic Heartbeat to provide marketing, promotion, and backroom support to the Dublin-based indie... HighTone Records signs a distribution deal with the REP Company to handle the indie's new imprint, HMG Ark...21 Records has moved. Find them at 14724 Ventura Blvd., Penthouse, Sherman Oaks, CA 91403. Phone (818) 325-1281, fax (818) 461-1745... Wilkins Management, Inc also relocates. New contacts are 323 Broadway, Cambridge, MA 02139. Phone (517) 354-2736, fax (617) 354-2936; e-mail is WilkinsMgt@aol.com...

On the Air & in the Grooves: ALEXANDRA HASLAM • Sho-Prep and Flashbacks: RON FELL

Friends of Radio: ANNETTE M. LAI • Sho-DateS: DIANE RUFER

Gavin June 6, 1997
**Herbie Hancock**

Herbie Hancock has been appointed Artistic Director for a downtown Los Angeles partnership between the Thelonious Monk Institute for Jazz and the Music Center of Los Angeles County.

**Sho-Prep**

**ALANIS MORISSETTE**

Coming on July 1 is a 90-minute video featuring all the songs from Alanis Morissette's Jagged Little Pill and plenty of behind-the-scenes clips from her recent world tour.

**M'HELL N'DEGOCELLO**

Me'shell N'Dgecello was recently invited to play bass on a track being recorded by the Rolling Stones for their new album.

**STEVE WINWOOD**

Steve Winwood says he named his new album _Junction 7_ because it's his seventh album and _Junction 7's_ the exit he'd take to visit his father's home near Birmingham, England.

**Jamiroquai**

The five-man band known as Jamiroquai revealed its name from a combination of "jam" and the Native American tribe, the Iroquois.

**Flashbacks**

**JUNE 9, 1972**

Bruce Springsteen signs with Columbia Records for an advance of $25,000 and a recording budget of $40,000 per album for ten albums.

**JUNE 9, 1994**

TLC's Lisa "Left Eyed" Lopes sets fire to the mansion of her then-boyfriend, Atlanta Falcon wide receiver Andre Rison. Resulting damage is estimated at more than $700,000.

**JUNE 10, 1986**

Bob Geldof is knighted by Queen Elizabeth for his work to aid the starving people of Ethiopia which culminated in the worldwide concert, Live Aid.

**JUNE 11, 1989**

An all-star concert in London's Wembley Stadium is staged to honor South African political prisoner Nelson Mandela's 70th birthday. Among the superstar performers are Whitney Houston, Stevie Wonder, Dire Straits, and Tracy Chapman.

**JUNE 13, 1995**

Alanis Morissette's Jagged Little Pill is released and in less than two years becomes the best-selling major label debut by any act in pop music history.

**JUNE 14, 1971**

The first Hard Rock Cafe opens in London.

**Laugh Tracks**

There's a new restaurant in New York that features recipes made of hemp. Marijuana. I think it's called Planet Willie Nelson. —Jay Leno, Tonight

Michael Jackson wants to build a $100 million theme park in Poland. It's hard to believe Michael Eisner didn't think of that first. —Jim Mullen, Entertainment Weekly

The President just can't get away from Paula Jones. He was in Holland, and children were singing to him, "Don't stop thinking about tomorrow." And then they broke into Chuck Berry's "My Ding-a-ling." —Bill Maher, Politically Incorrect

Kath Lee and Frank Gifford announced that they are now seeing a marriage counselor. The bad news: It's Charlie Sheen. —Conan O'Brien
Inside Top 40 by Dave Sholin

It's Almost Summer
And the Stars Are Out

This time of year, it's easy to get confused about whether the department designated "promotion" at a label refers to records or concerts. As the number of stations sponsoring their own events escalates, so do the demands for artists to enhance the line-ups. In a perfect world, both labels and stations would work together for the mutual benefit of the artist and the station.

But often this doesn't happen. Everyone has heard the horror stories. Lately, these tales involve competing programmers shrugging off airplay under the misperception that the only reason the song is being played is because that artist (or some other act signed to the label) is performing at that station's concert.

As head of promotion at Geffen/DGC, Bob Catania evaluates each station event on an individual basis and judges how it will relate to a particular artist. The decision, he says, "comes down to whether or not doing a show is in the best interests of the artist(s)." His primary considerations are: 1) Could it help secure airplay? and 2) Is it building a real relationship between an artist and a station, getting them to see the act as real people, not just a name on a CD?

Thanks to shows which he says, "have become so sophisticated," there is now a "tremendous opportunity to put your act in front of tens of thousands of people. In a three-day period, (Beck recently) played for over 100,000 people at radio festivals! It's hard to argue against that being valid." But Catania is also quick to point out, "There has to be a clear understanding between the radio station and the record company as to the mutual agenda."

In his opinion, being up front about the goals that each party has goes a long way toward making station concerts work for everyone. Bob's experience has proven that many PIDs know how to draw boundaries. But he also admits, "I'm not sure everyone has that ability.

RCA's Ron Geslin

RCA's newly-named Senior VP, Promotion, Ron Geslin, is a big believer in doing shows. He reasons, "if you can get a huge amount of promos and 20-40 spins for three to four weeks prior to the event, two things are accomplished. The artists get great exposure and the station gets a successful event." For Geslin, it all boils down to "informed decisions being made".
by both sides. But, he emphasizes, “There is no question about the value of doing this.”

Columbia Senior VP of Promotion, Jerry Blair, isn’t quite as positive. “If I had wanted to go into concert promotion, I would have made that choice in life,” he says. Blair is most upset by those stations who book acts for “name recognition,” even when they don’t really fit the format.

As for radio’s side of the story, KMXX-Kansas City PD Jon Zellner says he “never looks at acts doing shows as negative.”

**KMXX’s Jon Zellner** (standing, second from left), with EMI’s Blessed Union of Souls and the station’s morning co-host and feels, “It’s very important for acts to get out and meet the public.” Zellner says, “The only problem I have is when I’m expected to play songs by other artists in order to get a particular act (on the same label) to perform.”

**Clarke Ingram,** OM/PO of 98PX-Kochester, warns, “Stations need to be careful and only pick acts who they truly believe have hit potential.” The flag should go up, he says, when a station decides something out of character, like when a rhythmic station adds something that leans Alternative.

Bob Catania echoes this sentiment, saying, “I’m most frustrated by stations who say they don’t have room for my record, because all their slots are dedicated to commitments made by a show they’re putting on.”

Jon Zellner counters. “If I’m convinced a song is a hit, I’ll play it no matter what.”

---

**Robyn**

**Hometown:** Stockholm, Sweden

**Birthday:** June 12, 1979

**Label:** RCA

**Senior VP, Promotion:** Ron Goslin

**Debut Single:** “Do You Know (What It Takes)”

**Debut Album:** Robyn Is Here

(release date: June 24)

**Major Musical Influences:**

- Aretha Franklin, Sting and the Police, Mary J. Blige, Stevie Wonder, Brandy, and Edith Piaf.

**Things That Make You Happy:**

- “My little sister and brother, spring and summer, nice clothes.”

**Things That Make You Sad:**

- “Winter, bad music, and narrow-minded people.”

**Favorite Ways to Relax/Have Fun:**

- “Hang out with my best friend, spend time with my sister.”

**Favorite Movies of All-Time:**

- “The Usual Suspects and Scarface.”

**Favorite Junk Food:**

- “Big Macs.”

**The Oddest Job You’ve Ever Had:**

- “This one.”

**Your Most Treasured Possession:**

- “My voice.”

**Proudest Career Achievement So Far:**

- “My album, Robyn Is Here.”
## GO Chart

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

### Top 40

<table>
<thead>
<tr>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HANSON - MM MB (Mercury)</td>
<td>4234</td>
</tr>
<tr>
<td>2</td>
<td>SPICE GIRLS - Say You'll Be There (Virgin)</td>
<td>3825</td>
</tr>
<tr>
<td>3</td>
<td>SAVAGE GARDEN - I Want You (Columbia/CRG)</td>
<td>3339</td>
</tr>
<tr>
<td>4</td>
<td>SHAWN COLVIN - Sunny Came Home (Columbia/CRG)</td>
<td>3271</td>
</tr>
<tr>
<td>5</td>
<td>WHITE TOWN - Your Woman (EMI)</td>
<td>3061</td>
</tr>
<tr>
<td>6</td>
<td>ROBYN - Do You Know (What It Takes) (RCA)</td>
<td>2969</td>
</tr>
<tr>
<td>7</td>
<td>SISTER HAZEL - All For You (Universal)</td>
<td>2849</td>
</tr>
<tr>
<td>8</td>
<td>PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)</td>
<td>2805</td>
</tr>
<tr>
<td>9</td>
<td>THE WALLFLOWERS - One Headlight (Interscope)</td>
<td>2750</td>
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<tr>
<td>10</td>
<td>THE VERSE PIPE - The Freshmen (RCA)</td>
<td>2708</td>
</tr>
<tr>
<td>11</td>
<td>MARK MORRISON - Return Of The Mack (Atlantic)</td>
<td>2702</td>
</tr>
<tr>
<td>12</td>
<td>BLESSED UNION OF SOULS - I Wanna Be There (EMI)</td>
<td>2526</td>
</tr>
<tr>
<td>13</td>
<td>BOB CARLISLE - Butterfly Kisses (DMG)</td>
<td>2506</td>
</tr>
<tr>
<td>14</td>
<td>SNERYL CROW - A Change Would Do You Good (A&amp;M)</td>
<td>2331</td>
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<tr>
<td>15</td>
<td>MONICA - For You I Will (Wario Sunset/Atlantic)</td>
<td>2267</td>
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<tr>
<td>16</td>
<td>MEREDITH BROOKS - Bitch (Capitol)</td>
<td>1955</td>
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<tr>
<td>17</td>
<td>THIRD EYE BLIND - Semi-Charmed Life (Elektra/EG)</td>
<td>1940</td>
</tr>
<tr>
<td>18</td>
<td>OMC - How Bizarre (Mercury)</td>
<td>1915</td>
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<tr>
<td>19</td>
<td>U2 - Sabing At The Sun (Island)</td>
<td>1859</td>
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<tr>
<td>20</td>
<td>AZ YET - Hard To Say I'm Sorry (LaFace/Arista)</td>
<td>1709</td>
</tr>
<tr>
<td>21</td>
<td>COUNTING CROWS - Daylight Fading (DGC)</td>
<td>1502</td>
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<tr>
<td>22</td>
<td>JEWEL - You Were Meant For Me (Atlantic)</td>
<td>1499</td>
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<tr>
<td>23</td>
<td>ERASURE - In Your Arms (Maverick/Warner Bros.)</td>
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<tr>
<td>24</td>
<td>DUNCAN SHEIK - Bandy Breathing (Atlantic)</td>
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<tr>
<td>25</td>
<td>NO DOUBT - Sunday Morning (Trauma/Interscope)</td>
<td>1462</td>
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<tr>
<td>26</td>
<td>DEPECHE MODE - It's No Good (Mute/Epic)</td>
<td>1434</td>
</tr>
<tr>
<td>27</td>
<td>BLACKSTREET - Don't Leave Me (Interscope)</td>
<td>1423</td>
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<tr>
<td>28</td>
<td>BEE GEES - Alone (Polydor/A&amp;M)</td>
<td>1396</td>
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<tr>
<td>29</td>
<td>JOHNNOR JONVI - Midnight In Chelsea (Mercury)</td>
<td>1279</td>
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<tr>
<td>30</td>
<td>INDYS - Elegantly Wasted (Mercury)</td>
<td>1220</td>
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<tr>
<td>31</td>
<td>GINA G. - Gimme Some Love (Columbia)</td>
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<tr>
<td>32</td>
<td>DONNA BRAHTON - I Don't Want To (LaFace/Arista)</td>
<td>1183</td>
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<tr>
<td>33</td>
<td>BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)</td>
<td>1083</td>
</tr>
<tr>
<td>34</td>
<td>EN VOGUE - Whatever (eastwest/EG)</td>
<td>1047</td>
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<tr>
<td>35</td>
<td>CAROLUSANS - Lovefest (Mercury)</td>
<td>991</td>
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<tr>
<td>36</td>
<td>INDIGO GIRLS - Shame On You (Epic)</td>
<td>882</td>
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<tr>
<td>37</td>
<td>PAUL McCARTNEY - The World Tonight (Capitol)</td>
<td>852</td>
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<tr>
<td>38</td>
<td>3RD PARTY - Can You Feel It (DMC)</td>
<td>780</td>
</tr>
<tr>
<td>39</td>
<td>TOAD THE WET SPROCKET - Come Down (Columbia/CRG)</td>
<td>777</td>
</tr>
<tr>
<td>40</td>
<td>SHERRY CROW - Everyday Is A Winding Road (A&amp;M)</td>
<td>746</td>
</tr>
</tbody>
</table>

### Urban/Dance

**URBAN/DANCE**

- **CULTURE BEAT** - 'Take Me Away' (Interhit)
- **NEW EDITION** - 'One More Day' (MCA)
- **WILL SMITH** - 'Men In Black' (Columbia/CRG)
- **DAMNED LOVE** - 'Love It Like' (Rolling Stone)
- **DJ COMPANY** - 'Rhythm Of Love' (Capitol)
- **CHANGING FACES** - 'G.H.E.T.T.O.U.T.' (Big Beat/Atlantic)

### Alternative

**ALTERNATIVE**

- **TOAD THE WET SPROCKET** - 'Come Down' (Columbia/CRG)
- **COLLECTIVE SOUL** - 'Home' (Atlantic)
- **THE WALLFLOWERS** - 'The Difference' (Interscope)
- **THE MIGHTY MIGHTY BOSSTONES** - 'The Impression That I Get' (Mercury)
- **SQUIRREL NUT ZIPPERS** - 'Hell' (Mammoth)

**GO Chart**

**GO MOST ADDED**

- **SAVAGE GARDEN (23)**
- **JAMIROQUAI (23)**
- **BACKSTREET BOYS (15)**
- **COLLECTIVE SOUL (13)**
**Gavin Rocks**

**TW** | **SPINS** | **TREND**
--- | --- | ---
1. **SEVENDUST** - Seven Dust (TVT) | 617 | -1
2. **MACHINE HEAD** - The More Things Change... (Roadrunner) | 471 | -34
3. **CZFFEST** - Sepulture's "Antidote" (Roadrunner) | 433 | +43
4. **ROLLING BAND** - Come In and Burn (Dreamworks) | 432 | -1
5. **W.A.S.P.** - Kill (Castle) | 389 | +11
6. **GWAR** - Carnage of Crats (Metal Blade) | 377 | -23
7. **QUEENSRYCHE** - Here In The New Frontier (EMI) | 372 | -12
8. **SIBOT** - Girl Some (Geffen) | 354 | +59
9. **BRUCE DICKINSON** - Accident of Birth (CMC International) | 353 | +44
10. **MOTLEY CRUE** - Swine Sampler (Elektra/EG) | 350 | +35
11. **FEAR FACTORY** - Re-manufacture (Roadrunner) | 346 | 0
12. **ONITURY** - Back From the Dead (Roadrunner) | 336 | -16
13. **MEGABUTCH** - Trust (Capitol) | 324 | +12
14. **GRIP INC.** - Nemesis (Metal Blade) | 304 | -23
15. **SLD BURN** - Amazing the Amazing (Malicious Vinyl/Red Ant) | 286 | -2
16. **CRUSHED** - Crushed (Geffen) | 285 | +16
17. **SNAPCASE** - Progression Through Unlocking (Victory) | 281 | +2
18. **FACES WARNING** - Plasent Shade of Grey (Metal Blade) | 280 | +6
19. **FLYSTREAM AND JETSAM** - High (Metal Blade) | 278 | +35
20. **GLENNTIPTON** - Baptize & Fire (Alliance) | 274 | -43
21. **THE MISFITS** - American Psycho (Geffen) | 272 | +21
22. **COAL CHAMBER** - Coal Chamber (Roadrunner) | 265 | -75
23. **POWERNURK** - Megal/ Kung Fu Radio (Geffen) | 243 | -37
24. **PRIMUS** - The Brown Album (Interscope/A&M) | 233 | -21
25. **FORBIDDEN** - Green (Pavement) | 232 | -18
26. **DOOGMA** - Feeding The Future (Mercury) | 225 | -48
27. **SICK OF IT ALL** - Built To Last (Nariness/EG) | 224 | -44
28. **HANGDOME** - Handsome (Epic) | 219 | -71
29. **PS*ON** - Number One (Mayhem/Atlantic) | 215 | -19
30. **SHEED** - Shadowtime (Roadrunner) | 207 | -29
31. **LIMP BIZKIT** - Three Dollar Bill Y'all (Interscope) | 205 | NEW
32. **SKUNK ANANSIE** - Milk Is My Sugar (Epic) | 199 | -17
33. **KILLINGCULTURE** - Killing Culture (Edel America) | 198 | -36
34. **WITHSTAND** - An Angel Was A Warm Place to Hide (Mayhem/Fierce) | 194 | -19
35. **MINDECHO** - Mindful (Noise) | 182 | +8
36. **SUGARTOOTH** - The Sounds of Solid (Geffen) | 176 | -34
37. **K** - Trust No One (Sixpence) | 172 | NEW
38. **DOWNSET** - Do We Speak A Dead Language? (Mercury) | 172 | -28
39. **MY DYING BRIDE** - Like Gods Of The Sun (Future) | 167 | +17
40. **BODY COUNT** - Violent Demise (Vinyl) | 167 | -35
41. **HELMET** - Miscellaneous (Interscope) | 165 | -29
42. **SUGAR RAY** - American Fig (Atlantic) | 158 | -36
43. **FUELED** - In The House Of The Enemy (Energy) | 156 | -31
44. **KISS IT GOODBYE** - She Loves Me, She Loves Me Not (Revelation) | 152 | -25
45. **FAT** - Fal EP (AXM) | 144 | NEW
46. **NAPAM DEATH** - Inside The Tomb Apart (Elektra) | 142 | NEW
47. **DOKEN** - Shadow Life (CMC International) | 139 | -18
48. **HANDEL AND GREY** - Transmissions From Uranus (Enemy) | 134 | -7
49. **SLAUGHTER** - Revolution (CMC International) | 129 | NEW
50. **CRADLE OF FILTH** - Dust and Her Embrace (Fierce/FlG) | 127 | -11

**SNP**

**TOP TIP**

**LIMP BIZKIT**

Three Dollar Bill Y'all (Interscope)

Generous spins from WRBC(37), WMHK(26), WYCR(21), WELH(15), DMX (14), and WKVL(11) helped Limp Biskit claim this week's highest debut spot.

**RECORD TO WATCH**

**TESTAMENT**

Demonic (Burnt Offerings/Anybody/Fierce)

Chuck Billy and company dish up a huge helping of metal on their latest release.

Demonic. Loaded with chunky low-end hooks, grizzly melodies, and ill-tempered vocals, Testament reminds us what metal really is.

---

**Dear Radio**

Once or twice a year, I like to take time out from my usual banter to class those radio people who still don't grasp the concept of reporting. This week's trade does not apply to all Gavin reporters, especially not to those new metal directors who are still getting the hang of things—just to the veterans who should know better.

Fist off, all hard rock/metal reports are accepted Mondays 9-5 p.m. and Tuesday 2-6 p.m. PST. They can be faxed (Gavin Rocks or my name must be on the fax) to (415) 495-2580 or phoned in at (415) 495-1990 Extension 618.

Because Gavin is still in the dark ages, my e-mail does not go directly to my computer. Please do not attempt to e-mail reports, because chances are, I won't receive it. If you try to report after 2 p.m. on Tuesday, your playlist will be frozen because you missed the deadline. If the meaning of deadline eludes you, here's the definition according to Webster's Second Edition: "a time limit before which something must be finished."

Hopefully, this written explanation will discourage you from faxing your reports on Thursday, which makes it as useless as a paper hat in the rain. If you fail to report two weeks in a row without talking to me first, you will be dropped indefinitely.

The key word here is "communication," which means the idea of exchanging ideas, messages, or information. So if you can't or don't feel like reporting on any given week, please call an inform me. It's easy. Pick up the phone, dial my number, and say, "Yo Rob, I drank too much beer last night and flushed a portion of my ass down the toilet, so I can't report this week."

I would respond, "I hate it when that happens. I'll go ahead and freeze you this week and let people in Label Land know what's up."

I hope your ass feels better and I'll talk to you next week." The reporting procedure is about as simple and time effective as classing your least favorite band, but let's review again for the mentally challenged: Report everything that got spun (I don't care if it got 1/2 a spin, report it), list your adds (indicate if any were spins), and note your top five requests. That's it, you're done. No mess, no hassle, and you become eligible to receive an "I'm Not An Idiot" T-shirt (0-only)!

Since many of you insist on adding records before or after their intended add date, please allow me to enlighten you as to why add dates are important. They exist in part to assist labels with artist marketing plans (touring, sales, etc.), but mainly, add dates provide labels with information regarding how many stations got on a new record in one week. You and I know that add dates are a bunch of crap, but at labels they mean the difference between a pat on the back or an ass-chewing from their boss. Show labels the same courtesy they show you by (keeping on their mailing lists) and adding records on the requested date.

Here's a little hint, add everything on its add date, and if the record sucks, just drop it the next week. The advantage to adding everything is two-fold. First, everybody loves you because you add everything on time without being bought—there's nothing worse than being a radio whore, because that kind of pay for play bullshit will eventually bite you in the ass. Second, you have a strong defense against any over zealous promo rep that's trying to get you to beef up spins on a crappy record. All you have to say is, "I already gave you the add and spin it a couple of times. I generated nothing but death threats from my listeners." If you're truly a professional, I'll be more than happy to add your records.

---

**Editor: Rob Fiend** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Studio Reporting Phone: (415) 495-1990 Ext. 618 Gawn Fax: (415) 495-2860

**Gavin June 6, 1997**

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MAY 31 - SAN ANTONIO, TX / ALAMO DOME
JUNE 1 - DALLAS, TX / STARPLEX
JUNE 3 - CLEVELAND, OH / BLOSSOM
JUNE 4 - INDIANAPOLIS IN / DEER CREEK
JUNE 7 - PITTSBURGH, PA / STARLAKER
JUNE 8 - CAMDEN/PHILLY, PA / ENTERTAIN. CEN.
JUNE 10 - ST. LOUIS, MO / RIVERPORT
JUNE 12 - DETROIT, MI / PINE KNOB
JUNE 14 - BOSTON, MA / GREAT WOODS
JUNE 15 - NEW YORK CITY, NY / GIANT STADIUM
JUNE 17 - COLUMBUS, OH / POLARIS
JUNE 19 - CHICAGO, ILL / THE WORLD
JUNE 21 - MILWAUKEE, WI / ALPINE
JUNE 22 - MINNEAPOLIS, MN / APPLE VALLEY AMP THEATER
JUNE 24 - DENVER, CO / MILE HIGH
JUNE 26 - PHOENIX, AZ / DESERT SKY
JUNE 28 - LAS VEGAS, NV / SAM BOYD
JUNE 29 - SAN BERNADINO, CA / BLOCKBUSTER

For more information contact: JOANNE GRAND 212/685 6303 EXT 208
though, you'll go ahead and spin records that aren't necessarily your cup of tea, because your listeners may like them.

Well, that covers all aspects of the reporting procedure, but I'd like to tell you one more thing. Return phone calls. When five or more labels complain that one of my reporters doesn't return music calls, I seriously consider dropping that station. Returning music calls is just as important a part of reporting as Gavin Rocks as getting your list in on time. Everybody is busy, but if you can't bother to return calls or report correct, get out and let someone in who will...Adds for June 9/10 include Cast Iron Hike, Watch It Burn (Victory); Integrity, Seasons in the Size of Days (Victory); Limp Bizkit, Three Dollar Bill Y'Alls (Interscope). Prunella Scales, Dressing Up the Ideal (Matin); Shutdown, Turning the Tide (SFT); Testament, Demonic (Burnt Offerings/Mayhem/Fierce)...Adds for June 16/17 are Fall From Grace, Fall From Grace (Mayhem/Fierce)◆

Rock Picks

WORKHORSE

Dopamine

Crappy grinds and taunt, low-end rhythms explode from this Michigan-based band like fire from a well-oiled flame thrower. The Workhorse experience consists of tight hooks that flutter around driving bass lines and crashing drums. Vocalist Matthew Rea puts on the finishing touch with throaty yells and an uncompromising attitude. If you crave large doses of aggro guitars, Dopamine is your salvation. Twelve tracks long and several meters under the low-end hook scale, Dopamine is a rockin' composition. From the fingering licks of "Last Outpost" to the metallic melee of "Seventh Layer" to the Israel, groove-filled grinds of "Buried," Workhorse delivers an impressive hard rock listen. If there is a leafy-inclined group within your listenership, give "Chakra" a spin, and if you want some reality, check out the two live tracks, "Sub Love" and "2nd Messenger System." "Holy Moses" is a pleasant heavy tune that showcases the band's metallic strength and aggressive prowess. Don't look this horse in the mouth—it's liable to bite your head off.

Durst—an accomplished tattoo artist—over a few tattoos. When Korn returned to Jacksonville for another show, Durst played the Limp Bizkit demo to Fieldy and Head, who were immediately impressed. The buzz started to swell after the Korn boys handed the tape to their producer Ross Robinson, whose praise helped solidify a tour with House of Pain and later The Deftones. The exposure brought many offers, but the band chose to sign with Flip Records, which brought them to Interscope.

About The Album:
Produced by Ross Robinson (Korn, Sepultura) and Andy Wallace (Nirvana, Smashing Pumpkins)
Three Dollar Bill, Y'Alls blends street-wise attitude with slamm'ing grinds, infectious grooves, and powerful lyrics.

Touring: Will be performing on the Warped Tour which kicks off on July 2 in San Diego, Calif. and ends August 6 in San Antonio or Dallas.
### MOST ADDED

**BILL HOLMAN BAND (41)**

**KITY MARGOLIS (27)**

**RAY BROWN (19)**

**KENNY GARRETT (17)**

**JOE LOCKE (16)**

### TOP TIP

**SHERMAN IRBY**

Full Circle (Blue Note)

From Betty Carter to Wynton Marsalis and the Lincoln Jazz Center Orchestra, alto saxophonist Sherman Irby has come "Full Circle" as a solo artist with a high debut at #37.

### RECORD TO WATCH

**BILL HOLMAN BAND**

Brilliant Corners

(FJC Music)

One of jazz's most "Brilliant" arranger/composers doesn't cut any " Corners" with 47 out-of-the-box adds.

---

### Gavin Jazz

**Gavin June 6, 1996**

#### On Z Corner by Keith Zimmerman

---

### The KIFM Bash and Other News

Is San Diego the Smooth Jazz capital of the world? It is if you're judging by this year's KIFM Jazz FM 98 Anniversary Festival, which took place May 23 and 24. The station staged a real show of power by taking over the town in the center of downtown San Diego, in a nightclub district called the Gaslamp Quarter. There were also some Friday evening venues staged at the host hotel, the Wyndham Emerald Plaza, featuring Warren Hill, Chris Botti, and Nova Menco.

By Saturday afternoon, the entire city was wired for Smooth Jazz. A main outdoor stage was set up on a main intersection and fluorescent green wrist bands were sold for a reasonable price that gave everyone access to the various shows. The live gigs rolled like clockwork. When players like Herb Alpert, Dave Kos, Jesse Cook, and Everette Harp finalized their sets on the main stage, more intimate indoor gigs located nearby would start up.

For example, when Harp finished his performance on the main stage, Eric Marienthal started the first of his two sets in a nearby cafe. Chris Botti also played double sets in a small hotel courtyard half a block away. With a full band that included guitarist Shayne Fontayne, Botti played with power and boldly mixed trimmings of progressive rock with Smooth Jazz.

It was a good opportunity to bump into industry pals, including Verve's Bud Harner, Discovery's Leigh Armistead, Coast to Coast's Susan Levin, WQCQ's Ray White, RGR's Carol Archer, Jazz Trax's Art Good, GRP's Sue Stillwagon, Higher Octave's Jo Ann Klass, and KEZL's Mike Vasquez, plus many artists. Prior to checking into the Wyndham, we had a chance to visit the new headquarters for Art Good and his Jazz Trax.

---

#### Smooth Jazz artists tear it up at the recent KIFM Anniversary Festival. Top: Saxophonist Paul Taylor; Middle: Slim Man jams with Everette Harp. Bottom: Dave Koz and band perform an "unplugged" tune.

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Gavin Smooth Jazz

**MOST ADDED**

**TIM WEISBERG (13)**  
**PHILIPPE SAISSÉ (17)**  
**WILLIE AND LOBO (12)**  
**MAD ABOUT YOU SOUNDTRACK w/ ANITA BAKER (9)**  
**SWING OUT SISTER (8)**

---

**TOP TIP**

**PAUL TAYLOR**  
_Pleasure Seeker (Countdown/Unity)_  
Paul Taylor’s second record is poised for another long run on the charts with the title cut leading the way.

**RECORD TO WATCH**

**TIM WEISBERG**  
_Undercover (Fahrenheit)_  
Smooth Jazz meets the blues! Flutist Tim Weisberg fits in the Smooth Jazz pocket with “Herbie’s Blues,” a tune he wrote with David Benoit.

---

**JAZZ CHARTBOUND**

**KENNY GARRETT** (Warner Bros.)  
*BILLY HOLMAN BAND (VJC Music)*  
**BANDY WESTON** (Verve)  
*RAY BROWN* (Telarc Jazz)  
**RICHIE COLE** (MoodMasters)  
*SUSANNA McCURRICK* (Concord Jazz)  
**RICHIE VITALE** (ICB)  
**JIM HALL** (Telarc Jazz)  
**GRADIE STONE** (AKI)  
*CHARNETT MOFFETT (Nautilus)*  
*GRADIE STONE** (AKI)  
*PHILIPPE SAISSÉ* (Verve/Fortress)  
*MAD ABOUT YOU  SNDRTRCK/ (Warner Bros.)*  
**ANITA BAKER** (Atlantic)  
**ALVIN AYSON** (Alligator)  
*JEFF KASHIWA* (Warner Bros.)  
**DAVE GRUSIN** (GRP)  

---

**SJ&V Spin Trends**

1. **BONEY JAMES**  
2. **PAUL TAYLOR**  
3. **ERIC MARIENTHAL**  
4. **WARREN HILL**  
5. **NELSON RANGELL**  
6. **GAVIN**

---

**SJ&V Chartbound**

**KEIKO Matsu** **SAISSÉ*** (Countdown/Unity)  
*TIM WEISBERG** (Fahrenheit)  
**LEE OSAKI** (Zebra)  
**DAVE KOZ** (Capitol)  
**DIRK K** (Countdown/Unity)  
**GERALD VASEGAS** (Head Up)  
**GEORGE DUKE** (Warner Bros.)  
*PHILIPPE SAISSÉ* (Verve/Fortress)  
*MAD ABOUT YOU SNDTRCK/ (Warner Bros.)*  
**ANITA BAKER** (Atlantic)  
*REGINA CARTER** (Atlantic)  
**SERGIO SALVATORE** (N2K Encoded Music)  
**ALVIN AYSON** (Alligator)  

---

**Editors:**  
**KEITH & KENT ZIMMERMANN**  
More Smooth Jazz enjoyments included are among Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990  
**Gavin Fax:** (415) 495-2580

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JAZZ/SMOOTH JAZZ & VOCALS

the feedback. Unfortunately, our own announcement in the Duke DuBois tribute article was muddled due to the absence of a few verbs and pronouns. What we were trying to say was that, starting next year, the Gavin Jazz National Promotion Person of the Year award category will be called the Duke DuBois Jazz National Promotion Person of the Year award. Nominee ballots should go out around late October.

I don't know if it's because of the end of the school year, but we're losing two loyal jazz programmers, both of whom will no doubt be replaced by equally able staffers. Yvonne Anderson is moving on from WNAA-Anderson, S.C. We remember when Yvonne phoned in her jazz playlist for our very first chart in 1988. She had been a valuable reporter and a loyal Seminar attendee ever since. Also departing jazz radio for the straight working world is WUCF-Orlando's Wayne Parks. Wayne has decided to pursue a business career in the Orlando area. Well miss his wide-eyed enthusiasm and passion for jazz on the radio. Good luck to the both of you and let us know how you're getting on!

It's still a wait-and-see situation as to what will happen to the Smooth Jazz format in Sacramento. As it now stands, the owners of KSSJ, American Radio Systems, were ordered by the Justice Department to sell the station because they owned too many signals in the Sacramento market. As a result, Excell Communications made a deal which eventually funded them three large market Spanish-language stations in Sactown, San Jose, and Portland. KSSJ's dial position will become the strongest Spanish language signal in the area.

KSSJ hasn't yet alerted its listeners about the impending change of format, but rumors say the switch could happen as soon as June 23. We're hoping that perhaps American Radio Systems will resign the Smooth Jazz format in Sacramento, although we have nothing to base this on. Meanwhile, count on PD Don Langford to eventually resurface somewhere. "I'm like a bad penny," said an optimistic Langford. "I'll always show up somewhere."

We were sad to hear about the death of Doc Cheatham on Saturday, May 31, at 91 years of age. Nicholas Payton and Doc Cheatham, the trumpet duet CD he cut with Payton, just perched the top five of this week's Gavin Jazz chart. It's sometimes hard to imagine that legends like Cheatham and saxophonist Benny Carter can still actively blow jazz licks well into their nineties.

In other music news, Arturo Sandoval is having a difficult time with the Immigration and Naturalization Service over his desire to become a U.S. citizen. The trumpet player defected from Cuba in 1990, with the help of Dizzy Gillespie and then-Vice President Dan Quayle. The INS rejected Sandoval's application because he joined Cuba's Communist Party three months before he left. Sandoval claims it was the only way he was able to leave Cuba with his wife and child. NZK's Jazz Central Station (www.jazzcentralstation.com) has set up an online petition on Sandoval's behalf.

During a recent Smooth Jazz festival in Northern California, we bumped into several Warner Bros. artists (top row, l-r): Yellowjackets Jimmy Haslip and Bob Mintzer, Marilyn Scott, YJ's Russell Ferrante, Keith Z., and Jeff Golub, currently digging with Bob James; (front row, l-r): Kent Z. and Warners' Deborah Lewow.

The long-awaited album featuring the NAC tracks "Plenty Lovin'," "Real Love," "Someone Like You" and "Angel of Mercy"

NAC ALBUM ADD DATE: JUNE 12

Produced and arranged by

Kendis Michael Watson and Steve Winwood
Management: Ron Webster Entertainment
http://www.virginrecords.com
ADL keyword: Virgin Records

STEVE WINWOOD JUNCTION SEVEN

© 1997 Virgin Records Ltd.

Beth Nielsen Chapman

"Fair Enough"

Her new album: Sand And Water

www.bethnielsenchapman.com © 1997 BNC
YOU’LL HAVE TO BEAR WITH ME, BUT AS ALTERNATIVE BOOT CAMP draws near (July 17 in Boston), the military analogies will soon be out of control. At some point, we’ll all just up and enlist. I predict you’ll all be quite sick of me by the end of July. In the meantime, the Royal Donnelly performs songs from her upcoming album. Then, just when you’re on the verge of becoming drunk and obnoxious, shuttle buses will whisk you away. All the cool people will be at this exclusive party, so will you.

Saturday, July 19th
10 A.M. ANATOMY OF A MUSIC MEETING
Last year, Live 105 revealed the inner workings of their programming department and conducted an actual music meeting at Boot Camp. Who will be the brave volunteers this year? Stay tuned.

11:30 A.M. JUKEBOX JURY: THE BOOT CAMP EDITION
New songs! New panels! New angst! This past February at the big Gavin you liked Naked, Abra Moore, and Third Eye Blind. Look what happened to them.

1 P.M. MESS KIT 102 (LUNCH WITH PERFORMANCES)
First you eat, then you listen. Then you go shopping. The rest of the weekend is yours!

Yes, you get your life back on Saturday afternoon. If there were a Red Sox game, you could go to it, but they’re out of town that week. Sorry. This agenda is still being tweaked, so make sure you keep an eye out for our weekly updates.

Questions about registration and hotel rooms should be directed to our Convention Services department at (415) 495-1990 ext. 653. Remember, it’s three days of intense, no BS, no fluff, all meat conventioneering. If you go home with a headache, I’ll be very happy.

Thursday, July 17th
NOON REGISTERATION OPENS
3 P.M. STATE OF THE UNION
It’s the Summer of 1997, how are we doing? Our kick-off session will be an overview of today’s format as seen through the eyes of a GM, a PD, a consultant, a media buyer, a label rep, a researcher, and an image production wizard. Participants include: Oedipus, WBGN; Tom Calderone, Jacobs Media; Jack Isquith, Timebomb Recordings, and others TBA.

4:30 P.M. RECONNAISSANCE MISSION
Coleman Research will help us figure out who’s listening to what and why.

6 P.M. WHENJAGETIN’?
Cocktail Party

Friday, July 18th
10 A.M. COVERT OPERATIONS
Back by popular demand, Jacobs Media once again presents videotaped highlights of actual focus groups. New groups, new city. This time, it’s a specific station in the heat of battle. What does the audience think? We cannot reveal the station’s identity until the session.

11:30 A.M. ALTERNATIVE GOES TO WAR, PART 2
The battle with Modern A/C. Who else is sharing our music? This will fly at this session, especially when you find out who’s creating them.

1 P.M. MESS KIT 101 (LUNCH)
Don’t worry, there will be a session attached to this meal.

3 P.M. WHAT ARBITRON KNOWS ABOUT ALTERNATIVE, PART 2
One of the most talked about and heavily attended sessions from last year. Pierre Bouvard, Arbitron GM, is back with new information for us. This is not to be missed.

4:30 P.M. MUSIC SCHEDULING CHEAT SHEET
Garbage in, garbage out? It’s just a computer, dammit. We’ll show you how to get the most out of your music scheduling system. Plus, there’ll be a contest to see who can program the best music flow over a four-hour airshift.

6 P.M. THE OFFICIAL GAVIN/REPRISE RECORDS POST-SESSION DECOMPRESSION HAPPY HOUR.
You’ve had a long day. You’ve worked hard. You’ve actually paid attention at all the sessions. Now it’s time to let down whatever hair you have left. Shuttle buses will be waiting to whisk you to Boston’s famous Fort Apache Studios for hors d’oeuvres and an open bar while Tanya Donnelly performs songs from her upcoming album. Then, just when you’re on the verge of becoming drunk and obnoxious, shuttle buses will whisk you away. All the cool people will be at this exclusive party, so will you.

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lauren christy

from "battman and robin: music from & inspired by the batman & robin motion picture" in store june 10

the first single and video
from the new album

breed
produced by gary clark

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BE ON THE LOOKOUT

F.Y.L. - Lookout is strictly Alternative.
Field any questions, comments or laments to Spence D. @ fax: (415) 495-2580 e-mail: dookev@gavin.com

JUNE 9
Archers of Loaf
Beatsteppers
Bee-O-Nine
Darren Price
Fountains of Wayne
Greyboy Allstars
v/a
Banquet
Magoos
Marky Playground
Shawlow
Solo Coughing
Ziggy Marley

JUNE 10
The Autumnns
Agony Gooch
Ben Harper
Catherine Wheel
Chopper One
Clay Harper
Grammatrain
Jill Sobule
John Lydon
Maypole
Magidoch
Seasorces
Swag Out Sister
Wall Mink
Wean
Weszer
World Party

JUNE 11
Amberknaps
Blue Traveler
Cottontooth, Texas
Dangerous
Dept. of Crooks
Geneva
Germicide Fibbers
Greg Garvin
Neilson Hubbard
Radiohead
Super deluxe
USA

JUNE 12
Amberknaps
Blue Traveler
Cottontooth, Texas
Dangerous
Dept. of Crooks
Geneva
Germicide Fibbers
Greg Garvin
Neilson Hubbard
Radiohead
Super deluxe
USA

JUNE 13
Amberknaps
Blue Traveler
Cottontooth, Texas
Dangerous
Dept. of Crooks
Geneva
Germicide Fibbers
Greg Garvin
Neilson Hubbard
Radiohead
Super deluxe
USA

JUNE 14
Amberknaps
Blue Traveler
Cottontooth, Texas
Dangerous
Dept. of Crooks
Geneva
Germicide Fibbers
Greg Garvin
Neilson Hubbard
Radiohead
Super deluxe
USA

JUNE 15
Amberknaps
Blue Traveler
Cottontooth, Texas
Dangerous
Dept. of Crooks
Geneva
Germicide Fibbers
Greg Garvin
Neilson Hubbard
Radiohead
Super deluxe
USA

JUNE 16
Amberknaps
Blue Traveler
Cottontooth, Texas
Dangerous
Dept. of Crooks
Geneva
Germicide Fibbers
Greg Garvin
Neilson Hubbard
Radiohead
Super deluxe
USA

Add Date: June 16th

More Alternative on page 24
Gavin College

**MOST ADDED**

**RULE 62 (22)**

SINEAD O'CONNOR (18)

ME FIRST & THE GIMMIE GIMMIES (14)

WEEN (12)

ARNOLD (11)

**TOP TIP**

**SMOG**

Red Apple Falls (Drag City)

Our humbled-out hero Bill Callahan nab’s this week's highest debut at number 11. Stations feeling his pain are KCRW, KUCI, KUGS, KWVA, WFDU, and WXDU among others.

**RECORD TO WATCH**

**VARIOUS ARTISTS**

Deep Concentration (Onr)

Comin’ with the bad-ass butter beats, Deep Concentration spotlights the DJ as the artist. Taking hip-hop to the next level by stripping it bare of rappers, “keepin’ it real,” and focusing on what really matters—the music.

---

**ARTIST PROFILE**

**BUCK-O-NINE**

**FROM:** San Diego, CA.

**LATEST RELEASE:**

Twenty-Eight Teeth

**LABEL:** TVT

**CONTACT:** Anya Feldman

(212) 979-6410

**WEBSITE:** www.tvrecords.com

**THEY ARE:** Joe Pebbesh (Vocals); Jonas Kleiner (Guitar); Scott Kenney (Bass); Steve Bauer (Drums); Tony Currey (Trumpet); Dan Albert (Trombone); Craig Yarnold (Saxophone).

**NOW IT ALL BEGAN:** "The band formulated through the classified ads in the local newspaper." — Jon

**WHAT’S IN A NAME:** "One day we’re all sitting around trying to scrape together enough money to buy some beer. We all threw our money down on the table and there was only a $1.09. So we figured that’s all we are worth, a Buck-O-Nine." — Jon

**MAJOR MUSICAL INFLUENCES:**

Culture, Steel Pulse, Joe Jackson, Elvis Costello, Fishbone, Voodoo Glow Skulls and Operation Ivy.

**ALL-TIME RECORD YOU WORE OUT:** The Specials, The Specials.

**BRUSH WITH GREATNESS:**

Trumpet player, Tony Currey, went to elementary school with Michael Jackson.

**ON THE NEW ALBUM:** "This is the first time that we really got a chance to sit down, take our time and experiment with a lot of different types of music. What we did with our last two albums was build a nice musical foundation for us to go into Twenty-Eight Teeth." — Jon

---

**COLLEGE PICKS**

THE GREYBOY ALLSTARS

A Town Called Earth (Greyboy Records)

Formed in 1993, this quintet has come to be recognized worldwide as one of the most solid soul-jazz ensembles around. Not afraid to use plenty of wah-wah guitar, electric piano, big booty bass, fatback drums, and honking sax, these San Diego heroes are funkier than your bathroom after a rib and link dinner. Don’t be surprised if your indie rock ass starts moving in ways you never dreamed imaginable. Uptempo numbers include “Turnip’s Big Move” (given a high Jukebox Jury rating in February) and “Toys R Us,” while mellowness prevails on the tasty “Planet of the Superkids.” For you “out there” weirdo types, check out the 15 minute title track, reminiscent of the funk, to lunch Strait East label sound. The cool “December’s Bicycle” would fit great in a foreign spy film. Contact Bernardette at GBR, (619) 236-9130, for your soul injection. — Vinnie

---

**Inside College**

**BY MATT BROWN & VINNIE ESPARZA**

**New York, New York**

Off we go to the Big Apple to attend that fine year end tradition known as the McCarthy Bash. It’s one of the first time, so we’re not really sure what to expect. Maybe a good game of Yahtzee or two.

We leave you with news & reviews:

**Robin Connell** is the new mark at WUNH. Kelly Corcoran is runnin’ game at KJHK. Jake Anderson plays A Flood of Seagulls at KUCI... and Ian “Movin’ on” Fitzpatrick has a gambling room set up at WUNH. Chris Coles, formerly of MCA Promotions is a champ and can be reached at (818) 756-5596.

**Adds for June 9/10: Coolbone (Hollywood), Yatusra (Primary), Slipstream (Primary), Violent Green (Up), Wu-Tang Clan (Loud), Bush Tetras (Tim/Ken-Mercury), Crucel Timothy (Pandemonium), Tube Top (Laundry Room), Jack Drag (Hyp Cat), Black Fork (Lookout!), Ween (Elektra).**

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**College Crew:** MATT BROWN and VINNIE ESPARZA

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.

Station Reporting Phone: (415) 499-1900 GAVIN Fax: (415) 605-2580

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**Gavin June 6, 1997**
**BOOT CAMP WAKE-UP CALL**

**July 17, 18, 19**

**THE ROYAL SONESTA HOTEL, BOSTON**

- Register now
- Reserve your hotel room now!
- Call Gavin Convention Services at (415) 495-1990 ext.653 to

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**GAVIN ALTERNATIVE**

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**MXPX**

*Life in General (Tooth & Nail)*

So, you're not buying into all the electronic hype. You wanna stand firm, remain true to your crunching guitars and unbridled, youth-inclined angst and energy, right? Well then, MXPX is right up your alley. You ain't heard of 'em? Well, a bevy of Alt stalwarts are already spinnin' this Bremerton, Washington trio's debut slab. The Flash, KJEE, CIMX, KTCL, KROQ, and KNDD are but a few who are feeling the pull of the group's chosen single, "Chick Magnet"—and with good reason. It's a finger snapping, wop-bop-a-loo-bop ditty, brimming with bubbly bass and a super-charged, neo-rockabilly bounce; it's infectious and bubbalicious in an amped-up sort of happy pop way. But wait, there's more to choose from. Check out "My Mom Still Cleans My Room," a jammy that's aimed at anyone still livin' at home. Filled with rip shard guitar, high impact rhythms, and impassioned vocals, it brings to mind Husker Dü's late '80s anthem "You Can Live at Home." And there's "Destroyed By You," which wraps a 'na-na-na-na-na' vocal hook in a blazingly catchy, hard guitar workout. If ya like your guitars up front, surrounded by the sound of more guitars—crashing, pounding, and railing ahead full throttle like a runaway train—intermixed with gentle-yet-hard vocals, then you need to experience Life in General. —SPENCE D.

---

**Righteous Babe Records • Phone: 716-852-8020 Fax:716-852-2741**

F.O. Box 95 Ellicott Station, Buffalo, NY 14205

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**ginger**

everything you're missing

going for airplay now!

contact: marc alghini, nettwerk
212-477-8198

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www.americanradiohistory.com
The first single from

Clumsy

The New Album.

Produced by Arnold Lanni.
Management: Eric Lawrence & Robert Lanni for Coalition Entertainment Management
http://www.ourladypeace.com

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COLUMBIA

### Most Added
- **JAMES TAYLOR** (54)
- **LEANN RIMES** (49)
- **PAUL McCARTNEY** (20)
- **DEL AMITRI** (18)

### Top Tip
**SWING OUT SISTER**

"Somewhere In The World"
(Mercury/Pure)

Spectacular first week for the Swingers.

Thirty-nine out of the box including KWAV, KQXT, WFMK, WLIT, WLIB, WDEF, KTDY, and WWWM.

### Record To Watch
**DEL AMITRI**

"No Where It's At."
(A&M)

Eighteen adds this week including WBXM, KOSO, KRRB, WFPS, KQMX, WZDQ, and KKR.

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### Gavin A/C

**Adult Contemporary**

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Total reports this week: XXX. Last week: XXX.

**Editor Ron Fell**

Associate Editor: Annette M. Laib

A/C reports accepted: Mondays 8 a.m. to 5 p.m. and Tuesdays 8 a.m. to 2 p.m.

Station reporting phone: (415) 495-1900

Gavin Fax: (415) 495-2580

---

**WEDDING BELLS**

Congratulations to EMI's Etoile Shapiro, who's marrying Marc Zisselman on Saturday, June 7. The couple will then sail through a honeymoon in the islands of Tahiti.

---

**Inside A/C**

**By Ron Fell**

**Who's On What?**

Here's the latest on Bob Carlisle's "Butterfly Kisses," which is just this week taking the top slot on the chart. Ninety-one percent of the format is playing it, and spins are now well above 6,300 spins per week. Sixteen GAVIN A/C stations, WYNC, KZLT, WKWK, WNNK, 102ZOO, KAKQ, WJLK, WLMX, KMNC, KVAC, WRQZ, KDEC, WBIL, WBXX, and WMQ report playing it an average of six times per 24 hours.

Doug Daniels and WKWK, Wheeling, West Virginia are not only among the leaders in spins-per-week, but the station also proudly played the track last October until March.

The looming cover battle between LeAnn Rimes and Trisha Yearwood on "How Do I Live" is at the moment leaning in Rimes' favor with a 35 to 10 station lead. Three stations, KNTI, KIKO, and KOKO, report play on both.

A/C's Number One Most Asked, James Taylor's "Little More Time With You," is off to a brilliant start thanks to a huge 1,627 spins in two weeks.
Hungry?

Sweet Thing

Produced by Paul Brown and Boney James.

Going for adds June 9th.

Featuring "I Still Dream" with vocals by Al Jarreau.

Management: Howard Lowell, Shooting Stars Media Consultants

“Paradise”...Spin It And Watch The Phones Light Up!

“PARADISE”
The Track You’ve Been waiting For From The Long-Awaited Double Album, “Return to Paradise”

STYX With Special Guest PAT BENATAR
On Tour Coast To Coast Now Through August 3!
"WHY DIDN'T I?"

Look for Michael English on the ABC network show "Caryl & Marilyn"

PRODUCED BY PETER BUNETTA & RICK CHUDAKOFF FOR RIPE PRODUCTIONS
MIXED BY DAVID THOEGER
NATALIE COLE
"A Smile Like Yours"
(Elektra/EEG)

I'd expect nothing less than a Number One ballad from the combined talents of Natalie Cole, songwriter Diane Warren, and producers Walter Afanasieff and David Foster. As a stand-alone single, phones would be ringing. It's the theme from the forthcoming romantic comedy A Smile Like Yours, starring Greg Kinnear, Joan Cusack, and Lauren Holly, so this wonderful song and this predictably entertaining film will undoubtedly benefit each other.

ART GARFUNKEL
"Daydream" (Sony/Columbia)

John Sebastian and Lovin' Spoonful's 1969 hit is the latest Art Garfunkel resurrection. It's a featured track on his new album, Songs From a Parent to a Child, on which Garfunkel, the father of a six-year old, celebrates parenthood, and fatherhood specifically. Check out John Sebastian on guitar and harmonica.

JAMIE WALTERS
"I'd Do Anything for You" (Atlantic/A/C)

The guy who brought us "How Do You Talk to an Angel?" and "Hold On," is back. This one's a power ballad with a slight musical edge, and features the vows of a man in love with the concept of commitment.

BONEY JAMES feat. AL JARREAU
"I Still Dream" (Warner Bros.)

James and Jarreau prove once again that the sax and a voice can make a very complimentary coupling. This sweetly sad song about a long over love affair has a sultry urban cool to it, thanks to Boney and Al's passion for perfection.

AMANDA MARSHALL
"Let It Rain" (Epic)

Not exactly "Singin' in the Rain," but this latest Amanda Marshall single does call for the skies to open up. It's almost as if she feels she deserves it. Marshall's bold vocals are clear and powerful.
NATALIE COLE
A SMILE LIKE YOURS

THE PREMIERE SINGLE FROM THE ORIGINAL SOUNDTRACK ALBUM TO THE RYSHER ENTERTAINMENT FILM "A SMILE LIKE YOURS."

Written by Diane Warren
Produced and arranged by Walter Afanasieff
courtesy of Sony Music Corporation
Co-produced by David Foster for Chartmaker Inc.
courtesy of Atlantic Recording Corporation

"A Smile Like Yours"

ALBUM IN STORES AUGUST 5
FILM OPENS NATIONWIDE AUGUST 15

Management: Debra Jenner Management Associates On Elektra/Kelso discs and --- casting: www.elektra.com

www.americanradiohistory.com
Welcome to the Family

Gavin welcomes the following radio stations as GO reporters:

KBOE
Highway 63 North, Oskaloosa, Iowa 52577
(515) 673-3493 (Office)
(515) 673-3495 (Fax)

"We Were In Love"
(Mercury)

WAGI
340 Providence Road
Gaffney, South Carolina 29342
(854) 489-9066 (Office)
(854) 489-9069 (Fax)

KRRV
32 North Mission 2nd Floor
Wenatchee, Washington 98801
(509) 663-5186 (Office)
(509) 663-8879 (Fax)

"I'd Walk The Line" (Capitol Nashville)

WZZB
10899 Virginia Avenue
Bassett, Virginia 24055
(540) 629-7999 (Office)
(540) 629-8399 (Fax)

בסופ"I'm Gonna Love Me Again"
(Lightning Rod)

WKSF
23120 Prevost Drive, Houma, Louisiana 70364
(504) 851-1020 (Office)
(504) 872-4403 (Fax)

"Let Me Love You One More Time"
(Capitol Records)

KCIL
120 Prevost Drive, Houma, Louisiana 70364
(504) 851-1020 (Office)
(504) 872-4403 (Fax)

"I'll Remember You"
(Arista)

WZBB
10899 Virginia Avenue
Bassett, Virginia 24055
(540) 629-7999 (Office)
(540) 629-8399 (Fax)

"If I Never Knew You"
(Mercury)

PD: Donny Brook; APD: Scott Martin
Correspondent: Scott Martin & Donny Brook
Music Call Times: Thursday 11 a.m.-1 p.m. ET

WAI
4 North Vermilion St., Danville, Illinois 61832
(217) 443-5500 (Office)
(217) 443-6308 (Fax)

"You Got A Friend"
(Capitol Nashville)

PD: Mike Case; MD: Jude Maxwell
Correspondent: Jude Maxwell
Music Call Times: Monday-Friday 10 a.m.-2 p.m. CT

WZZB
10899 Virginia Avenue
Bassett, Virginia 24055
(540) 629-7999 (Office)
(540) 629-8399 (Fax)

"I've A Thousand Things To Say"
(Atlantic)

PD: Dennis Fowler; MD: Paul Foster
Correspondent: Paul Foster
Music Call Times: Tuesday & Wednesday 10:30 a.m.-12 noon

WDDU
(1822 North Court Street
Marion, Illinois 62959
(618) 997-8123 (Office)
(618) 993-2319 (Fax)

"I Still Remember"
(Atlantic)

PD: Jon Prell; MD: Tracy Schmeyer
Correspondent: Tracy Schmeyer
Music Call Times: Wednesday 8:30 a.m.-9:45 a.m. and 2 p.m.-3 p.m.

KFAV
Highway 47 North
Warrenton, Missouri 63383
(314) 456-3111 (Office)
(314) 456-8767 (Fax)

"I'll Get You"
(Atlantic)

PD: Mike Thomas; MD: Mike Thomas
Correspondent: Mike Thomas
Music Call Times: Monday-Friday 1:15 p.m.-2:15 p.m.

KIZN
7272 Potomac, Boise, Idaho 83704
(208) 378-9200 (Office)
(208) 378-2770 (Fax)

"If I Only Knew"
(Atlantic)

PD: Rich Summers; MD: Rich Summers
Correspondent: Rich Summers
Music Call Times: Wednesday-Thursday 10 a.m.-2 p.m. PT

WJLS
102 North Kinawa Street
Beckley, West Virginia 25801
(304) 253-7311 (Office)
(304) 253-7366 (Fax)

"If I Only Knew"
(Atlantic)

PD: Ann Kelly; Correspondent: Ann Kelly
the rules

Rule #1
Everything coming out of Nashville sounds the same.

Rule #2
Never add a new artist out of the box.

Rule #3
Country artists never get a second chance.

Rule #4
You can't break a new act with a ballad.

Rule #5
Do NOT add anything June 9th!

Greg Holland is the EXCEPTION to the rule

Going for Adds June 9th
Produced by: Don Cook
Management: William N. Carter Career Management
Reports: Ads Weeks
74 75 1 "Toby Keith - We Were In Love" (Mercury)
62 2 5 Rich McCreedy - "Just Aint Gonna C'Mar' It" (Magazine)
62 8 3 Thresher Shiver - Between The Strokes And Jones (Asylum)
66 7 4 Gene Watson - "No Goodbye" (BNA)
51 4 2 Deryl Dodd - "Mama Out To Country" (Columbia/ECM)
52 6 3 EMILIO - "She Goes" (Capital Nashville)
45 12 2 Jeff Carson - Butterfly Kisses (MCA/Curb)
44 11 2 Bob Carlisle - "Butterfly Kisses" (MCA)
43 35 1 "LEANIN' RIMES - How Do I Live" (MCG/Curb)
42 2 5 Ballard & the Boys - "God's Honest Truth" (Mercury)
40 2 4 Little Texas - "Mama Won't Let Me (Warner Bros.)"
37 24 1 "BURNIN' DAYLIGHT - Like To Love Again" (Curb)
35 6 1 "N.C. POTTS - I'm So Sorry (Dixie/BMG)

Download: #26 Lee Ann Womack, #43 George Strait, #45 John Michael Montgomery, #47 Allison Krauss, #48 Sawyer Brown, #49 John & Audrey Wiggins, Kathy Mattea, Jiffy Steele


COUNTRY

Go Chart

Go Most Added
Clint Black & Martina McBride (79)
John Michael Montgomery (67)
Trisha Yearwood (51)
Diamond Rio (43)
Toby Keith (37)

Go Station Panel
The Go Chart is based on reports by Gavin correspondents who are not part of Radio & Records or Billboard's panels.

Go Chart

NH TW M R H L
6 1 TIM McGraw - "You're My Love" (Curb) 6 127 0 124 3 0
1 2 Vince Gill - "A Little More Love" (MCA) 12 127 0 124 3 0
3 3 Alan Jackson - "Who's Cheatin' Who" (Arista) 10 125 0 123 2 0
4 4 Brooks & Dunn - "Why Would I Say Goodbye" (Arista) 13 123 0 115 8 0
11 5 REBA McEntire - "I'd Rather Ride Around With You" (MCA) 7 127 0 93 34 0
9 6 BEANIE CASTER - "Count Me In" (Capitol Nashville) 12 127 0 93 33 1
8 7 Tanya Tucker - "Little Things" (Capitol Nashville) 17 125 0 101 20 4
10 8 MARK Chesnutt - "Let It Rain" (Decca) 12 126 0 84 40 2
12 9 Ty Herndon - "Loved Too Much" (Epic) 12 125 0 79 45 1
13 10 Trace Adkins - "I Let Something Turned On" (Capitol Nashville) 7 127 0 63 60 4
11 14 Pam Tillis - "All The Good Ones Are... (Arista) 8 127 0 57 65 5
15 12 Rich Trevino - "Only Girl This Way With You" (Columbia/ECM) 13 125 0 44 75 6
16 13 John Berry - "I Will, I Will" (Capitol Nashville) 9 125 0 44 72 9
17 14 PATTY Loveless - "The Trouble With The Truth" (MCA) 8 126 2 37 83 6
19 15 Lonestar - "Come Cryin' To Me" (BNA Records) 7 126 1 28 86 12
21 16 Tracy Byrd - "Don't Love Mike A Diamond Shine" (MCA) 6 127 1 16 82 29
20 17 Travis Tritt - "She's Goin' Home With Me" (Warner Bros.) 10 120 2 21 82 17
23 18 Clay Walker - "One, Two, I Love You" (Giant) 7 118 0 15 88 15
29 19 George Strait - "Carrying Your Love With Me" (MCA) 3 124 9 6 90 28
26 20 Michael Peterson - "Drivin', Sweat, Lean, And Lie" (Reprise) 5 126 4 5 78 43
23 21 Rigojet - "He Let A Lot A Become Dear" (Columbia/ECM) 7 125 1 5 79 41
22 22 Lee Roy Parnell - "Lucky Me" (Capitol Nashville) 8 121 1 7 80 44
25 23 Gary Allan - "Falling From Where I'm Standin'" (Decca) 10 119 4 4 74 41
24 22 KEVIN Sharp - "She's Sure Taking It Well" (Asylum) 17 80 0 64 10 6
21 25 KENNY Chesney - "She's Got It All" (BNA Records) 4 120 14 0 46 74
38 26 TRACY Lawrence - "How A Cowboy Says Goodbye" (Atlantic) 2 116 26 0 49 67
27 27 LEANIN' RIMES - "The Light In Your Eyes" (MCG/Curb) 13 76 0 60 14 2
29 28 James Bonamy - "The Swing" (Epic) 10 102 2 4 58 40
33 29 Neal McCoy - "The Shake" (Atlantic) 4 103 8 1 57 45
30 30 River Road - "I Broke It, I Fix It" (Capitol Nashville) 6 106 9 1 52 53
31 31 David Kersh - "Day In, Day Out (Curb) 4 106 12 1 40 65
32 32 Terry Clark - "Just The Same (Merry) 5 107 7 0 37 70
33 33 Sammy Kershaw - "All I Can Do" (BNA Records) 10 95 14 1 48 66
34 34 BIG House - "You Ain't Lonely Yet" (MCA) 4 86 4 0 34 52
35 35 Lila McCann - "Down Came A Blackbird" (Asylum) 5 83 12 1 29 53
40 36 Sherry Austin - "Lucky In Love" (Capitol Nashville) 4 86 9 0 24 62
37 37 Martina McBride & Clint Black - "Still Holding On" (RCA) 1 88 79 1 16 71
38 38 Raybon Brothers - "Butterfly Kisses" (MCA) 2 71 14 3 25 43
39 39 Skip Ewing - "Mary Go Round" (Word Nashville) 8 71 1 0 40 31
40 40 Jeff Wood - "Call That A Mountain" (Imprint) 4 74 10 0 23 51
41 41 TRISHA Yearwood - "How Do I Live" (MCA) 2 82 51 0 6 76
42 42 Mindy McCready - "A Girl's Gotta Do What A Girl's Gotta Do" (BNA Records) 16 52 0 36 8 4
43 43 Mark Wills - "Places I've Never Been" (Mercury) 17 44 8 15 22 7
44 44 Sons Of The Desert - Whatever Comes First (Epic) 15 55 7 4 23 28
45 45 Alison Krauss & Union Station - "Find My Way Back" (Rounder) 8 56 0 1 22 33
46 46 John Michael Montgomery - "How Was I To Know" (Atlantic) 1 67 67 0 5 62
47 47 Bryan White - "Music Or Go" (Asylum) 15 40 1 26 7 7
48 48 Diamond Rio - "How Your Love Makes Me Feel" (Arista) 1 62 43 0 5 57
49 49 Collin Raye - "What The Heart Wants" (Epic) 2 36 62 0 4 58
50 50 Rich McCreedy - "That Just About Covers It" (Magnetree) 6 52 2 1 16 35

Next Week

Gavin Country Spins

Gavin June 6, 1997
got mila?

"That's The Kinda Love -(That I'm Talkin' About)" – Adds June 9th
## Most Added

**Ben Harper**
(20/20 reports)

**Blues Traveler**
(19/27 reports)

**Fiona Apple**
(18/27 reports)

**Edwin McCain**
(11/11 reports)

## Top Tip

**Steve Winwood**

"Spy in the House of Love" (Virgin)

**World Party**

"It Is Time" (The Enclave)

The attack of the reclusive Brits. Here comes Steve Winwood, our highest debut at #33 followed by Karl Wallinger's World Party at #38.

## Record to Watch

**Ben Harper**

"Faded"

A true "Gavin" A3 record with guts and soul. Little wonder he was this week's Most Added. Look for a quick chart debut.

### Gavin A3

Blue entries highlight a stronger performance than on the combined A3

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**Editors:** Kent/Keith Zimmerman

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**Julie Olszowka-Chicago**

**PLEASE CALL ME**

Scott Scarborough-Arizona

520-871-3271/520-871-2582

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www.americanradiohistory.com

**Gavin June 6, 1997**
Side effects include increased heart rate, elevated blood pressure, shortness of breath, lightheadedness, and powerful cravings ... for more.

k.d. lang "the joker"
From the new album **drag**

Going for Adds 6/9

Produced by Craig Street and k.d. lang • Mixed by Patrick McCarty • Management: Larry Wenograd, Bumstead Productions • www.wbr.com/radio • www.xd.com/xd params • © 1997 Warners Bros. Records Inc.
Imagine...

A FULL AGENDA ALREADY ANNOUNCED!

THURSDAY, AUGUST 14

9 A.M.

Caddyshack Session
The Kid Leo Invitational Golf Tournament
10:30 A.M.

Registration & Credentials Session
Gavin A3 Summit Registration. Get your laminate, grab your goodie bag, and check out an ongoing Internet demonstration.

NOON

Whenjaegin Session
Music and Lunch—Boulder Downtown Mall: The Summit goes downtown. Meet and greet in a new Summit locale, terrorize the locals, break some music, eat some lunch, and get some shopping in before it all gets crazy.

3:15-4:30 P.M.

Aircheck Clinic
Playback & Evaluation: An informal chat session where you can submit airchecks and discuss the fine art of production, talent & on-air presentation.

4:30-6 P.M.

Trivia Session
The SBR Trivia Bowl: How many vestal virgins in "A Whiter Shade of Pale"? This gameshow is another Summit first. We'll pit regional radio and music teams against each other, testing their music and industry knowledge in a gameshow setting. There'll be belts, whistles, and buzzers—the whole deal.

FRIDAY, AUGUST 15

8:30-9:30 A.M.

Manager's Session
Gavin GM Presents Radio's upper management discourse in the changing face of broadcasting during this Q&A breakfast.

9:10 A.M.

Breakfast and Music
10-11 A.M.

Guest Speaker TBA Session

Surely you were expecting at least one "to be announced" session. Once we finalize, you'll be the first to know.

11 A.M.-NOON

Trends & Lifestyle Session
Lifestyles of the Ordinary & Anonymous: Who are these people—your listeners—and, besides listening to radio and buying music, how are they spending their money and leisure time? We'll also talk about consumer products of the future. Try to stump our forecaster, Kim Long of the American Forecaster Almanac.

NOON-1:30 P.M.

Lunch Session
Lunch and music from the stars of tomorrow.

1:30-2:45 P.M.

Concert Session
How Live Bands Fit Into the Competitive Radio Arena. When it comes to staging live-radio-sponsored concert events, it's

Gavin A3 Boomer Grid

EDITORS: Kent/Keith Zimmerman
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**Saturday, August 16**

**9-10 A.M.**

Breakfast and Music

**10-11:10 A.M.**

**Talent Session**

On Mornings in the Morning: One of the vexing aspects of adult radio programming: how to assemble the ingredients for a great morning show. Co-hosted by morning show researcher Mark Ramsey of Nova Marketing Group.

**11:15-12:30 P.M.**

Research Project Session

The Summit Diary Keepers Focus Group

We've always wanted to do this, so we commissioned Paragon Research to do a custom study, duplicating the radio ratings process. Besides analyzing the results, you can question the actual diary keepers in a live focus group setting about the secrets, lies, and habits of keeping a diary. Modeled by Mike Henry of Paragon Research.

**12:30 P.M.**

Lunch and Music

**2 P.M.**

Music Evaluation Session

On the Grid: Music by big names as well as cutting-edge new faces selected by WXPN's Bruce Warren, evaluated by the entire room using the United Artists Network technology, incorporating "real listener" feedback culled from the local Denver area. Co-hosted by the Zimmermen.

**4 P.M.**

Post-Summit Bash in the Bar

**Spin Trends**

1. **Paul McCartney** +111
2. **Del Amitri** +109
3. **Steve Winwood** +100
4. **Blues Traveler** +99
5. **Tribute to Laura Nyro** +86
6. **Dave Matthews Band** +78

**Gavin A3 Gridbound**

- **"Blues Traveler (A&M)"**
- **"Maia Sharp" (Ani DiFranco) **
- **"10,000 Maniacs" (Gothen) **
- **"Beth Orton (Dedicated/BMG)" **
- **"James Taylor (Columbia/Sony Music)" **
- **"Huffman (Interscope)" **
- **"Vince (Vanguard)" **
- **"Ben Harper (Virgin)" **
- **"Moxie Fruvous" (Bottomline/Warner) **
- **"Chris Botti (Veon Records)" **
- **"Tribute to Laura Nyro (A&M)" **
- **"Abaxas Pool (Miramar)" **

Dropped: **44 Matthew Swed, #47 Joe Louis Walker, #48 John Mellencamp, #49 Jeremy Tadack, Freddy Johnston, Dan Born, Cory Stevens, & Carcin, Rudi Powers, Head On Trial, Joseph Arthur.**

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**a war out there. Meditating and juggling the viewpoints of managers, label heads, promoters, and radio stations is Chuck Morris, Manager of Big Head Todd. Hot topic, so expect fireworks as well as positive solutions.**

**2:45-4 P.M.**

**Formats Session**

Us and Them: This is the session where we discuss our place in the 1997 format food chain. Compare and contrast listeners of A3 to Alternative, Classic Rock, Modern A.C. and AOR with statistical and qualitative data from Bob Michaels of Arbitron/Scarborough.

**4:51-5 P.M.**

**Promotion & Marketing Session**

Your Annual Marketing & Promotion Plan: The art of developing a plan with enough flexibility to make your station spry enough to react to and exploit promotional and marketing opportunities as they arise. Hosted by Doug Harris of CRN International
Welcome to the world of romantic rock & roll. In an age of radio format fragmentation and specialization, it is with open arms and ears that we herald the arrival of a band whose appeal should be as broad as its name: Big Blue Hearts.

Let me backtrack for a moment here. The first time I heard the words "Big Blue Hearts" was during GAVIN's SF03 last year. Several people had raved about a showcase I had missed, telling me about the band. The buzz about them here in San Francisco continued to increase, and finally one day, a two-song, homemade demo arrived. Before the first song on the tape ended, I knew that something serious was in the making with this band. After two more listens, I was on the phone to the band. I had joined the ravers. They invited me to a barbecue at their house that weekend, and that's when I first saw them play—in their backyard, for their friends, for fun. Right then and there, my initial thoughts about this band were not only confirmed, but taken to another level.

Their combination of talent, material, ambition, and clarity are not often found in a band where all members are in their mid-twenties. Within a few weeks, I had them play in the GAVIN conference room, where they wowed the entire staff. What followed was a bunch more local club dates, a Geffen recording contract, a stellar showcase at the GAVIN Seminar in New Orleans, a management deal with Cahn-Man (who helped launch Green Day), bookings through the William Morris Agency, and the release this week of their debut album.

The immediate appeal of Big Blue Hearts lies within the dreamy voice of David Fisher, a 25-year old Virginia native who ventured west to San Francisco in 1993. While comparisons to other well-known, dream-like voices, among them Roy Orbison, will be

Big Blue Hearts

By Rob Bleetstein
He packed a small suitcase and headed to the Mississippi Delta—the cradle of American musical civilization—and came back with his first new album in a decade.

The first new album in a decade—featuring "Walking In A Hurricane."

Get out your calendars. John will be touring all summer.
You can tell a lot about artists from the shoes they wear.

Thanks Americana radio for making Counterpoint the winner of the 1997 Gavin Seminar Americana MVP and Independent Promotion Person of the Year.

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<th>'Top 40 Country'</th>
<th>'Americana'</th>
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The leader in Americana promotion • Jon Grimson • counterpoint music group • creative radio promotion & marketing

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working anymore. After the breakup, I had to adjust to a new life. I was really down and depressed, and a lot of these songs stem from being in that place. It's not necessarily a true story of this happened and that happened, but generally the feelings of it are all there. At the time it was therapy for me.

"I see us as a romantic rock & roll band," he continues. "I think it's a perfect title for us. All our songs deal with love, and there's some classic appeal to them." A perfect example is "All My Love," the album's third track, which should wind up being a staple at high school proms. The mix of Fisher's haunting vocals, simple-yet-yearning lyrics, and the sweet touch of Greg Leisz' steel playing makes for a song that can both break and mend hearts.

The wide mix of musical influences that inspire Big Blue Hearts are incorporated sparingly, letting the band create its own identity. Rockabilly may creep in here and there, but certainly not to the point of branding them. There's a touch of Country here and there, but basically, this band is pure American rock & roll music.

"Don't Mind Messin'" echoes Ricky Nelson with a perfect 1957-meets-1997 feel. The sparseness of the recording lends an eerie calm to songs like "Dreaming of a Woman," "Stay Awhile," and "It Was You." "I'm into the vibe of the four-piece band," says Fisher. "Keep it simple, with that live record feel. I'm not into overload ing our sound. We're into concentrating on the harmonies and vocals. There's a lot of space on the record, and I'd like to keep it like that."

Big Blue Hearts' melodic songs and tremendous vocal presence should assure this band of the cross-format appeal they deserve. With an initial emphasis at A3 and Americana, it shouldn't be long before Modern A/C and Top 40 stations join the fold with their support of this entralling new band.

It's rare when a band comes out of the box with a sound that attracts several radio formats. Here are a few words from GAVIN Top 40 Editor Dave Sholin and GAVIN A3 Editors Kent and Keith Zimmerman on how they see Big Blue Hearts' appeal working for their respective formats.

Hmm...let's see now. As I recall, the last time Rob Bleistein strolled into my office to play me a demo, Kathie Lee was still doin' the wild thing with Frank. But, as the cassette played, it was clear why Mr. Americana was so pumped. Big Blue Hearts' appeal isn't limited to one or two genres. Think Roy Orbison meets Chris Isaak meets the Mavericks, all blended with contemporary shadings and their own unique approach.

If hearing their music won me over, watching their private performance here at the GAVIN office last year made me a fan. Defining star quality always proves elusive, but, though it varies from person to person, lead vocalist David Fisher has it. On their CD, some of my favorites are "Live Without Your Love," "All My Love," and "Dreaming of a Woman." Be sure to check bonus track #11, where the band throws it into high gear. Here's to Big Blue Hearts being enormously large! —DAVE SHOLIN

From our very first encounter, Big Blue Hearts were destined to become a "GAVIN" A3 band. Our first meeting happened when they arrived at our offices to sing their songs. The band hadn't even stepped into a studio. Instantly we felt involved, all without realizing they were from our own backyard.

One of the perks of being in this business is watching bands evolve from a seed project. We watched their progress closely, occasionally running into the guys on the streets or in nightclubs around town. When Big Blue Hearts chose to come to New Orleans to play our GAVIN Seminar, we were honored. But we still awaited the final proof: their first album.

When manager Elliot Cahn arrived at the cluttered Zimmermen offices with his CD test pressing, it was partly for a little feedback. Four songs in, it was obvious to us that the band had whipped up something extremely special, something tailor-made for adult rock radio. Here is a golden opportunity to be on the ground floor, another band broken at A3.

You'll hear shards of Roy Orbison and Rick Nelson, as well as a few other influences. But mainly, this is a real live band, the stuff Triple A, A3, Progresso Soup—whatever you choose to call our format—is made of. But don't take our word for it. Listen to songs like "Live Without Your Love" or our fave, "Story of My Life." You gotta believe Roy and Rick are looking down from heaven, either extremely proud or else frustrated that they're not down here drinking at the party. —KENT AND KEITH ZIMMERMAN

WHAT A WAY TO KICK OFF A PICNIC!

ROBERT EARLE KEEF

PICNIC

His Arista Austin debut album, #1 at Americana for 3 consecutive weeks.

My sincere thanks to everybody for all their support!

Produced by John Knarr  Management: Edge Management and 823 Management, Austin, TX

GAVIN JUNE 6, 1997
Frontiers: A New Home
On the Mail Order Range

A new music catalog has emerged in the world of mail order, and its specialty is Americana. *Frontiers — Your Home on the Rhythm Range*, concentrates on music that has, far too often, fallen through the cracks of most chain record stores. Dedicated to helping artists from across the nation get their CDs and tapes to those who wish to hear them, *Frontiers* is managed by two women who have nearly 30 years experience with this music, which is truly dear to them.

Amy Airheart was a long-time disc jockey at the now legendary KFAT/FM in Gilroy, California. After KFAT's demise in 1983, she brought the same brand of what was then called "progressive country" to her post as GM of KHP/FM in Holister. She was the person who gave me my first job in radio, and don't let that sway your opinion of her in any way. From there, Airheart moved on to the Strawberry Music Festivals, where she created and implemented a marketing plan, ran the ticket office, handled artist liaisons, and created the festival's late night venue, *Amy's Orchid Cafe.*

Hope Silfert, who has a long history in management, caught the radio bug in college, where she was a DJ on KCSS/FM's popular Fat Sunday radio program (based on the KFAT approach). Hope has also worked at Strawberry, and was the Grizzly Radio coordinator at the High Sierra Music Festival. She also ran artist liaisons for the Sierra Skies Country Music Festival. Through these events, she has built a wide network of contacts within the music community that should help solidify *Frontiers* reputation.
If you can't run with the Lucky Dog...

Stay on the

(POORCH)

Just released

ASLEEP AT THE WHEEL

BACK TO THE FUTURE NOW
LIVE AT ARIZONA CHARLIE'S
LAS VEGAS

Coming in July

DAVID ALLAN COE
LIVE IF THAT AIN'T COUNTRY...
middle of June through the first week of July, McEuen and company believe they have a chance to sell a hot "novelty" track to stations of various formats in conjunction with the July 4 holiday. A concentrated effort will combine forces with Idea Promotions, an independent promotion company, CDX, which will release the track to its 2,500 outlets on June 9, and TM Century, which will include it on a June compilation that reaches 2,400 stations in eight different formats. Valley Distributing, the top independent distributor for the past four years, will be kept up to date with information about which markets are running contests and giving the track airplay so that sales can be targeted.

McEuen, who has always had a good rapport with radio and the press, has also included the use of the enhanced CD format with this release, complete with video, photos, stories, and Web site connections.

**RADIO CH-CH-CH-CHANGES**

Jeff Fredericks is the new Music Director at WJVO/FM, replacing Brian Wayne. Jeff’s call times will be on Mondays from 10:30 a.m. to 2 p.m. CST. Kevin Lee steps in as our new Americana man at KDJR/FM. His call times will be 10 a.m. to noon CST on Mondays through Thursdays.

**Americana Picks**

*by Rob Bleetstein*

**TOM RUSSELL**

*The Long Way Around (Hightone)*

Tom Russell has chosen a creative way to feature a collection of his finest songs on this career retrospective. *The Long Way Around* consists of new recordings and live tracks of many of his best-known tunes, and Russell has enlisted the help of many of his musical friends to lend their vocal talents for some inspiring duets. Nanci Griffith appears on "St. Olav’s Gate" and "Outbound Plane." Katy Moffatt, who has worked with Russell frequently over the years, is on several tracks, of which "Walking on the Moon" and "The Road to Bayamon" are my favorites. "Beyond the Blues," which Russell wrote with Peter Case and Bob Neuwirth, is treated to a fine duet rendition with the unique nasal twang of Jimmie Dale Gilmore, and Dave Alvin duets on "Blue Wing," just one of Russell’s many classics.

The big payoff comes when Russell pairs up with Iris DeMent on "Big Water," a new song, dedicated to the folks along the Mississippi River who’ve endured devastating floods over the past few years. Russell is quoted in the liner notes as saying, "Iris sings this one like she’s lived it," and there’s no arguing there. This track makes one heck of an impact.

What also makes this retrospective sparkle is that many of these songs will come off as brand new to many in the Americana universe, who’ve never had the chance to air some of Russell’s earlier works. Among those, I’ve always been a big fan of "U.S. Steel," "The Angel of Lyon," and "Veteran’s Day," and seeing these get a new take makes *The Long Way Around* even more rewarding.

**BRUCE HENDERSON**

*The Wheels Roll (Paradigm)*

Take an Okie, put him New York City for a while, and the results can be quite remarkable. Bruce Henderson has an awful lot of Okie charm left in him, in addition to his fine talent for songwriting and singing—which you’ll find evident after one listen. How else can you explain having your band consist of some of the finest players in New York?

Henderson, who for the past few years—"Iris sings this one like she’s lived it," and there’s no arguing there. This track makes one heck of an impact.

**DON’T TOUCH MY FLUTTER**

It just wouldn’t be an Americana focus issue without an appearance from Programmer of the Year Chris Marino from Station of the Year WMLB/AM. Here’s the Big C (center, white T-shirt) showing off the Mountains Lake Radio remote truck to Rising Tide artist Jack Ingram (second from right) and his bandmates during a recent visit to the station.
years has been slugging it out in clubs and dives, fronts the High Plains Drifters, which consists of guitarists G.E. Smith (Bob Dylan, Tom Waits), Andy York (Jason & the Scorchers, John Mellencamp), drummer Shawn Pelton (Saturday Night Live), and Paul Ossola on bass. Their musical backing asks taste and twang of the highest order.

Henderson's got a hunch of strong songs, making track selection on this solid debut a real task. His twang-folk-acoustic side is pure delight on songs like "Feet of Clay," "Big Moon," "There's a Hole," and "Texas or New Mexico." Henderson shoves it into country-rock overdrive on numbers like "White Lines/Blacktop," the title track, and "I Can Drive." The Okie two-stepper "City Folk" should prove strong for southwestern stations and anyone daring to call themselves "Country."

Henderson must really have a line on something, for not only does he have a killer band, but he also is buds with filmmaker Robert Altman, who has used Henderson's songs in his TV series, Gus. Henderson and Altman co-wrote the Dylanesque "Swimming Through the Ashes," a real stand-out track that captures Henderson's lyrical and vocal qualities at their best. The Wheel Rolls is a most welcome debut.

**MINDY JOSTYN**

Cedar Lane (Palmetto)

Mindy Jostyn's made a name for herself with her prowess on violin, but on Cedar Lane she steps forward as a multi-instrumentalist and songwriter. "Other Guy's Girls" is a snappy number that opens with some sharp harp work from Jostyn. Her fiddle is back in action, along with guitar and mandolin, on "Calmity Jane," and Americana radio should fall in love with the title track, which features Tony Trishka on banjo and should be lyrically familiar to anyone who's an East Coast boomer. Jostyn's vocals glide like a cool breeze on this track. "Power, Sex and Money" rings with truth as it circles around the fiddle riff laid underneath. Jostyn also throws in a version of the Billy Sherrill classic "Too Far Gone," to wonderful results. Her smoky vocals embrace this number with a touch of elegance not heard since Emmylou Harris' version. Cedar Lane serves as an excellent showcase for Jostyn's many talents.

**Josh Graves**

King of the Dobro (CMH)

Though it was issued last year, this wonderful musical document just came into my hands recently, and I felt it my obligation and duty to turn you on to it. Josh Graves is to the dobro what Bill Monroe is to the mandolin, or what Earl Scruggs is to the five-string banjo. King of the Dobro mixes music with tribute, and includes samplings of reminiscences from the likes of Monroe, Marty Stuart, Jerry Douglas, and Mac Wiseman. Performing with Graves on tracks like "Reubin's Train," "Cuttin' the Grass," "Wheel Horse," and "Fireside" are Vassar Clements, John Hartford, Kenny Baker, Eddie Adcock, and Jesse McReynolds. This stuff simply raises the hair on the back of your neck. Check it out. Give CMH a call at (213) 663-9073 and tell them you need this one.

**BLUE MOUNTAIN**

The new album HOMEGROWN

"Once in a while you see a group of musicians who have come together like a cast of characters in a play to render a perfect vision of their art in one seamless gift, one voice of music rising out of them like a single beautiful note"—Larry Brown, author

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Produced by Jeffrey Reed and Blue Mountain • Mixed by Jim Scott

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**GAVIN JUNE 6, 1997**

**ALBUM RELEASE MANIA**

The gang was all there for Almo Sounds recording artists Bekka & Billy's album release performance on Billy Block's Western Beat show at the Suther in Nashville. Pictured left to right are: Billy Block, Counterpoint's Jon Grist, and Tony Sutler, WCSD/FM's Sheila and Tim Scroggs, Billy Burnette, Bekka Bramlett, and Imprint recording artist Bob Woodruff.

Gadfly recording artist and songwriting legend Chip Taylor recently celebrated the release of his Living Room Tapes CD in Nashville. Here's Chip with fellow songwriting great Lucinda Williams.
The New Nashville

No we definitely don't have to be stepping out on a limb. We didn't ever sit down and go "Well, let's get into the American country," or, "let's get into the A/C business," or, "let's get into the Alternative business." It was basically finding artists we really liked, and not, thankfully, having to concern myself with "If it's not country, we can't do anything with it." That's because of Danny Goldberg (President and CEO of Mercury in New York). We've got some artists that don't necessarily go down the middle, in terms of mainstream Country. And you've got to find a home for them, and I'm thankful every day that there's Americana, there's VH1, or anybody who'll even take a whiff at what we're doing here.

Did you have any concerns at first with attempting something different out of Nashville?

One of the concerns we've had from the get-go was the stigma that this town has. I think Americana has been pretty forgiving of that. I truthfully haven't had any sense of that from anyone. If you give 'em great music, they might say it's too twangy, but they're not saying, "Well, it's coming out of Nashville, so it can't be worth a damn." Country is primarily an adult format. Thankfully, there's kids listening and buying records, but the primary focus of it is adults, and that just falls in nicely with A3 and Americana. Again, hopefully young people are listening to both of those formats, and I'm sure they are, but the thrust of what we're doing musically is about adults.

Your relationship with your offices outside of Nashville seem to play a large role in enabling you to attain some of your goals.

In cases like an artist like Neal Coty or William Topley, particularly, I'm totally dependent on our New York office. Thankfully Danny Goldberg and David Leach have embraced what we're doing. That's the trick, and there's some history to it. I was at MCA in L.A. when Nanci Griffith, Lyle Lovett, and Steve Earle defected from Nashville. I was working for the pop label at the time in L.A., and wondered why they felt they wanted to move. When I got to Nashville, I discovered that a lot of it had to do with the fact that the communication between New York and Nashville, or L.A. and Nashville seemed to have had some sort of problems along the way, and couldn't ever find a way to work in tandem with these artists. My dream is that we can. We don't have a pop promotion staff here, we don't have people that are connected with MTV or VH1, or that do a lot of business with indies or trade magazines on that side of the fence, so, it obviously behooves us to work with them that way. I've got a tremendous sales staff, a really good publicity staff here, who understand what we're doing, and so far, so good. We have to break a record before I can look anybody in the eye and say "See, this does work." Mercury New York is totally game for trying this, and if I ever had the sense that it's going to hurt an artist, we'd turn it loose.

Did you ever consider just creating a separate imprint for these kind of acts?

I toyed with the idea for a long time of starting an imprint that separated the two, but that didn't make any sense to me when you have artists like Kim Richey, who in my mind, should be played on multiple formats. What it all boils down to is: You want to be able to look an artist in the eye when you sign them, or when they're making their music, and say, "Don't worry about what kind of music you make, we will get it exposed." If we can't do it here in Nashville by ourselves, we've got New York backing us up. We brought in Chris Stacy and created his position of alternative promotion because we needed somebody here besides me who speaks the language, who can talk to New York, and keep our finger on the pulse. Otherwise, we may as well just be an A&R center and ship our records off to them.

What was your attraction to Pete Anderson and his label Little Dog?

What attracted me to Little Dog was that Pete Anderson was building a label that was built on everything but mainstream airplay. Not that he doesn't have hopes to get played on mainstream stations, but he structured his business to not be dependent on hits. My business isn't structured that way, and I would like for it to be a bit. I'm never going to be able to change the fundamental structure of a Country-based record label, but, I sure need my people to become better acquainted with how records are worked from the street as opposed to worked around a hit single. Pete offered up whatever expertise or experiences he was having working records from the street to my people, and I think in a real short period of time there's been some cross pollination that's wonderful. He and his folks have learned a little more of the lay of the land in the mainstream world, and my people have picked up an
DIFFERENT STROKES FOR AMERICANA FOLKS

Spicy Rockin' Boogie Woogie Blues and Ballads

MARCIA BALL
Let Me Play With Your Poodle
ADD DATE: JUNE 24

LAURIE LEWIS
Earth & Sky: Songs of Laurie Lewis
ADD DATE: JULY 8

CONNIE KALDOR
Small Cafe
ADD DATE: JULY 8

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enormous amount of knowledge in terms of street marketing and touring for little or no money, and doing all the things you have to do to break an act from the ground up if they don’t have a quick hit single. Plus Pete’s creative, aggressive, and smart. So, you sense a good vibe emanating out of Nashville right now?

There’s all kinds of music coming out of this town, and with people moving here for the lifestyle, there’s a broad range of genre styles bubbling under. We’d like to be in a position, even if it didn’t look like something we could sign, that we could get them to walk in our door so that we could turn them on to Danny Goldberg in New York. Again, we don’t want to become an A&R center, but we are partners. He’s set a tone of partnership that allows me incredible latitude in terms of signings. There’s strength in numbers, and whatever stigma there is out there in the world, the more of us that are in the game, the easier it’s going to be down the road. And it’ll free this city up creatively in a huge way. I’d take pride in that. I feel like we’re on the edge of that.

What’s going through your mind right now in terms of Americana?

My biggest concern about the Americana format right now is that they need some stars. They’ve got a few, but they need more. I hope that if Kim Richey or anyone else has a big hit, that the format doesn’t abandon them and feel that they’ve sold out or something. It’s all about getting exposure wherever you can. The beauty of it is that the people programming Americana don’t seem to be subjected to some of the financial pressures that some of their peers are in major market radio stations. They’re more concerned with music than the bottom line. Everyone’s got a bottom line and they have to make money, but they’re lucky to have a little creative latitude.

I see a huge disenfranchised listener base in America these days. A lot of us are adults and we grew up on roots music or some derivative of that, and it’s refreshing to hear new music, wherever you can find it on the dial, and I only wish there was more of it, especially here in Nashville.

MIKE KRASKI

What do you see the climate like in Nashville lately in regards to all the talk of looking for the next step?

There’s absolutely been some frustration. A shrinking in radio listenerhip, and in the amount of unit sales in country music. There are too many labels and too many artists, and not enough flux in that funnel we call mainstream Country radio to support all these labels and artists.

In terms of looking for an alternative of some type, what do you see?

Anyone in the music business is in the music business first and foremost because of music. The fresh, honest type of music and artistry that’s coming out of the Americana format excites the living daylights out of anyone with a pair of ears—anybody that’s a fan of music, period. It’s an exciting time, what we’re watching happen in the Americana format. There’s a tendency with major record companies to watch the wave come in, and they don’t try and catch it until it’s already washed up on shore.

From day one, I’ve heard the cries that as soon as the majors come into this format, it’s going to be ruined. If done right, the major labels and independents can co-exist in this format without any problems.

There is a fear of “Here comes the evil empire,” a Nashville mainstream record company that’s going to bring these artists in and pair them up with studio musicians and try to fit these artists into those square pegs made for round holes of Country radio, and that is the furthest thing from the truth.

So, what’s the plan with Lucky Dog?

Our philosophy with the new Lucky Dog label is purely that we are excited about the artists as they are and we want them to continue to create the music as they see fit. What we bring to the table as a record company is more sophisticated marketing and distribution. We’re not here to change anyone’s music. We have a two-prong approach with Lucky Dog. First of all, we believe there are a lot of artists with a history in Country music that have been abandoned by the major labels. These artists continue to create
James McMurtry  
*It Had To Happen*

**Going for Adds 6/16!**

“This is really an excellent album. I like it. I’m a fan of James McMurtry. I would have no problem getting behind this album!”

—DENNIS CONSTANTINE, Constantine Consulting

Darrell Scott  
*Aloha from Nashville*

Sugar Hill’s proud to release *Aloha from Nashville*. This album features songs that sound instantly familiar, yet are filled with clever and unique wordplay. Darrell’s not your typical singer/songwriter; he knows how to twist a lyric and make meaty, gritty, memorable music.

As a member of Guy Clark’s band, Darrell is prominently featured on Guy’s most recent release, *Keepers* (which features his collaboration with Guy, *Out in the Parking Lot*). He’s also part of the core band on Tim O’Brien’s upcoming release.

Guy Clark  
*Keepers*

Recorded in concert with a hand-picked acoustic band at Nashville’s Douglas Corner last fall, *Keepers* gives Clark’s most well-known and durable songs the intimate, front-porch-pickin’ party feel of the live shows for which he’s become justly famous; away from the clinical confines of the recording studio, classics like *L.A. Freeway*, *Desperados Waiting for a Train*, *Heartbroke* and *The Last Gunfighter Ballad* take on added dimension and, with this stellar group of musicians, the stoked-fire passion they’ve long deserved.

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**Gavin Americana #7**

**Gavin Americana #6**

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**Coming in August...**

**Tim O’Brien ‘When No One’s Around’**
fresh music and have a presence in the marketplace, continue to tour, and in some cases build new audiences out there through their touring (a la Johnny Cash and Emmylou Harris). We believe Asleep at the Wheel and David Allen Coe (Lucky Dog's first releases) are fine examples. We will have more signings like that. But, we will not be asking them to gear their efforts towards mainstream Country radio. This is an entirely separate entity. Is a lot of this Country music? Absolutely. Does it fit mainstream Country music today? No, for the most part, but it's developing its own format in Americana radio. Our thing is to support this format. The other aspect of Lucky Dog is current Americana artists or artists that we feel are Americana artists that maybe have no history, and there will be a mix of that. We're looking to make some signings that I can't divulge yet, but you will see a number of them over the course of the next few weeks. Are A&R departments as well as marketing departments keeping a fresh eye on the chart as well? Absolutely. I want to emphasize that our A&R philosophy is a signing one only. We will not be forcing a producer on our signings, we will not be bringing them to Nashville to record, unless they want to, and we'll be making use of assets that we don't normally make use of out of Nashville within our Sony Distribution Organization. They have a college marketing department that's vast, spread all over the country, and these kids are all over Americana music. They are among our true experts out there. Our Alternative marketing department that works closely with independent retail will be a part of this effort as well. They're based out of New York, and our distribution team out in the branches, our field marketing reps are, for the most part, huge Americana fans. I recently met with a lot these kids at our branch meetings, and they are so over the top, they are true experts of this genre, and I learn a lot from them. That's the kind of clout that we can bring to the format that hasn't existed in the past, and that's what Lucky Dog will get the advantage of, without the downside of trying to turn these artists into something that they're not. We don't want to change their music one iota. If we want you here, we want you here because of your artistry and your music. What was the genesis behind Sony going ahead with Lucky Dog? It's a passionate belief in the artist and the format. Did this come directly from Allen Butler, or was this proposed to him from the outside? It's a combination of things. Blake Chancey, our VP of A&R has played a leading role, and Bob Mitchell, former Columbia Director of National Promotion is consulting us on promotion and marketing. It sort of built from a seed on a Texas concept. There are a lot of acts that tour constantly in Texas that have that history in country music and didn't have major label deals. Not only did we feel it was unjust, but we felt there's a market there. In the process of developing the concept, Americana became more and more of a growing force and a much more interesting genre to us, and we felt that Lucky Dog was a great house for that, so we expanded our initial vision. It's a matter of investing in the future. When people ask me what's Americana, I say it's Country music for the year 2000. That's a great answer. I think we're going to see a lot more growth than most people in the industry realize over the next 18 months. A lot of it has to do with what a record company brings to the party. If we're going to be more aggressive with our marketing and distribution, I think we're going to see overall better sales. One experience I've had is that as I've gotten more into the genre, I've gone out aggressively searching out this product, and time and again, I've gone to major accounts with large inventories that will go unnamed, and found that not only did they not have these artists in stock—and I'm talking about artists who are among the top five artists in Americana music—they didn't even carry these artists. So, better and broader distribution is going to create better sales. Naturally, doing that is going to grow the format. A lot of these buyers are very sophisticated, I believe a lot of units being sold are being sold over the Internet, and by mail order. I don't think that music retail has really been exploited and utilized anywhere near fully. One of the things that everyone involved with Americana music will have to deal with is to better define Americana music, and that definition will probably happen naturally. Trying to force it will fly in the face of everything we're hoping to accomplish. Do you see the other majors in town coming to the table eventually? Eventually. It just depends on just how visionary the label heads are. I'm blessed with working for a guy with a great vision in Allen Butler, and instead of us scrambling to play catch-up five years from now, we get to be a major player in Americana music in its growth stages. I don't think there's more thrilling music out there right now than Americana. Everyone needs to understand that there is a difference here, and it isn't a negative reaction to mainstream Country radio. I think there's a whole untapped audience out there that Country's never had that they very easily could. This is the college and boomer audience they've always hoped to get but haven't had the right artists or the right music. There's a high degree of passion out there. We all have to figure out how we tap that marketplace the most effectively. I believe that there is a huge audience out there that can sustain this format and support it. It'll be interesting to see how Country radio deals with Americana music, whether they go the route of incorporating some of the artists, or go the way of Y 95 in Dallas. You think of all these sister stations that these corporations have that are splitting their audiences with music that's redundant. There's got to be a better way. Are you entering this with any preconceived expectations? We're entering a different way of doing business. We're talking about a grass roots level of operating with the opportunity to grow and to not conflict with mainstream Country.
Traveling the Americana Highway

with Bill Paxton

THROUGHOUT his film career, Bill Paxton has remained true to his Texas roots. From his early, pop cult performance as the militaristically demented Chet in John Hughes’ teen sci-fi comedy Weird Science to his blockbuster turn in Twister, Paxton has kept the loud-n-wild Lone Star glint in his eyes and his unabashed Ft. Worth charm fully intact. By staying honest with himself and his fans, he has risen through the ranks of idiosyncratic character actors to become a minor powerhouse in Hollywood. In his most recent effort, Traveller, Paxton takes on the dual role of star and producer and ventures down the indie route, both in content and distribution.

Traveller delves into a seldom seen bit of Americana culture, focusing on a nomadic band of Irish con men who travel the roads of the rural South looking for the perfect grift. The film is further cemented in Americana ambiance thanks to the direction of longtime Clint Eastwood cinematographer Jack Green. With its slight nod to the honky-tonk kitsch of Eastwood’s Any Which Way But Loose, Traveller brings back the loose feel of ’70s road movies.

But perhaps the most indelible aspect of the film’s music is its soundtrack. As the film’s producer, Paxton took great pains to involve himself in the assembly of the film’s music. (If this seems at all strange, note that Paxton’s involvement with music goes back to the early ’80s, when he directed the video for the cult classic “Fish Heads” and even released a record as one half of the L.A. duo Martini Ranch).

“I’d always seen this movie, since it was a road picture, as having a lot of popular music sources playing out of jukeboxes, out of car radios, y’know,” explains Paxton. “We had a great score written for the movie, but we realized we didn’t really need that kind of emotional underpinning. Jack had gotten strong performances, and Michael Ruscio cut the picture really well, so we didn’t need to lead the audience. We didn’t need to motivate them emotionally with music. [The problem came] when we went to spend the money on the soundtrack. We were looking at a $400,000 bill for the songs we wanted to license, and we didn’t have any money left.

With no money in the till, wiley ol’ Bill called in a favor from an old friend—Seymour Stein (who...
had signed Martini Ranch to Sire back in 1987). "Seymour's a great business man," says Paxton. "He wanted us to take his artists into the studio, so Andy Paley and Kyle Lehning [the producers of the songs on the album], they really did this. Kyle's produced a lot of great records—he's produced all of Randy Travis' stuff—and Andy Paley produced Jerry Lee Lewis' last record and Brian Wilson's last record."

"I'm really, really proud of the soundtrack and the way it's integrated into the film. This movie has that Southern gothic, Americana feel, and it was great to get this great American roots music—this country western, this blues, this Irish music, such like Lou Ann Barton's 'Te-Ni-Nee-Ni-Nu,' and even have an Al Green—in there. It just called out for that." From the opening strains of Randy Travis' revamp of the Roger Miller classic "King of the Road" to the ramblin' honky-tonk retro of Jimmie Dale Gilmore's "If You Got the Money, I've Got the Time" to the Ozark Mountain outlaw drawl of Royal Wade Kimes on "Gonna Find Me a Bluebird," the Traveller soundtrack manages to capture the inherent loneliness of the road scholar, the beer drinking schemes of roving con men, and the rural quirkiness of the film's Southern locale. "Fifteen of the 18 tracks were recorded specifically for the movie. I think it adds flavor and authenticity to the movie," says Paxton.

Having grown up in the heyday of '70s arena rock and having performed in a late '80s electro-pop art rock duo, one might view Paxton's link to Americana as a bit strange, but, he says, "I don't have any one particular genre of music that I follow. The Traveller soundtrack is made up of classic pop and country western songs from the '40s, '50s, and '60s—some of them even date back older than that—done by great contemporary artists. To me, if it's that's bombarding you [all the time]." Yet with Traveller, Paxton has preserved both the dwindling culture of the Southern con man and the roots-oriented twig of the Americana soundscape by utilizing film to bring them into mass consciousness.

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- **TONY TONI TONE** +65 "Thinking Of You" (Mercury)
- **PUFFY, FAITH** 112, **MASE** +64 "I'll Be Missing You" (Bad Boy/Arista)
- **DIONNE FARRIS** +99 "Hopeless" (Columbia/CRG)
- **PATTI LA BELLE** +57 "When You Talk About Love" (MCA)

**SOUTHEAST**
- **PUFFY, FAITH** 112, **MASE** +154 "I'll Be Missing You" (Bad Boy/Arista)
- **EN VOGUE** +138 "Whatever" (Elektra)
- **KIRK FRANKLIN** +125 "Stomp" (Interscope)
- **PATTI LA BELLE** +104 "When You Talk About Love" (MCA)
- **CHRISTION** +98 "Full Of Smoke" (Del Jam)

**CAROLINAS/VIRGINIA**
- **KIRK FRANKLIN** +72 "Stomp" (Interscope)
- **MAXWELL** +68 "Suites" (Columbia/CRG)
- **PATTI LA BELLE** +64 "When You Talk About Love" (MCA)
- **BABYFACE** +58 "How Come, How Long" (Epic)
- **EN VOGUE** +50 "Whatever" (Elektra)

**Top Ten Spinz**

1. **ERYKAH BADU** "Next Lifetime" 2681 2997
2. **CHANGING FACES** "Ghetto Out" 2862 2979
3. **LAURYN HILL** "The Sweetest Thing" 2997 2771
4. **TONY TONI TONE** "Thinking Of You" 2276 2442
5. **JOE** "Don't Wanna Be A Player" 2225 2362
6. **ROMEO** "I Belong To You" 2257 2546
7. **KIRK FRANKLIN** "Stomp" 1718 2241
8. **BROWNSTONE** "5 Miles To Empty" 1840 2112
9. **DIONNE FARRIS** "Hopeless" 1597 1783
10. **MARY J. BLIGE** "Love Is All" 1609 1882

**SpinZ Last Week**

**SpinZ This Week**

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**Editor: QUINCY MCCOY • Assistant: STACY BAINES**

Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1900 Gavin Fax: (415) 495-2580

Gavin June 6, 1997
When my clock radio went off at 6 a.m., I rolled toward it, expecting to hear the opening bars of DJ Ray's theme song, "Oh Happy Day," but what greeted my ears instead was Ray's smooth baritone voice. "Today marks the official start of Black Music Month," he said. "At Radio Paradise, we celebrate our musical history. It's varied and vital daily, but in honor of this occasion, I want to open today's show with a moment of silence and a roll call of respect to all the great musicians that have given our culture so much incredible music." For thirty seconds, the air was still. Then the staid sound of piano and drums banged out the distinctive dark opening notes of Duke Ellington's "Black and Tan Fantasy." The music began its slow, syncopated, sexy swing as DJ Ray read the Langston Hughes poem, "The Weary Blues." "Droning a drowsy syncopated tune, Rocking back and forth to a mellow croon, I heard a Negro play, Down on Lenox Avenue the other night By the pale dull pallor of an old gas light He did a lazy sway ... He did a lazy sway ... To the tune of those Weary Blues. With his ebony hands on each ivory key He made that poor piano moan with melody. O Blues! Swaying to and fro on his rickety stool He played that sad raggy tune like a musical fool. Sweet Blues! Coming from a black man's soul. O Blues! As the sweet blues music continued, it seemed to curl out of my radio like a wisp of smoke, evoking illicit pleasures. I saw myself dressed in a white tuxedo, walking through the over-ripe atmosphere of Harlem's Cotton Club. The Ellington Band was playing and the Cotton Club Dancers were swaying. African drum beats played softly as DJ Ray began reciting the roll call: "Buddy Bolden, WC Handy, Jelly Roll Morton, Louis Armstrong, Robert Johnson, Mahalia Jackson, Bessie Smith, Ma Rainey, Fats Waller, King Oliver, Billie Holiday, Lester Young, Muddy Waters, Louis Jordan, Jimmy Hendrix, Otis Redding, Louis Jordan, Marian Anderson, Alberta Hunter, Count Basie, Cal Calloway, James P. Johnson, Sister Rosetta Tharpe, Earl "Fatha" Hines, Duke Ellington, Dizzy Gillespie, Charlie Parker, Ella Fitzgerald, Paul Robeson, Sammy Davis, Jr., Donny Hathaway, Marvin Gaye, Tammie Terrell, Billy Stewart, John "Lil' Checker" Austin, Minnie Riperton, Johnny Hartman, Etta Baker, Pearl Bailey, Dinah Washington, Cannonball Adderley, Rahsaan Roland Kirk, Elmore James, Clifford Brown, Miles Davis, Sarah Vaughan, John Coltrane, Sun Ra, Thelonious Monk, Art Tatum, Wes Montgomery, Bud Powell, Sonny Stitt, Joe Tex, Toupac Shakur, Chuck Willis, Mississippi Fred McDowell, Coleman Hawkins, Erroll Garner, Nat "King" Cole, Howlin' Wolf, David Ruffin, Jackie Wilson." Then DJ Ray played "Higher and Higher" by Jackie Wilson and said there would be another roll call later in the show.

The roll call got me thinking about the great diversity within black music, and how I should spend more time listening to my favorite artists. It reminded me to pick up a copy of Duke's autobiography Music Is My Mistress. Next, DJ Ray segued into "The Ghetto" by Donny Hathaway and closed out the set with " Ain't No Mountain High Enough," by Marvin Gaye and Tammi Terrell.

By this time, it was 6:20 and I was running late. As I got out of bed, DJ Ray said to stay tuned for the Black Power Quarter Hour—15 minutes of revolutionary music. I jumped up, ran to the bathroom, and turned on the shower radio just in time to catch the opening lines of Gil Scott Heron's "The Revolution Will Not Be Televised," which was followed by Grand Master Flash & the Furious Five's "The Message," then he ended the set with "The Panther," new music from the Last Poets. There was a moment of silence, then DJ Ray asked the question, "Did you hear what the man was rapping about? Since it's black music month, let me repeat a key passage. "Sing that song, tap your feet. There goes our music, here comes their beat. If once was real, it's once was true. It once had meaning we once knew."

Urban Workshop Black Music Month

June is Black Music Month, and all across the Urban Landscape, stations will be singing the glories of black music and artists. Twice a year, in February and in June we hear the drumbeats about our great musical heritage, usually in 3-second soundbites that do little to inform or stimulate listeners. If that's all the effort you're going to put into your Black Music Month campaign, then you can't expect your community to look to you for leadership. Don't blow this opportunity to reach out and embrace your listeners. The following are some concepts you can apply to your programming to make Black Music Month an integral part of your regular programming. An honest commitment from your station will give your audience a real sense of community.

Profiles

Be innovative, develop your own profiles, and dare to be different. Make your features longer and as cinematic as possible. Include sound, sound effects, and music. Use your air personalities to voice these features, and integrate them into your promo packages. Run them year round. These profiles will serve the dual purpose of connecting you to the community and cross promoting your jocks. Last but not least, use the actual voice of personalities you're profiling. There's plenty of available tape on Marvin Gaye, Louis Armstrong, Miles Davis, Nat "King" Cole, Fats Domino, Aretha Franklin, Jimmy Hendrix, Mahalia Jackson, and the Jacksons, just to name a few.

Scholarships

It is very simple to set up a scholarship fund for deserving students in the name of your station. Many corporations and businesses are interested in co-sponsoring this type of promotion. A lot of stations use their scholarship program to encourage record companies to supply artists for concerts that benefit the fund. With all the government cut backs in musical education, this is a great time to offer help to students who want to study music.

CO-PROMOTION

Work with your sales department and your local newspaper or television station to exchange promotional time in a joint giveaway. For example, you could do a Black History crossword puzzle with a newspaper; a major contest like this should run the entire month and the grand prize should be substantial.
“Who can love you better than Mary?!! We pulled it straight off the album. My audience loves it, that’s what’s up!”
Helen Little (Operations Manager, WUSL - Power 98/Philadelphia)

"I can love you"

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Like That! by Thembsa S. Mshaka

Summer Update

It's that time again, when stations transition reporters for the summer. Some of the new names will inevitably be staying into the fall as we say goodbye to OG Gavin Rap reporters who are graduating or otherwise moving on. Brian Payz exits WZMB-Greenville, as a brother named Ariece (a.k.a. DJ Casanova) takes over as Rap Director. Payz is joining J Arthur at WIKS-New Bern, and they're about to get a street team crankin' for the station. Call (919) 756-9033 for details. DJ Mecca has officially been named President of the New York Radio Coalition.

Dan McNeal has left WICB-Ithaca in the capable hands of Sheniqua, who's really cool. The numbers haven't changed: (607) 274-1044. Heavy is the new guy in charge at WCHP-Mount Pleasant. Reach out to him at (517) 774-3486...

Mike is on for the summer at Penn State's WKPS. He can be reached at (814) 865-7983. Jeff B, the Mayor of the Big Easy's rap city, has his degree and is staying on at WTUL. Apocalypsis, on the other hand, is off the air at KJHK-Lawrence until mid-August...Mark Anthony joins our panel representin' the Orlando area on WPRK, and can be reached at (407) 657-1805. Overdue shouts to Awesome 2, who will celebrate 15 years in hip-hop radio all summer long. (Keep bangin', bros, and reps, you are wrong if you don't get them some commemorative artist drops), what happens is the WPCE-Williamantic big baller Allen Garland, holdin' it down in Connecticut, and Eugene, who represents the city of the same name from the station at the University of Oregon. His digits are (541) 346-1601, and yes, they play and buy hip-hop out there. RapSheet takeover: That's right, Darryl James has become sole owner of RapSheet, the nation's first hip-hop newspaper. In addition to retaining his editor-in-chief position, he now oversees all marketing and operations for the magazine, including the RapSheet Player soundtrack, presented by myself and Larry Scott. He is going independent. He leaves Island this week to set up his own unannounced production company, and can be reached at (917) 556-7016.

Shakin' things up: A-Ski is producing non-stop these days. He's been tapped to lend his talents to Dawn Robinson's Aftermath solo project, the How To Be A Player sound track due on Def Jam, and his own solo album with Priority...entitled Earthquake which features Ice Cube, Dr. Dre, and Javoy...Mixed Reviews: Winners in the "I dunno about this one" category this week were Wyclef and Missy as for their new joints. To the credit of many programmers, in spite of personal feelings, they play what the people want to hear, and these two songs definitely qualify. If "We Tryin'..." is too pop for ya, try "Anything Can Happen." If Missy's not meeting your expectations now, wait until you get your Finish sampler or see the next-seven video. Then you'll understand the power of her off-beat appeal. I'm lovin' that track and the Ann Peebles cut though—I can't stand. A Free Seminar Ticket: Our next rap video reel is interactive! DJs have a chance to win a complimentary Gavin Seminar '98 registration, just by watching closely and getting all the right clues. Check the ad on the next page for details. like that...—One Love.

Editor: Thembsa S. Mshaka • Rap Assistant: Justin Torres
Rap reports accepted Thursdays 9 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580
MAGOO and TIMBALAND

Up jumps da boogie
the first track from the forthcoming debut album

Produced by Timbaland for Timbaland Productions
Executive Producer: Harry Hankerson
Associate Executive Producer: James Hankerson
Management: Midwest Group Management

adds june 9th
## Gavin Rap Retail

### Singles

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<td>FOXY BROWN - I'll Be (Def Jam Recording Group)</td>
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<td>SUGA FREE - If You Stay Ready (Island)</td>
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<td>NEW</td>
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<td>SHAMUS - Tight Team (Raw Track)</td>
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<td>JAY-Z - Feelin' It (Roc-A-Fella/Priority)</td>
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<td>MOBB DEEP - S.O.O.P. Part IV ( Loud)</td>
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<td>FRAKY NASTY - Da Dip (Power)</td>
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<td>WARREN G - I Shot The Sheriff (G-Funk/Def Jam Recording Group)</td>
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<td>3X Krazy - Keep It On The Real (No抚 Trybe/Virgin)</td>
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<td>CAPONE N NOREASA - Top Of NY (T.O.N.Y.) (Parental Recordings)</td>
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<td>D.J. Kool - Let Me Clear My Throat (America Recordings)</td>
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### Albums

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<tr>
<th>ZW</th>
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<td>THE NOTORIOUS B.I.G. - Life After Death (Bad Boy/Arstia)</td>
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<td>KRS-ONE - I Got You (Rare)</td>
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<td>SCARFACE - The Unspeakable (Rap-A-Lot/No抚 Trybe)</td>
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<td>HEAVY D - Waterbed Hoes (Uptown/Universal)</td>
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<td>I'M BOUT IT SOUNDTRACK - Various Artists (No Limit/Priority)</td>
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<td>12</td>
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<td>BOOT CAMP CLIK - For The People (Rap-A-Lot/Priority)</td>
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<td>7</td>
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<td>BIG MIKE - Still Serious (Rap-A-Lot/No抚 Trybe)</td>
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<td>STEADY MOB - Pre-Medicated Drama (No Limit/Priority)</td>
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<td>TRACEY LEE - Mary Face (Big Beat/Atlantic)</td>
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<td>MAKAVELI (THE DOU KILLUMINATION) - The 7 Day Theory (Death Row/Interscope)</td>
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<td>LIL' Kim - Hard Core (Undeas/Big Beat/Atlantic)</td>
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<td>TRU - Tru 2 Da Game (No Limit/Priority)</td>
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<td>BOO'TEE CALL SOUNDB All - Various Artists (Jive)</td>
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<td>ARTIFACTS - That's Them (Big Beat/Atlantic)</td>
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<td>FOXY BROWN - III N A Na (Def Jam Recording Group)</td>
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<td>3X Krazy - Stackin' Chips (No抚 Trybe/Virgin)</td>
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<td>WARREN G - Take A Look Over Your Shoulder (G-Funk/Def Jam Recording Group)</td>
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<td>REDMAN - Muddy Water (Def Jam Recording Group)</td>
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<td>DU MOUGS - The Soul Assassins (Ruthless/Columbia)</td>
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<td>CRIME BOSS - Conflicts &amp; Confusion (Suave/Relativity)</td>
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<td>CAMP FLOY - Uptown Saturday Night (Profile)</td>
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<td>TELA - Piece Of Mind (Suave/Relativity)</td>
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<td>WESTSIDE CONNECTION - Bow Down (Cotch Mob/Priority)</td>
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<td>FRANKIE CUTLASS - Politics And Bullets (Violation/Relativity)</td>
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<td>FUNKMASTER FLEX - Mix Tape Vol. II (Loud)</td>
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### Rap Picks

**Rap Picks**

DJ POOH feat. KAM

"Hoope! Hoope!"

(Atlantic)

This record got the highest score at the Gavin Seminar's Rap Jukebox Jury 2000 panel. Producers from all coasts were loving this instantly, thanks to all that bottom added to Malcolm McLaren's classic "Buffalo Girls." The return of Kam's authoritative voice is an added plus, especially on the sleeky clean radio edit! Contact Just O at Atlantic (212) 707-2124 or Shinlire at Big Beat (310) 205-5720.

**POWER OF III**

**"Best of All the Worst"**

(Chucklife/Epic Street)

Chucky Thompson has been shaping today's sound by providing hits for the likes of Mary J. Blige and Nonchlotant. Now, equipped with a label deal, he shows us the Power of III, a D.C.-based crew of flowing in the quick-paced storytelling tradition of Outkast and Do or Die. Luther Vandross' "Promise Me" would sound corny under most circumstances, but here, it wins. Contact Robin or Will at Epic (212) 833-7116.

**DIAMOND**

"Diamond Dazzle" (Mercury)

Despite a serious case of mistaken identity (with an alleged pedophile, no less!) Diamond emerges victorious.

As he gears up for the long-awaited release of his second album, you can reacquaint heads---and introduce others---to this skilled producer/emcee with the hits from this wax sampler. "Best Kept Secret" and "Sally's Got a One Track Mind" will get you open for "Haus," the upcoming lead single from Hatred, Passion and Infidelity. Contact Marlo at Mercury (212) 693-7922.
LOUD RECORDS
Not Just HIP HOP

REAL R&B

YVETTE MICHELE
“My Dream”
debut album in stores 7/29

Adriana Evans
debut album in stores now

Davinia
“So Good”
lead single from the Hoodlum soundtrack
in stores 7/29

“Relax & Party”
 third single from Funkmaster Flex: The Mix tape Volume II
in stores 7/29

IVORY

REAL

THANKS FOR ALL THE ’REAL’ SUPPORT
FROM GAVIN, THEMBS, AND JOHN AUSTIN

www.loud.com
SPICE GIRLS
"2 Become 1" (Virgin)
Pop music hasn’t been this healthy in years, and this act certainly deserves to take a bow for helping to create the current climate. Sales figures continue to soar, and single number three looks likely to become their biggest hit yet. It’s impossible to find the slightest flaw in this ballad, which should still be generating a ton of play well into fall. Some impressive call-letters on this already. Wonder why? Duty!

10,000 MANIACS
"More Than This" (Geffen)
One might think that with Natalie Merchant going solo, the band would be known as 9,999 Maniacs. But who really cares what they call themselves when the music sounds this hot? Few in today’s Top 40 audience ever heard the original version of Rosy. Music tune, but the choice of material proves made-to-order for this newest phase in the Maniac’s development.

BEENIE MAN FEATURING CHEVELLE FRANKLYN
"Dancehall Queen" (Island Jamaica)
Just about everyone in Kingston has heard of Beenie Man. Now, thanks to this bright, upbeat combination of Reggae and Pop, he stands to make his name known here in the States as well. The song is the title track from the first movie released by Island Jamaica Films. What better time than summer for this production, which gets a solid boost from a sensational vocal performance by another of Jamaica’s stellar talents, 22-year-old Chevelle Franklin.

AMANDA MARSHALL
"Let It Rain" (Epic)
One would best describe the music on Amanda Marshall’s debut album, and that’s "powerful." She sings with conviction, and it didn’t take long for the public to respond. Now comes the track that caught the attention of lots of folks early on, and it’s one that should win her even more fans at Top 40. Modern A/C, and R&B.

RAHSAAN PATTERNSON
"Where You Are" (MCA)
It’s not surprising that all-around talent Rahsaan Patterson cites Chaka Khan and Stevie Wonder as two of his major influences. As a youngster, he was surrounded by the music his father played, which covered the spectrum of R&B, Jazz, and Pop. Now a successful songwriter in his own right, Patterson takes center stage and makes the case for Gavin’s Urban Landscapes. Editor Quincy McCoy, who has called him "the Stevie Wonder of the ‘90s."

NAPALM DEATH
Inside the Torn Apart (Epic)
The lords of grindcore return with another earth-shattering release, Inside the Torn Apart. Napalm Death is an intimidating group that excels at aggression, so it’s not surprising that its new release is smoking. Produced by Colin Richardson (Pear Factory/Machine Head), Inside the Torn Apart features 12 brain-popping tracks that showcase pure metallic carnage. The band is known for its super-sonic tempos that are layered chainsaw guitar riffs and unintelligible growls, but Inside the Torn Apart, showcases more song structure and a little less abrasiveness on the vocals. Don’t be fooled, Barney Greenway still delivers hair raising vocals, they’re just toned a bit. All tracks merit airplay, but ‘Breed to Breathe’, ‘Prelude’, and ‘Down in the Zero’ will keep your metal phones eternally lit.

—ROB FEND

GAVIN PICKS

Singles

BY DAVE SHOLIN

STEVE WINWOOD
Junction Seven (Virgin)
This summer marks Steve Winwood’s 20th anniversary as a solo artist, during which time, he’s scored countless creative achievements. Junction Seven, the latest in that long line of accomplishments, is already seeing airplay at a variety of formats. This time around, Winwood teams up with award-winning producer/composer/keyboardist Narada Michael Walden, and also taps the talents of old Traffic partner Jim Capaldi, Lenny Kravitz, Nile Rodgers, Des’ree, and his own wife Eugenia, who co-wrote four songs on the project, as a first for the couple. Highlights include the single, “Spy in the House of Love,” the upbeat "Just Wanna Have Some Fun,” the tender emotion of “Real Love,” the Latin-infused “Gotta Get Back to My Baby,” a remake of Sly and the Family Stone’s “Family Affair,” and a duet with Des’ree, “Plenty Lovin.”

—ANNETTE M. LAU AND RON FELL

FAITH NO MORE
Album of the Year (Slash/Reprise)
Since we last heard from FNM, Mike Patton’s experimentation with avant garde uses of his vocal chords. Roddy Bottum transformed into an Imperial Teen, and Mike Bordin got Ozzed. Oh yeah, they broke in a new guitarist to boot. But, despite these individual adventures, Faith No More sounds meaner-n-leerier than ever. Things get turbocharged with the lead-off track, “Collision” and from there it’s a slam-bang sonic whirl through beat-induced, wispy pop terrain (“Stripsearch”), pungentcaly mahem (“Naked in Front of the Computer”), kleezerized abstracness (“Mouth to Mouth”), and bizarre, But Bacharach-styled kitsch (“She Loves Me Not”).

The first single, “Last Cup of Sorrow,” is a twisted schism of dark, molten chug that all but laughed in the face of the current electronic binge. As for the band, their chops are locked down to perfection. Bordin got Ozzed. Oh yeah, Mike Bordin got Ozzed. I mean, he was surround-by the music his father played, which covered the spectrum of R&B, Jazz, and Pop. Now a successful songwriter in his own right, Patterson takes center stage and makes the case for Gavin’s Urban Landscapes. Editor Quincy McCoy, who has called him "the Stevie Wonder of the ‘90s."

FRANKLYN TURING CHEVELLE
The newest phase of Roxy Music today’s Top 40, A/C.

NATALIE LAU
Why?
A3/Synth/Pop & Vocals

KURT ZINDMANN
Evan Hits, Archer

ADULT CONTEMPORARY

ROB FELL
Editor
ANNETTE M. LAU
Associate Editor
DEBBIE MILLER
Format: Pop

ROYAL STREET FIRE

DAVID DALTON
Editor
MIKE JOHNS, JASON ANNA
CONTRIBUTING EDITOR
LINDA SHOEMAKER
Art Production

STEVE WINWOOD
JUNCTION SEVEN (VIRGIN)

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RICK KENT, EXECUTIVE DIRECTOR, SPECIAL PROJECTS
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CHEVELLE FRANKLYN
"Dancehall Queen" ISLAND JAMAICA

DINAH LEE
"One Earring Blues" IMPERIAL RECORDS

LINDA SHOEMAKER
Art Production

DAVID DALTON
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Monitor Rhythm/Crossover Debut 37*

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KLUC 45x, KQMQ 45x, KIKI 27x, WFNH 22x, KWIN 25x

Joey Arbagey, MD-KMEL “Major potential for a new artist.”
Trejo, MD-KSFM “Reacting well on the radio.”
Joe Dawson, PD-KIX 106 “Smooth with a lot of good hooks and already generating 12 to 24 female calls!”

GOING FOR MAINSTREAM RADIO JUNE 10TH.
10,000 Maniacs

MORE than THIS

The First Single from
the New Album
LOVE AMONG the RUINS

Produced by Fred Maher
Mixed by Chris Lord-Alge
Management by Peter Leak for The New York End, Ltd.

Going for Airplay this week!
Already in rotation at:
WXKS/Boston
WBMX/Boston
WRQX/Washington, DC
KHMX/Houston
KBBT/Portland
WKQI/Detroit
WLCE/St. Louis
G105/Raleigh
WPST/Trenton
WKRZ/Wilkes-Barre
WSTW/Wilmington