THE MOST TRUSTED NAME IN RADIO
ISSUE 2162  JULY 4 1997

GAVIN

COUNTRY'S SIZZLIN' SUMMER

WHAT'S HOT AND WHAT'S NEXT

ALSO: Garth Brooks Is in the Zone
'follow-up to her consecutive No. 1 hits
you were meant for me and
who will save your soul
Garth Brooks

On Being in the Zone, in Country Music

Garth Brooks, who capitalized on success in 1989 with a trailblazing mix of Country, both swing and socially-conscious and an arena-styled rock & roll energy on stage, is the biggest-selling solo artist in American music history, having sold some 62 million albums. And that's without a new record out since 1995's Fresh Horses. He has stayed busy on the road, where more than 2 million fans have seen him since just last March. A new album is on its way, but for now, the focus is on Central Park in Manhattan, where Brooks will perform a concert August 7, to be aired live by HBO. Brooks and band will be following in the steps of Simon & Garfunkel, Diana Ross, Barbra Streisand, Elton John, Luciano Pavarotti, and Placido Domingo.

Brooks once spoke with Playboy magazine about a zone athletes get into at crunch time. "I've walked in that zone, and I live now as an entertainer to keep walking in that zone," he said. "And I'm already thinking. Is there another zone?" We asked whether Central Park might be a new zone.

The "zone" happens based on things that you can't predict. One of them is your own performance, but probably the biggest thing for us is the reaction of the crowd. It doesn't matter how many people there are. It's the chemistry between the band and the audience that determines whether you're in the zone or not.

At Central Park, our main goal will be to uphold the tradition of the entertainers who've been there. It'll be an honor to have our name stand beside these people, always knowing that we would never think we're equal to them.

We're proud that we'll be representing Country. Actually, we represent what our form of Country music is. If we don't do good, it's not fair to judge Country music by that. If things go really well for us, then know that we're just one of the many fingers of Country music. At Central Park, I won't be swinging in on a rope, but hopefully we'll have some surprises and gags. That's one of our elements of entertainment: surprise. You're gonna know there's an entrance and you're gonna know there's a finale, but everything in-between there, we're relying on what we've relied on for the whole decade of the '90s, and that's the music.

For me, one of the biggest changes in Country music has been right here in Nashville. There used to be about seven record companies here; now, there are 31 labels. This week, two more hit town: DreamWorks and Disney. It's like, "Wow." And the greatest impact is on the recordwriter, and what's happened to those poor people. I'm happy for them, I guess, but their stuff is not being able to set and mature. It's being yanked out from under them before they're even finished with it and cut and released. When the song is being affected is when you know things might be chipping a little too fast.

You've gotta never forget that I'm a fan, and was a fan of Country music before I was ever an artist. So I speak from the point of a guy listening to the radio, and I'm not a fan. Garth Blackstock, Reba's husband, said in an interview that in the first 20 weeks of this year, 44 debut singles from 44 new artists came out. I don't see how we can ask fans to keep up, to find something recognizable and distinguishable, and something to follow. And it's tough to ask that of me as a fan.

The other biggest change has probably been Country radio and its format. As far as ownership, that's out in left field, too. What they've done is eliminate competition, and any time competition is eliminated in a market, the market suffers. And if that's offending to people that are in those markets, I never mean to offend anybody, but I've never been...
Crush Your Competition

Attend the Gavin Alternative Boot Camp
July 17, 18, 19
The Royal Sonesta Hotel, Boston

The Rules: 1) To ensure a quality radio/record ratio, all non-radio registrations will be processed by our Convention Services Department, so please designate your sponsorship. 2) Non-radio attendees must sponsor an Alternative radio friend to attend the Boot Camp. 3) We reserve the right to refuse any registration that does not sponsor a Gavin Alternative radio reporter.

$125 before July 4th
$175 after July 4th and at the door

Hotel Reservations & Boot Camp Registration report to
Catherine Ryan (415) 495-1990 ext. 653

Warning: The Gavin Alternative Boot Camp is a Learning Experience!

In Association With jocobs media

www.americanradiohistory.com
NAB in Joint Effort Against Marijuana

By Laura Swezey

The National Association of Broadcasters (NAB) announced last week it has joined with the U.S. Department of Health and Human Services (HHS) in launching an anti-marijuana campaign aimed at teenagers.

So far, however, most radio stations are choosing not to inhale.

The campaign targets 12 to 17 year-olds, whose marijuana use has more than doubled since 1992, according to the NAB and the HHS.

NAB and HHS Secretary Donna Shalala have produced an anti-marijuana booklet for broadcasters which is being distributed to all NAB member stations. The booklet contains information on teenagers’ attitudes toward marijuana, and provides examples of how stations can help their communities combat drug use.

Interest among the radio industry appears to be minimal so far. The National Clearinghouse for Alcohol and Drug Information is providing radio spots on request, but their media liaison told GAVIN that only about twelve requests have been made for the announcements since they became available last week. Many program directors were unwilling to comment on the campaign without hearing the radio spots.

Michelle Mercer of Power 106/FM-Los Angeles said management at her station has not yet discussed airing the announcements, but would probably not want to join the campaign.

Chris Marino, Program Director of WMLB/FM-Gainesville, Ga. said his station will not air the promos.

“I am not a big fan of the NAB,” said Marino. “They don’t represent the interest of most radio stations.”

An NAB spokesperson told GAVIN that the group represents some 4,000 stations, and that stations have only recently begun to receive information on the campaign. “We’ve been getting lots of requests for spots,” he said.

Radio spots can be obtained by calling (800) 487-4989.

Chancellor Settles With Rainbow

PUSH has come to love. Well, maybe not love, but the Rev. Jesse Jackson’s Rainbow-PUSH Coalition, which petitioned the FCC to stop the sale of four Viacom stations in Washington, D.C. to Evergreen, has withdrawn its complaint, in exchange for $2 million.

The settlement money is earmarked to promote and increase minority participation in broadcasting. The Coalition had petitioned the FCC, saying Viacom had reneged on a promise to sell at least two of their stations to a minority buyer.

With the agreement, the FCC has approved the sale of six Viacom stations to Chancellor/Evergreen, including two in New York.

Gavin July 4, 1997

Muhammad Ali: World Champ is a World Healer

The boxer formerly known as Cassius Clay and the artist formerly known as Prince have joined forces to heal the world.

At a press conference in Washington, D.C. June 24, Muhammad Ali and the Artist announced the World Healing Honor, an all-day music, comedy, and awards benefit event. The concert, along with a video and CD, will inaugurate the Muhammad Ali World Healing Project.

The once and forever world champ said he will dedicate the rest of his life to fighting hatred and promoting world harmony. He called for other celebrities to join his Project.

Celine Dion has agreed to perform, and the Artist appeared at the press conference. "As 1999 approaches, our souls and deeds should manifest love for one another," he said. "If this is the only thing I did in my life, I’d be cool with it."
**BY JAAN UHELSZKI**

**NEIL YOUNG'S MYSTERY TRAINS**

Despite all the whispers that Neil Young would bail on the HORDE festival, after canceling his European tour, and a spate of press interviews last month, it looks like things will be rolling right on schedule. Not only will Young keep his headlining commitments, but he is also bringing his very own train. Of course it’s easier for Young than most, because he is the principal owner of Lionel Trains, but he is packing up the RailVision, an oversized model train set made of natural and recycled materials. According to Allstar News, Young is bringing two trains, which will take up an entire tent, but HORDE isn’t just setting this up so Young can while away the time before his set. Fans will be able to pop into the tent and look at the trains. In fact even more fans will be able to see the choo choo, since HORDE, which kicks off on July 11 at Mountain View, California’s Shoreline Amphitheater, has added three new dates: August 9 in Boston at Great Woods, August 13 at the Virginia Beach Amphitheater in Virginia Beach, and August 21 in Pittsburgh, at the Starlake Amphitheater.

**DIVING FOR PEARL JAMS**

Pearl Jam’s guitarist Mike McCready took a break in the recording of the band’s new album a bit too literally. The band has been recording their next album at Stone Gossard’s Litho Studios, but on June 28 McCready took some time off to play softball and broke his collarbone while diving to catch a line drive hit by Eddie Vedder. Doctors advised the guitarist doesn’t pick up an ax, or a bat, for six months. Last month Vedder told reporters that Pearl Jam had almost finished recording their follow-up to No Code. We hope that’s so, since this injury will certainly put a crimp in their recording plans, not to mention their踊跃ous touring schedule. What do you mean what tour schedule? When we checked in with the Pearl Jam hot line, we learned that ‘there are no tour dates, but you can probably expect the band to tour later this year.” The recording went on to elaborate: “Those of you that must know where the band will be playing on the next leg of the tour, all we can say is ‘where they left off.’ We’ll let you think about that for awhile.” Maybe they should think about it for awhile—say, until next fall.

**A LEGEND IN HIS OWN BAND**

Eric Clapton has been making a bevy of guest appearances on other people’s albums. First a stint with Bill Wyman, the former Rolling Stone, and then a track for the upcoming B.B. King tribute album, not to mention soldiering away at his own next album. But he’s taken a break from all that, and spent two weeks at The Complex in Los Angeles recording an album with the same jazzbos that he will be touring with for two weeks beginning on July 4 at the Montreux Jazz Festival. They’re calling themselves the Legends, and the lineup includes Marcus Miller on bass, Steve Gadd on drums, David Sanborn on sax, and Joe Sample on keyboards, and of course “Old Slowhand” on guitar. Miller produced, and those in the know tell us they have recorded enough material for an album, which could be on the shelves in the Fall.

JAAN UHELSZKI is NEWS EDITOR OF MICROSOFT’S MUSIC CENTRAL

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**NEWS**

**Garth Brooks in the Zone**

Continued From Page 1

a guy who won’t tell you what I think is the truth.

You’ve told me about August 21, but if it’s here on Nashville radio, I haven’t found it. But the way you describe it sounds to me like what Country is, or what it should be. It’s sincere and honest, and that’s what Country music should be.

The other week, Gerry House of WSIX here in Nashville was off for a week, and a woman named Devon O’Day took over, and it was probably some of the best radio I’ve heard in years. For me. She’d play one of those new people that you think you might know, but you’re going to wait for two, three singles down the line and see what’s going on, followed by Gene Watson’s “Fourteen Carat Mind,” followed by something like Deana Carter’s “Strawberry Wine,” mixed in with something like John Anderson’s “Black Sheep,” and it worked so well I was glued to the station.

WSM/AM does old and new Country together, and it works for me. Maybe that’s slowing my age. But it’s the punks like me who always need to have that reminder of how Country is done—like Merle Haggard and Gene Watson.

I’ve never done anything based on the industry’s approval. I don’t think that’s fair to the industry. Whether the industry wants to admit or not, what causes the greatest shakes in music history is when even the industry is taken off guard by it. To do things solely for the industry is going to make you sound just like the person right before you who was doing something solely for the industry, which makes the industry a very bland and predictable thing.

I think the industry is a result of the music, the way it should be. Not a result of the artist, but the music.

Quality is what you go for. When Alan Jackson, Clint Black, and I got our deals, labels were handing out one, maybe two new deals a year, which meant to the now, we’re sending out a message that, “Look, we’re gonna throw it out there, if it sticks, great, and if not, you weren’t that good anyway.”

We’ve gotta have some conviction in what we sign.

Now, answering these questions does not mean I agree that Country is in a slump, especially a sales slump.

Some people claim that the fair-weather Country fans of ’91 and ’92 are gone. From a guy who’s been out there on the road, they’re there. Evidently we haven’t tapped what drove them into the stores in ’91 and ’92. What drove them to Country was the songs. That’s what I’m saying. If we’re going to take care of our baby, we’ve got to take care of the seeds of that baby, and the seeds of Country music are the songs. We need to take care of the songwriters.

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**MEMO TO THE GM**

**Sound Strategy**

Without question, radio managers are facing unique challenges that never existed before Telecom, and as this clustering process continues, many of them will find themselves functioning much less as a day-to-day arbiter and much more as a long-term planner and visionary. And that takes a defined, disciplined strategy.

Oddly enough, many managers still operate in the strategic twilight. While they ponder the many factors of change within and outside their control, they pay little attention to developing a long-term strategy, a mid-term plan, or even a short-term schematic. They go to work every day with the noble intentions of increasing listenership, generating revenues, and growing cash flow, while lacking any firm concept of exactly how they’re going to do it—or what they’re going to do when they get there.

Of course, this doesn’t sound like you...but how can you tell if your strategic plan is working? Find out in the July issue of GAVIN GM.—REED BUNZEL

GAVIN JULY 4, 1997

www.americanradiohistory.com
SKOOL DAZE
FRIDAY, JULY 18

Format Breakouts
- Top 40
- Country
- Adult Contemporary
- NACSWorth Jazz

Group heads
Super Session
- Steve Binez of Chancellor
- Norm Feuer of Triad
- The FCC
- The Justice Department
- Keynote speaker Mike Veck
- Capitol Records' Renegade
- Phil Walden
- Arbitron
- Rhody Bosley
- Mancow
-producers

and nightly entertainment!

SUNDAY, JULY 19

Format Breakouts
- Modern rock
- Adult Alternative/AAA
- Rock
- Oldies
- Full Service/News
- Country
- WOOD legends Boone and Eric Leam...it's luxurious...it's luxury

MIRACLE SURFACE

CONTINUES...7/19/97

"Continuing education is no longer a luxury...it's now a necessity in this ever narrowing radio world." -Guy Zapoleon, 2007/97

THURSDAY JULY 17TH, BEGINNING AT 1 PM
INAUGURAL CONCLAVE COLLEGE

- Dan Vallie of Vallie/Richards Consulting--Dean of students
- Liz Janik of Liz Janik and Associates--Research for the data impaired
- Dave Shakes of Alan Burns and Associates--Critiquing air talent
- Jaye Albright of Allright, Hill and O'Malley--Qualitative nature of formats
- Bill Richards of Richards Radio Consulting--Personal career development

and don't miss Conclave College Grad School's evening classes:

- Guy Zapoleon of Zapoleon Media Strategies--Music programming for the 90s
- Page Neinaber of New World Communications--Testing your promotional IQ
- "the mother of all graduation parties!"

CONCLAVE 1997: CATCH 22
JULY 17-20, 1997 ST. PAUL, MN

"...how much is that Mancow in the window?"
Bring extra rubles and shop the Conclave Silent Auction. This fundraiser helps subsidize the Conclave Scholarship Program. Donate articles from your station or your label's artists. Call the Conclave with your donations.

got questions? Contact the Conclave offices at Main Street Marketing, Inc., 454 Minnesota Blvd., Suite 194, Minneapolis, MN 55416. Call us directly at 612-737-1498, FAX 612-726-9623. Email us at Conclave@bitstream.net. Check out our website at www.bitstream.net/lhs/conclave.html

road rash... the Conclave College Road Show travels to Detroit on September 11th and 12th for a full book turn-up. Full details and registration information will be announced at the Conclave.

...ground control to major tom...

- Advent Travel 1-800-216-315
- Sheri's Hill 5th to 11th off lowest applicable fare
- Premiere Limousine 1-800-869-RIDE (connect Berrie Faust!)
Electronic Music Gets Domestic-ated

San Francisco’s Domestic Records is not just another indie jumping into the booming electronic music arena. While the label does focus on, in the words of co-founder Wade Hampton, “acts that are instrument-based, I tend to stay away from heavily sample-based acts, because I think you have to develop a few strong instruments to get a unique sound that people will recognize. I’m looking for a cohesive, signature sound.”

Domestic sprang from Hampton’s earlier venture, a booking agency for DJs. After some time working with mixers, Hampton came to the conclusion that, “while there is nothing wrong with the sample-based acts and the ar: of DJing, I [just felt] there was room for something different.”

That “something different,” for Domestic, means taking “instrument-based works to another level. We want to present a more powerful experience when witnessed live. It’s hard to get that through samples. [Domestic acts] Sémiosis and West Side Chemical are good examples of strong instrument-based acts.”

Previously distributed through Moonshine, the label has recently inked a joint venture with Red Ant and is set to pick up serious momentum. Urb magazine Editor at Large Todd Roberts has been also brought in to lend his musical expertise to the Domestic roster.

—VINNIE ESPARZA

BY ANNETTE M. LAI

Deborah Gibson, the ‘80s teenage sensation whose debut album, Out of the Blue, sold over 5 million copies, is all grown up. Today, the singer-songwriter-actress is a confident businesswoman doing things her own way, running her Espiritu record label, which has issued her latest CD Deborah.

Gibson appeared in San Francisco last week to speak for the adult education program, the Learning Annex. This session was the last of a six-city (Toronto, Washington, D.C., New York, San Francisco, Los Angeles, and San Francisco) tour, allowing her to combine some promotion with an interest in meeting her public and imparting some wisdom about “the biz.”

Sitting at a piano, she answered questions and performed numbers from her recent album, Out of the Blue. She wasn’t there to sing her greatest hits, but when a woman told her of her daughter being inspired by “Lost in Your Eyes,” Gibson sang the song. Later, she did a little of Hanson’s “MMMBop.”

Talking to Gavin before her appearance, Gibson had some advice for today’s teen sensations, including Hanson and LeAnn Rimes. “It’s obvious they’re doing it for the love of music,” and they should hold onto that love,” she said. “I’d tell them to hold tight to their vision and protect their childhood. Don’t let business decisions rule your life.”

Asked by an audience member “how to get label A&R attention,” Gibson drew laughs with her reply: “Grab ‘em by the neck when they least expect it. Play live gigs, send tapes, and follow-up with phone calls. I believe in being a pest.”

She shared tips on songwriting and performing live. And, clearly speaking from experience, she offered a reality check: “Even though you get a deal, remember you’re on a roster with lots of other artists. Luck in this business is very rare, and even though it might get you there, it doesn’t keep you there.”

Besides her new album, Gibson is writing a Broadway musical, Skirts...
On the Air

Belated congrats and Gavin apologies to Dan Kieley, who was recently appointed PD of KIIS/FM-Los Angeles. Damn my filing system!... Mix 96.5 (KIIMX/FM) Houston adds William “Rick” F. Booker III as Promotions Coordinator. "Rick’s broad range of experience and creativity in the world of radio will be a strong asset to our department," says Marketing Director Brooke Baumer... New phone for KORQ/FM-Abilene, Texas: Reach PD/MD Tony Alexander at (915) 677-7227. Call times are Tuesdays, Wednesdays, and Thursdays, 10 a.m.-2 p.m. CST.

In the Grooves

So, who finds all those new acts, anyway?... Mitchell Cohen becomes Senior VP of A&R for Columbia Records. Based in New York, Cohen has been with the label since 1993 as VP A&R. "I’ve known and worked with Mitchell for more than 14 years," said Columbia President Don Lenner. "I’ve watched him develop into one of the most well-rounded, creative executives in the business. He has a great song sense and his musical taste and vision are not limited by any genre barriers..." Tom Sarig is appointed VP A&R at MCA Records. He’ll cover all genres of music, but pay special attention to Alternative pop and rock. Sarig comes from TVT, where he signed Gravity Kills, Underworld, Back O Nine, and others. "Tom brings to our department a broad range and depth of knowledge that only the best A&R execs possess," says Gary Ashley, Senior A&R VP. MCA also brings in RCA vet Carmen Cacciatore as Senior Director of A&R... Virgin ups Andy Factor to VP/A&R. He most recently served as Director of the department, and began with the company in 1987 as an intern. "Andy has been part of the Virgin family for a long time," says President/CEO Phil Quartararo. "It’s a pleasure to see his development as a young executive. His instincts have already won recognition among his industry peers and his fellow Virgins, and I’m certain he’ll make an even bigger impact in the future"... Elaine Henri is named Senior Director of Artist Development at Qwest Records. She comes from PMP Entertainment. Said Executive VP Mark Pensa, "Elaine’s creative vision and street credibility will greatly enhance the development of our artists here at Qwest"... Gerald Seligman becomes Director of International A&R for Blue Note/Metro Blue Records. He’ll be based in London and will have total creative control to develop the Hemisphere imprint using EMI’s repertoire sources and by signing new acts. Seligman’s role will continue to evolve as the now-mostly-jazz-based Blue Note/Metro expands into other genres of music.

On the Air & In the Grooves: Alexandra Haslam • Sho-Prep and Flashbacks: Ron Fell
Friends of Radio: Annette M. Lai • Sho-Dates: Diane Roper
Sho-Dates

July 6
Mike & B's KACW-No. Bend, Ore.
Jeanne Seely, Gene Chandler, Inspectah Deck (Wu-Tang Clan), Lisa Vroman, Lisa Lombardo (Thursday Diva)

July 7
Gary Nissell (Priority Records)
Ricky Sinchon (Reel Condition), Charlie Louvin, Doc Severinsen, Ringo Starr, Mark White (Spin Doctors)

July 8
Dennis Green (KDAT-Cedar Rapids, Iowa)
Pat McCay (The Mac Report)
John Azby (Khron Records)
Andy F etcher (Discothe Modo), Joan Osborne, Toby Keith

July 9
Mark Almond (Soft Cell), Jim Kerr (Simple Minds), Tim Hingley (Inspiral Carpets), Scott Grimes, John Tesh

July 10
Damon Cox (Universal Records)
Neil Tennant (Pet Shop Boys), Ronnie James Dio, B.B. Watson, Arlo Guthrie, Jason Orange (Take That), Cheryl Wheeler

July 11
Peter Murphy (Bauhaus), Suzanne Vega, Jeff Manna (Netty Gitty Ditt Band), Bannie Pointer, Jessica

July 12
Laura Lever (Rhino Records)
Lisa Wolfe (Drake)
Rob Stone (CornerSTONE Promo, & Ultrag)
Mike Stevens (WVLT-Williamsport, Pa.)
Robin Wilson (Gin Blossoms), Dan Murphy (Sac Asylum), Christine McVie, Dutch Hancock

Sho-Prep

CELINE DION
550 Music hopes to have a new Celine Dion album completed in time for release before the holidays. Dion is reportedly working again with producers and writers David Foster, Jim Steinman, and Diane Warren.

MEREDITH BROOKS
Meredith Brooks is not a rookie in the music business. In 1989, she was part o' Charlotte Caffey's post-Go-Go's group, the Graces.

MARK MORRISON
Mark Morrison's single, "Return of the Mack," has been certified platinum by the RIAA.

PINK FLOYD
Based in part on the weird synchronicity recently discovered between the film Wizard of Oz and Pink Floyd's Dark Side of the Moon album, sales of Floyd's classic disc have been experiencing recent weekly sales of almost 20,000 units.

CHICAGO
Chicago begins a summer concert tour with a show in Paducah, Kentucky on July 24. The tour ends in Las Vegas on September 21.

DWIGHT YOAKAM
Dwight Yoakam's next film will be a Roaring '20s-themed bank robbery piece called The Newton Brothers, starring Matthew McConaughey and Ethan Hawke.

JONNY LANG
Four years ago, 16-year-old blues artist Jonny Lang had yet to own or play a guitar.

Laugh Tracks

Hong Kong returns to Chinese rule...The Chinese are getting kinds of greedy. They also want Britain to hand over the Spice Girls. —David Letterman

Mike Tyson whispered an apology into restaurant Holyfield's ear. Yeah, he'd hit it with him in his bowl room. —Letterman

Disney recalled Insane Clown Posse's CD. Disney heard they were a hip-hop group, and thought the CD had something to do with Beer Rabbit. —Punch Lines, Los Angeles Times

Three out of five New York school students tested above the national average in math. Three out of five. That's almost half! —Letterman

JEWEL
Comparing her former occupation of waiting tables to her current career of singer/songwriter, Jewel says, "Even half an hour of a bad show is better than three hours of waitressing."

Flashbacks

JULY 5, 1994
Hootie & the Blowfish release their major label debut, Cracked Rear View. It sells more than 15 million copies in its first two years.

JULY 6, 1954
Elvis Presley auditions for Sun Records' Sam Phillips in Memphis by singing an impromptu version of Arthur Crudup's "That's All Right (Mama)."

JULY 6, 1983
Harlem's Apollo Theatre receives status as a national Historic Landmark.

JULY 8, 1977
The Number One single on Gavin's Top 40 chart is "Da Do Ron Ron" by Shaun Cassidy.

JULY 9, 1992
Mick Jagger becomes a grandfather when his daughter Jade gives birth to a baby girl.

JULY 10, 1992
The Number One single on Gavin's Top 40 chart is Mariah Carey's "I'll Be There."

JULY 11, 1979
Neil Young's documentary/concert film Rust Never Sleeps, directed by Bernard Sharpkey, makes its world premiere in Los Angeles. Sharpkey turns out to be Neil Young.

F.O.R. #195

Friends of Radio

Dave Barry

Hornist and author of Dave Barry's Book of Bad Songs (Andrews McMeel Publishing)
Hometown: Armank, N.J. (near Miami, Fla.)

What radio station did you grow up listening to? Mainly WABC, New York City (Cosmo, Bruce and the gang)

What stations do you listen to now? Various ones in Miami—Y100, Magic 102, ZETA, WMAQ.

Your Top Three bad songs of all-time:
(1) Anything by Gary Puckett and the Union Gap
(2) Anything else by Gary Puckett and the Union Gap
(3) Anything else by Gary Puckett and the Union Gap

Your current favorite "bad song" and/or a nominee or two for Book of Bad Songs, Vol. 2: Billy J. Early's "Kisses That Ain't Good-Bye"

Your pick for the best or worst radio contest of all-time? The one on WKRP in Cincinnati, when they dropped live turkeys from a helicopter. It was fiction...but it was great fiction.

Proudest career achievement to-date: I used a Barbie doll to set fire to a pair of underwear in the David Letterman Show.

Gavin July 4, 1997
**Inside Top 40**

**A Summer School Worth Attending**

A word of advice to all those attending **Conclave '97** later this month (July 17-20 in St. Paul). Bring plenty of note paper and extra pens. Sure, **Tom Kay** and his staff will likely have a healthy supply on hand, but with so much valuable information, it's best to be prepared. **Brian Burns**, OM at G105 (WDCG/WRDU/WRBS/WTRF)-Durham/Raleigh, N.C., sits on the Conclave's Board of Directors and, among various other duties, takes a key role in the marketing of the annual event, which is now in its twenty-second year. Burns thinks that describing the Conclave as a "Learning Conference" is accurate because education is such a vital component of each meeting.

Burns also conceived what's being called the "Inaugural Conclave College". Beginning at one o'clock on Thursday, July 17, it consists of a series of one-hour sessions dealing with a variety of subjects related to programming. It's called a "college" because Brian hopes that for those who attend, it'll be "like going back to school."

Sharing their knowledge will be a handful of consultants who Burns feels are much like "teachers in our industry." **Dan Vallie** will get things underway by evaluating the state of programming in today's new broadcasting world. He'll also talk about prioritizing goals to meet the needs of the modern day radio consumer. Then, **Liz Janik** will introduce everyone to the most-used research tools, explain how to determine if they give reliable results, and tell what you need to know to maximize your investment. Next up will be **Dave Shakes**, who is a master at positive motivation. He'll offer techniques on the coaching and development of on-air talent, how to improve their performance, and ways to improve professional relationships.

**Jaye Albright** will address the question, "Is your station meeting the needs and attitudes of your target audience?" Jaye will also define the word 'qualitative' by issuing a postmortem report of WBOB-Minneapolis. **Bill Richards**, who began his career in the Upper Midwest, will share his ideas on how to forge a clear career path to the top through proper networking and professional positioning.

That night, Conclave College is back in session with one of radio's finest promotion minds, **New World Communications' Paige Neinaber**, who will lead a no-holds-barred promotion brainstorming session where there are no right or wrong answers. Free beer will be on hand for those who want to enhance the creative process. Brian's opinion is that, nowadays, "Great PDs have to think outside-the-box and must be especially creative in marketing and promotion."

**Reprise VP, Promotion, Marc Ratner**, another member of the Conclave board, is especially thrilled by the appearance of **Bodine Balasco**, who combines his motivational talks with magic. Balasco has spoken to countless major corporations, including a recent group meeting of Warner Bros. TV execs. This session is
### Up & Coming

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<td>KIM RICHEY - 'I Know (Mambo)'</td>
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<td>COOLIO featuring THE 40 THEVZ - 'U Got It When U See It (Tommy Boy)'</td>
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<td>LISA STANSFIELD - 'Never, Never, Never Give You Up (A&amp;M)'</td>
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<td>SCARFACE - 'Smile (fetaturing 2 Pac and Johnny P) (Rap-A-Lot/Russ Taylor)'</td>
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<td>K &amp; JOE - 'You Bring Me Up (MCA)'</td>
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<td>K'S CHOICE - 'Not An Addict (SCE)'</td>
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**GO Chart**

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

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<td>SHERYL CROW - A Change Would Do You Good (A&amp;M)</td>
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<td>DEL AMTR - Not Where It's At (A&amp;M)</td>
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**Crossover**

**URBAN/DANCE**

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<td>DJ COMPANY - &quot;Rhythm Of Love&quot; (Crave)</td>
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**ALTERNATIVE**

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<td>ABRA MOORE - &quot;Four-Leaf Clover&quot; (Arista Austin)</td>
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<td>THE GODS - &quot;Last Night On Earth&quot; (Island)</td>
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<td>107</td>
<td>MONACO - &quot;What Do You Want From Me?&quot; (Polydor/A&amp;M)</td>
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</table>

Gavin | July 4, 1997
BLUE MOUNTAIN "IT AIN'T EASY TO LOVE A LIAR"

The first single from their new album HOGEGROWN

"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. It is one seamless gift, one voice of music rising out of them like a single beautiful note"—Larry Brown, author

ON YOUR DESK NOW FOR INFO CALL BILLY COX 281. 251. 0577 OR E-MAIL COX@MAIL.ROADRUN.COM
Produced by Jeffrey Reed and Blue Mountain's Mixed by Tom Scott Management by Tony Margherita and Nancy Trenton USA
The First Track From
The Self-Titled Debut Album

Produced by
The Mommyheads and Don Was
A3 Picks

BIG BLUE HEARTS

(Geffen)

Big Blue Hearts are the best and brightest glimmer of hope to come out of the Bay Area since those Crowes guys. But they didn’t start out here, migrating from DC a couple years back. Frontman David Fisher writes magnificently on a couple of different levels. What may sound like love songs can actually reveal a dark family life. For instance, the single, “Nobody Wants Her,” vaguely reflects a lonely existence of bouncing around the country, which Fisher did as a boy.

After leaving school at 16 and working as a painter, he migrated west with his girlfriend and little sister, settling for the San Francisco Bay Area. And while excoriating his soul via the music, we, the listeners, are almost unaware of the underlying tragedy, hidden by a foreground of melancholy guitar and swooning vocals. Big Blue Hearts are a band in the truest sense of the word—four terrific musicians—and we’re excited about their imminent national appeal once they cross county and state lines to a stage near you. Favorites also include “Story of My Life.”

BLUES TRAVELER

Straight On Till Morning (A&M)

Vengefully supreme among the top-tier set (both past and present) and, at 65 minutes, chock full of music, Blues Traveler remain one of Triple A’s pre-eminent roots ensembles. John Popper’s lightning harp is still the band’s most distinguishing trademark. But on “Felicia,” the band is fully capable of throwing up a blues piano counter rhythm, while on “Business As Usual,” it’s rapping funk and fusion time. “Canadian Rose” is melodic—somewhat of a throwback to the Dead’s Workingman’s Dead—and whimsy. In

Spin Trends

1. JOHN HIATT +162
2. SARAH McLACHLAN +154
3. DAR WILLIAMS +126
4. MARCIA BALL +114
5. WORLD PARTY +85
6. BIG BLUE HEARTS +83
fact, sometimes it's hard to decide which is greater, the number of notes Pepper wails on his harmonica or the word count on his song lyrics. Whatever, Straight On Till Morning is a proud multi-generational addition to Blue Traveler's discography.

DE L AMITRI
Some Other Sucker's Parade (A&M)

Now that the full CD has arrived, A3 radio should expect year-round airplay and sales sparks from Del Amitri's Some Other Sucker's Parade. You can leave your Glasgow patty guidebook at home. The Dels are the most American-sounding Scottish band around—much more Yankee-sounding than Texas. In "Not Where It's At," Justin Currie telescopes up that maybe he's moved up a generation notch on the ultra-trendy music scale. The psychoanalysis continues on the thinking-out-loud ballad, "What I Think She Sees," as Currie ponders the age-old question of personal commitment. Starting with their brilliant first album, the Dels have fostered a more mature rock sound, where harmony and lyrical introspection counts for something. Some Other Sucker's Parade, with its predisposition towards earthy riffs and blues accents, makes them an even more consistent quintet.

DAR WILLIAMS
"Are You Out There?"
(Razor & Tie)

From coffee houses to concert halls, Dar Williams has toured tirelessly, and for her hard work, she's sold 150,000 copies of her first two records, The Honesty Room and Mortal. "Are You Out There?" is the hard-hitting lead track on which Dar immortalizes WRSI's Jim Olsen and Johnny Memphis. More driving on her third album, she's enlisted some charismatic guitarists as guest soloists, including Shayne Fontayne (Springsteen and French rocker Johnny Halliday), Jeff Golub (Rod Stewart and A Certain Blue), and Bill Dillon (The Steve Miller Band). Dar talks about each cover song dealing with its subject, "I write my songs like people make junk sculptures," admits Ms. Dar. Still, the buzz is more aggressive instrumentation. More guts, more amps. Catch Dar on the Lilith tour, and after that, End of the Summer's full-tilt band presentation will be put on the road.

K.D. LANG
Drag (Warner Bros.)

K.D.'s new album is a concept album, with each cover song dealing one way or another with the thrills of chemical stimuli, primarily focusing on tobacco products. And while Steve Miller's "The Joker" (with its "toker" references) is an obvious pop delight, it's Andre Previn's "Theme from The Valley of the Dolls" that seals the crown, as K.D. wings each pinch of emotion out of the lyrics. So what's the connection between this song and addiction? Of course, in the movie, and the trash novel of the same name, Patty Duke, Sharon Tate, and Barbara Parkins' characters battle the evils of drugs. Besides being beautifully recorded, Drag is well thought-out and researched.
**Gavin Rocks**

**TW** | **SPINS** | **TREND**
--- | --- | ---
1 GEVENUST - Seven Dust (TVT) | 542 | +11
2 NAGAETH - Trust (Capitol) | 469 | -2
3 OZFEST - Sigillum "Arhtude" (Red Ant/Oz) | 468 | -63
4 TESTAMENT - Demonic (Mayhem/Fierce) | 453 | -62
5 NAPALM DEATH - Inside the Tom Ape (Earsache) | 434 | -51
6 SHOT - Got Some (Geffen) | 426 | +38
7 LIMP BIZKIT - Three Dollar Bill Y'all (Interscope) | 364 | -48
8 MACHINE HEAD - The More Things Change... (Roadrunner) | 376 | +47
9 BRUCE DICKINSON - Accident of Birth (CMC International) | 371 | -31
10 MOTLEY CRUE - Swine Sample (Elektra/EG) | 362 | -34
11 W.A.S.P. - Kill Ilk Die (Castle) | 347 | +24
12 FLATSOAM AND JETSAM - High (Metal Blade) | 346 | -42
13 THE MUFFETS - American Psycho (Geffen) | 316 | +37
14 PRIMUS - The Brown Album (Interscope) | 292 | +46
15 FEAR FACTORY - Remanufacture (Roadrunner) | 288 | +9
16 CRUSHED - Crushed (911) | 276 | +3
17 QUEENSRYCHE - Here In The New Frontier (EMI) | 262 | -50
18 CAST IRON HIDE - Watch It Burn (Victory) | 252 | +38
19 SUGAR RAY - Floored (Lava/Atlantic) | 239 | +51
20 ROLLING BAND - Come In and Burn (Dreamworks) | 232 | -21
21 INTEGRITY - Seasons In The Size Of Days (Victory) | 230 | +21
22 FALL FROM GRACE - Fall From Grace (Mayhem/Fierce) | 223 | +52
23 N.Y.T. - Trust No One (Sidspacc) | 218 | +38
24 SNAPCASE - Progression Through Unknown (Victory) | 218 | -4
25 FATES WARNING - Passion Shade of Grey (Metal Blade) | 215 | -1
26 OBITUARY - Back from the Dead (Roadrunner) | 214 | -26
27 POWERFACE - The Method (Heavy Jack) | 204 | -24
28 SLO BURN - Amazing The Amazing (Malicious Virg/Red Ant) | 201 | -52
29 GLENN TIPSON - Baptism of Fire (Atlantic) | 190 | +24
30 COAL CHAMBER - Coal Chamber (Roadrunner) | 178 | -20
31 GWAR - Carnival Of Chaos (Metal Blade) | 174 | -54
32 FAITH NO MORE - Album of the Year (Sush/Reprise) | 172 | -35
33 SOAK - Suck (Interscope) | 170 | +25
34 FAT - Fat EP (A&M) | 163 | +2
35 PISTON - Number One (Mayhem/Atlantic) | 157 | -26
36 MINDSET - Mindset (Noise) | 156 | -7
37 SKUNK ANANSIE - Milk Is My Sugar (Epic) | 154 | -22
38 MARAYA - Counter Culture (IS West) | 144 | +34
39 GRIP INC - Nomiss (Metal Blade) | 142 | -18
40 JIMMIE'S CHICKEN SHACK - High (A&M) | 141 | -21
41 AMORPHIS - My Kalele (Relapse) | 138 | +25
42 SUGAR TOOTH - The Sounds of Solid (Geffen) | 137 | -12
43 HANSOME - Handsome (Epic) | 125 | +16
44 FORBIDDEN - Green (Pavement) | 125 | -1
45 WORKHORSE - Dopamine (Overcore) | 122 | +12
46 SHED - Unharned (Deadheadhead) | 112 | -15
47 WITHSTAND - An Angel Was a Warm Place to Hide (Mayhem/Fierce) | 109 | +5
48 HANDEL AND GREYLY - Transmissions From Uranus (Enemy) | 106 | -8
49 DOWNSET - Do We Speak A Dead Language? (Mercy) | 103 | -8
50 SICK OF IT ALL - Built To Last (Eastwest/EG) | 101 | -8

**Hard Kopy**

**BY ROB FIEND**

**Adventures in Ozzland**

Last Saturday (July 26) I cruised down to L.A. for the last Ozzfest show in San Bernardino. OK, technically, the last show is a make-up date in Ohio, but this was the last original scheduled show. Before Sunday's metallic festivities, I hung out with my pal Dennis Blair (thanks for having me). You might know him, he's the radio promotions guy for Geffen Records who is built like a fat boy and enjoys yelling at people who disagree with him.

Blair was kind enough to put me up in his Brentwood pad since no hotel would accept my reservation because of my infamous bad personal hygiene and inability to get along with other guests. Cleanliness and sociability went out the window for me after I heard The People vs. Larry Flynt.

Castle Blair is a comfortable place to crash, even though I had to endure Blair's personal attacks and his ludicrous attempts to convince me that rap and dance music are equal to hard rock and metal. There's nothing wrong really with rap and dance music, but for me, unless there's guitars—forget about it.

During my stay I learned many of Blair's secret habits, but guest protocol and threats on my life prevent me from sharing any of them with you. I will say, however, that I believe in aliens more than I ever did before. (Which reminds me, let me just say, for the record, that the Air Force is full of shit. Balloons and test dummies. Come on. Their excuses for unexplained events sounds like a description of an accident at Clown College. They obviously aren't familiar with John Tesh, Tipper Gore, Jesse Helms, or arena football—unless they're all in this together. If that's the case, the collision between the spaceport and Mir was no accident. It was retaliation after the cosmonauts discovered the truth. That's it. This off planet with the next passing comet. I hear Jupiter has late happy hours and a loose government. I just hope they damn Heaven's Gate people aren't there).

Anyway, the night before Ozzfest, Blair took me to a party in Malibu, where we hoped to watch a fight between Tyson and Holyfield. Instead we got a jailhouse brawl, but that was cool with me since boxing is really just a semi-controlled form of violence anyway. Already this year in England, two people have died and one person is in a coma after competing in this wonderful sport. I can't wait for the next century, when boxing to the death will be available on pay-per-view along with live executions.

Nic Adler, son of producer Lou Adler (Carole King, John Lennon) and manager of Geffen's Snot, hosted the party at his impressive Malibu house, which rests on a hill overlooking the ocean. Nic, a down-to-earth kind of guy, was a gracious host and very enthusiastic about Snot's endeavors. Kudos to him and to his co-manager Scan Henning, who acted as BBQ grand marshal for the killer evening.

Henning's BBQ's a mean chicken, but guards it like a junkyard dog. He wouldn't let anyone touch it until it was done. Several people were verbally and physically discouraged from premature chicken feeding and ended up cowering in the living room until Henning gave the all-clear sign.

After surfing ourselves with chicken and beer, we retired to Adler's indoor basketball court, where the Los Angeles Lakers are known to visit and played a vigorous game of three-on-three. I missed every shot I took, because I was sweating BBQ sauce and fighting the hard-Gods throughout the game. Afterwards, Blair and I swore we would never smoke cigarettes again—that pledge lasted a whole 15 minutes. If things don't work out with Snot, Adler has future in basketball, because Henning could score flesh for the stars.

Sunday morning arrived quicker than I would have liked, but getting
up was easy because of the anticipation of Ozzfest. After breakfast with Adler, Henning, and Blair, it was off to San Bernardino for the metallic festivities.

We arrived a little late, but didn't miss the protesters outside the venue waving their bibles and signs telling us were all going to hell. One of my favorite pastimes is getting these people all riled up by yelling, "Your God sucks!" or "Sacramental rules!" and I'd be lying if I said I didn't indulge when the opportunity presented itself. It's kind of like throwing rocks at a hornet's nest and running like hell. These people are the ones who are out of their minds, not those who participate in or attend concerts. What kind of idiot would stand outside in million degree heat, yelling at people who could care less about their views. As Ozzy Osbourne said from the stage, "To all those people who think they can change my religion, Fuck You!"

I've come to the conclusion, that if all these annoying religious extremist are in heaven, I'm not so sure I want to go there. I'd rather live in purgatory than have some pretentious wide-eyed jerk telling me to straighten out my wings every two seconds. There were 35,000 plus fans at the San Bernardino show cheering Ozzy and only about 15 people protesting to an audience of parked cars. It doesn't take a rocket scientist to figure who was making a bigger impact.

The Ozzfest, simply, ruled. It's the only summer festival featuring only hard rock and metal acts. Sadly, even though the tour enjoys sellout audiences almost every night, it's hasn't received the whole lot of positive press. Even 8AM, California's largest music magazine, in its June 27 issue, excludes the Ozzfest from its feature on summer festivals. They mention the usual—Lollapalooza, Horde, and Warped tour—and they even give ink to the hippest fest, to the most Big Top, and to Sara McLachlan's chichest Lilith, but no mention of Ozzfest or any of the bands on the bill that have sold hundreds of thousands of records. Is this an oversight on 8AM's part, or is metal so taboo that it will never shed its undeserved stereotype as a format that doesn't sell records? I think the 35,000 screaming fans in San Bernardino would have a different opinion.

One can only hope that Ozzfest's huge audiences will, in some way, help dispel the myth that metal doesn't draw or sell. Here's a very large—and very loyal—group of people representing almost every demographic imaginable, who have paid for tickets, paid for transportation, paid for food, paid for beverages, paid for drugs, paid for T-shirts, paid for all the other crap available at these fests, and some homebaked music industry consultant will still argue that metal doesn't sell. That, my friends, is why the music industry sucks.

Enough preaching. Going to the San Bernardino show was like going to a convention. I got to hang with the likes of Hollywood's Will Knapp before I lost him and in a horde of people. I literally ran into Metal Blade's Melodic Mingo and her lovely friend Jen while in line for something or other. At the second stage, I tried to avoid Century Media's Satan recruiter John Schultz, who unsuccessfully tried to con me out of my ticket—nice try. F.A.D.'s crazy Chris Roberts found me in front of Sloan Burn, but blew me off when he saw Faith No More's Mike Bordin a few feet away. I laughed as Roberts' attempt to give Bordin a CD failed, a note to myself: don't give people product when they are eating. The last time I saw Roberts was on the giant screen during Black Sabbath's set when Blair and I were hanging on the side stage with Concrete's Rob McDermott (thanks for the pas --I caught Revelation's Jason Uprising singing along with V.O.D. before bumping into Ozz Record's Eddie Williamson, Roadrunner's Joe Guzik, and Album Network's Greg Sorrels backstage of the second stage. Malicious Viny's Paul Ellis and Craig McDonald were also on hand. The Sisters Gimmm—Roadrunner's Jen Mola and her twin-sister, who's name escapes me, but it doesn't matter because she probably doesn't remember my name either—where also floating around the second stage. Being with these two is like being in a double-mint gum commercial. Virus' Petra, as always, caught my attention as did Concrete's Steve Prue, who earns the title Backstage Butterfly Lush.

All the bands rocked, but Black Sabbath takes the prize. Ozzy, Geezer Butler, Tony Iommi, and Mike Bordin were truly amazing. It's clear to me why original Sabbath drummer Bill Ward was not invited on the tour—because there's no way he could have pounded the drums for over two hours as severely as Bordin did. I told Bordin so when I saw him on my plane back to San Francisco the next day. He just smiled and said thanks.

Watching Sabbath was like going back in time and seeing the Wright Brothers fly for the first time. Here's the band that started the entire low-end grind movement. Whether you call it hardcore, death metal, heavy metal, hard rock, grunge, thrash rock, or whatever, Black Sabbath did it first. Metal rules. Quote of the Ozzfest goes to Dennis Blair when he said, "It doesn't get any fouler than this," referring to Marilyn Manson...adds for July 7/8 are Crushed, Crushed (911), Deceased, Fearless on Dead Machines (Relapse), Endevor, Crazier than a Shithead Rat (Conversion), Galactic Cowboys, The Horse That Died Laughing (Metal Blade), Marky Ramone and the Intruders, Marky Ramone and the Intruders (Thirsty Ear). July 14/15 G/J/Z/R, Geezer (TVT), Pipe, Pipe (Lead Pipe), Stem, Forever Up.
Then you can play bumper cars with the rest of Boston traffic, if you are so inclined, and fully insured on your rental car.

2) Never ever refer to Boston as "Beantown." For the record, Boston doesn't have a lot of dining options after midnight, so pay attention. When in doubt, head to Chinatown. Blue Diner at 150 Kneeland Street in Boston, (617) 338-4637, is not your average lunch counter, it's Boston's only real 24-hour dinner with a BBQ-slanted menu. The only Japanese restaurant in Chinatown, Ginza, 16 Hudson between Kneeland & Beach, (617) 338-2261, serves Boston's best sushi until 4 a.m. Grand Chaun Chow, 41-45 Beach Street in Boston, (617) 292-5166, serves every Chinese dish under the sun but specializes in classic Cantonese. It's open until 4 a.m. Or head to the North End's Bova Bakery, 134 Salem Street in Boston, (617) 523-5601 for cannoli and espresso all night long. Here are some other quick dining picks: La Grotta, 853 Main Street (off Mass Ave.) in Cambridge, (617) 547-9298 or (617) 876-4524, classic Italian with amazing antipasti and desserts. Middle East Cafe, 472-480 Mass Ave. in Cambridge, (617) 354-8238 serves Arabic dishes and desserts upstairs and Alternative music downstairs. Try Olive's, 10 City Square in Boston, (617) 242-1999, for outstanding Pan-Mediterranean cuisine—bring your corporate card. Sage, at 69 Prince Street in Boston, (617) 248-8814 is small and understated. The chef uses local seafood and ingredients to great effect. Sonomic, 377 Newbury Street in Boston, (617) 351-2500, trendy, but still go for the appetizers and the best martinis in town. For record shopping, run—a cop—Copley Square for the latest imports, etc. Boston Bear, 1108 Boylston Street (2nd Floor), (617) 247-2428, and Satellite, 49 Mass. Ave., (617) 536-7482. If you can't find it there, Newbury Comics and Tower are right around the corner. For used vinyl, hit Cheepo Records, 645 Mass. Ave., Cambridge (617) 354-4455 and Looney Tunes, 1106 Boylston Street in Boston (617) 247-2238. Thanks to Liquid Todd for refreshing my memory.

Kurt St. Thomas Senior Director, A&R, Arista Records

(Kurt is not only a former Music Director at WFNX, he inherited the PD gig from me as well) Okay Boot Campers, here's some things you might want to know about the land of Boston. The first place to avoid is Revere Beach—unless of course you have rented a Camaro and you dare to head over the Tobin Bridge (named after Alexa, who is now at WXRK in NYC) for Kelly's Roast Beef. It's not just roast beef, Jeff Sodikoff from Columbus used to go for the grilled cheese sandwiches, Max
Say What You Want

the first track from the worldwide smash album White on Blonde

as featured in the upcoming motion picture

Picture Perfect
starring Jennifer Aniston and Kevin Bacon

in-stores August 5th

film opens August 1st

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went for the shrimp, and I went for the very healthy hot dogs. The clam chowder is pretty awesome as well. If you want sit-down seafood, then try Legal Seafood (several locations), Anthony's Pier 4 (on Northern Ave.), and The No Name Restaurant (on Northern Ave.). If you're really adventurous, head out to Woodman's (on Route 122 in Essex, Mass.). Do not go to anywhere near a place named Buzzy's Roast Beef.

"Lynn, Lynn, The City of Sin. You never go out the way you came in."

If you do have a rental car, some other cool places outside the city are Wingasheek Beach in Gloucester and Hammond Castle in Magnolia. There is also the Witch Museum and Crow Haven Corner in Salem. If you really want to be a tourist, head over and see the newly refurbished Constitution. If you feel the need to rock, I would suggest Planet Records in Kenmore Square, Nuggets in Kenmore Square, Second Coming in Cambridge, Mystery Train on Newbury Street, and, of course, Newbury Comics on Newbury Street.

Gatch some cool live music at the Middle East Cafe (you can have a pita while you're there) or TT the Bear's in Cambridge. Avoid Kenmore Square if there's a Red Sox game. It is a nightmare. You should also avoid the Callahan Tunnel and the Summer Tunnel whenever you do, don't go anywhere near Lynn ("Lynn, Lynn, The City of Sin. You never go out the way you came in." This is actually a famous local rhythm... uh, rhythm. Just look at what happened to me.

Steven Strick WBCN, APD

By now, you've heard the boogie about how bad traffic is, how there's no decent place to eat late at night (unless you're a pancake fanatic), and how provincial the city is in general. I'm not going to bore you with details on our exciting (or not-so-exciting) nightlife. What I will tell you is that Boston is a beautiful city with lots to do during the day.

If you're into fitness, there are a number of excellent gyms around the city to satisfy your desires. You might even have one at your hotel. Runners will delight in the scenic routes available to them. In particular, the paved trail along the Charles River provides a beautiful and motivating running route. There are actually two routes, one on either side of the river, in Boston and Cambridge. Another spot is Jamaica Pond, just slightly west of the city in serene Jamaica Plain. In both locations, you can go canoeing or boating, depending on what's available. In the Boston Common, there are the infamous Swan Boats, powered by young peddlers that take you a short tour of the scenery.

Boston is definitely a walking city, so leave the car at the hotel. Despite what you might have heard, there are quite a few excellent restaurants in Boston, many of which have outdoor dining. If you're into shopping, Newbury Street is always worth the trip. If the Red Sox are going to be in town during Boot Camp, you'll have another reason to hang outside, but unfortunately, they're on the road. Of course, you will not have time to do any of these things, because you will be too busy at Boot Camp. So... never mind.

... Well, there you have it. Three different views of Paul Revere's hometown. I just want to add that, since we are not having any Saturday afternoon sessions (Boot Camp officially ends after lunch), you may want to hit the very cool Cambridge Galleria, located directly across the street from the Royal Sonesta for a shopping "quick fix."

Then you can play bumper cars with the rest of Boston traffic if you are so inclined, and fully insured on your rental car.

Next week we're gonna hit you with the full-on Boot Camp special issue featuring the complete agenda (which you can pull out and keep with you at all times). It will have all the dates, times, rooms, and session descriptions, as well as the schedule for the Boot Camp showcase events. Plus, a very special writer with another unique view of the city will give us his alternative to the Alternative Boston. Hey, maybe we'll even print a special radio guide so you'll know where to tune.

Hmmm, what a great idea.

Gavin July, 4 1997
Crush Your Competition

Attend the Gavin Alternative Boot Camp

July 17, 18, 19

The Royal Sonesta Hotel, Boston

Hotel Reservations & Boot Camp Registration report to Catherine Ryan (415) 495-1990 ext.653
$125 before July 4th
$175 after July 4th and at the door

The Rules: 1) To ensure a quality radio/record ratio, all non-radio registrations will be processed by our Convention Services Department, so please designate your sponsorship. 2) Non-radio attendees must sponsor an Alternative radio friend to attend the Boot Camp. 3) We reserve the right to refuse any registration that does not sponsor a Gavin Alternative radio reporter.

Warning: The Gavin Alternative Boot Camp is a Learning Experience!

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Inside College

Beer & Clothing in Las Vegas

As you know, we, the College Krew, make it a point to travel this great land of ours and inform you, our innocent readers, of the dangers of excess partying on record companies credit cards. Lord forbid you handful of self-important, "indeed than thou" music directors should accept a drink from some evil promo person trying to schmooze you into playing their god-awful major label music. Why, you're too busy avoiding office hours and dodging phone calls for all of that (That is, of course, until you know a job.) We therefore feel it is our duty to drink those drinks and eat those dinners for you, as we wouldn't want you to tarnish your precious image.

This week's adventure finds Vinnie in fabulous Las Vegas, home of $1.99 buffets, and everybody's favorite music director, KUNV's Ducky Slaughter and his fear less assistant Tiger (insert applause and show girls here.) The occasion? Vinnie that cute-as-a-button industry where am in town with MCA's Nick Attaway to celebrate the release of Blink 182's latest opus, Dude Ranch.

Of course, at the airport, I totally miss our hero Ducky, who has come to pick me up. Ducky eventually finds me in the hotel lobby, flipping through the yellow pages. The "entertainment" section is hundreds of pages long and looks more like a full-color spread in a colored magazine. As we wait for Nick to arrive, Ducky, a.k.a. Mr. Las Vegas, fills me in on some of the local spots, including a colorful bar located just a block away. It supposedly has a killer punk rock show and screenings of midnight porn and smut films. I declined.

After Nick arrived, we drove to our buffer of choice. I couldn't help but notice some strange signs and signs about town (see above). After we feast, we head back to Ducky's pad and take note of his collection of trees, funky clothing. He suggests going in drag and having us go rent pimp suits. No rentals needed, it's our choice.

That evening, we catch Blink 182 at the local theater to a capacity crowd and, as expected, everyone went nuts. Another great show.

From there, we--three and the Blink Boys--went on a heli- copter ride over Vegas. What cool? It was. Although, it's not as cool as that very first Guided By Voices t-shirt you own.

The next day, it was off to San Francisco to catch the Chrystals U.K. That's another story. Bye.

News Terri Witherspoon is no longer at Triple X. Call her at (215) 665-0757 or e-mail her at terrixx@usa.net... Ross "Straight Outta Compton" is the new MD at WRFL... John Pupo is back at WTRR... Please welcome WMSE-Milwaukee, WI as a new Gavin College reporter, your MD in Mike Berkleer at (414) 277-6942. Finally, WUR is no longer a reporter.

Addys for July 7/8: Little Red Rocket (Tim Kerr), Radiobeat (Capitol), Random (Beggars Banquet), Brand New Heavies (Virgin), Lowercase (Amrep), Catherine Wheel (Mercury), Fish (Viceroy), P.W. Long's Reef (Touch & Go) Miranda July (Kill Rock Stars)
SAVE US A SPOT AT THE BAR, WE'RE BRINGING THESE PUPPIES IN!

OLD 97'S
Too Far To Care
The new album featuring "Timebomb," "Barrier Reef" and "Four Leaf Clover" with Exene Cervenka
"Nearly every one of the Texas quartet's songs is an exceptional blast of manic twang and inspired tunefulness."
Los Angeles Times
Produced by Wally Gagel
Management: Big West Productions

LUNA
Pup Tent
Ten new songs including "IHOP"
Produced, engineered and mixed by Pat McCarthy
Management: René Lehman/Oasis Productions

DAMI B1 R DERS
Against The Stars
The new album featuring "Burn This Bridge"
"The best American band that doesn't sound like Dinosaur Jr. or Pavement."
Spin
Produced by Eric Masunage
Management: Larrikin Management

WEEN
The Mollusk
Fourteen new songs including "Mutilated Lips," "Ocean Man" and "The Golden Eel"

★★★½ Rolling Stone
Produced by Andrew Weiss
Management: Roger Cramer-3 AM

HEAVY TURBULENCE AHEAD
TO JAM THOSE NORMAL FLIGHT PATTERNS

MOBY
I Like To Score
STEREOLAB
Dots And Loops
BJÖRK
Homogenic

For more info contact Mike DePippa and Chris Elles @ 212-275-2860 or mike.depippa@elektra.com or christopher.elles@elektra.com. Or contact your local Elektra college rep.

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### MOST ADDED

**10000 MANIACS (27)**
- *Kenny Loggins (25)*
- *Belinda Carlisle (25)*
- *No Mercy (20)*
- *R. Kelly (16)*

### FIVE STORES

- **40**
- **35**
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### RECORDED TO WATCH

**Belinda Carlisle**

- *"In Too Deep"*  
  (ARK2)

All systems are Go-Go for Belinda Carlisle. Top Calls already include WCKQ, KQXT, KTDY, WAHR, and WQSM.

### Gavin A/C

**Adult Contemporary**

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Report: This Week Top 25 Live Week 249  
A/C Editor: Ron Fell  
A/C Associate Editor: Annette L. Lai  
A/C reports accepted: Mondays  
Station Reporting Phone: (415) 495-1900  
Gavin Fax: (415) 495-2580  

### Inside A/C

**By Ron Fell**

The first half of 1997 is now history.

In A/C radio, the top ten singles, ranked by Spins, were as follows:

1. jewel, "You Were Meant For Me"  
2. Tori Amos, "Unbend My Heart"  
3. Duncan Sheik, "Barely Breathing"  
4. Shawn Colvin, "Songy Home Game"  
5. No Doubt, "Don't Speak"  
6. Geline Don, "All By Myself"  
7. Cardigans, "Looptool"  
8. Kenny Loggins, "For the First Time"  
9. Paula Cole, "Where Have All the Cowboys Gone"  
10. Sheryl Crow, "Everyday Is a Winding Road"

**Etole Shapiro Deals with EMI Shutdown**

**EMI Records' head of A/C promotion, Etole Shapiro, was sailing the South Pacific with her new husband**

Marc when she got word all the way from New York that her job was being eliminated as part of EMI's termination of operations. Not the kind of news that's welcome anywhere—especially on your honeymoon.

"Fortunately, my mom was able to get into my office and retrieve my things before they told us we could not enter the building again," says Shapiro. "It's tough on everyone, but I hope I can hook up somewhere. I'd love to stay in A/C."

"I'm using this downtime to take care of things like doctors' appointments," says Etole. "It's been great hearing from everyone. There's been a lot of mixed emotions—people wishing me well for the marriage and adding condolences for being laid off."
Kenny Rogers
Write Your Name Across My Heart
with guest vocals by All-4-One
Impact Date: July 14, 1997
from his forthcoming album "Across My Heart"

FOR PROMOTIONS CONTACT:
Lick Entertainment
Leslie Marquez (818) 584-7020
Judi Valje (330) 638-4941
Donna Brake (615) 297-5969
Callahan & Associates (303) 545-0232
Management: Krägen & Co.
SPINcreases

RANKED INCREASE IN TOTAL SPINS

10,000 MANIACS - More Than This (Geffen) ..... 556
SWING OUT SISTER - Somewhere In The World (Mercury/Pine) ..... 325
KENNY LOGGINS - I Am Not (Columbia/CRG) ..... 285
WHITNEY HOUSTON - My Heart Is Calling (Arista) ..... 259
THIRD EYE BLIND - Semi-Charmed Life (Enigma/EGG) ..... 253
GMC - How Bizarre (Mercury) ..... 251
JAMES TAYLOR - Little More Time With You (Columbia/CRG) ..... 251
MICHAEL ENGLISH - Why Didn't I? (Curb) ..... 249
BELINDA CARLISLE - In Too Deep (ARK 21) ..... 248
NO MERCY - When I Die (Arista) ..... 234
DELMER MITCH - Not Where It's At (A&M) ..... 224
INDIGO GIRLS - Shame On You (Epic) ..... 219
LADY ANNE RIMES - How Do I Live (Columbia/CRG) ..... 196
STYX - Paradise (CMC International) ..... 176
R. KELLY - Gotham City (Jive) ..... 168
COUNTING CROWS - Daylight Fading (GEC) ..... 164
NATALIE COLE - A Smile Like Yours (Elektra/EGG) ..... 163
PAUL CARRACK - For Once In Our Lives (ARK 21) ..... 159
THE WALLFLOWERS - The Difference (Interscope) ..... 158
PAUL MCCARTNEY - The World Tonight (Capitol) ..... 156
SHERYL CROW - A Change Would Do You Good (A&M) ..... 155
JON BON JOVI - Midnight In Chelsea (Mercury) ..... 139
SISTER HAZEL - All For You (Universal) ..... 132
NIGHT RANGER - Forever After Again (Columbia/CRG) ..... 131
MARTY SALIN - Can't Forget The Night (Tove) ..... 126

S/P/W

SPINS PER WEEK PER STATION

THE WALLFLOWERS - One Headlight (Interscope) ..... 31.45
SISTER HAZEL - All For You (Universal) ..... 30.15
HANSON - MMMBop (Mercury) ..... 29.93
SHERYL CROW - A Change Would Do You Good (A&M) ..... 28.41
DUNCAN SHEIK - Barely Breathing (Atlantic) ..... 27.94
DAVE MATTHEWS BAND - Crash Into Me (RCA) ..... 27.41
THE VERVE PIPE - The Freshmen (RCA) ..... 27.22
SHAWN COLVIN - Sunny Came Home (Columbia/CRG) ..... 27.08
SAVAGE GARDEN - I Want You (Columbia/CRG) ..... 27.06
MERENITH BROOKS - Bitch (Capitol) ..... 25.45
THIRD EYE BLIND - Semi-Charmed Life (Elektra/EGG) ..... 25.27
PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.) ..... 24.84
BOB CARLISLE - Butterfly Kisses (DMG) ..... 24.80
JEWEL - You Were Meant For Me (Atlantic) ..... 24.39
MICHAEL BOLTON - Go The Distance (Columbia/CRG) ..... 24.07
SPICE GIRLS - Say You'll Be There (Virgin) ..... 23.87
CHICAGO - Here In My Heart (Reprise) ..... 23.54
BEE GEES - Alone (PolyGram/A&M) ..... 23.40
MONICA - For You / Will (Warner/Atlantic) ..... 23.06
LINDA RONSTADT - Worn Out (Capitol) ..... 22.84
BESSIE JOUJOU SHAE - I Wanna Be There (EMI) ..... 22.84
PETER CETERA - Do You Love Me That Much (River North) ..... 22.73
PAUL MCCARTNEY - The World Tonight (Capitol) ..... 22.41
ROBYN - Do You Know (What It Takes) (RCA) ..... 22.36

Listed above are the top ranked singles based on the division of each song's total spins. A/C Continued on page 48

"The uptempo summer hit radio has been waiting for"

ON YOUR DESK NOW!!

From the CMG album release - "Real World"

TIN DRUM

"LAY YOUR HANDS"

Recorded, mixed & produced by Tom Weir
Written by M. Harris / B. Drummond & M. Verdick
©1994 Burliegh Music A.S.C.A.P.

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CMG Music LTD.
P.O. Box 190 Hanover, N.H. 03755
National Promotion (888) 212-2682

Ad layout & design: MLP Presentations Inc.
Jon Bon Jovi
“Midnight In Chelsea”
Gavin AC: 24*-22*
115 Stations,
2,301 Spins
R&R HOT AC: 23*

Hanson
“MMMBop”
Thanks for a Top Three single!
THE NEW SINGLE
“Where’s The Love”
on your desk
and going for adds
MONDAY, JULY 7.

Gavin AC: 37*-31*
76 Stations
1,640 Spins (+251)
Monitor Adult Top 40: 15*
R&R HOT AC: 15*

Swing Out Sister
“Somewhere In The World”
Gavin AC: 25*-21*
137 Stations
2,306 Spins (+325)
R&R AC: 29*-26*

OMC
“How Bizarre”

www.americanradiohistory.com
**Gavin Country**

**Top Ten Up & Coming**

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**Most Added**

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**Top Requests**

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**We Say:** "A sassy song that is complemented by a fun video showing a playful side of Lorrie, which can be seen on this month's Gavin Video Magazine." **Radio Says:** "Listeners wouldn't let this one Go Away. Great phones on the Dawg's Hound It or Pound It." Jeff Crawford, MD, WDGG-Huntington, WV. MD

**Stats:** 118 stations/44 adds/4th Most Added/1992 spins/Debut #41

---

**Gavin Country**

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**Gavin July 4, 1997**
RODNEY ATKINS

You’ll Love Him
"IN A HEARTBEAT"

"IN A HEARTBEAT"

LEFT BANK MANAGEMENT

GOING FOR ADDS
JULY 21ST

CURB RECORDS
The Wright Stuff

This summer marks a new beginning for Chely Wright's career. Her new label, MCA, is about to release her new single, "Shut up and Drive," and a debut album, Let Me In will follow this fall. Talking with Chely, it's hard not to get caught up in her enthusiasm and pride for this project. We asked her to share her thoughts on what makes this album so special.

Jamie Matteson: With a new label, single and album, do you consider this project a new musical direction for you?
Chely Wright: I think we grow and evolve from each project that we get to do. I think the evolution was a bit more extreme on this one, and I mean that in a good way. Everything has fallen into place. Just being in an atmosphere that is so conducive to creativity—being with MCA, having Tony Brown as a producer, and having everything in my life together—I believe I grew leaps and bounds more than I would have had I made a record for my previous label. Actually, this album is a more honest representation of me as a writer, singer, and as an artist.

Speaking of Tony Brown producing, were there things you two did differently in the studio than you had recording your previous albums?
Going in, I remember thinking, 'I hope he [Tony] thinks I am good, because he produces the best singers in the world, like Vince, Wynonna, and Trisha.' I was a bit intimidated, but, once we got in the studio—I'm not sure if it was his presence or history—but I was so comfortable and relaxed, and I absolutely trusted him. The cool thing about him was we did several passes on each song, and he would try different things. One might think that Tony Brown would have the formula down, but I was impressed with how he was challenged by certain songs. He's willing to try things a different way, and inspires the musicians to be as free and creative as they can be. I think it was a good marriage of creative minds.

I hear you had some pretty special guests in the studio while you were recording.
When I began talking with Tony last summer, Trisha Yearwood and I became friends. She was very supportive and encouraging during my transition to and signing with MCA. I asked her if she would sing on my record, and she graciously said yes. So Trisha is singing background vocals on the first single "Shut Up and Drive." Vince Gill sings on about five songs. Kostas and I wrote the song "Is It Love Yet," and he sings on that, and Matraca Berg co-wrote (with Gary Harrison and Jeff Hanna) and sings on the song called "Emma Jean's Guitar." Gary Burr sings on "I Already Do" which he and I co-wrote, so it's really an all-star cast. I am so grateful that artists of this stature would commit their valuable time and lend their talents. It was truly a humbling experience.

How many songs did you write, and how involved in the choosing of songs were you?
I co-wrote three songs. The two I mentioned before and "Your...
The first single and video from the upcoming album **"Let Me In"**

Produced by Tony Brown

Going for Airplay Now
Woman Misses Her Man," which I wrote with Mark D. Sanders and Ed Hill. I have always been involved in the song search, but it was a completely different experience this time. I'd never really had an A&R point person before, and Larry Willoughby was assigned to this project with me. We began the search a year ago, and I can't tell you enough about how hard he worked. The song search was intense. The great thing about being on MCA with Tony [Brown] producing is that you get a different level of songs pitched to you. Larry and I dug "[Shut Up and Drive]" up at Blue Water Music. They had played songs for us for over an hour and hadn't played that one. We finally said, "Play us something different," and they played that song and it really struck a chord with us. If you look over the history of Country music, the artists that have sustained careers over the decades have the common denominator of great songs. We knew it was important that this album have the song, and I believe we have several of the song.

Do you have a favorite song on this project?

My favorite song that we cut is "Emma Jean's Guitar." It's about the history of a guitar, and about a person that goes into a pawn shop and buys that guitar. When I was 17, still in high school and living in Branson, Mo., I bought my first guitar. I saved my money and bought this guitar from my neighbor and taught myself to play it some. It was old and beat up, and I used to fantasize that maybe Dolly Parton or Porter Wagoner had played that guitar.

Any special plans for the summer?

We'll be doing a lot of promotional things for the album. I do miss the road, but I am not going to tour until probably this fall. I want to go out when it's right. I've played most every town in America at least three times, and have made some great friends and fans. When I go back, I want to have some hit records to play for them. I really believe I am on the path I'm meant to be on.

---

Profile

Brad Howell

Before working for a record label, I worked at:


Title: Program Director

What is your favorite song of all time?

Eagles, "Lyin' Eyes"

What album/cd in your collection are you most ashamed of? Milli Vanilli (but it's still in my cd changer right now!)

Did you know? "I can be found singing 'Play That Funky Music (White Boy) at karaoke bars nationwide."

If I worked for a radio station, I would: "Co-host a Country oldies show with the forgotten stars of the format like Charley Pride, Porter Wagoner, George Jones, Buck Owens, etc."

Notes to work & live by:

"Lead by example...work hard every day...don't forget family."

---

Gavin across the Country

Gavin is taking radio seminars where they've never gone before...

Gavin's Virtual Country Seminar '97

Lift off September 12.

Gavin July 4, 1997
Blake & Brian

"Another Perfect Day"

Texas residents with a bold harmonizing sound your listeners will love!

See their video
"Another Perfect Day"
on CMT

Album available August 19.

BILLBOARD REVIEW:
"...an appealing quality about Blake & Brian that will make listeners want to hear 'em again and again"...

Nicole Beals—WIXY
"Blake & Brian played at WIXY's 5th Annual Birthday bash this past weekend. Ever since, the phones haven't stopped ringing! Listeners are asking for fan club information, when they are playing again and requesting the song "Another Perfect Day."

AIRPLAY NOW!
John & Audrey Wiggins
"Crazy Love"
Airplay Date: July 7th

Toby Keith
“We Were In Love”

Mercury
Nashville

Billy Ray Cyrus
“Nobody Slap Me”

John Anderson
“It’s All The Same To Me”

Thanks for the support Gavin!

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Come visit Mercury Nashville at www.polygram.com/mercurynashville
While the summer of '97 will probably be remembered most for the return of British Hong Kong to Chinese rule, Country music has created some fireworks of its own. The sizzling flagship event is surely Garth Brooks' Central Park concert in August. This event marks the first time a Country artist has played this venue, and over one million people are expected to attend; another several million will view the event on HBO.

There is even more sizzling news from the sales front, where Tim McGraw's *Everywhere* has sold over 400,000 units in just two weeks. Couple that with some exciting new labels, artists, and collaborations, and this could be Country's hottest summer yet! Here, we've checked in with Nashville labels to see what else is sizzling this summer. In the coming weeks, we'll spotlight Nashville's cool fall, and get a peek at what's in store for the future.

Enjoy.

**ALMO SOUNDS**

**SUMMER SIZZLERS:**

- Billy Yates is enjoying his first chart success with the high-impact hit "Flowers." His album, *Billy Yates*, is in stores now.

- Bekka & Billy's "Better Days" ships to radio July 21, with an impact date of August 4. The duo will be joining Vince Gill on select tour dates.

**VIEWPOINT:**

Steve Masse, VP Promotion

This entire industry is going to have to re-examine how we read the chart and how we judge the success of artists and their singles.

As more stations tighten their playlists, songs are going to take much longer to move up the charts. Then again, they are certainly going to stay on the charts longer. Patience is going to become one of the key words, especially where new and unproven artists are concerned.

**ARISTA RECORDS**

**SUMMER SIZZLERS:**

- Pam Tillis' Greatest Hits is out, featuring 10 of her radio favorites and two new songs, including the current Top 10 single, "All the Good Ones Are Gone." Tillis will be touring this summer.

- Diamond Rio's Greatest Hits arrives July 15. They are also on tour this summer.

- Blackhawk's new album, *Love & Gravity*, hits stores July 29. It was produced by Mark Bright and Mike Clute. The band is CMT's Showcase Artist for August.

- Newcomer Sherrie Austin's debut album, *Words*, will be released July 15. Austin co-wrote seven of the 10 songs, and Vince Gill sings background on "I Wanna Fall in Love." The first single, "Lucky in Love," is currently #32.

**VIEWPOINT:**

Bobby Kraig, VP Promotion

Please have patience with new and developing artists. Give their songs a fair chance to grow before saying, "It's over."

**ASYLUM**

**SUMMER SIZZLERS:**

- Bryan White is recording a duet with Shania Twain, which will be released on Shania's new album due later this year. Bryan will also continue touring with Vince Gill on one of the hottest tickets of the summer. His next single, "Love Is the Right Place," comes in late July and was co-written by Marcus Hummon and Tommy Sims. Sims also co-wrote the pop smash "Change the World."

- Asylum will continue working Seattle native Lila McCann's current single "Down Came a Blackbird," currently #33. This is the first single from the album, *Lila*, which is currently breaking through at retail.

- New artist J.D. Myers will be introduced to radio with his first single, "When I Think About You," scheduled for July 21. The album will be released in September.

- Kevin Sharp will announce his participation in the Promoters' Country Tour, including headliner
VIEWPOINT:
Stan Byrd, VP Promotion
We are allowing more separation between releases of major artists to maximize album sales and enhance listener familiarity. We are concentrating on other media to focus the public's attention on artists enjoying success on Country radio.

ATLANTIC RECORDS NASHVILLE
SUMMER SIZZLERS:
• We're launching Matt King, a 30-year old North Carolina native. His first single is "A Woman Like You," and will be out this summer.
• Neil McCoy's Greatest Hits has been released. It features the fun new song "The Shake" and nine classic McCoy hits.
• Ricky Skaggs will release his new studio album this month.

CAPITOL RECORDS NASHVILLE
SUMMER SIZZLERS:
• Garth Brooks will perform in Central Park August 7. HBO will air the concert live. Warner Bros' Victoria Shaw will open the show. The anticipated summer release of Garth's album, Sevens, has been postponed.
• New artist Dean Miller (son of Roger Miller) will release his debut single, "Nowhere, USA" on July 7. The self-titled album is being produced by Gregg Brown (Tanya Tucker, Travis Tritt, Chris LeDoux). Miller co-wrote all but one of the album's 11 songs.
• River Road's next single will be "Nick a Jack," a fun, uptempo summer song.

COLUMBIA RECORDS
SUMMER SIZZLERS:
• Wade Hayes will release the debut single from his third album this summer. When you hear it, you'll be taken aback by Wade's vocals, which have never sounded better. The album is scheduled for a fall release and will contain several songs written by Hayes.
• Mary Chapin Carpenter's new single, "Keeping the Faith," has just been released for radio play. This is the fourth single from A Place in the World, which has been certified gold. This January marked Chapin's tenth anniversary with Columbia records.
• Ricochet has just released its sophomore project, Blink of an Eye. The band was the top-selling artist in the Tower booth at this year's Fan Fair, which makes them the top-selling band two years in a row. The first single, "He Left a Lot to Be Desired," is on the charts.
• Deryl Dodd will be Garth Brooks' opening act during the July tour dates. More exciting music and news from Deryl will be coming soon.

CURB RECORDS
SUMMER SIZZLERS:
• Rodney Atkins is a new artist with a big, big voice. His self-written first single, "In a Heartbeat," will be out this month.
• New Papa Tim McGraw heads out on tour. Sawyer Brown will continue to deliver with the summer ballad, "This Night Won't Last Forever.
• Burnin' Daylight continues on the Walmart Tour.
• Keith Perry is West Virginia's best new export, with a sound that resembles Keith Whitley or Vern Gosdin. The new single is "When I Could Fly.

VIEWPOINT:
Jeff Hackett, National Promotion Director
With more and more broadcasting chains reducing the playlists at their stations, it will become increasingly difficult to develop new artists. This is an important part of Country music's life cycle. I would urge radio programmers to support the format's continued growth by being conscious of this matter and back selling new songs.

CURL/UNIVERSAL RECORDS
SUMMER SIZZLERS:
• Kippi Brannon is currently enjoying chart success with "I'd Be With You," the single penned by song-writer extraordinaire Stephony Smith ("It's Your Love"). Kippi is involved in an ongoing radio tour.
• The debut single from Piana, Texas native Brad Hawkins, "We Lose," will be released in late summer. Hawkins begins visiting radio stations in July, and is currently in Nashville finishing the album with producers Chuck Howard and Steve Diamond.
• Seminole is a new duo. Brothers Jimmy and Butch Myers hail from Florida, and are managed by T.K. Kinbrell. They are currently finishing the recording of their album with producers Mark Miller (of Sawyer Brown) and Mac MacAnally. The project contains five songs co-written by Jimmy and Butch. The first single, "She Knows Me By Heart," ships to radio in late July.
• Wynonna is recording a new studio album with producers Brent Maher for an October release. Naomi Judd sings harmony on one of the cuts, making this a Judds reunion of sorts. The first single arrives at radio in September. Wynonna will be on tour this summer.

Gavin Country Special Issue

Gavin July 4, 1997
We're turning up the heat.

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www.americanradiohistory.com
E-eryone at Nightclubs this summer will enjoy a new line dance called "The X-Out." 

**VIEWPOINT:**
**Gerric McDowell, VP Promotion**
Everyone is worrying about radio, charts, and sales. But what it boils down to is the music. It all starts in the studio. I think Nashville has the best writers, producers, and singers around, and if we let them do what they love, we can do what we love. Acts will break at radio and records will sell. We all think we have the next superstar, and we do. **We must continue to think positive!**

---

**DECCA RECORDS**

**SUMMER SIZZLERS:**
- Mark Chesnutt will release his new single and album, "Thank God for Believers." This will be his seventh album. Coincidentally, it was seven years ago this July that Mark's first album, Too Cool at Home, was released.
- Gary Allan's next single is "Living in a House Full of Love." This song is a consistent favorite during Gary's live shows.
- Lee Ann Womack continues to impress Country fans with her second single, "The Fool." Lee Ann will play on several upcoming Walmart Tour dates. Also look for Lee Ann on some upcoming concert dates with Clay Walker and Mark Chesnutt.

**VIEWPOINT:**
**Laura Flagler, Gavin Promotion Manager**
The acceptance of Lee Ann Womack by Country Music radio and fans has been astonishing. Letters and calls pour in daily praising Lee Ann for making real Country music. We are proud to provide this kind of artist to the Country format.

---

**EPIC RECORDS**

**SUMMER SIZZLERS:**
- The Kinleys' distinct music hits radio this summer. The Kinleys are twin sisters, Jennifer and Heather, whose sound and harmonies have been favorably compared to early Judds. The Kinleys have co-written five of the songs on their debut album, which will be released this fall. Their first single, "Please," was written by Tony Haselden, who co-produced the album with Russ Zotov.
- Sons of the Desert will release their second single, a follow-up to this summer's "Whatever Comes First." The debut act of 1997 has received unanimous acceptance at radio with a sound that's recognizable from the first note. The group will be opening for Tim McGraw on his 1997-98 tour.
- Joe Diffie's current single, "Something Like This" is one of the best vocal performances on the radio. The new album is Twice Upon a Time. Joe kicks off his summer tour in July.
- Collin Raye has just released his first single from his Direct Hits project, "What the Heart Wants," and it's currently moving up the charts. Direct Hits is due in stores mid-August; it will contain ten of Collin's greatest hits and four future hits.
- Ty Herndon's follow-up single to the chart-topping "Loved Too Much" ships to radio in August. This will be the third single from his album Living in a Moment. Ty's future looks bright, and he just celebrated two gold albums at Epic's recent Fan Fair show.

**VIEWPOINT:**
**Jack Lameier, Sr. VP Promotion**
Thanks for playing our records! The hits sound great on the air!

---

**Giant Records**

**SUMMER SIZZLERS:**
- Michael Peterson's first single, "Drink, Steal, Lie," continues to explode. The album, Michael Peterson, arrives in stores July 15.
- Dwight Yoakam's new album, Under the Covers, also arrives in stores July 15. This album is a collection of songs that includes a duet with Sheryl Crow. The first single is "Claudette," which was written by Roy Orbison and a hit for the Everly Brothers. It will be out July 7.
- Victoria Shaw's new single, "Don't Move," will be out in late July. Shaw is opening for Garth Brook's Central Park concert in New York August 7.

**GiANT/REPRISE**

**SUMMER SIZZLERS:**
- Clay Walker's next single release "Watch This," is currently scheduled for an August 11 release. Walker continues on the Four Star Blowout Tour this summer that also includes Terri Clark, James Bonarrty, and Emilio.

**VIEWPOINT:**
**Jack Purcell, National Promotion Director**
We all get caught up with chart numbers and "add dates." We need to remind ourselves that listeners don't listen to the charts, they listen to the radio. We have all invested in new acts, but we (radio and record labels) can do a better job at following through with that investment. We are going to need some new superstar acts. George Strait is carrying a heavy load right now, eventually, he may get tired.

---

**MAGNATONE RECORDS**

**SUMMER SIZZLERS:**
- A new single for Caryl Mack Parker, "It's Good to Be Me." Caryl will perform at the Cleveland Country Music Fest with Aaron Tippin and Sammy Kershaw on July 26.
- Great Plains is in the studio creating new music with producer Michael D. (Diamond Rio, BlackHawk).

**MCA RECORDS**

**SUMMER SIZZLERS:**
- Chey Wright's debut single for MCA is "Shut Up and Drive," with Trisha Yearwood on backup vocals. The album is produced by Tony Brown, and will be released in September. (For more on Chey, check out "Country Notes" on page 32.)
- Trisha Yearwood will release her Greatest Hits album in August. The album will include her current single, "How Do I Live," from the hit action movie Con Air. Two other new songs will also be featured.
- David Lee Murphy will be out with a new album. We Can't All Be Angels, in August. The debut sin-
MC CURB

SUMMER SIZZLERS:
- Blake & Brian’s debut album release date is August 19. The current single is “Another Perfect Day.” MCG recently held a clever promotional “Champions and Challengers” contest for Country radio programmers. Winners received a trip to Las Vegas to see the Tyson/Holyfield fight. Winners were: Bob Grayson, WFMB-Springfield PD, Teresa Whitney KPLX-Dallas MD, Darrel Wyse KHEY-El Paso PD, Kim Wener WWFG-Salisbury PD, and Kevin Anderson WSU-Nashville MD.
- Jeff Carson’s new single is titled “Here’s the Deal.” The album, Butterfly Kisses, is in stores now. Album highlights include a duet with Merle Haggard on “Today I Started Loving You Again,” and a duet of Jeff’s “Butterfly Kisses” mixed with Kippi Brannon’s “Daddy’s Little Girl.” Jeff will begin a newly choreographed tour that will encompass over 200 dates.

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**Most Added**

**The Hackberry Ramblers (21)**
- Dar Williams (19)
- Marcia Ball (15)
- Blue Mountain (10)
- Big Sandy (8)

**Top Tip**

**Big Sandy & His Fly-Rite Boys**
- *Feelin' Kinda Lucky* (HighTone)

Now that the world's caught on to the swing bug, Big Sandy's showing 'em how it's done in the Western style. This one's loaded with gems, from "The Loser's Blues" to "Big '49."

**Record To Watch**

**The Hackberry Ramblers**
- *Deep Water* (Hot Biscuits)

They've been letting the good times roll since 1993. Now, the Hackberry Ramblers keep the groove going with help from friends and admirers like Marcia Ball, Jimmy Dale Gilmore, Rodney Crowell, and Michael Doucet. Pass the tabacco please.

---

**Gavin Americana**

**By Rob Bleistein**

**American Inroads**

**A New Kennedy Compound**

Opens at Maple Ridge House

Who says sex, drugs, rock & roll, and politics are dead? Just kidding. What I'm really talking about here are a couple of Kennedys whose image and character are quite untarnishable.

**Green Linnet/Redbird**

recording artists Pete and Maura Kennedy have settled in Reston, Virginia, after completing their year-long *Life is Large* tour, and have opened a production facility geared specifically toward singer-songwriters and acoustic instrumentalists.

"Maple Ridge is a place where songwriters can come and complete their work in an atmosphere that's tailored to them," says Pete Kennedy. "We don't do big bands, ad jingles, or stuff like that. We just do acoustic music, with the occasional electric guitar, bass, and drums thrown in for texture."

The studio occupies the penthouse above the Kennedy's home, which was built in 1965 by award-winning architect Charles Goodman to showcase the futuristic community plan of Reston, located 20 minutes west of Washington, D.C.

"We picture a songwriter coming into Dulles Airport, staying in our guest room (which is equipped with its own 4-track studio), getting up in the morning for a walk in the woods or a cup of coffee overlooking Lake Ann, and then heading back to the house to lay down tracks for the rest of the day," says Maura Kennedy.

"We've tried to create an environment that's very non-industrial, adds Pete. "Maura and I are musicians, not electronic geeks. We speak the language of songwriters, and as producers, we stay close to the writer's original demos rather than bashing them in over-production. 'Organic' is a key word around here." I didn't ask about the granola, but I bet a few nights' stay must include some.

The Kennedys have compiled numerous awards in their career, including a NAIRD indie award for 1995's *River of Rolling Stars*, a nomination for last year's *Life is Large*, and over 30 Wammies (Washington Area Music Awards). "Winning awards has given us a lot of confidence in the small studio process," says Pete. "For larger projects we work closely with Bias Recording Studios (home base to Mary Chapin Carpenter, Tony Rice, and others), and we frequently mesh Bias rhythm tracks with Maple Ridge vocal and guitar overdubs, so that option is available always."

The Kennedy's experience as artists also plays a large role in their quest to help others create quality music. "Working with Nanci Griffith, especially on the *Other Voices, Other Rooms* CD and tour, got us into the groove of doing acoustic music at the highest level," says Maura. I know working with producer Jim Rooney was a big influence on Pete, so we bring that background and influence to the table. Ultimately, we empathize with singer-songwriters because we are singer-songwriters. We know that some songs are robust and others fragile, and each has to be nurtured in the right environment—just's what we've tried to create here at Maple Ridge House."

For more information or to get yourself booked in, contact Lisa Morrison of Roxy Entertainment at (812) 824-4858.

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**Chartbound**

**Red Dirt Rangers (RD)**
- Dar Williams (Razor & Tie)
- Big Sandy & His Fly-Rite Boys (HighTone)

**Country**

**Darin Pettersen** (Tang) 25
**JoNi Bishop** (BVE) 32
**Taj Mahal** (Private) 25
**Mindy Jostyn** (Palmetto) 32

**World**

**Ed Pettersen** (Tang) 25
**Dar Williams** (Razor & Tie) 32
**The Hackberry Ramblers** (Hot Biscuits) 25

*www.americanradiohistory.com*
THE WORLD IS FLAT

After a small gripe about not having the advance from North Carolina's Seconds Flat, which will be released on Green Linnet's Red Bird Series imprint, I'm pleased to announce that not only do I now have one, but it is "##@ fantastic. The boys have honed their craft, settled into a solid groove with their new lineup, and have made a solid record that can only be classified as Grade A Americana with producer Brian Ahern.

Pictured below, in all their glory, the recording session are back row, l-r: session picker and Farmer 'Not So John's Richard McLaurein, Seconds Flat's Anthony Tomlinson, current KSCR DJ and Americana enthusiast Meghan Ahern, Emmylou Harris, drummer Jeff Hook, hand manager Greg Hils, and bassist Rick Stapleton. Front row, l-r: Red Bird's Tom Frouge, and Seconds Flat's Larry Hoskinson. (Photo by Noland O'Boyle).

Americana Picks

by Rob Bleetstein

SANDY ROGERS
Green Moon (Rattle)

Back in 1986, Emmylou Harris turned me onto the soundtrack from Fool For Love, which featured the unique vocal twang of Sandy Rogers. Rogers' drawl borders between downright sexy and rough-ridden grittiness. Trying to place similarities with Rogers's vocals leaves me empty-handed.

Now, 11 years later, we have a new album from Rogers, so John Fogerty shouldn't feel so alone about the time between albums. On Green Moon, Rogers turns the engine on the truck over immediately with the opening "Trailer Up on a Hill." With some great lurch and B-3 thrown in, courtesy of Johnny Neel, this track bounces brightly, accentuating Rogers' no-bull songwriting.

"Suburban Boys" clops along like a low-riding horse along some crowded prairie. "Wait and Wait and Wait" is a country waltz that suits Rogers' approach with perfection, especially with the background vocals. which are done with a touch of Jordanaires.

" Fans of the film Reservoir Dogs may recognize Rogers' "Fool For Love," which she re-recorded for this album. This is a track that's been around, and for good reason; let alone the fact that Mr. Pink and Mr. Orange are big fans of it. "Train Fare to Memphis" is a weeper, and "Cowgirl" brings out the realness in Rogers. This track should work well for anyone yearning for a real country sound. Green Moon rises over the Americana horizon, serving as a perfect introduction to Sandy Rogers.

BIG BLUE HEARTS

(Getten)

If you've been paying attention to anything I've had to say over the past year, you've certainly heard my thoughts on this band. It's another one of those cases where you're struck with that feeling of yes, this is the real thing.

Fromed by the suave vocals and compellingly personal lyrics of David Fisher, Big Blue Hearts' debut serves up a tasty combination of pop melodies, twangy touches, and smooth harmonies. Forget the Chris Isaak comparisons. In fact, if you have to do any comparing, break out your Everly Brothers records.

Tracks for Americana radio run deep here. From the opening "Live Without Your Love" and the lead-off single, "Nobody Wants Her," to the delicate ballad "All My Love," which is given a haunting effect with Greg Leisz's pedal steel, these songs should prove to be winners.

"Don't Mind Messin" is a rockin' track that brings Ricky Nelson to mind, while "Dangerous Girl" and "It Was You" highlight Big Blue Hearts' tremendous harmony singing. Production is kept to a minimum, letting the elements of this four-piece band stand out, while providing a perfect forum for Fisher's songs and delicate vocals.

CAROL ELLIOTT

The People I Meet

(Heartstrong)

Soothing. That's the sensation I get with each listen to Carol Elliott's The People I Meet. Her voice and her intricate style of songwriting lead me to think Elliott may be one of the finer songwriters out there in the I-haven't-heard-of-them-yet category.

The lead-off title track sets the tone for a string of acoustic-based songs, all produced with sharp precision by Elliott and Steve Gibson. Elliott also rounds up a fine group of musicians to accompany her, including Viktor Krauss, Buddy Mondlock, and Joey Miskulin.

Tracks that should perk up your ears include her take on Mark Germino's "Rex Bob Lowenstein," the all-time best radio song ever written; "Gypsy Spirit," "Break the Cup," and "Message From Walter," which Elliott

"I Still Haven't Found What I'm Looking For"

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We hear a lot of tunes and meet a lot of people in the Americana circle, but Carol Elliott's debut is another welcome addition. — ROB BLEETSTEIN, GAVIN

Bob Cheevers takes his years of experience and wisdom and puts them directly on the platter with this mighty sweet taste of the South. Cheevers has spent time in many parts of the country, settling in Memphis and working his songwriting craft in Nashville for the past six years on the advice of his friend Kevin Welch. Gettysburg to Graceland finds Cheevers' writing mode to be almost all Southern gothic in nature, and the fine blend of instrumental textures and his "I've lived it so I can tell it" vocals lend nothing but authenticity to his work. "River Gonna Rise" jumps right out as a featured track. "Annalee Saint Pierre" puts you right on a Mississippi riverboat, while "River of Jordan" features backing vocals from John Cowan and Jonell Mosser. "Large Marge" swings with a great New Orleans groove, and you can't go wrong with Cheevers' wonderful ode to Elvis, "I Saw the King." Lending a hand to Cheevers' sparkling debut are some of Nashville's best players—Mike Henderson, Fats Kaplin, and Larry Knechtel.

Cheevers sums up his work best as "Pre-retro-Delta-folk-acoustic story songs that bridge the gap between Gettysburg and Graceland." I'm sure glad he came up with that.

Buddy & Julie Cavort
with a couple of Bubbalpaloozas

Nighthorse Recording artists Julie (left) and Buddy Miller (right) get caught in a narrow hallway with WMLB's Chris Marino and Redneck Underground's Slim Chance on a recent swing through the Atlanta area.

Blue Mountain "It Ain't Easy To Love A LIAR"

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Gavin July 4, 1997
Duets, Trios, Symphonies, and More

Now that we've backed off the road, here's a wrap-up of the latest jazz and Smooth Jazz new releases.

**HERBIE HANCOCK/WAYNE SHORTER 1+1 (Verve)**

In 1995 Herbie Hancock amazed his fans with a stimulating return to recording jazz with *The New Standard*. Wayne Shorter's 1994 *High Life* recording, also a comeback release as a leader, raised several eyebrows by blending some rather moody orchestrations with some backbeat, non-jazz rhythms. Now, both men take a pit stop and create an intense duet recording called 1+1. Having been archetypal members of Miles' mid-1960s quintet, both players always championed an intense combination of bop changes and modal-style soloing. Shorter plays soprano exclusively on 1+1, and besides being an excellent composer and improviser on the instrument, his elastic tones are broad and beautiful, as heard on Herbie's "Sonica." Hancock's playing radiates on a nine-foot Steinway grand, fusing Bill Evans-style introspection with a command of bop, free, blues, and classical.

**VANESSA RUBIN New Horizons (RCA)**

Wow! Vocalist Vanessa Rubin recorded four records exclusively for jazz radio, many of which shot to Number One on the Gavin Jazz chart. Like Dianne Reeves, Rubin has a knack for staying spot-on the melody, which makes her a likely crossover candidate for Smooth Jazz radio. Hence the title of her latest CD, *New Horizons*. "That Was Then, This Is Now" represents a transformation for Rubin. On recordings like 1993's *Pastiche*, she was poised to become a modern day Nancy Wilson or Ernestine Anderson. But here she demonstrates the magic that can happen when an accomplished jazz singer tackles something more contemporary and pop. We're rooting for Rubin to conquer Smooth Jazz territory, but meanwhile, jazz radio too, can feel the flame with a sumptuous version of "Her's That Rainy Day." If you're looking for whirlwind scat and hard-core vocal improvisation, look elsewhere. If you prefer a singer in love with melody, Vanessa Rubin is your ticket.

**RAY OBIEDO Sweet Summer Days (Windham Hill Jazz)**

Guitarist Ray Obiedo makes his breeziest, smoothest record. "Current State" features a fuller arrangement and instrumental blend initially than meets the eye. Obiedo adopts a clean, West-style solo sound, with funky rhythm chords and ringing synths neatly stitched into the tune. Sunny background vocals, a vibrant alto, and even a flute section darts in and out of the song. Vocalist Peabo Bryson weaves a satiny vocal cameo on "Sweet Summer Days." It's truly a commercial departure for guitarist Obiedo, as Ray adapts his composing and arranging chops to today's Smooth Jazz airplay sound.

**MCCOY TYNER TRIO WITH SYMPHONY WHAT THE World Needs Now (Impulse!otal)**

Jazz performers realize today that in order to stimulate the public, they need to put together some grand projects. It's a given that...
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VANESSA RUBIN (7/11 reports)
STEVE REID (7/7 reports)
BRAXTON BROS. (6/31 reports)
LEE RITENOUIR (6/22 reports)
JEFF LINSKY (5/5 reports)

Gavin Smooth Jazz

TOP TIP
SWING OUT SISTER
Somewhere In The World (Mercy)
Always a favorite at Smooth Jazz radio, this duo lands at number 34, making them the highest debut of the week. Stations giving love include KCIJ, KMJZ, KOJ, WJZK, and WJZW.

RECORD TO WATCH
RAY OBIEO
Sweet Summer Days (Windham Hill)
The perfect record for hot weather, Ray's R&B soundtracks for a snazzy summer soundtrack. He cracks the chart this week at number 49.

EVALUATION
Gavin Smooth Jazz

- McCray is one of jazz's most influential pianists in the last three decades, along with legends like Monk and Evans. Tyner's symphonic quest to explore the music of Burt Bacharach is not just a quick fixation with pop standards. Bacharach is a great American composer who, incidentally, once studied composition with avant garde classical composer John Clough. "What We Need is Love" is robust and unpredictable. Drummer Lewis Nash and bassist Christian McBride keep the pocket safely in the pocket. "You'll Never Get To Heaven" is a good airplay candidate to feature Tyner's syncopated vision within the context of one song. Plus, Tyner and his rhythm section really swing on that tune.

LEE OSKAR
So Much in Love (Zebra)
Signature harmonica player Lee Oskar uses the Smooth Jazz radio phenomenon as a means to facilitate his comeback as a headliner. His melodies on "So Much in Love" are delightfully catchy, homespun, and economic. While a harmonica soloist like Toots Thielemans borrows heavily from jazz and Brazilian changes, Oskar arrives from a decidedly pop and blues perspective. "You and I" has a sweet sentimental angle. On "Those Sunny Days", Oskar redefines his instrument by developing a unique smooth/reggae style of execution. "So Much in Love" beckons listeners back to the relaxing days of War's "All Day Music."

BILLY TAYLOR TRIO
Music Keeps Us Young (Arkadia Jazz)
The doctor is back in his office, so make an appointment to play the latest release from Dr. Billy Taylor, everyone's favorite jazz historian. Taylor has a fine reputation as a jazz educator, and has been responsible for spreading jazz to the masses through his appearances on CBS's Sunday Morning show with Charles Kuralt. Music Keeps Us Young is Taylor's first new release in three years, and for this date, he decided to convert the naturally fine acoustics of a venue called the Emelin Theatre in Mamaroneck, New York into a remote recording studio. The result is a nice room sound that's both intimate and breathes a little space into the arrangements. The result is now fresh, spontaneous, and foot-tapping performances like "Lover Come Back To Me". Taylor's bluesy original, "Ballade", has a nice dinner jazz ring to it, and Taylor's brand choultry clusters swing profusely on Lerner and Loewe's "Wouldn't Be Lovely."

CHARLES LLOYD
Canto (ECM)
One of the most arresting jazz recordings of the year is Canto, the latest ECM recording by saxophonist

SJ&V Chartbound

- BOB NELSON RANGE @136
- A SMILE LIKE YOURS (N. COLE) @107
- SWING OUT SISTER @103
- WILLEO & LEROY @101
- BONEY JAMES @88
- PATRICE RUSHEN @74

Jazz Chartbound

- ESSENCE ALL STARS (Hip Hop Esension)
- ED SAINDON (Challenge)
- ANDY CHEVERONES (Spitnichem)
- JOE PASS (Pass)
- "KEYSTONE TRIO (Milestone)
- "ROY MERWIN (Fremington)
- BILLY BEASLEY - Tonight
- HERB WHEELER - Concerto
- BEN BRAXTON - Bop Essence

Editors: KEITH & KENT ZEMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m - 3 p.m. Station Reporting Phone: (415) 497-1990 • Gavin Fax: (415) 495-2580

Gavin July 4, 1997

www.americanradiohistory.com
Charles Lloyd. The opening 16-minute "Tales of Ruins" is a hypnotic, tour de force performance by Lloyd and his band, which includes pianist Bobo Stenson, double-bassist Annder Jormin, and drummer Billy Hart. "How Can I Tell You" and "Durga Durga" are more airplay-friendly for jazz radio as they both feature distinct traces of explosive Coltrane-styled fingerings from Lloyd's tenor sax. His horn execution has remained consistent for several decades, beginning with his remarkable fusing of the 1960s hip-pie movement with a post-bop quartet sound, right up to his adventurous quasi-mystical ECM recordings.

Yet, Gusto is not your typical ECM session. Lloyd's execution is very direct here.

**SERGIO BORE**

Intuicao de Tupa (Instinct)

Leave it to Jared Hoffman and Gerald Helm, the tastemakers at Instinct Records, to always give Smooth Jazz radio something that is both provocative and airplay savvy. Their success with Count Basic, Soundescape, Gota, and others gave them a chance to explore even more diverse musical terrain this time around. Sergio Bore is an amazing world-class percussionist and songwriter whose latest recording was cut in Germany, London, New York, and his native Brazil. "Tufo Ben" is the current stress cut, which combines Brazilian percussion with soulful soprano saxophone, Benson-style guitar leads, and funky Fender Rhodes fills.

**THE TENOR TRIO**

Ernie Watts, Pete Christlieb, Rickey Woodard (JVC)

Many jazz players during the early 1950s believed they wanted to feature sax duo faces. Dexter Gordon and Wardell Gray, Al Cohn and Zoot Sims, and Art Pepper and Sonny Stitt immediately spring to mind. In the 1990s, everything is bigger and better, so the duo concept has now been expanded to a trio. JVC's The Tenor Trio spotlights two 52-year-old vets, Pete Christlieb and Ernie Watts, and teamed them up with the 31-year-old Rickey Woodard. The CD boasts a definitive West Coast cool jazz perspective, and the solos are seamless and tight. On a standard like "Groovin' High," Watts, Christlieb, and Woodard deliver the main themes as if they were all one seamless horn. Then they jump off on their own and raise a little hell. This is a totally fun project, with drummer Frank Capp's Juggernaut Big Band providing the backup.

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Volkswagen spot featuring two versions (and Jewel’s "Foolishers cruisin’ for being used Kisses"

TRIO
"Da, Da, Da" (Mercury)
Not since Bob Carlisle’s "Butterfly Kisses" has a song so moved a country to tears. This old track is currently being used as a soundtrack to a Volkswagen spot featuring two slackers cruisin’ for a funky old chair. Not only is it good, it’s short (2:49).

JEWEL
"Foolish Games" (Atlantic)
Jewel is distressed by someone who plays with her heart. There are two versions of this song available; the first (and original) appears on her Atlantic album, and there’s now a newer version, re-recorded for the album, Music From and Inspired by the Batman & Robin Motion Picture, which I prefer.

HANSON
"Where’s the Love?" (Mercury)
This is destined to be the track that proves conclusively that the brothers Hanson are not flash-in-the-pan one-hit wonders. This track has that MMMbop punch and a vitality that transcends demographic limits.

SPICE GIRLS
"2 Become 1" (Virgin)
The ladies bring down the pace for this, their third single from Spice. It’s a song that celebrates the most binding of bondings.

DUNCAN SHEIK
"She Runs Away" (Atlantic)
Sheik stays in that "Barrel Breathing" zone with this sequel from his self-titled Atlantic Records debut. Lyrically, the song scoops the depths of those who run from darkness in blind pursuit of an unspoken, intangible happiness.

MAXWELL
"Whenever, Wherever, Whatever" (Columbia/CRG)
Maxwell, possessor of a near-perfect voice, is matched with an exceptionally strong ballad of unconditional commitment for an almost unbelievable production that should be right up A/C’s alley.

ALL-4-ONE
"I Turn You On" (Blitz/Atlantic)
Another wonderful Diane Warren song, this time produced for the Space Jam soundtrack by Jam & Lewis for the hitmaking super-harmonizers, All-4-One. The guy’s glide through the song like Michael Jordan soars on his way to an uncontested slam dunk.

KENNY ROGERS
"Write Your Name (Across My Heart)" (Magnatone)
Kenny seems to be singing "Tattoo me with your John Hancock." This potentially painful act sounds like a delicate and tender procedure when Mr. Rogers gets hold of it. Check out All-4-One singing background harmonies on the chorus.

BUCKSHOT LE FONQUE
"Another Day" (Columbia/CRG)
With upfront vocals from Frank McComb, Buckshot LeFonque becomes more of an ensemble set than just a vehicle for talented reed man Branford Marsalis. The overall production recalls those infectious Bill Withers-style hits that pepper our format from time to time.

A/C Up & Coming

60 1 921 25 MARY GRIFFIN - Just No Other Way (To Love Me) (Curb)
59 4 408 27 JAMIE & THE JURY - Hold On To Someone Else (Roadtrip)
58 8 706 101 WEATHERVANE - Roll Like Thunder (Soup Can Music)
57 5 775 105 ART GAFUNKEL - Daydream (Sony/Columbia)
52 4 912 106 SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)
48 3 676 42 MARY BLACK - One And Only (Gibson/Curb)
44 1 1129 108 MEREDITH BROOKS - Bitch (Capitol)
42 5 939 65 ROBYN - Do You Know (What It Takes) (RCA)
41 3 663 -23 BILLY VERA & THE BEATERS - La La For What’s Her Name (Pool Party)
40 20 442 234 NO MERCY - When Do (Arista)
39 5 563 -86 TAJ MAHAL - Mr. Puffin (High Street)
38 4 454 -35 JAMIE WALTERS - I’d Do Anything For You (Atlantic)
35 1 510 -29 PAT BENATAR - Strawberry Wine (Life Is Sweet) (CMC International)
33 1 590 -11 BABYFACE - How Come, How Long (Epic)
30 4 384 +6 DOC CASTLE - The Following Fifteen Years (Coast)
30 25 303 +265 * KENNY LOGGINS - I Am Not... (Columbia/CRG)
29 25 296 +248 * BELINDA CARLISLE - In Too Deep (ATW 21)
29 11 295 +126 MARTY BALIN - Can’t Forget The Night (Troux)
28 1 290 -1 DONEY JAMES featuring AL JARREAU - I Still Dream (Warner Bros.)
25 4 343 +69 RICK MONROE - Rainy Day (Doveco)
24 16 271 +168 * R. KEELY - Gotham City (Jive)
23 8 410 +150 THE WALLFLOWERS - The Difference (Interscope)
21 13 234 +131 * NIGHT RANGER - Forever Over Again (Columbia/CRG)
21 10 232 +94 KIM RICHEY - I Know (Mercury)
20 7 349 +93 BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)
20 3 206 -12 AMERICAN OXIDE - Whatcha Gonna Do (Coast)
20 4 192 +66 SUE BRENNER - Maybe My Heart Sells (Coast)
19 7 195 +85 NANCY WILSON - Sweet Love (Columbia/CRG)
18 5 263 +80 AMI MOORE - Four Leaf Clover (Atlantic)
18 3 235 +70 T.I. - Just the Joer (Warner Bros.)
18 4 174 +34 MELISSA FINDER - Tell Me How You Feel (Bredade)
16 1 231 +30 ALISHA’S ATTIC - I Am, I Feel (Mercury)
15 5 237 +83 TOMIC - I Could Only See (Polydor/A&M)
15 4 234 +8 DEPECHE MODE - It’s No Good (Mute-Reprise)
15 3 183 +50 BRYAN ADAMS - 19 Ti Oe (A&M)
15 3 180 -57 ANDI HARRISON - Butterflies & Demons (Nesirah/Coast)
14 2 295 -61 MEXICO 70 - I Want You (Red Ant)
14 2 294 -5 JAMBOREQUA - Virtual Insanity (WGBK)
14 2 292 +12 JAKE THOMAS - Gimme One More Chance (Blood)
14 2 208 +61 MATCHBOX 20 - Push (Lava/Atlantic)
12 2 195 -46 AMANDA MARSHALL - Let It Trip (Epic)
11 1 291 -32 GINA G. - Gimme Some Love (Benni/Warner Bros.)
11 5 200 -127 JELLY - Foolish Games (Atlantic)
10 1 110 +2 MICHAEL LINGTON with BOBBY CALDWELL - Tell It Like It Is (Nu Groove)
10 8 89 -89 * KHANI COLE - Someone To Lay Down Beside Me (Fahrenheit)
Dropped: 8. Adams (Right), R. MAX, M.T.R, S. Siva, L. Eder, Supernaut,
Y. Yanwood, C. Soul, Sublime, Dave Crow, and EJ Vega

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**by Thembsa S. Mshaka**

To Be or not to R&B?

The advent of the crossover station has created a bit of a monster for the hip-hop programmer: the R&B-rap hybrid single. This chameleon-like subgenre is primarily designed for the nighttime and weekend mix on urban stations that regularly play these songs without the rap. Top 40s play 'em all day long to keep the hip-hop feel present in the programming. Depending on the artist, it could be a jam with a rap intro and guest rap midway through (like last year's "The Things You Do" by Gina Thompson or this quarter's "I Gotta Know" by Playa). Nowadays, this hybrid is overused to try and break a new act by featuring a guest rap from a familiar emcee as the carat (read: Allure's "Head Over Heels," featuring Nas). Here's the bottom line: an urban record with an emcee cameo is not a rap record—it's an R&B song with a cameo!

"I'm banin' Jigmastas, and I was happy to see Boogemonsters reach Number One," says Mike of WKPS. "We're here to break underground hip-hop, so we're not checking for the R&B joints." KPS rap director Des concurs: "I have reservations about reporting R&B songs with rap in them," he says. "It's getting old, the R&B act should be able to carry itself."

Warren Peace, rap director at KUNV-Las Vegas agrees, saying, "they try to build a story at rap radio for a record that doesn't belong there. I'll always honor a rap artist's commercial 12" with an underground B-side, because at least they've given me something I can play. Cheat the system if you must [with R&B records], but don't cheat us." In all fairness, labels were driven to this course of action by the airtight nature of the commercial playlist. If stations opened rotation up to more new acts, reps might not be so gung-ho for adds on urban records at rap radio. Elektra Director of Rap Promotion Rene McLean makes another key point: "There was such a void in R&B that hip-hop put the soul back into it. As a result, rap influences everything, and all successful urban acts have a street feel," he says. "Hip-hop now has the juice it takes to bring R&B acts out."

McLean, however, is also realistic about rap radio's primary function: "I know that we can service Jan R&B/rap song and that DJs might play it, but it's not their emphasis, so it probably won't get reported. But Missy has established that she's a rapper as much as she is a singer, so she may change things." In essence, when the emcee is taking their craft to the next level, programmers respect that: Lauren Hill's "Sweeter Thing" is being supported, as is KRS-ONE's uncharacteristic match-up with Puff Daddy. In the case of the hybrid's remix form, where the singer's vocals are confined to the hook and several rappers take to the mic, it can work: "Boyz II Men's "Vibin" was a great alternative, because it had heavyweight emcees on it and was easy to mix," recalls Peace. Unfortunately, these hybrids rarely come off as well for underground radio.

What am I absolutely loving right now? Rage keeps bangin', the new EPMD is incredible, C-N-N are red-hot with "Thug Paradise" and The War Report, and I can't stay off the Ferris wheel at Wyclef's Carnaval...Next week: Justin's adventures in NYC, complete with flix and shouts...like that. —One Love ✿

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**Chartbound**

**Organized Konfusion** - Numbers (Priority)
# Kamakaze - Snakes (Hydra)
# Skoop Doggy Dogg - Midnight Love (Death Row)
# Eiggrrak - Money I Got (Mass Vinyl)

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**Gavin July 4, 1997**
Gavin Rap Retail

Compiled by Matt Brown and Justin Torres

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Gavin July 4, 1997
Why He Turned Down the Job

A

friend confided in me over the weekend that he turned down an opportunity to program two stations for a major broadcasting group because he felt he couldn't lead any more. He left radio a few years ago to pursue a different career, but has kept abreast of all the changes in our industry. He felt that when he was in radio he had evolved into a "personality-oriented" leader, and he feared that he couldn't adjust to the new environment of consolidation and what he believes is a clinical approach towards winning.

Yet in his new occupation, he is still a leader, or, as he likes to call himself, a coach. He claims that in his business, they are just as concerned with making a profit and with market share, but they place a lot more value on their employees, on creating value for customers, and on taking a keen interest in the community.

"I'm a coach, not an executive," he said. "A coach builds an effective organization around values and work style. A coach learns to define success in business as both producing financial strength and generating teamwork."

Well, now you know why the radio company wanted to hire my friend. Unfortunately, he didn't feel that the company would let him develop that style of leadership. This got me thinking, what does it take to be a great coach in today's radio world?

• First, the coach has to embody a value system, one that deals with human relationships within the station and with its customers. Everyone should know the economics and the goals of the company.

• Second, the coach should maintain and encourage a strategy of collaboration and teamwork among people at every level of the station. This will lead to team-oriented, results-seeking, and self-starting behavior.

• The third essential quality is accessibility. The coach must be available for honest, open, two-way communication. The impact of direct communication is enormous. With the help of electronic mail, leaders can be instantly in touch with anyone in their company.

• Last, I believe that coaches need to be good at psychology—starting with self-knowledge. Coaches cannot be manipulators.

The days of slick manipulation are history. You have to be genuine to succeed.

Anyone who knows me or has read this section knows I'm a big fan of basketball coach Pat Riley, who embodies the above four points. He establishes his team's value system at the beginning of the season and preaches his belief in it all year long. To borrow a phrase from Riley, you must "declare"—make a covenant with yourself—that you are committed to hard work and the constant focus it takes to be great.

Programming, like coaching a sports team, takes a complete commitment to generate a personal stake in the success and well-being of every one on the team.

You must be devoted to developing your people skills, because this asset will always be challenging. Let's face it: You're not going to like every morning person or general manager you work with. You have to dedicate yourself to being a fair leader who provides a creative, positive, stimulating workplace for all your players. Be honest, and model the qualities you demand from yourself.

Maybe the hardest part of reaching greatness is maintaining the hunger for learning. That means staying in touch with the latest technical developments and concepts, and listening and reading every cutting-edge idea from strategic and motivational thinkers. Develop a personal learning plan and fill in gaps in your skills. Smart goals are specific, measurable, and achievable. Your constant thirst for knowledge will keep you topical, local, and relatable. This type of passion is contagious and will uplift your individual performers, along with your entire organization.

The best program directors are great coaches. Do you have what it takes to become great? Are you ready to make the commitment to excellence, to challenge yourself and others, to re-invent yourself and step up to a lifetime of learning? Greatness is not for everybody. Here's a list of some of the basic qualities you need to be an effective leader.

• Personality: The ability to make others like you. Do you have the ability to make others like you? If you can't get people to listen to what you have to say, you won't get your team very far.

• Taste: Knowing who is a star and hiring well. A coach who wants to win has to create leaders at all levels of the company.

• Flexibility: There are no bad ideas. No absolute right way to do something. This allows room for creativity and imagination.

• Salesmanship: If you can't sell, you can't convince people to do things your way. People who understand language are the best coaches. You don't have to be a world class orator—what really counts is the sincerity of your message.

• Writing: You need to develop the skill to put your thoughts down on paper in a clear and concise manner.

My friend has all these qualities. He is perfectly suited to run a radio station again. In fact, his style of leadership is needed more than ever today. But he knows what kind of a culture it takes to be successful, and if the broadcaster that wanted him couldn't provide that kind of culture, then he was right in turning them down. He knows what you should: the health of your coaching career depends on the health of your working environment.

BOOKS FOR BETTER COACHING

Showtime by Pat Riley
The Winner Within by Pat Riley
A Passion for Excellence by Tom Peters
Jamming by John Kao
The Elements of Style by E.B. White
The Medium is the Message by Marshall McLuhan
The Art of War by Sun Tsu
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Co-produced by Jose Sanchez, Frank Rodriguez and Junior Guillermo Edghill
for Starcyde Entertainment, Inc./Swing Of Things Productions, Inc.
Executive Producer: Allen “Allstar” Gordon, Jr. for Starcyde Entertainment, Inc.
Associate Executive Producers: Merlin Bobb and Troy Patterson

Thank our friends at Volkswagen’s ad agency for inventing this 1982 novelty and making it an integral part of their latest TV campaign. It’s impossible for it to slip by unnoticed.

20 DEAD FLOWER CHILDREN
Candy Toy Guns and Television (Over Core)
Surfacing from Detroit’s brutal rock scene is 20 Dead Flower Children—a mosh-pit hard rockin’ band that delivers extreme heaviness. The band’s second full-length, Candy Toy Guns and Television—went for a few weeks and almost has enough spins to debut on the Gavin Rocks chart. The name 20 Dead Flower Children may bring to mind a car accident at a Grateful Dead show, but in reality the group is an intense band that should be taken seriously by metal radio. They will appeal to hard rock/metal listeners with a lethal combination of sludge-infested rhythms and techno glazed melodies. The hand frequently uses techno wizardry and sampling to enhance its abrasiveness and add a little industrial flavor to its sound. “Coma 99,” the first track, showcases 20 Dead’s knack for fast-paced, in-your-face grind. “Dyna Drone” revelations in technodance, as do the guitar-infested hooks of “Martyrman.” “We Shall Invert,” “Tunnel Vision,” “Soul for Sale,” and “Swarm of Mankind” also merit spins.

GAVIN PICKS

By Dave Sholin

Singles

JEWEL
“ Foolish Games” (Atlantic)
Yes, JEWEL has compiled a slant on a hit song story over the past year that’s nothing less than staggering. However, no stars are required when it comes to recommending her third single from Pieces of You, a track that’s also included on the soundtrack for Batman & Robin. Lots of stations are testing it and getting immediate response. “Foolish Games” has the goods to go Number One.

HANSON
“Where’s the Love?” (Mercury)
Can’t hold back this track, which is already generating enough play to qualify as this week’s Record to Watch. Top 40 programmers are celebrating a pop music revival this year, and many credit these three brothers from Oklahoma for playing a key part. Their follow-up to the Number One smash, "MMMBop," is mmm-mmm-good for all those searching for uptempo hits.

LIL SUZY
“ Can’t Get You Out of My Mind” (Metropolitan)
Fresh from graduation exercises, Suzanne “Lil Suzy” Casale (seen here in cap ‘n’ gown attire) is hardly taking the summer off. Instead, she’s touring in support of her fourth album, Paradise. In rhythm with the season, this hot track is already generating lots of club and mixshow play, and sounds very strong blasting through on the radio.

TRIO
“Da Da Da” (Mercury)
Sure the lyrics are deeply moving, but hey, isn’t that melody equally as touching?

Alarms

AGNES GOOCH
Blind (Revolution)
Granted, there are many records out there that will knock you over the head in one listen. Fine. We need them, too. But I believe we’d all agree with the basic concept that some of the best records sometimes need a little more time and attention to sink in. A good example is the first Green Day album on Reprise. For six months, they fought in vain to get radio to take the band seriously. Then, wham! The same principle applies here (although we hope it won’t take six months for radio to give this record a chance). Look, I’ll cut to the chase. Agnes Gooch has managed to claw its way through the morass of heavy traffic in Los Angeles to create a genuine buzz on this disc. The very real and compelling songwriting is backed by very powerful, accompanied, guitar-driven musicianship. This album was obviously crafted with a lot of passion, you can feel that right away. The record deserves multiple listenings. Especially from radio. And the songs are there: Pick “Cool Bears” or “Baby in Green.” “Mom’s Secret” works, too—kind of like Radiohead-meets-Smashing Pumpkins. This is a major priority for resolution, so expect to keep hearing about the Gooch for quite some time. —Max Tolkoff
Hey Duke, check this out!

MIKE BEECE
DIRECTOR
POP RADIO PROMOTION

COOLIO
FEATURING THE 40 THEVZ
"C U WHEN U GET THERE"

17* SoundScan Singles Sales Chart!!

GREATEST GAINER SALES ★ ★ ★
BILLBOARD TOP 100 CHART

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* JULY 15 - Tonight Show with Jay Leno
* AUGUST 20 - Late Night with David Letterman

Music from, and inspired by the motion picture NOTHING TO LOSE

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