COMMON: Making Dollars and Sense
The Life of Riley According to Teddy
Hip-Hop Talk Radio
Plus: Rap’s CEOs Declare Their Indie-pendence
Storm Watch: Hurricane G
FROM CHI-TOWN...

IN STORES 9/23

NO I.D. ACCEPT YOUR OWN & BE YOURSELF (THE BLACK ALBUM)

IN STORES 9/30

NO I.D. ACCEPT YOUR OWN & BE YOURSELF (THE BLACK ALBUM)

FEATURING THE SINGLE: SKY'S THE LIMIT

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'CAUSE THE ONE WHO'S IN THE MIDDLE IS THE ONE WHO SEES THE MOST

AND COMING IN '98 ON RELATIVITY RECORDS: SYNDICATE

BOTH SINGLES ON YOUR DESK NOW!

COMMON ONE DAY IT'LL ALL MAKE SENSE
FEATURING THE SINGLE: REMINDING ME (OF SEF)
Scotty Moore, who began playing guitar behind Elvis Presley in 1954, quit in 1968. In his 14 years with the King, Moore cut more than a lifetime's worth of material, most of it with drummer D.J. Fontana and the late Bill Black on bass, and when he quit, he really quit, turning to engineering and production work in and around Nashville.

But his admirers never forgot him. Now, on All the King's Men (on Sweetجيل Records), Moore, now 65, and Fontana are joined by Keith Richards, the Mavericks, Cheap Trick, Steve Earle, Joe Louis Walker, and other greats in a set of new songs. With writer James Dickerson, Moore has published his biography, That's Alright, Elvis (Schirmer Books). A documentary film is due out soon.

He began by addressing the recent RCA release of Platinum: A Life in Music, a four-CD set containing numerous unreleased Presley tracks, including "I'll Never Stand In Your Way," which Elvis recorded, by himself, apparently as an audition for Sun Records owner Sam Phillips.

Elvis had been at Sun studios like a year before we went in the studio with him, and did that one acetate for his mother ("My Happiness"). Then, unbeknownst to me, he'd gone back in again, to make this disc that's surfaced now.

The interesting thing is that, as close as all of us were, traveling in the car—Sam or Elvis never mentioned that record.

The first time in the studio with Elvis, it was actually an audition. Going back to those early acetates that he made, it was him and guitar. This time, Sam said, "Just give us a little fill, a little background. I want to see what he sounds like." Then, during a break, he started goofing off, singing "That's All Right (Mama)," and we joined in the end, and that was it. We were just at the right place at the right time.

I've got mixed feelings about Platinum, with all those alternate takes and everything. I call it an "outtake" rather than an "alternate take." An alternate take would mean to me, "Hey, let's flip a coin over these two." But if you listen to what you've done and say, "We're not there yet, we're still working on it," that's an outtake. I know fans will eat this stuff up, but from my standpoint, I cringe. Good lord!

In 1968, for the TV special, we were in the dressing room the first night, jamming around, and that's where (director) Steve Binder got the idea for that impromptu session on stage. He was looking for a hook for the show, and that was it: "Get up there and just do whatever you want to do." We had no idea what Elvis was going to do. This was a small audience—250, maybe—and he was real nervous when we first went out. But as you can see, he quickly takes control.

Years later, I'd seen some footage on him when he was blown up like a balloon. I knew something was definitely wrong. Elvis was very vain; very conscious about his appearance and everything. I wasn't in contact with anybody, but I knew there was something wrong. And it wasn't too long after that that he passed away.

I was sad in one way; another way, with his vanity, I think he couldn't have grown old gracefully and still perform in front of people. Because he loved the people.

I was very surprised by all the different artists we got on (All the King's Men). We asked them to bring a song they wanted to do, or an original song. We wanted to go in and not necessarily do it in their style; not in our style—we just wanted to do something new. There's a couple of songs on there Elvis would've loved to have—the Mavericks ("I Told You So") and Ronnie McDowell ("Soulmates")—they'd fit him perfect. But aside from those two, there's nothing even close to the old sound.

I honestly don't know (how radio will respond). We just said, "Hey, let's do it," and hopefully the jocks will listen to it, and if there's any tracks they like—Hey, great.
Motown Without Pity—or Andre

BY BEN FONG-TORRES

The long-expected dismissal of Andre Harrell as President/CEO of Motown has happened.

Harrell, brought in by PolyGram two years ago, amid great fanfare (much of it self-engineered) to reinvigorate the troubled label, resigned August 7, after several months of bickering over his exit package. Harrell, lured from his job as head of Uptown Records with a five-year deal reportedly worth $30 million, including bonuses, is said to have received about $5 million to leave.

CMA Names Nominees, 3 New Hall of Famers

BY ALEXANDRA RUSSELL

Brenda Lee, who did in the '50s what LeAnn Rimes has done in the '90s, will be inducted into the Country Music Hall of Fame. Along with songwriters Harlan Howard and Cindy Walker, Lee, who hit the country charts at age 12 in 1957 and crossed over to Top 40 with such hits as "I'm Sorry" and "Rockin' Around the Christmas Tree," will be inducted at the Country Music Association Awards at the Grand Ole Opry in Nashville September 24.

Nominees for awards this year include Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, and George Strait, who are all up for Entertainer of the Year. Gill, Jackson, and Strait will also vie for Male Vocalist honors against Collin Raye and Bryan White. Female Vocalist contenders include Deana Carter, Patty Loveless, Pam Tillis, Trisha Yearwood, and Rimes.

Alabama is once again nominated in the Vocal Group category, as are Diamond Rio, the Mavericks, Ricochet, and Sawyer Brown. The Bellamy Brothers, Brooks & Dunn, the Raybon Brothers, Thrasher Shiver, and John and Audrey Wiggins are up for Vocal Duo.

Album of the Year nods belong to Rimes' Blue, Strait's Carrying Your Love With Me, Carter's Did I Share My Legs for This?, Yearwood's Everybody Knows, and Jackson's Everything I Love.

Best song nominees include "All the Good Ones Are Gone," "Blue," "Butterfly Kisses," "Strawberry Wine," and "Time Marches On."

The ceremony will be broadcast live on CBS-TV. MJI Broadcasting is offering a radio simulcast via satellite.

Kennard Gets Nod as FCC Chairman

President Clinton has formally nominated Bill Kennard, the Federal Communications Commission's (FCC) General Counsel, to be the next Chair of the FCC.

The White House announced the nomination at the start of September, after Bill Kennard was confirmed by the Senate (hearings begin in September), he will become the first African-American to lead the agency, replacing Reed Hundt.

Also nominated to fill one of the FCC's vacancies was Michael Powell from the Department of Justice, who joins economist Harold Furchtgott-Roth as a nominee for a GOP seat on the Commission.

“A kiss is a good thing... You can kiss in the car, kiss at home, kiss at work.”
—Dan Kieley, KIIS/FM-Los Angeles

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Last week, in tribute to the 30th anniversary of the Summer of Love, GAVIN published an article of recollections, "The Endless Summer of Love," by Managing Editor Ben Fong-Torres. This week, DJ Norman Davis (KYA, KSFO, KSAN, KKCY, and more) recalls a radio show that was a child of one of the enduring products of the Summer of Love: FM rock radio, first at KMPX, and then at KSAN in San Francisco.

By Norman Davis

Nothing lasts forever in radio. Even Rush Limbaugh will be gone some day—imagine that. So it wasn’t a total shock to learn that Jive Radio had terminal ennui, but it was sad to see the end of a bold and daring idea.

Jive Radio was conceived in desperation by Ben Fong-Torres in 1991. Ben, now Managing Editor of GAVIN, was once a KSAN DJ, back in the days when it was completely free-form, spontaneous, unpredictable, and San Francisco’s favorite radio station.

When Kate Ingram, Program Director of KUSF/FM, invited Ben to host a show on KUSF every Sunday, he was writing a book and couldn’t spare the time. He came up with the idea of a stable of jocks from “jive 95”—KSAN’s slogan. Ingram liked the idea, and Jive Radio was born.

It wasn’t tough to come up with hosts. There were lots of KSAN alumni still in the Bay Area, and others around the country available on tape. A radio advocacy group, the City Coalition agreed to underwrite 13 weeks of the program and Beverly Wilshire hosted the first show on October 6, 1991. Other former KSANers followed: Bonnie Simmons, Richard Gossett, Thom O’Tair, Edward Bear, Bobby Dale, Tony Kilbert, Stephen Capen, Dan Carlisle, and most everybody else still around, including me.

I left the Bay Area in 1989, after finding radio opportunities to be slim and none and mostly none for a DJ used to having his own way on the air. I was living in Idaho helping out my parents, who were up in years. I’d wrangled a weekly blues show on a Boise station. I gladly accepted Jive Radio’s invitation to tape two-hour shows for them. It’d be an opportunity to go back to those “thrilling days of yesteryear” and get really weird again on the air.

It was great fun putting those shows together. I reached deep into the dark corners of my vinyl and polycarbonate library, finding and playing rare tracks, outrageous air checks and enigmatic oddities, and mixing them together in psychochomatic sets.

Finding a place to record the shows was always a problem. Some were taped surreptitiously, late at night, at radio stations where I had acquired entry. One station charged me $60 to record a show. Equipment was nearby always marginal. At one station, the manager picked up his equipment at local pawn shops, so the turntables were of the “home” variety with no cueing, slow starting, and tone arms that tended to skip when a plane flew over. Another studio I used had just one CD player and one turntable. To avoid a contingent of ex-KSANers came by to play radio and party.

Soon after Jive Radio began, Billie Sharpe, ace publicist, took over producing shows, calling and scheduling the wayward DJs of yesteryears.

In 1995, the City Coalition stopped underwriting Jive Radio. Public radio programs without underwriting were on shaky ground, but Fong-Torres persuaded Spinelli Coffee to keep the show percolating for a while. After Spinelli’s run, another underwriter could not be found, and, soon, the writing was on the wall.

Fong-Torres looks back at his creation with fondness. “It was a fun thing,” he says. “For us and our listeners, it was exactly what it was meant to be: a brief return to the days and the spirit of ‘freak-free’ radio, as (Tom) Donahue once called it.” “Everybody was doing it for the love of radio,” says Sharpe, “the love of music. It was like being able to listen to the masters.”

Ingram hung in with the show for months even with no underwriter. “It was impressive by virtue of the consistent quality of the program and the programmers,” she says. “It was run by volunteers, but done professionally. The 25-year reunion party was awesome. KUSF has never had anything like that. We got TV coverage! It was a tribute to just how big and important KSAN was.”

Before I got the memo announcing the death of Jive Radio, I had been thinking about my next show. For some reason—maybe it was Hale-Bopp—I had decided to make the theme, “Apocalypse Now.” I thought I would play a lot of end-of-the-world songs and announce it as if it was the “Last Radio Show.” But after getting the memo, I decided that maybe it was good that I hadn’t really done my “last show.” As Billie Sharpe said, “Maybe the demise of Jive Radio means it’ll pop up somewhere else.” I’m hanging on to my records, CDs and tapes—just in case.

Go With The Flow

How do you determine an accurate cash flow formula for your market? ‘Cash flow multiples have been elevated everywhere because of consolidation, but when you’re talking about the Lubbocks, the Tulsa’s, and the Fort Smiths of the world, you aren’t talking about 14 or 15 times cash flow,’ says media broker Bill Whitely of Dallas-based Whitley Media. While Top 20 market multiples currently are “off the scope,” Whitely says that stations in small- and medium-sized markets generally don’t fall lower than seven or seven and a half times cash flow, and that’s for stations that used to go for five or six times. “How much is your station worth? Read all about it in the August issue of GAVIN GM.—REED BUNZEL.}

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BACKSTAGE

BY JAAN UHLSZKI

HOMER LOVES U2

U2 celebrates a mid-point in their year-long tour by adding a
Belfast date for August 28—the largest concert ever in the ravaged city. The
Rolling Stones, meanwhile, plot yet another media event for next week in
New York to announce the launch of their tour, kicks off September 23 at
Chicago’s Soldier’s Field, coinciding with Virgin Records’ release of the band’s
album Bridges to Babylon. The Stones are vowing to play outdoor venues,
but we worry about the high chill getting to those aging rockers’ arthritic
knees. Speaking of U2, remember all that spin control that went on after
Simpsons creator Matt Groening showed up at U2’s PopMart show in Los
Angeles? “Sure, Matt’s a big fan of the band,” the label wags told us, “but that
doesn’t mean U2 are going to end up in an episode of The Simpsons just
because Matt comes out to see one of our shows.” Well, why was he taking
notes, we wondered back then. Finally, the madcap artist has come clean and
told the UK’s Sunday World that he has written cameo roles for U2 into the
200th episode of the show, which will air next spring. Now he’s just waiting
to hear back from U2 to see if they can take time out from the tour to record
the voices.

HANSON DRINKS MMILK

The brother Hanson are the next poster boys for the National Fluid Milk
Processor Promotion Board’s ad campaign. Taking over the mustache from
the Van Halen brothers, who presumably spent their formative years
drinking something with a little more body than moo juice. The ad asks the
ubiquitous question, “What do we drink when we write songs?” You guessed it...“MMILK.” The two older siblings unnecessarily add, “In fact we aren’t sure
what’s getting bigger faster, our new single or our brother Zac.” Precious. You’ll
be able to see more of the trio if William Morris has its way. They’re trying to
close a movie deal for the brothers, reportedly, a musical based on the ’60s TV series, My Three Sons.

LENNON BACK FROM THE DEAD

Columbia Pictures is in final talks with Yoko Ono to develop a feature
about her life with John Lennon. According to Variety, the deal would secure the rights to such Lennon classics as Imagine, as well as sewing up “life rights” to the duo’s love story. So far, the leading contender for the role of John Lennon is Trainspotters Ewan McGregor.

LIFE AFTER DEAD

Two years after Jerry Garcia’s death, the Grateful Dead will release Catch the Tune, the album the band was working on at the time of the guitarist’s death. The live album, recorded in New York, contains not only previously unreleased material by the Dead, but also songs penned by
Paul McCartney and Bob Dylan (quick, somebody tell us that those rumors that Dylan fathered PJ Harvey’s love child aren’t true).
Arista Records plans to release the album on October 28, but cautions us that date may be subject to a last-minute change. If that’s not enough Dead for you, Pink Floyd and Garcia fans have cause to cheer, since eight new songs (four apiece) will be featured on the revamped reissue of the soundtrack to Michelangelo Antonioni’s 1970 classic Zabriskie Point. The two-CD set features the digital debut of the original soundtrack with a bonus CD of an hour’s worth of outtakes from Pink Floyd and Garcia.

HIGH FLYERS

President Clinton may have requested his own personal copy of the video for Paul McCartney’s “Flaming Pie” for Air Force One, but astronauts on the space shuttle Discovery are much hipper. According to CBS News, every morning they kick-start their engines with Stevie Ray Vaughan’s “Rockin’

Disc Makers Tries To Be Star Makers

BY LAURA SWEZZEY

Musicians, grab your instruments and step up to the plate. Disc Makers will feature the next showcase of their Independent Music World Series on August 28 in Seattle.
In each event, six bands compete for $25,000 worth of prizes, including the production and promotion of a major label-quality CD, a mixing console, and DAT recorder. The five run-
ers-up receive $1,500 in prizes.
The Independent Music World Series is an annual event in New York, Los Angeles, San Francisco, Boston, Seattle, and newly added cities Chicago, Atlanta, and Miami. Judging each event are a panel of local radio and recording industry professionals.
Bands need not win their showcase to benefit from the performance. Vaporhead, a runner-up for the 1996 New York show, signed with Paradigm Records, and during one of the first showcases in L.A. in 1995, Tox was signed by nu millennia.
“One of the differences between our events and others is that we have multiple types of music,” says Warren Moliken, Disc Makers’ marketing manager. “It makes for an interesting show.”
Before each showcase, Disc Makers hosts a VIP party. “It allows bands to make contacts, and brings together the local music community,” says Moliken.
Disc Makers, an audio manufacturer of custom packages for independent musicians, puts together a compilation CD featuring the six finalists plus nine additional entries from each showcase area. GAVIN distributes these CDs to A&R and label executives, music critics, and college radio. The CD of the February New England showcase participants has just been mailed.
Upcoming showcases include: Chicago, October 30th; Los Angeles, November 20th, and Atlanta, December 11th. Interested musicians must submit a minimum of two original songs two months before their local showcase. Disc Makers can be reached at 1-800-468-9353.

GAVIN AUGUST 15, 1997
That's Sho Biz

That’s Sho Biz By Dave Sholin

Will there be a new Hot A/C on the air in the nation's biggest market by Labor Day? Buzz is getting louder (or is that quieter?) on this one.

It's now official. Former Red Ant exec Nancy Levin has been named Senior VP at MCA

Contrary to whatever else was written (even in this esteemed publication) it will be Q102-Cinc mahi PD Jimmy Steal heading back to Dallas to take the helm at Nationwide A/C KDMX. Steal arrived at Q102 in 1993 after a long stint at KEGL in "Big D." As for what he's got planned for the Mix, all he'll say is, "My job is to increase ratings and revenue and entertain the audience.

Bad Boy warrants welcome the Man himself—Puff Daddy’s Number 33—to WKU: New York. At left, PD Frankie Blue and air personalities Hollywood Hamilton and Goumba Johnny. By the way, KTU flashes that Cyndi Lauper will fill in August 18-22 while morning mistress RuPaul is on vay-kay.

New York Daily News reports that Mercury Records President Danny Goldberg, who is expected to take control of Motown soon (see news), will also be upped to Chairman of Mercury "within days."

One week after announcing his resignation as PD of KHMY (Mix 96.3)-Hou, Pat Parton joins forces with Zapoleon Media Strategies as the firm’s newest consultant

Mike Edwards continues to put his team together at KZQZ (95.7)-San Francisco. Expect Gavin Award winner Fernando Ventura from KHFI-Austin to handle nights. The midday slot goes to Mary Beth Rockwell from Miami’s WPLL (The Planet)

Z100-New York signs on WBHT/FM-Wilkes-Barre PD and morning personality Kid Kelly as APD. Kelly at one time did nites on Z100.

Priority Senior VP, Promotion and Marketing Marc Benesch steps away from the day-to-day operation, but will stay involved with the label as a consultant

Wedding congratulations to WLLE (Alice)-Buffalo PD Jay Nachlis and his lovely bride, Jennifer. The two said their "I do's" on August 10.

After two years at KMKR (100.3)-Kendale, recent air personality, Scott Landor will be moving onward and upward at the end of the month. This leaves PD Ken Benson with a key slot to fill at the one of the nation's highest rated Top 40s. Get that T&R to him ASAP.

WRXI-Grand Rapids PD Allan Feen continues his meteoric rise through the programming ranks. He lands the plum KHNT-ST. Louis PD post.

Former WMGI-Terre Haut, Ind. PD and morning man Beau Richards heads to KIXY/FM-San Angelo, Texas for similar duties.

Fabulous 14. Z100-New York celebrated its 14th birthday with a reunion of air talent from over the years. Shown here (1st row, l-r): Greg T. the Frat Boy and Jack Da Wack; (second row) Anita Bonita, John Bell, Claire Stevens, Elvis Duran, and Christine Nagy; (third row) Ross Brittain, John Rio, Elliot Segal, PD Tom Poleman; (fourth row) Z100 VP/GM Jeff Dinetz. (P.S. We like that Gavin Award that's proudly displayed on the right.)

On the Air & In the Grooves will return next week.

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

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—Spin cover story, August '97

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GAVIN AUGUST 15, 1997

THAT'S SHO-BIZ

Sho-Prep

ERIC CLAPTON/BABYFACE

On the heels of their Grammy-winning collaboration for "Change the World," Eric Clapton and Babyface have been working on music for Clapton's next album due early this fall.

GARTH BROOKS

After signing off his live HBO special from Central Park by singing "American Pie" with Don McLean, Garth Brooks continued the show off-air with three more songs: "Much Too Young," "Tomorrow Never Comes," and one more with Billy Joel, "You May Be Right."

MEREDITH BROOKS

Meredith Brooks' "Bitch" isn't the first Number One single with b-word in its title. In 1974, Elton John's "The Bitch Is Back" topped the chart. According to Entertainment Weekly, Brooks' song only uses the word twice, while Elton's song employs "bitch" 39 times.

TUPAC SHAKUR

The history department at the University of California at Berkeley will offer a two-unit course on the rap and poetry of Tupac Shakur this fall.

BOB CARLISLE

"Butterfly Kisses" singer-songwriter Bob Carlisle says he's not the new poster boy for Christian music. "I'm not comfortable with that position," says Carlisle. "I write music out of my passion, which happens to include my relationship with my Lord. I'm not out to secretly cram the gospel down someone's throat."

ABRA MOORE

Abra Moore makes an appearance in the new

U2

In what's described as a bold move, U2 is bringing its current PopMart tour to troubled Belfast, Northern Ireland for an outdoor concert on August 26.

WYNTON MARSALIS

The New York State Council on the Arts has named Pulitzer prize-winning musician Wynton Marsalis to serve a five-year term as one of its members.

WILLIE NELSON/KRIS KRISTOFFERSON

Willie Nelson and Kris Kristofferson are teaming up this fall for a new film called Diamonds in the Rough. Nelson, who has recently earned a purple belt in taekwondo, will exhibit his martial arts skills in the movie.

LUCIOUS JACKSON

Jill Cunniff of Luscious Jackson is the voice of evil-destroying action hero Laura Lewis on the new Sega video game Enemy Zone.

Flashbacks

AUGUST 16, 1977

Elvis Presley dies at age 42. Cause of death is attributed to coronary arrhythmia.

AUGUST 16, 1975

Peter Gabriel announces he's leaving Genesis. The band's lead vocals will be taken over by drummer Phil Collins.

AUGUST 18, 1992

Frances Bean is born in Hollywood to Kurt Cobain and Courtney Love.

AUGUST 21, 1961

Against her better judgement, PatSY Cline records Willie Nelson's "Crazy."

AUGUST 22, 1969

The Beatles gather at John Lennon's home in Tittenhurst Park, outside of London, for a photo shoot for the cover of the Hey Jude album. This is the last time the four are seen together.


Laugh Tracks

Elvis: It's the 20th anniversary of his death. Many people believe he's alive and still walking this flat earth. —Jim Mullen's Hot Sheet, Entertainment Weekly

Black Sabbath has reunited for a tour. The act is quite dramatic-smoke, fireworks, swinging lights. And when they're finished with the hotel room, it's off to the show. —Alan Ray, Laugh Lines, Los Angeles Times

Tonight is the first game of Monday Night Football. The good thing about it is—at least Katie Lee knows where Frank Gifford is tonight. —David Letterman

Anna Nicole Smith's boyfriend is being charged with smuggling heroin. Prosecutors say he'll be in prison so long, when he gets out, she'll be really interested in him. —Conan O'Brien

Subjects

August 17

Bob Grayson WFMB-Springfield, III.
Michelle Mercer Power 106-Los Angeles
Kevin Welch, Belinda Carlisle, Joe Calle (Ca Da), Mike Sirls
Joseph Friar KVC-Victoria, Tex.

August 18

Gary Lee Conner (Screaming Tree), Everlast (House Of Pain), Dennis Elliott (Foreigner), Juice Newton, Jamie O'Hara

August 19

Jeana Spain KGY-Olympia, Wash
Mike Schafer BDS
Toni Land, Elizabeth Wolfgramm (Northern Voices), Eddy Raven, John Deacon (Queen), Johnny Nash

August 20

Monte Lipman Universal Records
Robert Plant, John Hiatt, Malcolm Freene (The Wanderers), Norman Blake (Teenage Fanclub)

August 21

Jon Zellner KMWK-Kansas City
Jack Lamier Epic Records
Rick Kane (The Mavericks), Jackie RoShannon, Joe Strummer (The Clash), Budgie (Slurricane and the Easpress)

August 22

Lance Ballance KOST-Los Angeles
Frank Amadeo Estelan Enterprises
Collin Raye, John Lee Hooker, Holly Dunn, Roland Orzabal (Tears For Fears), Layne Staley (Alice In Chains), Tari Mos

August 23

Woody Paul (Riders In The Sky), Shaun William Ryder (Happy Mondays), Rick Springfield, Rex Allen, Jr.

Friends of Radio

Branford Marsalis

Columbia recording artist and the label's Creative Consultant
Current project: Brickshot/L'Enfangu's Music Evolution
Hometown: New Orleans
What radio stations did you grow up listening to? WYLD, WNOE (where it was a rock station). WTUL (the only station that would play reggae)
What stations do you listen to now? In New York: Hot 97, WNYC, WBGO, and WFAN
If you owned a radio station, you would...
sell all formats! Music first, then money.
The jazz great you admire the most, and why? John Coltrane, because he played live to his philosophy. Music first, image second.
Your favorite selection on Music Evolution, and why? "Phoenix," because I'm a fan of reality
Someone you'd really like to work with someday, and why? At the moment, I'm totally content with my bands, both Brickshot and my trio
Proudest career achievement so far: The Dark Keys and Music Evolution.
Future ambitions: Who knows? I've got plenty of tricks up my sleeve.

www.americanradiohistory.com
**Inside Top 40** by Dave Sholin

**The Real Don Steele: Imitated but Never Duplicated**

Top 40 lost a pioneer and a truly original personality last week when The Real Don Steele died at age 61 of lung cancer. While Steele was most recently heard on oldies powerhouse KTH (K-EARTH), countless loyal fans in Southern California tuned-in to hear him for more than three decades. Steele was—and will forever be remembered by hundreds of jocks and programmers—as their primary reason for getting into the business.

Among those who grew up listening to KJL-Los Angeles when Steele had 30-shares, is consultant Guy Zapoleon, who readily admits, "that the moment I heard The Real Don Steele do his 'Fractious Friday,' I knew I had to be in radio and had to try and recreate that sound. It made the hair stand up on everything, including some things I can't mention."

Only a very few individuals in any field can have Steele’s kind of impact and influence. And while the style and delivery in Top 40 is somewhat different in today’s environment, there is no question that current and future generations would be well-served to study an archivist of The Real Don Steele to learn about the format and what being an entertainer is all about. They’ll discover that going on the air is not merely considered 'doing a shift.'

When Steele slid into his chair and took to the mic, one could envision a stage curtain opening—it was showtime. KTH PD Mike Phillips notes, "There are a lot of disc jockeys who have high-energy but The Real Don Steele was the only jock I’ve ever heard who was not only high-energy, but also truly exciting. The others who copied him were screeners." Phillips gives Steele the highest of compliments, calling him, "The most exciting disc jockey I’ve ever heard."

There was one other element that made him such a fixture on afternoon radio in "Bos Angeles": He personified the Southern California lifestyle, and translated it into the sound that came out of the speakers. Who needed a top of-the-hour ID? Even someone who just flew in had no idea what city they were in when they heard "Call me at KTH 101 and win some WAM from The Real Don Steele." WAM What else—walkin’ around money.

Shotgun Tom Kelly, a veteran San Diego air talent who currently does radio and TV voiceovers, ranks Steele and the late Chuck Browning as simply “the best Top 40 jocks of all-time.” Kelly recalls hearing Steele ad-lib a live spot a few years ago on KRH for a new watch/pager that went something like, “Hey baby, I got to tell ya somethin’ about these Seiko pager/watches. These are the kind of watches Dick Tracy wears. As a matter of fact, Mr. Tracy would love one of these Seiko watches and if you don’t agree, you don’t know Dick!”

Bill Drake, the man who reinvented Top 40 and created the Boss Radio format, sums it up this way: “He was the epitome—if not the definition—of a Boss jock. We’ll miss him.” And next year, when Gavin celebrates its 40th anniver-

---

**Chartbound**

| AMY GRANT | "Take A Little Time" (A&M) | 77 | 23 | 1088 | +521 |
| SUGAR RAY | "Fly" (Love/Atlantic) | 77 | 35 | 1043 | +668 |
| SAMANTHA COLE | "Happy With You" (Universal) | 74 | 16 | 1214 | +343 |
| MONACO | "What Do You Want From Me?" (Polygram/A&M) | 61 | 9 | 1212 | +163 |
| AQUA | "Barbie Girl" (MCA) | 57 | 23 | 1028 | +507 |

**MOST ADDED**

| SUGAR RAY (35) | PEACH UNION (33) | MARIÁH CAREY (27) | AMY GRANT (23) | AQUA (23) | SAMANTHA COLE (16) | FLEETWOOD MAC (16) |

---

**TOP TIP**

**SUGAR RAY**

"Fly" (Love/Atlantic)

Case closed. Nearly all those playing "Fly" are shouting, "Smash." And the many who aren’t spinning it, admit that they will be very soon.
sary in San Diego, we will dedicate "The Legends of the Airwaves" panel to the memory of the one and only—The Real Don Steele.

**Signals & Detectives**

WKU-T New York adds 911’s “Love Sensation” on Virgin...98 PXY-Rochester reports Number One requests for Aqua with AFD/MD J.J. Rice confirming calls are “three-to-one over its closest competition. Plus, we’re also seeing a big increase in phones for LeAnn Rimes’ "How Do I Live." What’s Going On?

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

**Artist Profile**

**TONY KISHMAN**

**HOMETOWN & BIRTHDATE:**
Tucson; November 7, 1959

**LABEL:** WCG/Pure/Mercury

**PROMOTION CONTACT:** Gary Lefkowitz (203) 438-9811

**DEBUT SINGLE:** "How ‘m I Gonna Get By”

**DEBUT ALBUM:** Catch 22

**INTERNET ADDRESS:** skymarshall.com/kishman

**MAJOR MUSICAL INFLUENCES:** Paul Rogers, Paul Carrack, and currently Bryan Adams and the Wallflowers.

**LIKES:** “The Internet and its future communications.”

**DISLIKES:** “Bad news, like the crime in America and negativity in general.”

**FAVORITE WAYS TO RELAX:** “I never relax. When I have no choice, I walk along the dry river bed where I live and watch the desert tortoises.”

**SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW ABOUT YOU:** “I’m an animal activist. I love animals.”

**THREE THINGS YOU’D NEED TO SURVIVE ON A DESERT ISLAND:** “My wife Nadine Kishman and my daughters, Tia (3 years old) and Skyla (1 year old).”

**FUTURE AMBITIONS:** “To be able to tour the country with my wife and kids, and perform for all the great people that have stood by me and my music.”

Kishman on his music: “My Catch 22 album is music for the heart. It’s real, with no gimmicks.”
**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.

### Top 40

<table>
<thead>
<tr>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
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<tbody>
<tr>
<td>1</td>
<td>THIRD EYE BLIND - Som-Charmed Life (Elektra/EEG)</td>
<td>3784</td>
<td>+127</td>
<td>21</td>
<td>90 DEGREES - Invisible Man (Motown)</td>
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<tr>
<td>2</td>
<td>SPICE GIRLS - 2 Become 1 (Virgin)</td>
<td>3356</td>
<td>+358</td>
<td>22</td>
<td>DAVE MATTHEWS BAND - Crash Into Me (RCA)</td>
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<tr>
<td>3</td>
<td>BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)</td>
<td>3326</td>
<td>+296</td>
<td>23</td>
<td>MARIAH CAREY - Honey (Columbia/CRG)</td>
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<tr>
<td>4</td>
<td>SISTER HAZEL - All For You (Universal)</td>
<td>3278</td>
<td>-37</td>
<td>24</td>
<td>THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)</td>
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<tr>
<td>5</td>
<td>ROBYN - Do You Know (What It Takes) (RCA)</td>
<td>3291</td>
<td>+63</td>
<td>25</td>
<td>PUFF DADDY &amp; FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)</td>
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<tr>
<td>6</td>
<td>10,000 MANIACS - More Than This (Geffen)</td>
<td>2958</td>
<td>+125</td>
<td>26</td>
<td>MR. PRESIDENT - Coco Jamboo (Warner Bros.)</td>
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<tr>
<td>7</td>
<td>OMC - How Buzzed (Mercury)</td>
<td>2954</td>
<td>+24</td>
<td>27</td>
<td>MARK MORRISON - Return Of The Mack (Atlantic)</td>
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<tr>
<td>8</td>
<td>HANSON - Where's The Love? (Mercury)</td>
<td>2951</td>
<td>+484</td>
<td>28</td>
<td>HANSON - MMMBop (Mercury)</td>
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<tr>
<td>9</td>
<td>JEWEL - Foolish Games (Atlantic)</td>
<td>2858</td>
<td>-413</td>
<td>29</td>
<td>DUNCAN SHEIK - She Runs Away (Atlantic)</td>
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<tr>
<td>10</td>
<td>SHERYL CROW - A Change Would Do You Good (A&amp;M)</td>
<td>2770</td>
<td>-84</td>
<td>30</td>
<td>EN VOGUE - Whatever (edel/EEG)</td>
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<tr>
<td>11</td>
<td>THE WALLFLOWERS - The Difference (Interscope)</td>
<td>2626</td>
<td>+182</td>
<td>31</td>
<td>NO MERCY - When I Do (Arista)</td>
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<tr>
<td>12</td>
<td>SAVAGE GARDEN - To The Moon &amp; Back (Columbia/CRG)</td>
<td>2515</td>
<td>+126</td>
<td>32</td>
<td>WILD ORCHID - Supernatural (RCA)</td>
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<tr>
<td>13</td>
<td>MEREDITH BROOKS - Bitch (Capitol)</td>
<td>2504</td>
<td>-14</td>
<td>33</td>
<td>ANNA KING - Say A Little Prayer For You (WORK)</td>
</tr>
<tr>
<td>14</td>
<td>WILL SMITH - Men In Black (Columbia/CRG)</td>
<td>2411</td>
<td>+133</td>
<td>34</td>
<td>LeAnn Rimes - How Do I Live (MCG/Curb)</td>
</tr>
<tr>
<td>15</td>
<td>MATCHBOX 20 - Push (Lava/Atlantic)</td>
<td>2342</td>
<td>+244</td>
<td>35</td>
<td>SPICE GIRLS - Say You'll Be There (Virgin)</td>
</tr>
<tr>
<td>16</td>
<td>THE VERVE PIPE - The Freshmen (RCA)</td>
<td>2269</td>
<td>-159</td>
<td>36</td>
<td>AZ YET - Hard To Say I'm Sorry (LaFace/Arista)</td>
</tr>
<tr>
<td>17</td>
<td>PAULA COLE - I Don't Want To Wait (Warner Bros.)</td>
<td>2063</td>
<td>+296</td>
<td>37</td>
<td>THE WALLFLOWERS - One Headlight (Interscope)</td>
</tr>
<tr>
<td>18</td>
<td>SHAWN COLVIN - Sunny Came Home (Columbia/CRG)</td>
<td>1930</td>
<td>-67</td>
<td>38</td>
<td>SAMANTHA COLE - Happy With You (Universal)</td>
</tr>
<tr>
<td>19</td>
<td>TONIC - I Could Only See (Polydor/A&amp;M)</td>
<td>1798</td>
<td>+183</td>
<td>39</td>
<td>R. KELLY - Gotham City (Jive)</td>
</tr>
<tr>
<td>20</td>
<td>SARAH McLACHLAN - Building A Mystery (Network/Arista)</td>
<td>1664</td>
<td>+496</td>
<td>40</td>
<td>MONACO - What Do You Want From Me? (Polydor/A&amp;M)</td>
</tr>
</tbody>
</table>

**GO MOST ADDED**

- AMY GRANT (22)
- MARIAN CAREY (19)
- SUGAR RAY (18)

---

**2 EIVISSA**

**Oh La La La**

- #1 in Spain
- Hot Shot debut on Billboard Club Play chart #42 and rising!
A Little Knowledge Is A Dangerous Thing, Part 2

This week, we continue our chat with Warren Kurtzman from Coleman Research about alternative music clustering. When we left off, the subject was "ska," and Warren was talking about the cluster that was made up of 311, No Doubt, and Sublime.

Max: Is it possible that it's just these three songs that are doing very well and not ska in general?

Warren Kurtzman: Absolutely. Remember what cluster analysis is, Max. It's not just that these three songs did well. It's that how somebody felt about one of them is a very good indicator of how they felt about another one. There was a strong correlation between these three songs. Meaning that someone who likes one tends to like the others. Or someone who dislikes one dislikes the other.

But I agree with you that this is not a great indicator yet that ska is the next big thing. I am very reluctant to make that kind of statement. All the research is saying that there seems to be some potential here for this sound, but we don't know yet if there is enough material behind it to form a movement. We don't know if there's going to be a lot of good ska material that will be compatible with this sound yet. It's a little too early.

You know what it reminds me of? In alternative two years ago there was this industrial sound—it was Filter and things like that—and we would test it and there seemed to be a lot of appetite for the so-called "industrial" sound. But what ended up happening was, in the end, there were only about six industrial songs. So it's not a sound you can build your radio station on. And ska's not there yet either. Ska may be an emerging sound, and it's something that people should be testing in their local markets and figuring out.

Max: It was Mike Jacobs from Way Cool who said in the session, "Well, it's testing well because programmers went out on a limb and decided to play those songs rather than being told by the research that this would work." He was saying the programmers found this music, played it, then it became popular, then the research bore out the fact that it was popular.

WK: That's the old chicken and egg argument. There was apparently an appetite for this style of music that may have existed already—maybe no thanks to radio. Maybe it was purely from records, maybe it was purely from clubs, we don't know the source of this appetite. The research doesn't really address that. You can make that argument about almost anything. You can make that argument about Hootie & the Blowfish. There's nothing in this study that tells us the source for this potential appetite for ska.

Max: You did test the techno thing as well, right?

WK: Six months ago everybody was saying electronics is the next big thing.

Max: That was clearly industry and consumer press hype. A bunch of writers, like me, going completely overboard and telling everybody that's the next big thing with no proof whatsoever.

WK: And remember, six months ago many alternative stations' ratings were in a free fall. Programmers were grasping for something. You know, they needed something they could latch onto and say, "This is going to be the next wave." Cause everyone knew grunge was burning out and that a lot of the alternative rock sound was being taken over by active rock and AOR stations, so altern-

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"Lately" will be a multi-format song..."—FMQB 8/9/97
ALREADY PLAYING!!! KZTX, KBHR, WFDR, KNSX, KFXD, KRVM, KICA, WLPW, KTAO, WXLE, WQZK
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Data

Most Added

Love Spit Love (22)
Long Long Time (Maverick)
WZU, WQQK, WQOX, KACC, WLOG, WIDGE, WKBX, K4ROX, WFBX, WFXK, WSRX, WFXQ, WQHE, W4OR, KQHE, W4EK, W4NC, KTXC, WQSC, W4UR, W4enh, WENZ, WENK, W30ST

The Sundays (19)
Summertime (DG)
WZU, WQQK, W4XTZ, WQQK, C1MUX, KSPF, K4ROX, WFXK, W4RX, W3HMP, W3PPG, K4TQG, W4EDG, W3TRA, WQRX, W4RD, W4HTG, W4enh, 311 (16)

Prisoner (Capricorn)

Tanya Donelly (14)
Pretty Deep (Ensign)

Most Requested

Sugar Ray
"Fly" (Atlantic)

Prodigy
"Breathe" (Mute/Maverick)

Smash Mouth
"Walking On The Sun" (Interscope)

Reel Big Fish
"Sell Out" (Mojo)

Sublime
"Wrong Way" (MCA)

Most Sub-UZ

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

Smash Mouth
"Walking on the Sun" (Interscope)

Sugar Ray
"Fly" (Atlantic)

Matchbox 20
"Push" (Atlantic)

Monaco
"What Do You Want From Me?" (Polydor/AGM)

Sneaker Pimps
"6 Underground" (Virgin)

Most Likely to Succeed

They're not anything, but watch 'em grow.

Dambuilders
"Burn This Bridge" (Elektra)

Forest for the Trees
"Dream" (Dreamworks)

Catherine Wheel
"Delicious" (Mercury)

Closer
"Let Her Go" (Revolution)

Sundays
"Summertime" (Geffen)
tive was looking for its next big thing. So when you have that kind of environment, and people really want something like that, and somebody steps forward and says, "Hey here's the next big thing," people buy into it very easily.

Max: So you tested this particular area (electronica), even though no big songs have come out like the ones from No Doubt or Sublime. But you've included certain songs in that study, and what you're seeing in the testing is that there is no giant appetite for this. But could that change if a couple of songs did break out?

Wk: Absolutely. We knew that electronica was a sound that people were talking about. So we threw in things like Chemical Brothers and Prodigy and Daft Punk and stuff like that into the test. And the goal was not only to see how well these songs performed, but also to see if they clustered together. Meaning that how somebody felt about Chemical Brothers would be a good predictor of how they felt about Prodigy. If there was a high correlation, well, then that tells me that it's a sound. If there's not a correlation, it just tells you that they're just songs that are out there that some people like and some people don't.

We tried and tried, and searched through the data and we couldn't find any of these electronica songs clustering together. I mean, I looked for it, believe me. Part of me wanted to find it. But we didn't see it. Whereas the ska, or whatever you want to call those three songs coming together, just jumped right out at us. Just like all the other sounds that were there.

Max: Well, you know, a little bit of knowledge is a dangerous thing. (Those of you on the label side who find this fascinating should note that Coleman Research owns another firm called Music Forecasting. That company does research for the record industry, which is just now in the early stages of embracing a lot of that research. According to Warren, "In a lot of ways, the record industry is very far behind radio in research. The record industry has always relied on gut. That seems to be starting to change, especially when you have a year like '95, where record sales were flat relative to '94. So they've started to understand that they need more than just 'gut' to figure out what kind of product to be delivering to the record buying public."

We'll have more on that in another column.)

FROM THE ARCHIVES: A Couple of Pix from the WBCN River Rave '97

The Rascal King himself, Dickey Barrett, of the Mighty Mighty Bosstones, banks in the afterglow on the River Rave stage.

Perry Farrell and WBCN's Mark Paranteau possibly discuss the ramifications of a Jane's Addiction relapse or perhaps they're just taking five. Anyway, this shot was snapped somewhere backstage prior to Farrell's performance.

BE ON THE LOOKOUT

F.Y.I. - Lookout is strictly Alternative.

Field any questions, comments or laments to Spence D. @
fon: (415) 495-1990 x 648 fax: (415) 495-2580
e-mail: dookev@gavin.com

AUGUST 19

Daft Punk
Dog's Eye View
Holy Hand Grenade
Jann Arden
Love Tractor (DB/Altered)
Love Tractor
Love Tractor
Mobly
Monotone
Pineal Vantana
Royal Fingerbowl
Talk Show

AUGUST 20

Dillie Myers
Citizen's Utilities
Collective Soul
drivin n cryin (International)
Free Kitten w/ DJ Spooky
Goldfinger
Kevin Seconds
Laibach
Laughing Us!
International
Marry Me Jane
Merzbow
Oasis
Peaches
Penny Dreadfuls

"Around The World" (Virgin)
"International Cheese" (Countdown/ULG)
"You Don't Know Me" (WORK)
Themes From Venus (DB/Altered)
Around The Bend (DB/Altered)
"007" (Elektra)
"Fan For Me" (Warner Bros.)
Electruxus (Headhunter/Cargo)
Breathe As You Might (Altered)
Happy Birthday Sobol
"Hello Hello" (Atlantic)

"Kiss The Rain" (Universal)
No More Medicine (Mute)
"Blame" (Atlantic)
drivin n cryin (IchiBan)

"This Lonely Place" (Mojo)
Stoudamire (Earth Music/Cargo)
M.B. December 21, 1984 (Mute)
Roc En Ingles Con !Laughing Us! (Risk/IchiBan)

Tick (550)
Scumtron: A Tribute To Merzbow (Muts/Blat First)
Be Here Now (Epic)
Games People Play (Kill Rock Stars)

Sinead O'Connor
Smoking Popes
Sneaker Pimps
Ugly Beauty

Four
Headswim
Joe Jackson
Longpigs
Shuggie

Apollo Four Forty
Comet Gain
The Devins
Future Bible Heroes
Incubus
Jack Off Jill
Joykiller
Killing Floor
Magoo
Mistle Thrusl
Ric Ocasek
Save Ferris
Steve Wynn
The Verve
Waco Brothers

Sinead O'Connor
Smoking Popes
Sneaker Pimps
Ugly Beauty

Gospel Oak
Destination Failure
"Spin Spin Sugar"
"Forgotten"

Four
Headswim
Joe Jackson
Longpigs
Shuggie

Apollo Four Forty
Comet Gain
The Devins
Future Bible Heroes
Incubus
Jack Off Jill
Joykiller
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Smoking Popes
Sneaker Pimps
Ugly Beauty

Gospel Oak
Destination Failure
"Spin Spin Sugar"
"Forgotten"

Gospel Oak
Destination Failure
"Spin Spin Sugar"
"Forgotten"

Electro Glide In Blue
Sneaky
Heaven's Wall
Lonely Days EP
S.C.I.E.N.C.E.
Sexless Demons and Scars
Three
Divide By Zero
The Soothing Sounds of...
Super Refraction
Troubling
It Means Everything
"Bitter Sweet Symphony"
"Do You Think About Me?"
"Joga"
Good Clean Fun

"Tubosomthing"
Grooverider Presents-The Prototype Years(Columbia)
Paradise Don't Come Cheap
how to live in a day of moral chaos
White Woman

16

GAVIN AUGUST 15, 1997

www.americanradiohistory.com
jars of clay

crazy times

the first of many singles from much afraid
the follow-up to their Platinum debut

Impacting Modern & Adult NOW!

album in stores 9-16

Major US tour beginning this fall

Produced & Mixed by Stephen Lipson
Engineered by Heff Moraes

www.americanradiohistory.com
Gavin College

**Most Added**

**Negative Land** (28)

**Mr. T Experience** (21)

**Spectrum** (20)

**Orange Peels** (18)

**King Loser** (17)

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**Potpourri of Paparazzi**

*Inside College by Matt Brown & Vinnie Esparza*

Yes, this week we bring you snappy snaps that were sent to us from various folks. Cut these out. Make some coasters.

---

**Record to Watch**

**Holly McNarland**

Staff (Universal)

This young woman has more luggage than an airport, and she has no problem letting you know about it. Pierce: Intense. And worth looking into if you can stand the heat. We could do without the shot of the dog's poop-shoot 'tho.
News: Jen Ventullo has left the WORK group, she can be contacted at (508) 851-5303. Her last day—and her birthday—was August 14th...

Former WUTK MD Lisa LeeKing is now at Zero Hour. Say hi at (800) 722-0613. Congrats to Nelson Wells and Jimmy McLean for now owning Revolution Promotion. Your new college contact at Revolution Records is Shawn "Spice" Euzebio at (310) 289-5550...Lulu jumps from Thirsty Ear to work radio for Roadrunner; Jeremy is your new man at Thirsty Ear. Blow him a call at (800) 866-2313...Over at Volcano, your contact is James Cole, (212) 352-5340...Happy Birthday to Tami Martin at Bill Graham Presents, she rocks out August 21st...Respect to Fela Kuti, a true revolutionary. Rest in peace, brother.

Adds for August 18/19: Pineal Ventana (Altered), Cellophone (Virgin), Wayne "The Train" Hancock (Ark 21), Slobberbone (Doolittle), Mount Pilot (Doolittle), Murder City Devils (Dre Young), Stay Pretty), Blue Rags (Sub Pop), Eric Matthews (Sub Pop), Julie Dorion (Sappy), Crystal Method (Outpost), Royal Fingerbowl (TVT), Andrew Dorff (Work), Smoking Popes (Capitol), Butterflies (Ng), Tribute to Jimmie Rodgers (Egyptian/Columbia) Chumbawamba (Universal), Closer (Revolution), Greg Garing, (Paladin/Revolution), Fig Dish (A&M), Kara's Flowers (Reprise).


College Picks:

**THE DELTA 72**

The Soul of a New Machine (Touch & Go)

On their second full length album, Delta 72 gave us more of their rockin' Stax/Volt R&B trip. What the Jon Spencer Blues Explosion did for traditional blues (read: Get a bunch of white kids to dig deep into that genre's history), the Delta 72 will do for Otis Redding and James Brown. Farfisa organ, crazy-ass slide guitars, and more punk energy than these ears have heard for quite some time make for one butt-shakin' listening experience. Those of you who feel that garage rock is dead should take a listen to "The Cut," "Floorboard Shuck," or any other gem included here. Do yourself a favor, do your listeners a favor, and do the Delta 72 a favor, play this record and dance, dance, dance. Or have sex.

—PARKER GIBBS
Top Ten Spinz

1. DRU HILL "Never Make a Promise" 2529 2815
2. WILL SMITH "Men In Black" 2323 2620
3. MISSY ELLIOTT "Suga Duppa Fly (The Raim)" 2164 2303
4. R. KELLY "Gotham City" 2243 2324
5. JOE "The Lion Sleeps" 1892 2202
6. PATTI LABELLE "When You Talk About Love" 2194 2798
7. BLACKSTREET "Fu" 1862 2042
8. SWV FEATURING PUFF DADDY "Someone" 1914 2042
9. ROMEO "Do You Like This" 1852 1891
10. CHANGING FACES "G.H.E.T.T.O.U.T Part II" 1667 1864

WEST COAST
MARIAN CAREY - "Honey" (Columbia/CRG)
SOMETHING FOR THE PEOPLE - "Shhh!" (Warner Bros.)
MAGGO & TIMBALAND - "Up Jumps Da Boogie" (Blackground/Atlantic)
MILESTONE - "I Care 'Bout You" (LaFace/Arista)
JONATHAN BUTLER - "Do You Love Me" (Guiding Light/Mercury)

SOUTHEAST
MAGGO & TIMBALAND - "Up Jumps Da Boogie" (Blackground/Atlantic)
MARIAN CAREY - "Honey" (Columbia/CRG)
ERYKAH BADU - "It's Your Love" (Kedar/Universal)
MILESTONE - "I Care 'Bout You" (LaFace/Arista)

CAROLINAS/VIRGINIA
MAGGO & TIMBALAND - "Up Jumps Da Boogie" (Blackground/Atlantic)
BUSTA RHYMES - "Bring Back Your Love" (Def Jam/Recording Group)

SOUTHWEST
MAGGO & TIMBALAND - "Up Jumps Da Boogie" (Blackground/Atlantic)
MARIAN CAREY - "Honey" (Columbia/CRG)
MIA X - "The Party Doesn't Stop" (Priority)
ERYKAH BADU - "Other Side Of The Game" (Kedar/Universal)
SOMETHING FOR THE PEOPLE - "Shhh!" (Warner Bros.)

SOUTHWEST
MAGGO & TIMBALAND - "Up Jumps Da Boogie" (Blackground/Atlantic)
MARIAN CAREY - "Honey" (Columbia/CRG)
ERYKAH BADU - "It's Your Love" (Kedar/Universal)
MILESTONE - "I Care 'Bout You" (LaFace/Arista)
Al Jai Wallace, National Program Director, WEMX, KQXL, WXOK, KRRQ
"This record is a nice progression for IMMATURE. They are MORE-MATURE than ever before."

Skip Dillard, Program Director, WBLK-Buffalo
"This record has generated quite a few adult calls. We think it is strong for all demos."

I'M NOT A FOOL

FROM THE UPCOMING ALBUM "THE JOURNEY"
SINGLE IN STORES AUGUST 26

New stations this week include:
WJIE - Atlanta
WHIT - Atlanta
WILD - Boston
WCHB - Detroit
WDZZ - Flint
KMJM - St. Louis
WJIT - Chattanooga
WROU - Dayton
WRKE - Salisbury
WMNX - Wilmington
WJMJ - Jackson, MS
KIIZ - Killeen

PLANET GROOVE
Top 20 Countdown
activity
Warm Up for the Workout

This is just a warm up, a warm up, a warm up...

If you have a small budget, don’t try to spread your giveaways through the entire book. Target your giveaways on Wednesdays, Thursdays, and the weekends. Pinpoint specific hours in the morning and in afternoon drive, and then alternate them. Concentrate your contest giveaways in the beginning and the end periods of the book. Always run great winner promos, and keep them as fresh as possible.

VERTICAL AND HORIZONTAL PROMOS

Every station needs horizontal and vertical promos to support and cross-promote all dayparts, specialty programming, and promotions. Without this type of formatic foundation, it’s almost impossible to expand TSL, increase SHARE or build CUME. The following is a brief description of horizontal and vertical promos.

These promos are designed to promote shows, events, or contests from one day to the next. “Listen tomorrow morning, when DJ Ray announces the hot song of the day...it could mean cool cash for you...from Hot-FM.”

To work, these promos must give the listener a reason to listen tomorrow. Beginning Wednesday afternoon, all horizontal promos should begin to focus on weekend programming. Example: “Join DJ Ray for the Sunday Jazz Brunch...Sunday at noon and listen for details to win a free trip to Jamaica...only on Hot-FM.”

VERTICAL

These promos give people a reason to listen for the next 20 minutes, the next hour, and the rest of the day. “Hot-FM wants you to win at work. When you get in the office, tune your radio to Hot-FM and DJ Ray will give your office a free catered lunch. Every day, another office wins...only on Q-FM.”

“The new Maxxell album, Cool Lover, is out, and you can hear it in less than 20 minutes, only on the station that plays the new music first...Q-FM.”

PRODUCTION

These promos are designed to be short and to the point, but they must also be creative. That means you must use dynamic words and exciting sounds when you begin devising this series of Horizontal and Vertical promos for your station. Remember to keep them fresh. Also try to use some of the elements to help reinforce your message and recall, such as a basic sounder, key phrase, or jingle bed.

TOP OF MIND

If you’re one of the unfortunate programmers who had to start this rate period without the benefit of a television, direct mail or outside marketing campaign, your toughest job will be trying to keep your station’s call letters top-of-mind with your listeners. Here are a few suggestions on how to overcome this obstacle.

CONTESTS

Set up a big contest that employs the use of call letters, frequency, or your station’s slogan. Give away T-shirts and hats that boldly display your calls. Use guerrilla marketing techniques and flood the market place with outdoor stickers on legal posting places around town. Hand out bumper stickers at every major event: concerts, sporting events, and movie premieres.

COMMUNITY

Develop several community projects that will get your station on television or ink in other media. The press likes topical issues and projects like “Coats for the Cold” or gun return projects structured around community services.

SALES EVENTS

Develop every sales and promotional appearance into a multimedia-building opportunity. Sales promotions and air personalities doing charity work can bring in media coverage if properly promoted on and off the air. Make sure to send out press releases for all your station projects. Always have on hand at your events banners, T-shirts, bumper stickers, photos, etc.

INTERNET

Don’t overlook this new and exciting area’s potential to promote your station and gain new listeners. You can billboard your staff lineup, promote your promotions and stage contests. Personalities or guests can have chats with listeners, and your call letters will be seen by thousands. You can’t get more top of mind than that.

Next week we’ll take it up a few notches and begin a powerful game plan that will help bring out the champion in you.
After spending four weeks at #1 with "When You Talk About Love" on the R&R AC Chart it's time to put the "Shoe On The Other Foot"

Early play at:
WDAS - Philadelphia
WSOJ - Richmond
KQXL - Baton Rouge
KJMS - Memphis
WSOL - Jacksonville

WTMP - Tampa
KRBV - Dallas
WBLK - Buffalo
KATZ - St. Louis
KDKO - Denver
KJLH - Los Angeles

The Follow-Up To The
#1 Urban AC and #2 Urban Single
"When You Talk About Love"

IMPACT DATE AUGUST 18
Gavin Rap

**Most Added**

**MACK 10**
Backyard Boogie
(Priority)

**X-PERADO**
The Entity
(Official Joints)

**Top Tip**

**BORN JAMAICANS**
Gotta Get Mine
(Delicious Vinyl)

The young princes of Yardcore are slammin', and 26 stations are feelin' it!

**Record To Watch**

**THA MEXAKINZ**
Problems/Burnin' Hot (Remix)
(Wild West)

Should be hitting the chart next week, and receiving love from across the nation...

---

**Like That!**

By Thembisa S. Mshaka

Do It Yourself!

If you want to get noticed, get signed, get distributed, or get airplay, read this week's headline. In hip-hop (arguably almost every format, really), the days of inking any kind of deal by submitting a demo are severely numbered. You gotta either know an effective, powerful somebody or do it yourself. These days, the industry will not feed the starving artist or label until they're sitting at their own four-course meal. A&R people especially love to see self-initiative, because they're only as good as their last hit singing. If you got some spins or sold some units before they even heard of you, you've done much of the label's work for them.

I know, it's messed up. But that's the way it is, so learn the rules of the new game. Everyone featured in this special issue, which celebrates the power of DIY, was, at some point in their career, told no. Tomica Wright was told she couldn't keep Ruthless alive, yet alone lead it to multi-platinum heights with a new group of thugs from Cleveland. Teddy Riley was told he couldn't do anything without the consent of a series of shady managers. Rico Wade of Organized Noize showcased Outkast to major labels and was told no—but look how far they've come. Danja Mowf is still hearing that the Supafriendz aren't ready for a deal, but if you look in the Chartbound section, you'll find that Gavin DJs love the record because it is ready. Hearing and heeding the power within is what inspires these movers and shakers. It separates leaders from followers, achievers from flunkies. Are you saying yes or no?

Dres: Peace-loving renegade

Dress: Peace-loving renegade

---

**Chartbound**

**THA MEXAKINZ** Problems/Burnin' Hot
(Official Recordings/Rawkus)

**SUAPFRIENDZ** Unseen World Pt. II (SRX Flava)

**VARIOUS ARTISTS** BOE Sampler (Hydra)

**FLXY BROWN** Big Bad Momma
(Def Jam Recording Group)

**PSYCHO REALM** Psycho City Blocks
(Ruffhouse/Columbia/CBG)

**Frontline's Sincere, RZA, and Geo Street CEO Jon Baker take a break from Gravediggin' to snap a flick on the occasion of RZA's signing an exclusive solo artist deal.

---

**Run Down**

**FOXY BROWN** Big Bad Momma
(Def Jam Recording Group)

---

Editor Thembisa S. Mshaka • Rap Assistant: Justin Torres

Rap reports accepted Thursdays 9 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990. Gavin Fax: (415) 495-2580

Gavin August 15, 1997

Continued on page 28
THE FIRST SINGLE AND VIDEO FROM HIS NEW ALBUM WHEN DISASTER STRIKES

PUT YOUR HANDS WHERE MY EYES COULD SEE

PRODUCED BY SHADELLO AND BUDDAH FOR PROPHECY PRODUCTIONS
CO-PRODUCED BY EPITOME FOR PROPHECY PRODUCTIONS
MIXED AND ARRANGED BY BUSTA RHYMES FOR FLIPMOOD ENTERTAINMENT, INC.
EXECUTIVE PRODUCERS: BUSTA RHYMES FOR FLIPMOOD ENTERTAINMENT, INC., AND RICK POSADA
MANAGEMENT: CHRIS LIGHTY AND MONA SCOTT FOR VIOLATOR MANAGEMENT,
AND KEVIN "WEBB" WELCH FOR FLIPMOOD ENTERTAINMENT INC.

ALBUM IN STORES SEPTEMBER 23

On Elektra compact discs, tapes, and records. www.elektra.com

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www.americanradiohistory.com
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**Singles**

- LIL' KIM - Not Tonight (Ursas/Big Beat/Atlantic)
- THE NOTORIOUS B.I.G. - No More (No Problems) (Bad Boy/Arista)
- PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
- BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)
- SCARFACE - Smile (ft. 2 Pac and Johnny P) (Rap-A-Lot/Noo Trybe)
- RAMPAGE - Take It To The Streets (Flippin/Violator/Elektra)
- THA ALKALOIDS - Hip Hop Drunkies (Loud)
- MAGGRO & TIMBALAND - Up Jumps Da Boogie (Atlantic)
- WYCLEF feat. REFUGEE ALL STARS - We're Tryin' To Stay Alive (Ruthhouse/Columbia/CRG)
- KRS-ONE - A Friend/Heartbeat (Jive)
- ROYAL FLUSH - Ice Down The Ball (Blunt Recordings)
- MOBB DEEP - Hoodlum feat. Rakim (Loud)
- O.C. - My World (Payday/FFRR)
- SUGA FREE - If You Stay Ready (Elastic)
- CRU - Just Another Case (DeLa펀 Jam Recording Group)
- LADY OF RAGE - Get Wit' Nice (Death Row)
- THE BEATNUTS - Do You Believe/Give Up The As (Viacom/Relativity)
- TWISTA - Emotions (Big Beat/Atlantic)
- JAY-Z - Who You Wit (Jive)
- MISTER P - If I Could Change (No Limit/Priority)
- WARREN G - Smokin Me Out (G-Funk/DeLa Jam Recording Group)
- MISSY "MISDEMEANOR" ELLIOTT - The Rain (The Gold Mine, Inc./eastwest)
- COOLIO feat. MISSY "MISDEMEANOR" ELLIOTT - The Rain (The Gold Mine, Inc./eastwest)
- GROUP HOME - Express (Rap King/Low Budget Rec.)
- WHOMIDAS - Talkin' Bout' Bank/Takin' 'Em (South Paw/Delicious Vinyl)

**Albums**

- PUFF DADDY & THE FAMILY - No Way Out (Bad Boy/Arista)
- WU-TANG CLAN - Wu-Tang Forever (Wu-Tang/Loud/RCA)
- MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine, Inc./eastwest)
- BONE THUGS N' HARMONY - The Art Of War (Relativity/Ruthless)
- LADY OF RAGE - Necessary Roughness (Death Row)
- VARIOUS ARTISTS - Nothing To Lose Soundtrack (Tommy Boy)
- VARIOUS ARTISTS - I'm Bout It Soundtrack (No Limit/Priority)
- CAPONE N' NOREAGA - War Report (Parachute Recordings)
- VARIOUS ARTISTS - Men In Black Soundtrack (Columbia/CRG)
- WYCLEF feat. REFUGEE ALL STARS - The Carnival (Columbia/CRG)
- LOST BOYS - Love, Peace, and Happiness (Universal)
- MIA X - Unlady Like (No Limit/Priority)
- RAMPAGE - Scoot's Honor By Way of Blood (Flippin/Violator/Elektra)
- ANT BANKS - Big Things (Jive)
- SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
- HEAVY D. - Watered Hyn (Uptown/Universal)
- KRS-ONE - I Got Next (Jive)
- TWISTA - Emotions (Big Beat/Atlantic)
- D-SHOT - Six Figures (Scout/Live)
- CRACK CARD - Operation: Get Down (Street Life/Scotti Bros.)
- THE BEATNUTS - Store Crazy (Violator/Relativity)
- TRU - Try Da Game (No Limit/Priority)
- VARIOUS ARTISTS - How To Be A Player Soundtrack (Def Jam Recording Group)

**URBAN LANDSCAPE**

Gavin Rap Retail

Compiled by Matt Brown and Justin Torres

**Hurricane G**

Taking The Mix By Storm.

Check Out The VIBE Article.

Call SAFARI or G-ROCK at 888-626-2400

Gavin August 15, 1997
ARE YOU A PSYCHO?

PSYCHO CITY

BLOCKS,

THE BRICK HARD FIRST SINGLE FROM

THE NEWEST ADDITION TO THE

CYPRESS HILL FAMILY.

THE

PSYCHO
REVM

FEATURING

B-REAL, JACKEN,

AND DUKE.

LOOK AROUND... IT'S IN YOUR TOWN.

CATCH THE PSYCHO REALM ON THIS

SUMMER'S SMOKIN' GROOVES TOUR.

MANAGEMENT: CYPRESS HILL MANAGEMENT

WWW.PSYCHOREALM.COM

"COLOMBIA" REC. U.S. A & TM. 1997. MCA MUSIC ENTERTAINMENT INC.
Continued from page 24

severance package with Polygram. A restructuring of the label is underway. This development underscores the well-worn adage, "you're only as good as your last hit," and drives home the importance of frugality, a hallmark of the independent modus operandi. At the end of the day, it's about results, not hype...like that — One Love.

Rap Picks

THE OUTFIT

EP Vinyl

(Oblique)

I love the indie spirit, fueled as it is by passion and ruled by frugality. When Oblique cut this vinyl, they laced DJs with four solid joints. What was probably initially a cash-saving move will, in the end, yield tremendous airplay at the underground level; this wax is lovely from start to finish. The tracks are lively, full of silky synth effects and kick-ass drums. The rhymes will remind you of Grand Puba, Phife, and Souls of Mischief alternately, but the Outfit are ultimately dressed in their own rhyme vines. "Why Don't I Know" and "Rise and Shine" will be on the tip of programmers' tongues. For service, call Greg at Oblique (302) 292-8589.

LORD TARIQ & PETER GUNZ

"DejaVu"

(Codeine)

Can you say "hit"? Two emcees who have previously cameoed their way into your mixshow have done a duet that will set your phones to ringin' and keep you movin' flabbergasted and funky, this single is proof that hip-hop is gettin' back to basics. Contact Eric for wax at (212) 841-8636.

April 11

3rd largest conference in the country for rock, hip-hop, R & B and acoustic music bringing together ALL styles of music!

3 days of 45 panels and hundreds of daytime showcases, 4 nights of 400 showcases and opportunities galore to meet and greet some of the biggest names in the business!

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Or write for info: P.O. Box 30288 Philadelphia, PA 19103

http:\:\\www.gopmc.com

ARTIST PROFILE

MOS DEF

THE NAME: "I always say it, and I started making fun of myself as 'Mr. Mos Def.' It stuck, and I love it because it comes out of our vernacular."

WHO: Upcoming producer and fly emcee (Gavin told ya first!)

AGE: 23

LABEL: Rawkus

PROMOTION CONTACT:

Blak Shawn (212) 358-7890

CURRENT SINGLE:

"Universal Magnetic"

ALBUM: in progress, tentatively titled Celebrated Universal Broadcast Groove: An Original B-Boy Tonic

BUZZIN': On cameos with Mike Zoot ("High Drama"), De La Soul ("Stakes Is High" remix), Bush Babees ("The Love Song").

MISSION: "To make substantial music that speaks to sensibilities we all have but haven't articulated. I don't just wanna make people dance; I want to create some dialogue on human issues."

WRITING PROCESS:

"I walk a lot; I catch ideas that way. My production crew, Shawn J. and the Ummah, also works—like spontaneous combustion."

SCHOOL: "I was too inquisitive, and was labeled a troublemaker. I started hangin' at libraries and teaching myself. The B-12 vitamins help me to appear smarter than I am, though."

ALBUM: "It will be dimensional. It's an extension of the fundamental principles of hip-hop. There will be singing as well, but geared to the hip-hop audience; I want to respect them and expand their musical horizons."

The Philadelphia Music Conference '97

announces its 1997 dates...

November 5-8

The PMC is the place to be in 1997!!

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- The conference which has hosted over 22 bands to go on to signing major label deals.

Register Now!
When twistas make tidal waves they...

"Get It Wet"
Featuring Ms. Kane

From the heart pounding, blood pumping debut album

Adrenaline Rush

Produced by The Legendary Traxster for Creator's Way Music
Executive Producer: Leroy Burton
MAKING DOLLARS AND SENSE

By Thembisa S. Mshaka

Taking the high road sucks sometimes. Especially in hip-hop, where the bad boys and naughty girls get all the play, all the attention, and a lion's share of the sales. In music-making, taking the high road means using imagination more than embellishment, saying somethin' instead of just talkin' shit. It means waiting for the spirit to move through you in order to catch the moment, as opposed to rushing an album in the hopes that speed will yield a fast hit. Most high-speed chases end in fatal crashes. Common, hip-hop's torch bearer of the real, has always known this, so he chooses to cruise the high road.

And what a glorious journey it's been. While his previous Relativity releases were bumpy rides for him personally, we listeners could barely tell. As he juggled metaphors throughout 1991's Can I Borrow a Dollar? and addressed issues of the hip-hop generation's identity crisis on 1994's Resurrection, Common smoothed out the roughness of our own roads with timeless beats and timely rhymes.

The artist formerly known as Common Sense still kicks plenty of it in an uncommonly skillful fashion. Fortunately for us hip-hoppers, Common keeps it smooth in spite of the increased roughness of our landscape, reassuring us on his third, sparkling effort, that One Day It'll All Make Sense.

Lonnie Rasheed Lynn, now 25, grew up on the southeast side of Chicago. He was far from America's stereotypical rapper-in-the-making. He got good grades, had a blast at the local Great America amusement park, snuck into parties, and got girls mad by rummaging through their purses. His parents split up when he was five, but he maintains a loving relationship with his father, Lonnie Lynn, who makes occasional appearances on his albums. He cherishes family—family pictures and memories—and includes them on every possible dimension of this project. Photos of young Common on the porch with his mother Mahalia Ann Hines, or on the park swings with his auntie grace magazines as his album advertisements. "I draw heavily from memory, because it tells us why we act the way we do. I want to show people that my music is about my soul," he says emphatically. "That's why I'm sharing my family pictures, and I get just as personal with the songs. I try to capture what people my age have been through and show it to the shorties who didn't experience the growth of hip-hop."

Common's name is synonymous with real good, feel good hip-hop, even when he's lamenting the downward spiral of H.E.R. (Hip-hop in its Essence and Real) or calling out 'emcees by name on "The Bitch in You." For Common, complexity is the spice of life and nothing to fear. If at first his rhymes don't resemble a kaleidoscope, he'll wait until they do. That's why this album has taken so long. "I've been through so much," he reflects. "Creative blocks, traveling with De La Soul, the murder of Sef. But it wasn't my time, the divine order wasn't there. I was working, but a lot of stuff got thrown away. I had to go through all these things to make the album."

Sef was the inspiration for Common's blazing current single, "Reminding Me (of Self)" b/w "1, 2 Many." Sef, Common's boyhood friend, was shot down less than a block from where the two lived, in front of the Godfather, a stepper's lounge.

GAVIN AUGUST 15, 1997

www.americanradiohistory.com
The first single and video from the new album

DR. BOMB From Da BAY (aka The Black Bossalini)

GOING FOR ADDS NOW
Sef’s fiancée felt the worst as soon as she heard the shots. Common relived the scene: “Five guys drove up and pulled magnums on Sef’s brother, who was shot five times. An army friend of ours was able to bandage his brother, but when the police arrived, they wouldn’t allow him to try to save Sef. His brother lived, but Sef got shot once in the abdomen and bled to death. He was dressed like an Islamic king for the burial. [My rap] is a tribute that’s a celebration, not a dead homiez song.”

The beauty of One Day I’ll All Make Sense is its treatment of the traumatizing madness Generation NaXt experiences; it’s a craziness that often has nothing to do with guns or drugs. “I’m makin’ grown folks music now,” says Common. “My friends are now in medical school with mortgages and families. I became the landlord of an apartment building in 1994. I’m 25, and my last album was three years ago.” Cuts like “G.O.D. [Gaining One’s Definition],” featuring Cee-Lo from the Goodie MoB, and “Retrospect for Life,” featuring Lauryn Hill, explore spiritual heights and the emotional depths of pregnancy and abortion, respectively. The album is calm and centered, yet rich with pure energy. Common’s collaborations were creative meetings between him and hip-hop’s strongest young souls, including Erykah Badu and longtime producer No I.D.

Of his session with L-Boogie, Common says, “She was really feeling it when she sang, because she was about to give birth [the song was recorded a week before her son Zion was born]. It was a powerful vibe in the studio. The emotion was incredible. We did a song about abortion because I went through it; at the time I was okay with it because I wasn’t ready to be a father. I decided that this time, however, it’s a responsibility I have to accept and grow with. I’m making myself ready now. My baby is due August 10, the same day as Lauryn Hill’s was.” The two sealed the pact to do a song together at GAVIN Seminar ’96 in Atlanta, where Common delivered what he calls “a performance highlight of [his] career,” referring to a kinetic show with De La Soul. Common describes Cee-Lo as an inspiration whom he loved the moment he heard him, and notes that creating with Badu was “free of ego.”

And what about that spot with Ice Cube?

“Cube and I are at peace with each other,” says Common. “We attended the gathering for rappers held at Minister Farrakhan’s house [in May of this year]. When he walked in, I was wondering what would happen. By the time the Minister had been talking, Cube’s first words were, ‘I see Common [Sense] over there, let’s squash this beef.’ We just hugged, and it was a relief. Brothers were damn near crying that day.”

Common has been involved in renewing his Chicago neighborhood while also healing wounds inflicted over the coastal beef. With his mom’s encouragement, he became landlord of a four-unit complex with the advance money from Resurrection. He lives rent free and clocks ends from his basement. “This way, I don’t have to rely on record sales and eat off my rhymes,” he says.

Since he lost the custody battle over his chosen name to a California-based reggae band, he’s become smarter in business—whether it’s real estate or records. “The label didn’t put up a big fight because 1) I’m not Bone, and 2) I was ignorant to the legalities of the business; I had no lawyer. Now it’s just Common, but everyone knows me as Common Sense. I didn’t want an ‘MC’ or ‘Big’ in front of my name. It represents what I’m about.”

The wait is over for one of the most anticipated releases in hip-hop this year. The defining work of Common’s career need not be larger than life, ‘cause it’s already as large as life itself.

I gotta be able to look back 20 years from now and be proud of it. Timeless music is what I strive for. I want my kids to say, ‘hey, you were pretty good back then.’

Regardless of what any emcee says, they have to be worried about selling records. Otherwise, they’d just rap live.

THE LIFE OF RILEY IS UNBELIEVABLE, BUT THE INVENTOR OF NEW JACK SWING KEEPS IT HOT BY KEEPING THINGS SIMPLE.

Welcome to the future.

Today’s Teddy Riley seems straight R&B, as if he’s done his thing with rap—banging out hits for Big Daddy Kane and Wrecks-N-Effect—and has since left the underground to pen love songs and wear suits without a shirt. The transition began alongside Aaron and Damion Hall with Guy, and continued with production for Chauncey “Black” Hannibal, Mark Middleton, and Eric Williams in BLACKstreet. At first glance, one might merely see a mega-producer who throws in an occasional emcee for spice.

A closer look shows a man who actually lives by hip-hop’s rules. He knows, studies, and respects the history of soul music, and is fiercely committed to sharpening his skills and elevating the art form. Teddy Riley personifies hip-hop because he knows no limits. He’s just as comfortable with Ol’ Dirty Bastard, Slash, or Fishbone as he is with Patti LaBelle.

In this day, when carbon-copy artists are spat out weekly, we can almost count the number of great producers of hip-hop music (and culture) on two hands. Narrow the time frame to the last ten years, and Teddy Riley rises to the top of the list. Teddy Riley created an entirely new sound and revitalized the R&B genre with the same stroke of the ivories. Named “New Jack Swing” by Barry Michael Cooper (with whom Teddy plans to work on an autobiography), the sound is the cornerstone upon which the houses of Combs, Austin, and Dupri are built.

Look out, Teddy is now armed with his own label, Littleman Records, and he marks his return to hip-hop full circle with the arrival of Queen Pen. Here, he speaks with rap editor Thembisa S. Mshaka about the real meaning of a label deal, the benefits of independence, how he plans to stay true to the core audience, and how he’s continuing to shape the future of street music.

Mind Your Business

Thembisa Mshaka: What’s the difference between Life of Riley and Littleman?

Teddy Riley: L.O.R. is the umbrella for all my entities, which include New Jack Swing Productions and Management, Future Recording Studio, Littleman Records, Funky Mama Productions, Smokin’ Sounds Publishing, Deja, and Black Entertainment, which is my BLACKstreet partner Chauncey Black’s enterprise. Littleman has a staff of 12 overall. I couldn’t do any of this without my team, GM Madeline Nelson, my VP Nicole Riley, and Markell Riley, the CEO of L.O.R. Entertainment.

TM: Why has it taken so long for the industry to learn about your label?

TR: The label’s been in existence for three years, but I’ve been grooming
"MOVE ON YOU"/"BASIC TRAINING"
FROM THE FORTHCOMING DEBUT LP FAME
IMPACT DATE: AUGUST 21ST

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my artists, which is the key to having a label. Without grooming, the label owner has no control over their longevity.

**TM:** Define "grooming?"

**TR:** I mean the same process I went through to become a true, complete artist. I went through school and worked on music at the same time. I was taught about etiquette, humility, and style. I wanted to teach my artists the way I was taught. Being an artist is a gamble with your future. They have to be willing to secure it as best they can.

**TM:** How do you keep your artists’ heads from swelling up?

**TR:** I keep bustin’ their bubble. I remind them to stay with me; stay low, stay down. I set a great example; because I’d be the same with all the money in the world. On the flipside, my artists make their money. I don’t hold it back from them. They get it up front, and they must learn to manage it.

**TM:** What’s your hit-making philosophy?

**TR:** There is no philosophy. I just make the records. I make what I feel and believe will be the next thing. I do listen to the audience.

**TM:** You have single-handedly invented a sound, New Jack Swing. Did you have any idea it would explode like it has?

**TR:** No. I never thought it would go this far. I feel honored, but I tend to expect the worst. Then if I break even, it’s better than I expected. I’m thankful that the sound has brought a lot of capital to the Black community.

**TM:** One could say that New Jack Swing also brought technology to the forefront in R&B.

**TR:** Touring is vital to who we are as artists. I never thought I’d have to do this, but BLACKstreet is fighting for live shows to come back. If we can’t have a band, we don’t play.

**TM:** After producing for Heavy, Kane, and Wreck-N-Eff in the 90s, you’re coming back to rap with Queen Pen. How will you re-enter the rap scene today, and why did you choose Queen Pen?

**TR:** One reason I chose her is she has a dream behind everything she wants to do. She’s Muslim, so she’s humble, too. As far as how I’m coming back to rap, I produced “Man Behind the Music,” her first real single. TM: What does it mean to you to have this album?

**TR:** Back in the day, you had to get it done in less than three minutes. I study my history. [The song] introduces the magnificent Queen Pen. She writes her words and stands behind every one of them.

**TM:** What can we expect from her album?

**TR:** It’s untitled now, but it’s done. MeShell NdegéOcello is on there. Ron Isley, Angela Winbush, Jay-Z, but Queen Pen is, without a doubt, the center attraction. The album has the right mix of hard hip-hop and smooth R&B songs.

**TM:** What’s your hit-making philosophy?

**TR:** I play chess every day to stimulate my mind, so I catch what’s going by. I play on the net or watch a game on my laptop. Golf is almost as good as chess.

**TM:** You are also a spiritual person.

**TR:** That’s right. I don’t care if I fall, because God is behind me. I can try anything.

**TM:** How do you continue to connect with the streets despite how successful you’ve become?

**TR:** I was born in the core; I come from the streets. It can’t be taken from me. I was born in Harlem, where I could have died the same day I never sold out. My music has been a Black attack since day one. I never go in trying to make pop records.

**The Business of Production**

**TM:** Your music set off a chain reaction of production-driven black music. Everybody and their mama has some sort of deal. Help our readers sort through the production deal-versus-label deal.

**TR:** Most label deals are really just high-furnished production deals. A label deal is where you own 20 percent or more of your joint venture. The hip-hop production deal isn’t what happened to me. Through the Lord’s blessing, Interscope has been very good about allowing me to truly own and develop my label. Scared money never wins money. A label that really wants to profit understands that mistakes usually pave the way for growth.

**TM:** How do you interoperate samples and older material without giving up too much in publishing?

**TR:** I don’t over-sample. I use enough to build a catalogue of my own. If I do business, I don’t give away all the publishing. We sample out of love for the song, and we flip it or replay it instead of just looping.

**The Future**

**TM:** What else is coming on LittleMan?

**TR:** Nutta Batta, a rapper who was featured on my SWV “Human Nature” remix; trio 911; and 8th Ave. This is a five-girl group that I searched for two years to assemble. All I can say is, the girl groups that are already out will have to move over. [Laughs] Would you believe that they live together in one house and get along?

**TM:** You manage yourself and have created this whole musical empire, how does it feel?

**TR:** The best part of being my own man is not fooling myself, being true to what I feel is right. When I was under someone, I could never grow.

**EXECUTIVES SPEAK OUT:**

**DECLARATIONS OF INDI-PENDENCE**

**Why are indies winning, and what separates them from their competition?** Check what some of hip-hop’s most successful indie label presidents have to say on the subject, and do the math yourself.

**TOMICA WRIGHT, CEO, Ruthless Records**

**HOME OF:** Bone Thugs ’N’ Harmony, Chan Loc, and N.X.

“Our entire company is young, and we consume the music that we make. That helps us to win.”

**ERIC BROOKS, CEO, Noo Trybe Records**

**HOME OF:** Scarface, Gang Starr, Luniz, and AZ

“Our entire staff comes from a background of successful indie executives. I share information with my staff, which rarely happens at the major label. It keeps us organized and we share in our victories. We don’t have the red tape of an expansive approval process, either.”

**BRIAN BRATER, Partner, Rawkus Records**

**HOME OF:** Mos Def, Shabbaam Sahdeeq, Company Flow

“There are infinite possibilities, creativity, and energy in hip-hop right now. Rawkus will always be able to serve the hardcore indie music lovers around the world. There are those records that are pressed under the guise of an indie that suck and损害 the quality, but the best records are gonna win. The beauty of being independent is not being tied to any major distributor. We’re different because we manage our retail in-house. Our next move is to distribute directly in Europe and Japan.”

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**NO SELLOUT: TEDDY’S HIP-HOP CLASSICS**

| DOUG E. FRESH | THE SHOW | 1985 | PLATINUM |
| HEAVY D | BIG TYME | 1987 | PLATINUM |
| KOOL MOE DEE | "HOW YA LIKE ME NOW" | 1988 | PLATINUM |
| ROB BASE & DJ EZ ROCK | "IT TAKES TWO" | 1988 | PLATINUM |

Note: Riley also produced platinum for Michael Jackson, The Rolling Stones, Keith Sweat, and Bobby Brown.

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**Gavin August 15, 1997**

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**www.americanradiohistory.com**
RICO WADE, CEO, Organized Noize

"Because our label is personal for us. I am making contact with people like you, Thembi. So for Interscope, it's another penny in their pocket. They look to us to set everything up, and we know ourselves best. And the fact that we own our masters ain't bad."

JAYZON, "Head Honcho," Mass Vinyl/Broken Records

HOME OF: Hi-Tech, E18htrik
"We have a better grasp of what the market is looking for, without selling out. Our motto is, you either sell or you're out."

STEVE GOTTLIEB, CEO, TVT/Blunt Recordings

HOME OF: Mic Geronimo, Royal Flush
"Music fans rule hip-hop even more than they do other genres of music. Therefore, a small independent with strong leadership can monitor and react quickly to the dictates of the street. We are music and attitude-driven and have been able to meet those needs."

ZURI EDWARDS, Partner, Quake City Records

HOME OF: Rohsheed, Ill Advised
"Being an indie keeps us hands-on and keeps our ear to the street. We're trying to put Philly back on the map when it comes to rap and R&B. Quake City's about giving back to our hometown."

DAMON DASH, Roc-A-Fella

HOME OF: Jay-Z and Christion
"We financed everything, so we were able to tailor-make our distribution situation. It's a tremendous risk, because as an indie, you can't write off losses; they hurt. But when you win, you win big. Our energy and aggressiveness set us apart; we shoot for accuracy in our approach, and we're one hungry family. We see our joint venture with Del Jam as a loan, not as a reason to spend money. We don't like owing money."

JASON BLANE, CEO, In-A-Minute Records

HOME OF: Pooh Man
"Being an independent label means being in control of my destiny. I enjoy A&R-ing our artists and getting closer to retail, the trades, and the consumer. We know things get done, because we do it ourselves."

PATRICK MOXEY, CEO, Payday

HOME OF: Jeru Da Damaja, O.C., WC, WC's Westside Connection
"Because rap happens fast and changes quickly, if you're not there, you're out of the game. We can get white labels in five days and get the music to the people."

BRIDGING THE GENERATION AND COMMUNICATION GAPS

HIP-HOP TALK

The loss of 2Pac and Notorious B.I.G. woke the nation to the fact that urban youth were looking to radio for guidance, much like entire families used to before they began splintering apart. The same jams played 20 times a day were not helping children and young adults answer their harsh questions about death, their achievements, and their future, or addressing concerns about their voices being heard. In addition to the positive talk shows listed below, here are two groundbreaking programs to check for:

10-4, an internet forum focusing on women of color, and PHAT-LIP! YouthTalkRadio, a rap-centered outlet in Little Rock, Arkansas.

10-4, Monifa Reel, producer Tuesday 3-4 p.m. EST
ESTABLISHED: March 1997
CAST: Lady Bird, Elise, and China
MOTTO: A sister's house on the net, where everyone is welcome.
www.pseudo.com
600 Broadway, 6th Floor
New York, NY 10012
(212) 925-7909 ext. 195
LIVE CALL-IN: (212) 965-1390

THE ORIGIN: A show that talked about women's issues was in development at BBHiphop, and Monifa was asked to structure and produce it with help from Tagere Southwell from Aristar, Aiyia Rahman from Sony, and current host China Johnson.

THE VALUE: "There is a communication barrier in our community, and 10-4 opens the door for free discussion, something that we all need in order to be healthy."

THE FORMAT: Guests and topics relevant to young, modern women of color. The show comes from a woman's perspective, but is also open to male participants. Past guests include Tara Roberts, author of Am I the Last Virgin?, hip-hop singer Leschea, and poet Dana Bryant. "We cover every conceivable topic, from bicultural children growing up today to sexuality and politics."

THE RESPONSE: Our archives are the most popular feature; people love going back and looking at past shows. Based on popular demand, we went into primetime! As of June 4, we're on Wednesdays at 8 p.m.

THE ULTIMATE GOAL: "To make a place for people of color on the Internet, for education, expression, and entertainment."

PHAT-LIP! YouthTalkRadio
kwami, founder
STATION: KABF-Little Rock, 88.3 FM

kwami assigned to his students when he taught at Henderson High. He wanted them to counteract the negative imagery of the HBO Special Gang Bangin' in Little Rock. "I knew several kids who were paid..."
Born Gloria Rodriguez, Hurricane G is a Puerto Rican rap phenomenon who has been rhyming since 1986, the year the storm after which she named herself tore into American shores. Miss Gloria’s verses are forceful cyclones of Spanghlish delivered in a thick, buttery accent. “I call it Glo’s Flow,” she says.

When we spoke, G had just seen her third album’s artwork at the H.O.L.A. offices, and her feelings were fresh. “I was at the label cryin’. It’s been ten years. Every time I finished the album, something happened...I’m still in a little bit of disbelief.” You read correctly: this is G’s third recorded album, but her first release. How does an artist record two whole albums and never have them see the light of day? “The first album was done in 1991 with Erick Sermon. I was part of the Hit Squad [EPMD, K-Solo, Das EFX, Redman, and Hurricane G] back then. But once I had my daughter, Lexus, [her then-boyfriend] Erick wanted me to play wife. I never had my own songs on tape because we lived together, and he’d just play it when I wanted to hear it. When I went to ask for the reels, he conveniently couldn’t tell me where they were. I still don’t have a single one of my songs on tape from that album.” If any story drives home the phrase “business never personal”—coined ironically, by Sermon—it’s this one. It never occurred to Gloria that she shouldn’t be an emcee and a mother, but Sermon, as father and executive producer, felt otherwise. Gloria continues to take me through how album number two came to be. “I went to Capitol Records by myself, and hooked up with then-VP Records Tracey Waples, who had worked at Def Jam and me through Erick. I told her, ‘all I have is my street fame’ [cemented by the hard-to-obtain classic, “Milky”]. She did a deal with me, and I turned in ten songs, but when I needed my living advance, Capitol wouldn’t return my calls.” With a storm of anger and confusion brewing, she caught a plane to L.A. “I decided to fly to L.A. and talk to the president.”

Gloria demanded an audit of all expenses related to her project and the ensuing drama served as another nail in the Black Music division’s coffin. G’s second album was buried with it. Her ticket to L.A. was one-way, so she stayed for four months. She and Lexus lived with E-Swift from the Alkaholiks who, she says, “gave me mad love. I loved Cali!” Cali embraced her, too. She got to catch a wreck on songs with Xzibit and Delinquent Habits before she got a call from Jellybean Benitez, CEO of H.O.L.A. Recordings. Apparently, a promotor named Kadi had played the second album (G made sure she got a copy this time) for the staff, and they were so excited, Benitez flew her back to New York for a meeting. “Jellybean was touched by my story and by my being a struggling single mother, like his mom was,” recalls Gloria. “He offered me a deal where I’d have creative control and could actually feel secure about having the album released.” Gloria has resided at the Home of Latin Artists for a year. Latino art in all its forms is the focus at the indie label, and it makes all the difference in the world. “Capitol wanted me to be higlass, because Lil’ Kim and Foxy Brown were coming out around the same time. I had a daughter by then and was over that. I had done that as a teenager.” At H.O.L.A., Gloria’s ability to melt the microphone in Spanish as well as English is viewed as a selling point, not a liability. While the majority of the album is in English, “I have one song where I rhyme in Spanish from beginning to end, and two songs where I kick bilingual rhymes.” One of those jams is “Underground Lockdown,” a single that made noise with GAVIN stations and got a tremendous response from the Latin community. “I’m proud of my culture, and I’m not ashamed to keep bringing Spanish to the people,” she says. As “Somebody Else,” her follow-up to “Underground Lockdown,” begins to make GAVIN chart moves, Gloria knows that her time is now. The climate is conducive to the success of women rappers. “Women have been speakin’ on the same things as men, but now men are finally starting to listen. Kim and Foxy were not the first divas, they were just the first to get attention, from their labels and the audiences. I remember Miss Melodie rockin’ fur, and Salt ‘N Pepa have always been stylish. At last, women are getting more respect.”
### MOST ADDED

**TREPOEM PAL** (54)
**ANOTHER SOCIETY** (53)
**LIVING SACRIFICE** (39)
**STAVE SACRE** (37)
**DEMONSPEED** (35)

### TOP TIP

**EXTREME NOISE TERROR**

**Damage 381**

(Earache)

Extreme Noise Terror lands on the highest debut position this week thanks in part to generous spins from WRRH(28), WIXL(25), WEOE(19), WPCS(18), WVCN(14), WSGR(11), WUSR (10), and WKRK(10).

### RECORD TO WATCH

**TEA PARTY**

**Transmission**

(Atlantic)

This record boasts a rich sound filled with lush rhythms, Eastern-flavored melodies, and mysterious tribal drum beats. Transmission showcases Tea Party’s ascent to current rock territory while still retaining an edge.

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**TW**

**SPINS**

**TREND**

1. PANTERA - Official Live 101 Proof (Fiesta Entertainment Group)
   566
   +65
2. GUTS - Black Steel (TVT)
   552
   +114
3. TESTAMENT - Demonic (Mayhem/Fierce)
   545
   -3
4. SLAYER - The Unleashed (Gothenberg)
   487
   +24
5. SEVENJOY - Seven Dust (TVT)
   481
   +15
6. MEGADETH - Trust (Capitol)
   477
   -6
7. LIMP BIZKIT - Three Dollar Bill Yall (Flip/Hindsight)
   470
   +3
8. VARIOUS ARTISTS - Spawn Soundtrack (Irma/Tommy/Epic)
   462
   +65
9. BRUCE DICKINSON - Accident of Birth (Capricorn/Intertional)
   414
   +12
10. NAPALM DEATH - Inside the Tom Aspart (Earache)
    400
    -55
11. MACHINE HEAD - The More Things Change... (Roadrunner)
    372
    +17
12. FLOTSAM AND JETSAM - High (Metal Blade)
    346
    +26
13. FALL FROM GRACE - Fall From Grace (Mayhem/Fierce)
    313
    +18
14. SUGAR RAY - Floored (5/1-Atlantic)
    272
    +14
15. CRUSHED - Crushed (911)
    271
    +13
16. SISTER MACHINE GUN - Metropolis (War Trax/VTV)
    268
    +48
17. CAST IRON HIKE - Watch It Burn (Victory)
    268
    +11
18. MOTLEY CRUE - Swine Sipmer (Elektra/Epic)
    259
    -19
19. JIMMIE'S CHICKEN SHACK - High (A&M)
    244
    +32
20. THE MISFITS - American Psycho (Gothenberg)
    234
    -25

**NEW**

1. EXTREME NOISE TERROR - Damage 381 (Earache)
   217
2. NERVEY - Seasons In the Size of Days (Victory)
   216
   -20
3. STEM - Forever Up (Ignition)
   208
   +10
4. DEAF CHILDREN - Candy Toy Guns and Television (OVERCOPE)
   207
   +4
5. FAT - Fat EP (A&M)
   203
   +20
6. N.T. - No One (Signpost)
   197
   +13
7. MARAYA - Counter Culture (M3 West)
   196
   +15
8. GALACTIC COWBOYS - The Horse That Bied Bought (Metal Blade)
   185
   -17
9. O27FEST - Septella: "Altitude" (Red Ants/27)
   184
   -76
10. QUEENSREECHE - Here Is The Now Frontier (EMI)
    183
    -16
11. FLAMBOOKEY - Flumbookey (F.A.D.)
    178
    +11
12. STRIFE - In This Defiance (Victory)
    177
    +61
13. THEA PARTY - Transmission (Atlantic)
    177
    +36
14. COAL CHAMBER - Coal Chamber (Roadrunner)
    177
    +1
15. FEAR FACTORY - Remanufacture (Roadrunner)
    177
    -48
16. FAITH NO MORE - Album of the Year (Slash/Reprise)
    176
    +2
17. W.A.S.P. - Kill FUCK Die (Castle)
    174
    -24
18. SEPULTURA - Blood-Roited (Roadrunner)
    168
    +4
19. ICED EARTH - The Dark Saga (Century Media)
    161
    +7
20. PRIMUS - The Brown Album (Interscope)
    157
    -33

**NEW**

21. EXODUS - Another Lesson in Violence (Century Media)
    160
    -5
22. FATES WARNING - Pleasant Shade of Grey (Metal Blade)
    148
    +17
23. ALICE COOPER - A Fistful of Touch (Guardian)
    144
    +14
24. SICK OF IT ALL - Built To Last (eastwest/EG)
    144
    -43
25. OBITUARY - Back From the Dead (Roadrunner)
    135
    0
26. SOAK - Soak (Interscope)
    122
    -20
27. PIPE - Pipe (Lead Pipe)
    124
    +1
28. JACKYL - Cut The Cap (Epix)
    122
    -9
29. BIOHAZARD - No Hold Barred (Roadrunner)
    109
    NEW
30. GODMONEY SOUNDTRACK - Various Artists (V2)
    108
    NEW

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**Clean Hardcore**

Snapcase and Redemption 87 visited San Francisco last Saturday (August 9) and performed admirably. The show attracted S.F.'s budding straight-edge scene which, to be honest, was an interesting sight. It was strange being one of the few people in the room that was over 25 and drinking excessively. I felt like I was the obese lady at K-Mart being chastised for eating straight out of the candy bin.

My beer swilling and butt smoking received a little too much attention, but it didn't distract from enjoying the show. I was a little freaked by the cleanliness of the audience, but I suppose it's better to hang with the straight kids than with those acid burnouts who flock to the Haight/ASHbury waiting for Jerry Garcia to descend from the heavens on a ringlet of tie-dyed clouds, blowing roses and incense out of his ass.

**Nuclear Blast America's new radio promotions guru Sean McKnight can be reached at (717) 244-0808, or faxed at (717) 244-5407. In case you missed last week's Gems, McKnight was recently hired to handle all aspects of radio promotion, so call him for all your Nuclear Blast needs.**

The five first people to call him this week will receive free topographical maps of the nation's most grizzly murder scenes—or a lifetime supply of turkey corn dogs.

Congratulations are in order for KZRR-Amariel's Eric Slatyer, who's landed the Music Director's position at KNCN-Colorado Christi. Slatyer's impressive programming tactics kept KZRR's ratings on a constant rise, never losing the 18-24 male demo in his market. I wish him well on his journey to S.F. and hope he'll convince his new handlers to start a metal show. I'll miss our weekly exchange of inults and philosophical theories regarding the existence of irritating people. He won't officially start at KZRR until early September, so he will be the man at KZRR for the next couple of weeks.

**Flip/Intercopen's mighty Limb**

Bizzkit continues to riot through hard rock's airwaves. Here are the boys hanging at the fabulous WSOU-South Orange (1-2). LB's DJ Lethal, Fred Dursit, WSOU's Anthony Delia, LB's John Otto, Wes Borland, and Sam Rivers.

**Earache's Rob Gill** threatened me with bodily harm (and a conversation) if the following picture did not run, so here ya go. Taken during July's Randall Island WARPED tour Sepultura's Max Calavera (right) is here seen strutting on the stage with Dubwar's Jeff Rose (left) and Benji (center).

...Adds for August 18/19 are Paradise Lost, One Second (Music for Nations), Tea Party, Transmission (Atlantic). Adds for August 25/26 include Insane Clown Posse, The Great Milenko (Island), Jack Off Jill, Krewat, Outcast (FAD Series), Demons & Scars (Risk), Life of Agony, Soul Searching Sue (Roadrunner), Pal, Higher (Mercury).

Continued on page 61
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**KAMI LYLE**

**POLKA DOTS**

Gavin Non-Comm 25*18*

the first single from her debut album BLUE CINDERELLA

*Produced by Hugh Padgham. Management: Bert Shain/Gold Mountain Entertainment."
THE HONEYDOGS

RUMOR HAS IT

THE FIRST TRACK FROM
THE HONEYDOGS' MAJOR LABEL DEBUT
SEEN A GHOST

Produced by Tom Herbers & The Honeydogs • Mixed by Nick DiDia
Executive Producer: Ed Eckstine • Management: Simon Walkoff
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**Dayna Manning**

**my addiction**


**ON YOUR DESK NOW**

from her debut album: dayna manning, "volume 1"

**IN STORES: AUG 26 • IMPACTING NOW**
Every now
and then,
a song
comes along
as beautiful,
as intoxicating,
as unexpected...

The first single from
LOVERS KNOT
the debut album
from singer, songwriter,
storyteller

JEB LOY NICHOLS

Produced by Craig Street

www.americanradiohistory.com
Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

A3 Picks

JARS OF CLAY

"Crazy Times" (Silvertone)

The opening song, literally, to Jars' sterling upcoming release, which is due out in mid-September, Much Afraid.

FREDDY JONES BAND

"Wonder" (Capricorn)

Indianas' rockin' road warriors, the Freddy Jones Band, sound poised to recapture the magic of their 1994 release-before-last. The opening bars of "Wonder" have a nice crunch to them, so the song hightails into a glistening Fender guitar crescendo chorus that sounds like a modern Doobie Brothers teamed up with the mighty Allman Brothers. The FJB's Midwest grit meets a little Southern jam on the uptempo "Wonder."

THE SUNNYS

"Summertime" (DGC)

Not far from the grooving strains of their cover of the Rolling Stones' "Wild Horses," the Sundays finish off the summer season with a rolling original tune called "Summertime." As far as a production, the Sundays sound much more direct and open. Gone is that hazy, Cocteau Twins-styled wall of sound. The guitars wah-wah along brightly, and the vocals are simultaneously pleasant and forceful. "Summertime" should appeal to Triple A tastes as much as to alternative fans.

Spin Trends

1. JEN TRYNNIN +94
2. FLEETWOOD MAC +74
3. FREDDY JONES BAND +72
4. STEVIE RAY VAUGHAN & DOUBLE TROUBLE +70
5. SARAH MCLACHLAN +65
ROBBEN FORD +65

www.americanradiohistory.com
Three New American Songwriters Deep in Thought

I hate to run this Summit thing into the ground, but jazz, it's become so freaking pervasive in my life. It wasn't until I was in the dead center of assembling this column—on three spiffy new American songwriters—that I realized all three artists would be performing in Boulder. Well, there you go. Maybe it's a subliminal nod to the kind of artists you bump into amidst all that high altitude madness. Maybe it's just a sick coincidence. Anyway, here are three discs I found extremely interesting, all three relatively new on the scene, all three alchemically concocting a strange mix of countrified roots attached to big city strings. You might say they represent how strong an influence American songwriting continues to be on the Triple A format.

**JEB LOY NICHOLS**

*Lover's Knot* (Capitol)

To describe Jeb Loy Nichols would be to create a complex and contradictory illustration. Born in Wyoming, having lived in Missouri, Austin, New York, and finally, London—where he currently resides—a lot of unlikely (and inaudible) influences percolate inside his music. Originally guided by the spirit of punk—notably the Sex Pistols—Jeb settled oddly into a swampy blues style, part J.J. Cale, part Al Green, part backwoods Muscle Shoals, where the crossroads of country and R&B regularly meet. An album like Al Green's *Belle* is the closest frame of reference that might describe the groove captured on *Lover's Knot*. Singing in a tinid baritone, Nichols and producer Craig Street create a fascinating American quilt, stitching folk blues and modern rhythms with an almost European sense of exile. Like the wood block artwork Nichols is inclined to create, *Lover's Knot* is outsider folk, a mixture of backwoods acoustic and city sounds. "As the Rain" opens the collection, mixing reggae with a New Orleans shuffle beat, backdropped by a wheezy Rasta horn section. Producer Street's consistent eclectic sense (having worked with Cassandra Wilson and Jimmy Scott) is a good fit with Nichols' unfettered folk/country/ blues style.

**JEN TRYNNIN**

*Gun Shy Trigger Happy* (Warner Bros.)

I first heard Jennifer Trynnin when she mailed us a copy of her previous album, *Cockamamie*, with a hand-scribbled note on letterhead. We traded phone messages, never speaking. Soon after, Warner Bros. signed her amidst a bidding war. Recorded on Q Division by Mike Denneen, *Gun Shy Trigger Happy* comes out of the same Boston sound factory that hatched the work of Aimee Mann and Merrick Amsterberg. In some ways, *GSTH* shares the same ambiance, as electric guitar overshadows the usual mosdy organ and saxophone trio. Jennifer's songs, "Getaway" and "I Resign", contain a calmer confidence.

**ROYAL FINGERBOWL**

*Happy Birthday, Sabot* (TFT)

Is Rimdogs one of your favorite Tom Waits albums? If so, maybe you ought to dig into Royal Fingerbowl! Both albums share a French Quarter sensuality. Alex McMurray hails from New Orleans, while Waits cut *Rimdogs* around the time he filmed Jim Jarmusch's *Down By Law* in Louisiana. The similarities don't necessarily end there. Fingerbowl assembled their act partly as a joke, partly as a spur-of-the-moment reaction to actually scoring a paid gig. Like Ben Folds Five, Royal Fingerbowl like to fart around, wielding some pretty impressive composing talents, even occasionally getting sad and serious. *Happy Birthday, Sabot* is a little Hank, a little Satchmo, and a little Westerberg drenched in plenty of flat brew. "My Money" is one swinging moment. "We'll go to my Guidie and suck a fatie."
### Top Requests

**TRISHA YEARWOOD**
- "How Do I Live" (MCA)
- "Everyday" (Curb)
- "I Hate Everything About Me (But You)" (MCA)

**TOM MCGRATH**
- "How Do I Get There" (Capitol)
- "There Goes" (Arista)
- "I Came From A Place" (Arista)

**MARTY STUART**
- "The Right Place" (MCA)
- "Hole In The Heart" (Capitol)
- "The Way She's" (MCA)

**BRENT TRENT**
- "Everyday" (Curb)
- "Sweet Love" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**CAIY ORGAN**
- "Go Away" (BNA)
- "I Hate Everything About Me (But You)" (MCA)
- "There Goes" (Arista)

### Record to Watch

**TIM MCGRATH**
- "Everyday" (Curb)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**LEANN RIMES**
- "Party In My Heart" (MCA)
- "How Do I Live" (MCA)
- "Who's Gonna Love You" (Curb)

**MICHAEL BARTON**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**KENTUCKY HEADHUNTERS**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**KATY MATTEA**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**CLAY WALKER**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

### Spincreases

**TOBY KEITH**
- "How Do I Get There" (Capitol)
- "The Way She's" (MCA)
- "The Right Place" (MCA)

**DEANA CARTER**
- "Came From A Place" (Arista)
- "I Hate Everything About Me (But You)" (MCA)
- "The Right Place" (MCA)

**LILAC MCCANN**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**LILAC MCCANN**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**MICKY TUCKER**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**LEANN RIMES**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

### Most Added

**TIM MCGRATH**
- "Everyday" (Curb)
- "I Hate Everything About Me (But You)" (MCA)

**LEANN RIMES**
- "Love Like You" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**RIVER ROAD**
- "Nickyjack" (Capitol)
- "The Right Place" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**MARTY STUART**
- "The Right Place" (MCA)
- "The Way She's" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

**CLAY WALKER**
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)
- "I Hate Everything About Me (But You)" (MCA)

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**Top 10**

1. **TRISHA YEARWOOD** - How Do I Live (MCA) 17
2. **CLINT BLACK & MARTINA McBRIDE** - Still Holding On (RCA) 17
3. **CLINT BLACK & MARTINA McBRIDE** - It's All The Same (Mercury) 17
4. **CLINT BLACK & MARTINA McBRIDE** - I Love To Love You (MCA) 17
5. **CLINT BLACK & MARTINA McBRIDE** - I Love To Love You (MCA) 17
6. **CLINT BLACK & MARTINA McBRIDE** - I Love To Love You (MCA) 17
7. **CLINT BLACK & MARTINA McBRIDE** - I Love To Love You (MCA) 17
8. **CLINT BLACK & MARTINA McBRIDE** - I Love To Love You (MCA) 17
9. **CLINT BLACK & MARTINA McBRIDE** - I Love To Love You (MCA) 17
10. **CLINT BLACK & MARTINA McBRIDE** - I Love To Love You (MCA) 17

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**Gavin Country**

**Reports This Week** 204  **Last Week** 204
130 Top 20 Hits in 25 Years.

(whew.)
No wonder we needed a breather!

monument
Is Artistry

We're back.
We'll be talking to you...soon.

"Oh, great. Another new label. Can't wait!"
Women in Radio

Where Have We Been, and Where Are We Going? Part 2

Last week we looked at some challenges facing women with careers in radio. While we've—come—a—long—way—baby, radio broadcasting seems to be an industry where change is slow. This week, Jane Ellen continues the discussion, focusing on how women might get to that next level.

In Duluth, Minnesota, WUSZ's Mary Befera used to win in the morning with her radio partner and husband Frank Befera. However, as co-owner of the station, salary was not as much of an issue for her as was the station's bottom-line profit. The Beferas recently took themselves off the air to concentrate on their role as station owners. Mary thinks women are at a disadvantage, because audiences generally do not like to perceive a woman as hard-edged. "An all-male morning team can rip apart a political campaign, and it becomes funny," she says, "but when women attack the same material, they are not taken seriously."

Even if they're not taken seriously on the air, however, women seem to be garnering respect in broadcast sales. According to the Equal Employment Opportunity Trend Report of 1995, women comprised 51.8 percent of the sales force at commercial radio stations in the United States. Sales is where Befera (nee Mary Grillo) got her start. She began her radio career in 1984 selling a small country AM/FM combo in Virginia. Continued on page 60

Editor: JANIE MATTISON Consulting Editor: LISA SMITH Chart Editor: JEFF HOUSE

- Country reports accepted Fridays 8 a.m. - 3 p.m. and Mondays 8 a.m. - 3 p.m.
- Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580
- Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.
No, I can't swear that I'll be here for the rest of your life, but I swear I'll love you for the rest of mine.

TRACE ADKINS

THE REST of MINE

The new single from the upcoming album BIG TIME

Produced by SCOTT HENDRICKS

ADD DATE: August 25

©1997 Capitol Nashville www.capitol-nashville.com

Management: Borman Entertainment

www.americanradiohistory.com
TOO GONE, TOO LONG

THE NEW SINGLE AND VIDEO FROM ev

AND THE FOLLOW-UP TO THE #1 SMASH "WHATEVER"

Produced and arranged by DAVID FOSTER for Chartmaker Inc.
Written by DIANE WARREN
Management: The Left Bank Organization
Most Added

Hall & Oates (52)

The Wilsons (29)

** Fleetwood Mac (28)

** Mariah Carey (28)

Amy Grant (24)

Top Tip

Hall & Oates

"Promise Ain't Enough" (Push/BMG)

The push is on for Daryl and John's come-back. Among the first believers are

KRNO, WDOK, WRCH, WHEB, WALK, WLIF, KI103, WQLR, WFMK, WBBQ, WKKK, WAHR, and WLLI.

Record to Watch

Big Head Todd

"Please Don't Tell Her" (Resolution)

Seldom heard in our format nor until and until the following put it: Q100. KOSO, WBXM, WPXZ, KOKO, WSNN, KWWX, WOYS, KRIZ, KQJN, KC-KR, KAYL, WKRD, KRTI, KIXX, KJLS, KXXR, KGWY, WHEO, WSNU, KBBP, and WMVA.

Gavin A/C

Adult Contemporary

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The Full Report

In order to view the whole report, please visit your local radio station.

Inside A/C

By Ron Fell

Smilin' Faces

Compiled by Annette M. Lai

Love Makes the World Go 'Round

And proving that theory is none other than Tucci & Associates Mike Martucci, who "took the plunge" on June 29 with the radiant Sandra Kane "AMAZING!" Grant

Doing the rounds in support of her latest project, Behind the Eyes, which is set for release next month, A&M superstar Amy Grant caught up with some of A/C's finest at a dinner held in her honor. Shown (L-R): R.J. Promotion's Rhonda Herlich, A&M's Scott Emerson. WLTE-Minneapolis' PD Gary Nolan, Grant, Gavin's Ron Fell. WKTI-Milwaukee's Lisa Letterman, and WKTI APD/MD Leonard Peace.

Koz Does Lunch

Capitol recording artist Dave Koz dined with some friends in St. Paul last month. Shown here with the sax man are (back row, l-r): WROE's Dan Larkin; Koz; Gavin's Ron Fell; SW Networks' Ron Revelin; KMXG's Art Monroe; Callahan & Associates' Tom Callahan; KMXL's Mark Anthony. Capitol's Nick Bedding. Up from: Gavin's Annette M. Lai (sigh, so many men, so little time) and Mazzetta Promotion's Tom Mazzetta.

Chartbound

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Gavin August 15, 1997
 Earlier this summer, award-winning Columbia recording artist Shawn Colvin gave KHMX (Mix 96.5)-Houston listeners a treat when she performed as part of the station’s Private Performance series. She’s shown here with (l-r): Mix 96.5 nighttimer Matthew Cain; former midday personality Lori Bradley, Colvin, station APD/MD Rich Anhorn; and Columbia’s Shannah Miller.

PolyGram CEO Alain Levy (center) welcomes Wendy, Brian, and Carnie Wilson, and their manager Mickey Shapiro to PolyGram in anticipation of their Mercury debut, The Wilsons, set for release later this summer. (P.S. Catch “Monday Without You” from this album on the first-ever Gavin A/C sampler CD.)

Virgin recording artist Steve Winwood recently performed three sold-out shows in New York City. While in the Big Apple, he also stopped by WLTW (Lite/FM) for an on-air visit during Steve Roy’s Five at Five. He’s shown here with (l-r): the station’s Sandy Jackson (kneeling); p.m. driver Steve Roy; the station’s Gail Obdyke; Winwood; VP/GM Rona Landy; PD Jim Ryan; and GSM Jack Cahill.

Abra Moore, Arista Austin’s newest sensation who’ll be performing at the GAVIN A3 Summit this weekend, recently visited GAVIN’S world headquarters in San Francisco, where she treated us to tunes from her new CD, The Strongest Places. She’s shown here (center) mugging for the camera along with A/C’s Annette M. Lai and Ron Fell.

It’s a great blue-eyed soul song...sounds like Philly! A perfect match with B-101.” – Chris Conley, WBEB/Philadelphia

“This is classic Hall & Oates...It’ll generate loads of emotion and phones from your female core.” – Rob Miller, WALK/Long Island

On Your Desk Now For Immediate Airplay!

Daryl Hall
John Oates
Promise Ain’t Enough

THE NEW HIT TRACK:
“Tenderness”

Going for adds! August 25th 1997

SEE STACEY ON TOUR THIS SUMMER AND FALL

For more information contact
Jack Ashton (818) 880-1819

Radio:
Tom Mazzetta (303) 545-9990
Tom Callahan (800) 797-7666
Leslie Marquez: (818) 584-7020
Judy Valis: (330) 638-4941
Mike Leventon: (212) 787-8892

Distributed by IMI Records


www.americanradiohistory.com
The first single from the album

"The Wilsons"

Featuring Carnie, Wendy and Brian Wilson

Produced by Stephen Lironi

Management: MRS Enterprises and Mickey Shapiro

Contact: B I Cason (212) 333-8078  
e-mail: 104633.532@compuserve.com

www.americanradiohistory.com
**Gavin Jazz**

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**Top Tip**

T.S. MONK

Monk on Monk (Verve)

T.S. Monk's all-star tribute to his legendary father posts a nice debut, 64 total stations, and 16 new adds.

---

**On Z Corner by Keith Zimmerman**

**Ch-Ch-Changes on the Smooth Jazz and Jazz Horizon**

As of late last week, Shaun Yu is no longer a part of the Smooth Jazz line-up. Programme Director at KKJZ-Portland. It was the station's decision to ask for Yu's departure, and KKJZ is currently looking for a replacement PD. Yu was promoted to Programme Director 18 months ago after serving as Music Director. Yu could not reach him at press time. Hal Murray continues his role as KKJZ's Music Director.

---

Shaun Yu

---

**Jim Snowden**

George Naufel will stay aboard with Mesa Bluemoon, concentrating on production and A&R duties. Speculation is that Snowden will explore various distribution deals and will likely begin the process of starting another label soon.

"I'm proud of the work I've done with Mesa Bluemoon," says Snowden. "I'm planning on forming a distribution and marketing company that works with national tours and import product, which we can bring in from places like Jamaica and Britain. I also plan on creating two production companies—one jazz and the other non—jazz—and sign some acts. Once all these companies are up and running, then eventually we'll spin off into a label."

Mesa Bluemoon has provided Smooth Jazz radio with many of its core artists, including Rick Braun, Jeff Golub's Avenue Blue, Brian Culbertson, and Willie & Lobo. Many of the label's artists are just one or two records away from renewing their contractual ties with Mesa Bluemoon, but sources say Atlantic is committed to keeping the label artistically in line with its own jazz signings, like Cyrus Chestnut and James Carter, as well as Atlantic's jazz/classical and progressive Nonesuch roster, which includes jazz artists like Don Byron and Fred Hersch plus the Gypsy Kings.

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We spoke with Assistant PD/MD Steve Bauer at KMGG in Santa Barbara one week after the station signed on full-time with the Smooth Jazz format. A GAVIN Smooth Jazz Reporter for over five years, KMGG and Bauer have hosted a successful specialty show in the Santa Barbara market for a long time. Over the past few years, KMGG broadcast various permutations of A/C programming by day—ranging from soft, hot to mainstream A/C—before debuting as Smooth Jazz 106.3 KMGG on August 5. Bauer is no stranger to the Smooth Jazz format. Over a decade ago, KMGG began airing...
**SPINCREASES**

**RANKED INCREASE IN TOTAL SPINS**

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<tr>
<td>FLEETWOOD MAC - Silver Springs (Reprise)</td>
<td>813</td>
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<td>MARIAH CAREY - Honey (Columbia/CRG)</td>
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<td>AMY GRANT - Takes A Little Time (A&amp;M)</td>
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<td>BILLY JOEL - To Make You Feel My Love (Columbia/CRG)</td>
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<td>JEWEL - Foolish Games (Atlantic)</td>
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<td>DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)</td>
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<td>BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)</td>
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<td>THE WILSONS - Monday Without You (Mercury)</td>
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<td>HANSON - Where's The Love? (Mercury)</td>
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<td>THE WALLFLOWERS - The Difference (Interscope)</td>
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Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

---

**ARTIST PROFILE**

**BILLY VERA**

**Label:** Pool Party

**Promotion Contact:** Larry Weir (213) 852-1869

**Current Single:** "La-La for What's Her Name"

**Birthplace and Birthdate:** Riverside, Calif. - May 28, 1944

**Current Residence:** Los Angeles

**Musical Influences:** "Ray Charles, Jesse Belvin, Frankie Lymon."

**Favorite Record by Another Artist:** "Anything by Duke Ellington."

**Likes:** "Tenor sax solos, good Italian food."

**Dislikes:** "Self-centered people"

**Favorite Movie of All-Time:** *Mean Streets*

**Favorite Sports Team:** "Los Angeles Dodgers"

**Favorite Vacation Spot:** "The Virgin Islands"

**If You Weren't a Recording Artist, You'd Be:** "An actor."

**Your Most Treasured Material Possession:** "My record collection."

**Most Interesting Person You Know Or Would Like To Know?** "James M. Cain."

**Ambitions You Still Have To Fulfill:** "Reissue the King Records catalogues."

**Best Advice You Ever Received:** "Nobody knows nothin'." - Jerry Wexler

**Three Essentials You Need To Survive On A Desert Island:** "Food, clothing, and a woman."

---

**STEVE WINWOOD JUNCTION SEVEN**

Featuring the NAC tracks "Gotta Get Back To My Baby (edit)" and "Plenty Lovin' (edit)"

New this week at KESZ and WLAC also on... WBE, KEZG, KTDY, WTPI

Produced and arranged by Narada Michael Walden and Steve Winwood
Management: Ron Weisner Entertainment
http://www.winwoodrecords.com
AOL Keyword: Virgin Records

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Editors: KEITH & KENT ZIMMERMANN • jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2500

Gavin August 15, 1997

Gavin Jazz

On Z Corner by KEITH ZIMMERMANN

Ch-Ch-Changes on the Smooth Jazz and Jazz Horizon

As of late last week, Shaun Yu is no longer Program Director at KJJZ-Portland. It was the station's decision to ask for Yu's departure, and KJJZ is currently looking for a replacement. Yu was promoted to Program Director 18 months ago after serving as Music Director. Yu could not be reached at press time. Hal Murray continues his role as KJJZ's Music Director.

The saga surrounding premiere Smooth Jazz label Mesa Bluemoon and their parent company, Atlantic Records, continues. Following a recent contract negotiation, label co-founder Jim Snowden decided against renewing his involvement and has left the label. He will continue to work out of Mesa Bluemoon's Los Angeles offices until the end of the month. Partner

Jim Snowden

George Naufel will stay aboard with Mesa Bluemoon, concentrating on production and A&R duties. Speculation is that Snowden will explore various distribution deals and will likely begin the process of starting another label soon.

"I'm proud of the work I've done with Mesa Bluemoon," says Snowden. "I'm planning on forming a distribution and marketing company that works with national tours and import product, which we can bring in from places like Jamaica and Britain. I also plan on creating two production companies—one jazz and the other non-jazz—and sign some acts. Once all these companies are up and running, then eventually we'll spin off into a label."

Mesa Bluemoon has provided Smooth Jazz radio with much of its core artists, including Rick Braun, Jeff Golub's Avenue Blue, Brian Culbertson, and Willie & Lobo. Many of the label's artists are just one or two records away from renewing their contractual ties with Mesa Bluemoon, but sources say Atlantic is committed to keeping the label artistically in line with its own jazz signings, like Cyrus Chestnut and James Carter, as well as Atlantic's jazz/classical and progressive None Such roster, which includes jazz artists like Don Byron and Fred Hersch plus the Gipsy Kings.

We spoke with Assistant PD/M.D. Steve Bauer at KMGG in Santa Barbara one week after the station signed on full-time with the Smooth Jazz format. A Gavin Smooth Jazz reporter for over five years, KMGG and Bauer have hosted a successful specialty show in the Santa Barbara market for a long time. Over the past few years, KMGG broadcast various permutations of A/C programming by day—ranging from soft, hot to mainstream A/C—before debuting as Smooth Jazz 106.3 KMGG on August 3. Bauer is no stranger to the Smooth Jazz format. Over a decade ago, KMGG began airing.
Reliable sources say “GRP Jazz Chart Share Soars 138% Since February.”

Donald Harrison Spots Nouveau Swing at #1 on Jazz Radio For 3 Consecutive Weeks

Grusin & Mancini: Two for the Road
Runs at #1 on Billboard’s Jazz Album Chart
5 Consecutive Weeks

Paparazzi Catch Nelson Rangell:
“Turning Night Into Day” Top NAC Track

Priceless Jazz Rings Register
6 Titles Climb Billboard’s Jazz Album Chart

Nuyorican Soul's “Runaway” Found #1 on Dance Floor; “It's Alright, I Feel It” Zooms to #3

Diana Krall's Love Scenes Sizzle;
In Stores August 26

Michael Brecker Spins Tales From the Hudson For Double Grammy Win
### Gavin Smooth Jazz

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**NEW**

- 32 DAVID GARFIELD AND FRIENDS - Tribute To Jeff (Zebra)
- 33 JONATHAN GAIN - Body Language (Higher Octave)
- 34 GROVER WASHINGTON, JR. - Soulful Strut (Columbia/CRG)
- 35 THE BRAXTON BROTHERS - Steppin' Out (Kokako)
- 46 RONNIE LAWS - Tribute To The Legendary Eddie Harris (Blue Note)
- 46 VANESSA WILLIAMS - "Mass" (Mercury)
- 48 LEE OSKAR - So Much In Love (Zebra)
- 49 DAKAR HARP - What's Going On (Blue Note)
- 50 JIM BRECKMAN - Picture This (Windham Hill)
- 41 INCIGNITO - Beneath The Surface (Verve Forecast/Talkin Loud)
- 42 D.R.K. - About You (Countdown/Unh)
- 43 GOTA - It's So Different Here (Instinct)
- 44 RONNIE LAWS - That Was Then This Is Now (RCA)
- 45 JOYCE COOLING - Playing It Cool (Hdcp Us)
- 46 MICHAEL WHITE - Side By Side (Vital Force)
- 49 MIKE SIMS - Wake Me Al Sunset (JVC)
- 49 BERNARD BROWN - Point Of Presence (Zebra/Encore)
- 49 BOB MAMET - Adventures In Jazz (Atlantic)
- 50 THE FANTASY BAND - The Kiss (Shanachie)

**TOP TIP**

**DAVID GARFIELD AND FRIENDS**
*"Let'S Stay Together" (Zebra)*

Clearly the jump of the week in terms of "spincrease," literally doubling it's total from 161 to 319. +158 Michael McDonald's Al Green cover still leads the pack.

**MOST ADDED**

**EARL KLUGH**
*(26/32 reports)*

**JOE SAMPLE**
*(19/37 reports)*

**THE FANTASY BAND**
*(8/30 reports)*

**DAVID MAMET**
*(9/38 reports)*

**RECORD TO WATCH**

**JOYCE COOLING**
*Playing It Cool (Heads Up)*

What a week! Our #1 Spin Trend of +169. Action on "South of Market," which is technically where the Gavin offices are located.

**Editors**: KEITH & KENT ZIMMERMANN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2980

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**Ricky Schultz**

"Jeff and I Porcaro loved each other for many years, and Garfield always looked up to Porcaro. They worked and recorded together in a variety of contexts.

"There are so many tribute records out these days that include the standard laundry list of stars, they're essentially compilation records. Tribute to Jeff is different, because it's the creative vision of one person. Garfield conceived, produced, arranged, and directed the recording, as well as performed on it." Smooth Jazz radio is currently playing the Al Green cover, "Let's Stay Together," which features

**Jazz Chartboard**

**J.J. JOHNSON** (Verve)

**PAUL SILBERLEIT** (Silberspoon)

**BARBARA DENNERLEIN** (Verve)

**KEN PEPLOWSKI** (Concord Jazz)

**MELTON MUSTAFYA ORCHESTRA** (Contemporary)

**ENRICO RAVA** (MusicMasters)

**RONNIE EARL** (Verve)

**S&J* Spin Trends**

1. JOEY COOLING +169

2. PHILIPPE SAISSE +169

3. DAVID GARFIELD AND FRIENDS +158

4. JOE SAMPLE +107

5. PAUL TAYLOR +96

6. COUNT BASIC +92

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**Gavin August 15, 1997**
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www.americanradiohistory.com
singers Michael McDonald, Don Henley, David Pack, Bill Champlin, Richard Marx, and Paulette Brown.

Another track receiving Smooth Jazz attention is an instrumental version of Boz Scaggs' "Lowdown."

Other big names also surface on the disc, including Eddie Van Halen who performs his first Jimmy Hendrix cover ("If Six Was Nine"), and a Dylan cover sung by Boz Scaggs and featuring Jim Keltner, Van Halen, and members of Little Feat.

In addition, Schultz is currently receiving A/C crossover attention with "Let's Stay Together" and believes that with Boz Scaggs and Van Halen's association on the rest of Tribute to Jeff, there may be some rock radio crossover possibilities as well.

The full album drops on August 19th.

**Jazz/Smooth Jazz Picks**

**JOE SAMPLE**

Sample This (Warner Bros.)

Feisty Joe Sample, who has frequently spoken his mind in these pages, once again manages show up in both jazz and Smooth Jazz Most Added categories. Sample This contains remakes of 13 tunes from his previous solo albums and Crusaders records, primarily from the 1970s and '80s. Producer George Duke oversees a very clean and pristine recording technique. Smooth Jazz has settled on the dreamy Fender Rhodes instrumental "In My Wildest Dreams," which originally appeared on the 1978 solo recording, Rainbow Seeker: Jazz can grab something off the same record, a driving trio recording of "Rainbow Seeker." And both formats should think about Sample's snappy remake of "Carmel." As usual, Sample hits the studio with a clever concept in hand.

**THE MAKOTO OZONE TRIO**

(Verve)

It's only been a short while since we've last heard from one of Japan's finest jazz imports, pianist Makoto Ozone. Gary Burton recorded a duet album with Ozone in 1994 on the GRP label called Face to Face. It was, in fact, Burton who, in 1980, first discovered Ozone's nice touch and made him a part of his hand.

Ozone met the members of his own current trio, bassist Kiwoshi Kitagawa and drummer Clarence Penn, on a cruise ship gig on the Caribbean. According to Ozone, they sparked his composing skills by managing to swing through every piece of music he submitted to them. What stays Ozone's Verve debuted from your standard trio rump is the absence of any standard tunes (yippee!) and a guest appearance by John Scofield on three of the ten performances. Sco' tilts a song like "Lazy Uncle" on its ear with his crazy electric guitar antics, and tames a beautiful ballad like "Work" with his soothing nylon-string acoustic picking. For a jazz tour de force, we suggest the full-throttled treatment on "Esperanza."

**PAUL VORNHAGEN**

Parisian Protocol (Schoolkids')

The tiny, Midwestern Schoolkids' Records, continue to give promising young musicians from that area a recording voice. Jazz radio is apparently intrigued with their latest discovery, young woodwind player Paul VornHagen and Parisian Protocol, because he scored this week's Most Added jazz release. On his opening original tune, VornHagen delivers a robust soprano saxophone reading of "Cozy Does It." "Mon Tuna Salad," another original, has a nice bopping rhythm, as well as some fine overdrubbing of flute and baritone sax by VornHagen. Pianist Gary Schunk nearly steals the show with some flashy McCoy-styled cascades. VornHagen takes the funky route with a Horace Silver tune, "Sister Sadie," as his tenor saxophone tracks some punchy solos with trumpet player Jimmy Cook. Once again, Schunk shines as he jumps over from the piano stool to the Hammond organ bench.

**ARTIST PROFILE**

**T.S. MONK**

"[For Monk on Monk,] it was important to maintain the integrity of the harmonic concepts. When you translate Thelonious's music to horns, one has to be acutely aware of the textures, which demand instruments that are not in traditional big bands. Attitude and sound is critical to the whole equation. T.S. Monk sextet is at the core of this odd configuration we call 'the tentet.'"

On Monk on Monk you find the baritone sax, tuba, clarinet, and the soprano all playing at once...Thelonious played a lot on the very bottom of the piano. That's why we used tuba or baritone horn."

"When we put the call out, we assigned each [guest] player specific tunes. Then we built the arrangements around what they could do and allowed them to bring their creative baggage to the table and add that intangible element. "Jackie-ing" was perfect for Wallace Roney and Bobby Watson. They play that sideways, diagonal stuff with the unbalanced bridge and the extra two measures! We scored Kevin Mahogany's song real low so we could capture his lower vocal register and get a different sound out of him."

**FROM:** New York City

**LATEST RELEASE:**

Monk on Monk

**LABEL:** N2K Encoded Music

"Nobody has a bigger chunk of the jazz vocabulary than Thelonious Monk, not even Duke Ellington. Monk really wasn't a bebop walker of the ilk of Bird and Bud Powell. Thelonious had been there and done that and was on to something else. He was writing compositions like 'Epistrophy,' which set the whole stage for the modal thing that Trane and McCoy got into."

"Thelonious was actually very together about taking care of his music. He put his music into his own publishing company, and that's where the gold is. Ninety-five percent of his music is controlled by me. There's very little that goes on with Thelodous Monk's name in the world that I'm not involved in. I'm delighted to say his music earns a lot of money."
MOST ADDED
MOUNT PILOT (DOOLITTLE)
CLAIRE LYNCH (ROUNDER)
RAY WYLIE HUBBARD (ROUNDER)
6 STRING DRAG (E-SQUARED)
TWO DOLLAR PISTOLS (SCRIMSHAW)
THE BLAZERS (ROUNDER)
BOB MARTIN (RIVERSONG)

AMAZING RHYTHM Aces
Out of the Blue (Brewer)
The soulful sounds of Russell Smith and company return to the Americana world with a slew of new original songs. Check out "This Time Ain't Gonna Be No Next Time" and "Gold, Cold Rain."

TWO STRING DRAG
High Hat (E-Squared)
Does it get any rootier than this? I don't think so. This one grows on me with each spin. With lots to choose from, my initial faves are "I Can't Remember," "Over & Over" and "Ghost."

Gavin Americana

THE DELEVENES - Postcards From Along The Way (Capitol/Nashville)
DWAYNE YOKAM - Under The Covers (Reprise)
MARCIA ROBB - Let Me Play With Your Pussy (Rounder)
DALE WATSON - I Hate These Songs (HighTone)
JAMES MCMURTRY - It Had To Happen (Sugar Hill)
DALE ANN BRADLEY - East Kentucky Morning (Pinecastle)
BIG SANDY & HIS FLY-RITE BOYS - Feelin' Kinda Lucky (HighTone)
WHISKETTOWN - Stranger's Almanac (Outpost)
RICKY SKAGGS - Life Is A Journey (Atlantic)
ALL THE KING'S MEN - All The King's Men (Swallow)
JOHN FOGERTY - Blue Moon Swamp (Warner Bros.)
BLUE MOUNTAIN - Home Brown (Roadrunner)
DAN WILLIAMS - End Of The Summer (Road & Tie)
BRUCE HENDERSON - The Wheel's Roll (Paradigm)
BIG BLUE HEARTS - Big Blue Hearts (Geffen)
LAURIE LEWIS - Earth & Sky (Rounder)
R.B. MORRIS - Take That Ride (Oh Boy!)
ASLEEP AT THE WHEEL - Back To The Future Now (Lucky Dog)
TOM RUSSELL - The Long Way Around (HighTone)
PAM GADD - The Long Road (Vanguard)
BLUE RODEO - Territorial (Sire Record Group)
ALISON KRAUSS & UNION STATION - So Long So Wrong (Rounder)
JOY LYNN WHITE - The Lucky Few (Little Dog)
MICHAEL MARTIN MURPHY - The Horse Legends (Warner Western)
ED PETTERSON - Somewhere South Of Here (Tangible)
THE BLAZERS - Just For You (Rounder)
BILLY LEE RILEY - Hot Damn! (Capricorn)
ROB CHEEVERS - Get Back To Graceland (Back 9)
THE HACKBERRY RAMBLERS - Deep Water (Hot Biscuits)
ROBERT EARL KEEN - Phon (Avalanche Audio)
AMAZING RHYTHM Aces - Out Of The Blue (Breaker)
DARRELL SCOTT - Aloha From Nashville (Sugar Hill)
OLD 97's - Too Far To Care (Elektra/EG)
SANDY ROGERS - Goin' Moon (Rahrerate)
TAJ MAHAL - Senior Blues (Private Music)
MAUPA O'CONNELL - Wandering Home (Rounder)
RED DIRT RANGERS - Oklahoma Territory (Red)
MANHATTAN TRANSFER - Swing (Atlantic)
LEO NONTHE - Standing In My Shoes (Private Music)
JONES & LEVA - Light Enough To Find My Way (Rounder)

AMERICANA INROADS

Goin' Down to the House in the Woods

At present time, we're only a month away from our first Americana gathering—In The Pines—and it's never too early to call on the weather Gods to ask for their blessing over Squam Lake in Holderness, New Hampshire.

With that done, it's time to answer some of the big questions, like who's going to be there and what's really going to go down? We've set a temporary agenda for the September 18-20 retreat which includes meetings concentrating on programming aesthetics, reaching beyond the music with variables to further enhance your audience, forming partnerships with other music-related enterprises in your community, and a closing session focusing on the format's future and the steps needed to ensure its growth.

On the musical side, we've already got a lineup confirmed that covers the Americana spectrum fairly well, with more acts still to be announced. We're extremely excited to announce that the following artists have In The Pines on their itineraries:

Jimmie Dale Gilmore, Dale Watson, Tim O'Brien, Fred Eaglesmith, Buddy & Julie Miller, Laurie Lewis, Wayne Hancock, Seconds Flat, the Blazers, Chris Knight, Darrell Scott, the Hangdogs, and Kelly Joe Phelps.

Needless to say, the stage is set for a weekend filled with informative sessions, a healthy diet of great music, and a truckload of fun on beautiful Squam Lake. The leaves will be turning, and it's safe to assume that all attendees will be basking with great enthusiasm. Avoid any further delays and get your registration in now, so we don't have to put you up under a canopy or anything like that.

AMERICANA PICKS

BUDDY MILLER
Poison Love (Hightone)

If Americana is its own universe, then Buddy Miller is surely one of its stars. A stellar guitar player, terrific songwriter, and vocalist of the truly honky-tonk order, Miller has assembled 13 sparkling originals ("100 Million Little Bombs," "Love In The Ruins," "Lonely For You") and choice covers ("Nothing Can Stop My Love," "That's How Strong My Love Is") and the title track) on Poison Love.

Quickly becoming one of Nashville's most sought after musicians, Miller, who is also a member of Emmylou Harris' band Spyboy, has rounded up some of his core comrades to flesh out the instrumentation on this disc. Fellow Spyboys Daryl Johnson and Brady Blade provide the rhythm section on several tracks, and Harris lends her distinct vocals to six tunes. She is most effective on the highly relevant "100 Million Little Bombs," a tune about the ever-present threat of landmines in the developing world. Miller's wife and songwriting partner Julie's presence is felt throughout the album. Also helping

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Chartbound

THE RIPTONES (Boodshot)
DAVID ALLEN COE (Lucky Dog/Epic)
6 STRING DRAG (E-Squared)
MOUNT PILOT (Doolittle)
RAT WYLIE HUBBARD (Rounder)
CLAIRE LYNCH (Rounder)
DAVID OLNEY (Philo)
Dropped: #33 Great Gable Angels, #34 Richard Greene, #35 Julie Miller, #36 Jon Bishop, #37 Jack Ingram, #38 Duke Levine.

Editor: Rob Bleeststein
Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
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Continued on page 60
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Gavin August 15, 1997

www.americanradiohistory.com
the songs reach their final destination are the likes of Sam Bush, Tammy Rogers, Steve Fishell, Al Perkins, Jim Lauderdale, Gurf Morlix, and Steve Earle, who partsake in a fine duel with Buddy on the title track.

Along with the bang of the twang kick-off of the George Jones-Roger Miller tune “Nothing Can Stop My Love,” my other candidate for this song will knock-you-dead is Miller’s version of “That’s How Strong My Love Is.” He sings with pure conviction. This one will make a believer out of you.

6 STRING DRAG

High Hat
(E-Squared)

I think I’ve found the ultimate in middle-Americana in 6 String frontman Kenny Robly, who writes tunes that will plant you right in the dead center of a Tennessean tobacco field. From the opening trio of tracks—“Bottle of Blues.” “Elaine,” and “Gasoline Maybelline”—6 String’s taste for no-frills, in-your-face, straight-to-the-point twang is clearly evident.

Continued from page 58

No Depression’s Peter Blackstock called Buddy Miller’s debut release, Your Love & Other Lies, “the best country record I’ve heard all year.” Poison Love is the next step in the evolution of a truly great country artist. Seven new Buddy & Julie Miller songs, two songs Buddy co-wrote with Jim Lauderdale, one Julie Miller composition & three amazing covers, including the title track, which features a duet with Steve Earle.

There are also vocal duets with EmmyLou Harris (“I Can’t Help It”), Jim Lauderdale (“Nothing Can Stop Me”) and of course, Julie Miller (Love Snuck Up).

Chet Flippo of Billboard Magazine calls POISON LOVE “Another living room masterpiece... a country album of stunning depth and breadth.”

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Minnesota. She and her husband now own three radio stations in Minnesota. Befera is one of the few women who is both a music director (for USA Radio stations WUSZ and KUSZ), and a station owner. So, who was her inspiration? As a matter of fact, no one.

“Female broadcasters and managers are so few and far between I have never looked to one for inspiration,” she says.

Robynn Jaymes, Music Director and morning talent at WYDY Lynchburg, Virginia, credits her radio ambition to Cincinnati personalities Robin Wood on WEBN and Michelle on WYYS.

“Listening to those two women one summer convinced me I wanted to do radio,” says Jaymes, whose first radio job was in music research at WYYS.

She’s been at WYDY for 13 years now, starting her on-air career as part-time talent on weekend overnights. She eventually became program director, then switched to Music Director and morning drive. Like many radio personalities, who climbed the ladder to the top, Jaymes realizes the bottom steps are quickly disappearing.

“There’s really no starting ground for anyone anymore,” she admits.

“It used to be, you got on part-time, did overnights and nights and went on from there. But now, we have great syndicated shows on nights and overnights. It won’t just affect women, but everyone. I hope the recent swing toward using a lot of syndication turn back the other way. Radio is about personal touch. Only you can touch your market.”

Befera believes that when a female broadcaster has established “an identity,” a life, a story, a presence, and an ability to incorporate herself and let her personality shine through—then and only then should she put herself into the competitor’s ring. Once that happens, she believes, women have the ability to outdistance their male counterparts on the air.

According to the CRC/ SRC Employment Equity study released two years ago, men make up 60.9% of radio broadcasters for all formats. But those numbers could change rapidly if, as radio consultant Jaye Albright suggests, women listeners become more vocal about their preferences.

“Women on the air get emotional relating with listeners,” says Albright. “Guys have a very difficult time with it. Women get lyrics; men don’t listen. That’s why many women love hearing women on the air.”

That’s a powerful statement, especially since more than half of country radio’s listeners are women. So, given these facts, when can we expect more broadcasting opportunities for women? “Whenever they want them and are ready to compete,” says KIKK-Houston morning host Lisa Dent.

“Gender should not be an issue,” said Dent. “At Young Country, we had three females back-to-back—mornings, middays and afternoons. It’s been very successful. I would never hesitate putting females on back-to-back, as long as they have different on-air presentations. Talent is what’s important, not gender.”

Jaymes agrees. “I think the idea that you can’t put women on the air consecutively is really an old wives’ tale. I just wouldn’t put similar voices together.” Jaymes even uses a female voice for liners (Lisa Taylor, formerly of WYNY) when her male jocks are on the air.

So how do you overcome such attitudes? Jaymes believes networking and learning from the example of others is the key to success. “Dandilion at WRKZ in Hensley, Pennsylvania is a legend. She is someone I’ve held in high regard all my career,” said Jaymes. “She’s got staying power. She hasn’t dropped out of the format—or out of radio—which, sad to say, many people are doing.”

Many women believe that things will get better only when females occupy the top spots on the management side of radio. Jaymes works with a female GM at a station where 80 percent of the staff is female. But she realizes she is in an unusual situation. Most women work for male PDs and GMs, who often view female staffers as an opportunity to save money on salaries.

But, says Jaymes, “You cannot let that discourage you. You’re always going to run into some kind of chauvinism. That’s the world today. You cannot give in to somebody else. You’re only the road block you have.”

Revett agrees and offers this advice: “I think that we—as broadcasters firstly, as humans secondly, and as women finally—need to demand what we want. And if we’re willing to work for less, then no one in their right mind won’t continue to pay us the least amount that we’re willing to work for.”

Only by believing in our own talents and worth will we continue to move up the ladder of radio success.

Jane Ellen has worked in radio since 1983. She is currently pigeon-holed doing nights at WGSQ The Country Giant in Cookeville, Tennessee.
Rock Picks
by Rob Field

TEA PARTY
Transmission (Atlantic)

The Tea Party returns to rock radio with Transmission, which has already climbed to number 33 on the Gavin Rocks chart and continues its ascent with generous spins at hard rock stations. The band delivers a mystical array songs that are heavily flavored with Eastern rhythms and melodies. The combination of current and psychedelic rock will not only appeal to hard rock radio, but to Active stations as well. The subtle guitar hooks mesh with broad swirling rhythms, and will lure listeners like bees to pollen. It's an addictive listen—one that both guitar and psychedelic music lovers will find difficult to resist. Transmission may not be the most aggressive CD that hard rock/metal radio is playing, but it contains creative depth and a plethora of free-spirited sounds. Suggested tracks include the title track, "Psychojump," "Gyroscope," "Babylon," and "Aftermath." The Tea Party's latest release will entertain your listeners with a gallop of spicy rock & roll.

DEMON SPEED
Swing Is Hell (Black Pumpkin)

New York City's Demon Speed is one of the most innovative and original releases I have had the pleasure of hearing all year. I guess "Loudcore" is the best way to describe this talented foursome. With a lively combination of long-end bass lines, spring-loaded hooks, and playful lyrics, Demon Speed will get the nod from stations who like it heavy and humorous. The band's debut release, Swing Is Hell, grabbed the fifth most added spot this week. I caught these guys in New York a few months back and was very impressed with their performance. When I heard "Green River," it was so good and familiar sounding it made me inquire as to the original writer. I was told, rather bluntly, that Demon Speed wrote it, along with the rest of their tunes. Wow. The band's upbeat style swings harder than Iggy Pop and juicy better than a stand-up serial killer. The entire CD merits a listen, but be extra sure to check out "Threshold," "Pogo," and "King Catfish."

Opportunities

Production/AT for Smooth Jazz

Resumes and tapes with writing samples to: Bill Harmon, 16245 Metro Place South, Suite 100, Dublin, Ohio 43017 EOE.

Program Director/Assistant-Talent for AAA south of Big Sur on California's Central Coast. T&L: to Drew Lusta, KQED, 869 Sheffield, Gambina, CA 94342 EOE.

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Rocks Chartbound

*Hed(p)5 (99) Jie
*Skinlab (92) Century Media
*Dimmu Biregar (88) Nuclear Blast
*Another Society (87) PC Music
*59 Time the Pain (63) Revelation
*Trogone (74) Mercury

Dropped: #16 Gavar, #14 Powerlove, #48 Snapcase, #49 Glenn Tipton

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Production Director & afternoon AT for top rated TL 75-50 stations west of Chicago. T&L: to: Kevin Thamsen, PO, POI 448, DeKalb, IL 60115 EOE.

KEAG-FM (anchorage) is accepting T&L for our new morning show. If you're a winner, rush your package to KOOL's 97.3 F.M., 1259 Tower Road, Anchorage, AK, 99515 EOE.

Variety 93 is looking for a co-host/news person for its Adult Contemporary morning show. If you have a great personality and a sincere desire to win, rush T&L to KIGC 92.1 Maine, Quincy, IL 62251.

WROE-AM, Milwaukee, WI, is hiring an AC station seeks an adult communicator for middays. Must have 3 years experience. T&L to: ATTN: Dan Larkin, WROE, P.O. Box 1105, Neenah, WI 54957-1105.

KMXL, #1 A/C station in Joplin, MO, has an

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Susquehanna Radio is an EOE, ADA.

Artist Profile

LIFE OF AGONY

From: Brooklyn, New York
Label:
Roadrunner Records
Previous Releases:

Latest Release:
Soul Searching Sun
Add Date:
August 25, 1997
Radio Promotion Contact:
Jennifer Yeola (212) 274-7545

Life of Agony is Keith Caputo, vocals; Joey Z, guitar; Alan Robert, bass; Dan Richardson, drums/percussion

Background:
LOA honed its craft in New York City's underground hard rock scene in 1989. Numerous gigs eventually led to a slew of fresh material. The band's youth and exuberance projected from the stage so naturally, it helped the successful launch of the band's 1993 debut River Runs Red.

About the Album:
Soul Searching Sun reflects a universal effort by the band to capture each member's individuality. From melodic compositions to thunderous harmonies to heavy overtones, Life of Agony translates its world through tumultuous music.

General:
Going for Active Rock adds on September 9, 1997.

Touring:
LOA began playing August 13 in New York and will tour through September to support Soul Searching Sun.

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ULTRA NATE
"Free" (Strictly Rhythm)
If, by now, you get the idea that we've been dancing around the office all week, you're right (well, almost). A handful of stations (WKTU-New York, KXLM-San Francisco, KKCRZ-Portland, WBPM-Kingston, N.Y., C89FM-Seattle, WEQW-FM-Key West) have been reporting this very cool production, which is coming off a great run overseas. Don't let this one slip by without a careful listen.

REAL MCCOY
"(If You're Not in It for Love) I'm Outta Here" (Arista)
Two Berman Brothers' productions in one week. It sounds like they—and this exciting trio—had a lot of fun covering this Shamia Twain hit.

Albums

VARIOUS ARTISTS
Show & Tell (Which Records)
Please put your tray tables in their full, upright, and locked positions for this premier release from Which? Records, aptly titled Show & Tell A Stormy Remembrance of TV Theme Songs. The 35 songs on this disc are all previously unreleased television sitcom and commercial (paid programming) themes, covered by both well-known and completely unknown bands. For the first—and possibly the last—time, a television personality has covered his own theme song. Todd Bridges, a.k.a. Willis Drummond, and his backing band the Whatcha Talking "Bout Willis Experience perform "Dill'rent Strokes" their way. This is precisely where the "sloppy" comes into play. Todd, a word of advice: don't quit your day job. The biggest knuckle-scraper on this collection happens to be by the Grubbers, whose 47-second rendition of "All in the Family" comes complete with the Archie and Edith Bunker duet. Now that's some quality programming! Also, check out tracks by the Meatmen, the Dickies, Agent Orange, No Use for a Name, Hi-Fives, Tilt, and Laika and the Cosmonauts. Classic commercials include Brulat Juice's instrumental version of "I'd like to buy the world a Coke" and Joyce's version of "Slink." This record is definitely fun for a girl or a boy. The captain has turned off the fasten seat belts sign now; so free feel to get up and mosh around the cabin. And remember that your seat cushion may be used as a flotation device. Contact Scott "TV is the most popular over-the-counter drug in the world." Pollack (at 212) 691-4430 for your copy...—MATT BROWN

COWBOY NATION (Shock)
1 love it when my questions get answered. For the past three years, I've been wondering aloud, "Where are Chip and Tony Kinnman?" Better known to many of you as there out Rank & File, the outfit that was at the forefront of the cowpunk movement of the early '80s, the Kinnman brothers have finally resurfaced with a new moniker, Cowboy Nation. Stripping things down to a bare bones, acoustic-based approach, the Kinnmans have settled comfortably back into a Western musical motif. Tony's deep-chested baritone is as refreshing as ever, and Chip's accompanying vocals and acoustic picking keep the beat plucking along. With material ranging from covers including "Remember the Alamo" and Harlan Howard's "The Blizzard" to originals like "Cowboy Nation" and " Tender Foot," the tone throughout Cowboy Nation harkens back to the Old West, with traditions like "Cowboy's Lament" and "Old Paint" performed with new vigor. It's most rewarding to have these folks back in the fold. Now, if someone out there would please release those first two incredible Rank & File albums on CD, we'd all finally be satisfied...—ROB BLEUSTEIN
DON'T GO AGAINST THE GRAIN

THE NEXT CHAPTER OF SHAOLIN BEGINS IN AUGUST

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Vanessa Williams
"happiness"
the first single from her new album
Next

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