

# Beechees



## **First Person**

AS TOLD TO BEN FONG-TORRES

## Matt Marshall On Expanding the Boundaries of Smooth Jazz

Matt Marshall, CEO of Higher Octave Music, has been in the entertainment business for two decades, spending five years as a talent agent, five as an artists manager, and the last ten at his record company, which offers music variously labeled as Smooth Jazz & Vocals, NAC, and New Age.

"I thought there'd be a growing number of adults who'd grown out of their teens and 20s and would want a sound that's a little softer, and this was an alternative to classical music."

He was right. Higher Octave has had major success with Ottmar Liebert, Cusco, and Craig Chaquico. Tommy Emmanuel, Brian Hughes, and 3rd Force are currently on the GAVIN chart. Now, Higher Octave, based in Malibu and independently distributed, is expanding its demographics.

I'm OK with the words "new age," but the industry has had its own difficulties with the name, so we have to respond appropriately. Maybe it was given a bad perception of just quiet, meditative music with bells and streams running, or connected with Shirley MacLaine, channeling, and the spiritual movement being frowned upon by the ignorant.

In some retail accounts, "new age" is there. *Billboard* has a new age chart, so we use the words, and I don't mind. But at radio we have to call our music NAC or Smooth Jazz.

New age was an expression of artists very similar to classical music, on some levels, and it's timeless and beautiful, like classical



#### Matt Marshall

music. It can last for years. Its roots were pure, but it just didn't get the best name, especially in the press.

I look at this whole instrumental thing as ranging from quiet music to upbeat, and in that range there's a lot going on. Nowadays there's ambient and trance moving into the realms of instrumental/new age, coming out of clubs and dance. You have jazz, classical, and rock people coming in. You have such a range of musical styles within this instrumental genre that there's a lot of growth, because there is a good range of people who haven't heard anything like it, and all of a sudden they find out, there's a whole world of music here.

Our demographic has been 30plus, but I think we'll move to 18plus with our group Banyan, which features Stephen Perkins (from Porno for Pyros and Jane's Addiction) and Mike Watt, Nels Cline, just coming out, mixed by the Dust Brothers and John King. It's already creating more publicity than Higher Octave's ever had. It's a new, younger crowd of musicians. We also signed another alternative guitar player named Buckethead.

To get this music out, radio is extremely important. It's our first choice to have our music played on radio. Unfortunately, some of our music isn't closer to Smooth Jazz and doesn't get radio play. If we can get into listening posts at retail, that'd be the second priority. If a listening post is tricky, then there are accounts like Sharper Image and the Nature Company.

The Smooth Jazz format is healthy. There's a lot of controversy about the range of music that's played on these formats, and about consultants. As a whole, the radio itself is a healthy vehicle in this genre. Ratings are up, more stations are coming aboard, and a good record with a good campaign can sell a lot of product. I'd just like to see a little more range being played. A lot of the more esoteric new age music doesn't get on. What gets on is a smooth, poppy kind of sound, and there's a lot of music people aren't getting exposed to. There might be a new format there.

NAC is synonymous with Smooth Jazz. But when the format started, a lot of what they played was what you might call new age. After a short time, that changed, and there was much less new age music and more contemporary jazz or Smooth Jazz, this pop kind of sound. You have so many styles that are morphing. Radio is limited sometimes, or just behind the curve. We feel like we're on the cutting edge. We put music out, and six months later they start to play it. But that's natural, too. **GAVIN** 

Jazz

oundtable

## **First Words**

One of the Zimmermen—let's see...he had long hair, so it must've been Keith—came Into my office with a challenge: How to put four callers in four different cities on the phone with him for a jazz radio roundtable? No problem. Some telephonic wizards at MCI took care of biz, and so did Keith. He and his group—three programmers and an independent promoter—tackled a wide range of issues, including, as Kelth notes, balancing the male-female listener ratio, surviving government cutbacks, enlisting younger listeners, and keeping air talent stimulated.

"You have to learn to build your audience and station loyalty," Thurston Briscoe, PD at WBGO/FM-Newark, N.J., says, "Part of that means paying attention to things commercial radio does...you have to find out what your listener wants." Promoter Neal Sapper then chimes in: "That's the attitude that's hurting jazz radio. People are programming for their own tastes."

The result is a printed version of a GAVIN Seminar panel: Informed and opInIondated pros giving and taking. The roundtable worked so well that we're sure to employ the concept again, with various formats. We encourage any ideas you might have for discussion topics.

Dance Juno

**Ben Fong-Torres, Managing Editor** 

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Jazz Special: Gato's Back

Gato Barbieri releases his first new album in 15 years. The free jazz pioneer looks back on the New York jazz scene of the late '60s, and tells bow jazz evolved into Smooth Jazz. Also, Kent Zimmerman conducts a jazz radio round table with three programmers and an indie promoter to tackle challenges facing the format—and offer ideas. Finally, check out a most unique label: i.e.music. Classifieds

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#### NEXT WEEK Top 40 Special

Steve Rivers of Evergreen Media, Up Close & Personal.

Also, Maureen Rivers, voice extraordinaire, and a visit with Mercury Records' latest sensation: Hanson.

## GAVIN Founded by Bill Gavin-1958

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#### "Of all the lead singers we've had, most never got enough calcium."

—Alex and Eddie Van Halen See Page 5

## Gavin's A3 Summit: Some Ch-ch-changes

Boulder, Colorado will be the site for the fifth GAVIN A3 Summit, August 13-16. As usual, the event will be by invitation only. However, interested parties not yet invited (invitations should be faxed late next week) are welcome to call and inquire about scoring an invitation.

"While we'd like to preserve the intimacy and exclusivity of the event by centering on adult rock, if radio or industry



people from other formats are interested in attending, they're welcome to call." said GAVIN's Kent Zimmerman.

The Zimmermen are also launching a "cattle call" for musical talent, to perform both on-site

(Regal Harvest House hotel) and at the prestigious Fox Theater. "In the past, we've exploited the vast boundaries of A3," said Keith Zimmerman. "Legends, new faces, seasoned songwriters, progressive black artists, blues, and international artists."

There are a few changes this year.

"In the past," said Kent, "We've usually booked the music first. This year we're looking to lock in the daytime speakers, meetings, and panels first."

Other changes will include the room reservations for the Regal Harvest House. If you need to book a room, you must call GAVIN Convention Services, (415) 495-1990, ext. 653 or 633.



Paula Erickson is the new Country Director of Sales and Marketing at GAVIN, and will be based in Nashville beginning March 31st. She comes to us from Gibson Guitar Company, where she was Manager of Public Relations, and prior to that worked for five years with the RCA Label Group, most recently as Manager of A&R.

"I am so happy to be joining GAVIN," said Erickson, a Chicago native who has a BA in Communications from Vanderbilt. "I think it's a terrific organization, is highly respected, and I am thrilled to be on board."

Erickson replaces Jimmy

Harnen, who is leaving to become Southwest Regional Promotion Director at Curb/ Universal in Dallas. "I would



like to thank David Dalton, Lou Galliani, Eob Galliani, and the whole GAVIN team," said Harnen, "for giving me a great opportunity in the record business—I'll never forget it." —KFIS TRIEBSCH

## Oprah Buys CBS Radio —And Letterman, Too

#### BY BEN FONG-TORRES

In a deal that shocked the seemingly shockproof broadcast industry, millionaire talk show host Oprah Winfrey has agreed to buy CBS Radio.

As frosting on the \$17 billion deal, Winfrey, a longtime critic of Howard Stern, has signed David Letterman for a syndicated morning radio show, replacing Stern.

"I just got tired of sitting at home, counting all my money, " said Winfrey, who is one of the wealthiest people in the world. "Now, I won't have nearly so much."

But she will have Dave, who agreed to a three year, \$50 million deal to add a morning-drive show to his current *Late Show* on CBS television. Letterman, who is expected to replace Stern beginning June 1, kidded that he would only play pre-programmed music and read liners. "No jokes, no 'bits," he told GAVIN. Letterman then asked for the name of CBS Radio's CEO. "Karmazin?" he repeated. *"Karma...*zin. I've got it: Karma? Oprah. Oprah? Karma..."

With the acquisition, CBS stockholders can laugh all



the way to their ATMs. Winfrey and her company, Harpo, are paying 17 times the cash flow in a deal in which stockholders receive not only shares of Winfrey's company, but also four tickets each to a future taping of her show.

Mel Karmazin, although

stunned by the news, is expected to remain at his post. "I'm usually the one doing the buying," he told GAVIN. "Now I know how it feels to have the wallet on the other foot."

Stern, who was on 35 stations, is expected to have little trouble moving his show, lock, stock and lesbians, to another network. Still, he unleashed a ferocious attack on Winfrey on his show after the deal was announced. "She's a *very* bad woman," he said. "I don't think I like her very much."

Stern also said he is working on a sequel to his first film. "This one combines my personal story into the '90s, along with my original idea for a movie. It's called *Private Farts.*"

Speaking of names, Winfrey said she favors retaining the CBS Radio name.

"Either that," she said, "or *April Fool!*"

## Selena Film Soars

*Selena*, the movie biography of the Tejano singer who was murdered two years ago in Texas, reached number two in its first weekend out, with an estimated \$11 million gross.

Meantime, *Private Parts*, the Howard Stern movie, slipped from third place two weekends ago (\$8.7 million) to fifth place, with \$4.6 million. Although it dropped 48 percent from the previous weekend, the film has pulled in \$34.6 million in its first 18 days. It is playing in 2,217 theaters.

Liar Liar, Jim Carrey's

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return to goofiness after stumbling with *The Cable Guy*, knocked out all competitors



with a \$32 million opening. Selena, starring Jennifer Lopez, and Edward James Olmos, drew mixed reviews, but attracted many of the singer's devoted fans. (Lopez and Olmos have earned raves.)

Selena was 23 and just beginning to enjoy crossover success in March of 1995 when she was shot by the former manager of a Selenaowned boutique—who was accused of embezzlement during a confrontation at a motel in Corpus Christi.

Selena had just begun recording in English, and included several tracks in the 1995 album, *Dreaming of You*. With the film, EMI Latin has released an almost all-English soundtrack.

#### NEWS

#### BY JAAN UHELSZKI

#### **NEIL ON WHEELS?**

Neil Young may be doing some bicycling next year. Bob Young, Neil's older brother and a former member of the Canadian Professional

Golfers Association, is planning to launch Bike Stock 98 next March, and hopes to convince ZZ Top, Dwight Yoakam, John Mellencamp, the Rolling Stones, and his own brother to perform in the three-day event . He told the Daytona News Journal that the city has already given him a tentative thumbs up, but so far he hasn't snagged any of his

wish list. For more info, call Bob toll free at (888) 811-2453

For now, at least, Neil is kind of busy, with his double CD, recorded during his tour last year with Crazy Horse (Year Of The Horse) due out in June, his Bridge School Compilation featuring performers from his annual Bridge School Show

in

Benefit Mountain View, California, to be released in October, his European tour all but finalized, and two film projects due to see the light of day: Director Jim Jarmusch is editing a documentary on Young and Crazy Horse filmed during the 1996 tour, (like the album, the doc is tentatively titled Year of The

Horse) and a second by Irish director Jim Sheridan, who is putting the finishing touches on Mirror Ball Live, Sheridan shot Young's Dublin show with Pearl Jam backing him in 1995

#### **DARLENE LOVES IT**

John Mellencamp

Legendary record producer Phil Spector might have won a court battle in the UK on March 21, over the rights to his first hit, "To Know Him is to Love Him" (which he recorded as one of the Teddy Bears in 1958), along with the prospect of hundreds of thousands of pounds in back royalties, but just last month he lost a court case that attempted to bar Darlene Love, one of his hand-picked "Wall of Sound" singers, from collecting royalties on songs she had recorded for him. Love sang lead vocals with the Crystals and Bob B. Soxx and the Blue Jeans, and had hits under her own name, but never collected a dime in royalties. Now, a New York judge has opened the royalties door for her. Love is penning an autobiography, so all of the juicy details of the trial will no doubt be spelled out. One low point was when Spector testified that "lead singers in my records were as interchangeable as a tuba."

#### JUMP! FOR MILK

Just when you think it's safe to count Van Halen out, they do something so outré you have to sit up and take notice. Could they have done anything more outrageous than luring David Lee Roth back to record a song for Howard Stern's Private Parts, letting him think he was back in the band, then drop him like a hot potato after the project was over? We thought not, but then we found out that Alex and Edward Van Halen would be the first rock act to shoot a "Got Milk?" print ad. Here's the ad copy: "Of all the lead singers we've had, most never got enough calcium. Typical. But not for Alex and me. Because every time we change singers, we have an extra glass of milk. That way we're sure to get more than the recommended three glasses a day. As you can see, sometimes all at once." (The last sentence refers to the milkdrenched photo the accompanies the photo.) Those wacky Van Halen kids!

IAAN UHELSZKI IS NEWS EDITOR OF MICROSOFT'S MUSIC CENTRAL

## **BACKSTAGE A Magazine Just for Radio**

#### BY ELIOT TIEGEL

"We're the only one that celebrates radio," proclaims Shireen Alafi, editor and copublisher with husband Ben Jacoby of the Los Angeles Radio Guide.

The 2 1/2-year old consumer periodical comes out every two months and provides features on local radio stations and personalities, news of personnel and format switches ("Radio Roundup"). Arbitron ratings results, a breakdown by musical format of key stations' programming-and, of course, a guide, by dial position, to all area stations.

With the January/ February issue, the publication shifted from a TV Guide-size to an 8" x11' shape. Of 10,000 copies printed, 5,000 go to newsstand sales, and 2,500 are mailed to subscribers who pay \$12. The remainder are comp copies, including a list of program directors and general managers of stations in the top 100 markets, says Alfai. This last move is designed to build a national



readership within the industry to attract record label and station ads

Alafi says the guide allows listeners to know what's on, rather than randomly dial switching. "There's so many treasures to reveal," she says, adding that the magazinethe lone radio guide in the city-is evolving from stressing talk radio to more coverage of music stations. The current issue uses musician Stevie Wonder as the hook to profile KILH, which

Wonder acquired in 1979. The magazine launched a Web site last December, Radio Guide USA, which is overseen by Ben Jacoby. "People from all over the country log on to see our top 100 market listings," he says in his Santa Monica office. "It enables a Chicago general manager to see what other cities are doing.'

The owners originally started a radio guide in San Diego in 1993, which lasted one year, and then moved to L.A., "because it's a bigger radio town," explains Alafi. Future plans include going monthly and franchising the operation in other major cities.

## Katz: Spanish is No. 2 Format

On the surface, Spanish has become the number two format on the Katz National Format Averages rankings, based on the fall 1996 Arbitrons.

Katz, the advertising rep, computes format market shares for all stations in a particular format, but only in markets where the format is on the air.

The results: Country leads the pack with a hefty margin of 15.5 average share, followed by Spanish-language radio at 8.7 (up from 7.9 the before), Adult vear Contemporary (8.3), and Urban Contemporary (8.2).

Top 40 is at 7.7, Album Rock has 7.2. News/Talk is 7.0, while what Katz calls "Soft A/C" has a 5.7 share, Oldies, 5.4, and, rounding out the top ten, "Full Service" at 5.3.

"Hot A/C" and classic rock each have 5.2, and the remaining ranking formats are "Soft Rock," (4.6), easy listening (4.4), Urban A/C

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(4.1), Alternative (3.9), "churban" (3.7), MOR (3.2), and "All-Talk" and '70s formats each had 3.0.

Katz also reported the first appearance of a format it calls "Rhythmic A/C."

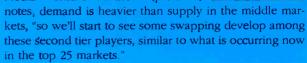
Given the various fragmentations of format categories, it's worth noting that the various A/Cs would add up to about a 40 share (counting Urban A/C, "soft rock" and '70s). Combining News/Talk and Talk would result in a 10 share, and Urban would total 16. It's all in how you read it.

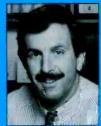
## GM on Research And Consolidation

The April issue of GAVIN GM is out, and it asks the question, "Who Are Those Guys?"-as in those researchers,

men, women, and companies providing the strategy stations and groups need more than ever, in this age of consolidation.

Speaking of which, "Consolidation: The Second Wave" charts the industry's move towards stations outside the major markets. As Elliot Evers of Media Venture Partners (pictured)





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## Jacor Gets a Rush Out of EFM Buy

Jacor, the third-ranked media group in terms of advertising revenue, boosted its profile further when it announced the purchase of EFM Media, syndicator for Rush Limbaugh.

Jacor has not revealed details of the purchase, which was announced on a conference call with EFM affiliates, with both Limbaugh and Jacor Randy Michaels on the line.

The deal gives Jacor not only Limbaugh, but also Dr. Dean Edell, to add to its own syndication of "Bubba the Love Sponge" and the r e c e n t l y - a c q u i r e d *Lovephones* show hosted by Dr. Judy Kuriansky. Now, said Michaels, his company has "a major footing in the content side of the radio business."

Limbaugh, meantime, said that he had extended his contract for several years, or, at least, "into the next century."

EFM Chairman/CEO Ed McLaughlin will reportedly continue in a reduced, consulting role. EFM President John Axten and Vice President Stu Krane will segue to Jacor.

## 'Wizard' Captures Radio's Magic

#### BY ALEXANDRA HASLAM

NEWS BOOK REVIEW

Award-winning air personality Don Keith has published his second novel, *Wizard of the Wind*, and it's a classic tale of loss and redemption that anyone with a love of radio will enjoy.

Wizard (Wyatt Books/St. Martin's Press, \$24.95) chronicles the lives of Jimmy Gill and his best friend Detroit Simmons who, as youths, discover the magic of radio. Coming of age alongside rock & roll, their story parallels the evolution of radio, from its threatened future in the '50s when television became the in-home entertainment of choice, through its reinvention at the hands of visionary DJs like Alan Freed and the book's invented Rockin' Randy. Wizard's story also takes in the rise of FM in the '60s, and the eventual

syndication company. Along the way, they encounter music legends, questionable investors, and



tricky government regulations. Through it all, their friendship and dedication to the airwaves link them.

"What happens so often in this medium," the author told GAVIN, "is that we get into it for the show biz aspects—reaching an audience and the love of the music—and then get so involved in the business that we lose sight of that magic. That's what I wanted to convey."

Keith, 50, who lives in Pelham, Alabama, has done DJ work in Country and Top 40. He says he misses his

own broadcasting career "every day," and currently works for T a p s c a n 's programming department. Wizard is his second novel,

#### following *The Forever Season*, and Keith says he is working on "novels three through 12."

Harold Melvin, Lead Blue Note, Dies at 57

Harold Melvin, leader of the Blue Notes, who were best known for the 1972 hit, "If You Don't Know Me By Now,"



with Teddy Pendergrass on lead vocal, died March 24 at his home in Philadelphia.

Mr. Melvin, 57, had suffered a stroke, his second since one in July that left him bedridden. Known as a major force behind the "Philadelphia Sound" of the '70s, Mr. Melvin in fact had formed the Blue Notes in the mid-'50s and had a hit in 1960, "My Hero."

But it was with the addition of Pendergrass as singer and drummer in 1970 that the Blue Notes hit the top of the charts. "If You Don't Know Me By Now," also a 1989 smash for Simply Red, was followed by "The Love I Lost (Part 1)" in 1973.

Pendergrass, who went solo in 1976, issued a statement: "I am deeply saddened. I learned a lot from my years with the Blue Notes. Mel was a great coach."

Other Blue Notes who went on to solo success were Billy Paul and Buny Sigler,

Mr. Melvin, a Philadelphia native, is survived by his wife, Ovelia, two daughters, and three sons. establishment of nationwide networks and media corporations. Eventually, Jimmy and Detroit progress through the ranks of disc jockey and engineer, respectively, to become heads of the

industry's most powerful

## Snoop's Sentence: \$1,000 and 3 PSA's

Snoop Doggy Dogg has been ordered to make three public service announcements with anti-violence themes as part of his sentence for violating parole by carrying a gun.

In her ruling in Los Angeles Superior Court March 21, Judge Jacqueline Connor also fined the rapper \$1,000 and placed him on three years' probation.

The punishment could have been tougher, but the judge said a pre-sentence report on Snoop (real name Calvin Broadus) was "one of the most positive probation reports I've ever seen."

Dogg was already on probation for a 1990 drug conviction and pled guilty to possession of a weapon during a 1993 traffic stop.

Dogg, who in recent months has spoken about his desire to get away from gangsta rap and broaden his music, begins a tour in April. He had delayed it for a month after the shooting death of Notorious B.I.G.

A day after his sentencing, Snoop was scheduled to particpate in KKBT/FM-Los Angeles' "Peace Forum," an on-air discussion featuring B-Real of Cypress Hill, Russell Simmons of Def Jam Entertainment, Too Short, D.J. Quik, and Tony Muhammad of the Nation of Islam. The forum aired live from 9 a.m. to noon on March 15.

## Cash Box Publisher George Albert Dies

The man who invented the bullet, as in "Number One with a bullet," is dead.

George Albert, president and publisher of *Cash Box* magazine, died March 18 in Encino, Calif., of natural causes at age 83.

His death came just four months after he suspended



publication of the magazine. Said one associate, "He said that he was going to close down the magazine and then die. And he did."

(However, Albert's grandson, Keith Albert, Vice President and GM of *Cash Box*, told GAVIN that he is talking with prospective investors about restarting the magazine.)

*Cash Box* was founded in 1942 as a trade magazine for

the vending machine industry. A machine's "cash box" collected coins and activated it. As the jukebox industry grew, Cash Box began to list and review records for jukebox vendors. Record companies soon began to advertise their wares in Cash Box, and in 1957, the magazine was credited with being the first to publish a rhythm & blues music chart. Previously known as "race music," R&B was coined by Jerry Wexler, who was a writer at Billboard magazine before becoming a record producer. Cash Box helped popularize the term.

In 1959, Albert and *Cash Box* began using what they called a "bullet"—a large dot—to indicate records making the greatest strides on a chart.

*Cash Box* continued to be a major trade into the '70s, along with GAVIN, *Record World*, and *Billboard*, but lost ground as other publications entered the field. In its last six months, the magazine published only every other week.



#### That's Sho Biz By Dave Sholin

Radio stations have long been the setting for TV sitcoms. Is the record biz industry about to get equal time with a show centered around a music exec? Research is currently taking place for a possible debut this tall.

\*\*\*\*\*\*\*\*\*\*\* On the heels of last week's rumble about a new Top 40 to hit Atlanta, we hear hints that an Francisco or San Jose could also be targeted for such a move. Are Evergreen and Bonneville talking a deal that would pave the way for a format flip in S.F.G 



Universal Records' D.C. rep Dave Reynolds quizzes ESPN's Chris Berman about his chances in the upcoming NFL draft. About Sister Hazel, Berman was heard to say, "It could go ALL...THE...WAY!" Just missing the GAVIN Seminar by a few weeks, programmer, promo

ce, and air talent Charley Lake slides back into the PD chair at WRNO (The River) Classic Rock sister of B97, effective mid-April. Longtime B97 MD Joey G, who had been programming 'RNO, will stay on. Lake arrives from Kansas City sister station KCFX, where he's been morning co-host. No, we refuse to write "Lake on the River"

After six years with Elektra, Director, National Secondaries Matt Levy has accepted the post of East-Coast Regional Director for Priority.

ABC has tapped Kansas Ci y for the PD post at KLOS-Los Angeles. It's John Duncan, ex- of KTYS, who

replaces Carey Curelop 

Get well quick wishes to Epic's Felicia Swerling, who was injured when her car was broadsided by a driver paying more attention to talking on his cell phone than on his driving. Flea's at home healing and feeling better; however, an out-of-the-box add on Michael Jackson's new single will help her recover so much faster Deepest sympathies are extended to GAVIN'S Urban Landzcape Editor Quincy McCoy and family on the loss of his mother, Emma Lou Reed, who passed away last weekend following a long illness

KPSI-Palm Springs MD and afternoon personality Bobby Sato can now be heard weekends on KIBE (B100.3)-Los Angeles

Q102-Cincinnati PD Jimmy Steal is looking to fill a rare opening in the wake of Production Director Randy Marx resigning to move west and take over production duties at Country outlet KMLE-Phoenix. If you think put-of-the-box and are "out-of-your-skull, yet detail-oriented," rush Jimmy your T&R.

Former Capitol/Columbia/MCA promo maven Sandy Thompson is in Portland living out his dream of owning a wine shop. Find him al Mt. Tabor Fine Wines (503) 235-4444.



It was all good a few weeks ago in the City by the Bay for Classified/Tommy Boy artist Jocelyn Enriquez, seen here clutching the Bammy (Bay Area Music Award) she'd just won for Outstanding Dance Artist of the Year." Helping her celebrate are (left) KMEL nightslamme: Chuy Gomez and Tommy Boy's Rich P 

Scott Thomas is now officially PD at KLYY-Dubuque.

Sammi Gonzalez is the new late night air talent at

KHKS-Dallas, arriving from the ABC Radio Network, where she was OM for the International Department Former KYYY-Bismarck, N D. PD Eob Beck has resurfaced crosstown at oldies KACL (Kool 98.7) WWKZ (KZ103;-Tupelo n ghttimer Tonnie moves to middays and handling production duties. JOKE: What did Cuba Gooding, Jr. say to Phil Q. and Michael Pten in the hallway at Virgin? "SHCW ME THE MOINET!!" By the way, didja know Cuba Gooding, Sr. sang lead on Main Ingredient's hit, "Everybody Plays the Fool"?

On the Air & In the Grooves: KRIS TRIEBSCH . Sho-Prep and Flashbacks: RON FELL Friends of Radio: ANNETTE M. LAI • Sho-Dates: DIANE RUFER

The Eagle 94.1 signs radio veteran Paul P.C. Cook as its new Marketing and Promotion Paul Cook Manager.

"P.C. thinks big and makes big things happen," says Eagle GM Paul E. Palmer... Fisher parts company with KWJJ-Portland GM Dan Volz, after overseeing the country station through more than five years. No word yet on a replacement...After an extensive industry-wide search, the Radio Advertising Bureau has hired Dave Casper as VP of Communications. He comes from WJON-St. Cloud, and now supervises the sales and marketing efforts of more than 4,600 member stations and networks...

Suburban Chicago WDKB/ **B95** welcomes nighttimer Helen Michaels, while midday talent Ken Misch departs...Sheridan **Broadcasting Corporation** in Pittsburgh, Pa. taps Jerry Summers for its National **Corporate Production** Director. He comes from Sinclair's WKSE-Buffalo, where he was Production Manager...KRQS, Inc. buys the FM radio signals KREV-Lakeville, WREV-Cambridge, and KCFE-Eden Prairie in the Minneapolis/St. Paul market. All three will broadcast an Active Rock format ... KOJM-Harrve, Mont. has a new MD named Lance Newman...Congrats to Dennis Martinez, who's been promoted to full-time nights at KDON-Salinas...

## In the Grooves



Desirée Schuon is the new VP of Pop Promotion at Sony 550 Music, and now oversees all activities

relating to Mainstream, Rhythm and Adult Promotion...Much movement at Warner: Gary LeMel signs a new long-term deal as President of Warner Bros. Music and Senior

Production Executive on music-oriented feature films; Doug Frank is upped to Executive VP of Warner Bros. Music; and Steve Knill is tapped for Senior VP/Exec. Producer of Warner/Avalon...Bill Isaacs moves from being VP of Nashville Operations at Malaco Records and Music Group to the new VP of A&R at K-tel; he'll oversee all acquisitions and the aggressive expansion of the master catalog. Another promotion at K-tel is that of Patrick Whalen, the new Manager of National Radio Promotion...Virgin Records ups Lisa Otto to VP of Production...N2K Encoded Music announces two new placements: Carl Griffin as their new VP of A&R (he comes from six years in the same capacity



at GRP Records). and Chris Hensley, Senior VP of Marketing and Promotion...

GRP nabs Debbie Schore as their new Director of Marketing...Jesse Barnett and Kalun Lee join Hybrid **Recordings** as National Directors of Promotion .... Michael Taub is the new Associate Director of Publicity at RCA Records, and will be based on the West Coast ... Windham Hill ups Kurt Nishimura to Senior Director of Publicity...John Austin joins the newly-formed J-Lynne Records as Marketing and Promotion Manager...

Geffen moves Alex Coronfly from AC Promotion Director to A3 Promotion Director ... Claribel Cuevas is the



new A&R Director at EMI Latin, and D. Hutson Miller is also hired as A&R Coordinator, TV/Film Soundtracks, Urban at EMI...Sonia Muckle switches from Susan Blond, Inc. to Jive, Silvertone, and Verity Records' Senior Director of Publicity; and two more promotions at Jive: David Goldfarb and Cheryl Brown-Marks, **Director of Product** Development and Director of Marketing, respectively.

GAVIN MARCH 28, 1997



#### March 30

Casey Keating KIOI-San Francisco Eric Clapton, Celine Dion, Tracy Chapman

#### March 31

John Vernile GAVIN Scott Meyers Pure Records Lynn Forman Barry O'Neil Motown Records Herb Alpert



#### April 1

Rick Archer WKNE-Keene, N.H. Chris Clay KQXL-Baton Rouge, La. Tara Brennan Elektra Entertainment Raymond Saar, Mark White (ABC), Roger McGuinn

#### April 2

Mike McCoy KJ103-Oklahoma City

Larry McGuire WPXZ-Punxsutawney, Penn

Jim Burgin

Billy Dean, Leon Russell, Emmylou Harris, Jake Carter (Joe Public), Gregory Abbott

Gregg Feldman Ar sta Records

Curtis Stone (Highway 101), Eddie Murr hy, Tony Orlando, Wayne Newton, Don Gibson

Steva Gatlin, Dave Hill (Slade), Gail Davias

April 5 Claime Parr Curb Records Eric Burdon, Stanley Turrentine

#### Our CONGRATULATIONS to TONY KINCELSPIRE, Program Director at KBVI-

Boulder, CO, and his wife, **RANDI**, on the birth of their daughter, **CASSIDY LEE**. Born March 3, weighing 7 lbs. 15.8 oz. and 20 1/2 inches in length.

Laugh Tracks

Stinky Pitt."-Conan O'Brien

rever calls ber again."-Jay Leno



ho-Case

#### GINA G

Not only is Gina G posing nearly naked and covered in chocolate for the David LaChappelle cover shot on her debut

album, but she's also got herself a contract as a model in a print campaign for Gossard women's undergarments.

BARBARA

MANDRELL

Barbara Mandrell will mark

her return to television with

a recurring role as the moth-

er of Casey on the Aaron

Spelling-produced daytime

soap opera, Sunset Beach.

lashbacks

Broadway appearing with Joe

Mantegna and Ros Silver in

the play Speed the Plow.

MARCH 28, 1996

Phil Collins leaves Genesis

to concentrate on his solo

**MARCH 30, 1978** 

U2 wins 500 pounds in a

Dublin talent contest. The

opportunity to audition for

**CBS Records' Ireland divi-**

International departments

MARCH 30, 1994

Madonna appears on David

Letterman's Late Show, and

uses the F-word 14 times.

Columbia Records releases

albums, Human Touch and

Lucky Day, on the same day.

Paul McCartney says he will

not record with John Lennon

again, effectively shutting

MARCH 31, 1992

two Bruce Springsteen

APRIL 1, 1970

down the Beatles.

Angeles home.

APRIL, 1, 1984

Marvin Gaye is shot and

killed by his father during an

argument at the father's Los

but the London and

pass on the band.

sion. U2 signs with the label

victory also affords them the

career.

**MARCH 29, 1988** 

Madonna debuts on

## Sho-Prep

#### FLEETWOOD MAC

The reunion of the Fleetwood Mac of the late '70s and early '80s is on track. The quintet of Nicks, Buckingham, Fleetwood, McVie and McVie will likely do an "unplugged" album and TV special and then tour as soon as late summer.

#### JIMMY BUFFETT

A woman in Maui is being sued because she owns a burger joint called Cheeseburger in Paradise, which just happens to be the title of a Jimmy Buffett hit song from the Summer of '78. Wonder what would happen if someone tried to open a place callec Margaritaville?

#### ANITA BAKER

The theme to the Paul Reiser/Helen Hunt sitcom, *Mad Akour You*, written by Don Was and Reiser has just been recorded by Anita Baker. Her version debuts this week as the new "official" theme and appears on the soon-to-be-released soundtrack, *Mad About You—The Final Frontier*.

#### JANIS JOPLIN/ MELISSA ETHERIDGE Producers of an upcoming

Janis Joplin bio-pic, with

......

The Supreme Court conducted bearings about the Internet

(and) pornography...Clarence Thomas asked the final

question: "Where can I find the Web site with the white

Next month's Cosmopolitan claims that Brad Pitt

help it. I inherited it from my great-grandfather,

Fe the new album of music by Jack Kevorkian: "If

you think about it, Kevork: an is not that different

from other musicians. He drives around in a van

filled with drugs. He sees a woman once and then

caicks with big butts?"—Bill Maher, Politically Incorrect

has borrible B.O. In response, the actor said, "I can't

Melissa Etheridge as Joplin, have secured the rights to include Joplin's song "Piece of My Heart" by paying a fee of more than \$1 million. This is reportedly the highest rights fee ever paid for one song in a movie. Etheridge will replicate Joplin's performance at the Monterey Pop Festival at a taping this July.

#### TERENCE TRENT D'ARBY

Former Columbia Records recording artist Terence Trent D'Arby has signed with Java Records. D'Arby is the first act to record for the new Capitol-based label started by producer Glen Ballard.

#### SPICE GIRLS

Safe Management, the firm that put together the Spice Girls two years ago in London, is now auditioning young men for a proposed Spice Boys quintet. The company's Chris Hebert says they're looking for a crew that has "rougher edges and a lot more talent" than the group Take That.

#### JOURNEY

An anxiously awaited summer concert tour from Journey is apparently out of the question. Lead singer Steve Perry is suffering from a spinal problem, believed to be ruptured discs, and is recovering too slowly from therapy to hit the road.

#### **EN VOGUE**

Even though the ladies in En Vogue have pledged to continue their association with a new album due in June, Dawn Robinson has already signed a solo contract with Dr. Dre's Aftermath Records.





F.O.R. #181

Friends

f Radio

Amanda McBroom

Award-winning singer/ songwriter Current album: A Waiting Heatt (Cecko Pecords)

**Promotion contact:** *Gary George (310) 859-7202* 

#### Hometown:

Burbank. Cali

What radio stations did you grow up listening to? KFWB-Los Angeles when it was a Rock station.

What stations do you listen to now?

KCRW. the WAVE. any of the number of L.A. stations that carry contemporary, interesting Rock.

#### Your favorite selection from your new album and why?

"Dance." It's one of my favorite compositions very personal, very emotional with a strong lyric and beautifully produced

#### A song you wished you'd written and why?

"Have Yourself a Merry Little Christmas." The song is so beautifully constructed in the matching of lyric to melody.

#### An artist you'd really like to work with someday and why?

Bobby McFerrin. He's so musically joyous and he can do so much with the human voice. Plus. of course, Tony Bennett.

#### Proudest career achievement so far:

Winning the Golden Globe for writing "The Rose."

#### **Future ambitions:**

To write music for a Broadway show and do another song for a film.



#### MOST ADDED

HANSON (55) DURAN DURAN (27) \*\*BRUCE SPRINGSTEEN (24) \*\*INXS (24) \* \* ERASURE (24) U2 (22) \*\*WHITE TOWN (21) \*\*GEORGE MICHAEL (21)



TOP TIP HANSON

#### "MMMBop" (Mercury) Few songs accumulate more than 500 spins the first week out. This trio's first time at bat looks like a solid home run

#### **RECORD TO WATCH**

**DIONNE FARRIS** "Hopeless

(Columbia/CRG) Day by day, a few more programmers discover the power of the song and the performance. Significant airplay at KTFM-San Antonio, KIX106-Providence, OC104-Ocean City, Md., ZFUN-Moscow, Id., and KMEL-San Francisco.

#### Inside Top 40 BY DAVE SHOLIN



Last week's column left little doubt that Top 40's love affair with Alternative music has, to varying degrees, grown cold. It seems the general consenus is, once more, programmers have overdone a good thing. John Peake, PD at 104 KRBE- Houston, acknowledges his station was "a pioneer of sorts in playing a lot of this music. But what we began seeing was that those titles were holding less and less appeal. I think there probably was too much of that sound in the format at one time. Typically, Top 40 gets itself into trouble when we play too much of one sound. It's truly a variety format." Now that he's shifted KRBE back to the center, does he believe that's where it will stay? Stopping short of making any long term predictions, Peake doesn't foresee any swinging back in the near future and adds, "In all honesty, I hope not. I like it right now because the format really has a great sense of balance that it hasn't enjoyed in a long time. Our job is to play hits!" Finding hit



songs and more importantlyhit acts-is the job of Howie Klein, President of Reprise, who's a longtime champion of Alternative music and

an ideology. That's probably a reason why they're backing away now." Howie strongly feels that it all starts with the music, admitting, "I'm afraid this genre is in a little bit of a downturn right now. He likens the current scene to what happened back in the day of "underground music. It culminated with Led Zeppelin. After that, everything became corporate Rock He added, "The same thing

happened with Alternative. It sort of culminated with Nirvana and after that turned into this corporate thing that had nothing to do with what the spirit of Alternative is." In his view, the dictionary's definition of "Alternative" and the industry's are vastly different. Howie argues, "You can't be Alternative and mainstream-they're opposites." He also senses that radio has come to that realization.

As for who bears the responsibility whenever there is an overreaction, Klein spreads the blame, but notes that, "It's pathetic enough that labels try to follow the radio trend of the month, there's something even worse. A pseudo artist trying to follow that trend with the notion 'oh, radio's playing this, record companies are signing this, gee, I guess I'll be this.' Artists have literally come to me and said, T'm a songwriter. My music can be this way, that way, anyway. I can do anything.' I look at them and think they have no vision. If you can be anything, then you're nothing. They might be thinking, 'Hey, take me, I'm yours and I'll give you whatever you want and that could work. At some labels I'm sure they'd love that kind of thing, but that



artists on the cutting edge in any genre. Howie feels that in the long run programmers "tend to follow the street. So even if they sense something happening and go a little overboard, in the end they're

Editor: DAVE SHOLIN . Associate Editor: ANNETTE M. LAI Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

| TW       |   | Weeks       | Reports  | Adds   | SPINS        | TREND       |
|----------|---|-------------|----------|--------|--------------|-------------|
| ſ        | CARDIGANS - Lovefool (Mercury)                                  | 20          | 164      | 0      | 7392         | -613        |
| 2        | JEWEL - You Were Meant For Me (Atlantic)                        | 22          | 146      | 0      | 6428         | -162        |
| 3        | SHERYL CROW - Everyday Is A Winding Road (A&M)                  | 14          | 155      | 0      | 6317         | -45         |
| 4        | SPICE GIRLS - Wannabe (Virgin)                                  | 13          | 150      | 0      | 5995         | -718        |
| 5        | SAVAGE_GARDEN - I Want You (Columbia/CRG)                       | 9           | 156      | 1      | 5841         | +359        |
| 6        | NO DOUBT - Don't Speak (Trauma/Interscope)                      | 23          | 132      | 0      | 5576         | -626        |
| 7        | DUNCAN SHEIK - Barely Breathing (Atlantic)                      | 20          | 144      | 0      | 5414         | +71         |
| 8        | THE WALLFLOWERS - One Headlight (Interscope)                    | 18          | 145      | 0      | 5403         | +160        |
| 9        | CELINE DION - All By Myself (550 Music)                         | 10          | 154      | 2      | 5177         | +363        |
| 10       | PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)     | 9           | 159      | 2      | 5008         | +478        |
| 11       | COUNTING CROWS - A Long December (DGC)                          | 17          | 134      | 0      | 4635         | -652        |
| 12       | BABYFACE - Every Time I Close My Eyes (Epic)                    | 15          | 133      | 1      | 4467         | +16         |
| 13       | TONI BRAXTON - Un-Break My Heart (LaFace/Arista)                | 25          | 106      | 0      | 3558         | -624        |
| 14       | MONICA - For You I Will (Warner Sunset/Atlantic)                | 12          | 121      | 10     | 3518         | +208        |
| 15       | EN VOGUE - Don't Let Go (Love) (eastwest/EEG)                   | 25          | 90       | 0      | 3447         | -637        |
| 16       | KEITH SWEAT featuring ATHENA CAGE - Nobody (Elektra/EEG)        | 24          | 90       | 0      | 3234         | -658        |
| 17       | LEAH ANDREONE - It's Alright, It's OK (RCA)                     | 30          | 109      | 2      | 3088         | +9          |
| 18       | GINA G Ohh Ahh, Just A Little Bit (Warner Bros.)                | 20          | 88       | 0      | 2745         | -576        |
| 19       | WHITNEY HOUSTON - Step By Step (Arista)                         | 7           | 105      |        | 2741         | -19         |
| 20       | THE REAL McCOY - One More Time (Arista)                         | 5           | 116      | 10     | 2713         | +649        |
| 21       | U2 - Staring At The Sun (Island)                                | 5           | 132      | 22     | 2658         | +784        |
| 22       |   | 10          | 82       | 16     | 2552         | +398        |
| 23       |   | 11          | 81       | 2      | 2198         | -486        |
| 24       |   | 11          | 83       | 1      | 2194         | -133        |
| 25       |   | 9           | 101      | 10     | 2192         | +297        |
|          | INXS - Elegantly Wasted (Mercury)                               | 3           | 117      | 24     | 2090         | N           |
| 27       |   | 8           | 100      | 10     | 2070         | +367        |
| 28       |   | 22          | 62       | 0      | 2046         | -383        |
| 29       |   | 5           | 88       | 24     | 2015         | +485        |
| 30       |   | 11          | 73       | 8      | 1995         | +235        |
| 31       |   | 24          | 83<br>54 | 3<br>0 | 1933<br>1933 | +59<br>-175 |
|          | BLACKSTREET - No Diggity f/Dr. Dre and Queen Pin (Interscope)   | 29          | 54<br>90 |        | 1933         | +31         |
|          | AEROSMITH - Falling In Love (Is Hard On The Knees) (Columbia/CR | u) [ 0<br>8 | 90<br>86 |        | 1913         | +220        |
|          | WILD ORCHID - Talk To Me (RCA)                                  | 8           | 70       | 11     | 1794         | +260        |
| 35<br>36 |   | 6           | 78       | 3      | 1791         | +197        |
|          | BLACKOUT ALL STARS - I Like It (Columbia/CRG)                   | 16          | 52       | 2      | 1579         | -259        |
|          | WHITE TOWN - Your Woman (EMI) †                                 | 6           | 92       | 21     | 1578         | N           |
|          | DISHWALLA - Give (A&M)  | 8           | 79       | 4      | 1576         | +179        |
|          | JOSE - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)       | 7           | 74       | 7      | 1545         | +217        |
|          |   |             |          |        |              |             |
| †=       | Daypart Total Repor   |             | s Week   |        | -            |             |

| . ,1   |         | _    |       |       |
|--|---------|------|-------|-------|
| Chartbound                                       | Reports | Adds | SPINS | TREND |
| TONI BRAXTON - "I Don't Want To" (LaFace/Arista) | 69      | 17   | 1160  | +558  |
| VERVE PIPE - "The Freshmen" (RCA)                | 56      | 13   | 930   | +151  |
|  |         |      |       |       |

#### **TOP** 40

#### **Up & Coming**

|   |    |         |      | TRENDS |   |
|---|----|---------|------|--------|---|
|   | 62 | 55      | 525  | +433 * | HANSON - MMMBop (Mercury)   |
|   | 58 | 1       | 1269 | -4     | BARENAKED LADIES - The Old Apartment (Reprise)                      |
| ĺ | 55 | 1       | 1197 | -40    | <b>MERRILL BAINBRIDGE</b> - Under The Water (Universal)             |
|   | 52 | 3       | 1104 | +14    | COLLECTIVE SOUL - Precious Declaration (Atlantic)                   |
|   | 51 | 5       | 839  | +166   | RICHARD MARX - Until I Find You Again (Capitol)                     |
|   | 51 | 27      | 500  | +446   | DURAN DURAN - Out Of My Mind (Virgin)                               |
|   | 50 | 3       | 1154 | -6     | FIVESTONES - Happy Hour (Midnight Fantasy)                          |
|   | 49 | 4       | 929  | +125   | JANA - What Am I To You (Curb)                                      |
|   | 41 | 7       | 804  | +214   | OMC - How Bizarre (Mercury)   |
|   | 39 | 15      | 733  | +62    | KEITH SWEAT - Just A Touch (Elektra/EEG)                            |
|   | 38 | 12      | 734  | +392   | SPICE GIRLS - Say You'll Be There (Virgin)                          |
|   | 37 | 1       | 1183 | +93    | DRU HILL - In My Bed (Island)                                       |
|   | 34 | -       | 743  | +127   | LIVIN' JDY - Don't Stop Movin' (MCA)                                |
|   | 34 | 2       | 642  | +14    | THE OCEAN BLUE - Slide (Mercury)                                    |
|   | 34 | 8       | 474  | +169   | JANICE - Memory Lane (N'Zone/Ichiban)                               |
|   | 34 | 24      | 324  | +297   | ERASURE - In Your Arms (Maverick/Warner Bros.)                      |
|   | 33 | 2       | 654  | +41    | AFTER 7 - Sara Smile (Virgin)                                       |
|   | 28 | 4       | 535  | -20    | SUBLIME - Santeria (MCA)  |
|   | 28 | 1       | 527  | +43    | ODDS - Someone Who's Cool (Elektra/EEG)                             |
|   | 27 | 21      | 117  | +23 *  | GEORGE MICHAEL - Star People (DreamWorks/Geffen)                    |
|   | 26 | 2       | 853  | +104   | FREAK NASTY - Da' Dip (Power)                                       |
|   | 25 | 2       | 441  | +41    | BECK - The New Pollution (DGC)                                      |
|   | 23 | 1       | 764  | -23    | PUFF DADDY feat. MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)  |
|   | 23 | 2       | 417  | +65    | SISTER HAZEL - All For You (Universal)                              |
|   | 22 | 1       | 795  | +86    | SIGTLE HALL - AIT OF TOU (UNIVERSAL)                                |
|   | 22 | 1       | 640  | +31    | ALLURE - Head Over Heels (Crave)                                    |
|   | 22 |         | 547  | +91    | BRYAN ADAMS - I'll Always Be Right There (A&M)                      |
|   | 22 | 5       | 496  | +269   | MARY J. BLIGE - Love Is All We Need (MCA)                           |
|   | 22 | 3       | 487  | +41    | NU FLAVOR - Sweet Sexy Thing (Reprise)                              |
|   | 22 | 20      | 90   | +69 *  |   |
|   | 21 | _       | 545  | -126   | ERYKAH BADU - On & On (Kedar/Universal)                             |
|   | 21 | 4       | 531  | +62    | SELENA - Last Dance/The Hustle/On The Radio (EMI Latin/EMI Records) |
|   | 21 | 3       | 503  | +173   | GINUWINE - Tell Me Do U Wanna (550 Music)                           |
|   | 20 | _       | 402  | -190   | FUN FACTORY - Oh Yeah Yeah (I Like It) (Curb)                       |
|   | 20 | 7       | 283  | +46    | TONIC - If I Could Only See (Polydor/A&M)                           |
|   | 18 | 1       | 429  | +110   | D.J. KOOL - Let Me Clear My Throat (American Recordings)            |
|   | 18 | 6       | 250  | +147   | ERIC HAMILTON BAND - Brooke Shields Mouth (Curb)                    |
|   | 18 | _       | 509  | +74    | 702 - Get It Together (BIV 10/Motown)                               |
|   | 18 | _       | 508  | +158   | THE NOTORIOUS B.I.G - Hypnotize (Bad Boy/Arista)                    |
|   | 15 | 3       | 340  | +109   | LE CLICK - Call Me (Logic/RCA)                                      |
|   | 14 | _       | 453  | +83    | ANGELINA - Without Your Love (Upstairs)                             |
|   | 14 | 1       | 295  | +23    | FUNKY GREEN DOGS - Fired Up (Twisted/MCA)                           |
|   | 12 | 1       | 269  | +98    | WARREN G I Shot The Sheriff (G-Funk/Def Jam/Mercury)                |
|   | 12 | 3       | 193  | +4     | SPACE - Female Of The Species (Universal)                           |
|   | 12 | 2       | 190  |        | FAITHLESS - Insomnia (Arista)                                       |
|   | 12 | 6       | 105  | +71    | TONY TONI TONE - Thinking Of You (Mercury)                          |
|   | 11 | 2       | 229  | +57 *  |   |
|   | 18 | _       | 320  |        | FOXY BROWN - I'll Be (Def Jam Recording Group)                      |
|   | 18 |         | 303  | -126   | ZHANE - Request Line (Illtown/Motown)                               |
|   | 18 | <u></u> | 236  | -72    | TORI AMOS - Silent All These Years (Atlantic)                       |
|   | 19 | 2       | 162  | -6 *   |   |
|   | 13 | 5       | 132  |        | OFFSPRING - Gone Away (Columbia/CRG)                                |
|   | 13 |         | 130  | +68    | BRIAN HOWE - Touch (Touchwood)                                      |
|   |    |         |      | ,      | * Indicates Debut   |
|   |    |         |      |        | Harderso Doot   |

[philosophy] revolts me.'



For a few final thoughts, we checked in with **99X (WNNX)**-Atlanta OM **Brian Philips**, one of the few who has enjoyed tremen-

99X's Brian Philips dous success

in Top 40 and Alternative radio. What is fascinating to Brian is "the brilliant aspect of straight Top 40." He describes it as the format where you can build trap doors so you can get out when a scene happens to go south. Though Philips agrees that some Top 40 stations were guilty of overkill in terms of playing Alternative titles, he is quick to point out that, "plenty of Alternative people went overboard and ultimately wound up being too cool for the room. The result was that they wound up with no basic constituency, except for those people who can't be served by a radio station anyway." The next time ownership, management, or programming is tempted to embrace some new hot trend they might do well to heed Brian's warning: "Any time you go blindly into something, and make false assumptions that a wave of new music is in fact real for your audience, and you paint yourself into a corner with no way to get out-you're always in trouble." ●

### **Signals & Detections**

Hanson's "MMMBop" is reacting as quickly with the audience as it has with programmers. Many reports are similar to **WMGI**-Terre Haute where "MMMBop" won their *New Music Challenge* five nights running by heavy margins. PD **Beau Richards** also steps out on **LeAnn Rimes**' "Unchained Melody," which is top five in every store they track...The only add at **B96**-Chicago was **Jon** 

#### Crossover

#### **URBAN/DANCE**

MARY J. BLIGE - "Love Is All We Need" (MCA) ALLURE featuring NAS - "Head Over Heels" (Crave) SWV - "Can We" (Jive) SPICE GIRLS - "Say You'll Be There" (Virgin) GINUWINE - "Tell Me Do U Wanna" (550 Music) ALTERNATIVE TONIC - "If I Could Only See" (Polydor/A&M) SUBLIME - "Santeria" (MCA) BECK - "New Pollution" (DGC) OMC - "How Bizarre" (Mercury) SPACE - "Female of the Species" (Universal)

#### ARTIST PROFILE



THE ODDS ARE: Doug Elliot, Craig Northey, Steven Drake, and Pat Steward. (P.S. Steven opted to not participate in the profile.) HOMETOWN: Vancouver, British

Columbia, Canada

LABEL: Elektra/EEG

SENIOR VP, PROMOTION: Greg Thompson

CURRENT SINGLE:

"Someone Who's Cool" CURRENT ALBUM: Nest ORIGIN OF THE GROUP'S NAME: "Sorry, no good story. It's a regular dumb band name from the book of dumb band names." HOW WERE YOU DISCOVERED? "We were discovered wide-eyed and dressed funny in a club called the Coconut Teaser in L.A." MAJOR MUSICAL INFLUENCES: Doug—"Miles Davis, the Beatles, and Led Zeppelin"; Craig—"Mom, she's a violinist by trade; she's the man. I was always around people who practiced a lot"; Pat—"Modern western styles: Pop, Blues, Jazz."

TURN-ONS: Doug—"Fresh air"; Craig—"Rainy days and rude people"; Pat—"Keys and switches...and food." TURN-OFFS: Doug—"Death";

Craig—"Long walks on the beach"; Pat—"People who alter their minds and talk incessantly about themselves...shut-up already."

ODDEST JOB YOU'VE EVER HAD: Doug—"Playing rather complicated Chinese music at a Chinese show club"; Craig— "Repairing PSA film clips about the dangers of smoking"; Pat— "Gourmet chef at Kentucky Fried Chicken." THE ODDS ON THEIR MUSIC:

"It's a product of our lack of proper planning."



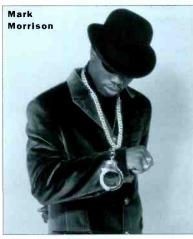
GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of Radio & Record's or Billboard's panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

| TW |   | SPINS        | TREND | TW |  | SPINS | TREND |
|----|---|--------------|-------|----|--|-------|-------|
| 1  | SHERYL CROW - Everyday Is A Winding Road (A&M)                    | 3560         | +36   | 21 | CRYSTAL WATERS - SayIf You Feel Alright (Mercury)          | 1405  | +4    |
| 2  | SAVAGE GARDEN - I Want You (Columbia/CRG)                         | 3353         | +235  | 22 | TONI BRAXTON - Un-Break My Heart (LaFace/Arista)           | 1291  | -113  |
| 3  | CARDIGANS - Lovefool (Mercury)                                    | 3318         | -148  | 23 | GINA G Ohh Ahh, Just A Little Bit (Warner Bros.)           | 1275  | -86   |
| 4  | DUNCAN SHEIK - Barely Breathing (Atlantic)                        | 3053         | -19   | 24 | JON SECADA - Too Late Too Soon (SBK/EMI)                   | 1256  | +213  |
| 5  | THE WALLFLOWERS - One Headlight (Interscope)                      | 303 <b>0</b> | +161  | 25 | THE REAL MCCOY - One More Time (Arista)                    | 1250  | +353  |
| 6  | PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)       | 2926         | +276  | 26 | MARK MORRISON - Return Of The Mack (Atlantic)              | 1202  | +167  |
| 7  | JEWEL - You Were Meant For Me (Atlantic)                          | 2723         | -54   | 27 | INXS - Elegantly Wasted (Mercury)                          | 1196  | NEW   |
| 8  | CELINE DION - All By Myself (550 Music)                           | 2674         | +214  | 28 | DISHWALLA - Give (A&M)                                     | 1194  | +163  |
| 9  | SPICE GIRLS - Wannabe (Virgin)                                    | 2616         | -198  | 29 | WILD ORCHID - Talk To Me (RCA)                             | 1159  | +145  |
| 10 | COUNTING CROWS - A Long December (DGC)                            | 2461         | -317  | 30 | KEITH SWEAT featuring ATHENA CAGE - Nobody (Elektra/EEG)   | 1143  | -68   |
| 11 | WHITNEY HOUSTON - Step By Step (Arista)                           | 2051         | +207  | 31 | FIVESTONES - Happy Hour (Midnight Fantasy)                 | 1138  | +22   |
| 12 | NO DOUBT - Don't Speak (Trauma/Interscope)                        | 2014         | -38   | 32 | EN VOGUE - Don't Let Go (Love) (eastwest/EEG)              | 1102  | -55   |
| 13 | LEAH ANDREONE - It's Alright, It's OK (RCA)                       | 1986         | +129  | 33 | LUSCIOUS JACKSON - Naked Eye (Capitol)                     | 1055  | +39   |
| 14 | BABYFACE - Every Time I Close My Eyes (Epic)                      | 1972         | +40   | 34 | MADONNA - Don't Cry For Me Argentina (Warner Bros.)        | 1041  | -118  |
| 15 | SHAWN COLVIN - Sunny Came Home (Columbia/CRG)                     | 1666         | +179  | 35 | JOHN MELLENCAMP - Just Another Day (Mercury)               | 948   | -57   |
| 16 | U2 - Staring At The Sun (Island)                                  | 1640         | +611  | 36 | BARENAKED LADIES - The Old Apartment (Reprise)             | 946   | +19   |
| 17 | MONICA - For You I Will (Warner Sunset/Atlantic)                  | 1596         | +172  | 37 | JOOSE - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG) | 922   | NEW   |
| 18 | NO MERCY - Please Don't Go (Arista)                               | 1491         | -66   | 38 | <b>MERRILL BAINBRIDGE</b> - Under The Water (Universal)    | 879   | +49   |
| 19 | AEROSMITH - Falling In Love (Is Hard On The Knees) (Columbia/CRG) | 1441         | +103  | 39 | AZ YET - Hard To Say I'm Sorry (LaFace/Arista)             | 871   | NEW   |
| 20 | JOURNEY - If He Should Break Your Heart (Columbia/CRG)            | 1407         | +190  | 40 | <u>COLLECTIVE SOUL</u> - Precious Declaration (Atlantic)   | 814   | NEW   |

Secada's "Too Late, Too Soon," which also gets re-added at KIX 106-Providence...From the station who gave the world the "Grease Megamix," comes the "Star Wars Megamix," courtesy of KHOM-New Orleans Production Director Reggie Louque. A deal to release this might be struck soon...Sweet 98-Omaha MD Jimi Jamm puts it this way about Barenaked Ladies' "The Old Apartment": "People need to wake up. It tests better every week and is now number two in our callout."

#### What's GOing On?

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



LANDER ROSE, PD, WXTQ-ATHENS, OHIO FLASH: "Our station's very talented chief engineer has created a very cool mix of 'Elegantly Wasted' containing old INXS hooks. It runs about six minutes and is beginning to generate phones." If you want to hear it, just call and Lander will send <sup>1</sup> "Our hottest are **Celine Dion**, the

you a copy (614) 593-6651. SCOTT CHASE, PD, 97ZOK-ROCKFORD, ILL. "White Town's 'Your Woman' is growing quickly. We've been spiking Hanson for the past three weeks and getting good phone action. We're giving test spins to Mark Morrison's 'Return of the Mack." MARK REID, APD/MD, KQKY-KEARNEY, NEB. "OMC's 'How Bizarre' is just huge for us and is generating tremendous phones. Aerosmith has the Number One album at retail. Top eight requests for White Town. **INXS** is starting to really catch on; it debuted in our Top Nine at 9. CHARLIE FISH, PD, WFQX-WINCHESTER, VA. "Dishwalla's 'Give' is amazingly strong with women 25-34. Tonic's 'If You Could Only See' is one of the most beautiful songs I've ever heard. Men and women are reacting to it ' Skip CARR, MD, WAVT-POTTSVILLE, PA.

Paula Cole



Wallflowers, Duncan Sheik, and Savage Garden. Phones are picking up for Paula Cole.



"Hanson's 'MMMBop' will be Number One. We've been spiking it for the past week and are already getting calls. Merril Bainbridge's 'Under the Water' is a hit. It's one of our most requested songs and I

can't under stand why more people aren't play-

ing it.' DAVE EVAN, OM/PD, WILI/FM-WILLIMAN-TIC, CONN. "Excellent reaction to

Hanson on Make It or Break It last Friday afternoon. We added OMC's 'How Bizarre' after spiking it for two weeks. The calls for Bruce Springsteen's 'Secret Garden' are amazing. Phones are starting on White Town's 'Your Woman.'

#### ED KANOI, PD, KONG-LIHUE, KAUAI,

Hawall "Savage Garden's 'I Want You' is now generating the reaction we believed it would. Mark Morrison has one of our most active tunes. The Ocean Blue's 'Slide' and Merril Bainbridge's 'Under the Water' move into high rotation."

e-mail the editors editorial@gavin.com

#### GAVIN MARCH 28, 1997

www.americanradiohistory.com

#### **MOST ADDED**

\* \* REGINA BELLE & **JEFFREY OSBORNE (28)** \*\*HANSON (28) DAVE KOZ (27) INXS (25) TONI BRAXTON (22)



| TW | Adult Contempo  | Ū  | Donarto | Adde | CDINC | TREND | 20. | 91. | 14. | 7. |
|----|---|----|---------|------|-------|-------|-----|-----|-----|----|
| -  |   |    | Reports |      |       | TREND |     | 21+ | 14+ | 7+ |
| 1  | CELINE DION - All By Myself (550 Music)                                 | 13 | 217     | 3    | 5811  | -15   | 103 | 68  | 36  | 8  |
| 2  | JEWEL - You Were Meant For Me (Atlantic)                                | 22 | 181     | 1    | 5236  | -491  | 105 | 35  | 24  | 16 |
| 3  | PHIL COLLINS - It's In Your Eyes (Any Time At All) (Atlantic)           | 12 | 188     | 1    | 4671  | -120  | 82  | 45  | 47  | 14 |
| 4  | SHERYL CROW - Everyday Is A Winding Road (A&M)                          | 11 | 145     | 3    | 4469  | +130  | 104 | 23  | 14  | 3  |
| 5  | BRYAN ADAMS - I'll Always Be Right There (A&M)                          | 9  | 192     | 4    | 4419  | +208  | 67  | 46  | 52  | 25 |
| 6  | JON SECADA - Too Late Too Soon (SBK/EMI)                                | 10 | 186     | 5    | 4368  | +285  | 62  | 62  | 41  | 18 |
| 7  | TONI BRAXTON - Un-Break My Heart (LaFace/Arista)                        | 26 | 165     | 0    | 4249  | -475  | 74  | 39  | 34  | 15 |
| 8  | DUNCAN SHEIK - Barely Breathing (Atlantic)                              | 20 | 135     | 2    | 4106  | -333  | 86  | 27  | 16  | 5  |
| 9  | CARDIGANS - Lovefool (Mercury)  | 20 | 131     | 2    | 3798  | -421  | 78  | 28  | 17  | 7  |
|    | WHITNEY HOUSTON - Step By Step (Arista)                                 | 8  | 168     | 6    | 3781  | +393  | 48  | 56  | 43  | 17 |
|    | SHAWN COLVIN - Sunny Came Home (Columbia/CRG)                           | 10 | 169     | 7    | 3730  | +393  | 50  | 50  | 43  | 22 |
|    | <b>PAULA COLE</b> - Where Have All The Cowboys Gone (Warner Bros.)      | 9  | 142     | 15   | 3547  | +493  | 61  | 32  | 27  | 18 |
|    | NO DOUBT - Don't Speak (Trauma/Interscope)                              | 24 | 118     | 0    | 3534  | -341  | 73  | 22  | 14  | 8  |
|    | COUNTING CROWS - A Long December (DGC)                                  | 18 | 120     | 1    | 3438  | -39   | 68  | 27  | 20  | 5  |
|    | KENNY LOGGINS - For The First Time (Columbia/CRG)                       | 17 | 127     | 0    | 3123  | -292  | 48  | 36  | 31  | 11 |
|    | RICHARD MARX - Until I Find You Again (Capitol)                         | 7  | 175     | 16   | 3044  | +551  | 14  | 49  | 67  | 38 |
|    | SAVAGE GARDEN - I Want You (Columbia/CRG)                               | 12 | 116     | 7    | 3017  | +288  | 53  | 28  | 29  | 5  |
|    | LOURNEY - If He Should Break Your Heart (Columbia/CRG)                  | 7  | 154     | 10   | 3008  | +210  | 29  | 48  | 42  | 30 |
|    | THE WALLFLOWERS - One Headlight (Interscope)                            | 12 | 108     | 9    | 2868  | +373  | 53  | 27  | 17  | 10 |
|    | <b>BABYFACE</b> - Every Time I Close My Eyes (Epic)                     | 14 | 131     | 5    | 2820  | +93   | 34  | 38  | 35  | 21 |
|    | R. KELLY - I Believe I Can Fly (Jive/Atlantic/Warner Sunset)            | 25 | 130     | 6    | 2751  | -573  | 30  | 40  | 36  | 19 |
|    | JIM BRICKMAN and MARTINA MCBRIDE - Valentine (Windham Hill)             | 12 | 101     | 1    | 2283  | -176  | 31  | 25  | 30  | 13 |
|    | <u>KENNY G</u> - Havana (Arista)  | 8  | 105     | 8    | 2105  | +274  | 22  | 27  | 39  | 15 |
|    | AMANDA MARSHALL - Fall From Grace (Epic)                                | 12 | 99      | 9    | 1985  | +133  | 16  | 36  | 33  | 13 |
|    | JOHN MELLENCAMP - Just Another Day (Mercury)                            | 18 | 91      | 0    | 1931  | -718  | 17  | 34  | 25  | 14 |
|    | JOURNEY - When You Love A Woman (Columbia/CRG)                          | 27 | 98      | 0    | 1876  | -326  | 21  | 14  | 35  | 25 |
|    | WARREN HILL - Shelter From The Storm (Discovery)                        | 9  | 108     | 4    | 1728  | +120  | 8   | 26  | 36  | 33 |
|    | L2 - Staring At The Sun (Island)  | 4  | 90      | 16   | 1684  | +406  | 15  | 21  | 33  | 16 |
|    | WILLIAM TOPLEY - Drink Called Love (Mercury)                            | 9  | 85      | 0    | 1528  | -25   | 5   | 32  | 31  | 17 |
|    | HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)  | 73 | 59      | 0    | 1525  | -121  | 24  | 16  | 11  | 7  |
|    | WHITNEY HOUSTON - I Believe In You And Me (Arista)                      | 16 | 75      | 0    | 1450  | -412  | 14  | 18  | 25  | 16 |
|    | PETER WHITE featuring BASIA - Just Another Day (Columbia/CRG)           | 10 | 84      | 3    | 1445  | -10   | 8   | 22  | 32  | 16 |
|    | PATTY CABRERA - Home (Wherever Your Heart Is) (Curb)                    | 5  | 92      | 10   | 1402  | N     | 5   | 22  | 32  | 30 |
|    | MAXI PRIEST - It Starts In The Heart (Disney)                           | 5  | 99      | 21   | 1393  | N     | 1   | 19  | 35  | 35 |
|    | THE OCEAN BLUE - Slide (Mercury)  | 5  | 84      | 8    | 1386  | N     | 5   | 23  | 32  | 21 |
|    | INXS - Elegantly Wasted (Mercury)                                       | 3  | 83      | 25   | 1340  | N     | 8   | 14  | 34  | 21 |
|    | JOOSE - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)              | 7  | 87      | 10   | 1340  | N     | 3   | 20  | 30  | 31 |
|    | FIVESTORES - Happy Hour (Midnight Fantasy)                              | 11 | 71      | 5    | 1303  | +88   | 8   | 24  | 25  | 12 |
|    | BARBRA STREISAND & BRYAN ADAMS - I Finally Found Someone (Columbia/CRG) | 20 | 70      | 0    | 1235  | -327  | 13  | 9   | 22  | 24 |
| 40 | DALIA - It Ain't Easy (Pure/Mercury)                                    | 6  | 81      | 8    | 1211  | N     | 1   | 21  | 29  | 27 |

| Chartbound   | Reports | Adds | SPINS | TREND |  |
|--|---------|------|-------|-------|--|
| TONI BRAXTON - "I Don't Want To" (LaFace/Arista)           | 76      | 22   | 1010  | +394  |  |
| BRIAN MCKINGHT/DIANA KING - "When We Were Kings" (Mercury) | 70      | 11   | 844   | +226  |  |
| BARRY MANILOW - "I'd Really Love to See You" (Arista)      | 68      | 5    | 941   | +75   |  |
| DISHWALLA - "Give" (A&M)                                   | 67      | 5    | 1107  | +132  |  |

Total Reports This Week: 253 Last Week: 255 Editor BON FELL

Associate Editor: ANNETTE M. LAI A/C reports accepted: Mondays 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m. Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

#### **RECORD TO WATCH**

**BRUCE SPRINGSTEEN** "Secret Garden" (Columbia/CRG) Something's growing in this secret garden and it sounds a lot like a hit for KPLZ, K103, KOSO, KISN, KDMX, WKTI, WKDD, WLTE, KS95, WBMX, WALK, WBEB, WMJX, WMC, WBMX, WBBQ, WDEF, and WMJQ.

**Inside A/C** 

#### Adult Contemporary

TOP TIP

**TONI BRAXTON** 

"I Don't Want To"

(LaFace/Arista)

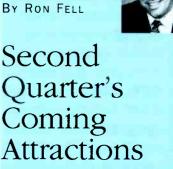
Apparently plenty of major A/Cs do.

Check out WALK, WBEB, WMJQ, WRCH,

WWLI, WMTX, WMYI, WLTS, WAHR, WBBQ,

KOSI. WLTE, WQLR, WTPI, KQXT,

KSBL, KWAV, and KISC.



With the year's second quarter upon us, we checked with some of the major labels for a list of acts from whom we should expect new A/C music between now and the end of June.

A&M and Polydor: Amy Grant, Bee Gees, Lighthouse Family, Del Amitri, Sheryl Crow, Savory.

Arista: Robert Miles, For Real, Lisa Stansfield, Gary Barlow.

Atlantic: Linda Eder, Eric Martin, Jamie Walters, Phil Collins, Duncan Sheik, Jewel, Donna Lewis.

Capitol: Paul McCartney, Meredith Brooks.

Columbia: Michael Bolton (from Hercules), Grover Washington, Jr., Buckshot LeFonque, Kenny Loggins, Savage Garden, Gato Barbieri, Wynton Marsalis, James Taylor, Toad the Wet Sprocket, Chantal Kreviazuk, Nancy Wilson, Kirk Whalum.

Curb: Mary Black, Fun Factory. Elektra: En Vogue, The Odds. EMI: Blessid Union of Souls,

Jon Secada, The Artist, Joshua Kadison.

Island: U2, Susanna Hoffs, Cinnamon.

Mercury: Cardigans, Vanessa Williams, Swing Out Sister, Brian McKnight.

Reprise: Chicago, Depeche Mode, Nu Flavor.

Walt Disney: Hercules soundtrack in conjuction with Columbia on the Bolton single.

Warner Bros.: Madonna, Boney James, Paula Cole, Erasure, Gina G.

#### OSCAR UPDATE

Out of 36 people who played our Oscar-picking game last week, 25 picked Celine Dion's "Because You Love Me." The winning song, Madonna's "You Must Love

#### A/C Up & Coming

| Report | e Adda       | SPINS       | TRENDS |  |
|--------|--------------|-------------|--------|--|
| 59     | 3 Auus<br>11 | 937         | +184   | RICK MONROE - Day By Day (Divorce)                                   |
| 57     | 27           | 585         | +327   | DAVE KOZ - Wake Up Call (Capitol)                                    |
| 56     | 5            | 787         | +104   | B.E. TAYLOR - This Time (Chrishae)                                   |
| 51     | 17           | 921         | +346   | BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)                     |
| 47     | 6            | 706         | +132   | ROD STEWART - When I Need You (Warner Bros.)                         |
| 46     | 5            | 769         | +13    | RENEGADE BLUE - Who's Your Lover Now? (Magnet)                       |
| 46     | 7            | 622         | +93    | MICHAEL LEARNS TO ROCK - Someday (Cleveland International)           |
| 41     | 6            | 466         | +88    | GRETCHEN PETERS - The Secret Of Life (Imprint)                       |
| 40     | 5            | 535         | +50    | JEFF KRASSNER - Lovin' You Is A Natural Thing (Identity)             |
| 40     | 3            | 568         | +60    | LAURA ALLAN - Our Love (Skyline Entertainment)                       |
| 37     | 9            | 480         | +117   | BILLY MANN - Killed By A Flower (DV8/A&M)                            |
| 36     | 3            | 796         | +56    | SARAH MCLACHLAN - Possession (Arista)                                |
| 35     | 1            | 601         | -5     | PETER MAYER - In The Meantime (Pool Party)                           |
| 31     | 7            | 372         | +111   | BRIAN HOWE - Touch (Touchwood)                                       |
| 30     | 21           | 292         | +207 * | BEE GEES - Alone (Polydor/A&M)                                       |
| 29     | 2            | 374         | +41    | CHAKA KHAN - Your Love Is All I Know (Reprise)                       |
| 30     | 28           | 407         | +374 * | HANSON - Mmmbop (Mercury)  |
| 28     | 28           | 260         | +260 * | R. BELLE & J. OSBORNE - Men Are From Mars, Women Are From (Guardian) |
| 26     | 5            | 337         | +49    | BILL MEDLEY - Almost Home (Rocktopia)                                |
| 25     | 19           | 365         | +268 * | MONICA - For You I Will (Warner Sunset/Atlantic)                     |
| 23     | 16           | 238         | +160 * | DIONNE FARRIS - Hopeless (Columbia/CRG)                              |
| 20     | 6            | 218         | +94    | LEIGH ANN LOMBARDO - It's You! (Deff House/Elle Ent.)                |
| 19     | 19           | 190         | +176 * | ANDI HARRISON - Spoke In The Wheel (Nosirrah/Coast)                  |
| 19     | 17           | 200         | +178 * | KYLE VINCENT - Wake Me Up (Carport/Hollywood)                        |
| 17     | 5            | 201         | +123   | TONY TONI TONÉ - Thinking Of You (Mercury)                           |
| 16     | 3            | 1 <b>97</b> | +28    | AMERICAN GREASE - She Means The World To Me (Saxum)                  |
| 15     | 3            | 151         | +32    | JOHN CAREY - Teenage Idol (ShamRock)                                 |
| 14     | 12           | 144         | +132 * | GEORGE MICHAEL - Star People (DreamWorks/Geffen)                     |
| 14     | 4            | 141         | +20    | MATT GARBO - Passion In My Heart (CMI Productions)                   |
| 13     | 3            | 200         | +22    | BETTER THAN EZRA - Desperately Wanting (Elektra/EEG)                 |
| 12     | 7            | 167         | +122 * | DURAN DURAN - Out Of My Mind (Virgin)                                |
| 12     | 10           | 117         | +101 * | JAMES INGRAM and CARNIE WILSON - Our Time Has Come (Mercury)         |
| 11     | 4            | 153         | +67 *  | WHITE TOWN - Your Woman (EMI)  |
| 10     | 2            | 215         | +70 *  | AZ YET - Hard To Say I'm Sorry (LaFace/Arista)                       |
|        |              |             |        | * Indicates Debut  |

Me," was picked by Irene Vargas and Jennifer Henry of Reprise, Valarie Moses of Warner Bros., Nick Bedding of Capitol and only one radio guy, Tom McClendon of **WCKQ**-Campbellsville, Ky. ●

## A/C Picks

CHICAGO "Here in My Heart" (Reprise) It's only fitting that for their career

retrospective, The Heart of Chicago:

SPINS DED WEEK DED STATION

| SPINS PER WEEK PER STA   | 1101  |
|--|-------|
| SHERYL CROW - Everyday Is A Winding Road (A&M)                         | 30.93 |
| DUNCAN SHEIK - Barely Breathing (Atlantic)                             | 30.41 |
| NO DOUBT - Don't Speak (Trauma/Interscope)                             | 29.95 |
| CARDIGANS - Lovefool (Mercury)   | 28.99 |
| JEWEL - You Were Meant For Me (Atlantic)                               | 28.93 |
| COUNTING CROWS - A Long December (DGC)                                 | 28.45 |
| CELINE DION - All By Myself (550 Music)                                | 26.75 |
| THE WALLFLOWERS - One Headlight (Interscope)                           | 26.52 |
| SAVAGE GARDEN - I Want You (Columbia/CRG)                              | 26.37 |
| HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise) | 25.85 |
| TONI BRAXTON - Un-Break My Heart (LaFace/Arista)                       | 25.75 |
| EN VOGUE - Don't Let Go (Love) (eastwest/EEG)                          | 25.55 |
| PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)            | 25.48 |

Listed above are the top ranked singles based on the division of each song's total stations into its total Spins

#### ARTIST PROFILE

A/C



Skyline Entertainment

CONTACT:

Tom Mazzetta

SINGLE "Our Love"

BIRTHPLACE AND BIRTHDATE: Hollywood, Calif. — February 1

#### Laurel Canyon, Hollywood, Calif. MUSICAL INFLUENCES:

CURRENT RESIDENCE:

"Ravel, bird, Dylan, Joni Mitchell and James Taylor, Leadbelly, musicals and standards, Stevie Wonder, and the Beatles."

LIKES: "Soft endless kisses, dancing, great poetry, baked potatoes, a good laugh, sleeping in, and cooking for 'the gang.'"

**DISLIKES:** "Settling for less, dishonesty, balancing my checkbook, and raisins."

FAVORITE MOVIE(S) OF ALL-TIME: "Black Orpheus and

Children of Paradise."

FAVORITE SPORTS TEAMS:

1967-1997, the guys would recreate the brass and strings that used to grace their most endearing tracks of the past three decades. Vocalist Bill Champlin is also true to the old school with his warm and passionate singing.

#### **DIONNE FARRIS**

"Hopeless" (Columbia/CRG) Farris takes the sophomore leap

**CDINICDEASES** 

#### "The Chicago Cubs and the 'old' **Oakland Raiders."**

FAVORITE VACATION SPOTS:

"Alta, Utah; Kauai, Hawaii; and the wine country in Northern California."

PETS: "Otto, the cat."

IF YOU WEREN'T A RECORDING ARTIST, YOU'D BE: "An artist. (i.e. a painter, sculptor, or ceramist) or maybe, chef of my own restaurant."

YOUR MOST TREASURED MATERIAL POSSESSION:

"My Mom's first string of pearls that she saved up for and my 1904 Steinway 'vertigrand' piano."

AMBITIONS YOU STILL HAVE TO FULFILL: "To get married and have kids."

BEST ADVICE YOU'VE EVER RECEIVED: "Hold onto your dreams...and hold onto your publishing."

THREE ESSENTIALS YOU'D NEED TO SURVIVE ON A DESERT ISLAND: "A boyfriend, a complete Tool Box for the artist and creative 'do-it-yourselfer' craftsman, and uh, a piano! (Who needs sun block anyway?)"

with an attractive tune off the soundtrack to the film Love Jones. She opens up as a solo, but the hooks are certainly those moments when she takes on the chorus by backing herself in traditional girl group unison singing style. Look for Ms. Farris to make A/C radio a core format for her blooming career.

| JI II NCKEAJEJ  |       |
|---|-------|
| RANKED INCREASE IN TOTAL                                    | SPINS |
| RICHARD MARX - Until I Find You Again (Capitol)             | 551   |
| INXS - Elegantly Wasted (Mercury)                           | 495   |
| PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.) | 493   |
| U2 - Staring At The Sun (Island)                            | 406   |
| TONI BRAXTON - I Don't Want To (LaFace/Arista)              | 394   |
| SHAWN COLVIN - Sunny Came Home (Columbia/CRG)               | 393   |
| WHITNEY HOUSTON - Step By Step (Arista)                     | 393   |
| MAXI PRIEST - It Starts In The Heart (Disney)               | 387   |
| HANSON - Mmmbop (Mercury)                                   | 374   |
| THE WALLFLOWERS - One Headlight (Interscope)                | 373   |
| BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)            | 346   |
| PATTY CABRERA - Home (Wherever Your Heart Is) (Curb)        | 332   |
| DAVE KOZ - Wake Up Call (Capitol)                           | 327   |



#### **MOST ADDED** MARK CHESNUTT (79) **DEANA CARTER (58)** TY HERNDON (51) VINCE GILL (41) TAMMY GRAHAM (40)

**TOP REQUESTS** GEORGE STRAIT TRACE ADKINS TRACY BYRD **KENNY CHESNEY** CLAY WALKER

**RECORD TO WATCH** 

**REGINA REGINA** "Right Plan, Wrong Man" (Giant) If there is a target demo female that can't relate to these lyrics, I have yet to meet her.

about. Your jocks should also be

motions reflect your core demo-

graphic lifestyle. Lifestyle prizes are

important. One great idea that can

bring the station a lot of mileage is

a year's worth of concert tickets. It

sounds huge on the air, and it is

obtain at least a pair of tickets to

each concert or even go out and

great prize idea is items that your

listeners can't get anywhere else:

stand-ups, a superstar's tour jacket,

backstage meet & greets, artist

or even a platinum record. As a radio station, these things are fairly

easy to negotiate, and really help spotlight the station as the only

source for obtaining these items.

Be brief, not only in music

3. Respect your listeners' time.

breaks, but also in describing contests. Remember "KISS": keep it

simple stupid. Don't make people

cedures or making your audience

attend multiple remotes to qualify.

The easier you make it, the more

participation you'll get, and there-

fore you will have the opportunity

extra friendly behavior and has

4. Make sure on-air talent is on

Have jocks do as many remotes,

as much hand shaking, and form as many relationships as possible.

Split up the offices in your data-

base and challenge your air-staff

ask for requests and possibly men-

to visit each business and say

to please more listeners.

increased visibility.

jump through hoops to win, by having complicated registering pro-

buy them if necessary. Another

relatively easy for a station to

important to reflect listeners' lifestyles. Make sure that your pro-

highly familiar to your listeners. Are they saying their name enough? It's

| LW       | TW       |  | W      | R          | Adds     | H       | М        | L          |
|----------|----------|--|--------|------------|----------|---------|----------|------------|
| 2        | 1        | TRACE ADKINS - (This Ain't) No Thinkin' Thing (Capitol Nashville)                        | 12     | 203        | 0        | 199     | 4        | 0          |
| 4        | 2        | DIAMOND RIO - Holdin' (Arista)   | 15     | 202        | 0        | 190     | 9        | 3          |
| 5        | 3        | TRACY BYRD - Don't Take Her She's All I Got (MCA)  | 11     | 202        | 0        | 183     | 16       | 3          |
| 6        | 4        | CLAY WALKER - Rumor Has It (Giant)   | 10     | 201        | 0        | 183     | 17       | 1          |
| 7        | 5        | KENNY CHESNEY - When I Close My Eyes (BNA Records)                                       | 13     | 203        | 0        | 173     | 28       | 2          |
| 8        | 6        | DAVID KERSH - Another You (Curb)   | 12     | 203        | 1        | 156     | 43       | 4          |
| 12       | 7        | GEORGE STRAIT - One Night At A Time (MCA)  | 4      | 203        | 0        | 115     | 86       | 2          |
| 9        | 8        | COLLIN RAYE - On The Verge (Epic)  | 8      | 202        | 0        | 116     | 81       | 5          |
| 10       | 9        | TERRI CLARK - Emotional Girl (Mercury)   | 12     | 201        | 0        | 110     | 81       | 10         |
| 11       | 10       | TRACY LAWRENCE - Better Man Better Off (Atlantic   | 7      | 203        | 0        | 96      | 101      | 6          |
| 13       | 11       | THE BUFFALO CLUB - If She Don't Love You (Rising Tide)                                   | 11     | 201        | 1        | 66      | 120      | 15         |
| 15       | 12       | ALABAMA - Sad Lookin' Moon (RCA)   | 7      | 203        | 1        | 52      | 141      | 10         |
| 14       | 13       | LORRIE MORGAN - Good As I Was To You (BNA Records)                                       | 12     | 201        | 1        | 61      | 123      | 17         |
| 17       | 14       | JOHN MICHAEL MONTGOMERY - I Miss You A Litt e (Atlantic)                                 | 5      | 203        | 3        | 31      | 152      | 20         |
| 16       | 15       | MILA MASON - Dark Horse (Atlantic)   | 9      | 200        | 2        | 42      | 129      | 29         |
| 18       | 16       | KEVIN SHARP - She's Sure Taking It Well (Asylum)   | 7      | 201        | 4        | 29      | 144      | 28         |
| 21       | 17       | BRYAN WHITE - Sittin' On Go (Asylum)   | 5      | 202        | 2        | 15      | 153      | 34         |
| 20       | 18       | KATHY MATTEA - 455 Rocket (Mercury)  | 11     | 192        | 4        | 25      | 129      | 38         |
| 22       | 19       | MARTINA MCBRIDE - Cry On The Shoulder Of The Road (RCA)                                  | 12     | 195        | 5        |         | 120      | 52         |
| 2E       | 20       | BROOKS AND DUNN - Why Would   Say Goodbye (Arista)                                       | 3      | 199        | 10       | 1       | 125      | 73         |
| 23       | 21       | BIG HOUSE - Cold Outside (MCA)   | 9      | 185        | 4        | 34      | 78       | 73         |
| 24       | 22       | MINDY MCCREADY - A Girl's Gotta Do(BNA Records)  | 6      | 193        | 7        | 3       |          | 66         |
| 25       | 23       | SAWYER BROWN - Six Days On The Road (Curb)   | 5      | 192        | 5        | 5       |          | 71         |
| 1        | 24       | REBA MCENTIRE - How Was I To Know (MCA)  | 12     | 129        | 0        | 111     | 10       | 8          |
| 38       | 25       | VINCE GILL - A Little More Love (MCA)  | 2      | 192        | 41       | 2       |          | 107        |
| 28       | 26       | TANYA TUCKER - Little Things (Capitol Nashville)   | 7      | 189        | 6        | 2       |          | 109        |
| 2.       | 27       | TRISHA YEARWOOD - I Need You (MCA)   | 6      | 176        | 0        | 4       |          | 84         |
| 32       | 28       | LEANN RIMES - The Light In Your Eyes (MCG, Curb)   | 3      | 189        | 31       | 0       |          | 118        |
| 3        | 29       | ALAN JACKSON - Everything   Love (Arista)  | 12     | 114        | 0        | 91      | 19       | 4          |
| 33       | 30       | MARK WILLS - Places I've Never Been (Mercury)  | 7      | 160        | 16       | 1       |          | 110        |
| 40       | 31       | LEE ANN WOMACK - Never Again, Again (Decca)  | 3      | 157        | 36       | 1       |          | 115        |
| 31       | 32       | THRASHER SHIVER - Be Honest (Asylum)   | 11     | 140        | 12       | 9       |          | 81         |
| 3)<br>43 | 33<br>34 | JOE DIFFIE - This Is Your Brain (Epic)<br>DEANA CARTER - Count Me In (Capitol Nashville) | 4<br>2 | 156<br>165 | 17<br>58 | 0<br>0  |          | 115<br>143 |
| 45<br>35 | 34<br>35 |  | 8      | 135        |          | 1       |          | 70         |
| 30<br>35 | 35<br>36 | BURNIN' DAYLIGHT - Say Yes (Curb)<br>DAVID LEE MURPHY - Breakfast In Birmingham (MCA)    | о<br>5 | 135        |          |         |          | 85         |
| 30<br>30 | 30       | GENE WATSON - Change Her Mind (Step One)   | 5<br>8 | 1140       | 7        | 0<br>11 | 55<br>63 | 48         |
| 30<br>45 | 38       | SUZY BOGGUSS - She Said, He Heard (Capitol Nashville)                                    | 4      | 112        | 15       | 0       | 34       | 78         |
| 42       | 39       | SONS OF THE DESERT - Whatever Comes First (Epic)   | 6      | 119        | 16       | 2       | 18       | 99         |
| 41       | 40       | JEFF WOOD - Use Mine (Imprint)   | 5      | 105        | 5        | D       |          | 71         |
| 47       | 41       | RICK TREVIND - I Only Get This Way With You (Columbia/CRG)                               | 3      | 117        | 28       | Û       |          | 104        |
| N        |          | MARK CHESNUTT - Let It Rain (Decca)  | 2      | 118        | 79       | 0       |          | 111        |
| N        |          | TY HERNDON - Loved Too Much (Epic)   | 2      | 111        | 51       | 0       | 12       |            |
| 19       | 44       | PATTY LOVELESS - She Drew A Broken Heart (Epic)  | 15     | 72         | 0        | 43      | 22       | 7          |
| 46       | 45       | <u>KIPPI BRANNON</u> - Daddy's Little Girl (Curb/Universal)                              | 9      | 95         | 4        | 3       | 30       | 62         |
| 48       | 46       | LITTLE TEXAS - Bad For Us (Warner Bros.)   | 5      | 100        | 17       | Ũ       | 15       | 85         |
| 50       | 47       | DARYLE SINGLETARY - The Used To Be's (Giant)   | 4      | 90         | 19       | Ō       | 8        | 82         |
| 31       | 48       | JOHN BERRY - She's Taken A Shine (Capitol Nashville)                                     | 16     | 56         | 0        | 30      | 17       | 9          |
| N        |          | TAMMY GRAHAM - A Dozen Red Roses (Career)  | 2      | 76         | 40       | 0       | 7        | 69         |
| N        |          | PAUL BRANDT - Take It From Me (Reprise)  | 2      | 76         | 26       | 0       | 3        | 73         |
|          |          |  |        |            |          | -       |          | 0.00       |

### Inside Country By JAMIE MATTESON

## Springing Into Action

Where does the time go? I just put away my Christmas stocking, and here I am eating little chocolate bunnies and dyeing Easter eggs. Many of you may be saying the same thing, and not only that, that pesky Spring book started March 27, and you're stocking up on the Rolaids. Hopefully, you bave all your ducks (yuk! yuk!) in a row, but just in case, we've snuck in on this week's Broadcast Programming's "Spring Book Checklist" conference call. hosted by BP's L.J. Smith, Ken Moultrie, Mike Bettelli, and J.J. Cook. Here are some tips for lessening the stress (like that's possible) and mishaps that occur during this havoc-wrecking time of year.

#### 1. Make sure you create overall station consistency.

When you go into this book, be prepared about everything you are going to do, be consistent about what you are doing regarding everything from marketing to onair. If your slogan is "Today's Hot New Country" make sure your billboards say the same thing. Every message to your audience should be consistent.

#### 2. Make sure everything about your station is familiar to your audience.

That includes your music as well as the things that you are doing such as promotions, events etc. New music is important, but remember to be careful about which new music you are playing, how it might impact morning or afternoon drive, and make sure new music is identified each time it's played. Get your audience familiar with your events. If you are sponsoring a charity event that is happening for the first time ever, make sure you explain what it's

#### Editor: JAMIE MATTESON

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

Total Reports This Week 203 Last Week 202

#### hello. If your stations skews younger, maybe get involved in a local college graduation. They can

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

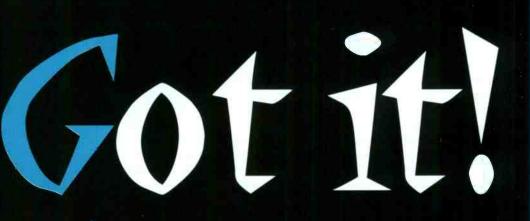
# GORadio Gets Retail

#### W EST REGION

| KAFF: Flagstaff, AZ - Stan Pierce 520-774-5231                 | > | Wal-Mart: Flagstaff, AZ     | <br>Wal-Mart: Winslow, AZ          |
|--|---|-----------------------------|------------------------------------|
| KBRJ: Anchorage, AK - Matt Valley/Eddie Maxwell 907-344-2200   | > | Wal-Mart: Anchorage (N), AK | <br>Wal-Mart: Anchorage (S), AK    |
| KEKB: Grand Junction, CO - Michelle Marston 970-243-3699       | > | Wal-Mart: Grand Juction, CO | <br>Wal-Mart: Glenwood Springs, CO |
| KEWB: Redding, CA - Dave D'Angelo 916-244-9700                 | > | Wal-Mart: Redding, CA       | <br>Wal-Mart: Red Bluff, CA        |
| KFLG: Bullhead City, AZ - Mark Mitchell/Al Lama 520-763-2100   |   | Wal·Mart: Bullhead City, AZ | <br>Wal-Mart: Kingman, AZ          |
| KGRT: Las Cruces, NM - John Boyle 505-524-8588                 | > | Wal-Mart: Las Cruces, NM    | <br>Wal-Mart: El Paso, TX          |
| KICE: Bend, OR - Skip Taylor/Darrell Wayne 541-388-3300        | > | Wal-Mart: Bend, OR          | <br>Wal-Mart: Redmond, OR          |
| KIML: Gillette, WY - Julie Case 307-682-4745                   |   | Wal-Mart: Gillette, WY      | <br>Wal-Mart: Sheridan, WY         |
| KKJG: San Luis Obispo, CA - Andy Morris 805-541-8798           |   | Wal-Mart: Paso Robles, CA   | <br>Wal-Mart: Lompoc, CA           |
| KKNU: Eugene, OR - Jim Davis 541-484-9400                      |   | Wal-Mart: Eugene, OR        | <br>Wal-Mart: Cottage Grove, OR    |
| KLGT: Buffalo, WY - Pam Wildeman/Penny Loughan 307-684-5126    |   | Wal-Mart: Sheridan, WY      | <br>Wal-Mart: Gillette, WY         |
| KMOK: Lewiston, ID - Jon Greyeyes/Kelly Wayne 208-746-5056     | > | Wal-Mart: Lewison, ID       | <br>Wal-Mart: Moscow, IO           |
| KMON: Great Falls, MT - Steve Keller 406-761-7600              |   | Wal-Mart: Great Falls, MT   | <br>Wal-Mart: Helena, MT           |
| KNFT: Silver City, NM - Tom Martinez 505-388-1958              |   | Wal-Mart: Silver City, NM   | <br>Wal-Mart: Las Cruces, NM       |
| KNOT: Prescott, AZ - Paul Hurt 520-445-6880                    |   | Wal-Mart: Prescott, AZ      | <br>Wal-Mart: Cottonwood, AZ       |
| KPQX: Havre, MT - Lance Newman 406-265-7841                    |   | Wal-Mart: Great Falls, MT   | <br>Wal-Mart: Helena, MT           |
| KRJC: Elko, NV - Sean Marx 702-738-9895                        |   | Wal-Mart: Elko, NV          | <br>Wal-Mart: Elko (N), NV         |
| KRKT: Albany, OR - Glenn Noble/Scott Schuler 541-926-8628      |   | Wal-Mart: Salem (N), OR     | <br>Wal-Mart: Salem (S), OR        |
| KRWQ: Gold Hill, OR - Duane Hill/Judi Austin 541-858-5421      |   | Wal-Mart: Medford, OR       | <br>Wal-Mart: Grants Pass, OR      |
| KSNI: Santa Maria, CA - Jeff Harris/Susan Stogner 805-925-2582 |   | Wal-Mart: Lompoc, CA        | <br>Wal-Mart: Bakersfield, CA      |
| KTPI: Palmdale, CA - Mark Collard/Rick Morgan 805-274-1031     |   | Wal-Mart: Palmdale, CA      | <br>Wal-Mart: Lancaster, CA        |
| KUBB: Merced, CA - Steve Randall 209-383-7900                  |   | Wal-Mart: Merced, CA        | <br>Wal-Mart: Modesto, CA          |
| KWHT: Pendelton, OR - Kevin Cook/L.J. Sturgis 541-278-250D     | > | Wal-Mart: Pendleton, OR     | <br>Wal-Mart: La Grande, OR        |
| KXTC: Gallup, NM - Jay Allen 505-722-4442                      | > | Wal-Mart: Gallup, NM        | <br>Wal-Mart: Farmington, NM       |
| KXXS: Yakima, WA - Bob Reece 509-457-8115                      |   | Wal-Mart: Yakima, WA        | <br>Wal-Mart: Sunnyside, WA        |

GAVIN The Most Trusted Name In Radio

FOR ADVERTISING RATES & INFO CONTACT PAULA ERICKSON AT 615-255-5010



#### COUNTRY

#### Jp & Coming

| 72 | 5  | 6 | CARYL MACK PARKER - One Night Stanc (Magnatone)                              |                   |
|----|----|---|--|-------------------|
| 71 | 24 | 2 | PERFECT STRANGER - Fire When Ready (Curb)                                    |                   |
| 71 | 20 | 3 | SARA EVANS - True Lies (RCA)   |                   |
| 55 | 3  | 4 | NIKKI NELSON - Too Little Too Much (ColLmbia/DKC)                            |                   |
| 53 | 2  | 5 | CRYSTAL BERNARD - State Of Mind (Rive: North)                                |                   |
| 50 | 3  | 4 | STEPHANIE BENTLEY - The Hopechest Scng (Epic)                                |                   |
| 44 | 38 | 1 | * JEFF CARSON - Do It Again (MCG/Curo)                                       |                   |
| 34 | 6  | 1 | * JOE NICHOLS - I Hate The Way I Love You (Intersound)                       |                   |
| 33 | 10 | 1 | * JOHN AND AUDREY WIGGINS - Somewhere In Love (Mercury)                      |                   |
| 33 | 33 | 1 | * REGINA REGINA - Right Plan, Wrong Man (Giant)                              |                   |
|    |    |   | pin Carpenter, #37 Ricochet, #44 Deana Carler,<br>eele, Kentucky Headhunters | * Indicates Debut |

| - | -  | - |  |     |  |
|---|----|---|--|-----|--|
|   | IT | A |  | 0   |  |
|   |    |   |  | L Y |  |
|   |    |   |  |     |  |

Courtesy of Country Music Television

JOE DIFFIE - This Is Your Brain (Epic)

**KIM RICHEY - I Know (Mercury) REGINA REGINA - Right Plan, Wrong Man (Giant)** TAMMY GRAHAM - A Dozen Red Roses (Career) THE BELLAMY BROTHERS - She's Awesome (Bellamy Bros./Int.)

#### AINUM CUIS

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

tion the request on the air the next day. Sidenote-this should be automatic but remind each of the airstaff that a neat appearance and good representation of the station are very important. And don't forget those Hot Zips!

DON'T MISS PART TWO OF THE "SPRING BOOK CHECKLIST" CONFERENCE CALL IN NEXT WEEK'S INSIDE COUNTRY. NATIONAL NEWS

· As many have speculated, MCA Records officially announced that



West Coast Regional Promotion whiz Bill Macky will relocate to Nashville as Director of Nashville Promotion. Macky joined the label in 1994, after a long radio career program-

ming WDSY-Pittsburgh, KRTY-San Jose, KMIX-Modesto, along with airshifts at KSON-San Diego and KUZZ-Bakersfield. When asked for a quote while packing up the old U-Haul, Macky said "I'm really excited, and it's an honor to be given the opportunity to work closer with Bruce Hinton, Tony Brown, and David Haley.

With their vision, and the incredible promotion team, we've kept MCA the #1 label in Nashville for six years. We have the best artists and support staff, and it's just going to get better."

• Imprint Records VP of Promotion Anne Weaver has tapped Joe Redmond for the label's Director of National Promotion position. Redmond has



spent the last three years as Director of Programming for Marco Promotions. Prior to joining Marco, the Louisiana native spent many years working in

radio including WKJN-Baton Rouge, and KRRV-

Alexandria. Joe told Gavin "I welcome the opportunity to work and grow with Anne Weaver and her promotion staff. I am looking forward to being a part of Imprint's next level of success. Marco President Jeff Walker has hired Jay Harper to replace Joe. Harper has spent 20 years in radio and the record industry, most recently as Director of Promotion at Nashvillebased First Media.



**Celebrating 20 years of sucessful AM** radio: WDAF/AM-Kansas City PD Ted Cramer (left), who was the station's original APD/MD, with Jacor Communications CEO Randy Michaels, who not only owns the station, but was also the very first PD.





#### **GO STATION PANEL:**

The GO Chart is based on reports by GAVIN correspondents who are not part of Radio & Record's or Billboard's panels

| LW | TW |   | W  | R     | Adds | H   | М  | L  |
|----|----|---|----|-------|------|-----|----|----|
| 1  | 1  | TRACE ADKINS - (This Ain't) No Thinkin' Thing (Capitol Nashville) | 12 | 121   | 0    | 121 | 0  | 0  |
| 4  | 2  | TRACY BYRD - Don't Take Her She's All I Got (MCA)                 | 11 | 121   | 0    | 119 | 1  | 1  |
| 5  | 3  | DIAMOND_RIO - Holdin' (Arista)                                    | 15 | 121   | 0    | 116 | 5  | 0  |
| 6  | 4  | KENNY CHESNEY - When I Close My Eyes (BNA Records)                | 13 | 121   | 0    | 113 | 8  | 0  |
| 7  | 5  | CLAY WALKER - Rumor Has It (Giant)                                | 10 | 119   | 0    | 114 | 4  | 1  |
| 8  | 6  | DAVID KERSH - Another You (Curb)                                  | 12 | 121   | 0    | 104 | 17 | 0  |
| 16 | 7  | GEORGE STRAIT - One Night At A Time (MCA)                         | 4  | 121   | 0    | 80  | 41 | 0  |
| 11 | 8  | <b>COLLIN RAYE</b> - On The Verge (Epic)                          | 8  | 120   | 0    | 83  | 36 | 1  |
| 10 | 9  | TRACY LAWRENCE - Better Man Better Off (Atlantic)                 | 7  | 121   | 0    | 78  | 42 | 1  |
| 9  | 10 | TERRI CLARK - Emotional Girl (Mercury)                            | 12 | 120   | 0    | 82  | 35 | 3  |
| 12 | 11 | THE BUFFALO CLUB - If She Don't Love You (Rising Tide)            | 12 | 120   | 1    | 56  | 59 | 5  |
| 13 | 12 | LORRIE MORGAN - Good As I Was To You (BNA Records)                | 11 | 121   | 1    | 51  | 63 | 7  |
| 15 | 13 | ALABAMA - Sad Lookin' Moon (RCA)                                  | 7  | 121   | 0    | 40  | 79 | 2  |
| 14 | 14 | MILA MASON - Dark Horse (Atlantic)                                | 9  | 121   | 0    | 41  | 74 | 6  |
| 21 | 15 | JOHN MICHAEL MONTGOMERY - I Miss You A Little (Atlantic)          | 5  | 121   | 2    | 26  | 87 | 8  |
| 18 | 16 | KEVIN SHARP - She's Sure Taking It Well (Asylum)                  | 7  | 121   | 1    | 24  | 90 | 7  |
| 19 |    | BIG HOUSE - Cold Outside (MCA)                                    | 9  | 118   | 1    | 34  | 64 | 20 |
| 17 | 18 | MARTINA MCBRIDE - Cry On The Shoulder Of The Road (RCA)           | 12 | 120   | 1    | 22  | 83 | 15 |
| 22 |    | BRYAN WHITE - Sittin' On Go (Asylum)                              | 5  | 121   | 1    | 13  | 96 | 12 |
| 20 |    | KATHY MATTEA - 455 Rocket (Mercury)                               | 11 | 116   | 3    | 23  | 81 | 12 |
| 24 |    | SAWYER BROWN - Six Days On The Road (Curb)                        | 5  | 121   |      | 5   | 84 | 32 |
| 29 |    | BROOKS AND DUNN - Why Would I Say Goodbye (Arista)                | 3  | 121   |      | 0   | 85 | 36 |
| 23 |    | TRISHA YEARWOOD - I Need You (MCA)                                | 6  | 119   |      | 4   | 80 | 35 |
| 26 |    | MINDY MCCREADY - A Girl's Gotta Do(BNA Records)                   | 6  | 119   |      | 1   | 83 | 35 |
| 25 |    | TANYA TUCKER - Little Things (Capitol Nashville)                  | 7  | 120   |      | 2   | 65 |    |
| 37 |    | VINCE GILL - A Little More Love (MCA)                             | 2  | 120   |      | 2   | 48 | 70 |
| 35 | 27 | LEANN RIMES - The Light In Your Eyes (MCG/Curb)                   | 3  | 117   |      | 0   | 51 | 66 |
| 27 |    | GENE WATSON - Change Her Mind (Step One)                          | 8  | 99    |      | 8   | 55 | 36 |
| 31 | 29 | DAVID LEE MURPHY - Breakfast In Birmingham (MCA)                  | 5  | 103   |      | 0   | 51 | 52 |
| 34 |    | THRASHER SHIVER - Be Honest (Asylum)                              | 12 | 94    |      | 9   | 42 | 43 |
|    | 31 | BURNIN' DAYLIGHT - Say Yes (Curb)                                 | 8  | 91    | 3    | 1   |    | 33 |
| 36 |    | JOE DIFFIE - This Is Your Brain (Epic)                            | 4  | 103   |      | 0   |    | 69 |
| 3  | 33 | ALAN JACKSON - Everything I Love (Arista)                         | 12 | 66    | 0    | 51  | 11 | 4  |
| 38 |    | MARK WILLS - Places I've Never Been (Mercury)                     | 7  | 96    |      | 0   | 35 | 61 |
| 44 |    | DEANA CARTER - Count Me In (Capitol Nashville)                    | 2  | 110   |      | 0   | 13 | 97 |
| 41 | 36 | LEE ANN WOMACK - Never Again, Again (Decca)                       | 3  | 99    |      | 1   | 27 | 71 |
| 40 |    | SUZY BOGGUSS - She Said, He Heard (Capitol Nashville)             | 4  | 91    | 12   | 0   | 31 | 60 |
| 39 |    | JEFF WOOD - Use Mine (Imprint)                                    | 5  | 84    |      | 0   | 32 | 52 |
| 2  | 39 | REBA MCENTIRE - How Was I To Know (MCA)                           | 12 | 54    | 0    | 38  | 9  | 7  |
| 45 |    | RICK TREVINO - I Only Get This Way With You (Columbia/CRG)        | 3  | 80    |      | 0   | 11 | 69 |
| N  |    | MARK CHESNUTT - Let It Rain (Decca)                               | 2  | 80    | 54   | 0   | 4  | 76 |
| 42 |    | KIPPI BRANNON - Daddy's Little Girl (Curb/Universai)              | 9  | 62    |      | 3   | 23 | 36 |
| N  |    | TY HERNDON - Loved Too Much (Epic)                                | 2  | 70    |      | 0   | 9  | 61 |
| 49 |    | SONS OF THE DESERT - Whatever Comes First (Epic)                  | 5  | 66    |      | 1   | 11 | 54 |
| 47 |    | LITTLE TEXAS - Bad For Us (Warner Bros.)                          | 5  | 66    |      | 0   | 10 | 56 |
| N  |    | PERFECT STRANGER - Fire When Ready (Curb)                         | 2  | 62    |      | 0   | 4  | 58 |
| N  |    | DARYLE SINGLETARY - The Used To Be's (Giant)                      | 4  | 60    |      | 0   | 6  | 54 |
| 48 |    | KENTUCKY HEADHUNTERS - Singin' The Blues (BNA Records             |    | 53    |      | 0   | 11 | 42 |
| 50 |    | CARYL MACK PARKER - One Night Stand (Magnatone)                   | 6  | 53    |      | 0   | 7  | 46 |
| N  | 50 | TAMMY GRAHAM - A Dozen Red Roses (Career)                         | 2  | 54    |      | 0   | 4  | 50 |
|    | 50 |   |    | - 3-4 |      | Ū   | Ŧ  |    |

## ALISON KRAUSS & UNION STATIO find my way back to my heart

## COUNTRY RADIO SINGLE GAVIN ADD DATE APRIL 4TH



www.americanradiohistory.com

#### MOST ADDED

MARK ELF (53)

CHARLIE HUNTER QUARTET (51)

FAREED HAQUE (27)

BILL STEWART (23)

ANTONIO HART (18)

#### TOP TIP ELIAS HASLANGER

For the Moment (Heart Music) Elias Haslanger's second solo disc on the indie Heart Music label gathers 59 stations and a baker's dozen of adds. Haslanger delivers some tasty tenor sax sounds.

#### RECORD TO WATCH

CHARLIE HUNTER QUARTET

Natty Dread (Blue Note) Lively up yourself with one of the best jazz releases of the year! Charlie Hunter interprets Bob Marley with power and angular jazz funk.

#### Μ L LW TW Reports Adds н **BENNY GREEN** (Blue Note) BRAD MEHLDAU (Warner Bros.) Û DAVID NEWMAN (Kokopelli) A FRANK MORGAN (Telarc Jazz) CHICK COREA & FRIENDS (Stretch/Concord) MICHEL CAMILO (Tropijazz) STEPHEN SCOTT (Verve) TONY BENNETT (Columbia/CRG) CARIBBEAN JAZZ PROJECT (Heads Up) NEW ORLEANS CAC JAZZ ORCHESTRA (Rounder) HILTON RUIZ (Tropijazz) LOUIE BELLSON'S MAGIC 7 (Concord Jazz) SHIRLEY HORN (Verve) STEVENS, SIEGEL & FERGUSON (Imaginary) LEROY JONES (Columbia/CRG) FRANK FOSTER (Arabesque) ROLAND VAZQUEZ (RVCD) MARC CARY (Arabesque) EDDIE DANIELS (Shanachie/Cachet) **BOB FLORENCE LIMITED EDITION (MAMA Foundation)** CHARLIE HADEN & PAT METHENY (Verve) GERRY MULLIGAN (N2K Encoded Music **GENERAL MUSIC PROJECT** (Evidence) **BENNY CARTER** (Music Masters) JOE LOVANO (Blue Note) YELLOWJACKETS (Warner Bros.) **DIANE SCHUUR** (GRP) 4\* MARK WHITFIELD (Verve) JIMMY McGRIFF (Milestone) KIRK LIGHTSEY (Evidence) Λ GEORGE SHEARING (Telarc Jazz) **CECIL McBEE BAND** (Palmetto) MICHAEL TOMPKINS (Brookside) JUNKO ONISHI (Biue Note) JOHN HART (Concord Jazz) KENNY WHEELER/KONITZ/HOLLAND/FRISELL (ECM) JAZZ PASSENGERS (32 Records) BILL MAYS (Concord Jazz) \_ ELIAS HASLANGER (Heart Music) :3 DON BYRON (Nonesuch) DREAM SESSION (Milestone) \_ TURK MAURO (Milestone) CLIFTON ANDERSON (Milestone) JOHN ABERCROMBIE (ECM) Λ HERBIE MANN (Lightyear) \_ \_ ANTONIO HART (Impulse!)



## On Z Corner by Keith Zimmerman



# More Jazz and Smooth Jazz New Releases

#### DIRK K

#### About You (Countdown/Unity)

Guitarist Dirk K is originally from Germany, and has made an incredibly catchy record that's guaranteed to get under your skin. About You, was produced by the Howie Hersh and Iki Levy, who previously worked with Paula Abdul and Bel Biv Devoe. It's a very sibilant sounding record sometimes, but there's a feel-good, R&B glow to these groove tunes, especially the push track, "I Love Your Smile," which features Paul Taylor on alto sax. Dirk K employs a classy, but economic single-note guitar soloing style, similar to Jeff Golub Avenue Blue sides. "The Wave" features Rick Braun on trumpet, and has some tasty Hammond organ. The deeper you get into the record, the more soulful it gets. We especially like Dirk's licks on "Everytime I Close My Eyes" and the breezin' "Oceanwalk.

#### ED HAMILTON Path to the Heartland (Telarc Jazz Zone)



Philadelphia guitarist Ed Hamilton broke ground on Smooth Jazz airwaves last year with his debut recording, *Planet Jazz*. With *Path to the Heartland*, Hamilton's searing licks prove why he got the call to join Special EFX when Chieli Minucci left the group. The seven minute title song has a very strong Pat Metheny influence, particularly the way he complements combines his electric, crescendo leads with a strumming acoustic guitar. "Beginning Again" is less jazz-oriented and relies on a more heartfelt approach. Give that song a try.

#### THE CECIL MCBEE BAND Unspoken (Palmetto)

From the opening wails and offbalance head of "Pantomime," master bassist/composer Cecil McBee decrees that he's taking no prisoners, except maybe some unsuspecting listener expecting to hear the same old-same old. His war party includes a group of young sharpshooters who follow the iconoclastic leader through eight originals, shifting grooves on the fly, dropping rhythmic bombs under each other's solos, blowing up dynamics and fiercely swinging throughout the varied terrain. Fun ones include the opener, the second-line strut of "Catfish," the down-home vet quirky slow blues of "Slippin'n Slidin'," the frenetic, unpredictable "Tight Squeeze," a tune that seems kinetic and dangerous, and the lovely 3/4 "Lucia," written for his wife, which features McBee up top. With "Unspoken," McBee, the former anchor for Miles, Sonny, Pharoah, Freddie, and Jarrett ends more than 12 years of silence as a recorded leader. And on this live date, he gets the most out of his adventurous corps of Randall Connors on alto, James Zollar on trumpet, Matt Wilson on drums, and David Berkman on piano. -JASON OLAINE

#### **THE FANTASY BAND** The Kiss (Shanachie)

There are a lot of all-star bands to choose from in Smooth Jazz Radio these days, be it Fourplay, Urban Knights, or The Fantasy Band, the latter whose new release, *The Kiss*, includes Marion Meadows on

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

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MINGUS BIG BAND (Dreyfus Jazz)

JESSE JONES, JR. (Contemporary)

VINCENT HERRING (Music Masters)

PHIL WOODS, VINCENT HERRING, A. HART (Milestone)

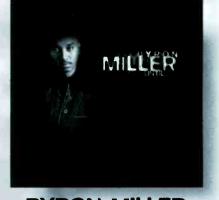
# You know what great jazz **Sounds** like.

# Now you can see what it **looks** like.

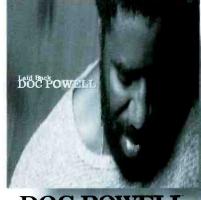
## WARREN HILL

shelter

WARREN HILL "Shelter From The Storm" The follow-up to his two #1 albums, Truth & Devotion



BYRON MILLER His debut release features an all-star line-up including Gerald Albright, Doc Powell, Everett Harp and Kirk Whalum.



DOC POWELL Current single "From The Heart" Top 20. "Sunday Mornin" #1 "Laid Back" #6 Laid Back #1 Album #2 NAC Album of 1996. A new CD from Doc coming Mid-1997.



Discovery Records — For Great Smooth Jazz and more! Web Site: http://discoveryrec.com © 1997 Discovery Records, Warner Music Discovery Inc, a Warner Music Group Company. 2034 Broadway, Santa Monica, California 90404.

#### **MOST ADDED**

EVERETTE HARP (21/52 spins)

OZZIE AHLERS (13/21 spins)

THE FANTASY BAND (11/259 spins)

URBAN KNIGHTS (9/200 spins)

WHEN WE WERE KINGS (8/63 spins)

#### TOP TIP THE FANTASY BAND

*The Kiss (Shanachie)* The Fantasy Band doubles their spins from 130 to 259, with a #3 Spin Trend of +129. Our highest debut at #37.

#### RECORD TO WATCH

VAL GARDENA

Migration (Mercury) Val Gardena is at 50% airplay capacity with 32 reporters on their version of Roxy Music's "Avalon." Adds include KWJZ and KSSJ with double digit spins at KOAI, WJJZ, KMJZ and KCLC.

Gavin Smooth Jazz Vees

| LW | TW        | Re   | ports    | Adds   | Spins      | Differences |
|----|-----------|--|----------|--------|------------|-------------|
| 1  | 1         | THE BRAXTON BROTHERS - Steppin' Out (Kokopelli)                                  | 55       | 0      | 892        | -42         |
| 2  | 2         | PAUL HARDCASTLE - Hardcastle 2 (JVC)   | 53       | 0      | 878        | -17         |
| 5  | 3         | SOUL BALLET - Soul Ballet (Countdown/Unity)                                      | 55       | 0      | 808        | +25         |
| 3  | 4         | KENNY G - The Moment (Arista)  | 54       | 0      | 789        | -92         |
| 10 | 5         | A TWIST OF JOBIM - Various Artists (i.e. music)                                  | 58       | 3      | 713        | +79         |
| 4  | 6         | ZACHARY BREAUX - Uptown Groove (Zebra)   | 61       | 2      | 708        | -84         |
| 6  | 7         | GROVER WASHINGTON, JR Soulful Strut (Columbia/CRG)                               | 47       | 0      | 705        | -27         |
| 7  | 8         | JIM BRICKMAN - Picture This (Windham Hill)                                       | 57       | 0      | 700        | -27         |
| 8  | 9         | NORMAN BROWN - Better Days Ahead (MoJAZZ/Motown                                  | 41       | 0      | 657        | -66         |
| 11 | -0        | ALFONZO BLACKWELL - Alfonzo Blackwell (Street Life)                              | 48       | 1      | 651        | +47         |
| 9  | -1        | MICHAEL PAULO - My Heart and Soul (Noteworthy)                                   | 54       | 0      | 646        | -60         |
| 15 | -2        | INCOGNITO - Beneath the Surface (Verve Forecast/Talkin Loud)                     | 58       | 0      | 597        | +18         |
| 12 | -3        | GOTA - It's So Different Here (Instinct)   | 51       | 0      | 595        | -6          |
| 16 | -4        | TOMMY EMMANUEL - Midnight Drive (Higher Octave)                                  | 55       | 0      | 584        | +16         |
| 13 | -5        | MARK PORTMANN - No Truer Words (Zebra)   | 51       | 0      | 514        | -77         |
| 19 | 16        | CHUCK LOEB - The Music Inside (Shanachie)  | 46       | 1      | 481        | -28         |
| 24 | 17        | WARREN HILL - Shelter (Discovery)  | 59       | 3      | 478        | +58         |
| 17 | 18        | PETER WHITE - Caravan of Dreams (Columbia/CRG)                                   | 45       | 1      | 474        | -59         |
| 30 | <b>T9</b> | RICK BRAUN - Body and Soul (Bluempon)  | 55       | 5      | 460        | +137        |
| 20 | 20        | TIM BOWMAN - Love Joy Peace (In Sync)  | 49       | 0      | 457        | +12         |
| 26 | 21        | <b><u>3RD FORCE</u></b> - Vital Force (Higher Octave)                            | 54       | 2      | 451        | +89         |
| 18 | 22        | KENNY BLAKE - An Intimate Affair (Heads Up)                                      | 36       | 0      | 444        | -87         |
| 22 | 23        | BOBBY LYLE - The Power of Touch (Atlantic)                                       | 50       | 0      | 439        | +15         |
| 14 | 24        | DAVID SANBORN - Songs From the Night Before (Elektra/EEG)                        | 38       | 0      | 426        | -157        |
| 21 | 25        | DAVE KOZ - Off the Beaten Path (Capitcl)   | 40       | 0      | 419        | -19         |
| 29 | 25        | ANDY SNITZER - In the Eye of the Storr (Warner Bros.)                            | 44       | 2      | 359        | +29         |
| 23 | 27        | VANESSA DAOU - Slow to Burn (MCA)  | 36       | 0      | 351        | -73         |
| 31 | 28        | DOC POWELL - Laid Back (Discovery)   | 33       | 0      | 342        | +21         |
| 34 | 29        | JOHN TESH - Avalon (GTPS)  | 42       | 2      | 336        | +42         |
| 33 | 30        | PAOLO - Mystic Man (Island)  | 38       | 0      | 309        | +3          |
| 25 | 31        | GEORGE BENSON - That's Right (GRP)   | 24       | 1      | 299        | -97         |
| 27 | 32        | WAYMAN TISDALE - In The Zone (MoJAZZ/Motown)                                     | 31       | 0      | 295        | -65         |
| 28 | 38        | SOUNDSCAPE - Life Force (Instinct)   | 35       | 1      | 294        | -49         |
| 36 | 34        | PHIL COLLINS - Dance Into the Light (At antic)                                   | 27       | 0      | 270        | +2          |
| 32 | 35        | TONI BRAXTON - How Could An Angel Break My Heart (LaFace/Arista                  |          | 6      | 270        | -39         |
| 37 | 35        | SLIM MAN - Secret Rendezvous (GES)   | 28       | 0      | 260        | -5          |
|    | 37        | THE FANTASY BAND - The Kiss (Sharachie)  | 50       | 11     | 259        | NEW         |
| 40 | 33        | WHITNEY HOUSTON - Preacher's Wife Soundtrack (Arista)                            | 24       | 0      | 240        | -17         |
| 35 | 33        | KEIKO MATSUI - Dream Walk (Countdown/Uni:y)                                      | 24       | 1      | 237        | -51         |
| _  | 4)        | MICHAEL LINGTON - Michael Lington (Nu Groove)                                    | 33       | 6      | 234        | NEW         |
| 46 | 41        | BABYFACE - The Day (Epic)  | 24       | 0      | 234        | +17         |
| 42 | 42        | DIRK RICHTER - Vibes Alive (Sin-Drome)   | 31       | 2      | 228        | 0           |
| 39 | 43        | SLASH/CURDLED SOUNDTRACK - Obsession Confession (Geffen)                         | 22<br>36 | 0      | 220<br>219 | -39<br>-42  |
| 38 | 44        | BRIAN HUGHES - Straight to You (Higher Octave)                                   |          | 7      | 219        |             |
| 45 | 45        | WINDOWS - A Funky Distinction (DA Music)   | 24<br>24 | 0<br>1 | 216        | -1<br>+17   |
| 50 | 46<br>47  | MARCUS JOHNSON - Love (Positive Music)<br>URBAN KNIGHTS - Urban Knights II (GRP) | 24<br>40 | 9      | 205        | +I/         |
| 48 | 4.*<br>48 | LOU PARDINI - A Night to Remember (JVC)  | 22       | 9      | 193        | -7          |
| 40 | 49        | CELINE DION - The Collection (550 Music)   | 19       | 0      | 193        | -37         |
| 43 | 49<br>50  | CHIELI MINUCCI - Renaissance (JVC)   | 27       | 0      | 186        | -28         |
| 47 | 10        |  | -        | v      | 100        | 20          |

soprano saxophone, Chuck Loeb (whose release, *The Music Inside* is still drawing lots of play) on guitar, Dave Samuels (who also helps commandeer the Caribbean Jazz Project), and bassist John Lee. Nelson Rangell and Andy Snitzer handle all of the alto saxophone breaks. Loeb and Meadows sparkle on a seamless duet with their tasty version of the Spinners' "Could It Be I'm Falling In Love."

#### **BILL STEWART** Telepathy (Blue Note)

Those in the know, know Bill Stewart, the still-young and always killing drummer seen with the likes of John Scofield, Jim Hall, and Larry Goldings. He's a groover, with a warehouse full of sick licks and ridiculous poly-rhythms. But don't get the idea he whips 'em out just for

## ARTIST PROFILE



FROM: Toronto LATEST RELEASE: Shelter LABEL: Discovery SINGING ON RECORD: "My wife, Tamara, was the one who motivated me to incorporate vocals. She's been hearing me singing hooks and melodies around the house. I usually put a scratch vocal on the songs I write. I always incorporated vocals on my records, but I used other singers. Singing live adds another the sake of showing his goods; he's a musician in the musician-as-spontaneous-composer sense, always looking to make the overall sound good. With "Telepathy," Stewart pens seven out of nine tunes and employs Larry Grenadier on bass, Bill Carrothers on piano, Steve Wilson on alto and soprano saxes, and Seamus Blake on tenor. The opener, a nearly nine minute tour entitled "These Are They," goes from an earthy groove to spaced-out rings of saturn for Carrothers' solo and then back to earth again with hip horn lines and a phat groove. -JASON OLAINE

#### **DANCING FANTASY** ...Love Letters... (IC/DA Music)

One of our Smooth Jazz guilty pleasures is cracking open a new Dancing Fantasy CD as soon as it arrives in the mail. The German duo,

dimension to my show, and creates variety on the record." OCCASIONAL SESSIONS: "I don't do too many sessions by choice. I worked with Tommy Emmanuel because Randy Goodrum was producing, We both live in Nashville and Randy called me up to play on a couple of things. I even rode my bike over to the studio. I strapped the sax on my back and got a little workout on the way over." DIFFERENT SAXES: "I played

alto on all these songs. I prefer alto because I always hear melodies in upper registers. Alto can sound many different ways and still sound contemporary. Because of the instrument being smaller, it's harder to have your own sound on soprano. The contemporary sound of the soprano is pretty much Kenny G. The only time I hear tenor Jon Smooth Jazz radio], it's Richard Elliot."

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

## got gato?

## gatobarbieri

straight into the sunrise

with a sound as classic as <u>europa</u> comes a smooth new favorite from the legendary latin saxophonist. it's the dazzling debut track from **qué pasa** —his first new recording in over a dozen years and the perfect way to start your day.

produced by philippe saisse. management/booking: bruce nichols, central entertainment services

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COLUMBIA

#### JAZZ/SMOOTH JAZZ & VOCALS

Curtis McLaw and Chris W. Williams, always leave a nice atmospheric touch to their sound, although their music has been gradually less astral and more R&B/Smooth Jazz influenced. Still, Dancing Fantasy soldiers on with ten new tunes and some of the best nighttime-oriented fare we've hear this week. Two of the most airplay friendly pieces, "Miss You" and "When Dreams Come True" have radio edits at the end of the disc. ... Love Letters ... is less UFO and more bubble bath. Dancing Fantasy takes care of the sensual end of the Smooth Jazz broadcast spectrum without sounding corny, lovey-dovey, or contrived.

#### **GIOVANNI HIDALGO FEAT. MICHEL CAMILO** Hands Of Rhythm (TromjJazz/RMM)

This is a diamond in the rough, a true gem of a recording, catching percussion master Giovanni Hidalgo teamed in a duet setting with piano powerhouse Michel Camilo. But how can such an intimate offering jive with jazz radio, you ask? Simple: this disc is full of strong, driving, melodic tunes, where Hidalgo's incessant groove

#### **SJ&V** Chartbound

VAL GARDENA (Mercurv) LUIS SALINAS (GRP) \*EVERETTE HARP (Blue Note) **TDF** (Reprise) TIM CUNNINGHAM (Atlantic) BOB JAMES & KIRK WHALUM (Warner Bros.) **KHANI COLE** (Fahrenheit) MARE JOHNSON (JVC) \*NORMAN CONNORS (MoJAZZ/Motown) LIONEL RICHIE (Mercury) **GOIN' PUBLIC** (Four Winds) **\*WHEN WE WERE KINGS SOUNDTRACK** (Mercury) \*OZZIE AHLERS (Higher Octave) Dropped: #41 Will Lee, #44 Exodus Quartet, #49 Daniel Ho & Kilauea, Patrick Yandall.

on congas, timbales, cowbells, bongos, shekere, jawbone, goat nails you name it - propel Camilo's sometimes fiery, sometimes poignant and always lyrical pianism through a number of familiar landscapes. Standards include "Footprints," "Softly, As In A Morning Sunrise" and "Blue Monk," as well as great Camilo tunes such as the winning opener, "And Sammy Walked In" and the lilting Brazilian flavor of "If You Knew. With other raucous toe-tappers like "Amo Esta Isla" and "Papa Boco," this disc is a gold mine waiting to be discovered. -JASON OLAINE

#### KENNY WHEELER/LEE KONITZ/DAVE HOLLAND/ BILL FRISELL Angel Song (ECM)

Whenever you listen to ensemble music sans drums, there is generally a stark feel to it, a kind of nakedness that exposes all of the colors and tones and interactions of the various instruments—and players to the ear. Add to that the unmistakable, play-around-the-melody ambiance of an ECM recording. Under such conditions on "Angel Song," Canadian trumpeter/flugel-

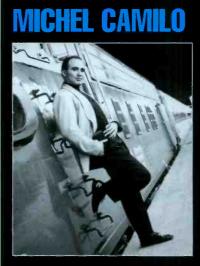
#### SJ&V Spin Trends

- 1. URBAN KNIGHTS +184 2. RICK BRAUN +137 3. THE FANTASY BAND +129
- 4. MICHAEL LINGTON +97 5. 3rd Force +89
- 6. VAL GARDENA +86
- **Jazz Chartbound**

#### \*MARK ELF (Jen Bay)

\*CHARLIE HUNTER QUARTET (Blue Note) JEFF COFFIN ENSEMBLE (Artifex) NEW YORK HARD BOP QUINTET (TCB) A TWIST OF JOBIM (i.e. Music/Verve) JUDI SILVANO (Blue Note) Dropped: #47 Bill Evans Trio, #48 Lew Tabackin, #49 Phil Woods. #50 Joe Henderson. hornist and composer Wheeler-a woefully underrated stylist-reveals a sometimes dark and haunting sonnet, but one sprinkled with harmonies and resolutions that reflect an optimism to his work, as in his delicate opener and my favorite on this disc, "Nicolette." With a quartet of instantly recognizable voices to interpret his nine originals on "Angel Song," including bassist and longtime collaborator Dave Holland, alto saxophonist Lee Konitz, and guitarist Bill Frisell, Wheeler asks both his listeners and his ensemble (and programmers) to rise to the challenge of his music. His soloing style is sometimes a-

#### ARTIST PROFILE



FROM: Santo Domingo LATEST RELEASE: Thru My Eyes LABEL: TropiJazz CROSSING OVER:

"I'm experiencing some crossover radio success from Jazz to Smooth Jazz with my version of 'Poinciana.' WQCD is playing it—and I've heard it on their station a couple of times myself. Plus GAVIN made it Smooth Jazz Record to Watch. We're getting attention because of the

rhythmical; he has a penchant for angular phrasing; and he has pervasive classical music sensibilities, all of which meet somewhere in his delivery so that the listener is almost always able to find some real beauty in his unique expressionism. Sometimes such drum-less endeavors get sleepy, where the groove is so hidden that the tempo just never grabs you and takes you anywhere, but on such tracks as "Kind Folk," "Onmo," and "Unti"which is an interesting tune, as the meter speeds up three minutes in it-Holland's crisp pulse and clean articulation successfully propel the tunes along. -JASON OLAINE

cool groove that runs through the song, as well as the economy in my playing, which helps the mood." PLAYING JAZZ CLASSICS: " wanted to showcase myself as a performen and say something new with songs like 'Afro Blue' and 'Song for my Father.' By playing well known compositions, I'm giving the audience a frame of reference where they can discover a new side of my playing. As artists, we're always searching for that spark of originality that sets us apart, and at the same time pays tribute to a jazz tradition." MUSICAL COLORS:

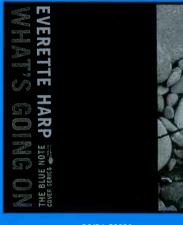
"Thru My Eyes" offers a wide palette of colors, from the very intimate to the explosive. I was very pleased with the interplay between the musicians and how they reacted to my ideas, both rhythmically and lyrically. There was a feeling of celebration in the studio during the playbacks. We had fun!"



## **GET UNDER THE BLUE NOTE COVER SERIES** ANNOUNCING THE BLUE NOTE COVER SERIES RADICAL, HIP AND SWINGING REINTERPRETATIONS OF IMMORTAL ROCK CLASSICS.



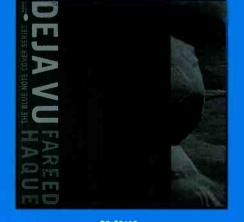
#### EVERETTE HARP



#### B2/B4-53068

SAXOPHONIST EVERETTE HARP GIVES A Soulful and up-to-the-minute slant to a motown Classic - Marvin Gaye's *What's Going on*. Featuring Kenny Loggins, Howard Hewitt, Najee, Yolanda Adams, Arsenio Hall and More. Includes the Title Track, "Mercy,Mercy Me" and "Inner City Blues".

#### FAREED HAQUE



#### B2-52419

GUITARIST FAREED HAQUE USES HIS MANY MUSICAL INFLUENCES AND GIVES A SURPRISINGLY FRESH RETOOLING OF ONE GF THE CLASSIC ROCK DISCS OF THE LATE 1970'S. CROSBY, STILLS, NASH AND YOUNG'S *DEIA VU* A LA HAUE IS A GUITAR-LOVER'S FANTASY COME TRUE. FEATURING "TEACH YOUR CHILDREN," "OUR HOUSE," AND "WOODSTOCK".

#### **CHARLIE HUNTER QUARTET**



B2/B4-52420

BAY AREA EIGHT-STRING WONDER CHARLIE HUNTER LEADS HIS TWO HANDS, TWO SAXOPHONISTS AND ONE DRUMMER On a wild Ride through one of the great reggae albums of all time, bob marley and the wailer's *natty dread*. Includes "No woman, no Cry," "them belly full" AND "BEND DOWN L'OW"

#1 MOST ADDED SMOOTH JAZZ

#### #3 MOST ADDED GAVIN JAZZ

#2 MOST ADDED GAVIN JAZZ & "RECORD TO WATCH"



fter going from free jazz to Last Tango in Paris to "Europa" to a new lease on life, saxophonist Gato Barbier is set D release his first new record in several years, and it's been way too long of a wait. Qué Pasa, being released April 22 on Columbia Records breaks a 15-year studio silence.

While Gato's 1976 A&M recording, *Caliente*, still sells, and has passed the 500,000 gold record mark, Gato is much more than a Smooth Jazz pioneer, along the lines of Sanborn and Jarreau.

Before his version of Santana's "Europa," a Smooth Jazz recurrent anthem that still draws phone requests, Barbieri enjoyed a respected career among avant garde jazz circles. His jazz lineage dates back to 1960, when he left his native Argentina and moved to Rome.

Gato then moved to Paris in 1953 to join trumpet player Don Cherry's band. Four years later, he ar-ived in New York and dived into the free jazz scene, making his first record as a leader, *In Search of Mystery*, featuring his own sprawling solos, a bassist, a drummer, and a cello player.

Barbieri, who currently lives in New York, says he had no trouble plending into the scene.

"I did so many things with so many people," he recalls, "recordng ten or 12 albums with people ike Don Cherry and Carla Bley. I earned many things, and in those days there was a lot of activity. Nct like now, where it's confused and controlled. There was much more electricity."

In 1969 Barbieri appeared on Charlie Haden and Carla Bley's first Liberation Music Orchestra project on Impulse! Records. He also played with "modern" soprano saxophonist Steve Lacy and South African pianist Abdullah Ibrahim when Ibrahim was still called Dollar Brand.

In those days Gato had a screeching, overblown tone that was ideal for avant garde jazz. Just listen to the break on *Qué Pasa*'s "Indonesia" and you'll hear some traces of his early style. Smooth Jazz might head for the hills when they hear the fury of "Granada."

But what drove such a melodic,

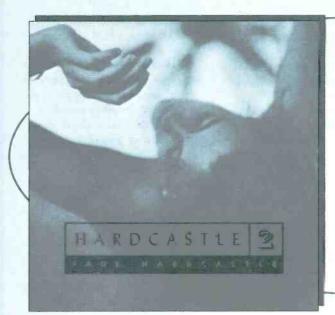
romantic player to the musical fringes?

"I was always very curious, and when I went to Paris to play with Don Cherry for two years, I met Ornette Coleman, Cecil Taylor, and Albert Ayler. Ayler, who is forgotten in this country, was one of the most important players in free jazz. His feeling was so incredible, he actually invented this kind of saxophone [playing]."

Gato credits Ayler's huge sound and wide vibrato as a major influence in developing his signature growl.

"I work on the sound, not the technique," says Gato. "I blow with everything soft, I press my diaphragm and throat—never press the mouthpiece. I play with

# The Best Smooth Jazz is on JVC







#### CHIELI MINUCCI Gavin Smooth Jazz #50

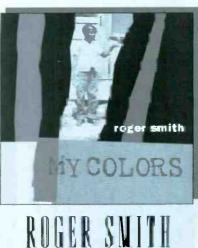


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#### JAZZ/SMOOTH JAZZ & VOCALS SPECIAL

#1 reeds (a soft reed generally used by beginning players—Ed.); not everyone can play my saxophone—it's too soft."

Our own vivid memories of Barbieri date back to 1972 when we saw him perform a song, "El Pampero," on a public television show of the 1971 Montreux Jazz Festival. Gato had long, curly hair and wore glasses with aviator frames. He dressed in a safari jacket, his now famous fedora perched sideways on his head.

His sax tone was simultaneously ferocious and sexual. A hastily assembled six-piece with lots of percussion backed Gato on stage as he launched into one free-form solo after another. Barbieri would cue the band by wildly waving his index finger in a circle.

Journalists wrote that Gato damn near stole away the whole festival when he showed up to perform *Swiss Suite* with the late Dliver Nelson's jazz orchestra. \_uckily, the tapes were rolling durng the impromptu *El Pamperc* g.g. Barbieri recorded acclaimed albums on the Flying Dutchman

label, but *El Pampero* was the

record that best combined his searing jazz saxophone with Latin and Brazilian-styled percussion, topped with smoldering Argentinean tango melodies.

Barbieri made other stellar recordings for Flying Dutchman, including Under Fire, Bolivia, Fenix, and The Third World. Young players like Stanley Clarke, John Abercrombie, Airto Moreira, and Lonnie Liston Smith joined Gato on the studio dates. By 1972, Gato had accomplished what Stan Getz did ten years before with "The Girl From Ipanema"—conjure up raw sensuality with an exotic jazz presentation.

What ultimately sealed Gato's jazz stardom was his 1972 musical score for the film Last Tango in Paris, starring Marlon Brando (in his follow-up role to The Godfather's Don Vito Corleone) and a curly-haired, brunette vamp named Maria Schneider. When director Bernardo Bertolucci needad music with heavy sexual overtcnes, Gato got the call.

"I once did the music for a film by [controversial Italian director] P er Passolini. It was a great piece. It filled 50 minutes of music with myself and a trio. I knew [Italian directors] Pasolini, Michelangelo Antonioni, Bernardo Bertolucci, and Frederico Fellini. I first met Bertolucci in 1963 when he made a movie and I played on two tunes. We became friends, and in 1971 he called me to do *Last Tango*."

Gato recalls using some melodies he had already written. He was not available to watch dailies, so the process was pure cutting edge, hit and miss.

"Oliver Nelson arranged [the original soundtrack] music. I wrote all the music. I wrote a lot of melodies. One for Marlon Brando and Maria Schneider, and another for [co-star] John-Pierre Leaud anc Maria. I wrote four tangos. The first tango was faster, and each one became slower as the relationship came to an end. I remember recording the last tango, when [Schneider's character, Jeanne] is chased [by Brando] through the street. The tango became a chase. It was very difficult to compose."

"You know the scene where [Brando and Schneider] are dancing the tango and Brando drops his trousers and shows his ass? I did a concert in that very dance hall before they shot the scene. It was a beautiful old room with balconies upstairs, and I met Marlon Brando there. We didn't talk too much because I was so involved in playing the concert."

The actual movie music, which took three days to record, was never released on vinyl. Gato remembers the original score as 45 separate musical cues, none of them long enough to be full tunes. But since the themes were so timeless, Gato did make a "music from the film" record that came out in 1973 on United Artists. Gato recalls bringing bassist Charlie Haden, a German piano player, and an Argentinean bandoneon player to the giant studio.

"I re-recorded *Last Tango* with an orchestra in Italy because each piece of music from the film was so short I had to create songs that were three or four minutes long. It cost \$11,000 to record the music with an orchestra."

While *Last Tango* put Gato on the map, he says, the music has disappeared without a trace.



GAVIN MARCH 28, 1997

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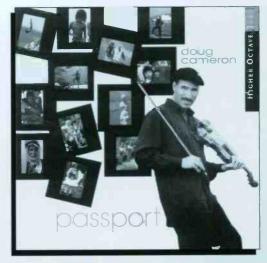


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#### JAZZ/SMOOTH JAZZ & VOCALS SPECIAL

"I made a lot of money, but it's strange," says Gato. "Bernardo has all the film music [of his movies] except *Last Tango*. I don't know why. Nobody knows who has the music from *Last Tango*."

Sadly, the re-recorded soundtrack on UA never made it to CD, so one of the greatest film scores of all time is lost—or unavailable—except on used vinyl. In fact, all of Gato's Flying Dutchman sides, plus three of h is four Impulse! releases that were recorded between 1973 and 1975 are unavailable on CD.

What did make it to CD was Caliente, one of four records Gato recorded for A&M from 1976 to 1979. "Europa" has been a worldwide phenomenon, a tune he must always include on his set list.

"Wherever I play, if I don't play 'Europa,' the crowd will kill. A lot of people were married, had children, and fell in love to that tune. I am like a godfather, so I say, 'Okay, I play it and that's it.'"

Despite the success of "Europa" and *Caliente*, Gato's prolific recording career screeched to a halt during the '80s and the first half of the '90s. Major labels felt his music was dated for pop, and jazz fans felt Gato had abandoned them by forsaking his more avant garde roots.

"Everything crashed. Suddenly I saw a black hole, and I deciced I didn't want to record anymore," he recalls.

Through it all, he supported himself by touring, mostly outside the United States, and taking advantage of the European festival circuit.

1995 was an especially bittersweet year for the struggling saxophonist. Gato's wife, Michelle, died after a long illness, and a month later, while onstage at Washington D.C.'s Blues Alley, he felt "very bad," checked himself into a hospital, and was rushed into surgery for a triple-bypass.

But Gato experienced a full recovery that year, and was approached by a longtime fan, Swiss keyboardist and producer Philippe Saisse (who himself has recorded two fine CDs, Valerian and Masques) about the poss bility of recording for a major label again. Saisse had badgered him for two years about a comeback, and in 1995, Gato finally consented and signed with Columbia.

"I made 45 records in 18 years,

but this is my first record in 15 years. *Qué Pasa* was recorded like a train with many stops. We took six to eight months to finish. I had to leave to play concerts, and so did Philippe.

"Recording *Qué Pasa*," he continues, "was like Marvin Gaye saying, 'What's Going On?' Qué pasa? What's happening this moment? That's why I dedicated the songs to so many people and things. The rain forests, Third World people, [French comic filmmaker] Jacques Tati, my wife Michelle. Musicians have the power to make things much better."

The standout song on *Qué Pasa* is the opening track, "Straight Into the Sunrise." Not only is it overwhelmingly lovely, the force of Gato's playing is renewed. The "Europa" sound that made people swoon is back. There's even the swagger and passionate ambiance of the *Last Tango* sessions. You can hear Gato's trademark hoots and verbal cues in the mix.

These days, Gato listens to Smooth Jazz radio in New York and innocently wonders aloud. The saxophone players, he says, play so proficiently, yet they all have the same sound.

"Sometimes they sound 'too perfect.' Things sound better when it's not too perfect and a little...unexpected."

At age 62, Gato is poised for a comeback. American concert dates have been scheduled, and he's prepared to tour heavily in support of Que Pasa. These days he gigs as a quintet-himself, percussion, bass, drums, and piano/synth-with hopes of adding a guitarist. Gato recently faced tax problems, and still owes thousands of dollars in hospital bills, since he was not insured at the time of his surgery. He admits he's a musician, not a businessman. If he can get back in the black financially, Gato idealistically speaks of staging free concerts "for the people" of the world, and teaching children about the wonders of music.

In the meantime, many of his fans would like to see his classic jazz records released on CD. Gato himself is unsure who owns what, and when or if any of his catalog will be rereleased.

Gato Barbieri ends our conversation on a lighthearted note.

"I play. Like they say in baseball, 'Play ball!' I play my saxophone." ●

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Tackles the New Realities

of Jazz Radio

by Keith and Kent Zimmerman

elcome to what we hope

is the first of many

radio roundtables. Jazz radio is

days, so there was no shortage

of topics worthy of frank dis-

cussion. We invited three top

jazz programmers (whose mar-

kets are widely spread across

independent promotion person

who speaks with many stations

personally each week. Then we let

it roll. The issues discussed include

fans to jazz fans, balancing the male-

female listener ratio, surviving government cutbacks, stimulating air talents,

converting public radio news talk

the country) to the table, plus an

at such a crucial point these



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THE ROUNDTABLE PARTICIPANTS

THURSTON BRISCOE: Program Director, WBGD-Newark

JOE COHN: Assistant Program Director/ Music Director, KPLU-Seattle/Tacoma

BOBBY JACKSON: Music Director/Producer, WCPN-Cleveland

NEAL SAPPER: Proprietor, New World 'N Jazz Promotion & Marketing

> KEITH ZIMMERMAN: Gavin Jazz/Smooth Jazz Co-Editor

enlisting younger audiences, and more. The aim of this roundtable was to bring real issues to the surface, while at the same time, preserving an informational flow.

ROUNDTABLE

Keith Zimmerman: Our wide range of radio readers are dealing with their own volatility on the job, particularly in light of the heavy buying activity after last year's deregulation. What is jazz radio's personal crossroads?

Thurston Briscoe: Our station is dealing with the inevitability that money from the Corporation for Public Broadcasting is going away. We have to understand our audience more, and prepare for a future when we're not "on the dole," and asking the government agencies for money. We need to learn to get more financial support from our listeners.

Keith: Do you sense a time line when jazz radio and public radio will have to be that self-sufficient?

Thurston: I haven't kept up with it as closely as my general manager, and there's a date three years from now that's looming, but it keeps going back and forth. The sooner we do it, the better. We should be prepared before they put the plank in front of us. Hmm. Excuse the phrase. It might be a bridge.

Joe Cohn: I agree one-hundred percent. We are public radio and we

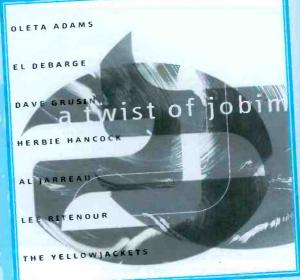


Joe Cohn in the KPLU library vault.

say we're listener supported. To be honest with you, I don't care if the government drops all their support because stations should be able to

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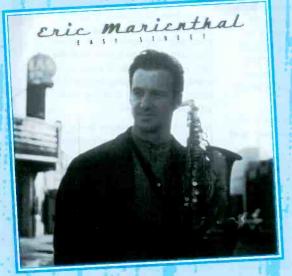






## A TWIST OF JOBIN

Gavin Smooth Jazz #5• R&R NAC Albums #6• R&R NAC Tracks #8• ("Water to Drink")



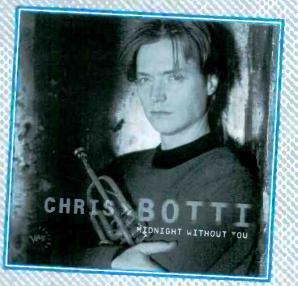
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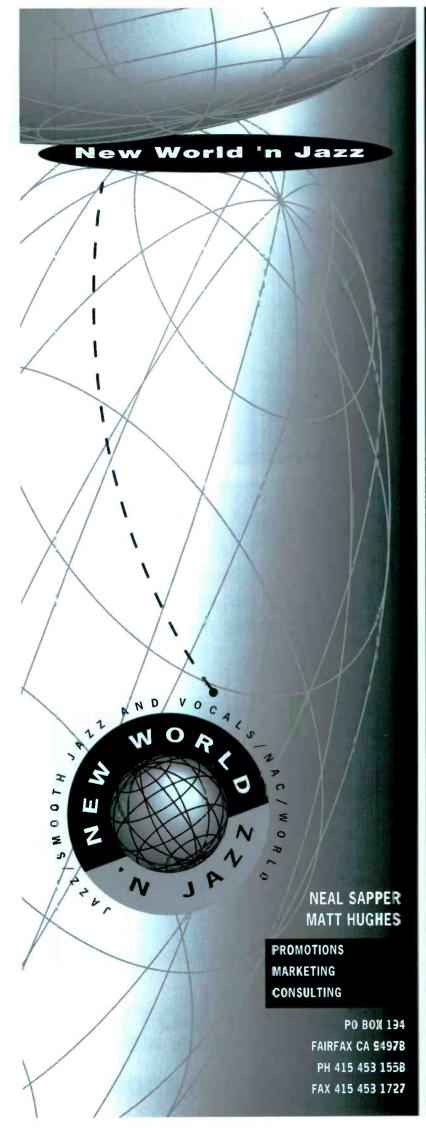
INCOGNITO Beneath The Surface Gavin Smooth Jazz #12• R&R NAC Albums #13• R&R NAC Tracks #10•

A Shade of Blue")



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#### JAZZ/SMOOTH JAZZ & VOCALS SPECIAL

stand on their own two feet.

Bobby Jackson: There are a lot of stations that don't, though.

Joe: But they have to learn to. We're talking about where we should go, and [jazz radio] needs to be more listener-supported and business-supported, too. Business is making up a larger percentage of pledges. They're picking up the some reason the United States government has chosen to back away from its cultural representation in the world. It's a shame, but we can't lose what precious little time we have left in rescuing jazz radio and public radio by asking the government to take care of us. One way jazz radio can be more self-sufficient is to look at the way commercial radio markets promote themselves



WCPN's Bobby Jackson, vote 1597's GAVIN Jazz Person of the Year, makes a point at this year's Seminar.

slack where the government support is dropping off.

Keith: Kent and I came back from Toronto where we hosted a session at the Canadian Music Week Convention. There, the Canadian government supports music with Canadian Content regulations on the air, and even a video music channel called Much Music for bands and independent bands.

Thurston: It's a waste of time to d scuss things as if we're going to do something that might influence our government. The direction and the current mindset is not there. Those days are gone in this country. As someone said to me when I came to WBGO seven years ago, "The good old days are gone, and we didn't know they were good wher they were here."

Bobby: I know hindsight is always better than foresight, but looking at the way the whole Public Broadcasting System was set up in the first place. I think perhaps if they had structured it differently in the beginning we might not be ta king about this today. What if they had put a tax on every radio and television station that was bought and sold, and put that money in a trust for public radio? Well, it didr't happen that way, so we're dealing with the cruel reality. We need to learn a lot of lessons from commercial radio since we are becoming more and more like them.

Neal Sapper: If we look at what's happening to the National Endowment for the Arts (NEA), for

www.americanradiohistory.com

and see what they do that works. Jazz radio can't have an attitude that we're better than them because we're arty and more intelligent. It's a business of entertainment.

Thurston: If you're going to solely depend on your audience, your underwriting, and your grants to give you the money you need (47% of WBGO's money comes from listener sponsorships), then you have to learn to build your audience and station loyalty. Part of that means paying attention to things commercial radio does. One of the major things they do is test and survey their audience to find out what they want and then deliver that, rather than us saying we know what the jazz, news, or Triple A audiences want and we're going to give it to them. You have to find out what your listener wants.

Neal: That's the attitude that's hurting jazz radio. People are programming for their own tastes. Sometimes it's their own elitist tastes that's limiting the ability to reach out and pull more people into the format. Too often they're programming for themselves and the people who work at the station.

Thurston: Which might include the local jazz organizations and jazz fans. The woman who runs the furrier company might not know the trumpet from a clarinet or Miles from Keb' Mo'. But she listens more than anybody else because it makes her feel good.

Keith: Are you satisfied with your composite listener, or should jazz

#### JAZZ/SMOOTH JAZZ & VOCALS SPECIAL

radio strive for younger demos and more females?

Bobby: At WCPN, we're a split format station. Our core audience is news and information people. Those are the people who have pledged the most money. They're the ones who are the most vocal when it comes to fundraising and being involved. We have a lot of jazz lovers, but they don't support the station as much as the news and information listeners. As a jazz programmer, I'm trying to face those people and give them reasons to listen to jazz and convince them why this is significant in their lives. We're creating a new program at WCPN that attaches contemporary culture and what's happening in the community and attaching jazz hooks to that. If there's a movie festival happening in Cleveland, I might play music from jazz soundtracks like 'Round Midnight, Kansas City or Bridges of Madison County. We have to be more inventive about how we present this music.

Thurston: But that's good, basic radio. That's what we should be doing *anyway* because we are trying to get into the lives of the people who are listening to us. Pay attention to what's going on in your community and speak and think about what those people are doing. Relate to what's going on in their lives. What are Howard Stern and Don Imus talking about? What's going on that you can tie them into? Pick up the newspaper. In New York City, there was a tribute to Machito on channel 13 with Tito Puente performing live in their studios. Oh by the way, it's raining outside. Don't you hate the rain?

Bobby: And not necessarily talking about where jazz is, but trying to convince Mrs. Jones in Lakewood, Ohio why she should listen to the show. *Then* give her some jazz. She may not think that she likes jazz, but she may hear something in the context and all of sudden realize she likes that music.

Neal: What makes Smooth Jazz successful is they position themselves as a lifestyle. The music is part of a lifestyle, and therefore, if you're living this lifestyle, you have to have this music to be cool and be part of the total scene. Listeners have their leisure time, but when they're listening to music, this is what it's all about. We need to bring more jazz listeners in that way, so they consider the music and what they do from



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#### AN OPEN LETTER TO THE JAZZ COMMUNITY

Dear Jazz Community,

The Jazz community is at an important crossroads. It is critical that we all band together; Radio, Record Companies, Retail Artists, Trade Publications, Clubs and all jazz music industry professionals. I would like to see us start an organization similar to the Country Music Association. We must act quickly—with passion and conviction.

We have begun compiling a mailing list and e-mail addresses with the help of Brad Stone (KSJS) and Dr. Jazz. We will be compiling a master e-mail broadcast list for the exchange of information and ideas very soon. We look forward to your involvement and support in developing an open forum for the exchange of ideas that will keep jazz alive.

We encourage everyone at radio to do their best to attend the IAJE convention in New York in January of 1998 and the Gavin convention in San Diego in February of 1998. Start budgeting now so a majority of us can be there and coordinate our efforts. We implore jazz radio to assertively network with local retail and club owners to build a local jazz community in every market across the country. We request that everyone involved with jazz to write letters to President Clinton stressing the importance of CPB funding for public radio. Remember, Bill is a fan of the music!

It's time for us all to band together—to act locally and think nationally. We here at GROOV will do all we can to involve the labels we represent to support jazz radio.

If we communicate more and ACT more we can keep jazz alive into the 21st century. The time is NOW!

Praying for Jazz, Harmony and Real Progress!

Neil Gorov and The GROOV Marketing and Consulting staff.

P.S. Thanks for the 1997 Award for Best Independent Jazz Radio Promotion Team!! We appreciate your confidence and support!

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day to day as part of their lifestyle.

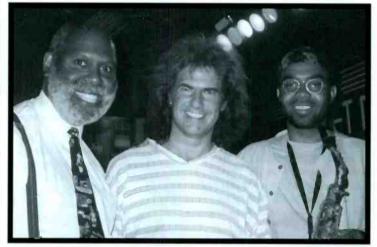
Keith: Is this about courting the news talk listener? At our seminar, program consultant Courtney Thompson said that Smooth Jazz's most common listener is News Talk. Is it about KPLU courting their *Morning Edition* listeners and convincing them to stick around for mid-day jazz?

Joe: Our starting point was reach-

teners much younger than your jazz listeners?

Joe: They're pretty comparable for us, but if you were to compare, say, KCRW's listeners in Santa Monica to KLON jazz listeners, you'd see younger demographics. Some of the jazz stations are male-dominated and have older demographics.

Bobby: Our listeners at WCPN are 53-percent male, 47-percent female,



WBGO's Thurston Briscoe (left) backstage with guitarist Pat Metheny (center) and saxophonist Kenny Garrett (right).

ing those who were news talk listeners first, then also listened to our jazz. We wanted to see what their tastes in jazz were to keep them tuned in. The good news from our study was there was very little difference between the person who listened to KPLU primarily for jazzand even avoided the news-compared to the person who listened to us first for news then jazz. It was good news because we didn't have to make tough decisions about changing the music flow. I think there's a lot of sharing between Smooth Jazz and NPR stations because the demographics are similar.

Keith: Are you happy with the audience you are serving?

Joe: The [average] NPR person is 35-54, but if you were to pinpoint it, it would be a 42-year old, more males than females. Our jazz listener is slightly older than that, maybe by a couple of years. We're now seeing a trend where there's a bit of a shift. We've always been about 60-percent male, and now over the last three books, it heading towards a 50-50, male-female split.

Thurston: We're about 57-percent male, 43-percent female at this point. I'm seeing an improvement.

Joe: When you look at a lot of jazz stations' demographics, a lot of them have listeners who are much older than the NPR demo. Some jazz stations have 60 to 65-percent male listeners in their fifties.

Keith: Are your Morning Edition lis-

and our average listener is a 49-year old male.

Keith: Should jazz radio start skewing younger?

Thurston: You can't skew older because people fall off your graph, which means they die.

Bobby: Then you follow them into the funeral home.

Thurston: I have thought of focusing on a younger demographic and figuring out how to target thaf, but most of the ideas I have in targeting younger demos is how I market, not how I play the music. Do I want to knock ten years off my strongest demos, 45-54? Possibly so.

Joe: I don't think it's a bad thing to have a 45-54 demo. The whole point is finding one demo and serving that demo consistently. The problem occurs when a lot of stations don't target their music for that demo. They'II be all over the place, playing acid jazz, for example, and mix it in with Clifford Brown, which doesn't work. One demo likes one sound of jazz and the other demo likes the other. Then you end up not serving any demographic.

Neal: Maybe there are some acid jazz tunes that would segue nicely into some traditional things you're playing. Maybe there's a little bit of world music that will segue nicely into Oscar Peterson. Is there anything we can do to stretch the envelope so that we can bring a more younger listener in?

Thurston: I don't know that by play-

#### JAZZ/SMOOTH JAZZ & VOCALS SPECIAL

ing the younger music you're going to automatically attract that younger audience. You have to go off the radio and educate people about the music. Lincoln Center brings 600 kids in for a jazz education program. They're educating future subscription holders. Listeners don't think to themselves, "that was a nice segue." You're thinking as a programmer, not as a listener, when you do that. It may sound nice artistically, but do they want to hear one into the other? I don't think you have to leave the art form to get a younger audience.

Neal: Is that leaving the art form or expanding?

#### Thurston: I stated what I believe.

Joe: If you really wanted to get the younger audience and felt that acid jazz was the way to do it, I could see having an acid jazz show. We have a blues show on the weekends, and it picks up a lot of listeners that wouldn't normally listen to KPLU. The demographics of that show is pretty much in line with the rest of our schedule. A lot of those listeners only tune into KPLU for the blues show, but it helps to build a fringe listener that could turn into a core listener.

Thurston: Do you use that time to run a lot of promos about your other programming?

Joe: We have *Car Talk*. You talk about a show that pulls in a ton of listeners! When it's on, it's the number one rated show in Seattle/Tacoma. We have jazz promos that run specifically during *Car Talk* which have a lot of puns about jazz and cars.

Bobby: A lot people in Cleveland look at our station as being "that news station that plays jazz" or that "jazz station that plays news." We try to intersect both so we can be looked at as a whole, as opposed to being separate entities. Cross-promotion between news and music is something we stepped up over the last couple of years.

Keith: Is there a short-term strategy to get bored rock and urban listeners to try jazz radio?

Bobby: We're not trying to get more rock listeners, we're trying to get *more* news and information listeners to jazz. We want to keep the station's core audience.

Thurston: Sometimes I wish I was a commercial radio station with a seven million dollar budget, and I could plaster the community with billboards and newspaper ads. As we grow, we have to compete for visibility with the rock, lite rock, and classical radio listeners. You have to go off your radio station to accomplish that.

Joe: We share more listeners with

KING, the commercial classical station in Seattle, than any other music station. They're huge and pull a 4 or 5 share, one of the top-rated classical stations in the country. They poke fun at themselves and make the music fun. But more than anything, they're a great mood service during the work day. We share a quarter of our audience with them, and now we look at taking listeners away from the classical station. "Tune into KPLU if you like jazz and classical music. Bill Evans and Ben Webster are as good a companion during your work day as Mozart." We try to



New World 'N Jazz's Neal Sapper, after winning 1996's Gavin Jazz/ Smooth Jazz Independent Promotion Person of the Year.

win them over by playing the appropriate music at the appropriate time of day.

Keith: The Smooth Jazz stations now have a syndicated Ramsey Lewis jazz lineage show available, and KCSM's Dick Conte hosts a highly rated dinner jazz show on Sunday nights on KKSF. Is Smooth Jazz releasing the harness a little bit, and will that help or hurt jazz radio?

Bobby: I think it will help. It puts the word out about what we do best. Part of their audience may want to hear more jazz and that will help us.

Neal: Steve Williams at WQCD is starting to add more melodic jazz product into their regular rotation. Granted it's only four or five spins a week, but it seems to be working well. He's playing Michel Camilo "Poinciana" or Hilton Ruiz's "Unit Seven." KKSF added Camilo's song too. Maybe it's a trend in Smooth Jazz that will help jazz radio and contribute to the educational process.

Thurston: Steve Williams and I talk a lot when we get together. He also has a stand-alone show for straight ahead jazz. WQCD has reached a point when they can use the word "jazz" with their call letters and people don't run away. It legitimizes them. They also like to play the Anita Baker cuts here and there because it will boost a portion of their day. If they get somebody that listens to jazz, it helps boost their cume. My most popular show is called *Rhythm Review*, which is an R&B show on Saturday mornings, and our competitors end up being KISS FM. Like Joey, I get a lot of folks going to WQXR, which is the New York Times classical station. There's where some of my folks go during the day.

Keith: How do you deal with music blend, i.e. bebop, blues, melody, modal?

Bobby: I think there's too much product out there. The record companies need to cut back on releases. There's a lot of mediocrity. As a format, we try to please everybody and wind up pleasing very few because we're playing everything. I'm speaking as a radio genre as a whole, not a specific market. Thurston: We don't play everything. We have two clocks, one for drive time and one outside of drive times. We try to mix it up by spreading out our blues because blues does so well for us. We have a blues hour every day, and it's a Monday through Friday spike for us. There's an optional Latin spot, three new releases per hour, two classics, and two vocals per hour. We're playing music from 1945 to the present. We can't play the entire 100 years of jazz approach. If the cuts work then we have room for three recurrents, hits that were released in the last five or ten vears

Joe: We try to be consistent with our sound, based upon the research that we did. The in-house music staff sat down and came up with 30 different categories of jazz and blues. But the listeners only heard six different sounds, which was a big ear-opener.

ECADE

DEBLITS

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For instance, we put Charlie Parker's Coco" and Ella scatting on "Lady Be Good" in two different categories, bebop and scat singing, but the listeners heard it as the same thing. How can that be? One is instrumental and one is singing. But listeners hear it as a lot of notes, the same sonic texture. It's a heavy information stream coming at you, so they put it in the same category. We found people like melodic jazz, and so many artists fall into that category-Chet Baker, Cannonball Adderley, Benny Carter, Stanley Turrentine, and on. That kind of jazz tested well, as opposed to, say, acid jazz. If acid jazz went through the mof for us, it would difficult to construct an entire format of acid jazz. I was pleased that melodic jazz tested so well because there is so much to choose from.

Keith: Do you worry about too much edge on jazz radio, as opposed to being a mood service? Is that what KPLU is trying to do?

Joe: Yeah.

Keith: Are you moving away from the hard bebop stuff?

Joe: Yes.

#### Keith: What about WBGO?

Thurston: I have a problem being a mood service. We're trying to reflect what's happened and what "is hapbening." But I think I'm serving a diferent audience than Joe as well. I don't have any of the NPR news programs on the air. I have some halfnour public affairs programs, but we're a full-service jazz station.

Bobby: I think WCPN is probably closer to WBGO in terms of what's happening in the clubs here in Cleveland and the tradition that comes out of this area of the country, like Detroit and Pittsburgh. We're all sister cities with a similar scund.

Keith: How should jazz programmers such as yourselves work with air talent to make them superstars? Does the new reality of jazz radio mean you have to reel them in more?

Thurston: I think our superstar is the music and what you do with your announcers is to make sure you teach them how to get out of the way, how to be a host, how to bring people in, and share information with them. It's the same for Joey, Bobby and me as it is for Don Imus and Bob Grant. What does a good radio person do when they're on the air? How are they giving the time and the weather? Are they giving concise information about the music? Are they being topical and personal? Show some intelligence and warmth.

Joe: Inclusion is important. There are a lot of announcers you hear that sound detached; they're not there 100-percent. They give a lot of information about the music that isn't interesting. A lot of jazz announcers are caught in that formula of saying who played bass on that 1963 recording. We'd rather share music information that's interesting and personal about the artist. It should be, "Welcome aboard! This is great music, we hope you enjoy it."

Thurston: I limit my folks to about 30 seconds of chatter. That's still a lot of time to back announce if you're concise and to the point. The folks who wan't to know about the sidemen are the musicians. We get calls from musicians. "I played on that! Why didn't you mention my name?" But who are your average jazz listeners? I don't think the person who picks up every jazz magazine, and has read several biographies of jazz musiciars is your average listener. What is a fluegelhorn? Less is more. Plan your breaks. What are you going to say would like to see more releases along the lines of what we're doing now.

Thurston: But we're a conduit, and if that's what's happening in the industry, I think we're wrong to tell them to turn it around.

Neal: Are we entertainment or are we art?

Bobby: We're a radio business.

Neal: Then that makes it entertainment.

Joe: I think we can be both.

Thurston: It's a good mix. Are we art for art's sake?

Bobby: We used to be art for art's sake. I don't think it's the case anymore, especially with cutbacks in public radio. We have to reach certain benchmarks regarding cume, TSL, and audience. We have to react more like a business.

Thurston: Maybe we've grown into

"We need to look at the way commercial radio markets and promote themselves and see what they do that works. Jazz radio can't have an attitude that we're better than them because we're arty and more intelligent." —Neal Sapper

when you open your mic? Where's your beginning, middle, and end? Organize yourself when you're in the control room. You're not in there fcr yourself, you're there to share information with people, information they can keep.

Keith: Do you have any thoughts abcut the tough retail situation? Should jazz radio worry about their own problems? Should we tell them not to release so much stuff?

Thurston: But you can be a clearing house! That's what my music director is. He bitches and complains about so much being released, but he doesn't put it all in the room. You can stop it right there and make that decision. I don't want to tell the labels to stop releasing jazz. The labels are going through enough changes as it is. The businesses. labels, corporations, foundations, and individual listeners are all part of the community that makes up our listenership. We have to groom and interact with them all! If we don't have the record labels, then Bobby won't say there's too much out there because there won't be anything cut there. Twenty years ago, a James Newton and a Jon Faddis release was the only thing that came in through the course of a week on a major label. Musicians didn't have labels, and it wasn't happening.

Joe: There's so much material released that I call "hard bop" or "post bop." Now that our focus has changed and we're so melodic, I being show business. It's no longer sandbox radio; it's the real deal.

Keith: There once was a show biz angle in jazz radio during the old school with Symphony Sid and Russ Davis. Jocks would do remotes in the window of a record store.

Bobby: We could use some of that today.

Keith: What about playing only one good song on a CD?

Thurston: We don't program that way here. I'd feel guilty doing that to people. If the day were to come where I had to buy a CD, and I bought it because I heard one great song on the radio and the rest of the CD was junk...

Joe: If a new CD comes out with only one hands-down, excellent song, I'm going to play it. You have to play a song a certain number of times just for the majority of your audience to hear it once. It's a matter of numbers. Our heavy rotation for a CD comes up three times a day, and it will be different tracks. I was reading in GAVIN about WJZW playing 36 spins a week, six spins a day. I have air talents come up and say they've played the new Antonio Hart for the third time in a week. That's nothing!

Neal: Suppose the whole album holds together very well conceptually—can you see having all the jocks playing the heck out of one track so we can familiarize listeners with the artist and create a superstar status? We have our stars and legends, but can we expose more artists, as opposed to going five tracks deep on a record?

Thurston: My directive is to explore the CD. That star is a star because he has more than one thing that he plays well. How do you familiarize listeners with an entire album unless you let them hear it?

Neal: You can emphasize a stand-out track, and still give them other selections from the album. Suppose you spin the record ten times a week, and play a dominant track, say, seven times. I know you radio guys are the experts at what you do, but coming from the label side, I'm concerned.

Thurston: It's visibility and promoting yourself, and talking like you're a winner in the community. I have KISS FM, Hot 97, Howard Stern, and Don Imus all in this market. WQCD is "the Smoothest Thing on Earth." What a nice tag line that is. They have these huge billboards of Sade and George Benson. That speaks success. This is a success-oriented nation. Back in the '70s, we were called "t-shirt radio." You were in public radio, and you got a t-shirt. We cannot compete in those terms with Smooth Jazz because nobody is throwing the money at us.

Joe: Smooth Jazz radio has great TSL, much better than traditional jazz radio.

Thurston: Because a lot of people listen to it at work.

Bobby: Or in the shopping malls and stores. It has a non-intrusive quality.

Thurston: Like Steve Williams likes to say, they're programming for the woman who comes home and puts the water in the tub and has a bubble bath and listens to WQCD. He said this to me and four women, and he didn't get hit! I look at my numbers, and by God, the biggest percentage of loyalty I lose is 25-45 women. They're going over to QCD to take their bubble bath. There isn't anything wrong with that. We just have to compete with it!

Keith: That's an argument to make jazz radio more of a mood service.

Thurston: That's what Joey's doing. My fear is that if we do become a mood service, in general, then we're changing the industry. What's more important, your job or the jazz industry?

Bobby: Jazz will do what it will do, but we need to survive and be more inclusive as opposed to exclusive. People look at jazz as this real mysterious thing that you need a PhD to understand. We need to break that down. We're having fun doing this too. We need to communicate with our audience that we're winners and we're having fun. And it *is* a lot of fun. ●

# TAKE FOR EXAMPLE, **i.e. music's** NA CONVERSATION WITH i.e. music's NARK VEARE

#### By Kent & Keith Zimmerman

hen i.e. music unveiled themselves as a new label with Verve/PolyGram at the GAVIN Seminar last month, they did so in a small meeting room lavishly dressed with an impressive stage and long bar, filled to capacity with Jazz and Smooth Jazz VIPs. The company's three partners represented the three muskateers of a

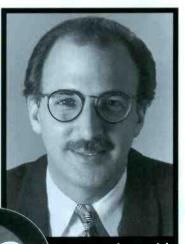
new era of adult music, full of optimism and derring-do.

Mark Wexler spent 11 years at GRP marketing the music of Lee Ritenour, the fabulous Grusin brothers, the Rippingtons (a.ka. the Ripps) and countless others, forging working relationships with radio, retail, and print. Lee Ritenour, of course, is no stranger to the creative and production side of adult music. His music—especially one of our all time favorite albums, *Wes Bound* on GRP—represented the standard by which a new format measured the music they aired to a new adult radio audience. Michael Fagien and his wife Lori created *Jazziz* magazine, a publication that merged the large spectrum of jazz music with a sense of lifestyle.

We recently spoke to Mark Wexler on the eve of i. e. music's maiden release, *A Twist of Jobim*, which enters GAVIN's Smooth Jazz & Vocal top five. We talked about the label's formation and i. e. music's intention of exploring adult music beyond the spectrum of jazz.

After eleven years with GRP, you started your own adult music record company. Three weeks after your first release, you've got a Top Ten Smooth Jazz record. What gives?

I've always had an entrepreneurial desire to own my company. But while I was at GRP, I was happy and the company was doing extremely well. But after a change of management, when Dave and Larry left, I started thinking more seriously about starting my own company. Michael Fagien of *Jazziz* magazine and I have been friends for years, working together. As soon as I left GRP, I talked to Michael, who said, "Yes, I'd love to start a record company." The very next day I got a phone call from Lee [Ritenour]. He was thinking about starting a company. I told Lee about my idea with Michael and he seemed very interested. Then I called Michael. We all felt that a trio of people with different backgrounds made absolute sense. After one of those late night meetings in Los



i.e. music's Mark Wexler

Angeles, we discussed how each of the three of us brought something dif-

ferent to the table. With the same common goal, we wanted to come up with a successful record company that dealt with the adultoriented market, and not just jazz. We didn't want to be labeled GRP2. However, because of our backgrounds, we felt the first few records would have to be in the contemporary jazz arena because that's where our histories lie. Plus, we all recognized a growing void



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in the marketplace. In addition to appreciating contemporary jazz lifestyle music, we still listen to other forms of music. And as adults, we don't necessarily listen to the same music as the Generation Xers. So conceptually, our company was actually born in January of 1995.

#### Born or written on a cocktail napkin?

When I say born, I mean we entered the embryonic stage. Once we decided to go for it, what did we then have to do? subsequently Chuck Mitchell at Verve, we hit it off immediately. Chris and Chuck shared the same vision, plus we were enthralled with what they had; a very strong brand name in Verve plus a great repertoire with London, Phillips, and DG. They were working with John Tesh and GTSP, plus Point and Imaginary Road, building a very strong base to hit the adult market. What they saw from us was that we could possibly take their company to another level by bringing in more music from a contemporary side. We discussed



Guitarist Lee Ritenour is a co-founder of i.e. music.

First thing, was to write a business plan. That took four months, getting down on paper who we were as individuals and the spirit of what we wanted to accomplish. Then we had to make the big decision to either become a totally independent company or shop the big six and structure a deal where we knew we'd have the muscle of a large corporation behind us. Having started at GRP as an independent and knowing the struggles that you go through in addition to the financial risks, I was a proponent of finding a major, even if it meant giving up some of the equity.

#### Any takers out of the box?

We started with five, narrowing it down to the two who were extremely interested. After our meeting with Chris Roberts and



with Chuck about keeping things lean and mean in the beginning, but still in need of staff support from Verve. By the end of '95, we began the negotiating process. Like with any big company, that process was painstaking and time consuming, taking about seven months. We finalized our contract in April '96, signing in May of '96. We started in the PolyGram offices June 10, 1996.

#### Yet A Twist of Jobim was recorded May through September that same year.

We didn't come with any artists. Lee was still a signed GRP artist,

#### JAZZ/SMOOTH JAZZ & VOCALS SPECIAL

but that worked to our benefit since we weren't pigeonholed with an artist roster. We had a concept, three guys with collective talent, autonomy, and a great staff of Verve people working with us. I often say that their staff resembles GRP during its middle years, when we were lean, mean, and hungry, everybody hopping and working together. That's the spirit that exists at Verve.

### How are the responsibilities divided among the three partners?

One of the things I felt was lacking in our business was bringing in people from the outside to add value to our marketing projects. As a marketing guy, I get so caught up in the daily numbers and charts, working the records at radio and all that stuff, that it's difficult to cultivate relationships with outside marketing entities. At Jazziz, Michael and Lori deal with so many different advertisers outside the record business. Michael has important relationships with some of the biggies in the business, from General Motors all across the board. We want to surround our projects. with value-added marketing. On the music side, Lee obviously focuses on talent and production.

#### What about you?

I became the president, housed in the headquarters here at Worldwide Plaza in New York. Lee still continues to work out of L.A., managing our West Coast offices. Michael continues to work out of Gainesville in our Southeast office. He also handles all of the artwork, the imaging of the company and the value-added marketing. I handle the day-to-day stuff as well as the artists while Lee actually makes the records, seeking out talent. All three of us have our own daily discussion about signings, signing artists based on committee.

#### You mentioned that Lee is still signed to GRP. Will he ever become an i.e. music artist?

Lee just completed a live album for GRP, which will be released this year. His next studio album, to be released during the first half of '98, will be an i.e. music project.

What brought about the con-

#### cept of Twist of Jobim?

Lee has always had an affinity for Jobim's music. He was friends with Tom [Antonio Carlos Jobim] and his wife Anna. Lee's wife Carmen, who is also Brazilian. went to the same high school as Tom's wife Anna. Since then, we've all become very friendly. In between my time at GRP and forming i.e. music, Lee, Carmen, and I produced a big tribute concert to Jobim right after he died at Avery Fischer Hall in New York, where everyone from Sting to Milton Nascimento to Gal Costa, Caetano Veloso, Jao Gilberto, Dave Grusin, Herbie Hancock, and more were featured. Lee was the musical director. The President of Brazil even came up. The event sold out instantly. I was blown away. In all my years at GRP putting on shows, this was something different. Tickets were being scalped for \$1000 outside the hall. After the show, Lee and I thought it would be great if we could somehow recreate the event Rather than recreating Jobim's songs true to their original forms, we wanted to pay homage by putting a contemporary slant on his music. That meant Lee rearranging most of the tunes so they could fit into the '90s, which is where the title comes from, reaching a broader based audience with a twist. Jobim's music is timeless and he's one of the most misunderstood composers. in the world. Outside the U.S., Jobim is as big as Irving Berlin or George Gershwin. Inside the U.S., it's different. People mainly know him from "Girl From Ipanema."

#### How did you decide what musicians you would feature on the record?

The three of us started calling in favors. Twenty-three artists later, we had the makings of a great record. It took almost nine months to completely record the record. Lee started on the arrangements before we signed our deal. Lee spent an inordinate amount of time on the album in order to pay homage to this great composer as well as making sure that our first project would be well-received.

#### How did you feel launching your label with a concept record?

Good yet nervous. Nervous because we don't want it interpreted as a compilation, but as a



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concept record, which is difficult to get across to the retail marketplace, one of the struggles you have to go through when you do something like this. But what better way to launch a label than to grop a few names like Herbie Hancock, Dave Grusin, Al Jarreau, Cleta Adams, El Debarge, and the Yellowjackets?

#### How is the retail market? Still soft?

Very soft for all kinds of records, something we don't expect to turn a ound until sometime in '98.

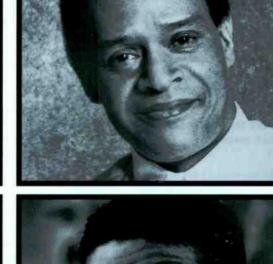
When you were on the sidelines in between companies, what were some of your observations and reassessments of the business that maybe you brought with you to i.e. music?

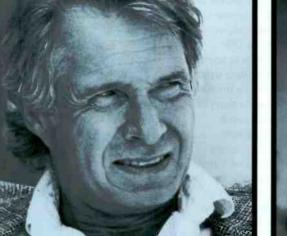
I came from a good place in the sense that GRP was a role model. The most important thing I learned was if you have passion and a good business plan, then stick to it and don't waiver. You can make your mark by staying focused. The beauty of GRP was that there was always a focus that showed through. Believe me, in the beginning, it was no easy task. We were building a roster. Some things didn't work, but a year into it, we signed Chick Corea, Lee Ritenour, and the Rippingtons; the roster really started to build. It was because of Larry and Dave and the good people that kept a focus. even after the purchase by MCA. As for radio, I understand that the volume of music coming out has increased so dramatically over the last 15 years that radio has been fo-ced to start categorizing. They can't play everything. But I have to say, in the world of contemporary jazz and jazz, the formats have staved pretty true to form over the last ten years. I feel pretty good about it

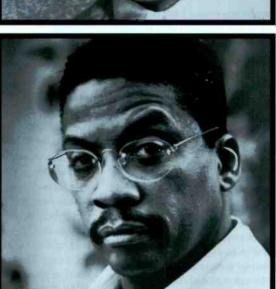
#### As '98 marks GAVIN's tenth year in both of those formats, I'd peg years three and four as the toughest.

As far as I'm concerned it's still lifestyle music. You mention looking in from the sidelines. Not that I think about it, there is one important link missing. In the beginning and middle years of GRP, there was a synergy between radio, retail, and the record company. I feel we've lost a little of that synergy over the last few years. The music is still there. The radio sta-









#### Paying homage to Jobim: Clockwise from top left: Oleta Adams, Al Ja∎reε∎, Herbie Hancock, and Dave Grusin.

tions are still very successful. The record companies are still successful. Retail has had its ups and downs. But when all three ingred er ts clicked together, the sum of the parts became bigger than any one individual sector. During those middle GRP years when we were doing radio samplers and radio concerts with our own sections in record stores, those were the promotions that blew product out the dcou not because of the music, or the station or because it was displayed in the stores. It was a combination of all three factors working together. That's been missing over the last three or four years.

#### We've become three stand alone industries.

Radio stations worried about how much advertising they would get. Record companies were worried about signing artists and making music and not so much about working with every single entity. The retailers were worried about how many units they could push out the door. All of that is still true. Those factors are still the mantras of these businesses. But when the three worked together, and the focus was there, everybody benefited. Hopefully, on some level, with my training with GRP, we car bring back some of that sensibility with i. e. music.

#### I understand it's hard to find a name for a label.

Tell me about it. Michael, Lee, and I spent time and money looking for a name. Since the Internet has become so popular, if you put a name up on the Net, and you do any type of business on any level, the patent and trademark offices recognize that as a name. Hundreds of thousands of names are subsequently taken up by the internet even if they're not regiscered with the P.T.O. We started searching in January of '95. We had names that we thought would work until the very last moment. There we were, after 18 months of fighting, kicking, screaming, and rying to get the company up and running, knowing we needed to start, knowing we couldn't sign -he contracts with PolyGram without a name. We went through hundreds of names. I used the Internet as a search engine for hours everyday. We would take magazines—including GAVIN—and we would take words that struck us as we were looking at ads. GAVIN, *Playboy*, any conceivable magazine that existed. Fortunately Michael had trademarked the name "i.e." for a future magazine project. We always liked the way i.e. looked in print, so we ran it through and it came back positive in 24 hours.

#### What can we look forward to as far as i.e.'s immediate future?

Eric Marienthal is a great saxophonist with a record that Lee produced coming out May 6th. It will feature Jeff Lorber, Rob Mullins, John Beasley, and Vesta Williams, who sings a great cover tune. We're in the midst of signing an even bigger artist that could come out in the fall. We also have four more artists that aren't all jazz that we're negotiating with right now for release in '98. ●

#### MOST ADDED



#### **TOP TIP** Alison krauss & Union Station

So Long So Wrong (Rounder) As if there was ever any doubt. AKUS return in top form with a splendid work to lead bluegrass into the next millenium. A definite record-breaker with 67 adds and a #7 debut. A beauty from start to finish, especially "Looking in the Eyes of Love."

#### RECORD TO WATCH LEFTOVER SALMON

*Euphoria (Mt. Division/Hollywood)* These fish know how to fry, and *Euphoria* is an Americana cooker. Groove-infested, rockin', and soothing, there's plenty in store here to catch on to. Check out the title track, "Highway Song," or "Cash on the Barrelhead" for familiarity.



| 2  | 2  | <u>SLAID ULEAVES</u> - NO ANGELKNOWS (PHILO)                      | 09 | U  |
|----|----|---|----|----|
| 3  | 3  | BAD LIVERS - Hogs On The Highway (Sugar Hill)                     | 66 | 0  |
| 6  | 4  | KATE CAMPBELL - Moonpie Dreams (Compass)                          | 58 | 0  |
| 10 | 5  | KIM RICHEY - Bitter Sweet (Mercury)                               | 65 | 6  |
| 12 | 6  | JACK INGRAM - Livin' Or Dyin' (Rising Tide)                       | 59 | 5  |
| N  | 7  | ALISON KRAUSS & UNION STATION - So Long So Wrong (Rounder)        | 67 | 67 |
| 4  | 8  | JOHN JENNINGS – Buddy (Vanguard)                                  | 55 | 0  |
| 8  | 9  | THE VIDALIAS - Stayin' In The Doghouse (Upstart/Rounder)          | 57 | 0  |
| 9  | 10 | RICHARD BUCKNER - Devotion & Doubt (MCA)                          | 58 | 0  |
| 7  | 11 | CHRIS SMITHER - Small Revelations (HighTone)                      | 52 | 0  |
| 5  | 12 | HILLMAN, PEDERSEN, RICE & RICE - Out Of The Woodwork (Rounder)    | 52 | 0  |
| 25 | 13 | THE DEAD RECKONERS - A Night Of Reckoning (Dead Reckoning)        | 60 | 15 |
| 16 | 14 | JIMMY LaFAVE - Road Novel (Bohemia Beat/Rounder)                  | 59 | 6  |
| 15 | 15 | <b><u>RUTHIE AND THE WRANGLERS</u></b> - Wrangler City (Lasso)    | 53 | 0  |
| 13 | 16 | TANYA SAVORY - Better Shade of Green (So Real)                    | 50 | 0  |
| 14 | 17 | THE BURNS SISTERS - In This World (Philo)                         | 43 | 0  |
| 20 | 18 | TONY FURTADO - Roll My Blues Away (Rounder)                       | 47 | 2  |
| 11 | 19 | FRONT RANGE - Ramblin' On My Mind (Sugar Hill)                    | 41 | 0  |
| 35 | 20 | BOB WOODRUFF - Desire Road (Imprint)                              | 46 | 15 |
| N  | 21 | <u>GUY CLARK</u> - Keepers (Sugar Hill)                           | 46 | 30 |
| 28 | 22 | BRUCE ROBISON - Wrapped (Boar's Nest)                             | 43 | 8  |
| 19 | 23 | THE GOURDS - Dem's Good Beeble (Munich)                           | 42 | 1  |
| 18 | 24 | TOWNES VAN ZANDT - Rear View Mirror (Sugar Hill)                  | 37 | 1  |
| 31 | 25 | NEIL MOONEY - Ranchstyle (Strawdog)                               | 38 | 3  |
| 38 | 26 | VARIOUS ARTISTS - Straight Outta Boone County (Bloodshot)         | 37 | 6  |
| 32 | 27 | ROBERT SHAFER - Hillbilly Fever (Upstart/Rounder)                 | 36 | 2  |
| N  | 28 | NANCI GRIFFITH - Blue Roses from the Moons (Elektra/EEG)          | 37 | 18 |
| 22 | 29 | ROSIE FLORES & RAY CAMPI - A Little Bit Of Heartache (Watermelon) | 37 | 1  |
| N  | 30 | PRAIRIE OYSTER - Blue Plate Special (Velvel)                      | 39 | 13 |
| 23 | 31 | DANKO, FJELD, ANDERSON - Ridin' On The Blinds (Rykodisc)          | 32 | 0  |
| 29 | 32 | BRUCE COCKBURN - The Charity of Night (Rykodisc)                  | 29 | 0  |
| 37 | 33 | MARY BLACK - Shine (Curb)   | 33 | 5  |
| 39 | 34 | PHIL CODY - Sons Of Intemperance Offering (Interscope)            | 35 | 4  |
| 24 | 35 | ASYLUM STREET SPANKERS - Spanks For The Memories (Watermelon)     | 30 | 0  |
| N  | 36 | TERRI BINION - Leavin' This Town (Shinola)                        | 37 | 6  |
| 21 | 37 | STEVE KOLANDER - Pieces of a Puzzle (River North)                 | 30 | 0  |
| 26 | 38 | IRIS DeMENT - The Way I Should (Warner Bros.)                     | 26 | 0  |
| 36 | 39 | TIM HASSLER - Wanted (Outlaw)                                     | 33 | 1  |
| 33 | 40 | THE OLD JOE CLARKS - Town Of Ten (Hopewell)                       | 30 | 0  |

#### Chartbound

CHRISTINE LAVIN (Shanachie) SALLY TIMMS (Bloodshot) LEFTOVER SALMON (Mt. Division/Hollywood) BEN VAUGHN (Rhino) ARTHUR DODGE (Barber's ltch) CATHY FINK & MARCY MARXER (Rounder) JOHN McCUTCHEON (Rounder) Dropped: #17 Cochran/Burns, #27 Johnny Cash, #30 Beausoleil, #34 Waco Bros.

### Americana Inroads BY ROB BLEETSTEIN Rosie Joins Asleep at the Wheel

God's gift to female guitar players, **Rosie Flores**, has been invit-



ed to join the legendary Asleep at the Wheel. In a move that strikes like natural wildfire. the addition of Flores' high-energy and hot licks should provide a

major boost for the swing-based Wheel, and vice versa.

"We go back over 20 years," said Asleep at the Wheel's **Ray Benson** on the phone from a roadside cafe. "Rosie's a great talent and we can't wait to get her out on tour with us. The best thing about adding her to the group is that we can do anything. She'll fit right in on some of the older Wheel material that **Chris O'Connell** used to sing, as well as

adding her own material."

"I get to join a band whose music I've been a fan of for ages," said an exuberant Flores. "I love western swing and jazz, and now I get the opportunity to play rhythm guitar to those styles. It's an area I'd been looking to go to for my next level of playing. Vocally, I've been adding some swing stuff like **Billie Holiday** and **Ella Fitzgerald** into my own band, and Lean now throw some of

and I can now throw some of that into this band, and still keep the honky tonk thing flying.

Continued on page 61

#### Please welcome the following stations to the Americana reporting panel:

**WJVO/FM 105.5** E. Morton Rd. Jacksonville, II 62651 (217) 245-5119 Fax: (217) 245-1596 Contact: Brian Wayne Music Call Times: Mondays 10 a.m.-2 p.m. CST **KYKM/FM 92.5** 

#### 111 N. Main

Hallettsville, TX 77964 (512) 798-4333 Fax: (512) 798-3798 Contact: Dino Rodriguez Music Call Times: Tues. & Thurs. 9 a.m.-Noon CST. KABF/FM 88.3 1501 Arch St. Little Rock, AR 72202 (501) 372-6119 Fax: (501) 376-3952 Contact: Pat "Flap" Jones Music Call Times: Wednesday 4-6 p.m. CST

#### WUMB/FM 91.9

U/Mass, 100 Morrissey Blvd. Boston, MA 02125-3393 (617) 287-6900 Fax: (617) 287-6916 Contact: Brian Quinn Music Call Times: Mon.-Thurs. 9-9:30 a.m.; Tues. & Fri. 3-5 p.m. EST.

#### 148 1/2 S. Main #3 Bowling Green, OH 43402 (419) 353-0195 Fax: (419) 372-0202 Contact: Craig Lammers Music Call Times: Mon. & Tues. 10 a.m.-1:30 p.m. EST.

WBGU/FM 88.1

\* \* \* \* Please note that WMWV and KIKT will no longer be reporting. \* \* \* \*

#### Editor: ROB BLEETSTEIN

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 E-mail: pwrglide@well.com

#### MOST ADDED

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#### THE LADY OF RAGE

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N

(Death Row/Interscope) YOYO One For The Cuties (eastwest/EEG)

#### TOP TIP

N

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#### KILLARMY Wu-Renegades (Wu-Tang/Red Ant) Killarmy builds a groundswell of support for their new single with 11 adds this week.

#### **RECORD TO WATCH**

#### VARIOUS ARTISTS

Dangerous Ground Sdtrk. (Jive) With tracks from KRS-ONE, Keith Murray, and Jay-Z, this soundtrack has lots of great music to offer. 16 adds this week!

# Havin Rap

| 211 | <b>L</b> 11 |    |  |
|-----|-------------|----|--|
| \$  | 9           | 1  | KRS-ONE - Step Into A World (Rapture's Delight) (Jive)                           |
| \$  | 2           | 2  | CAPONE N NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)               |
| \$  | 4           | 3  | BUCKSHOT - No Joke (Loud)  |
| \$  | 1           | 4  | ARTIFACTS - The Ultimate (Big Beat/Atlantic)                                     |
| \$  | 5           | 5  | JERU THE DAMAJA - Me Or The Papes (Payday/FFRR)                                  |
| 4   | 6           | 6  | RAMPAGE: The Last Boyscout - Wild 4 Da Night (Flipmode/Violator/Elektra)         |
| \$  | 3           | 7  | REDMAN - Whateva Man (Def Jam Recording Group)                                   |
| \$  | 10          | 8  | LIL' KIM - Crush On You/Dreams (Undeas/Big Beat/Atlantic)                        |
| \$  | 14          | 9  | RHYME & REASON SOUNDTRACK - Various Artists (BuzzTone/Priority)                  |
| \$  | 7           | 10 | TRACEY LEE - The Theme (ByStorm/Universal)                                       |
| 6   | 11          | 11 | JAY-Z - Feelin' It (Roc-A-Fella/Freeze/Priority)                                 |
| 9   | 8           | 12 | GHOSTFACE KILLAH - Iron Maiden/All I Got Iz You (Razor Sharp/Epic Street)        |
| \$  | 13          | 13 | HEAVY D Big Daddy (Uptown/Universal)   |
| \$  | 22          | 14 | DJ MUGGS - Various Artists: The Soul Assassins (Ruffhouse/Columbia/CRG)          |
| 17  | 15          | 15 | DERELICT CAMP - Move It In, Move It Out (Next Plateau)                           |
| 23  | 21          | 16 | SHAMUS - Tight Team (Raw Track)  |
| \$  | 12          | 17 | CAMP LO - Luchini (Remix) (Profile)  |
| _   | 28          | 18 | THE NOTORIOUS B.I.G - Hypnotize (Bad Boy/Arista)                                 |
| 19  | 17          | 19 | WHORIDAS - Taxin' (Delicious Vinyl/Red Ant)                                      |
| \$  | 16          | 20 | FOXY BROWN - I'll Be Feat. Jay-Z/La Familia (Def Jam Recording Group)            |
| \$  | 20          | 21 | MAKAVELI(THE DON KILLUMINATI) - To Live and Die/Hail Mary (Death Row/Interscope) |
| -   | 34          | 22 | ORIGINOO GUNN CLAPPAZ - Hurricane Starang (Priority)                             |
| 27  | 27          | 23 | L THE HEAD TOUCHA - Too Complex/It's Your Life (Direct)                          |
| \$  | 31          | 24 | BOOTY CALL SOUNDTRACK - Too Short & Lil' Kim: Call Me (Jive)                     |
| 11  | 18          | 25 | FUGEES - Rumble In The Jungle (Mercury)  |
| 28  | 26          | 26 | STREET SMARTZ - Problemz/ Metal Thangz (Tru Criminal)                            |
| \$  | 24          | 27 | SNOOP DOGGY DOGG - Vapors (Death Row/Interscope)                                 |
| NE  |             | 28 | MR. COMPLEX - Visualize/Why Don't You (Raw Shack)                                |
| 15  |             | 29 | MOBB DEEP - G.O.D. Pt III (Loud)   |
| 32  |             | 30 | CHINO XL - Jesus/Rise (American)   |
| NE  |             | 31 | ALL NATURAL - 50 Years/MC Avenger (All Natural Recordings)                       |
| 35  |             | 32 | BOUNTY KILLER - Mr. Hip Hopera w/The Fugees (Blunt Recordings)                   |
|     | 23          | 33 | SHAQUILLE O'NEAL - Strait Playin/No Love Lost (T.W.I.S.M./Trauma/Interscope)     |
|     |             | 34 | DANGEROUS GROUND SDTRK Various Artists: Jay-Z, Keith Murray, KRS-ONE (Jive)      |
| \$  | 38          | 35 | WARREN G What We Go Through/I Shot The Sheriff (G-Funk/Def Jam Recording Group)  |
|     |             | 36 | BLACK ATTACK - Verbal Attack (BLANK LABEL)                                       |
| NE  |             | 37 | GRIDLOCK'd SOUNDTRACK - Lady Of Rage: Sho Shot (Death Row)                       |
|     |             | 38 | CRU - Pronto (Def Jam Recording Group)   |
|     | 39          | 39 | DARC MIND - Outside Lookin' In (PMP/Loud)  |
| 30  | 32          | 40 | McGRUFF - Make It Hot (Uptown/Universal)   |
|     |             |    | S-Indicates GAVIN Rap Retail Action.   |

Chartbound

DUCTHMIN-Get Your Swerve On (Dolo) T-MAX-Relax Your Mind (Damage) BUC WHEAD-Keep It Mackin' (Delicious Vinyl/Red Ant) YO YO-One For The Cuties Feat. MC Lyte (eastwest/EEG) KILLARMY-Wu-Renegades (Wu-Tang/Red Ant) 3 X CRAZY-Keep It On The Real (Noo Trybe)

### Like That! BY THEMBISA S. MSHAKA The New Indie: High Powered

C

Back in the day, indie labels were rag-tag operations fueled by the ambitions of few, if not just one hip-hop junkie who worked tirelessly at the ground level; streets, record stores, clubs, hangouts, and eventually, the community radio station. Commercial radio wasn't checkin' for hip-hop, and hip-hop was doing fine without it. Sugar Hill Records, PopArt Records, Ruthless, and Def Jam were among the early indie pioneers that established the existence of a rap industry. There is an inexhaustible list of small labels that we have to thank for the strength of our entrepreneurial spirit. In today's fast-paced, hyper tech-

nological music business, that one ambitious worker/CEO can get a lot more done. A story can be built in a fraction of the time it used to take to get the record out. With micro-A&R in full effect over the last ten years and swallowing up independent regional successes. the indie's potential has, as Master P would say, "No Limit." He's a great example. With Priority as his distributor, his label's albums sell in no time, propelled by their formidable street presence. TRU and West Coast Badd Boyz have gone gold after a few weeks in stores.



For the secret on how to make a single sizzle on the indie gone major, I asked **Tony Mercedes**,

whose label boasts his latest smash bass hit, "MyBabyDaddy" by **B**-**Rock and The Bizz**. What indie

#### GAVIN RAP WELCOMES NEW REPORTERS:

- G-Man, 904 Record Pool, Tallahassee, FL (904) 574-0625
- Frank V., Geto Baby Record Pool, Glendale, CA (818) 265-9532
- Dexter, Soul Choice DJ Pool, Scarborough, Ontario (416) 261-1699
- Nick, KVRX-Austin, TX (512) 471-5106
- Michael Cole, WDBM-Lansing, MI (517) 353-4414
- Cipher, KTSU-Houston, TX (713) 523-7289

*Editor*: **THEMBISA S. MSHAKA** • *Rap Assistant:* **STACY BAINES** Rap reports accepted Thursdays 9 a.m.-4 p.m. Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

in their first week at radio ten years ago? Mad props go out on that hilarious ghetto theme. "We're cost conscious on every record because we make our living on every record. My street team is always the jump starter. They're the most valuable because they play a major role in getting our records to radio. Shouts out to **KP** in A&R at **LaFace** and **B-Rock**, who produced "MyBabyDaddy". I'm only as good as the people around me."

could get eight million in audience

On the major-indie joint venture trend, Tony said: "My philosophy on the major label involved with dance or bass records is that they serve primarily as backers. They acknowledge that they don't understand how to market the music, but they believe in me as an entrepreneur." Tony's advice to young indies? "Fight to keep the identity and credibility of your record because once it explodes, the major or distributor will have no problem taking the credit."...On the B-side, indie activity can't be discussed unless I mention five of the format's hottest underground records: "MC Avenger" by All Natural on the label of the same name (312) 255-1151, and speak to Chris; "Verbal Attack" by Blak Attack (contact NuMark at Correct, 310-246-0779 ext.125); "Too Complex" by L Tha Head Toucha (Jamieson at Direct 718-522-4383); "Seeds of Hate" by Godfather Don (Mack at Hydra 718-784-2003); and "Money Matters" by Buddah Tye (Jesse at Double Down, 516-520-0460)...like that. -ONE LOVE.

"TO ALL THOSE GLORIFYING SEX, MONEY AND DRUGS, HER PATH IS DEATH AND ALL HER ROADS Lead to destruction, so play this for hip-hop and nct the paper." -JERU THE DAMAJA

#### **ME OR THE PAPES**



"ANOTHER EANGER!! PRIMO AND JERU BR NE THE TRACKS AND THE FACTS." -MIKE STREET/WCDF

"JERU S ONE OF MY FAVORITE ARTISTS IN HIP-HOP. THE SINGLE IS HOT AS HELL AND I'm playin' it "cause it's in my heart and not for the paper! CHOC/KPMR. RUFFNEXS

"'ME, NOT THE PAPER' IS THE EOMB! PREMIER STRIKES AGAIN WITH THIS SMOOTH TRACK." -DRE-SKI: WAMD

GET AT: SHADOW OR SHERWIN "SWIFT" MILLER

ALBUM OUT NOW (FAYDAY) (tra) BÖX





# Gavin Rap Retail

| 2W | LW | TW | Singles   | 2W |
|----|----|----|---|----|
| 1  | 1  | 1  | PUFF DADDY featuring MASE - Can': Not ody Hold Me Down (Bad Boy/Arista) | _  |
| 4  | 2  | 2  | HEAVY D Big Daddy (Uptown/Universal)                                    | 5  |
| 5  | 6  | 3  | TRACEY LEE - The Theme (ByStorm/Universal)                              | 3  |
| 10 | 4  | 4  | DA BRAT - Ghetto Love (Sp So Def/Columbia/CRG)                          | 4  |
| 9  | 5  | 5  | FOXY BROWN - I'll Be (Def Jam Recording Group)                          | 6  |
| 3  | 3  | 6  | CAMP LO - Luchini aka This Is It (Profile)                              | 1  |
| 2  | 8  | 7  | REDMAN - Whateva Man (Def Jam Recording Group)                          | 9  |
| 6  | 9  | 8  | D.J. KOOL - Let Me Clear My Throat (American Recordings)                | 22 |
| 18 | 13 | 9  | WARREN G I Shot The Sheriff (G-Funk/Def Jam Recording Group)            | 2  |
| 7  | 10 | 10 | M.C. LYTE - Cold Rock A Party (eastwest/EG)                             | 8  |
| -  | 20 | 11 | JERU THE DAMAJA - Me Or The Papes/ Ja Bitches (Payday/FFRR)             | 12 |
| 15 | 11 | 12 | KRS-ONE - Step Into A World(Rapture's D∈ ight) (Jive)                   | 10 |
| 8  | 7  | 13 | CAPONE N NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)      | 7  |
| 13 | 12 | 14 | FREAK NASTY - Da' Dip (Power)   | 13 |
| 20 | 16 | 15 | LIL' KIM - Crush On You (Undeas/Big Be=t/Atlantic)                      | 11 |
| 21 | 19 | 16 | ARTIFACTS - Ultimate (Big Bea:/Atlantic)                                | 15 |
| 11 | 14 | 17 | E-40 - Things'll Never Change (Sic Wid It, Jive)                        | 14 |
| 19 | 18 | 18 | TRU - I Always Feel Like (No Limit/Pricrit <sub>s</sub> )               | 25 |
| NE | W  | 19 | M.O.P World Famous (Relativity)   | 17 |
| -  | 17 | 20 | WESTSIDE CONNECTION - Gangstas Male The World Go Round (Priority)       | -  |
|    | W  | 21 | KILLARMY - Wu-Renegades (Wu-Tang R=cords/Priority)                      | 16 |
|    | W  | 22 | TELA - Sho Nuff (Suave/Relativity)                                      | 21 |
| 22 | 23 | 23 | FRANKIE CUTLASS - The Cypher: Part 3 V olator/Relativity)               | 18 |
|    | W  | 24 | MAKAVELI(THE DON KILLUMINATI) - Hail Mary (Death Row/Interscope)        | 20 |
| 24 | 24 | 25 | RICHIE RICH - Do G's Get To Go To Heaven (Def Jam Recording Group)      | 19 |

Albums SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe) 6 1 FUNKMASTER FLEX - Mix Tape Vol. II (Loud) 1 2 MAKAVELI(THE DON KILLI/MINATI) - The 7 Day Theory (Death Row/Interscope) 3 CAMP LO - Uptown Saturday Night (Profile) 4 7 5 LIL' KIM - Hardcore (Undeas/Big Beat/Atlantic) 2 6 RHYME & REASON SOUNDTRACK - Various Artists (BuzzTone/Priority) 7 8 TRU - Tru 2 Da Game (No \_imit/Priority) 10 8 DJ MUGGS - The Soul As assins (Ruffhouse/Columbia/CRG) 5 q REDMAN - Muddy Waters [Def Jam Recording Group) FOXY BROWN - III Na Na Def Jam Recording Group) 9 10 13 11 FRANKIE CUTLASS - Politics And Bullshit (Violator/Relativity) 12 12 WEST COAST BADD BOY2 - Master P Presents: West Coast Badd...(No Limit/Priority) 13 GRIDLOCK'd SOUNDTRACK - Various Artists (Death Row) 11 14 WESTSIDE CONNECTION - Bow Down (Lench Mob/Priority) 14 15 15 DANGEROUS GROUND SOUNDTRACK - Various Artists (Jive) TELA - Piece Of Mind (Surve/Relativity) 16 16 17 17 BOOTY CALL SOUNDTRACK - Various Artists (Jive) DEATH ROW GREATEST HITS - Various Artists (Death Row/Priority) 19 18 18 19 C-BO - 1 Life 2 Live (AWCL) KOOL KEITH - Sex Style Funky Ass Records) 23 20 20 21 MOBB DEEP - Hell On Earth (Loud) 24 22 E-40 - Tha Hall Of Game "Sic Wid It/Jive) 22 23 SNOOP DOGGY DOGG - The Doggfather (Death Row/Interscope) 24 THE ROOTS - illadelph helflife (DGC)

19 21 25 GHOSTFACE KILLAH - Irc nman (Razor Sharp/Epic Street)

...A Dog is one that's got your back 110% whether it's your Boy, your Brother, your Girl, or your Mother. ...Everybody Needs A Dog!"

gratians



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Keith Sweat appears contest of Dektra Entertainment © 1997 Island Records, Iuc., A PolyGram Company

# Eavin Urban Landzeape

#### PRIME PROPERTY

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#### WEST COAST

U

MARY J. BLIGE +66 "Love Is All We Need" (MCA) FOXY BROWN +46 "I'll Be Good" (Def Jam) SWV +46 "Can We" (RCA) FOTORIOUS B.I.G. +39 "Hypnotize" (Bad Boy/Arista)

TONY TONI TONE +35 "Thinking Of You" Mercury)

#### MIDWEST

SWV +128 "Can We" (RCA) MARY J. BLIGE +82 "Love Is All We Need" (MCA)

702 +72 "Get It Together" (Biv 10/Motown) WEITNEY HOUSTON +68 "Step By Step" "Ar sta)

TONI BRAXTON +53 "I Don't Want To" (LaFace/Arista) EAST COAST SWV +122 "Can We" (RCA) MARY J. BLIGE +95 "Love Is All We Need" (MCA)

Ν

AALIYAH +93 "4 Page Letter" (Blackground Ent./Atlantic) MONTELL JORDAN +77 "What's On Tonight" (Def Jam) JOE +70 "Don't Wanna Be A Player" (Jive)

CAROLINAS/VIRGINIA

MARY J. BLIGE +125 "Love Is All We Need"

JOE +94 "I Don't Wanna Be A Player" (J ve)

ERIC BENET +74 "Femininity" (Warner Bros.)

TONY TONI TONE +80 "Thinking Of Yau"

AALIYAH +94 "4 Page Letter"

(Blackground Ent./Atlantic)

(MCA)

(Mercury)

WAMO, WKYS, WZNI WHRK, WVEE, KJMS WGZ3, KJMM, WIZF,

C

Next Lifetime (Kedar/Universal) KBMS, KBCE, WHUR, WKGN, WFXA, WCKX, WAMO, WKYS, WZND, WJMG, WILD, WRNB, WHRK, WVEE, KJMS, WZHT, WFLM, WEDR, KVSP, WGZ3, KJMM, WIZF, WBLX, WJTT, WJJN, KKDA, WWDM, KMJJ, KXOK, WUFO, WQOK, WZFX, KHRN, KJLH, KYEA, WZAK, KRIZ, WRKE, WPEG, WIBB,

Ξ

WJZD, KPRS, WJZA, WPAL COOLIO (23)

The Winner

(Warner Sunset/Atlantic)

**MOST ADDED** ERYKAH BADU (44)

KBMS, KBCE, WKGN, WPLZ, WCKX, WHRK, WFLM, WEDR, KVSP, WGZB, KJMM, WIZF, WJJN, KIIZ, KMJJ, WTLZ, KYEA, KRIZ, WIBB, WJZD, KPRS, WJZA, WPAL

ERIKA YANCEY (21) So Good (RCA)

WCKX, WZAK, WHRK, KJMS, WZHT, WFLM, WEDR, KVSP, WGZB, KJMM, WIZF, WJTT, KMJJ, KXOK, KHRN, WTLZ, WRKE, WIBB, WJZD, KPRS, WPAL TEDDY PENDERGRASS (9)

Don't Keep Wasting My Time (Surefire)

WZAK, WFLM, WJJN, KIIZ, KYEA, KRIZ, KQXL, WALR, KPRS

LAKIESHA BERRI (9) Like This & Like That

KBCE, WCKX, WMNX, KVSP, WGZB, KJMM, WIZF, WBLX, WRKE

BLACK A/C Most Played Current Hits

AFTER 7

(Hollwwood)

"Sara Smile" (Virgin) MINT CONDITION "You Don't Have To Hurt" (A&M) 702

<sup>\*</sup>Get It Together" (Biv 10/Motown) KENNY LATTIMORE "For You" (Columbia/CRG)

BLACKSTREET "Don't Leave Me" (Interscope)

Don't Leave the (Interscope)

#### MOST REQUESTED

"Get It Together" (Biv 10/Motown) BLACKSTREET

"Don't Leave Me" (Interscope) DRU HILL

"In My Bed" (Island) MONICA

"For You I Will" (Warner Sunset/Atlantic) S W V

"Can We" (RCA)

### Q·FILE

The Urban Landzcape would like to welcome its newest reporter, WGVM/Greenville, MS. Welcome aboard!

#### SOUTHWEST SWV +144 "Can We" (RCA)

AALIYAH +101 "4 Page Letter" (Blackground Ent./Atlantic) MARY J. BLIGE +76 "Love is All We Need" (MCA) DANNY BOY +67 "It's Over Now" (Death Row) SCARFACE +46 "Game Over" (Rap-A-Lot)

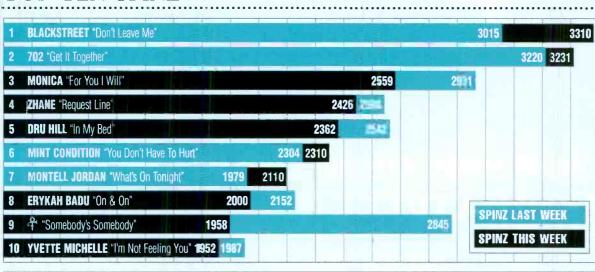
#### SOUTHEAST

SWV +189 "Can We" (RCA) AALIYAH +165 " 4 Page Letter" (Blackground Ent./Atlantic) MARY J BLIGE +149 "Love Is All We Need"

(MCA) TONI BRAXTON +149 "I Don't Want To" (LaFace/Arista)

JOE +134 "Don't Wanna Be A Player" (Jive)

#### TOP TEN SPINZ



Editor: QUINCY MCCOY . Assistant: STACY BAINES

Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580



Kevin Holiday is a brother who is trying to make a difference. Holiday, mid-day jock and Production Director at WWDM-Columbia, South Carolina, has started a *free* on-line Urban show-prep service. But he's having a hard time getting people to cooperate. "The usual excuse I get from morning men or programmers is that 'my day is so hectic, I just don't have time to put stuff together,' " says Holiday. "But on the other hand, when I ask them if they use it, they happily reply, 'Yeah, this is great stuff, it makes my life a lot easier.""

Besides being free, Holiday claims his on-line service is different from others because "they just give you the raw information, and it's still up to you to add a punch line or kicker to make it entertaining.



We are offering material that has been successfully executed and already in a format that you can use right away, or change to fit your style or market."

Holiday sees a need for more Urban-oriented show prep information. "Most services don't have contact names for black actors.

Kevin Holiday

authors, or entertainers that our communities are interested in hearing about," he says. If stations begin sharing this type of information, this Web site can be very valuable to all of its users and contributors."

Holiday's on-line service is unique because there is no other place in cyberspace where black jocks and programmers can network. "Sure we can network at conventions," says Holiday, "but only on the Internet can we network on a daily basis on various subjects like job openings, tips on authors, and jokes-and it's all free. I'm giving my time to this endeavor because I know this service can play an important role in the survival of black radio professionals."

Holiday is a 14-year broadcasting veteran, who began his career in his hometown Boston, at WILD. Holiday believes that the Internet is the next big thing and is very important for black people. "You can call it foresight, but I have a feeling that we need to be in this thing." Holiday's future plans include chat rooms for programmers and air personalities, and soon his service will be linked with my own, developing QZCAPE Web site that. If you'd like to contribute to Holiday's show prep web page, the email address is **aman2@earthlink.net**.

You Are What You Play

There is a lot of monkey noise going on because *Billboard Monitor* has changed the reporting status of WQHT/FM(Hot 97)-New York, KMEL/FM-San Francisco, KBXX/FM(The Box)-Houston, WERQ/FM (92Q)-Baltimore, WJMH/FM-Greensboro, and WPGC/FM-Washington DC. Now these so called "crossover" stations have to report to the Urban charts. Why? Because their playlists are comprised entirely of black music. The only crossover characteristic these stations possess is the power they exhibit when they add artists like Toni Braxton and Whitney Houston out of the box, which accelerates the process for these artists to get played on Top 40 and A/C stations.

I took a quick survey around the Urban Landzcape, and most record VPs welcome this decision as long

overdue. They hope this change will allow them access to these stations, some of which they have not been allowed to service in the past. On the Urban radio side, there isn't much new because they have always been competing with the so-called crossover station for the largest share of the black audience. Why the monkey noise? Money.

Some of these stations don't like being labeled Urban because they feel it may hurt their image with ad agencies. God forbid your station be mistaken as a real Urban station; you may not get the biggest chunk of a buy or get cut out of a new campaign altogether. It happens often to black stations. Hell, it used to happen to us at The Box in Houston when I was Operations Manager, and we reported as a pop station. We had to prepare months in advance for time buys and always, always, had to apply tons of value-added items to our promotions. I've programmed a lot of stations in my career and The Box played more rap and fought over new Urban releases than any place I've ever been. The Box was and still is very concerned with the community, does an excellent job of leading the fight against violence, and was never afraid to enter any part of town. I don't think reporting Urban bothers anyone their in Houston.

Just a couple of years ago, I had the pleasure of programming against Hot 97 in New York. Again here is a station that sounded and reflected the streets of New York. WQHT embraced the hip-hop generation then as it does now, and has been a top three rated station in New York. It may be impossible to find a station that sounds more Urban than Hot 97. With their highly rated and celebrated morning show [Dr. Dre and Ed Lover], celebrity drops endorsing the hip-hop culture, and all the live mixing, you would be hard pressed to find a blacker sounding station. You are what you play.

Last week, here in San Francisco, KMEL changed its slogan to "The Station For the Hip-Hop Generation." Hello! Is that the chant of a crossover station reaching out to a mass appeal audience? I don't think so. It sounds like a station trying to solidify its position with the youth in this city's multi-racial community.

It doesn't take a genius to realize that in Washington D.C., Greensboro, and Baltimore, if you don't program your stations to black listeners you will not be a major player in those markets, like WPGC, WJMH, and 92Q, respectively, are. I don't believe that any of these stations will change their playlists drastically so they can report to another panel and sacrifice their listeners. You are what you play and you are what you say you are.

One programmer argued that he shouldn't have to report Urban because he considered Whitney Houston, Toni Braxton, and Tony Rich as pop artists, and that should be taken in consideration. The best way to settle this argument is to play "Quincy's Pop Test." For example, let's take Jay Stevens, Program Director of WPGC and place him on the corner of Broadway and 72nd streets in New York City hailing a cab, uptown at 7p.m. On the opposite corner hailing a cab in the same direction is the singer Tony Rich. Who would the cabbie pickup? The day he picks up Tony Rich first is the day you can call those black artists pop.



#### JAMES BROWN Funk On Ahh Roll (Georgia-Lina Records)

You probably put this CD at the bottom of your stack when you got it, but I'm here to tell vapull it out! JB's new Springtime release has got the funk to pump up your playlist. "It's a groove record perfect for the season," says early believer Sam Weaver, Program Director, KPRS-Kansas City. This new song was produced by 23-year-old Derrick Monk, who somehow got the "Godfather of Soul" to surround himself with a track that's hip for the '90s. If you haven't been serviced with this hit call Rock G at (518) 583-3193 or (305) 788-1523. -OUINCY MCCOY

EARTH, WIND, & FIRE Earth, Wind, & Fire and The Need of Love (Warner Bros.)



Surprise! EW & F recorded two albums for Warner Bros. before they jumped ship to Columbia in '73. Both titles were released in 1971 and have long been out-of-print. Having become collectors items, vinyl copies are seemingly impossible to find. Finally, these essential soul masterpieces are now on CD after a twenty year absence. This is EW & F funk in its rawest form. Their selftitled debut is, their most brilliant LP. showcasing such heavy hitters as "Fan The Fire," "C'mon Children," and "Bad Tune" (all of which have been sampled to death), while The Need of Love shows us the direction in which the band was moving prior to their signing to Columbia. If you are looking for the "Boogie Wonderland" EW & F, don't even bother picking these up, but if you want to git down with the git down, the music is 

#### MOST ADDED BOZ SCAGGS (31/161 spins)

ALISON KRAUSS & UNION STATION (24/68 spins) ROBERT EARL KEEN (18/87 spins) JOE LOUIS WALKER (14/32 spins) STEVE EARLE & THE V-ROYS (11/67 spins)

#### 

NANCI GRIFFITH

*"Everything's Comin' Up Roses" (Elektra/EEG)* Highest debut at #34. Don Gehman production includes Holly's Crickets and Hootie's Darius Rucker, featuring Griffith's road warriors, the Blue Moon Orchestra. Number three Spin Trend with +134.

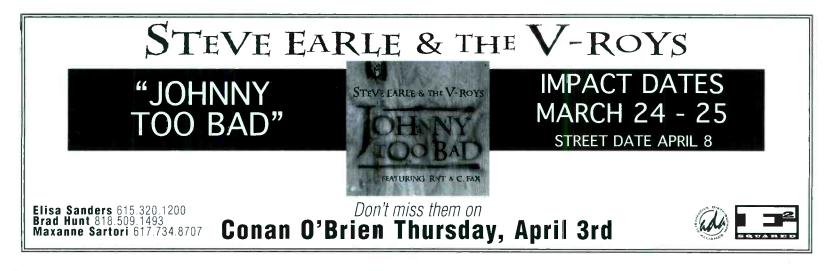
#### **RECORD TO WATCH**

JAMIROQUAI "Virtual Insanity"

(WORK) With KGSR's leading 23 spins followed by WWCD's 17, plus a dozen spins at KMTT and WXRV, we can't help but think something's cooking. Not a lot of A3 soul songs out there. Here's an exceptional exception.

ERCIAI

| Ŀ        |          | AU TR  |          |          |          | t a stronger<br>h the combined A <b>3</b>              |            | Kent     | /Ke      | Editors:  |
|----------|----------|--|----------|----------|----------|--|------------|----------|----------|---|
| LW       | TW       |  | COMBINED | LW       | TW       |  | COMMERCIAL | LW       | TW       | NON-COMMI   |
| 1        | 1        | U2 (Island)  |          | 1        | 1        | U2 (Island)  |            | 1        | 1        | VAN MORRISON (A&M)  |
| 2        | 2        | SHAWN COLVIN (Columbia/CRG)                                  |          | 2        | 2        | SHAWN COLVIN (Columbia/CRG)                            |            | 2        | 2        | BRUCE COCKBURN (Rykodisc)   |
| 3        | 3        | BIG HEAD TOOO & THE MONSTERS (Revolution)                    |          | 5        | 3        | THE WALLFLOWERS (Interscope)                           |            | 3        | 3        | ROOMFUL OF BLUES (Rounder)  |
| 4        | 4        | VAN MORRISON (A&M)   |          | 3        | 4        | BIG HEAD TODD & THE MONSTERS (Revolution)              |            | 4        | 4        | MORPHINE (DreamWorks/Ryko)  |
| 5<br>8   | 5        | WIDESPREAD PANIC (Capricorn)<br>THE WALLFLOWERS (Interscope) |          | 4        | 5<br>6   | SHERYL CROW (A&M)                                      |            | 7<br>5   | 5<br>6   | JOHN LEE HOOKER (Point Blank/Virgin)<br>FREEDY JOHNSTON (Elektra/EEG) |
| 6        | 7        | SHERYL CROW (A&M)  |          | 6        | 7        | WIDESPREAD PANIC (Capricorn)<br>COUNTING CROWS (DGC)   |            | 5<br>19  | 7        | BEN FOLOS FIVE (550 Music)  |
| 7        | 8        | COUNTING CROWS (DGC)   |          | 8        | 8        | VAN MORRISOU (A&M)                                     |            | 8        | 8        | WIDESPREAD PANIC (Capricorn)  |
| 9        | 9        | BRUCE COCKBURN (Rykodisc)                                    |          | 10       | 9        | THE VERVE PIPE (RCA)                                   |            | 9        | 9        | WILLIAM TOPLEY (Mercury)  |
| 10       | 10       | ROOMFUL OF BLUES (Rounder)                                   |          | 12       | 10       | PAULA COLE (Warner Bros.)                              |            | 11       | 10       | BIG HEAD TODD & THE MONSTERS (Revolution)                             |
| 12       | 11       | ODOS (Elektra/EEG)   |          | 13       | 11       | OOOS (Elektra/EEG)                                     |            | 15       | 11       | MARY BLACK (Curb)   |
| 11       | 12       | THE VERVE PIPE (RCA)   |          | 11       | 12       | FIONA APPLE (Clean Slate/WORK)                         |            | 10       | 12       | U2 (Island)   |
| 15       | 13       | JONNY LANG (A&M)   |          | 14       | 13       | JOHN MELLENCAMP (Mercury)                              |            | 6        | 13       | CHRIS SMITHER (HighTone)  |
| 16       | 14       | WILLIAM TOPLEY (Mercury)                                     |          | 15       | 14       | BRUCE COCKBURN (Rykodisc)                              |            | 12       | 14       | SHAWN COLVIN (Columbia/CRG)   |
| 13       | 15       | PAULA COLE (Warner Bros.)                                    |          | 18       | 15       | ROOMFUL OF BLUES (Rounder)                             |            | 29       | 15       | NANCI GRIFFITH (Elektra/EEG)  |
| 14       | 16       | FIONA APPLE (Clean Slate/WORK)                               |          | 19       | 16       | JONNY LANG (A&M)                                       |            | 35       | 16       | KIM RICHEY (Mercury)  |
| 20       | 17       | MORPHINE (DreamWorks/Ryko)                                   |          | 16       | 17       | JEWEL (Atlantic)                                       |            | 17       | 17       | GREY EYE GLANCES (Mercury)  |
| 18       | 18       | FREEOY JOHNSTON (Elektra/EEG)                                |          | 9        | 18       | DAVE MATTHEWS BAND (RCA)                               |            | 14       | 18       | DAN BERN (WORK)   |
| 19       | 19       | JOHN MELLENCAMP (Mercury)                                    |          | 29       | 19       | INXS (Mercury)   |            | 16       | 19       | ODDS (Elektra/EEG)  |
| 25       | 20       | JOHN LEE HOOKER (Point Blank/Virgin)                         |          | 20       | 20       | WILLIAM TOPLEY (Mercury)                               |            | 13       | 20       | JONNY LANG (A&M)  |
| 35       | 21       | INXS (Mercury)   |          | 24       | 21       | MORPHINE (DreamWorks/Ryko)                             |            | 20       | 21       | JAMIROQUOI (WORK)   |
| 24<br>17 | 22<br>23 | JEWEL (Atlantic)<br>DAVE MATTHEWS BAND (RCA)                 |          | 22<br>23 | 22<br>23 |  |            | 22       | 22<br>23 | ZAP MAMA (Warner Bros.)<br>BRIGID BODEN (A&M)                         |
| 22       | 23       | WILCO (Reprise)  |          | 17       | 23       | FREEDY JOHNSTON (Elektra/EEG)<br>R.E.M. (Warrer Bros.) |            | 18<br>34 | 23       | PHIL CODY (Interscope)  |
| 23       | 25       | DUNCAN SHEIK (Atlantic)                                      |          | 21       | 24       | DUNCAN SHEIK (Atlantic)                                |            | 39<br>25 | 24       | CHRIS WHITLEY (WORK)  |
| 29       | 26       | BEN FOLOS FIVE (550 Music)                                   |          | 30       | 26       | COLLECTIVE SOUL (Atlantic)                             |            | 21       | 26       | PAULA COLE (Warner Bros.)   |
| 31       | 27       | COLLECTIVE SOUL (Atlantic)                                   |          | 25       | 27       | CHRIS WHITLEY (WORK)                                   |            | 23       | 27       | FIONA APPLE (Clean Slate/WORK)  |
| 27       | 28       | CHRIS WHITLEY (WORK)   |          | 26       | 28       | MATTHEW SWEET (Voicano Recordings)                     |            | 44       | 28       | KCRW RARE ON AIR VOLUME 3 (Mammoth)                                   |
| 21       | 29       | R.E.M. (Warner Bros.)  |          | 28       | 29       | NIL LARA (Metro Blue/Capitol)                          |            | 33       | 29       | THE DEAR JANES (Genen)  |
| 30       | 30       | MATTHEW SWEET (Volcano Recordings)                           |          | 32       | 30       | BEN FOLOS FIVE (550 Music)                             |            | 28       | 30       | DAVID GROW (Back Nine Records)  |
| 26       | 31       | CHRIS SMITHER (HighTone)                                     |          | 34       | 31       | JOHN LEE HOOKER (Point Blank/Virgin)                   |            | 27       | 31       | SHERYL CRDW (A&M)   |
| 37       | 32       | SISTER HAZEL (Universal)                                     |          | 33       | 32       | SISTER HAZEL (Universal)                               |            | 24       | 32       | REGGAE COWBOYS (Pure)   |
| 28       | 33       | BoDEANS (Slash/Reprise)                                      |          | 27       | 33       | BoDEANS (Slash/Reprise)                                |            | 45       | 33       | KATE CAMPBELL (Compass)   |
| NEW      | 34       | NANCI GRIFFITH (Elektra/EEG)                                 |          | 31       | 34       | PHISH (Elektra/EEG)                                    |            | 32       | 34       | COUNTING CROWS (DGC)  |
| 32       | 35       | NIL LARA (Metro Blue/Capitol)                                |          | 36       | 35       | PATTY GRIFFIN (A&M)                                    |            | 34       | 35       | BoDEANS (Slash/Reprise)   |
| 42       | 36       | MARY BLACK (Curb)  |          | 39       | 36       | CHRIS SMITHER (HighTone)                               |            | 30       | 36       | WILCO (Reprise)   |
| 34       | 37       | BRIGID BODEN (A&M)   |          | 35       | 37       | DISHWALLA (A&M)  |            | 26       | 37       | BEN VAUGHN (Rhino)  |
| 41       | 38       | OAN BERN (WORK)  |          | 40       | 38       | DAVIO GROW (Back Nine Records)                         |            | 42       | 38       | DANKO, FJELD, ANOERSON (Rykodisc)                                     |
| 38       | 39       | DAVID GROW (Back Nine Records)                               |          | 37       | 39       | LOW & SWEET ORCHESTRA (Interscope)                     |            | 36       | 39       | THE CLARKS (Way Cool/MCA)   |
| 33       | 40       | PHISH (Elektra/EEG)  |          |          | 40       | NANCI GRIFFITH (Elektra/EEG)                           |            | 38       | 40       | THE VERVE PIPE (RCA)  |
| 44<br>48 | 41<br>42 |  |          | 43       | 41<br>42 | MEXICO 70 (Big Pop)<br>BOT SCACCS: (Virgin)            |            | 47       | 41<br>42 | JILL SOBULE (Lava/Atlantic)   |
| 48<br>49 | 42       | GREY EYE GLANCES (Mercury)<br>PHIL COOY (Interscope)         |          | 41       | 42       | BOZ SCAGGS (Virgin)<br>BRIGID BODEN (A&M)              |            | 47<br>46 | 42       | MERRIE AMSTERBURG (Q Division)<br>HANK SHIZZOE (Ruf)                  |
| 49       | 43<br>44 | THE DEAR JANES (Geffen)                                      |          | 41       | 43       | LIVE (Radioactive)                                     |            | 40<br>50 | 43       | JAZZ PASSENGERS (32 Records)  |
| 45       | 45       | PATTY GRIFFIN (A&M)  |          | 49       | 45       | THE DEAR JANES (Geffen)                                |            | NEW      | 45       | SLAID CLEAVES (Philo)   |
| 39       | 46       | DISHWALLA (A&M)  |          | NEW      | 45       | CHALK FARM (Columbia/CRG)                              |            | 43       | 45       | VIC CHESNUTT (Capitol)  |
| 50       | 47       | MEXICO 70 (Big Pop)  |          | NEW      | 47       | JAMIROQU®I (WORK)                                      |            | 40       | 47       | CRAVIN VELON Mercury  |
| NEW      | 48       | KIM RICHEY (Mercury)   |          | NEW      | 48       | PHIL CODY (Interscope)                                 |            | NEW      | 48       | SISTER HAZEL (Universal)  |
| 46       | 49       | CRAVIN' MELON (Mercury)                                      |          | 44       | 49       | SUBLIME (MCA)  |            | NEW      | 49       | JUPITER COYOTE (A3)   |
| NEW      | 50       | CHALK FARM (Columbia/CRG)                                    |          | 45       | 50       | CRAVIN' MELON (Mercury)                                |            | 48       | 50       | CHRIS ISAAK (Reprise)   |
|          |          |  |          |          |          |  |            |          |          | (   |



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# JOHN MAYALL AND THE BLUESBREAKERS BLUESFOR THE LOST DAYS

His journey began by launching a British blues invasion that influenced every rock band for thirty years and along the way he nurtured the most influential rock guitarists of our time.

What have you been doing for the past thirty years?

Music inspired by the stories, souls and legends of days gone by featuring the lead track **'Dead City**"

and includes: "All Those Heroes" "One In A Million" and "You Are For Rea."

Produced by John Porter



SINGLE GOING FOR ADDS 3/31 • ALBUM IN STORE 4/15

EDITORS KENT/KEITH



| TW | Title (Label)                             | Spins      | Trend | CIDR | KACV     | KBCO | KBXR   | KEPC    | KFAN | KF0G    | KFXD    | KGSR | YMIX | KICM | NCC | KLRQ    | SIMMY | KMIT | KNBA | KOTR    | KPFT | Sidy | KOPT | KRCL | KRSH    | KRVM    | KSMF | Nash | KSUT | KIAO | KTC2   | KIHX    | NININ | KTUN |
|----|---|------------|-------|------|----------|------|--------|---------|------|---------|---------|------|------|------|-----|---------|-------|------|------|---------|------|------|------|------|---------|---------|------|------|------|------|--------|---------|-------|------|
| 1  | U2 (Island)                               | 1132       | +77   | 30   | 16       | 41   | 30     |         | 5    | 20      |         | 44   | 23   | 42   |     | 6       | 26    | 28   | 17   | 16      |      |      | 39   | 1    | 32      | 20      |      | 13   |      | 18   | 22     | 9       | 17    | 13   |
| 2  | SHAWN COLVIN (Columbia/CRG)               | 943        | +31   | 20   | 17       | 31   | 17     |         | 20   |         | 34      | 11   | 22   | 28   | 7   | 23      | 13    | 22   | 6    | 12      |      | 10   | 40   |      | 24      | 15      | 6    | 20   | 9    | 7    | 6      | 16      | 18    | 20   |
| 3  | BIG HEAO TODD & THE MONSTERS (Revolution) | 901        | +5    | 19   | 17       | 36   | 8      | 11      | 15   | 18      | 32      | 11   | 6    | 42   | 7   | 22      | 25    | 11   | 17   | 14      | 4    | 4    |      |      | 23      | 15      |      | 20   |      | 16   | 10     | 18      | 25    | 20   |
| 4  | VAN MORRISON (A&M)                        | 836        | -16   | 4    | 17       | 15   | 8      | 11      | 10   | 14      | 25      | 21   | 24   | 18   | 7   | 15      | 8     | 31   | 11   | 12      | 7    | 12   |      | 8    | 28      | 10      | 10   | 20   | 10   | 18   | 8      | 11      | 18    | 20   |
| 5  | WIDESPREAD PANIC (Capricorn)              | 833        | +16   | 12   | 0        | 13   | 11     | 6       | 20   | 5       | 14      | 13   |      | 13   |     | 25      | 25    | 6    | 11   | 14      | 7    | 5    |      | 7    | 17      | 15      | 2    | 20   | 8    | 12   | 13     | 18      | 23    | 20   |
| 6  | THE WALLFLOWERS (Interscope)              | 754        | +41   | 10   | 13       | 28   | 19     | 4       |      | 21      | 20      | 19   | 12   | 38   |     |         | 13    | 32   |      | 8       |      | 4    | 48   |      | 11      | 7       |      | 13   |      |      | 35     | 8       | 20    | 13   |
| 7  | SHERYL CROW (A&M)                         | 747        | -53   | 20   | 13       | 12   | 20     |         | 10   | 18      |         | 13   |      | 27   | 7   |         | 13    | 20   |      | 4       |      |      | 84   | 5    | 10      | 15      | 2    | 13   |      | 7    | 26     | 8       | 15    | 13   |
| 8  | COUNTING CROWS (DGC)                      | 692        | -43   | 8    |          | 33   | 9      |         |      | 8       | 18      | 11   | 18   | 29   |     | 4       | 12    | 27   |      |         |      |      | 45   |      | 24      | 20      | -    | 10   | 4    |      | 35     | 16      | 7     | 10   |
| 9  | BRUCE COCKBURN (Rykodisc)                 | 645        | -28   | 5    |          |      | 11     | 12      | 10   | 5       | 25      | 11   | 23   |      | 7   |         | 24    | 6    | 17   | 16      | 7    | 13   |      |      | 15      | 15      | 10   | 13   | 11   | 12   |        | 9       | 14    | 13   |
| 10 | ROOMFUL OF BLUES (Rounder)                | 610        | +12   |      | 18       | _    |        | 7       | 20   | 17      | 23      | 12   |      |      | 7   | 17      |       | 7    | 6    | 9       | 7    | 11   |      |      | 10      | 20      | 3    | 20   | 10   | 6    | 6      | 9       | 9     | 20   |
| 11 | ODDS (Elektra/EEG)                        | 594        | +11   | 22   | 17       | 16   | 9      | 8       |      | 22      | 9       | 5    |      | 13   |     | 17      |       | 6    |      | 4       |      |      |      |      | 10      | 10      |      | 20   |      | 9    | -      | 5       | 21    | 20   |
| 12 | THE VERVE PIPE (RCA)                      | 587        | -4    | 14   |          | 15   | 16     | 7       |      | 22      | 20      | 7    |      |      |     | 8       | 10    | 11   | 16   |         |      |      |      |      | 19      | 7       |      |      |      | 5    | 12     | 7       | 20    |      |
| 13 | JOWNY LANG (A&M)                          | 561        | +13   | 5    | 17       | 18   |        |         | 15   |         | 11      | 7    |      | _    | 5   | 8       | 25    | 12   | 11   |         | 7    | 11   |      | 2    | 15      | 7       |      | 20   | 6    | 9    | 23     | 8       | 19    | 20   |
| 14 | WILLIAM TOPLEY (Mercury)                  | 539        | +3    | 15   | 14       |      | 7      | 9       | 25   |         | 11      | 11   | 7    | 15   | 7   | 16      | 13    | 7    | 11   |         | 4    | 7    |      | -    | 15      | 10      |      | 13   | 9    | 12   |        | 9       | 14    | 13   |
| 15 | PAULA COLE (Warner Bros.)                 | 537        | -37   | 7    | 14       | 12   | 25     | J       | 10   |         | 10      |      | 19   |      |     | 10      | 12    | 6    |      | 7       | -    |      | 35   | _    | 5       | 15      | 6    | 20   | 7    | 8    | _      | -       | 8     | 20   |
|    | FIGNA APPLE (Clean Slate/WORK)            | 530        | -26   | 20   | 14       | 11   | 10     |         |      |         | 11      | 17   |      | 15   |     | 16      | 8     | 12   | 13   | 12      |      |      |      |      | 19      | 15      | 4    | 20   | -    | 5    |        | 7       | 23    | 20   |
| 17 | MORPHINE (DreamWorks/Ryko)                | 526        | +43   | 31   | 16       |      | 10     | 9       |      | 8       | 18      | 18   |      | 15   | 4   | 14      | 10    | 12   | 13   | 8       | 2    |      |      | 2    | 12      | 15      | 4    | 10   | 6    | 12   |        | 10      | 16    | 20   |
| 18 | FREEDY JOHNSTON (Elektra/EEG)             | 515        | +22   |      | 12       |      | 11     | 10      |      |         | 10      | 11   |      | 12   |     | 12      | 12    | 8    | 15   | 10      | 4    | 5    |      | 2    | 9       | 7       | 8    | 13   | 7    | 11   | -      | 8       | 16    | 13   |
| 19 | JOHN MELLENCAMP (Mercury)                 | 475        | •11   | 30   | 13       | 11   | 10     | 10      | _    |         | 10      |      | 18   | 11   | -   | 9       | 14    | 6    | 15   | 10      | 4    | 10   |      | 2    | 9       | 10      | 0    | 10   | '    |      | 23     | 8       | 19    | 10   |
| 20 | JOHN LEE HOOKER (Point Blank/Virgin)      | 456        | +79   | 50   | 14       |      | 10     |         | 10   | 7       | 13      | 5    | 12   |      | 7   | 3       |       | 7    | 10   | 14      | 7    | 11   |      | 3    | 18      | 15      | 10   | 10   | 9    | 7    | 23     | 7       | 8     | 10   |
| 21 | INXS (Mercury)                            | 429        | +168  | 26   | 12       | 14   | 5      | 6       | 10   | 19      | 10      | 3    | 14   | 28   | '   | 9       | 9     | 5    | 12   | 14      |      |      |      | 5    | 5       | 5       | 10   | 20   | 3    | 1    |        | 7       | 14    | 20   |
| 22 | JEWEL (Atlantic)                          | 420        | +20   | 11   | 12       | 12   | 18     | U       |      | 13      | 8       |      | -    | 27   |     | 22      | 3     | 10   | 12   |         |      |      | 78   |      | 5       | 5       |      | 10   |      | '    | 20     | 7       | 14    | 10   |
| 23 | DAVE MATTHEWS BAND (RCA)                  | 416        | -86   | 29   |          | 17   | 22     | -       | -    | 5       | 0       |      | 5    | 27   | -   | ~       |       | 27   | 5    |         |      | 5    | 30   |      | 19      |         | 5    | 10   |      |      | 13     | 8       |       | 10   |
| 23 | Wilco (Reprise)                           | 410        | -24   | 29   | 14       | 19   | 21     |         | 15   | 5<br>18 |         | 10   | 3    | 21   | _   |         | 14    | 21   | 3    | 7       | -    | 3    | 30   |      | 19      | 10      | Э    |      |      | 8    | 8      | 0<br>15 |       | -    |
| 24 | DUNCAN SHEIK (Atlantic)                   | 409        | -13   | 12   | 17       | 19   | 8      | 4       | 13   | 10      | 11      | 9    | 11   |      | -   | 6       | 14    | 5    | 14   | 1       | -    | -    | 41   |      | 20      | 7       | 3    | 13   |      | 0    | 0<br>5 | 7       | 17    | 13   |
| 26 | BEN FOLDS FIVE (550 Music)                | 405        | +84   | 21   | 14       |      | 0      | 7       | 5    |         |         | 9    |      |      |     | 7       | 23    | 9    | 10   | -       | 2    |      | 41   | 7    | 20      | 5       | 3    | 13   |      | 10   | 3      | 8       | 10    |      |
|    |   |            |       | 21   |          | 14   | 0      |         | 9    |         |         |      |      | _    | _   |         | 23    |      | 10   | _       | 2    |      |      | 1    | -       |         |      | 13   |      | 10   | _      | 8       |       | 13   |
| 27 | COLLECTIVE SOUL (Atlantic)                | 386<br>372 | +83   |      | 17<br>14 | 14   | 8<br>9 | 7<br>10 | 5    | 9       | 0<br>10 | 3    |      | 14   | -   | 26<br>8 | 11    | _    |      | 10      |      |      | 5    |      |         | 10      |      | 00   |      | 17   |        | -       | 9     | 00   |
| 28 | CHRIS WHITLEY (WORK)                      | 365        | +24   | 13   | 14       | 14   | 9      | 10      | J    | 13      | 10      | 3    | 11   | 14   |     | 0       | 11    | 5    |      | 16<br>8 |      |      | _    |      | 8<br>17 | 10      |      | 20   |      | 4    |        | 7       | 6     | 20   |
| 29 | RE.M. (Warner Bros.)                      | 300        | _     | 13   | 12       | 14   | 44     |         | 10   | 8       |         | 21   |      | 10   | _   | 45      | 40    | 3    |      |         |      |      |      |      | 17      | 15<br>7 |      | 10   | 4    | F    |        | -       | 44    | 10   |
| 30 | MATTHEW SWEET (Volcano Recordings)        |            | +26   |      | 13       | _    | 11     | 10      |      | 0       | 10      | 21   | -    | 12   | 7   | 15      | 13    | _    |      | 8       | 7    | 1.   |      | _    | 11      |         |      | 10   |      | 5    | _      | 7       | 11    | 10   |
| 31 | GHRIS SMITHER (HighTone)                  | 317        | -41   |      |          |      |        | 12      | 10   |         | 10      |      |      | 07   | 7   |         |       |      | 40   |         | 7    | 11   | 1    |      | 11      | 10      | 8    | 13   | 9    | c    | 40     | 9       | -     | 13   |
| 32 | SISTER HAZEL (Universal)                  | 316        | +58   |      |          | _    | _      |         | 15   |         | 12      | 40   |      | 27   |     | _       | 05    | -    | 12   | _       |      | 2    |      |      | 8       | 10      |      | 10   |      | 6    | 12     |         | 7     | 10   |
| 33 | BoDEANS (Slash/Reprise)                   | 301        | -23   | 14   | 14       | _    |        | 6       | 15   |         |         | 19   |      | 12   | 4   |         | 25    | 7    |      | 40      |      | 10   |      |      | 4       | 15      | 3    | 13   | 6    | 40   | 4      |         | 6     | 13   |
| 34 | NANCI GRIFFITH (Elektra/EEG)              | 289        | NEW   | 40   | 6        |      |        | 6       | 10   | -       | 11      | 8    |      |      | _   | 40      |       |      |      | 10      | 4    | 10   |      | 3    |         | 15      |      |      | 9    | 16   |        | 8       |       |      |
| 35 | NIL LARA (Metro Blue/Capitol)             | 289        | +1    | 13   | 16       |      | 11     | 3       |      | 7       | 10      | 21   |      | 11   | -   | 16      |       | 9    |      |         |      | 40   |      | •    |         | 10      | 4    | 20   |      |      |        | 6       |       | 20   |
| 36 | MARY BLACK (Curb)                         | 261        | +38   |      | -        | _    | _      | 10      | 40   |         | 13      |      |      |      | 7   | -       | _     |      | 40   | 4       | 4    | 10   | _    | 6    |         |         |      |      | 9    | 4    | -      | 7       | 100   | -    |
| 37 | IRIGID BODEN (A&M)                        | 240        | -26   |      | 7        |      |        | 0       | 10   |         | 10      | 8    | 0    |      | 5   | 5       | 14    |      | 12   | 8       | 2    | 2    |      | 2    | 6       | 5       |      | 40   | 9    | 15   |        | 7       | 15    | 10   |
| 38 | DAN BERN (WORK)                           | 238        | +13   |      |          |      |        | 8       | 5    | _       |         |      | 8    |      | _   | 6       | 14    |      | 11   |         | 4    |      |      | 2    |         | 45      | 9    | 13   | 8    | 6    |        | -       | -     | 13   |
| 39 | DAVID GROW (Back Nine Records)            | 236        | -22   |      |          |      | -      | 11      | 10   |         | 44      |      |      |      |     | 20      | 10    |      | 7    | 10      |      |      |      | -    |         | 15      |      | 10   |      | 44   |        | 7       | 6     | 10   |
| 40 | PHISH (Elektra/EEG)                       | 231        | -43   |      | 4        |      |        | 10      |      |         | 11      | 05   |      |      | 5   | 5       |       | 5    | 1.   | 12      | 0    |      |      | 3    |         | 20      | 1    | 13   |      | 11   |        | 7       |       | 13   |
| 41 | JAMIROQUOI (WORK)                         | 230        | +9    |      | 7        |      |        | 10      | 40   |         | 13      | 23   |      |      | 5   |         |       | 12   | 14   |         | 2    |      | -    |      |         |         |      |      | 4    | 7    |        |         |       |      |
| 42 | GREY EYE GLANCES (Mercury)                | 227        | +19   |      |          |      | -      | 9       | 10   |         | 29      | _    | -    |      | 7   | _       |       | _    | 12   | . 1     |      |      |      |      |         |         | 6    |      | 7    | 6    |        |         |       |      |
| 43 | PHIL CODY (Interscope)                    | 222        | +22   |      |          |      | 7      | 6       | 15   |         | 8       |      |      |      | 5   |         | 40    |      | 8    | 4       |      | 4    | _    |      |         |         | 2    | 40   | 5    | 12   | 6      | 8       | 7     | 40   |
| 44 | THE DEAR JANES (Geffen)                   | 218        | -3    |      | 40       |      |        | _       |      |         | 13      |      |      |      | _   |         | 12    |      |      |         |      | -    |      | 3    | 45      |         |      | 10   | -    | 10   |        | 7       | 7     | 10   |
| 45 | PATTY GRIFFIN (A&M)                       | 216        | -45   | 14   | 13       |      | 4      |         |      |         | 10      |      | 6    | _    |     | 7       |       |      | 11   |         |      | 7    |      | 2    | 15      |         | 6    |      | 7    |      |        |         | 6     |      |
|    | DISHWALLA (A&M)                           | 206        | -39   |      | 7        |      |        |         | 47   |         | 11      |      | 5    |      |     | 15      |       |      | 16   |         |      |      | 40   |      | 6       |         |      |      |      | 5    | 9      |         |       |      |
| 47 | MEXICO 70 (Big Pop)                       | 205        | +6    |      |          |      |        | 4       | 15   |         | 11      |      |      |      |     | 15      |       | _    | 4.5  |         | -    |      | -    |      | 10      | 15      |      | _    |      | 13   |        |         | 15    | -    |
| 48 | KIM RICHEY (Mercury)                      | 201        | NEW   |      | 13       |      |        | 4       | 5    |         | _       | _    |      |      | 5   |         |       |      | 10   |         | 4    | 7    | _    | 5    |         | 5       |      |      | 11   | 6    |        |         |       |      |
| 49 | CRAVIN' MELON (Mercury)                   | 188        | -27   |      |          |      | 9      | 9       | 20   |         | 4.0     |      |      | -    |     |         |       |      | 10   |         |      | 5    |      |      | 10      | 10      |      |      |      | 7    | 13     | 5       | 15    |      |
| 50 | CHALK FARM (Columbia/CRG)                 | 184        | NEW   |      | 14       |      |        |         |      |         | 10      |      |      | 28   |     | 7       |       | 5    |      |         |      |      |      |      | 5       |         |      |      |      |      | 7      |         | 7     |      |
|    |   |            |       |      |          |      |        |         |      |         |         |      |      |      |     |         |       |      |      |         |      |      |      |      |         |         |      |      |      |      |        |         |       |      |

#### Extension 606 BY KENT ZIMMERMAN

#### Ready, Set, Summit! Book It, Baby: Boulder From August 13 to 16

Funny thing. I feel like I still haven't finished doing my laundry from the GAVIN Seminar in New Orleans, and here we are already announcing GAVIN A3 Summit #5. This year, the dates are a week early-August 14, 15, and 16-so as to avoid that wacky weekend where parents bring their kids back to college. It's funny. I went to college, and my parents never took me to school.

Dates. "Get in day" is Wednesday, August 13. This allows you a travel day, time to check into the sumptuous Regal Harvest House,

play a round of golf, or set up an important dinner or job interview before the deluge. Registration will open on Thursday, August 14. We'll have our Fifth Annual Picnic that afternoon. Who knows, we might even squeeze in a late afternoon meeting on Thursday. Of course, the Fox Theater A3 week end festival will open Thursday. Friday, August 15 and Saturday, August 16 will be crammed with meetings and music during the day, with more music at night.

Faxed Invites. We're looking to

fax Summit invitations late next week. We'll keep you informed so that if you don't receive yours, maybe we need to update our fax list.

Sponsorships. We will be checking and enforcing non-radio registrations for radio sponsorship assistance. If you are non-radio and plan on coming, we need your help in contributing toward sponsoring a radio person, no matter how big

or small. Not only do the use sponsorships help insure our radio attendance.

www.americanradiohistory.com

but they keep the radio/industry ratio close to 50/50. If you are a radio person who doesn't need sponsoring, all the easier. Assert your independence.

Regal Harvest House Rooms. This year, booking a room at the host hotel will be different. If you've already booked your room, and many of you have, you're set. If you haven't already, you need to book your room directly through GAVIN's Convention services at (415) 495-1990, ext. 653 or 633. Catherine Ryan will be handling both the registration and the rooms. One call does it all. Plus, late last year I visited the Regal Harvest House. They were

just finishing up the renovations they started last sum-4

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GAVIN A3 SUMMIT + AUGUST 13-16, 1997

mer, and I'm pleased to report, not only is the acoustic lounge back, not only is the **lobby** brand new, but the

restaurant (sampled by myself, David Dalton, and Don Strasburg of the Fox) was all new, refurbished-and, to my extreme shock-the food and wine list was great! And I'm a snobby San Franciscan. Plus, there's a small, mountain-motiffed area in the back, perfect for small receptions. Panels. Ordinarily we set out to

# DDDDDDD

## **Debut CD GRACE THE HEART**

Featuring Hits: "Love Is My Salvation" and "What's Going On"



Chicago Singer/ Songwriter and **Guitar Player** referred to as

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The Exotic Rocker

Contributing Artists Billy Branch on Harmonica Paul Merten's of Poi Dog Pondering on Flute and Sax and Tower of Power Horn player Mike Chichowicz

#### **THANKS TO:**

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# Gravin AB Bromer Enid

#### SPINS in **BLUE** are ADDS

| Artist - Title (Label)                    | KUWIR | 1dky | WAPS | WBOS | WBZC | WCBE | MCLZ | WDET | WEBK | WEBX | WFUV | SILM | WHEE | WINAX | WANNA | OWWW | YUMA  | SOMM  | WNCW | WINN | WORF | WRLT | WRNR | WRNX | INPRSI | WVRV  | MMCD | JIKM | NJKM | WXRT | WXRV | WYEP |     |
|---|-------|------|------|------|------|------|------|------|------|------|------|------|------|-------|-------|------|-------|-------|------|------|------|------|------|------|--------|-------|------|------|------|------|------|------|-----|
| U2 (island)                               |       | 25   | 12   | 24   |      |      | 16   | 5    | 18   |      | ľ    | 14   | 16   | 30    | 32    |      | 17    | 27    | 8    |      | 14   | 24   |      | 21   | 18     | 40    | 34   | 29   | 17   | 29   | 17   | 12   |     |
| SHAWN COLVIN (Columbia/CRG)               | 7     | 12   | 10   | 15   | 10   | 6    | 5    |      |      | 36   | 10   | 28   | 12   | 8     | 29    | 1    | 17    | 21    |      |      | 31   | 23   | 6    | 20   | 18     | 27    |      | 12   | 13   | 14   | 22   | 10   | 10. |
| BIG HEAD TODD & THE MONSTERS (Revolution) | 7     |      | 13   | 9    |      | 1    | 6    |      | 23   | 24   | 2    | 22   | 12   | 25    | 29    |      | 8     | 19    | 16   | 6    | 15   | 24   | 6    |      |        |       | 15   | 25   | 18   | 11   | 19   | 8    |     |
| VAN MORRISON (A&M)                        | 7     |      | 12   | 9    |      | 9    | 11   | 16   | 14   | 17   | 9    | 21   | 16   |       | 14    |      | 13    | 13    | 16   | 15   | 8    | 24   | 13   | 11   | 18     |       |      |      | 16   | 6    | 11   | 10   |     |
| WIDESPREAD PANIC (Capricorn)              | 7     | 12   | 4    | 9    | -    | 9    | 5    | 7    | 22   | 24   |      | 25   | 12   | 9     | 31    |      | 12    | 16    | 16   | 15   | 33   | 24   | 16   | -    | 12     |       | -    | 12   | 12   | 15   | 19   | 10   |     |
| THE WALLFLOWERS (Interscope)              |       | 33   |      | 15   | 10   |      | 4    |      | 12   |      | 7    | 24   |      | 20    | 14    |      | 9     |       |      |      | 16   | 7    |      | 18   |        | 40    | 52   | 19   |      | 9    | 19   | 7    |     |
| SHERYL CROW (A&M)                         | 1     | 12   |      | 15   |      | -    | 6    |      | 13   | 17   |      | 20   |      | 7     |       |      | 13    | 22    |      |      | 20   | 3    |      | 21   | 18     | 36    | 24   | 16   | 11   | 18   | 21   | 6    |     |
| COUNTING CROWS (DGC)                      | 6     | 23   | 5    |      | -    | 3    | 3    |      | 12   | 17   | 7    | 19   |      | 8     | 1     |      | 12    | 23    | -    |      | 20   | 15   |      | 8    | 6      | 39    | 26   | 10   | 8    | 11   | 13   | 8    |     |
| BRUCE COCKBURN (Rykodisc)                 | 7     |      | 9    | 5    | 7    | 9    | 5    | 15   | 12   | 7    | 9    | 22   | 16   |       | 17    |      | 7     | 8     | 16   | 15   |      | 16   | 15   |      | 18     |       |      |      | 14   | 3    | 21   | 9    |     |
| ROOMFUL OF BLUES (Rounder)                | 7     |      | 14   | 9    |      | 9    | 5    | 10   | 18   | 24   | 4    | 14   | 16   |       | 13    |      | 14    | 10    | 16   | 15   | 9    | 15   | 9    | 11   | 18     |       |      |      |      | 3    | 6    | 11   |     |
| ODDS (Elektra/EEG)                        | 7     | 11   | 12   | 24   | 12   | 6    | 5    |      | 22   | 7    |      | 15   | 16   | 7     | 9     |      | 5     | 13    |      | 6    | 10   | 16   |      |      | 6      |       | 13   | 20   | 6    | 7    | 15   | 9    |     |
| THE VERVE PIPE (RCA)                      |       | 21   |      | 24   | 10   |      | 5    | T I  | 10   | 7    | 5    | 13   |      | 23    | 12    |      | 10    | 12    |      | 3    | 15   | 23   |      | 14   |        | 42    | 16   | 27   | 8    | 11   | 9    | 8    |     |
| JONNY LANG (A&M)                          | 6     | 14   | 10   |      | 9    |      | 4    | -    | 13   | 17   | -    |      | 42   |       | 10    |      | 8     |       | 8    | 3    | 7    | 15   | 19   |      |        |       |      | 11   | 6    | 4    | 21   | 9    |     |
| WILLIAM TOPLEY (Mercury)                  | 7     |      | 10   | 5    | 10   | 3    | 3    | -    | 22   | 24   | -    | 9    | 16   |       | 8     |      | 4     | 13    | 16   | 6    | 7    | 15   |      |      | 12     |       |      | 13   | 9    |      | 10   | 6    |     |
| PAULA COLE (Warner Bros.)                 | 7     | 22   |      | 15   |      |      | 6    |      | 7    |      | 8    | 18   | 12   | -     | 15    | -    | 12    | 9     |      | -    | 16   | 14   |      | 11   | 18     |       | 13   | 14   | 15   |      | 20   | 12   |     |
| FIONA APPLE (Clean Slate/WORK)            |       |      | 5    | 24   |      |      | 4    | -    | 7    |      | 7    | 20   | 6    | 5     |       |      | 9     | 17    |      |      | 14   | 15   |      |      | 12     | 32    | 9    | 14   | 15   |      | 10   | 8    |     |
| MORPHINE (DreamWorks/Ryko)                | 7     |      | 9    | 5    |      | 9    |      | 16   | 22   | 7    | 9    |      | 12   | 9     | 10    |      | 6     | 16    | 8    | 15   |      | 16   | 11   |      | 6      | 01    | ,    | 17   | 8    | 8    | 12   | 14   |     |
| FREEDY JOHNSTON (Elektra/EEG)             | 7     | 2    | 8    | 5    | 9    | 6    |      | 15   | 20   | 17   | 5    | 8    | 16   |       | 14    |      | 5     | 9     | 16   | 6    |      | 14   | 10   |      | 18     |       | _    | 21   | 15   | 9    | 5    | 12   |     |
| JOHN MELLENCAMP (Mercury)                 | · ·   | -    |      | 14   |      |      | 5    | -    |      |      |      | 21   | -    |       | 9     |      | 17    | 15    | 10   | •    | 15   | 17   | 10   | 21   | 10     | 40    | -    | 8    | 13   | 15   | 18   | 12   |     |
| JOHN LEE HOOKER (Point Blank/Virgin)      | 7     |      | 5    | 5    |      | 9    |      | 16   | 14   | 17   | 4    | 8    | 6    | -     |       |      | 7     | 8     | 16   | 6    | 5    | 4    |      | 1    |        | 40    |      |      | 8    | 3    | 9    | 10   |     |
| INXS (Mercury)                            | 6     | 12   | , i  | 14   |      |      | 6    | 10   | 16   |      | -    | 13   |      |       |       |      | 4     | 0     | 10   |      |      | 14   |      | 4    |        | 27    | 17   | 26   | 0    | 8    | 20   | 10   |     |
| JEWEL (Atlantic)                          |       | 20   |      | 15   |      |      |      |      |      |      |      | 23   |      | 12    | 12    |      |       |       | -    |      | 10   |      |      | 21   |        |       | 10   | 27   |      | 9    | 12   |      |     |
| DAVE MATTHEWS BAND (RCA)                  |       |      |      | 15   |      |      |      |      |      |      |      | 18   |      |       |       |      | 10    |       |      |      | 9    | 15   | -    | 20   |        | 38    | 13   | 10   |      | 16   | 13   | -    |     |
| WILCO (Reprise)                           |       | -    |      |      |      | 3    |      |      | 8    | 36   | 8    | 12   |      | 1     | 14    |      | 5     | 13    | 16   |      |      |      | 7    | 20   | 18     | 00    | 10   | 9    | 14   | 16   | 13   | -    |     |
| DUNCAN SHEIK (Atlantic)                   | -     | 3    |      | 24   | 3    |      | 5    |      |      |      | , ,  |      | -    | 8     | 7     |      | 10    | 11    | 10   | _    | 45   | 15   | -    |      | 10     | 22    | -    | 16   | 6    | 4    | 7    |      |     |
| BEN FOLDS FIVE (550 Music)                | 7     |      | 5    | 9    |      | 6    |      | 8    | 17   | 7    | 2    | 9    | 12   | 10    |       |      | 10    | 7     | 4    | 15   |      | 5    | 7    |      | 6      |       | 15   | 10   | 30   | 8    | 7    | 13   |     |
| COLLECTIVE SOUL (Atlantic)                |       | 12   | 4    | 24   | 4    | -    | 6    |      | 18   |      |      | -    |      | 27    | 24    |      |       | -     |      | 10   | 32   | 14   |      |      |        |       | 10   | 21   |      | 15   | 18   | 10   |     |
| CHRIS WHITLEY (WORK)                      | 6     |      | 4    | -    | 6    | 9    |      | 5    | 16   | 24   | 4    | 14   | 6    |       | 8     |      | 1     | 11    | 4    | 3    |      | 14   |      |      |        | C 1.4 |      |      | 5    | 7    | 11   |      |     |
| R.E.M. (Warner Bros.)                     |       | 11   | 6    |      | 4    |      | 5    |      | 7    |      | 5    | 21   |      | 25    | 14    | -    | 14    | 12    |      |      | 8    | 22   |      | 18   | 18     |       |      | 12   |      | 20   |      |      |     |
| MATTHEW SWEET (Volcano Recordings)        |       |      | 10   | 5    |      |      | -    |      |      |      |      | 9    |      | 9     | 9     |      | 5     | 8     |      |      | 17   | 10   |      |      |        |       | 15   | 20   | 2    | 8    | 7    |      |     |
| CHRIS SMITHER (HighTone)                  | 7     | -    |      |      |      | 9    | 4    | 10   | 12   |      | 8    |      | 16   |       |       |      | 5     |       | 17   | 15   |      | 8    | 15   |      | 18     | 1 1   |      |      | 5    |      |      | 10   |     |
| SISTER HAZEL (Universal)                  | 6     | 1    | 4    | 24   | 11   |      | 4    |      | 16   | 24   |      | 16   |      |       |       |      | 8     | 10    | -    |      | 7    | 15   |      |      |        |       |      |      |      |      | 12   | 6    |     |
| BoDEANS (Slash/Reprise)                   |       | 1    |      |      | 9    | 6    | 5    | -    |      |      |      | 10   | 6    |       | 15    |      | 3     |       | .    | -    |      | 14   | 7    |      |        |       |      |      |      | 7    | 22   |      |     |
| NANCI GRIFFITH (Elektra/EEG)              | 6     |      | 5    |      |      | 9    |      | 11   | 15   |      | 9    |      | 12   | 2     | 8     |      | 4     |       | 16   | 3    |      | 10   | 9    |      | 12     |       |      |      | 7    |      |      | 7    | -   |
| NIL LARA (Metro Blue/Capitol)             |       |      |      | 9    |      |      | 5    |      | 10   | -    | -    | 15   | 6    | 9     | 17    |      | 5     | 10    |      |      | 7    | 9    |      |      |        | -     |      |      |      | 10   | _    | -    |     |
| MARY BLACK (Curb)                         | 7     | -    | 9    |      | 10   | 9    |      | 10   | 16   | 7    | 4    |      | 16   |       | -     |      |       |       | 8    | 15   |      | -    |      |      | 18     |       |      | _    | -    |      |      | 9    |     |
| BRIGID BODEN (A&M)                        | 7     |      |      | 5    |      | 3    | 5    | 8    |      | 7    |      | 5    | 16   |       | -     |      |       | 3     | 16   | 6    |      |      | -    |      |        | -     | 1    |      |      | -    | 10   | 11   |     |
| DAN BERN (WORK)                           | 7     |      | 5    |      | 5    | 6    | _    |      | 14   |      | 5    | 10   | 1    |       |       |      | 1.4.2 |       |      | 15   |      | 6    | 7    |      |        |       |      |      | 4    |      |      | 7    |     |
| DAVID GROW (Back Nine Records)            | 5     |      | 6    |      | 16   | 6    | 15   |      | -    | 36   |      |      | 16   |       |       |      | 6     |       | -    | 3    |      |      |      |      |        |       |      |      |      |      |      |      |     |
| PHISH (Elektra/EEG)                       |       |      |      |      | 1    | 9    |      |      | 7    | 17   | 2    | 11   |      | 8     |       |      | 5     | 9     |      |      |      | 13   | 8    |      |        |       |      |      |      | 13   |      |      |     |
| JAMIROQUOI (WORK)                         | 6     | 1    |      |      |      | 6    |      | 4    | 18   |      |      |      | 12   |       |       |      | 4     | C.C.M | 4    |      |      |      |      |      |        | _     | 17   |      | 4    |      | 12   | 9    |     |
| GREY EYE GLANCES (Mercury)                | 7     |      | 4    |      | 9    |      |      | 7    | 13   |      |      | 5    | 12   |       |       | _    |       |       | 16   | 6    |      | 4    |      | -    | 6      |       |      |      | 13   |      | 2    |      |     |
| PHIL CODY (interscope)                    | 6     |      |      |      |      | 6    | 5    | 7    | 7    |      | 5    |      | 6    |       |       |      | 3     | 15    | 16   | 6    |      | 5    | 6    |      | -      |       | -    |      | 4    |      |      | 8    |     |
| THE DEAR JANES (Geffen)                   | 6     |      | 4    | 5    |      | 3    | 5    | 9    | 13   |      |      |      | 16   |       |       |      | 1.17  |       | 1    | 15   |      | 8    |      |      |        |       |      |      | 9    |      | 10   | 12   |     |
| PATTY GRIFFIN (A&M)                       | 6     |      |      | 14   | 3    | 6    | 4    |      |      |      | 5    | 10   | 12   |       |       |      | 8     | 5     | 1    |      | 1    | 14   |      |      |        |       |      |      |      |      | 21   |      |     |
| DISHWALLA (A&M)                           |       |      | 4    | 14   |      |      | 4    | -    |      |      |      |      |      |       |       |      |       |       |      |      | 16   | 10   |      |      |        | 23    |      | 10   |      |      |      |      |     |
| MEXICO 70 (Big Pop)                       |       |      |      | 14   | 11   | 3    | 5    |      |      | 24   |      | 3    | 6    | 10    |       |      |       |       | 4    | 3    | 6    |      |      |      | -      |       |      |      |      |      |      | 6    |     |
| KIM RICHEY (Mercury)                      | 5     |      | 4    |      |      |      |      | 8    | 13   |      | 4    | 1    | 12   | -     |       |      |       |       |      | 6    |      | 9    |      |      |        |       |      |      | 15   |      | 8    | 6    |     |
| CRAVIN' MELON (Mercury)                   |       |      | 4    |      | 10   | 6    |      |      | 16   |      |      |      | 12   |       |       |      | 5     |       |      |      |      |      |      |      |        |       |      |      |      |      |      |      | D   |
| CHALK FARM (Columbia/CRG)                 |       | 2    |      | 9    |      |      | 5    |      | 7    |      |      | 10   |      | 7     |       |      | 8     | 9     |      |      | 23   | 8    |      |      |        |       |      | 5    |      |      | 8    |      |     |
|   | ~     |      |      |      |      |      |      |      |      |      |      |      |      |       |       |      |       |       | 1    |      |      |      |      |      |        |       | '    |      |      |      |      |      |     |

book the music first. This year, while we'll continue to search for the best talent, we feel it's important to organize the meetings and day sessions first, then finalize the music talent next. We're already chasing new meeting innovations and ideas as well as pitching a few guest speakers, trying to seduce them into coming out and addressing our group. The internal deadline is to have the panels and meetings set and scheduled by May. If you have a dropdead idea for a meeting, a panel, or if you'd like to host or participate, please call. We're in the midst of putting things together now.

**Fox Theater and On-Site Talent.** Of course, one of the Summit elements we're most proud of is the performers. Last year, we felt we were really able to break through producing **on-site talent** in an attentive and respectful fashion. On-site talent is an important and intimate way to introduce new and established acts. Meanwhile, the **Fox Theater** is gearing up for a GAVIN invasion. Out of necessity, and because of the dearth of equipment used by even the opening bands, we've had to scale the Fox back to three bands a night. If you have an idea for talent, give us a call. Think innovative.

**Back to the Great Outdoors.** One of the comments we got last year was that people missed the outdoor music. By arrangement with the Regal Harvest

#### **Spin Trends**

| 1 | INXS                  | +168 |
|---|-----------------------|------|
| 2 | BOZ SCAGGS            | +144 |
| З | NANCI GRIFFITH        | +134 |
| 4 | <b>BEN FOLDS FIVE</b> | +84  |
| 5 | COLLECTIVE SOUL       | +83  |
| 6 | KIM RICHEY            | +81  |

House, we're looking to brave the great outdoors and the sound police. If necessary, we'll bring back the tent.  $\star \star \star$ 

New Reporter. Starting this week, The Zone/KKZN-Dallas will take their slot on the GRID. We're pleased to welcome Amy Doyle and our man Spike. This week they start their GAVIN reporting with a bang by adding Verve Pipe, Morphine, Collective Soul, Jayhawks, and Robert Earl Keen. **Steve Cole.** Our buddy **Steve Cole**, the Pope of Aspen, formerly of KSPN-Aspen, dropped by my office this week. After many years, Steve has left KSPN to devote his time to playing live music with his band, producing music and jingles, and doing voice work out of his home studio. He's knocking around Aspen, enjoying the scenery. You can contact him at **(970) 963-2468** to say hello. He's one of our all-time favorite radio cats. ●

#### **A3 Gridbound**

\*BOZ SCAGGS (Virgin) \*ALISON KRAUSS & UNION STATION (Rounder) MERRIE AMSTERBURG (Q Division) \*ROBERT EARL KEEN (Arista Austin) COWBOY MOUTH (MCA) ZAP MAMA (Warner Bros.) OMC (Mercury) \*STEVE EARLE & V-ROYS (E-Squared) JUPITER COYOTE (Autono nous) \*JILL SOBULE (Lava/Atlantic) SLAD CLEAVES (Philo) \*THE BORROWERS (Guardian) \*MATCHBOX 20 (Lava/Atlantic) \*JOE LOUIS WALKER (Verve) Oropped: #40 Chris Isaak, #43 Reggae Cowboys, #47 Low & Sweet Orchestra, Suzanne Vega, Ben Vaughn.

#### MOST ADDED SEVENDUST (66)

ROLLINS BAND (51)

CHASTAIN (41)

QUEENSRYCHE (39) SNAPCASE (33)

#### 

Carnival of Chaos (Metal Blade) Generous spins from WELH(20), WGLZ(20), WRBC(20), WDBM(18), KVIK(16), WNEK(14), WKTA(13) and WVUM(10) help the mighty Gwar capture this week's highest debut spot.

#### RECORD TO WATCH

A P O C A L Y P T I C A Plays Metallica By Four Cellos (Mercury)

A noble tribute to one of metal's forefathers and a fitting medium to use since heavy metal really is a symphony, but a little louder and with guitars rather than strings. Metal radio will have fun with this one.

#### Hard Kopy BY ROB FIEND

#### Close Encounters of the Tesh Kind

"The light" you know, the one that everybody talks about, and is suppose to be an awe inspiring eyeopener—well it hit me during South by Southwest. It landed just below the armpit and a little east of the nipple, or west depending which way I was facing. I was at a club on Austin's Sixth St. called Emos with Another Planet's Dave Helm, watching a band called Mog Stunt Team.

The guys hail from Ferndale, Michigan which is about a half hour outside Detroit, they're on Amphetamine Reptile Records, and deliver wild grungy rock & roll. The threesome put on an impressive display of aggression and good 'ol guitar slammin' hard rock, but it was their message that really got my attention. The fact that I even got their message is surprising since it takes me a while to understand lyrics from a band I've never seen before. When I'm not familiar with a band the lyrics are as foreign to me as Arabic. I'm like the dog on the Simpsons when Homer tries to give it instructions and hears nothing but blah. blah, blah, blah, blah. Mog Stunt Team's slant on life is so simple that it just sank right in. They don't sing for peace, or protest against the government, or even animal rights; they sing about aliens-but not kindly, mind you. Mog Stunt Team are anti-alienists and firmly believe that John Tesh was sent to earth by other life forms deep in space with the sole intent of infiltrating earth's mainstream society

It all makes perfect sense. Tesh gets on television to invade America's living rooms and then, when the telepathy link is complete, he forms a band and hits the road to reel in the people who don't watch TV. Isn't this what we've all been thinking? Doesn't everything just make a lot more

122 NEW

sense now that somebody has come out and said it? If your colleagues disagree with you on this issue carefully check for a inverted "V" behind the left ear and if it exists, hold them and call the Michigan State Militia, who will be more than happy to use the creature for target practice before being sent back into space. When the Mog Stunt team does return Tesh to his alien masters I hope there's room for Jesse Helms...I caught Sick of it All last week at San Francisco's Slims and was treated to an excellent show. Founders of New York hardcore, Sick of it All played to a packed house that only stopped moshing long enough to beat the shit out of a couple of Nazi skinheads who were foolish enough to come to the show sporting their colors. The San Francisco Bay Area punks and thrashers, some wearing the sliver and black of the Oakland Raiders, and others with close cropped hair and Sick of it All t-shirts, joined forces to pummel and toss the anti-Semitic losers out on the street. Everybody cheered this brazen act including the band who stopped playing while the ruckus took place. San Francisco is a heaven for tolerance, but not for hate mongers...Adds for March 31/April 1 include Apocalyptica, Apocalyptica (Mercury); Baboon, Secret Robot Control (Wind-up); and X25, Tidy (Paradigm)...Adds for April 7/8 are Ace Frehely, 12 Picks (Megaforce/ ADA); Dokken, Shadow Life (CMC); Glenn Tipton, "Enter the Storm" (Atlantic); Kiss It Goodbye, She Loves Me. She Loves Me Not (Revelation); Obituary, Back from the Dead (Roadrunner); OS101, United Brotherhood Scenesters (Resurrection); and Withstand, An Anger With A Place To Hide

*Editor:* **ROB FIEND** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990 Ext. 618 GAVIN Fax: (415) 495-2580

(Mayhem/Fierce).



| TW |  | SPINS      | TREND     |
|----|--|------------|-----------|
| 1  | SICK OF IT ALL - Built To Last (eastwest/EEG)  | 642        | -1        |
| 2  | GRIP INC Nemesis (Metal Blade)   | 606        | +21       |
| 3  | HELMET - Aftertaste (Interscope)   | 571        | -27       |
| 4  | HANDSOME - Handsome (Epic)   | 548        | -53       |
| 5  | GLENN TIPTON - Baptizm of Fire (Atlantic)  | 512        | -5        |
|    | MACHINE HEAD - The More Things Change (Roadrunner)   | 505        | +114      |
| 7  | POWERMAN 5000 - Mega!! Kung Fu Radio (Geffen)  | 498        | +27       |
| 8  | DOGMA - Feeding The Future (Mercury)   | 489        | -11       |
| 9  | COAL CHAMBER - Coal Chamber (Roadrunner)   | 472        | +18       |
|    | STILLSUIT - At The Speed Of Light (Building/TVT)   | 434        | +12       |
| 11 | ROLLINS BAND - Come In and Burn (Dreamworks)   | 422        | +14       |
|    | KORN - Life is Peachy (Immortal/Epic)  | 405        | -3        |
|    | DRAIN S.T.H I Don't Mind (The Enclave)   | 402        | -38       |
| 14 |  | 380        | -19       |
|    | BODYCOUNT - Violent Demise (Virgin)  | 349        | +18       |
|    | KARMA TO BURN - Karma to Burn (Roadrunner)   | 340        | +27       |
|    | TOOL - Aenima (Zoo)  | 335        | -28       |
|    | QUEENSRYCHE - Here In the Now Frontier (EMI)   | 315        | +85       |
|    | LIT - Tripping the Light Fantastic (Malicious Vinyl/Red Ant)                                     | 307        | +18       |
|    | SIX FEET DEEP - The Road Less Traveled (Flying Tart)   | 300        | +31       |
| 21 | EL DOPA - United In States Of Narcolepsy (Conscience)  | 298        | +38       |
|    | HOWARD STERN SOUNDTRACK - Private Parts (Warner Bros.)   | 285        | +57       |
|    | CRADLE OF FILTH - Dusk and Her Embrace (Fierce/FLG)  | 282        | -18       |
| 24 | DUB WAR - Pain (Earache)<br>VARIOUS ARTISTS - Violent World: A Tribute To The Misfits (Caroline) | 277<br>260 | +17<br>+9 |
|    | PIST*ON - Number One (Fierce/FLG)  | 246        | +5<br>-9  |
| 20 | <b>GWAR</b> - Carnival of Chaos (Metal Blade)  | 240        | NEW       |
|    | ANTHROPHOBIA - Pulse (Oxygen)  | 232        | -7        |
|    | CORROSION OF CONFORMITY - Wiseblood (Columbia/CRG)   | 230        | -22       |
|    | DOWNSET - Do We Speak A Dead Language? (Mercury)   | 227        | -25       |
|    | BROKEN HOPE - Loathing (Metal Blade)   | 227        | -54       |
|    | OPPRESSOR - Agony (MIA)  | 220        | -31       |
|    | VISION OF DISORDER - Vision of Disorder (Roadrunner)   | 219        | -44       |
| 34 | SEVENDUST - Seven Dust (TVT)   | 218        | NEW       |
| 35 | ACID BATH - Paegan Terrorism Tactics (Rotten Records)  | 217        | -6        |
| 36 | YNGWIE MALMSTEEN - Inspiration (Foundation)  | 212        | -26       |
| 37 | KILLINGCULTURE - Killing Culture (Edel America)  | 192        | +66       |
| 38 | SEXPOD - Goddess Blue (Slab)   | 187        | -8        |
|    | A TRIBUTE TO JUDAS PRIEST - Legends of Metal (Century Media)                                     | 176        | -27       |
| 40 | TRIPFACE - Some Part Sorrow (Exit)   | 175        | -29       |
| 41 | L7 - The Beauty Process: Triple Platinum (Slash/Reprise)   | 173        | -2        |
| 42 |  | 168        | +28       |
|    | D-TRAIN - Aggression S.F. (Alcatraz)   | 161        | NEW       |
|    | BILE - Biledegradable (Energy)   | 153        | NEW       |
| 45 | SILVERCHAIR - Freak Show (Epic)  | 150        | -4        |
| 46 |  | 147        | -28       |
| 47 | STUCK MOJO - Pigwalk (Century Media)   | 136        | -18       |
| 48 | DEADGUY - Screamin' with the Deadguy Quintent (Victory)  | 132        | -14       |
| 49 | MOBY - Animal Rights (Elektra/EEG)   | 126        | -49       |
|    |  | 100        | AITAA     |

50 SHAI HULUD - The Profound Hatred of Man (Revelation)

#### GAVIN ROCKS

#### **Rocks Chartbound**

SALMON (113) Red Ant \*SHADLS APART (93) Revelation INDECSION (90) Exit \*N.I.L.E. (72) Fuse \*FUELED (72) Energy \*SNAPCASE (15) Victory Dropped: #41 Marilyn Manson, #44 Type O Negative, #47 Coalesce/Napalm Death, #49 Dio, #50 Peace Sanctuary

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

#### **Rock Picks** X25 Tidy (Paradigm)

X25 hail from New York City's East Village where they feed its modest regional fan base with heavy doses of psychedelia. Mixing colorful acoustic licks with fuzzy melodies, X25 will appeal to anyone with a taste for raw rock & roll. Tidy, the band's debut release as X25, is a pulsating journey through waves of trickling melodic hooks and vibrant rhythms. It's a release that should perk the interest of the Active Rock community with its flowing, guitar-oriented prowess and mesmerizing vocals courtesy of guitarist Jaik Miller. Although not the most aggressive release to date, X25 does offer a few tracks that might appeal to hard rock/metal radio. "Fluffer," "Oh My Sister," and "Sandblasting" contain a few abrasive elements that hard rock radio should investigate. Overall the band possesses an ear for a majestic groove that will lure the listener into a solace state which is perfect fodder for commercial rock radio.

#### BABOON Secret Robot Control (Wind-up)

More hardcore is coming your way, but not from New York. These boys hail from Denton, Texas and deliver a feisty western brand of aggressive rock. Secret Robot Control is the band's second full-length and is going for adds on March 31 and April 1. Boasting a slew of sloppy, gutwrenching chords, horrid yells, and diseased tribal drum beats, Baboon thrashes and brawls its way through songs like a speed freak who lost his last bindle. "Numb" sounds like muzak for border police torture chambers while "Night of the Long Knives" wields a barrage of cutting hooks that slice through anthem yells and quick skin pounding. Play "Bring Me the Head of Jack Skinner" because it's an intense whirlwind of sound and because one of your listeners just might take the title literally. "You Kill Me," "Boxtrotter," and "A Sip For Strength" are also worth a few spins. Baboon's aggressive style conjures up a frenzy of hardcore rants that's rough around the edges and sordid through the core.

#### SNAPCASE **Progression Through Unlearning** (Victory)

Snapcase, one of the tightest hardcore bands ever to tame a lick, is back with their sophomore effort Progression Through Unlearning. The title is a little misleading if you think in terms of the group's music, because Snapcase has only improved since its last release which was the 1995 Steps EP. Progression Through Unlearning suggests that the listener forget society's stereo types and learn to form opinions based on actual experience. Snapcase's latest adventure offers a meaty hardcore listen that's tight, loaded with beefy hooks, smashing drums, and angst-riddled yells. "Caboose" (my fave) is the first track off the CD and immediately launches into vibrating waves of crunchy guitars wrapped around solid bass lines and violent drum bashing. "Breaking and Reaching," "Zombie Prescription," and "Harrison Bergeron" (killer song) are a few more tracks that blow the aggressive

#### ARTIST PROFILE



FROM: New York City LABEL: Paradigm Records LATEST RELEASE: Tidy RADIO PROMOTION CONTACT: Ray Mancison, (212) 387-8900 Ext. 235

ADD DATE: March 31/April 1, 1997 X 2 5 is Jaik Miller, vocals/guitar; Jack DeSantis, bass; Matt Stein, guitar; Rob Courneyer, drums. BACKGROUND: Formerly known as Xanax 25, X25 has risen to the top of New York City's East Village scum rock puddle by developing its unique "wuss core" style into a truly formidable and moving

meter off the scale. Hard hitting and completely riff-riddled, Snapcase's latest offering will get the nod from hard rock/metal radio. VIDEO PICK

#### **COLLECTIVE SOUL** "Precious Declaration" (Atlantic)

The majority of the GAVIN Video Rocks panel are giving Collective Soul's new video, "Precious Declaration," generous airplay. "Precious Declaration," taken from the band's latest CD Disciplined Breakdown, is a catchy tune that showcases the band's infectious grooves and steady rock rhythms. The clip features the band perform-

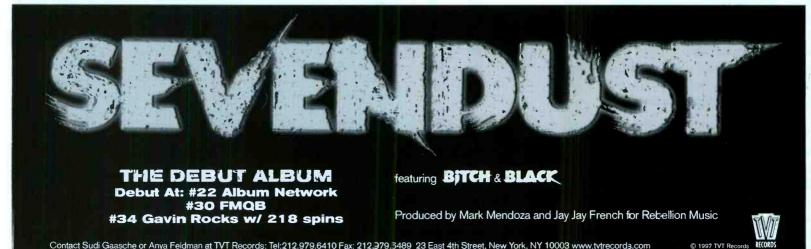
#### musical style.

ABOUT THE ALBUM: Recorded over Four months and three state lines, Tidy is a collection of 12 songs, with each one different from the next and each one drawing the listener in more than the next. X25 has blended its version of heavy guitar rock, alt-pop melodies, and powerfully emotional lyrics for the past five years and Tidy is accumulation of the band's hard work and evolving sound.

#### THOUGHTS ON ROCK RADIO:

The emphasis track "Fluffer" is an epic rocker that will appeal to aggressive listeners. "Satisfaction," "Alpine," and "Beaten" also merit spins as does "Sandblasting." Without a doubt, Tidy is rock radio. TOBRING X25 is currently doing regional (East Coast), club/college dates as well as the standard promo/in-store deal. They are also in the process of booking spring and summer dates so look for them in your town soon.

ing in what could be a rustic studio or arty loft-you be the judge. Shot in a simplistic, straight-forward style, the band jams on a platform surrounded by broken rocks in front of haunting murals, one of which looks very much like the Mona Lisa. Towards the video's conclusion the mural picture people are facing backwards almost in defiance. Throughout the clip a handful of characters, a couple of lonely looking woman and a knife throwing man, appear for fleeting moments before fading out as mysteriously as they appeared. A little over three minutes long, the video fits the song as the artists leave the clip's interpretation open to the viewer.



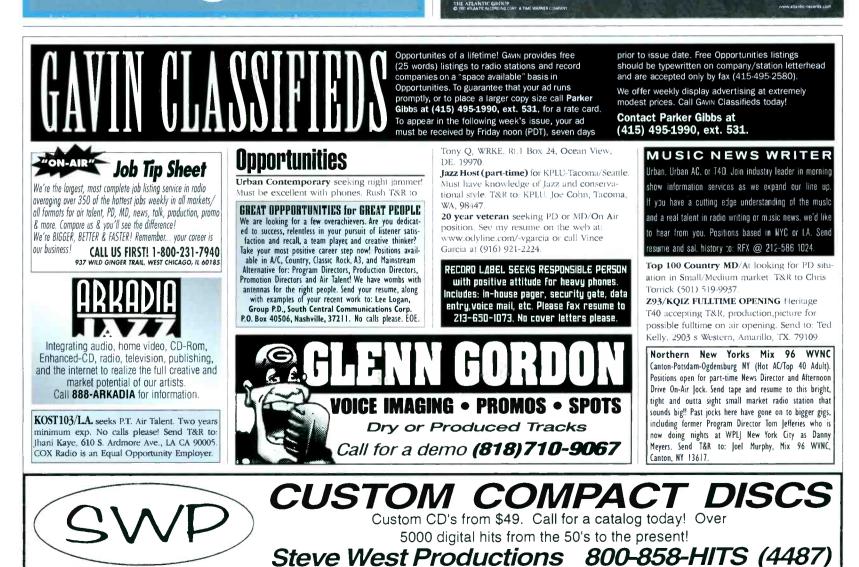
#### GAVIN ROCKS

| V  | D  | EO ROCKS  |    |     |
|----|----|---|----|-----|
| LW | TW |   |    |     |
| 13 | 1  | TYPE O NEGATIVE - Love You to Death (Roadrunner)              | 49 | +35 |
| 8  | 2  | SAMAEL - Baphomet's Throne (Century Media)                    | 26 | +6  |
| 2  | 3  | GRIP INC Ostracized (Metal Blade)                             | 25 | -1  |
| -  | 4  | MORGOTH - Last Laugh (Century Media)                          | 23 | +22 |
| 1  | 5  | DRAIN S.T.H I Don't Mind (The Enclave)                        | 23 | -5  |
| 5  | 6  | 13MGS - Azimuth (Slipdisc)                                    | 21 | -1  |
| 25 | 7  | KORN - A.D.I.D.A.S. (Immortal/Epic)                           | 20 | +11 |
| 7  | 8  | DANZIG - Sacrifice (Hollywood)                                | 20 | -1  |
| 10 | 9  | ORANGE 9MM - Failure (Atlantic)                               | 19 | +1  |
| 11 | 10 | W.A.S.P Black Forever (Castle)                                | 18 | 0   |
| 12 | 11 | NINE INCH NAILS - The Perfect Drug (Nthng/TVT/Interscope/ARG) | 15 | 0   |
| 18 | 12 | NOTHINGFACE - Pacifier (DCide)                                | 12 | +1  |
| 16 | 13 | BROKEN HOPE - Into The Necrosphere (Metal Blade)              | 12 | 0   |
| _  | 14 | <u>NY LOOSE</u> – Spit (Hollywood)                            | 10 | +10 |
| N  | 15 | IRON MAIDEN - Lord Of The Flies (CMC International)           | 10 | +5  |
| 22 | 16 | CROWBAR - Existence is Punishment (Pavement)                  | 10 | 0   |
| 14 | 17 | EARACHE MY EYE - Various Artists (Earache)                    | 10 | -3  |
| 21 | 18 | <b>RUSH</b> - Half the World (Atlantic)                       | 8  | -2  |
| N  | 19 | MOONSPELL - Opium (Century Media)                             | 7  | +2  |
| N  | 20 | OFFSPRING - All I Want (Columbia/CRG)                         | 7  | +1  |
| 23 | 21 | HANDSOME - Needles (Epic)                                     | 7  | -3  |
| 9  | 22 | MARILYN MANSON - Tourniquet (Nothing/Interscope)              | 7  | -12 |
| -  | 23 | SILVERCHAIR - Abuse Me (Epic)                                 | 6  | +4  |
| N  | 24 | HEADCRASH - Safe House (Discovery)                            | 6  | +1  |
| N  | 25 | DEARLY BEHEADED - Temptation (Fierce/FLG)                     | 6  | +1  |

#### E-MAIL THE EDITORS editorial @ gavin.com

<text>

YOU'VE JUST RECEIVED A NEW VIDEO. How do you know it's a hit? Ask yourself one simple question:



www.americanradiohistory.com



# Electronica and Film Stars Are Underlying Thematic

at SXSW Special Report by Spence D.

his year Max handed the SXSW reporting duties over to me, his trusty sidekick, so I packed my boots (actually I don't own boots, so I took my Teva sandals instead) and headed for the Lone Star state.

I landed in Austin late in the p.m. on Thursday March 13 and made a bee-line to the hotel to drop the luggage, then it was out the door, over the bridge and then downtown where I cruised 6th Street until I bumped into GAMN's very own College Connoisseurs, Matt B. and Vinnie. We three amigos then made the late night jaunt over to the Electronic Lounge and caught the tail end of the Dust Brothers/Grand Royal-sponsored event featuring the next wave of nouveau electronica: Atari Teen-

age Riot and Sukia. Halloran was holding court when I arrived and rumor had it that Beck had been sighted lurking about. I ended the evening with a power carbo snack at IHOP: potato pancakes, fries, hash browns, and onion rings. Sub Pop's Monica Mylod was seen gettin' her

late night/early morn grub on as well.

Friday I checked in to the convention, then slipped off to a BBQ sponsored by Virgin (SXSW is all about BBQ's). After indulging in the free brew and grub (there wasn't really any vegan chow, so I just stocked up on the amber nectar), I hightailed it back to the convention center to catch the New Wave of Electronica panel. Needless to say the event was packed with folks eager to hear the esteemed panelists, Brian Long from Geffen, Josh Wink, Live 105's Aaron Axelsen, Jason Bentley of Quango, Moby, URB Publisher Raymond Roker and Amy Finnerty from MTV, discussing electronic music in the mainstream. The panel eventually broke down into two factions: the old, purist guard who want to preserve the dance culture, and the new guard who wish to expose the music to a greater audience. Aaron Axelsen stated that as a

Music Director at a commercial station his main priority is "exposing good music to the masses." While he recognized the past movements in electronic music (the Manchester scene, techno of the early '80s). Axelsen felt that the kids of today are a new generation looking for new music and Chemical Brothers and Orbital just happen to fit the bill. Moby provided some dry wit when he announced that he was working with Axel Rose and that Guns-N-Roses' take on electronic music was better than 95% of the music out there. Furthermore, he slyly dissed the Chemical Brothers by stating that without hip-hop and techno they'd just be two blokes workin' at a convenience store. The SRO audi-

#### I headed over to the Omni where I ended up suckin' down Blue Hawaiians while discussing the Chemical Bros. vs. Orbital situation...

ence included London's Bill Carroll, Sub Pop's Monica Mylod, Arista's Tom Gates, Maverick's Sherri Trahan, Jacqueline Saturn and Stu Bergen from Epic, and Capitol's Phil Costello who was sportin' the loud-yet-fly burnt orange slacks.

Upon leaving the convention center I literally almost bumped into Woody Harrelson (1 was about 2 feet shy of collision). Later that night I chowed at the Magnolia Cafe with Eric Kayser, ½ of the Rhino Radio team.

Saturday I tried to peep the new Bill Paxton film *Traveller* (it was part of the SXSW Film Fest). I didn't get in, but Mr. Paxton shook my hand and gave me a copy of the soundtrack for my trouble, plus I got to glimpse Sandra Bullock, Mary Stewart Masterson and Forrest Whittaker while waiting in line.

From there I headed back downtown to the 7th Street/Brazos parking garage where I drank Rolling Rock out of the can and breathed C0<sub>2</sub>

*Editor:* MAX TOLKOFF • *Assistant:* SPENCE D. Alternative Reports accepted through Tuesday 3:00 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

with Greg Tomlinson from Alias, Mark "Wag" Wagner from Caroline West Coast, and a host of others while The Flaming Lips conducted an autostereotica experiment. Thirty cars were each supplied with cassette tapes and told to turn on their stereos. The tapes each contained different sounds, and when played together they made up a twisted sonic suite. It was pretty cool especially when car #6 blew their speakers and threw the whole composition off balance. Word has it that the Lips' next album will be four discs which need to be played simultaneously on four different CD players in order to hear the whole album.

Immediately following the Lips assembly I headed over to the Omni

where I ended up suckin' down Blue Hawaiians while discussing the Chemical Bros. vs. Orbital situation and the rise of DJ Shadow with Caroline's Mark Wagner and London's Bill Carroll. After a spaghetti dinner (I know, Italian in Texas) I rolled over to the Way Cool/Time Bomb

shindig at Club Universe where I caught Fluf and Crumbox and drank beer in the presence of Way Cool's Roze Braunstein, a 10-gallon clad Roland West, Time Bomb's Pete Giberga, Universal's Kyle Wong and Epitaph's Robbie Lloyd.

I capped off the night at about 4:30 a.m. by bumping into RCA heavyweight Bruce Flohr (Bruce just happened to be my MD back when I did college radio and is now large on both the commercial and college level since he signed both Dave Matthews and Hum to the label). Anyway Bruce filled me up with food and grog before I slipped off to catch my 6 a.m. flight back to SE.

Oh yeah, just for the record I gotta say that even though Celis and Shiner are the two big Austin brews, they ain't got the hops nor the barley on Cali beer, especially Sierra Nevada, Anchor Steam, or Red Nectar. Other'n that Texas rocked. 'Til next time. ● —SPENCE



#### MOST ADDED

#### DEPECHE MODE (37)

It's No Good (Reprise) CFNY, WDST, WQBK, KENZ, KMYZ, KXPK, WQXA, KCXX, WPGU, WBTZ, KPOI, KDGE, WBRU, KQXR, KTBZ, WZRH, KLLK, KLYY, WXSR, WAQZ, WHMP, WLUM, WHFS,

WRLG, WHTG, WENZ, KISF, WNNX, KTEG, WKRO, WHYT, KJEE, XTRA, WFNX, KITS, WGRD, XHRM MEREDITH BROOKS (36)

Bitch (Capitol)

WXEG, WDST, KACV, WQBK, KXPK, WMAD, WQXA, WEND, KGDE, WPGU, KLZR, KDGE, WEDG, KRZQ, KTCL, WWDX, KTBZ, WZRH, WRXQ, KLYY, WXSR, WHMP, WHFS, WRLG, WENZ, KROX, WPBZ, WDGE, WHYT, WLIR, KEDG, WOSC, KEDJ, KOME, XHRM, KXRK

BUSH (21)

#### Cold Contagious

(Trauma/Interscope) WDST, CIMX, WEND, KGDE, WBTZ, KLZR, WWDX, WRXQ, WLUM, WEJE, WHTG, KISF, WNNX, WKRO, KJEE, WMRQ, KEDG, KNRK, KEDJ, WGRD, KOME SMASHING PUMPKINS (15)

Eye (Virgin)

WXEG, KMYZ, KFRR, KPOI, KQXR, WZRH, WRXQ, WXSR, WROX, WIXO, KISF, WPBZ, WKRO, WDGE, KXRK

BLUR (10)

Song 2 (Virgin) WQBK, WEQX, KGDE, WEDG, WZRH, WHMP, WBZU, WENZ, XTRA, XHRM

#### MOST REQUESTED

WHITE TOWN "Your Woman" (EMI) VERVE PIPE

*"The Freshman" (RCA)* NINE INCH NAILS

"The Perfect Drug" (Nothing/Interscope)

**MIGHTY MIGHTY BOSSTONES** "The Impression That I Get"

(Mercury) KORN

"A.D.I.D.A.S." (Immortal)

#### MOST BUH-UZZ White town

"Your Woman" (EMI) SQUIRREL NUT ZIPPERS "Hell" (Mammoth)

MIGHTY MIGHTY BOSSTONES

"The Impression That I Get" (Mercury)

INXS

"Elegantly Wasted" (Mercury) BECK

"New Pollution" (DGC)

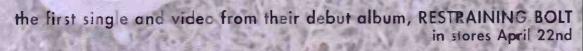
MOST LIKELY TO Succeed

#### TONIC

"If You Could Only See" (Polydor) ERASURE "In My Arms" (Maverick) BLUR "Song 2" (Virgin) NAKED "Mann's Chinese" (Red Ant) MORPHINE "Early To Bed" (Rykodisc) we want the world to know...

# \* \* little pink stars \* \*

radish



Produced by Sean Slade, Poul O. Kolderie and Radish • Mixed by Sean Slade and Faul Q. Kolderie Management: Warren Entrer Management • H-Bon b Nanagemen



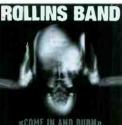
### SpenceTout

Spence D. Picks the Polyphonic Gems That'll Rock Your Alternative World

#### MEREDITH BROOKS "Bitch" (Capitol)

Shuffling break beat rhythms waft in the background, while a lightly electrified guitar riff sucks you into Brooks' self-descriptive sonic manifesto. The whole shebang eventually builds into a swirling mixture of chunked-out guitar blaze and slap bass undulations, but it's that infectious back beat that really gets the ole noggin' noddin'. The pun was unavoidable-this is one bitchin' tune ripe for the Spring-into-Summer soundtrack.

#### **ROLLINS BAND** « Come In And Burn » (Dreamworks)



statesman of West Coast punk returns with a massive barrage of relentless

The elder

rock & roll and non-stop in-yer-face verve. The album's focus cut is "Starve," with its chug guitar expulsion, snapper rhythms, and Rollins' impassioned vocalistix. The rest of the album packs just as much maximum velocity. Just check the razzle burn funk of "All I Want" or the slinky dark mist of "The End Of Something.

#### FAITHLESS **Reverence** (Arista)



**Beats** rhythms and smooth groove is the triad schematic followed by the four core mem-

bers of Faithless. The emphasis single, "Insomnia," is an atmospheric uptempo outing complete with electronic boing, autobahn rhythmic interplay, and lushly meandering synth fills. But Reverence runs the gamut from the static, gentle guitar, programmed beats and soulful choruses of "Don't Leave" to the haunting electro-Elizabethan trance-dance ambiance of "Salva Mea." So don't sleep.

#### JILL SOBULE Happy Town (Lava)

Jill Sobule's lilting voice is a sweet antidote to the Alternative airwaves. Doubt my words? Check out "Bitter," with its hollow, echo-dub drum beat, plinking piano, and Sobule's cherubic lyrical finesse. There's "Half A Heart" with its flanging guitar and quirky cadence. Give some spin time to "When My Ship Comes In." It's a



shiny happy ditty that'll bring a smile to your face and a snap to your fingers. And "I'm So Happy" is a retro burst of cool, complete with a groove that'll induce a contagious bout of foot tappin'. Cool. Happy. Sweet. Nice. Jill Sobule fits all the bills nicely

THE CHEMICAL BROTHERS **Dig Your Own Hole** (Astralwerks)



By now you've all heard "Setting Sun," which earns maximum celluloid points for being on both the Dangerous Ground and The Saint soundtracks. Now, for those about to rock. The Chemical Brothers salute you with their long awaited new fulllength. And BOOM!, it delivers the goods and then some. Equal parts hip-hop attitude (samples, beats, and mo' samples) and technotronic gizmology, this joint literally rocks the rhythm with rip-ticle intensity. The bangin' "Block Rockin' Beats" is all that the name implies, as a thunder rush of ultra BPM madness unfurls in a flurry of electrosonic skirl and hunr. It don't get any better'n this. "Dig Your Own Hole" is a futuro jam complete with distorted disco whistles, rubber band bass licks and intergalactic ping pong effects, while "The Private Psychedelic Reel" is the Beatles on Space Ghost overdrive. This is the edge. Live on it. -SPENCE D.

#### ILL STILL OF THE WEEK:



At the recent Nerf Herder gig in SF, both Live 105 sonic co-ordinator Aaron Axelsen (I) and Arista's Tom Gates (r) point out the future of Alternative: its name is Headboard.

#### ON THE LOOKOUT 1

**TBA** single

Music Evolution

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

(Alias)

(Columbia)

(TVT)

(A&M)

(550)

(Epic) (Mercury)

(Dedicated)

(Dedicated)

(Restless)

(Mayerick)

(Restless)

(Elektra)

#### MARCH 31

Blithe Buckshot LeFonque **Cool For August** Cyndi Lauper Gasolina! Gravity Kills The Jason Bonham Band Luciano Masters of Reality **Rockers Hi-Fi** The Tearaways Thrush Hermit Tuatara XLR8R Tracks APRIL 7 Alisha's Attic **Apocalyptica** The Boo Radleys **Chemical Brothers** Cold Cold Hearts Daft Punk Drill Team Eddi Reader Edison The Frogs gusGus The Javhawks London Suede Pond **Sleater Kinney** Stella Superstar DJ Keoki Tarnation That Dog Wynonna Riders Ziggy Marley APRIL 14 Ben Lee Buck-O-Nine Cake

#### Carmina Piranha Cirrus Depeche Mode Flipp Hooverphonic Long River Train **Our Lady Peace**

#### Savage Garden Souls

APRIL 21 Altered Images Ani DeFranco **Boomtown Rats** (Columbia) Catherine Caulfields Coward The Criminals E.T.W lggy & The Stooges Jayhawks Lard Miracle Mile Pansy Division Swoon 23 APRIL 28 Automatic

**Beth Orton** The Hang Ups Indigo Girls James Long River Train Radar Bros.

#### Summercamp MAY 5

Camus Carmina Piranha Empirion Hanson Life After Life Lunar Drive Magoo Meredith Brooks Moby

| Music Evolution             | (Columbia)             |
|-----------------------------|------------------------|
| "Don't Wanna Be Here"       | (Warner Bros.)         |
| Sisters Of Avalon           | (Epic)                 |
| Five-Eight                  | (Velvel)               |
| Manipulated                 | (TVT)                  |
| In The Name Of The Father   | (550)                  |
| Messenger                   | (Island)               |
| How High the Moon-          |                        |
| Live at the Viper Room      | (Malicious Vinyl)      |
| Mish Mash                   | ((Warner Bros.)        |
| The Ground Is The Limit     | (Pinch Hit)            |
| "North Dakota"              | (Elektra)              |
| Breaking The Ethers         | (Epic)                 |
| Bad Breaks EP               | (Silent)               |
|                             |                        |
| "I Am I Feel"               | (Mercury)              |
| "Enter Sandman"             | (Mercury)              |
| C'mon Kids                  | (Mercury)              |
| "Block Rockin' Beats"       | (Astralwerks/Caroline) |
| Cold Cold Hearts            | (Kill Rock Stars)      |
| "Da Funk"                   | (Virgin)               |
| Hope And Dream Explosion    | (In Bloom/Reprise)     |
| Canifloss And Medicine      | (Reprise)              |
| Picture Postcard            | (Kinetic/Reprise)      |
|                             | (Scratchie)            |
| Polydistortion              | (4AD)                  |
| "Think About It"            | (Reprise)              |
| Coming Up                   | (Columbia)             |
| Rock Collection             | (Work)                 |
| Dig Me Out                  | (Kill Rock Stars)      |
| Ascension                   | (Beggars Banquet)      |
| "Magic"                     | (Moonshine)            |
| Mirado                      | (Reprise)              |
| <b>Retreat From The Sun</b> | (DGC)                  |
| Artificial Intelligence     | (Lookout)              |
| Best Of Ziggy Marley        | (Virgin)               |
|                             |                        |

**Something To Remember Me By** (Grand Royal) 28 Teeth (TVT) 'Frank Sinatra" (Mercury) Slip (Tim/Kerr) (Moonshine) Ultra (Reprise) Flipp (Hollywood) A New Stereophonic Sound Spectacular (Epic) Infornal Heart (Dedicated) Clumsy (Columbia) Savage Garden ((Columbia) "Cello" (Trauma)

I Could Be Happy (The Best of) (Columbia) (Righteous Babe) Living in Clip Great Songs of Indifference (The Best of)

"Cotton Candy Hight" "I Don't Care" Never Been Caught (Lookout) Ain't Nobody Dyin' But Us (ForeFront) **Raw Power** (Columbia) Sound of Lies (American) Pure Chewing Satisfaction (Alternative Tentacles) **To Burn Together** (Pinch Hit) (Lookout) (Tim/Kerr)

The Legendary Ether Pony

Transmitter **Trailer Park** So We Go Shaming of the Sun "Tomorrow Infernal Heart Radar Bros. "Drawer"

Sins of the Father (Atlantic) untitled CD (Tim/Kerr) Advanced Technology (Beggars Banquet) Middle Of Nowhere (Mercury) (Alternative Tentacles) **Just Trip** Here At Black Mesa, Arizona (Beggar's Banquet) A-Z And Back Again (Beggar's Banquet) **Blurring The Edges** (Capitol) Come On Baby (Elektra)

#### NO BATTLE IS NECESSARY

Tim Schiavelli, WBRU says "#4 most requested and #22 (224 pieces) in sales. What else do I have to say...it's a HIT!"

New York - 1351 units, 69 rank LA - 795 units, 85 rank Chicago - 622 units, 88 rank Charlotte - 480 units, 17 rank Detroit - 340 units, 74 rank Providence - 224 units, 22 rank



From the new album of HATEVER AND EVER TIMEN

- First Week Soundscan 12,796 Pieces! #90
- Entertainment Weekly Album Review "A"
- Rolling Stone ★★★<sup>1</sup>/<sub>2</sub>
- "This is about as close to bliss as the radio gets."
- Top 5 Requests at Over 20 Alternative Stations!
- Gavin Alternative 23\*
- Modern Rock Monitor 35\* Over 700 Spins!

Produced and Recorded at home by Cules Southern Ben Folds Mixed by Andy Wallace Management : Alam Wolmark and Peter Felsterd at CED

# HABIT FORMING KSCHOOLCE "Not An Addict"

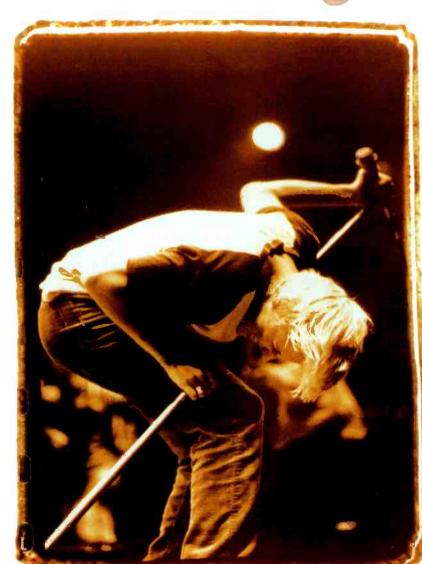
| Q101 #3 phones<br>KPNT Top 5 phones<br>99X Top 5 phones   | National S | ales: <u>TW</u><br>1916    | <u>LW</u><br>1508 | <u>2W</u><br>1063     |
|---|------------|----------------------------|-------------------|-----------------------|
| KWOD #1 phones<br>KOME #3 phones<br>WENZ Top 5 phones, #5 re<br>KKND #1 phones, #2 resea<br>KDGE Top 5 phones<br>and over 15 more |            | New<br>Knde<br>WwC<br>Klzr | )                 | WEEK:<br>Whyt<br>Wzaz |

#### From the new album "PARADISE IN ME"

Produced by Jean Blaute. Management: TTT/Rick Tubbax

http://www.sony.com

"550 Music" and design, "SONY," "Epic" and 差 Reg. U.S. Pat. & Tm. Off. Marca Registrada./© 1997 Sony Music Entertainment Inc./K's Choice: © 1997 Double T Music



www.americanradiohistory.com

#### MOST ADDED

**BETTIE SERVEERT (27)** PULSARS (23) ATARI TEENAGE RIOT (22) CIRRUS (22) DAFT PUNK (19) DINOSAUR JR. (19)

**PAVEMENT** - Brighten The Corners (Matador)

BIS - This Is Teen-C Power! (Grand Royal)

TIPSY - Trip Tease (Asphodel)

12 HELMET - Aftertaste (Interscope)

15 THE ORB - Orblivion (Island)

19 JAMES - Whiplash (Mercury)

13 ELLIOTT SMITH - Either/Or (Kill Rock Stars)

16 PORTASTATIC - The Nature Of Sap (Merge)

20 FOLK IMPOLSION - Pole Position (Communion)

24 NUMBER ONE CUP - Wrecked By Lions (Flydaddy)

30 17 - The Beauty Process: Triple Platinum (Slash/Reprise)

25 SHUDDER TO THINK - Think 50,000 B.C. (Epic)

26 TALL DWARFS - Stumpy (Flying Nun)

28 CRANES - Population Four (Dedicated)

32 37 31 KNAPSACK - Day Three of My New Life (Alias)

37 SPOON - Soft Effects (Matador)

38 BJORK - Telegram (Elektra/EEG)

- 44 43 THE HUMPERS - Plastique Valentine (Epitaph)

31 — 47 <u>3DS</u> - Strange News From The Angels (Flying Nun) 15 31 48 SNEAKER PIMPS - Becoming X (Virgin)

NEW 50 PROMISE RING - The Horse Latitudes (Jade Tree)

44 MAKE-UP - Sound Verite (K) 38 32 45 DAMIEN JURADO - Waters Ave S (Sub Pop) NEW 46 LUNACHICKS - Pretty Ugly (Go Kart)

40 49 HOVERCRAFT - Akathisia (Mute)

U2 - Pop (Island) NEW 40 BEN VAUGHN - Rambler '65 (Rhino) 23 39 41 JOHN FAHEY - City of Refuge (Tim Kerr) NEW 42 DELGADOS - Domestique (March)

10 17 33 TRANS AM - Surrender To The Night (Thrill Jockey) NEW 34 SHONEN KNIFE - Brand New Knife (Big Deal) 13 18 35 MOBY - Animal Rights (Elektra/EEG)

36 JOSEPH ARTHUR - Big City Secrets (Real World)

27 DAVID BOWIE - Earthling (Virgin)

29 PANASONIC - Kulma (Mute)

36 - 32 ROCK\*A\*TEENS - Cry (Daemon)

21 TEL AVIV - The Shape of Fiction (TeenBeat) 22 CIBO MATTO - Super Relax (Warner Bros.)

17 BUILT TO SPILL - Perfect From Now On (Warner Bros.)

18 ATARI TEENAGE RIOT - Not Your Business EP (Grand Royal)

23 RED RED MEAT - There's A Star Above The Manger Tonight (Sub Pop)

BLUR - Blur (Virgin)

**MORPHINE** - Like Swimming (DreamWorks/Ryko)

3 BLONDE REDHEAD - Fake Can Be Just as Good (Touch & Go)

5 THE MIGHTY MIGHTY BOSSTONES - Let's Face It (Mercury)

R.L. BURNSIDE - Mr. Wizard (Fat Possum/Epitaph)

TAKAKO MINEKAWA - Roomic Cube (March)

NICK CAVE & THE BAD SEEDS - The Boatman's Call (Mute/Reprise)

VARIOUS ARTISTS - Lost Highway Soundtrack (Nothing/Interscope)

BEN FOLDS FIVE - Whatever and Ever Amen (550 Music)

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#### TOP TIP

SHONEN KNIFE

Brand New Knife (Big Deal) New album, new label, New Knife! You just can't get enough of these kooky Japanese girls. Love this week from WRSU, WQFS, WRFL, KFSR, KGRG, and KTXT.

#### **RECORD TO WATCH**

THE SUPERSUCKERS

Must've Been High (Sub Pop) These guys must be high, 'cause Merle's flame is still burning bright. This country roots album is a bit of a departure for these guys, but a damn fine record none the less. In heavy rotation at our office.

BY MATT BROWN

& VINNIE ESPARZA

### Dusting Off Wax

**Inside College** 

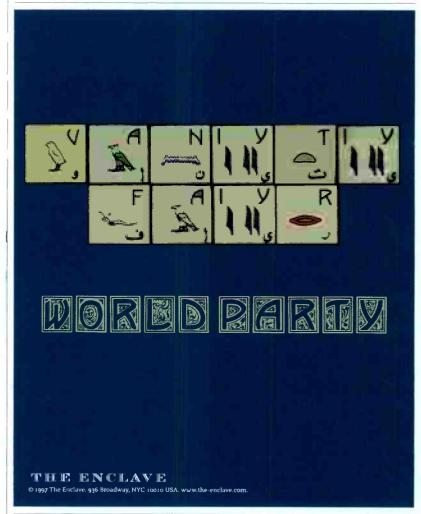
As many of you have noticed, reissues have been embraced by college radio as of late. We are seeing an increasing number of re-released music chart on stations Top 40 reports (Squirrel Bait, Horace Andy, Serge Gainsberg, and Apples In Stereo to name a few). Labels are also beginning to take note of potentially lucrative vault material and have begun to establish specialty re-issue imprints to tap into their goldmines (Warner/Reprise's Archive label, Polygram's Chronicles series, etc...). Rhino knows the power of aged music, as they are constantly cranking out awesome collections of licensed material. So here now, we will spotlight some reissues that have come our way as of

late. Remember, you have no future if you don't know your past.



VARIOUS ARTISTS Fritz the Cat/Heavy Traffic Soundtracks (Fantasy)

The legendary Ralph Bakshi's animated film from the early '70s, Fritz the Cat, has the honor of being the very first X-rated cartoon-for it's graphic portrayal of inner city slangin' & bangin'-in the history of the big screen. The soundtrack, along with that of Bakshi's Heavy Traffic, is now back in print and is well worth



College Crew: MATT BROWN and VINNIE ESPARZA College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

#### COLLEGE

seeking out. Along with a heavy dose of funky jazz, you also get cuts by Billie Holiday, Bo Diddley, Cal Tiader, and the Isley Brothers.

#### EDDIE & THE SHOWMEN Squad Car (AVI)

Who the hell are Eddie & The Showmen and why should I care? Well, for those of you who dig surfing music beyond what's on the *Pulp Fiction* soundtrack, *Squad Car* delivers some healthy servings of shredded guitar and ferocious drumming by one of the most obscure and sought after surf acts of the early '60s. Their original label, Liberty, released only singles, so here, now, for the first time, we have 17 cuts on one CD, with 7 of them previously unreleased. Contact Rob Santos at (310) 556-7744.

#### PUCHO & HIS LATIN SOUL BROTHERS Yaina and Super Freak (Cubop/Ubiquity)

Pucho's music is seen by many as a heavenly fusion of Latin jazz and funk, and rightfully so. The original pressings of these re-issued recordings are not cheap, so much thanks to Cubop for making these long out-of-print gems available once again. Yaina finds our hero tackling straight ahead Latin jazz numbers with covers of Kenny Burrell's "Chitterlings Con Carne" and John Coltrane's "Naima." The playing on this album is superb and should be in every selfrespecting station's library. Super Freak, on the other hand, offers a Latin funk (!) version of Curtis Mayfield's "Superfly," "Pusherman," and "Freddie's Dead" in a 15 minute medley. Sound bad-ass? It is. Contact Ubiquity at (415) 864-8448 and maybe you can convince them to send you a copy.



ALSO, PLUS, TOO: A total of twelve stations did not report this week due to Spring break. We're

Record of the Week: CHARO!

making a list of MDs and promo people "Weird Family Facts" for the column. Any claims to fame? Famous relatives? Crazy family history? Tell us and we'll include you in our story. Finally, in case you've been living under a rock—Grass Records is now known as **Wind-Up Records**.

#### Adds for March 31 and April Fools Day include:

Baboon (Wind-Up), Claw Hammer (Interscope), Mogwai (Jet Set), Watts Prophets (Payday/ffrr), #1 Family Mover (Shotput), Matthew Sweet (Volcano), Five-Eight (Velvel), and Pond (Work).

#### ARTIST PROFILE



#### FROM:

Halifax, Nova Scotia

LATEST ALBUM: One Chord to Another

The Enclave Contact:

John Bauccio, (212) 253-4971 DID YOU KNOW?

The band formed in 1991. One Chord to Another is their third full length album, their first for The Enclave. They have also released a number of 7" and 12" singles on their own fiveyear-old Murder record label. ON THEIR LATEST ALBUM: "We used a real producer for our second album. We took our time trying to get the right sounds, but it drained some of the fun out of playing together. For One Chord we decided to take things into our own hands and do it for ourselves. We put the record out in <u>Canada on</u> our own label, and were fortunate enough to see it go platinum." —Patrick Pentland, guitarist/vocalist ON HOW THE BAND

#### FUNCTIONS:

We don't have any rules about what the band is supposed to sound like. Sloan is sort of a democracy. We switch off instruments as well as lead vocals and songwriting. It's a four way tie. There is no 'main guy'—although Patrick had the last two singles, that prick!" —Chris Murphy, bassist/ vocalist.

#### GAVIN AMERICANA

#### Continued from page 41

Musically, it's gonna be a real gas." Flores' entry into the Wheel came about through Cindy Cashdollar, who plays dobro and triple neck steel with the Wheel. They met while filming a **Pam** Tillis TNN special, and put an allgirl band together with Sarah Brown, Lisa Mednick, and Lisa Pankratz. After a few rehearsals. Cashdollar mentioned that the Wheel was looking for a female singer, and Flores was on board. "Tall, comical men that love country music rule," Flores says. "I've worked with David Bradley, Country Dick Montana, and now Ray, so I'm super excited." Flores will begin her stint with the Wheel at the end of April, and she has also signed a three-record deal with Rounder. You go, girl. DRIVIN' THAT TRAIN



Among the onslaught of good music currently on your desk, be sure to check out *Steel Rails: Classic Railroad Songs, Volume 1.* As part of **Rounder's Roots of Americana Series**, this compilation has several relevant touches to it. Compiled by Americana reporter **Michael Hyatt** of **KXCI/FM-**Tucson, *Steel Rails* focuses on railroad songs by country, bluegrass, and folk artists from the 1930's to the 1990's.

"I've always had a strong interest in the history of American roots music," said Hyatt, "and when the Americana term came onto the music scene with the creation of the chart, I started exploring the meaning of the word. I've always been a big train admirer, choosing to travel by rail whenever possible, and found that one of the connections between artists today and their classic predecessors is this type of song." Half of the songs on the compilation are performed by some of the original roots artists, including Jimmie Rodgers, Roy Acuff, and the Sons of the Pioneers.

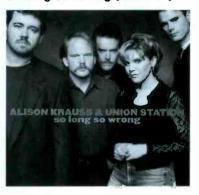
"Themes have always played a part on my radio show," Hyatt continues, "and I've amassed a database of over 400 train songs. On these compilations, I wanted to be inclusive of timelines, drawing from the early days of country up to the modern alternatives, to show a connection to the classics." Be sure to catch a ride on these rails, but watch your speed.

#### **CALLING ALL FLATHEADS** Greenville, South Carolina's **Seconds Flat** have signed to **Green Linnet/Redbird Records**. The acoustic-driven band, who made headways in these parts with 1995's

Spittin' Cause We Like To, have also signed a management deal with Greg Hils' Horizon Music Group.

Americana Picks By Rob Bleetstein

ALISON KRAUSS & UNION STATION So Long So Wrong (Rounder)



Exquisite. Once again, Alison Krauss & Union Station deliver an album straight from the heart that is certain to capture yours. Written, arranged, produced, and delivered with countless amounts of grace, integrity, and honesty, Krauss and her bandmates put the songs first and foremost.

Setting the bluegrass pace is the lilting title track, which opens the disc. Krauss has always had one of the more beautiful voices on the planet, and her vocal purity shines through with ease here. Union Station's Dan Tyminski and Ron Block provide haunting background tenor and baritone vocals, too.

While So Long So Wrong finds Krauss singing ballads that will tear into your soul—be it the tranquil, Kostas-written "Looking in the Eyes of Love" or the passion found in "Find My Way Back to My Heart"—she does tear into several numbers. Tyminski's lead vocals and guitar prowess get the feathers rustlin' on "The Road is a Lover," and Adam Steffy rips it up on mandolin on the instrumental version of "Little Liza Jane."

But again, it is Krauss' comforting ease at tackling ballads that remains the cornerstone of *So Long So Wrong.* "Happiness," written by Michael McDonald and Krauss' brother Viktor, revolves around a gorgeous melody, accentuated by Block's National guitar. Saving the best for last, Krauss delivers a phenomenal performance on the Ron Block-written "There is a Reason." If this chorus doesn't send chills up your spine, you may be dead—it's that good.

Alison Krauss & Union Station have painted their masterpiece.



## Singles

BY DAVE SHOLIN

#### SISTER HAZEL "All For You" (Universal)

Gainesville, Florida has embraced these hometown heroes in a big way. Even before their major label debut, the band had built a more than healthy sales base in the region. This song also received a big thumbsup when it was played during the Top 40 Jukebox Jury 2000 at GAVIN. Early believer KISS 108-Boston is pounding it, with a number of stations committed to doing the same over the next few weeks. FAITHLES

#### "Insemnia" (Arista)

Far from a cure for insomniacs, this bit of techno brilliance is more likely to keep one wide awake. One of the best from a genre enjoying enormous success overseas and picking up more fans every day on this side of the Atlantic. It can't help but infuse excitement into the music mix.

#### CHICAGO "Here in My Heart" (Reprise)

One of two new tracks off a retrospective celebrating 30 years of memorable and ground-breaking music. Peter Cetera and company have always managed to remain contemporary without ever sacrificing their trademark style. A/C and adult-leaning Top 40s can only score big points by playing this one.

#### CROSSOVER PICK WARREN G "I Shot the Sheriff" (G-Funk/Def Jam/Mercury)

It only seems right for this song to reappear in one form or another every ten years or so. EPMD worked their magic on the Eric Clapton classic back in the late '80s, and now it gets re-invented with a totally fresh and timely message.

# Albums



#### JOHN MAYALL Blues for the Lost Days (Silvertone)

It was John Mayall who spiritually slapped me upside the head and turned me on to the blues. He records so seldom (and tours so lucratively) that when a new Bluesbreaker album is released, I give it special attention. It's produced by John Porter (Keb' Mo', Gary Moore), and the songs are clean, crisp, and vibrant. Mayall mixes current events ("Stone Cold Deal") with a taste for the old rock blues days ("Blues for the Lost Day" and my favorite, "All Those Heroes"). That's Buddy Whittington playing excellent guitar, making BFTLD a stem-to-stern quality treat. --- KENT ZIMMERMAN **RICK BRAUN** 

Body & Soul (Bluemoon/Atlantic)



After three years and three solo records (not counting a 1994 Xmas release), trumpet player Rick Braun has become the toast of the Smooth Jazz set. He's managed to pry the format from its fixation with saxophones, and puts on quite a spirited live show to boot. With tunes like "Notorious," "Dark Eyes," and "Chelsea," *Body & Soul* leans towards a more suave, sexier musical silhouette, which should satisfy Smooth Jazz radio throughout the rest of the year. We, however, like his more mischievous crowd-pleasers like "Slick" and the Chetty Bakerish "Coolsville."

#### ---KEITH ZIMMERMAN REAL McCOY One More Time (Arista)



Sophomore efforts are always a daunting task for any artist, and even more so when one's debut is so successful, but Real McCoy meets the challenge head on. Following their tripleplatinum debut with One More Time, Real McCoy presents a mostly highenergy set of hook-laden Pop and techno that's become their trademark. Off to a flying start, the title track hits GAVIN'S Top 20 this week. Other favorites include the Berman Brothersproduced tracks "I Wanna Come (With You)" and the group's re-do of Shania Twain's "(If You're Not in It For Love) I'm Outta Here Also check out "Take a Look at Your Life," "Love Save Me," the moody "Look at Me," and "Tonight.'

An added bonus is the CD-ROM presentation that's on the disc. Very cool, there's even a digitized mirror ball on it! You'll also find bio snippets: meet O'Jay's three cats, see him dressed in a devil's costume as a small child, and much more. —ANNETTE M. LAI DJ MUGGS Soul Assassins

#### (Ruffhouse/Columbia/CRG)

DJ Muggs is the sonic architect of the impressive, format barrier-smashing Cypress Hill catalog, and he's put his shadowy touch on a long list of remixes. His talent and

clout are surpassed by few, and the Soul Assassins compilation stands as hard, headbanging evidence. After a few labels made mediocre attempts at unifying encees, Muggs got MC Eiht, Mobb Deep, labelmate Wyclef from Fugees, KRS-ONE, La the Darkman, Dr. Dre and the GZA (to name a few) to represent on one definitive project poised to move our genre beyond destructive regional and stylistic differences. Eiht, La and 'Clef turn out the most compelling performances atop sinister compositions where strings, ethereal effects, and drums collide. Soul Assassins puts creative responsibility and togetherness in the rap world into action, ushering in hope for what many consider a dismal future for hip-hop. 

#### GARY BURTON & FRIENDS Departure (Concord Jazz)



Concord Jazz, this year's GAVIN Jazz Label of the Year, has released its second high profile recording in as many months. As their February Chick Corea & Friends allstar release soars up our jazz chart, vibraphonist Gary Burton makes his Concord debut with a bunch of his friends, including pianist Fred Hersch, guitarist John Scofield, bassist John Patitucci, and drummer Peter Erskine. Jazz programmers looking for the precise blend of artistry and melody will be overjoyed with Departure. Burton's vibes ring elegantly on standards like "Tenderly," "For All We Know," and "September Song." Hopefully, Burton's smoky cover of Ahmad Jamal's "Poinciana" won't clash with Michel Camilo's red-hot version, which is currently in heavy rotation on jazz radio.

—Keith Zimmerman



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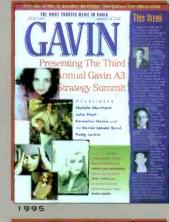
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