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JUNE 14 1996

GAVIN

REGGAE SEEKS A HIGHER GROUND

In Dancehalls,
On Record, and
On the Radio

This Week

On the excellent *America's Music: The Roots of Country*, which has been airing recently on TBS, Merle Haggard talks about the links between musical generations.

"Music," he says, "is always from the past." Which brings us to the pre-



sent, and to our spotlight on reggae. All three of our reports—on dancehall, on the return of reggae to social and political con-

sciousness, and on reggae and radio—are imbued with the spirit of Bob Marley. He preached, more than any of his many messages, for "One Love"—that is, a unified world. Although he died of cancer in 1980, his song titles pulse like today's headlines: "War," "I Shot the



Sheriff," "So Much Trouble in the World." Perhaps

his most instructive title is "What Goes Around Comes Around." After years of reggae descending into what Marley biographer Roger Steffens calls "slackness," a new generation of young DJs like Buju Banton (top), are returning the music to a higher consciousness. Lady Saw (middle), known as a "rude girl," tells GAVIN



Reggae editor Tamu Du Ewa: "They're trying to bring it back like the Bob Marley days—pure love and music."

They, along with our cover subject, Bounty Killer, and others, are bridging reggae and hip-hop, reaching out beyond their borders while remaining true to their roots, and spreading positive messages. Just like Marley. In *News*, the Hard Rock Cafe (bottom, with James Brown) is under one roof again. And our First Person is a pioneer producer and champion of reggae: Island Records' Chris Blackwell. His credits include the 1973 staple of progressive rock radio, *Catch a Fire*, by—yep—Bob Marley and the Wailers.



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the nixons "sister"

5 More Stations This Week
10% airplay increase over last week
Over 500 Total Detections
Over 300,000 albums at retail and growing

ADDS THIS WEEK:

G105

WFBC

WNNK

WSTW

KHTO

ALREADY ON:

Z100

24 spins

WFLZ

10 spins

KRBE

31 spins

KJYO

16 spins

Q99

49 spins

KALC

11 spins

WKBB

18 spins

KLRZ

38 spins

From the Album Foma Produced by Marc Dodson & The Nixons Mixed by Toby Wright Management: Paul Nugent and Mike Swinford
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AS TOLD TO KEVIN ZIMMERMAN

Chris Blackwell

On Reggae, Past, Present, and Future

Chris Blackwell is the founder and chairman of Island Records, which until its sale in 1989 for \$300 million to PolyGram was the premier British independent record company. Although a longtime force in pop and rock (its roster has included such names as Steve Winwood, U2 and Pulp), Island made its name as a reggae label, thanks in part to Blackwell's close personal and professional relationship with Bob Marley. Here, Blackwell speaks about how he got involved in reggae, and assesses the current state of that industry.



Chris Blackwell

I grew up in Jamaica, and so I was surrounded by this music all the time. There was no music being recorded in Jamaica at the time that Island was started in 1959 other than calypso, basically.

I literally drifted into the reggae music business. I was just a fan of the music. I would get a record recorded, then take it around, selling it personally, and then make another. There were no big investors, no big business plan, nothing like that.

I think that reggae is in the most promising period it's ever been right now. When Jamaican music first emerged in the early 1960s it was in the form of ska, which did not make much of an impression in the United States at all, but became a very significant type of music for all of these Jamaican sound system guys in England at the time. There were many more Jamaicans living there than in America.

The 1970s represented really a kind of golden age for reggae [due to the emergence of such stars as Bob Marley and Jimmy Cliff] but

black Americans were not into the music at all — it was primarily being sold to white college kids. That was always Bob Marley's biggest audience in the United States — he never really reached the black American audience at the time, though he always wanted to.

Now it is an entirely different situation. Reggae has infiltrated black American music somewhat, and there is a level of interest that was not there before. There is now a real opportunity for Jamaican music to thrive in America.

Also, I think we're seeing the emergence of some strong songs and melodies that perhaps American audiences didn't hear before. In that regard, although it's a bit partisan to say so, I think that [Island act] Luciano is the strongest reggae artist to emerge since Bob Marley.

At the same time there has been talk about dancehall becoming big here for several years. I think the reason that it hasn't yet exploded here is because the public needs one song and one artist to really

break through.

We have a film coming out at the end of the year, called *Dancehall Queen*, which maybe will have that song.

Alternative radio in general has become much more mainstream in a sense — all the new rock acts really break through there, and as a result they don't take that much of a chance on world music in general, or on reggae in particular.

You really hear reggae just on reggae stations, or on stations that have a "reggae hour" or something like that. A network of stations around the United States that plays world music doesn't really exist that much — there are certain pockets around the country, but it's very limited. And, for the foreseeable future, I think the situation will remain that way.

Public radio stations are really the only ones to experiment with African and other types of music like this; you don't hear it on regular commercial stations at the moment.

But reggae right now is very different from African music than it was 15 or 20 years ago. It's much more pop-oriented, and not as "foreign" as it used to be. People in America now can understand the music, and the Jamaican dialect. African music is still done in many strange languages that people aren't familiar with or used to.

The potential for a pop breakthrough is certainly there, as we saw a couple of years ago with Ini Kamoze's "Here Comes the Hotstepper." When the right elements are in place, a reggae song can go all the way. **GAVIN**

First Words

Chris Blackwell has stayed true to his roots. Literally. The Island Records founder, featured above, started in business by commuting to New York to pick up dance rhythms which could be incorporated into records he produced in Jamaica. And then, as the Ska sound became an underground force in Britain, he moved to London to tout his records directly to record shops from the trunk of his car.

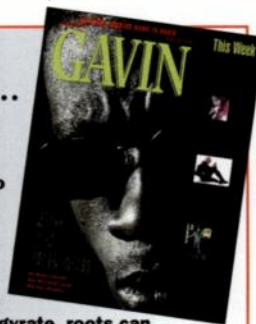
Now chairman of Island Records within the corporate structure of PolyGram, he has responsibility for a broad range of talent, but you will still find an eclectic mix of performers interleaved with the pop and rock stars. He has always found room in the catalogue for non-mainstream product, from African through Zydeco.

Sure he has had a few distractions along the way, like a string of hotels, a retail operation, and making movies, yet he remains one of the sharpest music business brains able to

relate to the fragile genius of truly creative people. And while he acknowledges that A&R is best left to young ears, fellow executives should be wary of butting creative heads with him. He has roots which run deeper than those of all but a few distinguished contemporaries and, as the executive turntable continues to gyrate, roots can be an extremely valuable commodity in this business.

David Dalton

David Dalton, CEO



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College Editor Seana Baruth challenges Playboy's recent article concerning College Radio, and David Beran gives a run-down on all the summer's cool movie music.

GAVIN

Founded by Bill Gavin—1958

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"The core demo for radio is 25-54. The leading killer among adults 25-44 in this country is AIDS."

—Rich DePaoli,
See Below

Clear Channel Clears 100 Mark

Clear Channel of San Antonio, Tex. will become, God and the FCC willing, the first company to own 100 or more radio stations.

The company announced last week that it had reached agreement to purchase Hefel Broadcasting, a New York-based specialist in Spanish-language stations and a company in which Clear Channel already had a 21 percent stake.

The \$275 million deal gives Clear Channel 17 additional stations. Before the purchase, it had 80. Now, counting LMA's and SMA's, the company owns or operates an estimated 108 radio properties.

Before the announcement, Texas neighbor Evergreen Media Corporation in Irving, which has 34 stations, was in the bidding for Hefel, but dropped out last week.

Via Hefel, Clear Channel enters the top three markets, New York, Los Angeles, and Chicago, along with Dallas, Miami, and Las Vegas.

Radio's Day of Compassion

BY ALEXANDRA HASLAM

Four years ago, actor Neil Tadken saw an AIDS-themed episode of *One Life to Live*, and wondered why there weren't more messages of AIDS understanding on television. From this simple question grew the Day of Compassion, an annual event designed to educate the public about HIV and AIDS.

Organized by Hollywood Supports, the entertainment industry's nonprofit AIDS and sexual orientation education organization, Day of Compassion has grown in three years to involve most network television talk shows, soap operas, and news programs. This year, the focus is on bringing radio into the fold.

Rich DePaoli, a radio veteran who lost his step-daughter Jennifer to the disease last January, is spearheading the radio outreach program. He came aboard the project in March, when he learned about the event while taping a segment for

the Sally Jesse Raphael show that will air on June 21, this year's Day of Compassion.

"The idea is to have one person who's either infected or directly effected by HIV and AIDS on every local radio morning show," he says. "Not somebody famous, but somebody from the community. We're trying to get people in the smaller markets to understand that AIDS is a problem there, too."

So far, larger radio networks, like ABC News Radio, CBS, and Sony, have expressed the most interest, but DePaoli is hoping for a last minute flood of participants. "The core demo for radio is 25-54," he says. "The leading killer among adults 25-44 in this country is AIDS. Radio can get this message to people faster and cleaner than any other medium. I'm convinced of that."

To contact the Day of Compassion's Backed by Radio department, call Rich DePaoli at (913) 384-1689.

Record Industry Debates Role in Anti-Drug Campaign

BY BEN FONG-TORRES

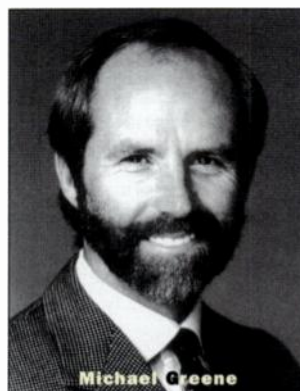
What role should the record industry play in any war on drugs?

That's the big question up for discussion when the National Academy of Recording Arts & Sciences convenes a meeting of music executives, managers, and artists next Thursday in Los Angeles.

The symposium is a follow-up to a December gathering inspired by the October, 1995 cocaine overdose death of Shannon Hoon of Blind Melon. That conference drew some 400 participants.

Next week's meeting was scheduled before the recent spate of bad drug news: the death last month of Bradley Nowell of the band, Sublime—an apparent heroin overdose; the arrest of David Gahan of Depeche Mode for suspected cocaine possession and for being

under the influence of heroin, and the cancellation of Stone Temple Pilots' summer tour because, the band said, of singer Scott Weiland's "dependency on drugs."



While most in the industry agree that drugs are a problem, they're divided over NARAS CEO/President Michael Greene's high-profile role in the battle against drug use. Greene, along with Tim Collins, manager of Aerosmith, and Bob Timmins, a drug counselor,

jointly called the June 20th meeting.

"Record companies," Greene has said, "have to be willing to delay a record or a tour so that the artist can get treatment, realizing that it could cost them some money in the current quarter."



"You can't make people go into treatment," he added. "You can create an environment in which they are not supplied with the money they buy their drugs with."

While Greene stressed that NARAS is "100 percent opposed to any Big Brother kind of approach," he has been attacked for, at most, trying to get record companies to police its artists and, at minimum, grandstanding.

In a survey of the six major record companies, the *Los Angeles Times* found that not one label CEO planned to attend. Industry leaders have described various ideas for anti-drug programs at labels as unworkable (artists are independent contractors, not employees), possibly in violation of antitrust laws, or unfair (if, say, an entire band was penalized for the drug problems of one member).

But affected bands like Stone Temple Pilots and Blind Melon will send representatives to the meeting. "I'm not trying to preach," said Aerosmith's Collins. "But if I can join with people who know what they're talking about, and if the resources of myself and Aerosmith can be of any service to anyone, we're there."

Westinghouse Plans To Do the Splits

Westinghouse Electric Corp. is planning to separate its CBS-enriched broadcasting group from its core industrial businesses.

Michael Jordan, Chairman and Chief Executive of Westinghouse, made the recommendation at a company board meeting, and a decision should be reached within six months.

The separation of broadcasting from industrial (nuclear systems, powerful electricity generators, refrigerated vehicles), which would allow the two divisions to trade separately, is widely seen as a strategy to boost the company's stock, particularly in the broadcast group, where an improvement would help the company to make acquisitions of radio stations. Entertainment company stocks trade at a higher multiple, generally, than those of industrial companies.

Reports continue to circulate about CBS' interest in expanding its radio group from 39 stations to nearly double that amount by buying Evergreen Media Corporation in a deal estimated at \$1.2 billion.

Jordan has called the radio business Westinghouse's "crown jewel."



GAVIN Presents The Sessions Vol. I

in association with The Box, KMEL and KKBT

On September 26, 1996, GAVIN, in association with THE BOX Music Television, San Francisco's number one music station KMEL, and their Los Angeles sister-station, KKBT "The Beat," will converge upon the city of Oakland for The Sessions Vol. I, three jam packed days of edutainment and incredible networking opportunities focusing on today's exuberant Black music scene. In effect, The Sessions Vol. I is designed to expose all aspects of the Hip-Hop industry, from major label machinations to street level independents.

Oakland, known as a musical mecca for rap, R&B, soul, blues, funk and jazz, is the perfect locale for this type of event, which promises to bring together the best and brightest from all aspects of the music industry. The site for this monumental gathering will be The Henry J. Kaiser Convention Center and Calvin Simmons Theatre, which are nestled in the heart of historic downtown Oakland. While the bulk of Sessions will offer insights into the workings of the music industry via intensive and educational daytime meetings, there will also be plenty of big name entertainment on hand for scheduled nighttime events that will allow the industry to show off its talent. Friday, September 27, marks the premier Hip-Hop Award Show brought to you by THE BOX, which will recognize the best in the business. The following night, a blow-out concert, which will be open to the public, will go down at the Henry J. Kaiser Arena. Both events are not to be missed!

Not only will Sessions be providing insight into today's music business, but it will be dedicated to the community of Oakland, as well. To this end, a percentage of all proceeds from The Sessions Vol. I will be donated to various Bay Area organizations.

Gavin Presents



SESSIONS REGISTRATION RATES: If postmarked by May 31 \$99
If postmarked by August 31 \$149
After September 13 and on-site \$199
September 28 Concert Ticket \$30



All registrations must be postmarked before the above dates to receive the above rates.
Registration fees include entry to all seminar events, including the September 28 public concert.

Name: _____
Company: _____
Address: _____
City/State: _____ Zip: _____
Phone: _____ Fax: _____

BADGE INFORMATION (as you want your name to appear)

Name: _____
Company: _____

I would like _____ (extra) concert ticket(s) at \$30 each

Total Payment Amount: \$ _____

Payment Type: _____ Visa _____ Mastercard _____ Check Enclosed _____

Credit Card #: _____ Expiration Date: _____

Cardholder Name: _____

By Fax to save time, complete the registration form, with credit card information and fax it to: 415-495-2580

By Mail Complete the registration form and mail with payment to: **GAVIN Sessions Vol. I**, 140 2nd Street, San Francisco, CA 94105

All registrations sent to GAVIN must be received by September 13. After this date, bring completed form on-site for walk-up registration.

For multiple registrations, please make copies of this form



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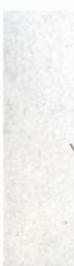
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Soundscan Singles Chart #54
9,586 Sales This Week!
61 stations at Top 40 radio with 919 spins



Station	Spins	Soundscan
KMEL	10	#31
Z90	62	#16
FM102	31	#9
KIKI	77	#4
KQMQ	58	#4
WHHH	16	#46
B96	5	#74
WWKX	10	#51
WNVZ	16	#83
KKFR	17	#29



produced and arranged by **Steve Diamond** remix produced by **Sean "The Mystro" Mather** for **Rickidy Raw Productions, Inc.** It's About Time Productions ©1996 Hollywood Records



SFO3, Boot Camp Offer 3 A's: Agent, Arbitron, Alternatives

SFO3 and the Alternative Boot Camp, GAVIN's twin summer seminars taking place next month in San Francisco, have announced keynotes and other special events.

SFO3, the A&R-intensive seminar taking place July 25-28 at the Press Club downtown and at some 30 clubs around town, will feature Frank Riley of Monterey Peninsula Artists as its keynote, discussing the secrets of success from both agents' and artists' points of view.

Riley's agency books, among others, Chris Isaak,

Bonnie Raitt, Aerosmith, Dave Matthews Band, Soul Asylum, Lyle Lovett, Indigo Girls, k.d. lang, Veruca Salt, Cracker, Daniel Lanois, Meat

Puppets, Nanci Griffith, Shawn Colvin, and Nick Cave & the Bad Seeds.

The first GAVIN Alternative Boot Camp, which will share showcase stages with SFO3, thereby offering visitors a mix of established and unsigned musical acts, will

roll up its sleeves by day at the Hyatt Regency.

Scheduled workshops include "What Arbitron Knows About Alternative," with a format analysis by Pierre Bouvard, General Manager of Arbitron Radio, and "Surviving the Minefield," a good look at radio's current shopping and swapping spree. Steve Goldstein of Saga and John Gerhon from ARS will be on hand to discuss the pitfalls and opportunities of radio in and beyond the '90s.

For further information, call the GAVIN Seminar Hotline at (415) 495-3200.

GAVIN PRESENTS

SFO3
1996

GAVIN PRESENTS
ALTERNATIVE BOOT CAMP
SAN FRANCISCO

Wherever You Stern, Here Comes Howard

Howard Stern isn't promoting anything, for a change, but he's about to be the subject of a mini-blitz of media publicity.

The A&E channel is producing a one-hour profile of Stern for its *Biography* series, to be aired in mid-summer.

One of the writers of that program, Paul Colford, will publish a biography of Stern, *Howard Stern: King of All Media*, in summer, from St. Martin's Press. And K-Tel is issuing an audio version, read by actor Elliott Gould.

Stern, meantime, is busily portraying himself for the film version of his own memoirs, *Private Parts*, now filming.

On the radio front, Stern looks to have a new home in Chicago, as Infinity announced that he will anchor mornings on WCKG/FM, the station Infinity gained in its recent swap with Cox. Stern leaves WJJD/AM. Windy City legend Steve Dahl will be on WCKG afternoons, having signed a reported five-year, \$2.5 million deal. Dahl has been in radio limbo since leaving WMVP in March.

Don Imus: Hooray for Hollywood—At Last

Don Imus may be a radio hall of famer nationally renowned as an insulter of presidents and other politicians, but the talk show host, whose *Imus in the Morning* show is syndicated to 85 markets by Westwood One, has never been heard in Los Angeles—until now.

Imus, whose show originates from WFAN/AM-New York, will break through on

KLAC/AM-Los Angeles, an MOR (adult standards) station beginning July 1.

He will also finally be heard in his own hometown, Riverside, on KMEN/AM, an Urban/oldies outlet. Both stations are owned by Chancellor.

On July 8, Imus will add Philadelphia talker WGMP/AM and WYST/FM-Detroit, a '70s station. Both are CBS-owned.

Buju Basks in Reggae Awards

The Tamika Reggae Awards, the music's biggest event, took place May 2 at Madison Square Garden's Paramount Theater in New York. The awards were founded by producer Clinton Lindsay, whose early commitment to the music helped it gain a strong foothold internationally.

For an extended report on the ceremonies, see page 30.

Album of the Year: *Til Shiloh*, Buju Banton
Record of the Year: "Boombastic," Shaggy
New Artist of the Year: Mikey Spice
Comeback of the Year: Junior Reid
Most Promising Artist: Determine
Songwriter of the Year: Buju Banton
Bob Marley Lifetime Achievement: Earl Chin
Nelson Mandela Award: Buju Banton
DJ of the Year, International: Beenie Man
Female DJ of the Year: Lady Saw
DJ of the Year, Local: Rayvon
Female Vocalist of the Year: Nadine Sutherland
Most Conscious Lyrics: Buju Banton
Producer of the Year, International: Robert Livingston
Producer of the Year, Local: Bobby Konders
Club of the Year: Q Club, Brooklyn, N.Y.
Radio Personality of the Year: Francine Chin, WNWK
Best Television Program: *Rockers TV*
Soundsystem of the Year, International: Stone Love
Soundsystem of the Year, Local: Afrique
Best Combination: Snow and Friends
Video of the Year: "Anything for You," Snow and Friends
Record Label of the Year, Local: Massive B Records

Rank Gets Every Piece Of the Hard Rock Cafe

The Hard Rock Cafe is under single ownership again—and the owner is not Peter Morton.

Morton, co-founder with Isaac Tigrett of the wildly successful and influential group of restaurants-cum-rock & roll museums, announced last week that he and his partners have sold their interest in the chain to the Rank Organization of Britain for \$410 million. Rank, which already owns 15 Hard Rock restaurants and 26 franchises, gets the Morton group's 13 restaurants, most of them on the west coast, and four franchised cafes.

Besides a massive profit (Morton and partners reportedly invested about \$18 million in the restaurants over the years), Morton retains his Hard Rock Hotel & Casino in Las Vegas as well as his Morton's restaurant in Hollywood.

Rank, a diversified entertainment, leisure and gaming corporation, entered the Hard Rock scene in 1990 through Tigrett. Morton and

Tigrett, who created the Hard Rock concept in 1971, split up in 1985, splitting up U.S. and international territories. Tigrett then sold his interests to Rank and now runs a chain of House of



Blues clubs and related businesses.

Morton said he plans to expand his gaming interests, adding 400 rooms to the Vegas hotel and planning for a Reno casino.

Meantime, the Hard Rock Cafe will celebrate its 25th anniversary under the leadership of James Berk, Chief Executive of Hard Rock International, Rank's umbrella company for its Hard Rock properties. The consolidation, he said, frees the company to develop new ventures, including a record label and retail stores.

Sabbath and Stooges Up for Hall of Fame

Seven first-timers join ten returnees in the balloting for induction into the Rock and Roll Hall of Fame.


The artists getting their first shot at Cleveland are Black Sabbath, Crosby, Stills and Nash, the Dominoes, Lynyrd Skynyrd, the Mamas and the Papas, the Meters, and the Stooges.

They are up against formidable competition, including three nominees who are up for the fourth time: Buffalo Springfield, the Jackson 5, and the Rascals. Trying for their third time are the doo-wop group the Moonglows, and rock/funk pioneers Parliament-Funkadelic.

The rest of the illustrious field is led by Joni Mitchell, whose previous exclusion from the Hall of Fame elicited vocal criticism. Others who've been nominated once before include the Bee Gees, Solomon Burke, Gene Pitney, and Lloyd Price.

Voters, comprised of executives, artists, and journalists in the music industry, are asked to choose nine of the 17, in order of preference.

The 12th Hall of Fame induction will take place early next year.



When it comes to music, SF Weekly
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REALITY BYTES

A PRINCELY BYTE

TAFKA PRINCE premiered the single *Dinner With Dolores* online at the Warner Bros. www.wbr.com Web Site. You'll find the full-length track in RealAudio, lyrics, a screen-saver, and a 30-second video clip...

CHER will be the featured guest on *Cyber-Talk*'s June 17 program. Go to the Warner/Reprise AOL forum (keyword: Warner) at 6:30 p.m. PDT. **STING** visits AOL Live at 6 p.m. PDT on June 20... Rounder Records is poised to release their first enhanced CD, **ROOMFUL OF BLUES** *Turn it On! Turn it Up!* It will contain multimedia and a bonus video from the Grammy-nominated release. For more information go to Rounder's Web Site at www.rounder.com... **MARE WINNINGHAM**, who starred in the film *Georgia*, will be on the Discovery Records Web Site at 7:30 p.m. PDT on June 20. Go to www.discoveryec.com.

—DAVID BERAN

Cybercasts Propel Shooting Stars

BY DAVID BERAN

Festival seating works like a charm, every seat in the house is a good one, and going backstage after a show is no problem. Welcome to cybercast concerts—one of the latest Web waves to wash over the music industry shore.

To at least one record company, cybercasts are no fad. "We've been doing this for almost a year, and our audiences have been growing consistently," says Nikke Slight, Atlantic Records' Director of Multimedia. The label's Web Site has established a Digital Arena domain devoted to promoting and delivering live performances over the Internet.

Tori Amos, The Tragically Hip, Jewel, and Duncan Sheik are Atlantic artists who have become shooting stars in cyberspace. The shooting star analogy is appropriate because fans can access the Web Site and see performances that have already happened.

"Online communities are being built around these events, and around the artists themselves," says Slight. Because Digital Arena is pro-

duced in-house, Atlantic has ample material relating to its artists that can be of interest to audiences once events are over. Programming for upcoming Digital Arena summer events can be found at <http://www.atlantic-records.com>.

Although both the audio and video technologies are in their infancy, some sites have drawn formida-

ble numbers of hits during Webcasts. A recent Primus performance reportedly generated more than 65,000 hits during the two-hour show, shattering Internet attendance records.



ble numbers of hits during Webcasts. A recent Primus performance reportedly generated more than 65,000 hits during the two-hour show, shattering Internet attendance records.

Progressive Networks' RealAudio and Xing Technology's Streamworks are the favored audio applications for Web events. Last month, Progressive Networks teamed up with Warner Bros. to premiere the new Porno For Pyros album online using RealAudio 2.0 technology along with media information and slide show-type graphics. Sixteen different Web Sites, including SonicNet, CDNow, and iMusic, hosted the cyber listening party.

"Web Sites want to have content that's hot and in demand, and events like this drive traffic and expose people to other things happening on

the site," Progressive Networks vice president of marketing, Maria Cantwell, told GAVIN. "We've done numerous Webcasts, and the interest, especially on an international basis, is there."

Video technologies like Apple's QuickTime and VDOnet are scrambling to make advancements. "This audience seems to share a genuine pioneer spirit, and they support us when things sound and look great, and stick with us if we experience technical difficulties," says Slight.

Metallica just made its first foray into cybercasting on June 10.

Apple Computer Inc. presented their show from San Francisco club Slim's, using QuickTime technology, and the results can be found at <http://live.apple.com/metallica/>.

SonicNet is cybercasting the June 15-16 Tibetan Freedom Concert including the Beastie Boys, the Fugees, Beck, and the Smashing Pumpkins, from Golden Gate Park in San Francisco. Artist chats, concert-attendee chats, and performance photos are up at www.sonicnet.com/tibet. SonicNet linked with RealAudio server sites, music sites, cybercafes, and search engine sites to promote the event.

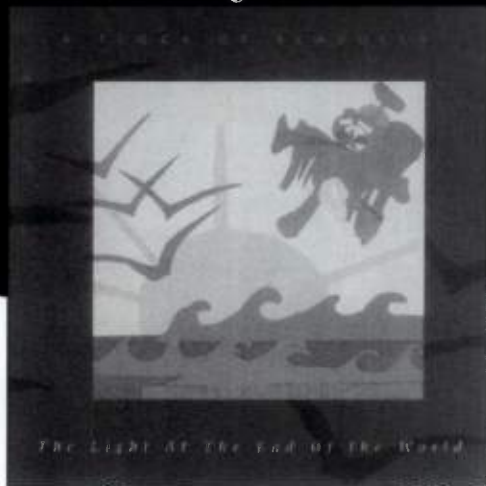
NewGate Internet, Inc. of Mill Valley, Calif. promotes Web Sites for all types of businesses, and had a hand in the Primus webcast.

"A fair amount of these netcasts have been promoted in the real world, but if you don't let the people on the Internet know, you're kind of missing the boat," says NewGate president Tom Dugan. Dugan foresees a bright future for these events "Because fans can see things on these Web Sites that they can't see on TV."

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Pianist, Producer, Writer
Don Grolnick Dead at 48

Don Grolnick, a multi-talented pianist and composer who toured and recorded with artists like James Taylor, Linda Ronstadt, Aaron Neville, Steely Dan, Bonnie Raitt, Paul Simon, Carly Simon, Luther Vandross, and Bette Midler, died in New York City on June 1 of non-Hodgkins lymphoma.

Grolnick, who was 48, grew up on Long Island, N.Y. He joined the jazz-rock band Dreams in 1971. Known for his session and tour work, he also gained recognition as leader of his own jazz ensembles and for his compositions, including "Nothing Personal," recorded by saxophonist and former Dreams mate Michael Brecker. Grolnick produced Brecker's *Don't Try This at Home*, which won a Grammy in 1988 for best jazz instrumental performance.

Last year, Grolnick was music director for the Rainforest Foundation concert at Carnegie Hall, featuring Taylor, Sting, and Bruce Springsteen. He recently cut an album of Latin jazz, *Medianoche*, which is scheduled to be released in August on Warner Bros.

The Upper Midwest Communications

Conclave



CONCLAVE 21- WHAT'S THE DEAL??!

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JULY 11-13TH, 1996

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Kerry Wolfe / WMIL - Milwaukee
Bryan Switzer / Atlantic Records
Luke Lewis / Mercury Records
Dave Dunkin / KLOU - St. Louis
Tim Fox / KIOA - Des Moines
Garret Michaels / The Planet - Detroit
John Lassman / KEGE - Minneapolis
Dan Kieley / KDWB - Minneapolis
Tom Gjerdum / WZPL - Indianapolis
Michael Fischer / Oasis - Dallas
Lee Hanson / WNIA - Chicago
(this list subject to adds & deletions)

FRIDAY JULY 12, 1996

MARY MATALIN

Radio and television talk show host, author,
political strategist

AL RIES

Positioning authority, marketing guru, author of *FOCUS - The Future of Your Company Depends On It*



Mary Matalin

The Album Rock Symposium - presented by **Radio & Records!** / The Top 40 Symposium - presented by **Radio & Records!** / The Country Symposium - presented by **Donna Halper & Associates!** / The Modern Rock Format Symposium / The Jazz Format Symposium / The Full-Service Symposium - presented by **Critical Mass Media!** / The Minnesota Cookout Luncheon - presented by **Polydor Records** featuring **The Badlees!** / Inside vs. Outside Thinking: **Andy Bloom** - Coleman Research / Talk to Me: Using Information Elements in Music Formats to Increase Ratings **Bill Yeager** - Metro Networks / Out of Left Field **Mike Veeck** - owner, St. Paul Saints

SATURDAY JULY 13, 1996

BOB RIVERS

Twisted Comedy morning show icon,
Atlantic Records artist

HERB SCORE

Cleveland Indians play-by-play personality,
former major league pitcher



Bob Rivers

The Adult Contemporary Symposium I - Mainstream presented by **Critical Mass Media!** / The Adult Contemporary Symposium II - Hot AC / The Country Format Symposium - presented by **Donna Halper & Associates!** / The Triple A Symposium - presented by **Leviton Entertainment!** / The NAC Symposium / The Oldies Format Symposium - presented by **Critical Mass Media!** / Constructing a Successful Morning Show **Matt Killian** - Research Group / 1996 Awards Luncheon presented by **Blue Thumb Records, Discovery Records, Mazzetta Promotion Inc & Tom Callahan & Associates** with musical guests **Voice of the Beehive & Richard Page** (Mister Mister) / The 10 Skill Sets of a Great Program Director **David Martin** / The Radio Consultants / The Comings & Goings of Your Audience **Bill Troy** - Accuratings / Database Magic **J.D. Adams** - Eagle Marketing / The Bowling Party presented by **Warner Brothers Records!**

(This weekend's agenda is subject to change without notice)

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THAT'S SHO BIZ

That's Sho Biz By Dave Sholin

Those rumblings about a deal brewing between **CBS** and **Evergreen** are back and louder than ever.

More on that possible flip at **KXEZ**. Is the Los Angeles A/C considering the rhythmic/dance option? And are they bringing in a PD well-versed in the format who's only a short plane flight away?

Deliveries of champagne are in order at **WKTU**-New York, who scores Number One in every key demo in the latest **Arbitrend**. One staffer commented to Gavin, "Hey, it's just a trend though." Sure it is!

Expect changes at A3 **KUPR**-San Diego, where PD **Sherman Cohen** has left the building and is being replaced by former **91X** PD **Mike Halloran**. Let's spell it together: A-l-l-e-r-n-a-t-i-v-e.

It seems it'll be **Raspberries** instead of **Cranberries** for **WMMS** PD **John Gorman**, who will turn his attention to sister gold outlet **WMJI** on full-time basis. Other changes in Cleveland have **WENZ** PD **Ric "Rocco" Bennett** exiting and **WNCX** PD **Bob Neumann** taking on the programming of both facilities.



Over \$100,000 was raised by the fourth annual **KIIS and Unite Concert**, where nearly 15,000 showed up to help **Cities in Schools** and to watch **Cher**, the **Tony Rich Project**, **SWV**, **Spin Doctors**, **La Bouche**, **Kool & the Gang**, **Sophie B. Hawkins**, and many other stars perform. Gearin' up for the event the day before at the radio-thon were (l-r): **Sony 550's Neda Leppard**, **Vic "The Brick" Jacobs**, **3T**, **Ellen "K."** and **Sony 550's Chuck Field**.



Jeff McClusky & Associates is looking to fill two vacancies in their promo department. One requires an experienced pro to focus on major markets, the other is more entry-level, dealing in the secondary market arena. Résumés to **Jeff McClusky** or **Tom Barsanti** at JMA, 719 West Willow, Chicago, IL 60614.

Details of a harassment suit filed against **WMTX**-Tampa, former PD **Mason Dixon**, and other staffers are anything but pretty. Former parttimer **Don Reigle, Jr.** a.k.a. **Don McKenzie**, also names **JoJo Walker**, **Captain Nick**, **Mike Reeves**, and Creative Producer **Bill Connelly** in a suit claiming all sorts of verbal and physical abuse. Lots of TV coverage. Expect this to be challenged. Dixon and crew are getting support from at least one market competitor.

Could there be a new West Coast National Crossover person at **RCA** soon? Will s/he be based in S.F.?

B97 (WEZB)-New Orleans PD **Harry Valentine** is calling the station's new direction Hot A/C. "We're wedged between **WLTS** and **KHOM**, playing "Today's Hit Music." What *isn't* being played is **Howard Stern**, who for the time being, is out of the market. Among songs played in the first hour: **Hootie's** "Only Wanna Be With You," **Madonna's** "Into the Groove," **Mariah Carey's** "Always Be My Baby," **Rod Stewart's** "Have I Told You Lately," and **Natalie Merchant's** "Wonder."

Award for most creative format change goes to **WHEN/FM**-Syracuse, who became "Quick 108" for a quick few hours, playing only hooks of songs. Then, the **Cox/New City** outlet surprised everyone by going Top 40 as "Hot 107.9" on Monday, June 10.

Days after leaving **Motown** as National Promotion Coordinator, **Lida Galka** is named West Coast Regional for **Roadrunner**. Reach her at (310) 581-8255.

It's baby number four—and boy number three—for **WABB**-Mobile morning talent **Wayne Coy** and wife **Kris**, who welcomed **Cameron Dean** on May 31.

Mike Schaefer is named VP of Alternative music publication, *Next*.

Z100 (WHTZ)-New York inks **Elliot** to a new two-year contract as co-host and producer of their morning show with **Elvis Duran**. PD **Tom Poleman** adds, "Expect an announcement of a permanent female addition to the show within a month."

Vito Gee, PD and wake-up host of **KCPI**-Albert Lea, Minn. is packing his bags and moving to Peoria, Ill. where he'll be Production Director for Album rocker **WWCT** beginning June 24. As for his KCPI replacement, look for MD **Steph Hellecksen** to take on Interim PD duties and for overnigher **Jay Edwards** to fill the a.m. drive slot for the time being.

One for the "Oops!" file: **KIX 106**-Providence morning man **Bill Keeler** wasn't quite quick enough with his trigger finger when his guest, **Jesse Sheidolower**, author of the *F Word*, said...you guessed it, on the air and as a result, Keeler has been suspended for a week without pay.

Is **ARS** about to get its fourth station in San Jose? Count on **KBAY** joining the family soon. Plus, was that **Jeff Ballentine**, who recently left **WMMX**-Dayton, spotted in the Bay Area humming a **Dionne Warwick** song?

Name change: **Larry Burt**, PD of **KDNR**-Albuquerque, announces that from now on he'll be calling himself "Deac'n Thomas."

On the Air

John Fullam is named VP/GM of **WKTU**-New York. He was previously President of Evergreen's Detroit properties, **WKQI/FM**, **WNIC/FM**, **WDOZ/AM**, **WWW/FM**, and **WDFN/AM**...**Phoenix Broadcasting, Inc.** brings in **Mel Dolezal** to run their North State Radio Network, consisting of **KCEZ**, **KLRS**, and **KDIG**-Chico, and **KKCY**-Yuba City, Calif...

Tim Roberts is the new PD for Country sisters **KNEW/AM** and **KSAN/FM**-San Francisco. **Lynn Anderson** becomes National Sales Manager of Chancellor's **KNEW**, **KSAN**, and **KABL/AM** and **KBGG/FM**...**Bulldog 103.7 (WPUP)** and **WRFC**-Athens, Ga. add **Dan Matthews** as PD. **Vanessa Molina** joins the sales staff...**Tommy Austin** (a.k.a. **Rick Thomas**) is named APD/MD for **Z100 (KKRZ)**-Portland, Ore.

He'll also handle afternoon drive...**WXRV/FM "The River" 92.5**-Haverhill, Mass. moves **Mike Mullaney** to mornings beginning June 10. His new call times are Mondays and Tuesdays 11 a.m.-1 p.m. (508) 373-0117.

Manny Glin segues from overnights to evenings to fill Mullaney's slot...

WWCD-Columbus, Ohio announces a new lineup:

Morning Ride features **Brian Phillips**, **Michael Palermo**, and **Shawn Ireland** 5:30-10 a.m.; **Dirk Thompson's CD101 Radio Deli** plays from 10 a.m.-3 p.m.; **J.P. Collins** is on 3-6 p.m., including the

5'oclock Gridlock Block; **Andyman's** local music show **Frontstage 101** is heard 6-9 p.m.; **Jack DeVoss** holds down 9 p.m.-1 a.m.; and **Brad (Brewer)** carries

overnights...**KISS 104.7 (WALR AM/FM)**-Atlanta appoints **Marie Stevens** to host the midday **Kiss Classic Cafe**...**Sludge** (a.k.a. **Brian Haddad**) joins **WCRX/FM** as

overnight host/Creative Director. He replaces **Karyn Haney**, who has left the station.

In the Grooves



Perspective Records, the label helmed by producer/songwriters **Jimmy Jam** and

Terry Lewis, appoints **Eric Thrasher** to Senior VP of Promotion. He comes from **Virgin**, where he was Senior Director of Field Operations. **Rodney Shealey** also gets the nod; he becomes National Director of Promotions...

Rich Holtzman is named Label Manager/Head of Promotion for **4AD**. He has been Director of Radio Promotions for the label for the last two-and-a-half years. **Matthew Hunter** is tapped

for Manager of College and Retail Promotions... **RCA** ups **Taryn Brown** and



James Boyce **Rich Holtzman** to Co-National Promotion Directors, **Black Music**.

Brown will remain based in Dallas and **Boyce** in New York...**Lisa Frank** moves

from **Elektra** to **Sony Music International**, where she becomes VP

Artist Development...**Arista Records** brings in **Drew Dixon** as Senior Director of

A&R, R&B; she comes to the label from **Def Jam**. **Tom Gimbel** becomes Southwest

Regional Marketing Director... **Atlantic** alum **Jenny Price** is named West Coast Director

of A&R for **Mercury Records**...**Relativity** names **Awanda Booth** as Director

of A&R; she'll be based in New York...**Capitol** taps **Joe McFadden** for Senior

VP of Sales; find him in L.A...**Polydor** boosts **John Rotella** to VP Sales/Field

Marketing...**Dane Venable** becomes Senior Director of Marketing for the **Elektra Entertainment Group**.

Jayson Jackson is named Director of Marketing... **Rounder** hires **Mark Wheeler** as Director of

Sales and Marketing...**Jeff Kreinik** becomes Associate Director of Marketing for

Island Records...**Neela Marnell** is promoted to Manager of College

Marketing for **Atlantic**.

BACKSTAGE

BY JAAN UHELSZKI

FOREVER YOUNG: Neil Young is at it again. Even though he swore he wouldn't, he's done another batch of his secret gigs at Princeton, California's Old Princeton Landing—to get ready for his European tour which begins next week.

This time around, director **Jim (Mystery Train) Jarmusch** and a small crew videotaped the shows with three cameras. They caught Young in floppy straw hat, shades, a handmade T-shirt from a fan, and shorts.

There's been a lot of mind-changing in the Young camp. He just changed the name of his upcoming Reprise release from *Echo to Broken Arrow*, which is also the name of a **Buffalo Springfield** song, of his Northern California ranch, and of the magazine that the Neil Young Appreciation Society has been publishing since 1980 out of the U.K.

Neil will be embarking on the U.S. portion of his tour in August in the East Coast, and moving westward.

JAM UP & JELLY TIGHT: We got word that **Pearl Jam** will tour the US and Europe this fall, and are hinting that they will perform a show at Giants Stadium in East Rutherford, New Jersey, and have plans to sell the 60,000 tickets through their fan club. Still no word on the release date for their upcoming and some say overdue fourth album, but if it's any comfort, producer **Brendan O'Brien** is mixing it in his Atlanta studio as we speak.

FOO NEWS: Seattle neighbor **Dave Grohl** says that he and the band will take off some time after this tour, because he believes that fans are sick and tired of the band. But don't be alarmed, the ever prolific Grohl says he has between 20-25 new songs in the can, for their next album, which they will record over this summer. There's also talk that the head Foo will write and record the music for the upcoming film, *Touch*, starring

Christopher Walken, Tom Arnold and Bridget Fonda.

TURTLE WHACKS: The Turtles kicked off their summer tour and latest CD box (LaserLight Digital) with a gig at the House of Blues in LA. Backstage (l-r) are Harry Dean Stanton, Phil Spector, Turtles Mark Volman and Howard Kaylan, and producer Chip Douglas. The Turtles hit the stage to a Guns N' Roses song. Volman shouted, "We don't play that crap. We play THIS crap!"



ALL CHARGED UP: Metallica celebrated the release of their fourth album, *Load*, by performing from a flatbed truck at Tower Record stores in San Jose and Sacramento.

According to über manager, **Cliff Burnstein**, "the band likes to get into tour mode by playing in front of people rather than in some sterile rehearsal place. They can get in much better shape that way, because they get all charged up."

IN HIS OWN WRITE: John Lydon insists that the **Sex Pistols** exhibit at the Rock and Roll Hall of Fame and Museum in Cleveland is a fraud. The problem lies in a lyric sheet for the song "Problems." The Rotten one has branded it a fake, saying, "It's not the original, it's all bullshit. I didn't handwrite any lyrics, ever. I print them. I cannot read handwriting, not in the middle of a gig. I print them and very large, too. That's how I know that's a complete f**king lie." The lyrics were donated to the museum by Sex Pistols' unauthorized biographer, **Jon Savage**.



Sho-Prep

HARRY CONNICK, JR.

Harry Connick, Jr. releases his next album, *Star Turtle*, on July 2, and he also has a role in *Independence Day*, the spectacular summer film which opens the next day.

LARI WHITE

Lari White's video for "Wild at Heart," which features a mental patient enticing fellow patients to dance, is no longer being broadcast on TNN or CMT, because its *One Flew Over the Cuckoo's Nest* theme offended the Alliance for the Mentally Ill.

CROWDED HOUSE

New Zealand's Crowded House called it quits with a concert in London last June 3. Neil Finn will carry on with brother and one-time Crowded Houseman Tim as a duo.

PULP

Pulp has been a band since 1981 even though Jarvis Cocker is the only constant member. Cocker estimates 20 people have been members for various amounts of time.

STEPHEN BISHOP

Stephen Bishop is not only backing up his new single, "Dive Into the Pool of Love" with a new album, *Blue Guitars*, he's also got a new book, called *Songs in the Rough*, which includes original drafts of some of pop's most famous songs by the Beatles, Jimi Hendrix, and Bob Dylan, as well as artist interviews and photos.

OLYMPICS

The five recently released all-star albums that celebrate the forthcoming Summer Olympics in Atlanta can be purchased separately, but Sharper Image is also offering a boxed set of the discs for \$80.

JOHN WILLIAMS/GLORIA ESTEFAN

Next month's live performances at the Olympics' opening ceremonies, featuring conductor John Williams and singer Gloria Estefan, are expected to be seen by a worldwide television audience of close to 3.5 billion people.

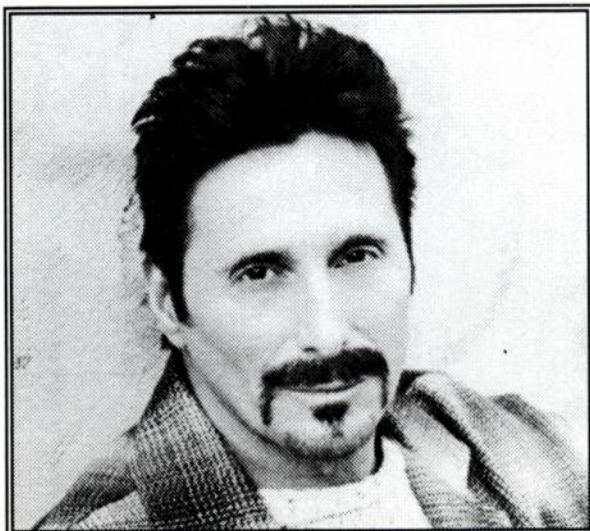
MARTHA REEVES

Soul singer Martha "Dancin' in the Streets" Reeves is no fan of rap music. "Some of the music today I wouldn't take to a dog fight," she says. In a plea to the Rock & Roll Hall of Fame, Reeves said she hoped rappers won't be inducted into the Hall when they become eligible a quarter of a century after their first releases.

SHO-DATES

Suzanne Berg 6/16	Gary Hall WKJN-Baton Rouge, LA 6/19	Perry Brown WEAL-Jacksonville, IL 6/22
Rob Sisco Fairwest Direct 6/16	Jonelle Burke Work Records 6/19	Jimmy Sommerville (Bronski Beat), Michael James Edwards (Jesus Jones), Gary Beers (INXS), Bobby Gillespie (Primal Scream), Kris Kristofferson , Todd Rundgren 6/22
Ron Elliot KKYS-Bryan, TX 6/16	Ann Wilson (Heart), Paula Abdul , Chris Borden (Vanity Kills) 6/19	Our CONGRATULATIONS to SYD BIRENBAUM , CEO/president of Discovery Records, and his wife, GINA , on the birth of their daughter, SYMA ROSE . Born June 6.
Billy "Crash" Craddock , Gino Vanelli 6/16	Thom O'Hair 6/20	CONGRATULATIONS to WAYNE COY , AM air talent at WABB-Mobile, AL, and his wife, KRIS , on the birth of their son, CAMERON DEAN . Born May 31 and weighing 9 lbs. 2 oz.
Rob Cutler KFIZ (K107)-Fond Du Lac, WI 6/17	John Taylor (Duran Duran), Evelyn Champagne King , Anne Murray , Chet Atkins , Brian Wilson , Lionel Richie , Cyndi Lauper 6/20	CONGRATULATIONS to DANA WILLIAMS , band-member with Arista's Diamond Rio, and his wife, LISA , on the birth of their son, JACOB KEITH . Born May 29, weighing 7 lbs. 12 oz. and 21 1/2 inches in length.
Tom Land KUDL/KMXV-Kansas City, MO 6/17	Linde Thurman Elektra Entertainment 6/21	
Jeff Davis WMEE-Fl. Wayne, IN 6/17	Seana Baruth Gavin 6/21	
Barry Manilow , Gregg Rolie , Kevin Thornton (Color Me Badd), Jane Kelly Williams 6/17	Drew Harold KBOI-Boise, ID 6/21	
Jhani Kaye KOST-Los Angeles, CA 6/18	Mancow WRBZ-Chicago, IL 6/21	
Lenny Bertrand WTUL-New Orleans, LA 6/18	Al Hamilton KKAJ-Ardmore, OK 6/21	
Alison Moyet , Paul McCartney , G. Love & 4t (Was Not Was), Nathan Morris (Boyz II Men) 6/18	Ray Davies (Kinks), Joel Kramer (Aerosmith), Kathy Mattea , D.C. Smith 6/21	
Elma Greer 6/19	Warren Christensen Gelfen Records 6/22	
Garfield 6/19		
Scott Taylor KDSF-Denver, CO 6/19		

JAAN UHELSZKI IS NEWS EDITOR OF MICROSOFT'S MUSIC CENTRAL



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ERIC CLAPTON (38)
ALL-4-ONE (29)
PRIMITIVE RADIO GODS (21)

TOP TIP

JORDAN HILL

"For the Love of You"
(143/Atlantic)
Approaching 1,000 total spins with a steady stream of success stories supporting the bump in increased rotation.



RECORD TO WATCH

PRIMITIVE RADIO GODS

"Standing Outside a Broken Phone Booth with Money in My Hand"
(Columbia/CRG)

Plenty of early believers are plugging in this amazing production, which gets double-exposure on the soundtrack to *The Cable Guy*. Film and song are set to explode!

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	15	147	2	7032	+97
2	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	16	160	1	6940	+132
3	CELINE DION - Because You Loved Me (550 Music)	18	147	1	6433	-550
4	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	11	158	1	5958	-481
5	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	21	131	0	5451	-859
6	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	9	139	0	5162	-35
7	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	7	153	3	4973	+1317
8	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	12	132	0	4833	-38
9	La BOUCHE - Sweet Dreams (RCA)	14	122	0	4590	+227
10	LARRY MULLEN/ADAM CLAYTON - Mission: Impossible (Mother/Island)	8	143	0	4372	+164
11	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	23	104	0	4218	-610
12	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	19	119	0	4102	-331
13	NATALIE MERCHANT - Jealousy (Elektra/EEG)	8	139	4	3819	+536
14	OASIS - Champagne Supernova (Epic) †	15	127	5	3783	+236
15	JARS OF CLAY - Flood (Silvertone)	15	127	4	3585	+118
16	BRYAN ADAMS - The Only Thing That Looks Good On Me... (A&M)	6	118	2	3143	+295
17	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	5	114	8	3094	+533
18	JANN ARDEN - Inensitive (A&M)	29	100	1	3090	-144
19	BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	11	87	8	2872	+382
20	JEWEL - Who Will Save Your Soul? (Atlantic)	22	116	8	2870	+710
21	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	26	84	0	2818	-360
22	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA) †	9	88	7	2734	+472
23	FOO FIGHTERS - Big Me (Capitol)	18	93	0	2654	-1080
24	GIN BLOSSOMS - Follow You Down (A&M)	21	85	0	2637	-367
25	SWV - You're The One (RCA)	13	74	2	2627	+99
26	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)	9	99	6	2622	+164
27	ROBERT MILES - Children (Arista)	4	95	11	2366	+286
28	PUFF JOHNSON - Forever More (WORK/CRG)	10	76	0	2195	-234
29	EVERYTHING BUT THE GIRL - Wrong (Atlantic)	6	91	5	2135	+52
30	TEVIN CAMPBELL - Back To The World (Qwest/Warner Bros.)	4	96	15	2070	+340
31	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	13	74	0	2015	-547
32	PHILOSOPHER KINGS - Charms (Columbia/CRG) †	6	94	4	2006	+112
33	BRANDY - Sittin' Up In My Room (Arista)	25	54	0	1882	-411
34	STING - You Still Touch Me (A&M)	8	74	2	1850	+7
35	BoDEANS - Closer To Free (Reprise)	28	67	0	1845	-534
36	THE CRANBERRIES - Salvation (Island) †	11	71	0	1588	-416
37	EVERYTHING BUT THE GIRL - Missing (Atlantic)	51	54	0	1584	-304
38	DAVE MATTHEWS BAND - Too Much (RCA)	12	57	1	1519	-333
39	ERIC CLAPTON - Change The World (Reprise)	2	109	38	1408	N
40	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy)	16	47	0	1396	-321

† = Daypart

Total Reports This Week 200 Last Week 204

Chartbound

	Reports	Adds	SPINS	TREND
LISA LOEB & NINE STORIES - "Waiting for Wednesday" (Geffen)	78	40	717	+583
THE BADLEES - "Angeline Is Coming Home" (Polydor/A&M)	73	11	1327	+150
BLESSID UNION OF SOULS - "All Along" (EMI)	69	7	1350	+369
QUAD CITY DJs - "C'mon n' Ride It" (Big Beat/Atlantic)	48	10	1361	+143

Inside Top 40

BY DAVE SHOLIN



Big Challenge In the Big Easy

Mix 104.1 KHOM



Bill Thorman

Fierce winds and lightning took **KHOM**-New Orleans off the air for most of January and February 1995. The event could have been a metaphor for the turbulent road ahead during most of that year. A '70s Oldies outlet pre-lightning strike, **KHOM** signed back on as a Hot A/C. But the sun rose on Top 40 in October of last year when the decision was made to fill the void left by **B97** (**WEZB**)'s switch to Talk and offer an alternative to listeners who had switched to **WLTS (Lite 105)**.

As this story was being written, word arrived that **B97** has abandoned Talk (see Sho-Biz) and gone Hot A/C. It's a move that **KHOM PD Bill Thorman** says came as a surprise, even though he'd been hearing rumors for the past month. While our initial conversation dealt specifically with **KHOM**, I subsequently tracked him down for comments regarding the change at **B97**, which you'll find at the close of this story.

Though it's hard to mistake Thorman for **Tom Cruise**, he does liken his task to something out of *Mission: Impossible*. Pointing out that he has "little to work with" in terms of a budget for marketing or research, Bill's passion for the station and for the Top 40 format seem enough to help him overcome any obstacle. Describing **KHOM**'s attitude as "warm and friendly, but hip," Thorman acknowledges, "We're doing everything with smoke and mirrors."

We're moving at the speed of light here and we can't afford to stumble and fall backwards."

Though he strongly believes that "listeners don't care what the station looks like or where we're located [some 60 miles out of town], as long as the product is good, one that's desired, and signal coverage is strong," when it comes to signal, Thorman seems to have little to worry about. He claims, "We cover two-thirds of Louisiana with a city grade signal into Baton Rouge and New Orleans."

With a resume that includes programming **KTFM**-San Antonio for much of the '80s, Bill knows full well the taste of success. He recalls when that station was Number One 12-plus and 25-54 for five years. "We were playing hit records. Not everyone who's 40 wants to *think* they're 40; some people want to feel much younger. Rather than live in the past, they want to progress and change with the times and keep up with music." When pressed, Thorman concedes it wasn't all that surprising to find the New Orleans market without a Top 40 before he launched **Mix 104.1 (KHOM)** when the **NAB** convention hit town last fall. He reasons, "people don't understand this format. They think teeny-bopper when what you're really saying is 'mass appeal.' That opens the door for songs that appeal to all age groups. Songs like **Tracy Chapman**'s 'Give Me One Reason,' **Natalie Merchant**'s 'Wonder,' or **Alanis Morissette**'s 'Ironic' are spearheading a new type of music dealing with women's emotions. If companionship of radio has dwindled, the emotional messages of the music should be strong enough to compensate. Radio is still emotion; if you lose that, it's uninteresting."

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

Up & Coming

Reports Adds SPINS TRENDS

63	3	1281	+112	CHER - One By One (Reprise)
58	3	1302	-18	THE NIXONS - Sister (MCA)
57	5	1322	-131	DISHWALLA - Counting Blue Cars (A&M)
55	49	327	+276	* MAXI PRIEST featuring SHAGGY - That Girl (Virgin)
54	40	412	+321	MARIAH CAREY - Forever (Columbia/CRG)
50	1	1029	+130	SPIN DOCTORS - She Used To Be Mine (Epic)
48	3	939	+67	PAUL WESTERBERG - Love Untold (Reprise)
45	10	943	+264	JORDAN HILL - For The Love Of You (143/Atlantic)
44	6	1021	-20	J'SON - I'll Never Stop Loving You (Hollywood)
42	3	874	+93	JOAN OSBORNE - St. Teresa (Blue Gorilla/Mercury)
40	6	766	+154	TRACY BONHAM - Mother Mother (Island)
38	11	620	+23	DONNA LEWIS - I Love You Always Forever (Atlantic)
38	29	161	+69	* ALL-4-ONE - Someday (Walt Disney/Hollywood)
37	1	759	+54	DEF LEPPARD - Work It Out (Mercury)
37	4	713	+138	BLUE RODEO - Better Off As We Are (Discovery)
37	9	559	+66	GOLDFINGER - Here In Your Bedroom (Mojo)
33	21	337	+99	PRIMITIVE RADIO GODS - Standing Outside... (Columbia/CRG)
30	3	483	+84	MICHAEL ENGLISH - Your Love Amazes Me (Curb)
30	10	432	+118	METALLICA - Until It Sleeps (Elektra/EEG)
30	18	203	+51	GOO GOO DOLLS - A Long Way Down (Warner Bros.)
28	2	715	+15	STEVIE B - Waiting For Your Love (CME)
28	4	595	+127	COOLIO - All The Way Live (Tommy Boy)
27	2	636	+88	TIA - As I Watch You Dance (Ichiban)
27	5	585	+118	KRISTINE W - One More Try (Champion/RCA)
27	5	585	+247	NO MERCY - Where Do You Go (Arista)
24	2	538	+66	GIN BLOSSOMS - Day Job (A&M)
24	4	379	+16	A FLOCK OF SEAGULLS - Rain Fall (Savant)
23	—	491	+58	VERVE PIPE - Photograph (RCA)
23	1	432	+13	CATIE CURTIS - Radical (Guardian)
23	5	422	+190	REFRESHMENTS - Banditos (Mercury)
22	1	581	-72	ANGELINA - Release Me (Upstairs)
20	3	644	+172	KEITH SWEAT - Twisted (Elektra/EEG)
19	13	86	+38	* CHYNNA PHILLIPS - I Live For You (EMI)
18	1	728	+45	TOTAL - Kissin' You (Bad Boy/Arista)
18	2	512	+63	CASE - Touch Me, Tease Me (Def Jam Recording Group)
18	4	233	+172	DEBORAH COX - Where Do We Go From Here (Arista)
17	3	640	+13	MONICA - Why I Love You So Much (Rowdy/Arista)
17	1	611	+90	R. KELLY - I Can't Sleep (Jive)
17	1	257	-15	LONESOME ROMEOS - King Of The Ditch (Curb)
16	1	519	+44	MICHAEL JACKSON - They Don't Care About Us (Epic)
16	1	360	-116	DELINQUENT HABITS - Tres Delinquentes (RCA)
16	4	318	+59	FUGEES - No Woman, No Cry (Ruffhouse/Columbia/CRG)
16	4	230	+9	TOUCH THE SKY - Think (Smoke Rise)
15	—	329	+92	LIVIN' JOY - Dreamer (MCA)
15	14	11	+11	* VANESSA WILLIAMS - Where Do We Go From Here (Mercury)
14	3	291	+113	SMASHING PUMPKINS - Tonight, Tonight (Virgin)
14	2	278	+51	THE CURE - Mint Car (Fiction/Elektra)
14	3	236	+50	2PAC featuring K-CI & JOJO - How Do U Want It (Death Row/Interscope)
14	5	216	+94	L.L.COOL J - Loungin' (Def Jam Recording Group)
13	—	314	-6	COWBOY JUNKIES - A Common Disaster (Geffen)
13	—	276	-53	JOE BEAN ESPOSITO - One Track Mind (Pool Party)
13	2	257	+30	NO DOUBT - Spiderweb (Trauma/Interscope/AG)
13	6	151	+73	* EDWIN McCAIN - Alive (Lava/Atlantic)
12	—	244	+8	MONTELL JORDAN featuring SLICK RICK - I Like (Def Jam Recording Group)
12	3	239	+13	AMBER - This Is Your Night (Tommy Boy)
12	4	162	+42	* GARBAGE - Stupid Girl (Almo Sounds)
12	3	148	-3	ALANA DANTE - Think Twice (Next Plateau/Island)
11	1	245	-15	SOUNDGARDEN - Pretty Noose (A&M)
11	3	244	+8	* MONIFAH - You (Uptown/MCA)
11	4	126	+49	* BAD YARD CLUB featuring CRYSTAL WATERS - In De Ghetto (Mercury)

* Indicates Debut

Thorman himself gets emotional when talking about the ratings strides made by his station, which has gone from a 0.4 12-plus to a 4.1. His goal is to reach top three status 12-plus by January. To get there, he plans to stay the course and remain true to the Mix 104.1 ID: "Playing the Music Everyone's Switching Stations to Hear." Though he admits it's lengthy, Bill feels the tag line is "accurate, but it needs to be read with proper emphasis. We don't have liner cards to speak of. The jocks produce their own shows. They have all the freedom in the world to entertain, so the joy and spirit comes through the speakers. But it's both fulfilling and frustrating when we get calls everyday from listeners asking us, "Hey, how long have you guys been around?"

As for the shift at one-time Top 40 kingpin B97, Thorman sees them sharing "only about 40 percent of our music. They'll go after WLTS (Lite 105) first and then attack us. But our rotations are much faster and we focus on currents. We only play one oldie an hour. We'll position them against Lite 105." While he sees B97's heritage as being one of their biggest strengths, Thorman sees the station "bringing more attention to Top 40 and creating more of a demand for our records. If I'm lucky, they'll create a greater need for what we do. I have to make sure people know we're different." ●

Signals & Detections

How hot is **No Mercy's** "Where Do You Go" at **WMGI-Terre Haute**? **PD Beau Richards** ups it from 30 spins to 81 for most played honors. Beau notes, "gigantic phones from day one." Tied at 81 spins is **Stevie B's** "Waiting for Your Love," which he describes as "a big record...across the board." Could it be that being on a small label is making it hard for this ballad to spread? It seems that everywhere it gets played, it goes through the roof...The **Nixons'** "Sister" continues its Number One stand at **WPST** (55 spins), where the only add is **Garbage's** "Stupid Girl" ...**R. Kelly's** "I Can't Sleep Baby" is top three at **92Q-Baltimore**. Get ready for this one to blow up big at Top 40 over the next month...If you're still dragging your feet on **Bone Thugs-N-Harmony's** "Tha Crossroads," you're missing a genuine smash. It works in all markets big and small.

What's Going On?

An overview of early indications from a select panel of **GAVIN** Only Correspondents **DAVE BAVIDO, PD, WDEK-DeKalb, Ill.** "We're very impressed with the **Primitive Radio Gods'** 'Standing Outside a Phone Booth...,' it sounds a lot like **Lou Reed**. **Maxi Priest's**

ARTIST PROFILE

CATIE CURTIS



HOMETOWN: Saco, Maine

BIRTHDATE: May 22, 1965

LABEL: Guardian

DIRECTOR, NATIONAL

PROMOTION: Susanne White
(212) 603-8643

CURRENT SINGLE: "Radical"

CURRENT ALBUM:

Truth From Lies

MAJOR MUSICAL INFLUENCES:

"Karla Bonoff, Rickie Lee Jones, Bruce Cockburn."

THINGS THAT MAKE YOU HAPPY:

"Jelly doughnuts, vintage guitar shops, blue rubber basketballs."

THINGS THAT MAKE YOU SAD:

"The Redsox, and the fact that I'm too jaded to answer this question honestly."

FAVORITE WAYS TO RELAX

AND UNWIND: "I come home from [being on] the road, put my bags down, lie down on the living room rug, and listen to CDs with the Christmas tree lights on. I never did get the tree [last year], or get around to taking the lights off my window frames."

THE PERSON YOU MOST ADMIRE

AND WHY: "George Garland.

He was my 85-year old High School voice teacher. He lived in a retirement home, and still got so much joy out of singing and playing the piano."

WHAT INSPIRES YOUR SONG-

WRITING? "Real and poignant stories, heartache, and general anxiety and dissatisfaction."

SOMEONE YOU'D REALLY LIKE

TO WORK WITH SOMEDAY:

"Bonnie Raitt because she rules."

FUTURE AMBITIONS: "Keep growing as a writer, and someday let my AAA card expire."

GO Chart

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

GO MOST ADDED
ERIC CLAPTON (29)
LISA LOEB & NINE STORIES (20)
MARIAH CAREY (17)

TW		SPINS	TREND	TW		SPINS	TREND
1	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	3705	+80	21	JEWEL - Who Will Save Your Soul? (Atlantic)	1538	+371
2	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	3542	-65	22	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	1529	+449
3	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	3301	+169	23	GIN BLOSSOMS - Follow You Down (A&M)	1513	-15
4	CELINE DION - Because You Loved Me (550 Music)	3066	+28	24	PHILOSOPHER KINGS - Charms (Columbia/CRG)	1498	+167
5	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	2995	+312	25	STING - You Still Touch Me (A&M)	1489	+180
6	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	2769	+106	26	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)	1362	+140
7	NATALIE MERCHANT - Jealousy (Elektra/EEG)	2540	+307	27	ALANIS MORISSETTE - Ironie (Maverick/Reprise)	1357	-42
8	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	2529	+686	28	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	1243	+59
9	LARRY MULLEN & ADAM CLAYTON - Theme From Mission: Impossible (Mother/Island)	2513	+333	29	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)	1195	+328
10	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	2468	-101	30	ROBERT MILES - Children (Arista)	1172	+235
11	JARS OF CLAY - Flood (Silvertone)	2308	+128	31	DAVE MATTHEWS BAND - Too Much (RCA)	1171	-40
12	BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	2297	+309	32	THE BADLEES - Angeline Is Coming Home (Polydor/A&M)	1120	+211
13	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	2283	-17	33	SWV - You're The One (RCA)	1115	+94
14	La BOUCHE - Sweet Dreams (RCA)	2278	+197	34	THE CRANBERRIES - Salvation (Island)	1104	+7
15	OASIS - Champagne Supernova (Epic)	2109	+168	35	CHER - One By One (Reprise)	1053	+214
16	FOO FIGHTERS - Big Me (Capitol)	1809	-220	36	BoDEANS - Closer To Free (Reprise)	1040	-25
17	JANN ARDEN - Insensitive (A&M)	1656	+11	37	TEVIN CAMPBELL - Back To The World (Qwest/Warner Bros.)	1017	NEW
18	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	1598	-34	38	BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	988	NEW
19	PUFF JOHNSON - Forever More (WORK/CRG)	1553	+15	39	ERIC CLAPTON - Change The World (Reprise)	834	NEW
20	EVERYTHING BUT THE GIRL - Wrong (Atlantic)	1542	+178	40	THE NIXONS - Sister (MCA)	808	NEW

'That Girl' has such an infectious hook that I had to get vaccinated before I could play it again."

COSMO LEONE, PD, KQRS-BURLINGTON, IOWA "Top five retail for the *Mission: Impossible* theme, with phones equally strong. 'Someday' will be **All-4-One's** next big hit."

VITO GEE, PD, KCPI-ALBERT LEA, MINN. "We're in love with **Amber's** 'This Is Your Night.' Expect us to go on it next week. **Catie Curtis'** 'Radical' is gaining ground and picking up a lot of interest. We're adding **Gold-finger's** 'Here in Your Bedroom' after spiking it at night."

STEVE McVIE, PD, WRZE (THE ROSE)-HYANNIS, MASS. "Number One requests across-the-board for **Bone, Thugs-N-Harmony's** 'Tha Crossroads.' Sales are huge. This is not a crossover or rap tune."

ROB RUPE, MD, WZVZ-KOKOMO, IND. "The **Badlees'** 'Angeline Is Coming Home' retires as champion of our nightly *Knockout* and moves to regular spins. Look out for **Blues Travelers'** 'But Anyway.'"

DAVE EVAN, OM/PD, WILI/FM-WILLIMANTIC, CONN. "Good early response to the **Refreshments'** 'Banditos.' Phones are pushing us



Maxi Priest

be in our *Hot Five* in two or three nights."

MIKE STROBEL, PD, WLWY-ELMIRA, N.Y. "We're pounding the **Refreshments**

onto **Gold-finger**. Kids have the buzz on **Primitive Radio Gods** already...

I think this will be a monster. Betcha the **Fugees'**

'No Woman, No Cry' will

and we love it!! We're also spiking the **Smashing Pumpkins'** 'Tonight, Tonight,' and plan to add it next week. **Maxi Priest's** 'That Girl' is a great song for all dayparts."

SKIP CARR, APD/MD, WAVT-POTTSVILLE, PA. "Los Del Rio's 'Macarena' tops the request list. **Jordan Hill's** 'For the Love of You' dance mix kicks! This one should be big. The new **Lisa Loeb** is also hot."

CHARLIE FISH, PD, WFQX-WINCHESTER, VA. "Jewel's 'Who Will Save Your Soul' is catching fire on the phones. **Donna Lewis'** 'I Love You Always Forever' is huge with kids."



catie curtis

Truth from Lies

"Radical"

"Terrific phones on a great song."
 — LANDER ROSE, WXTQ

"We tested Catie Curtis' 'Radical' and got great response." — VITO GEE, KCPI

An ocean of honesty



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SMALL MARKET SUCCESS

By GREGG MARIUZ



"Small Market Success" drops in on Port Huron, Mich., which is located approximately 60 miles east of the Motor City, but is considered part of the seven-county Detroit DMA by Arbitron. Industries you'll find in Pt. Huron include Detroit Edison, Port Huron and Mercy Hospitals, and Ameritech, as well as Top 40 station WBTI, where Program Director Jerry Noble gives us a tour. **Being considered as part of the Detroit metro, what type of programming situations do you face?**

Operating in the shadow of a major market like Detroit is a difficult pro-

gramming challenge, yet exciting. The measuring stick is set considerably higher than if we were isolated. Given the excellent number of signals an hour to the south, we have to play it smart. Obviously, the resources available to us aren't as great, so it requires us to work even that much harder.

Do you feel WBTI is often ignored by labels, even though you're the closest thing to a mainstream Top 40 in the Detroit metro?

Due to my large number of friends in the record industry, I don't feel that we're shorted when it comes to getting service. However, just as a lot of suburban areas make up a metro, any area within an Arbitron-rated area should not be ignored. Especially when it comes to developing a sales and airplay picture. There are priorities for the labels, and sometimes we don't make the list.

Musically, you play it fairly safe.

Do you do this in defense of your own backyard from competitors, or is it market-dictated?

Obviously, the market dictates the majority of what we do. The

amount of research available to the Detroit stations has a significant impact on shaping the taste of our market, as far as familiarity and acceptance is concerned. The old saying, "What you don't play can't hurt you," has to be taken into consideration in our specific instance. If unfamiliar music drives a listener away, they have several well-researched options available to them [Detroit signals]. It's in reaction to the available choices rather than a defensive tactic.

What type of retail impact does WBTI have in its listening area, and is it felt in Detroit's SoundScan numbers?

Most of the major record retailers or rack jobbers have locations within our listening area. Obviously, when SoundScan figures from these chains are totaled, it will show up in the market's numbers. If it's Detroit, then I guess we're helping sell records in Detroit. You'd think that based on proximity, we'd have something to do with those numbers.

What suggestions do you have for independently-owned signals that compete in the shadow of today's major market monopolies?

You have to know what your own market is. The major players have so much territory to cover from a sales

and marketing standpoint, it's impossible for them to focus on one area alone. In lieu of this, you have to aggressively defend your backyard, talk more to and about your town than they do or can do. Find the areas you can compete in and win those battles.

Will the Detroit Red Wings win the Stanley Cup sometime in your life?
God, I hope so. ●

EDITORIAL ASSISTANCE BY ANNETTE M. LAI.
GREGG MARIUZ IS NATIONAL SECONDARIES DIRECTOR FOR JEFF MCCLUSKY AND ASSOCIATES IN CHICAGO.

FACT FILE

WBTI Radio
2379 Military
Port Huron, MI 48060
(810) 987-4100
Owner: Hanson Communications
General Manager: Lee Hanson
Program/Music Director: Jerry Noble
Consultant: None
Frequency: 96.9 FM
Watts: 3,000
Target demo: Women 18-44
Positioning statement:
"At least 50 minutes of hit music every hour."

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ately. T&R: 2495 E. Aztec, Gallup, NM 87301. Contact Kitt Garrett (505) 722-4442. EOE. (4/16)

KRXI/KTUF seeking classic rock talent. No phone calls please. T&R: Duncan Miller, PO Box 130, 1308 N. Baltimore, Kirksville, MO 63501. EOE. (4/17)

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Static

BY MAX TOLKOFF

The Edge of Niche

Ever since SBR Radio signed on KXPK "The Peak" in Denver and went zero to 6.0 in about two books back in the Summer and Fall of '94, there has been a growing realization in the industry that there is life beyond Green Day and Rage Against The Machine. Maybe it's a collective sense of guilt at having thrown the likes of Depeche Mode and Talking Heads into the "flash-back" dustbin. Or maybe it's because today's out-of-the-demo station operators and managers (who were right in the thick of the demo back in the early and mid 80's) can't grok Rage and Korn and Prong; and who the hell is Goldfinger? Wasn't that a James Bond villain? They'd rather listen to "Don't You Forget About Me" from Simple Minds. Ah, the "Golden Age of Alternative." Having written about this almost constantly since I arrived at GAVIN almost a year ago, I feel perfectly comfortable badgering the witness yet again. Why *this* week, you ask, expecting another barrage of photos from various radio fests? Because last week another Star/Peak-like station slipped unobtrusively onto the highway and is threatening to turn this niche into an actual format. The next thing you know, we'll have to officially name the damn thing, create a chart, and start twisting everyone's melon on the label side as they scramble to see who's gonna work what. Actually, some of the more retarded attempts at labeling this thing have already caused much mirth—and some outright guffaws—in the more savvy programming offices. Let's see. Modern A/C (MAC), Adult Alternative (AA), Alternative A/C (AAC), and so on. I too have given some thought to a name for this niche. How 'bout Generally Alternative A/C (GAAC)? Alternative Lite (AL)? Alternative Without Balls (AWB)? Punk A/C (PAC) would be good. Maybe it's the words "Alternative" and "A/C" in the same sentence that are causing us all such great distress. Star 98 in L.A. simply calls it "Star Music." Funny, I never thought of R.E.M. as "Star Music."

But I digress. The new sign-on last week was "Alice@97.3" in San Francisco, which arose from the ashes of Classic Rock/Rock/Active Rock/Something Rock KRQR. Steve Hoffman, fresh off his stint at KEDG "The Edge" in Las Vegas as OM, is the new PD of Alice. And, as is usual with this type of thing, the bigger the market sign-on, the more noise the industry makes. The lemmings are already lining up to leap off the cliff. Except that there is now a good chance they won't become smashed glop at the bottom. This slice of the format pie is only going to grow bigger as we aging pioneers acquire hearing aids. Here, listen to Steve Hoffman describe the new San Francisco scene, "There's a hole for this in the market; we think a fairly

The next thing you know, we'll have to officially name the damn thing, create a chart, and start twisting everyone's melon on the label side as they scramble to see who's gonna work what.

sizable hole." Would Steve care to put a label on "this"? "Rather than putting a label on it, this is some elements from several different radio stations that all fit together very nicely. Elements that are being serviced by these stations in a small way." He's talking about KFOG, K101, and KITS (Live 105). "None of those radio stations services the musical element that we're servicing very thoroughly, and they can't. They are all great radio stations and they all have very powerful cores that they appeal to and that they need to continue to service. We think there's some fringe audience from all those places that will be core to *this*, and there's a large enough group of people to make [Alice] a very successful radio station in San Francisco without doing any huge damage to any of those [other stations]," says Steve. He continues, "San Francisco has a lot of great radio stations, and in a lot of markets you can just be good and be successful. We're gonna have to be great to be successful here." The first hour of Alice@97.3 looked like this:

Alanis Morissette, "Ironic"
Collective Soul, "December"
Naked Eyes, "Always Something There..."
Everything But the Girl, "Missing"
Pearl Jam, "Better Man"
Tracy Chapman, "Give Me One Reason"
Modern English, "I Melt With You"
Joan Osborne, "One Of Us"
Dogs Eye View, "Everything Falls Apart"
Cranberries, "Dreams"
Lenny Kravitz, "Can't Get You Off My Mind"
Gin Blossoms, "Found out About You"
Bob Marley, "Buffalo Soldier"
The Clash, "Should I Stay Or Should I Go"
Patti Rothberg, "Inside"

Hoffman also maintains that KRQR *will* play a fairly high percentage of currents per hour—as much as fifty to sixty percent depending on the daypart. He will also be looking for the appropriate air staff to pull this off.

So let's see if we have this straight now. Your basic 1996 mainstream

Alternative station looks like this: Green Day, Goldfinger, Soundgarden, Pearl Jam, Rage Against The Machine, No Doubt, Primitive Radio Gods, etc., with some U2, R.E.M., and The Cure to keep us honest. A3 looks like this: Pete Drobe, Steve Earle, Mark Knopfler, Cowboy Junkies, Jackson Browne, etc., with some Peter Gabriel, Pretenders, and various mainstream AOR mainstays to keep 'em honest. And this new thing? 90's A/C? AltLite? Well, how 'bout Alternative library cuts with non-grunge currents? It's not Phil Collins anymore.

CHECK YOUR FAX, CHECK YOUR MAIL

An Alternative Boot Camp update should be on your desk as you read this. We faxed 'em, and we also sent 'em by mail so you should have a nice clean copy in front of you. If you haven't registered yet, please do so now. Space is limited and time is running out. We are keeping out the riff raff so you can get some work done. More to come. ●



Data

MOST ADDED

SCREAMING TREES (48)

All I Know (Epic)
KACV, KMYZ, WQBK, KTOZ, WXEG, WRLG, KLZR, WEQX, WDST, WBRU, WNNX, WHTG, WPGU, WCHZ, WEND, WQXA, WTGE, WWCD, WIFB, WENZ, KXKR, KNRK, WHMP, KTEG, WWBX, WOWW, WRXQ, KREV, WFNX, WBZU, WZRH, WMRQ, WDGE, KROQ, KNNC, WWDX, WEJE, KRZQ, WLUM, WHFS, WPBZ, KROX, WXRK, KITS, XTRA, KWOD

NADA SURF (17)

Popular (Elektra/EEG)
KLZR, WPUP, KTCL, WEND, WIFB, WRXQ, KDGE, WBZU, WZRH, WDGE, KNNC, WEJE, KRZQ, WLUM, WPBZ, KROX, KWOD
BLUES TRAVELER (16)

But Anyway (A&M)
KPNT, WXEG, WUNX, KTBZ, WHMP, WWBX, WOWW, WRXQ, KDGE, WZRH, KRZQ, WPBZ, KJDM, KROX, XTRA, KWOD
HOLE (15)

Gold Dust Woman (Hollywood)
WNNX, WPUP, WCHZ, WTGE, WHYT, WRXS, KTEG, WRXQ, KDGE, WZRH, KRZQ, WLUM, WPBZ, KROX, WXRT
OASIS (14)

Don't Look Back In Anger (Epic)
KTOZ, KXPK, WRLG, WMAD, WCHZ, WEND, KISF, WENZ, KNRK, WRXQ, KDGE, WMRQ, WWDX, KRZQ

MOST REQUESTED

BUTTHOLE SURFERS

Pepper (Capitol)
BECK
Where It's At (DGC)
RAGE AGAINST THE MACHINE
Bulls On Parade (Epic)
NO DOUBT
Spiderwebs (Trauma/Interscope/AG)
PORNO FOR PYROS
Tabitian Moon (Warner Bros.)

MOST BUH-UZZ

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

FUGEES
No Woman No Cry
(Ruffhouse/Columbia/CRG)

MAGNAPOP
Open The Door (Priority)

NADA SURF
Popular (Elektra)
REFRESHMENTS
Banditos (Mercury)

BUTTHOLE SURFERS
Pepper (Capitol)

MOST LIKELY TO SUCCEED

They're just seedlings, but watch 'em grow.

SCREAMING TREES
All I Know (Epic)
SPONGE
Wax Ecstatic (Chaos/Columbia)
BECK
Where It's At (DGC)
CARDIGANS
Carnival (Minty Fresh)
STABBING WESTWARD
Shame (Columbia/CRG)

HO-hum

It's A Lie

The new single from the
Universal Records release,

LOCAL

Produced by Clive Langer,
Alan Winstanley and Ho-hum



6012-1-53003-2/4

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WRH

The Anti-Charts

Admit it, these are the charts programmers really want to see.

Continued from page 18

It's On My Desk Somewhere

Top 5 songs PD's claim they couldn't find this week even though the label sent 5 copies to the station.

- 1 Chimera "Catch Me" (Grass Records)
- 2 Sepultura "Ratamahatta" (Roadrunner Records)
- 3 Dig "Whose Side You On?" (Radioactive Records)
- 4 Too Much Joy "Poison Your Mind" (Discovery Records)
- 5 Grover "Yeah, I'm Dumb" (Zero Hour)

Top 5 Songs We Almost Added This Week

Or, what reason do we give the label this time?

- 1 Super 8 "King Of The World" (Hollywood)
- 2 Magnapop "Open The Door" (Priority)
- 3 Self "So Low" (Zoo)
- 4 311 "Down" (Capricorn)
- 5 Fugees "No Woman No Cry" (Columbia/CRG)

Top 5 Songs We Know Will Work But We're Too Scared To Play Them 'Cause They Don't Sound Like Green Day

- 1 Prodigy "Firestarter" (Mute)
- 2 Ash "Goldfinger" (Reprise)
- 3 Posies "Please Return It" (DGC/Geffen)
- 4 Johnny Bravo "Used To Be Cool" (Arista)
- 5 Why Store "Lack Of Water" (Way Cool Music)

Oh My God, It Really Does Sound Good On The Air

- 1 Johnny Bravo "Used To Be Cool" (Arista)
- 2 Superdrag "Sucked Out" (Elektra)
- 3 Magnapop "Open the Door" (Priority)
- 4 Cracker "Nothing to Believe In" (Virgin)
- 5 Primitive Radio Gods "Standing Outside..." (Columbia/CRG)

BE ON THE LOOKOUT

Just fax me, Spence D., a list of all your new releases and I'll make sure and include 'em in Lookout. GAVIN Alternative Fax: (415) 495-2580

JUNE 17

Beck
China Drum
The Cure
Dead Can Dance
The Fastbacks
The Fiji Mariners
Frankie Bones
Half Hour To Go
Kill Creek
Larry Tagg
Primitive Radio Gods
7 Year Bitch
Sleeper
Symbiosis

Trip 66
Ugly Americans
V/A

Zack Wylde

JUNE 24

Aunt Betty's
Jack
Mark Knopfler
Pete Droge
Pluto
Screaming Trees
Semisonic
Shoveljekr
Sweet Relief
Tom Petty
Tracy Chapman
JULY 1
Barstool Prophets
Bogmen
Booth And The Bad Angel
Electric Skychurch
Elephant Ride
Harry Conick, Jr.
Jawbox
Pere Ubu
Sleeper
Sponge
Tuscadero

JULY 8

Bogmen
James White
Long Fin Killie
Troublefunk
X-Members
Wendy Moten

JULY 15

D Generation
emmet swimming
Escape From L.A.
Frente
Johnny Q Public
Melvins
Tonnage 2
Ugly Americans
V/A
Wild Colonials

JULY 22

A Bachelor In Paris
Better Than Ezra
Black Crowes
Brendan Benson
Cha Cha De Amor
Cocktail Capers
The Crime Scene
Jason Faulkner
Organs In Orbit
Psychotica
Saxophobia
Tim Booth & Angelo Badalamenti

JULY 29

the bluetones
Chimera
Ween
White Zombie

AUGUST 5

I Want My MTV Home Video
Kristen Barry
Sir Mix-A-Lot

AUGUST 12

Godplow

Odelay (DGC)
Goosefai (510 Records)
"Mint Car" (Elektra)
Spiritchaser (4AD)
New Mansions In Sound (Sub Pop)
Fiji (Capricorn)
United DJ's 6 (DMC/Moonshine)
Items For The Full Outfit (Grass)
Proving Winter Ground (Mammoth)
With A Skeleton Crew (Damian)
Rocket (Ergo/Columbia)
"24,900 Miles Per Hour" (Atlantic)
"Sale Of The Century" (Arista)
"Clandestine Electronic Subculture" (Domestic/Moonshine)

Trip 66 (Ruffhouse)
"Vulcan Death Grip" (Capricorn/Mercury)
History of Hardcore 2 (Sub Base USA/Moonshine) (Geffen)

"Jesus" (Elektra)
Pioneer Soundtracks (American)
"Darling Pretty" (Warner Bros.)
Find A Door (American)
tba (Virgin)
Dust (Epic)
"If I Run" (MCA)
"Summer" (Capricorn/Mercury)
tba
"Walls" (Elektra)
Smoke & Ashes" (Elektra)

"Paranoia" (Mercury)
"Yellar" (Arista)
"I Believe" (Mercury)
"Together" (Moonshine)
Forget (Work)
Star Turtle (Columbia)
Jawbox (Tag)
box set (DGC)
"Sale Of The Century" (Arista)
Wax Ecstatic (Columbia)
"Hollywood Handsome" (Elektra)

"Yellar" (Arista)
Flaming Demonics (Infinite Zero/American)
Valentino (Too Pure/American)
Live (Infinite Zero/American)
Down With The Average Joe (Priority)
Life's What You Make It (I.R.S.)

No Lunch (Columbia)
Arlington To Boston (Epic)
soundtrack (Lava)
Shape (Mammoth)
"Body B" (Elektra)
Slag (Mammoth/Atlantic)
V/A (550/Immortal/Okeh)
Stereophonic Spanish Fly (Capricorn)
Da Black Side Brown (Damian) (DGC)

V/A (Capitol)
"Desperately Wanting" (Elektra)
Three Snakes and One Charm (American)
One Mississippi (Virgin)
V/A (Capitol)
V/A (Capitol)
V/A (Capitol)
"I Live" (Elektra)
V/A (Capitol)
Psychotica (American)
V/A (Capitol)
"I Believe" (Mercury)

Earth Loop (A&M)
"Piss Up A Rope" (Grass)
remix LP (Elektra) (Geffen)

(Sony Music Entertainment)
The Beginning The Middle The End (Virgin)
Return Of The Bumpasaurus (American)

Soft Formal Static (Grass)

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GREGG BELL EXT. 213

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hayden

"bad as they seem"

the first track
from the outpost recordings debut album
everything i long for



management: sandy pamiya and william "akim" toot
© 1996 outpost recordings

MOST ADDED

D'ANGELO

"Me and Those Dreamin' Eyes" (EMI)

ARETHA FRANKLIN

"It Hurts Like Hell" (Arista)

CHANTAY SAVAGE

"Baby: Drive Me Crazy" (RCA)

TOP TIP

AZ YET

"Last Night" (Def Jam Music Group)

A group by the name of Az Yet performs this incredible ballad written and produced by Babyface. It appears on *The Nutty Professor* soundtrack. Check it out!

RECORD TO WATCH

L.L. COOL J

"Loungin'" (Def Jam Music Group)

One of last week's most added, L.L. has increased spins from +134 to +400 in one week.

Stations reporting spins include WBLK (28), KKDA (24), and KKBT (21).



Gavin Urban Landzcape

UNDER CONSTRUCTION

TW	SPINS	TREND	TW	SPINS	TREND
1 TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	2221	+248	21 MARIAH CAREY - Always Be My Baby (Columbia/CRG)	1027	-8
2 MONICA - Why I Love You So Much (Rowdy/Arista)	2184	+109	22 THE ISLEY BROTHERS F/RONALD ISLEY - Let's Lay Together (Island)	1026	-90
3 R. KELLY - I Can't Sleep (Jive)	2166	+332	23 FAITH EVANS - Ain't Nobody (Bad Boy/Arista)	989	-384
4 FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	1998	-238	24 SOLO - He's Not Good Enough (Perspective)	988	+72
5 JODECI - Get On Up (MCA)	1989	+131	25 WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	819	-133
6 TOTAL - Kissin' You (Bad Boy/Arista)	1935	+146	26 HORACE BROWN - One For The Money (Motown)	818	-246
7 MEN OF VIZION - Housekeeper (MJJ/550/Epic)	1884	+222	27 KIMO WATSON - Bring It On (CBS)	791	+8
8 CASE - Touch Me, Tease Me (Def Jam Recording Group)	1777	+263	28 ANN NESBY - I'll Do Anything (Perspective/A&M)	751	+164
9 SWV - You're The One (RCA)	1765	-20	29 MONA LISA - You Said (Island)	744	+66
10 BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	1556	+142	30 IMMATURE - Please Don't Go (MCA)	724	-206
11 MICHAEL JACKSON - They Don't Care About Us (Epic)	1463	+55	31 GERALD & EDDIE LEVERT - Get Your Thing Off (eastwest/EEG)	717	-50
12 KEITH SWEAT - Twisted (Elektra/EEG)	1434	+205	32 DONNELL JONES - In the Hood (LaFace/Arista)	716	+81
13 KENNY LATTIMORE - Never Too Busy (Columbia/CRG)	1393	+182	33 LaDAE! - Party 2 Nite (Motown)	705	-51
14 TEVIN CAMPBELL - Back To The World (Qwest/Warner Bros.)	1376	+240	34 JORDAN HILL - For The Love Of You (143/Atlantic)	699	+108
15 112 - Only You (Bad Boy/Arista)	1241	+252	35 M.C. LYTE - Keep On Keepin' On (Flavor Unit/EEG)	690	-83
16 JOE - All The Things Your Man Won't Do (Island)	1125	+5	36 D'ANGELO - Lady (EMI)	666	-10
17 QUINDON - It's You That's On My... (Virgin)	1092	+161	37 H-TOWN - A Thin Line Between Love & Hate (Warner Bros.)	564	-125
18 PUFF JOHNSON - Forever More (WORK/CRG)	1088	+142	38 ART AND SOUL - Ever Since You Went Away (Big Beat/Atlantic)	561	-61
19 MONIFAH - You (Universal)	1049	+185	39 QUINCY JONES - Slow Jams (Qwest)	528	-172
20 MONTELL JORDAN featuring SLICK RICK - I Like (Def Jam Recording Group)	1031	+137	40 IDEAL - Inner City Blues (Noo Trybe/Virgin)	515	+60

Making Noise

The Regional View

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

Urban reports accepted through Tuesday 3 p.m.

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

west coast

2Pac +49

"How Do U Want It" (Death Row)

Montell Jordan +42

"I Like" (Def Jam Music Group)

L.L. Cool J +31

"Loungin'" (Def Jam Music Group)

southwest

Outkast +60

"Elevators" (LaFace/Arista)

112 +44

"Only You" (Bad Boy/Arista)

R. Kelly +43

"I Can't Sleep" (Jive)

midwest

Taral Hicks +53

"Ooh Ooh Baby" (Motown)

Fugees +52

"Killing Me Softly"

(Ruffhouse/Columbia/CRG)

Crucial Conflict +48

"Hay" (Universal)

mid-atlantic

Groove Theory +82

"Baby Luv" (Epic)

R. Kelly +49

"I Can't Sleep" (Jive)

L.L. Cool J +40

"Loungin'" (Def Jam Music Group)

southeast

Toni Braxton +188

"You're Makin' Me High" (LaFace/Arista)

R. Kelly +170

"I Can't Sleep" (Jive)

Tevin Campbell +159

"Back to the World"

(Qwest/Warner Bros.)

carolina/va

Monifa +87

"You" (Universal)

Crucial Conflict +58

"Hay" (Universal)

112 +52

"Only You" (Bad Boy/Arista)



On-line

BY QUINCY MCCOY

MCA's New Strategy

Last week, MCA Records reorganized its Black Music Division and appointed Ken Wilson President. For the last three years, Wilson has been VP/ Black Music Promotion for Columbia Records. He first joined Columbia Records as West Coast National Director, where he met Stanley Winslow, who was his Regional Promotion Manager. The two clicked, and a good working relationship flourished into a strong friendship. "I went to the East Coast as VP of Operations for Ruben Rodriguez at Pendulum Records, and Ken ended up in New York, too," remembers Winslow. "Whenever I'd run into Ken, he'd always say that one day we'd be working together again." Wilson has brought Winslow to MCA as the new VP of Urban Promotion.

What are your immediate goals for the new black division at MCA?

Historically, this company has always had a major presence in the black community in terms of artists. But I think the company has only begun to break the ice of its true potential and worldwide capabilities in the Urban arena. Our plans are to help expand the marketability by cross promoting our acts to higher national levels. The dominance we create here in the US will pay off in higher peaks for our artists on an international basis.

Crossing over black artists has always been a complicated problem at large record companies. How are you going to attack it?

The biggest problem with big companies is that there isn't enough passionate communication within the company. Black divisions usually just function as the black division and Pop divisions function separately, when both should be enthusiastically communicating their success stories throughout the entire company. This improves the chemistry, or synergy, which will improve the timing for a better crossover advantage.

Do you have a model in mind for the way you're planning your success?

We want to get back to the days of dominating a market. Back to when companies had multiple singles and albums dominating the charts. I have not seen that done with any consistency in our new era of tracking the success of music, since BDS and SoundScan. Ultimately that is one of our goals. For this kind of success our creative staffs must work together closely, and the music we produce must have a timeless quality to it.

With all the niche radio that exists today, don't you think it's harder to spread music from one format to another?

If the music is more universal in its appeal, that would give us the luxury of gathering more stations in a particular market. That sounds like an A&R driven point-of-view, but the reality is there has been music like that that gets stuck in only an R&B arena. With just the forces and energy of that arena, it can't receive the major press, major publicity, and market-



Stanley Winslow,
VP/Urban Promotion,
MCA Records

ing campaign that can help break the barriers to crossover and larger success. It is the job of the new black executive is to convince the higher ups that, with their help and budgetary support, everyone will benefit from crossing into the others markets.

What is the status of black music today?

Black music is today's pop music. Personally, I see more music of inspiration coming. More truth and reality in lyrics. Music with a more instrumental approach and a return to the concept albums. I see less of the homemade rap music and studio produced hip-hop track artists. Black diversity in music will always be there, because we as a people have always been very flexible in our musical tastes, and broad in our visions, which makes it easier for us to cultivate consumers to buy Immature, Nonchalant, and George Benson. You can do that with black consumers.

What is your style of management?

I believe in principled centered leadership. If I live a life of integrity that sets the basic principles on the way I guide and relate to my troops. I like Steven Covey's theory, "Give a man a fish, you feed him for a day, but if you teach him how to fish, you can feed him for a lifetime." I think today people are not being led properly. Instead of teaching a team player to go out and fight for BDS, it's more important for him to be more sensitive to the state of the radio station. Be more about the big picture instead of just the moment.

What do you think about the state of Urban radio?

I think we must learn to understand the essence, and power of our resources within the black community. We need to be making more of the right decisions when it comes ownership of radio stations, developing our own duopoly deals. Otherwise the playing field will be lopsided, and we won't have a home to get our artists off the ground and into orbit.

Urban Picks

BY QUINCY MCCOY

MONIFAH

"You" (Uptown/Universal)



Veteran hip-hop performer, writer, producer, and current Uptown Records

President Heavy D has re-introduced his protégé Monifah to the hit section of the Urban charts.

"You," written and produced by Heavy D, is a sensual mid-tempo tune reminiscent of her smash single "I Miss You" from last fall's *New York Undercover* soundtrack. "Monifah is in a class by herself," says Heavy D. "It's rare for a performer to have a voice ranging from jazz to hip-hop and R&B."

THE ISLEY BROTHERS (FEATURING RONALD ISLEY)

Mission to Please (Island Records)



Your mission, if you choose to accept it is to try to listen to this new Isley Brother's album and not

smile—or raise your hands in the air and swoon, or moan along with the pretty melodies, or mutter an occasional well, well, well! It's impossible. The album, full of great songs written by Babyface, R. Kelly, Keith Sweat, and Angela Winbush is one of the best musical events of this year. Radio's only problem will be not playing too many cuts at one time.

THE TONY RICH PROJECT

"Like a Woman"

(LaFace Records)



If a song has great lyrics, a soothing vocal, and good hooks, is it alternative, or is it a hit? I think you need to have your

head examined if you're not playing this talented brother. Tony Rich's music is a breath of fresh air, a change for the better, a groove the R&B world needs to support and take to heart. Bring on more singer-songwriters who can deliver beautiful music like this. Much respect.

Urban Workshop *Alternative Music Shows*

Black History Month is the perfect time to give voice to artists your station may not usually play. The easiest way to do this is through alternative or special music programs. While the debate rages over whether alternative Urban music is a viable format or not, let's experiment with a short form program that highlights this music and see if it generates a positive response from listeners. In your weekend programming, dedicate an hour to cutting edge artists like Seal, Tony Rich, Me'Shell Ndege'Ocello, and Dionne Farris. This should work well for any mainstream R&B, Black A/C, or even a classic-based

station that needs to add some new flavor to its mix.

OTHER ALTERNATIVES

Stations that seriously target 25-54 or that want to dominate the 35-54 end of the demo may want to invest some time in programs that highlight the history of black popular music. This show could spotlight the music of artists like Louis Armstrong, Nat "King" Cole, Ray Charles, Aretha Franklin, Otis Redding, Curtis Mayfield, and Marvin Gaye.

JAZZ

Stations that play smooth hits and oldies or that have a Quiet Storm show could easily integrate a weekend jazz

show. Again, the program should be no longer than two hours and should highlight artists like George Benson, Kenny G, Anita Baker, Maxwell, the New Groove Project, Isley Brothers, and Ronnie Jordan.

ATTRACTING OPPOSITES

Specialty shows give listeners the perception that your station offers a wider variety of music. If your station's main focus is mainstream R&B but you play a little hip-hop, then a hip-hop specialty show is what you need. If you're a hip-hop station, that plays some mainstream R&B, offer your listeners a great R&B new music show.

MOST ADDED



NAS
feat. LAURYN HILL
If I Ruled The World
 (Columbia)
FACE MOB
The Other Side
 (Rap-A-Lot/NooTrybe)

TOP TIP

A.K. SKILLS

Nights Of Fear/Check Tha Flavor
 (Tru Criminal)
 This brother is lighting up the mic
 New York style and came in 3rd Most
 Added with 16 nods from KUGS,
 WRUV, and WEEA...

RECORD TO WATCH

LUCIANO feat.
THE JUNGLE BROTHERS
Who Could It Be?
 (Island/Jamaica)

With 12 adds out the box, Luciano
 and the JB's prove that this great
 summer record could be big...

Gavin Rap

2W LW TW

\$	2	1	HELTAK SKELTAK - Operation Lockdown/Da Wiggy (Duck Down/Priority)
\$	11	2	BLAHZAY BLAHZAY - The Pain I Feel (Mercury)
10	9	3	INSOMNIA - Erick Sermon Compilation Album - L.O.D.: I Feel It (Interscope)
\$	3	4	SADAT X - Hang 'Em High/Stages And Lights (Loud/RCA)
\$	7	5	THE ROOTS - Clones/Sections (DGC)
\$	16	6	BUSTA RHYMES - It's A Party featuring Zhane/III Vibe featuring Q-Tip (Elektra/EEG)
\$	5	7	JAY-Z - Ain't No N-g-a (Roc-A-Fella/Freeze/Priority)
\$	1	8	INI - Fakin' Jax featuring Pete Rock (Elektra/EEG)
13	10	9	ARTIFACTS - Art Of Facts (Big Beat/Atlantic)
16	12	10	AMERICA IS DYING SLOWLY - Pete Rock and the Lost Boyz: The Yarn (Elektra/EEG)
\$	6	11	DE LA SOUL - The Bizness (Tommy Boy)
4	4	12	SUNSET PARK SDTRK - Mobb Deep: Back At You/Queen Latifah/Elements... (Flavor Unit/EEG)
6	8	13	FRANKIE CUTLASS - You+You+You (Violator/Relativity)
17	17	14	XZIBIT - Papparazzi (Loud/RCA)
11	13	15	DARK SUN RIDERS featuring BROTHER J - Time To Build (Island)
9	14	16	LARGE PROFESSOR - The Mad Scientist (Geffen)
5	15	17	MAD LION - Double Trouble Remix (Wreck/Nervous)
14	19	18	LORD FINESSE - Game Plan/Actual Facts (Penalty)
30	26	19	PMD - Rough Rugged & Raw (Boondocks)
8	20	20	THE GROUP HOME - Suspended In Time remix feat. Groove Theory (Payday/FFRR)
\$	30	21	AL-TARIQ - Do Yo' Thang (Correct/Grindstone Ent.)
25	22	22	REAL LIVE - Real Live Sh*t (remix) (Big Beat/Atlantic)
18	21	23	JUNIOR MAFIA - Gettin' Money/White Chalk (Big Beat/Atlantic)
36	32	24	BAHAMADIA - I Confess/Three The Hard Way (Chrysalis/EMI)
NEW	25	25	AMERICA IS DYING SLOWLY - Wu-Tang Clan: America (Elektra/EEG)
32	29	26	CELLA DWELLAS - Advance To Boardwalk/Perfect Match (Loud/RCA)
15	18	27	2 PAC - 2 Of Americaz Most Wanted featuring Snoop Doggy Dogg (Death Row/Interscope)
NEW	28	28	DE LA SOUL - Stakes Is High (Tommy Boy)
—	34	29	THE GREAT WHITE HYPE SDTRK - Capadonna I/U-God: If It's Alright With You (Epic Street)
27	27	30	ELEMENT 9 - Listen (MAXN)
21	28	31	MIC GERONIMO - Wherever You Are remix/Men V. Many (Blunt)
—	36	32	PUDGE - Money Don't Make Your World Stop (Perspective/A&M)
31	33	33	THE SUBSTITUTE SOUNDTRACK - Ras Kass: Miami Life (Priority)
23	25	34	DA YOUNGSTA'S ILLY FUNKSTAZ - Verbal Glock (PopArt)
37	37	35	DIGITAL UNDERGROUND - Oregano Flow (Critique/BMG)
20	23	36	JIGMASTAS - Beyond Real/Dead Mans Walk (Beyond Real)
22	24	37	HEATHER B - If Headz Only Knew (Pendulum/EMI)
33	38	38	TRAGEDY - LA, LA featuring Mobb Deep (remix) (Dolo/25 Ta Life)
NEW	39	39	AKAFELLA - In The World/In Your Mouth (White Label)
34	40	40	FUGEES - Killing Me Softly/Cowboys (Ruffhouse/Columbia/CRG)

Chartbound

EAST FLATBUSH PROJECT - Tried By 12 (10/30 Uproar)
NONCHALANT - Until The Day (MCA)
A TRIBE CALLED QUEST - Ince Again (Jive)
NAS - If I Ruled The World (Columbia)

Like That!

BY THEMBISA S. MSHAKA



Gavin Rap's Award Tour

First Things First...**John Austin**, GAVIN's director of Black Music Marketing, had his 3-year anniversary on June 9. I'm proud to say that, between the two of us, we've got the most team experience in hip-hop at any trade publication. You'll feel that later this month when you get your PRE-SESSIONS SUMMER VIDEO REEL, and when you make it out to Oakland for the SESSIONS VOLUME I. Many thanks to John for representin' GAVIN somethin' lovely at the **BRE** in Charlotte. The deadline to place a clip on the reel is approaching, so contact **John** at (215) 924-7823...Meanwhile, I was all over Oakland this weekend, and so was much of the industry for *Festival at the Lake* and the **Music People Barbecue**. The weather was perfect—as in summertime hot—for both events. The *Festival* represented hip-hop to the fullest in a fun-loving atmosphere on **KMEL's** stage, called *Da Spot*. Before the day was over, **Art N' Soul**, **Conscious Daughters**, **Passion**, **Ras Kass**, and **Domino** lit up the stage. **Celly Cell** was also chillin', enjoying the success of "It's Goin' Down"...**Music People** put on what had to have been their biggest barbecue yet, so big in fact, that they had to change locations (the one-stop's parking lot is too small now). Owner **Jason Blaine** was the consummate host to a wide range of artists and companies, local, indie, and major. Heavily attended by retail, distributors, radio, and the public, it was a blast. Among those hangin' out were **UNI's** Senior Director of Product Development **Suzanne Baptiste**, **Epic** regional **Clifford Russell**, **Robin**

Bridgeman from **Jones & Harris** retail store in Richmond, California, **Daraka** of **Young Black Brotha Records**, **Joe & Elba** of **Creative Music**, **Eddie Barretto**, new to the **MCA** team in retail, **Earl "The Pearl" Jackson** from **eastwest**, and video director **Dwayne Terry** of **E-40** and **Passion** fame. The artist attendance was equally impressive, including visits from **eastwest/Organized Noize** quartet **Mista** (they're talented and adorable too), **Street Life** emcee **Kokane**, whose new single "4 Ryders Only" is hittin', the divine **Miss Suga-T**, and **Jesse Powell**. The 'cue showed me that over the last few years, the Bay Area has become more important within the industry. I'm ecstatic to see that secondary markets that generate high revenue are moving up on y'all's priority lists. Don't sleep on those Carolinas or the Midwest either, okay?...How about that astronomical jump up the chart made by **Heltah Skeltah**? Props on takin' the top spot this week. Also making mercurial moves is **Blahzay Blahzay**, followed closely by the **Roots**, who are finally being embraced across the board for their special brand of hip-hop...**Mong** wants everyone to know that **WCHP** is on hiatus until August. In the meantime, he's in L.A. and wants the Cali folk to reach out for him at (310) 657-1140...Congrats and mucho respect go to **MCA's** new Black Music team, **Ken Wilson**, **Stanley Winslow**, **Kevin Bass**, and **Pierre Bradshaw** who are President, VP of Urban Promotion, VP of Business Administration, and A&R Manager, respectively. 'Bout time you guys came out west...like that. —ONE LOVE. ●

Editor: THEMBISA S. MSHAKA • Rap Assistant: JACKIE JONES MCWILLIAMS
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A Tribe Called Quest

On point "Ince Again"

The first single and video from the
forthcoming album "Beats, Rhymes And Life"

On your desk now

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DON'T MISS QUEST'S INSTINCTIVE TRAVELS TO YOUR TOWN ON THE "SMOKIN' GROOVES" TOUR BEGINNING JULY 22, 1996 - CHECK OUT QUEST'S THEORIES AT www.peep.com

WRH

Gavin Rap Retail

2W LW TW Singles

1	1	1	BONE THUGS N' HARMONY - Crossroads (Relativity/Ruthless)
7	4	2	JAY-Z - Dead Presidents (Roc-A-Fella/Priority)
2	2	3	M.C. LYTE - Keep On Keepin' On (Flavor Unit/EEG)
4	3	4	JUNIOR MAFIA - Gettin' Money/White Chalk (Big Beat/Atlantic)
9	5	5	CRUCIAL CONFLICT - Hay (Pallas)
5	7	6	NONCHALANT - 5 O'Clock (MCA)
6	6	7	LOST BOYZ - Renee (Island)
13	10	8	HELTAK SKELTAK - Operation Lockdown/Da Wiggy (Priority)
11	11	9	SADAT X - Hang 'Em High/Stages And Lights (Loud/RCA)
8	9	10	THE GETO BOYS - World Is A Ghetto (Rap-A-Lot/Noo Trybe)
23	14	11	InI - Faxin' Jax featuring Pete Rock (Elektra/EEG)
—	21	12	NAS - If I Ruled The World (Columbia/CRG)
3	8	13	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
10	12	14	L.L.COOL J - Doin' It (Def Jam Recording Group)
—	13	15	CASE - Touch Me, Tease Me (Def Jam Recording Group)
14	18	16	LARGE PROFESSOR - The Mad Scientist (Geffen)
21	15	17	CYPRESS HILL - Boom Biddy Bye Bye (Ruffhouse/Columbia/CRG)
NEW	18	18	COOLIO - All The Way Live (Tommy Boy)
17	23	19	MASTER P - Ice Cream Man (No Limit/Priority)
16	17	20	SHYHEIM - This Iz Real (Noo Trybe/Virgin)
—	19	21	QUAD CITY DJS - C'Mon & Ride It (The Train) (Big Beat/Atlantic)
NEW	22	22	THE ROOTS - Clones/Sections (DGC)
20	20	23	BLAHZAY BLAHZAY - The Pain I Feel (Mercury)
—	24	24	DE LA SOUL - The Bizness (Tommy Boy)
NEW	25	25	AL-TARIO - Do Yo' Thang (Correct/Grindstone Ent.)

2W LW TW Albums

1	1	1	FUGEES - The Score (Ruffhouse/Columbia/CRG)
12	5	2	TOO SHORT - Gettin' It (album number ten) (Dangerous/Jive)
3	2	3	THE GETO BOYS - Resurrection (Rap-A-Lot/Noo Trybe)
2	3	4	BUSTA RHYMES - The Coming (Elektra/EEG)
7	6	5	2 PAC - All Eyez On Me (Death Row/Interscope)
4	4	6	SUNSET PARK SOUNDTRACK - Various Artists (Flavor Unit/EEG)
10	9	7	CELLY CEL - Killa Cali (Sic Wid It/Jive)
6	8	8	SMOOTHE DA HUSTLER - Once Upon A Time In America (Profile)
NEW	9	9	LOST BOYZ - Legal Drug Money (Universal)
5	7	10	INSOMNIA - The Erick Sermon Compilation Album (Interscope)
18	12	11	BONE THUGS N' HARMONY - E. 1999 Eternal (Relativity/Ruthless)
13	14	12	MASTER P - Ice Cream Man (No Limit/Priority)
—	20	13	SHYHEIM - The Lost Generation (Noo Trybe/Virgin)
9	11	14	MAC MALL - Untouchable (Relativity)
11	15	15	ORIGINAL GANGSTAS SOUNDTRACK - Various Artists (Noo Trybe/Virgin)
17	13	16	BAHAMADIA - Kollage (Chrysalis/EMI)
14	10	17	L.L.COOL J - Mr. Smith (Def Jam Recording Group)
15	16	18	NONCHALANT - Until The Day (MCA)
25	22	19	LUKE - Uncle Luke (Island)
21	19	20	CELLA DWELLAS - Realms 'N Reality (Loud/RCA)
8	17	21	MC EIHT - Death Threatz (Epic Street)
19	21	22	DOCTOR OCTAGON - Dr. Octagonecologist (Bulk)
NEW	23	23	NUTTY PROFESSOR SOUNDTRACK - Various Artists (Def Jam Recording Group)
24	25	24	LORD FINESSE - The Awakening (Penalty)
16	18	25	MC REN - The Villain In Black (Ruthless/Relativity)

Rap Picks

A TRIBE CALLED QUEST
"1nce Again"
(Jive)



This single is easily among the most highly anticipated releases of the year, and it does not disappoint. Tribe is all skills, innovation, and style on the track and the mic, while Tammy Lucas (a real singer—no whining here) drops silky vocals. "1nce Again," Tribe is in there! As WUSL's Colby Colb said, "It's an instant hit." Contact Eric Skinner for yours at (212) 620-8709.

LUCIANO FEAT. JUNGLE BROS.
"Who Could It Be?"
(Island Jamaica)



Luciano's voice is pure dancehall butter, and it's definitely great to have the JB's back in the pocket. If you dug Goodie Mob's "Cell Therapy," then the track will move you lovely; the core sample has been smoothed out with synth and strings. In fact, sounds like a fly pair of songs to mix. Contact John Jr. for wax at (212) 603-7862.

T'S MIXSHOW PICK
GHOST TOWN DJS
"My Boo"
(So So Def/Columbia)

Talib Shabazz at WVEF-Atlanta had quite a hand in breaking this record, and it is blowup material. The lead single from the *So So Def Bass All-Stars* compilation is irresistible. The "Planet Rock" drum pattern is fattened up with a healthy dose of dome, and Virgo's smooth, wistful vocals are not the typical rantings of the materialistic hoochie. If you're not playing this, you're late. Call Tyesh for yours at (212) 833-8872.

ARTIST PROFILE

SADAT X



FROM:

New Rochelle, New York

CURRENT SINGLES:

"Stages & Lights" and

"Hang 'Em High"

CURRENT ALBUM:

Wild Cowboys, out July 13

PRODUCERS:

O.G. (O.C.), Buckwild, Diamond D.,

Showbiz, Father Time &

Minnesota (Money Boss Players).

LABEL: Loud

PREVIOUS OCCUPATIONS:

Worked at Macy's, as a postman, and at Barnes & Noble Bookstore.

ON COWBOYS:

"The first cowboys were Black, and brothers don't know the history. It's a unique part of American history, a time when we had land and power. We flourished on our own, and I like that."

ON THE SINGLES:

"I wanted high visibility, and I wanted to get people open with 'Stages,' a gritty street record, then come with 'Hang 'Em High.'"

ON THE VOICE:

"I noticed that my voice stood out after I heard 'Slow Down.' I preserve it by drinking herbal and floral teas."

ON GOING SOLO:

"I am ready to present a different style. I also wanted to pick up the tempo, and use different producers."

Gavin Mixshow

Like Fax?!

FIRST THINGS FIRST... **John Austin**, GAVIN's director of Black Music Marketing, had his 3-year anniversary on June 9. I'm proud to say that between he and I, we've got the most experience as a team in hip-hop at any trade publication. You'll feel that later this month when you get your PRE-SESSIONS SUMMER VIDEO REEL, and when you make it out to Oakland for the SESSIONS VOLUME I. Many thanks to John for representin' GAVIN some-thin' lovely at the BRE in Charlotte...Talk about elevatin'! **Outkast** had double the spins this week than they got last week and are 500 spins deep. College heads will particularly enjoy their next single, but **Shanti** made me promise to keep it a secret..."1nce Again", A

Tribe Called Quest is hot, hot, hot!...**Ken Williams** is leaving Elite to go to the **Next Plateau**, literally! He'll have a direct line for us next week...**Zenobia** has a new gig in publicity at **Priority**, and she can be reached at (800) 235-2300...like fax. —ONE LOVE.

Let The Mixshow Begin

Greg Lee of **Warner Brothers** has something new from the **Artist Formerly Known as Prince**. "Dinner With Delores" from the *Chaos And Disorder* album. The single goes to radio on June 12 and the album ships on July 9. **Michelle Malebranche** of **WJJS** has a new address: 1606 Longview Ave., Salem, VA 23153. If you're working house records, get with **Jose De La Rosa** of **WJBT** at (904) 720-0564. That's it for me. Peace.

Caller, You Play What?

Zenobia, KKBT-Los Angeles

Hot: De La Soul "Stakes Is High" (Tommy Boy)

Bone "Crossroads" (U-neck remix) (Ruthless/Relativity)

MR: 2Pac "2 of Amerikkaz Most Wanted" (Death Row/Interscope)

BTW: Tribe Called Quest "1nce Again" (Jive)

D Street, KSJL-San Antonio

Hot: Crucial Conflict "Hay" (Pallas)

2 Pac "How Do U Want It" (Death Row)

MR: Bone "Crossroads"

"Shoot 'Em Up" (Epic Street)

BTW: Heather B. "My Kinda Nuh" (Feat. MOP) (EMI)

Latin Prince, KMEL-San Francisco

Hot: A Tribe Called Quest "1nce Again"

LL Cool J "Loungin'" remix (Def Jam)

MR: "Ghost Town DJs "My Boo"

(So So Def/Columbia)

BTW: Outkast "Elevators"

(LaFace/Arista)

Dre-Ski, WAMO-Pittsburgh

Hot: Crucial Conflict, "Hay" (Pallas)

Bone "Crossroads" (Ruthless/Relativity)

MR: Bone "Crossroads"

BTW: A Tribe Called Quest "1nce Again"

Colby Colb, WUSL-Philadelphia

Hot: A Tribe Called Quest "1nce Again"

De La Soul "Stakes Is High" (Tommy Boy)

MR: Jay-Z "Ain't No N-g-a" *The Nutty*

Professor Sdtrk (Def Jam/Mercury)

BTW: Ram Squad "Unfortunate" (Echo)

Kila, KVSP-Oklahoma City

Hot: Celly Cell "It's Goin' Down"

(Sick Wid It)

2Pac "How Do U Want It" (Death Row)

MR: Crucial Conflict "Hay" (Pallas)

BTW: 8 Ball & MJG "Listen To Me Now"

(Elektra/EEG)

Jam Master D, WZRB-Texarkana

Hot: Mystikal "Here I Go" (Big Boy/Jive)

Crucial Conflict "Hay"

MR: Bone "Crossroads" (U-neck mix)

BTW: Keith Sweat "Twisted" (Remix)

(Elektra)

DJ Spen, WERQ-Baltimore

Hot: A Tribe Called Quest, "1nce Again"

(Jive)

Al Tariq, "Do Yo' Thang" (Correct)

MR: Pete Rock and The Lost Boyz, "The

Yearn" (Elektra)

BTW: Nas f/Laurn Hill, "If I Ruled The

World"

Wolf D, WNOV-

Milwaukee

Hot: 2 Pac f/Jodeci,

"How Do Want It"

Luciano f/Jungle

Brothers, "Who Could It

Be" (Island Jamaica)

MR: Crucial Conflict,

"Hay"

BTW: Maxi Priest

f/Shaggy, "That Girl"

(Virgin)

Ross Wilson-WOWI-

Norfolk

Hot: Everything But The

Girl, "Wrong" (Atlantic)

Billie Ray Martin, "Lovin

Arms '96" (Elektra)

MR: Fugees, "Housin'

Me Softly"

(In Control)

BTW: Toni Braxton, "You're Makin' Me High" (La Face/Arista)

DJ Lynnwood, KGGI-Riverside

Hot: Xzhibit, "Paparazzi" (Loud/RCA)

Mack 10 f/Ice Cube, "Hoo-Bangin" *The Substitute Sndtrk* (Priority)

MR: Bone, Thugs N Harmony,

"Crossroads"

BTW: Jean, "What Goes Around, Comes Around" (Groove Nation)

Mike Tapia, MD, KNDR-Albuquerque

Hot: Reel II Real, "Are You Ready For

Some More" (Strictly Rhythm)

Johnny D And Nikkie P. "Magic"

(Henry Street)

MR: Adam Clayton and Larry Mullen,

"Mission Impossible Theme"

(Vasquez Mix) (Island)

BTW: Livin' Joy, "Dreamer"

('96 Remixes) (MCA)

DJ Jam, KKBT-Los Angeles

Hot: 2 Pac f/Snoop Doggy Dogg, "2 Of

Amerikkaz Most Wanted"

(Death Row/Interscope)

SWW, "You're The One" (RCA)

MR: 2 Pac, "Hit Em Up" (Death

Row/Interscope)

BTW: Outkast, "Elevators" (La

Face/Arista)

Michelle Malebranche, WJJS-Roanoke

Hot: Keith Sweat, "Twisted" (Elektra)

Everything But The Girl, "Wrong"

MR: Keith Sweat, "Twisted"

BTW: Maxi Priest f/Shaggy, "That Girl"

Choc, *Tha Ruffnex*, *KPWR-Los Angeles*

Hot: Al Tariq, "Do Yo' Thang"

De La Soul, "Stakes Is High" (Tommy

Boy)

MR: Heltah Skeltah, "Operation

Lockdown" (Priority)

BTW: A Tribe Called Quest, "1nce Again"

Prince Ice, WWDW-Columbia

Hot: Outkast, "Elevators"

Busta Rhymes f/Q-Tip, "Ill Vibe"

(Elektra)

MR: Jay Z. f/Foxy Brown,

"Ain't No N-g-a"

BTW: MC Breed, "To Tha Beat Ch' All"

(Ichiban)

Kool E. KIKI-Honolulu

Hot: Tha Truth, "Red Lights" (Priority)

Montell Jordan, "I Like" (Def Jam/RAL)

MR: Busta Rhymes f/Zhane, "It's A

Party"

BTW: LL Cool J, "Loungin" (Def

Jam/RAL)

Mike Street, WCDX-Richmond

Hot: Outkast, "Elevators"

De La Soul, "Tha Bizness" (Tommy Boy)

MR: Outkast, "Elevators"

Nas f/Fugees, "If I Ruled The World"

BTW: LL Cool J, "Loungin"

Mark Garcia, KDON-Salinas

Hot: El Presidente, "Cafe Con Leche"

(Out Of Control)

Bad Yard Club f/Crystal Waters, "In De

Ghetto" (Mercury)

MR: 2 Pac f/Snoop Doggy Dogg, "2 Of

Amerikkaz Most Wanted"

BTW: Jocelyn Enriquez, "Do You Miss

Me" (Classified)

Caller You Say What Key:

Hot: Mixer's hottest records of the week

MR: Most Requested

BTW: Breaker To Watch, i.e. testing well

and/or a DJ favorite

Editor: THEMBSA S. MSHAKA •

Contributing Editor: MIKE FUTAGAKI

Editorial Assistant:

JACKIE JONES MCWILLIAMS

Mixshow reports are taken on confer-

ence calls at noon and 2 p.m. Pacific

time each Monday.

MIXSHOW PROFILE

JOHN JR.



TITLE: National Manager of Club/Mixshow Promotion, Island Independent Labels. Also in charge of all Club promotion for Island.

HOMETOWN: New York, NY

BACKGROUND: Trained as a classical singer since the third grade, John was attending Syracuse University, studying Music Industry/Vocal Performance, when, in 1993, he took a summer internship at Island within Virgil Sims' Urban Department. One month later, Sims left and John moved into Marthe Reynolds' department before returning to Syracuse. In January 1994, Andy Allen hired John as Promotion Coordinator for Island Independents. In January of 1995, Joe Riccitelli hired John into his current position.

FAVORITE PROJECTS: "Beenie Man, 'Slam' because he has a personality like no other, and MC Solar's, Nouveau Western, because all he wanted to know was American slang and curse words!"

MOTTO: "Marthe taught me, 'Remember everything. Follow through, smile, give 100 percent of your true self, and stay out of the politics!'"

FUTURE GOALS:

"Whatever I do, I want to be the best at researching, setting up the plan, and executing it. And, of course, I'll do it all with a smile!"

RADIO PREDICTION: "In the future, a lot of mixers will become programmers."



George Clinton hypes up the Fugees during a recent show. The Erick Sermon remix of "If Anyone Gets Funked Up" is the flyest, and fully operational.

MOST ADDED

BOB MARLEY

"What Goes Around Comes Around" (JAD)

LUCIANO FEAT. JUNGLE BROS.

"Who Could It Be" (Island Jamaica)

MIGHTY DIAMONDS

"Touch of Grey" (Pow Wow)



TOP TIP

MAXI PRIEST
& SHAGGY

"That Girl" Remix (Virgin)

This chart-bound single, which samples Booker T. & the MG's, is a phunky blend of blues and reggae favorite.

RECORD TO WATCH

NASIO FONTAINE

Reggae Power (Aphelion)

Nah sleep on Nasio's *Reggae Power*. Singer-songwriter Nasio creates a poetic vibe on "Wanna Go Home" and "Africa We Love."



Gavin Reggae

LM	TM	Singles Chart
2	1	BEENIE MAN - Old Dog (XL Productions)
4	2	MICHAEL ROSE - Rude Boys (Back In Town) (Heartbeat)
1	3	EVERTON BLENDER - Lift Up Your Head (Heartbeat)
30	4	CULTURE - One Stone (RAS)
NEW	5	BOB MARLEY - What Goes Around Comes Around (JAD Records)
7	6	CHEVELLE FRANKLYN - Serious Girl (Mesa/Blue Moon)
NEW	7	LUCIANO - Who Could It Be feat. Jungle Brothers (Island Jamaica)
12	8	SANCHEZ - Never Dis Da Man/Praise Him (Exterminator)
11	9	DENNIS BROWN - Milk And Honey (RAS)
NEW	10	MIGHTY DIAMONDS - Touch of Grey (Pow Wow)
29	11	LADY SAW - Give Me A Reason (VP Records)
NEW	12	BUJU BANTON - Politics Time Again (Penthouse)
NEW	13	BOUNTY KILLER - Benz & Bimma (East Coast)
NEW	14	BUJU BANTON - Bad Boy (Penthouse)
15	15	BUNNY WAILER - One Drop (RAS)
8	16	BEENIE MAN - Maestro (Exterminator)
3	17	JUNIOR REID - Listen To The Voices/Grammy (RAS)
19	18	GENERAL DEGREE - When I Hold You Tonight (Steelie & Cleeve)
28	19	SHABBA RANKS - Heart Of A Lion (Digital B)
NEW	20	GREGORY ISAACS & LADY SHAW - Night Nurse (Remix) (VP Records)
20	21	COCOA TEA - Heathen (Digital B)
6	22	BOUNTY KILLER - Suicide Murder feat. Jeru (Massive B)
25	23	CAPLETON - Heathen Rage (Def Jam/RAL)
5	24	LUCIANO - It's Me Again Jah (Island/Exterminator)
17	25	LADY LEE - Situation (Urban Street/Signal)
9	26	MICHAEL ROSE - Be Yourself (Heartbeat)
NEW	27	BEENIE MAN - Nuff Gal (Island Jamaica)
NEW	28	BOUNTY KILLER - Fed Up (VP Records)
NEW	29	MAXI PRIEST - That Girl/Heartbreak (Virgin)
NEW	30	RICKY GENERAL - Sketel Bomb (Hot Ice)

Jammin' Underground



Taifa Ikwe Nia: The world's youngest reggae fan

SMASHING SINGLES

Shabba Ranks' fi humble style returns inna mix with "Heart of a Lion" (Digital B)...Highplane Drifter whistles a Clint Eastwood-style intro on Mega Banton's "Grave Yard Shift" remix (Hot Ice)...Lady Saw draws da line with "Condom" (Diamond Rush)...Shaggy returns to the underground with singer Mikey Spice on the duet "Shake Your Booty" (Big Yard). Rayvon answers back on the same riddim track with "Terminal Gate" (Big Yard)...Jigsy King's latest single, "Rude Boy Medley" (Massive B), samples Smoother Da Hustler's "Broken Language"...Up and coming singer Moet slows down the pace with a wonderful lover's rock

remake of "Not Gonna Cry" (VP)...Take your listeners to the "Revolution III" with Bounty Killer, Beenie Man, and Dennis Brown.

BREAKING GROUND

On May 22, more than 18 GAVIN Reggae reporters tuned in to vibe together on our first conference call, sponsored by Island Records. We discussed new releases and talked about the possibility of a separate Gavin Reggae conference. This is only the beginning and our calls will continue.

FESTIVAL UPDATE

A new owner for Reggae Sunsplash (August 1-4) has yet to be announced, but Elaine Valentine of Tuff Gong is seeking Top 40 and R&B artists to perform on International Night. Reach her at (212) 867-7333. Sumfest will follow Sunsplash on August 6-10. For more information contact Michelle Williams at (809) 979-7906.



Big Up Da Vibe

BY TAMU DU EWA

To the Forefathers



Although several old school reggae DJs and singers may have been left out of the Dancehall resurgence discussed in this week's feature story, their early messages will not be forgotten. Much love to my favorite old school DJs Uroy, Tenor Saw, Lady Ann, Sister Carol, Barrington Levy, Macka B, Frankie Paul, Dennis Brown, and, yes, my boy Shinehead.

BOB MARLEY COMES AROUND AGAIN



Danny Sims, the man who 29 years ago connected Bob Marley with Island Records, has teamed with Marcus Garvey's granddaughter Zinga to bring Marley's unreleased material to light. The pair's first effort concentrates on the single "What Goes Around Comes Around," produced by Joe Venneri and Arthur Jenkins. In just a month, the song has made its way into the top five on the Gavin Reggae chart. *Soul Almighty*, the first reggae-oriented CD-ROM, includes material from Bob's early years (1967-72). For copies, contact Zinga at (310) 552-0010...Tuff Gong International will present Marley Magic, a Marley family reunion concert, on July 7, 1996, in Central Park as part of the New York Summerstage series. For more information, call Julien Chantard at (212) 867-7333.

A CHAT WITH MICHAEL ROSE

No one will ever duplicate reggae legend Michael Rose's original chanting style. "I try to create sounds, like 'Stadda-ing-ding-woy.' I get new sounds every time I make them." An original Black Uhuru soldier, Rose admits going

solo was a struggle. "It's not an easy road. I had to do a lot of praying to break on my own." It paid off. Rose currently has two hits on the GAVIN Reggae charts ("Rude Boys Back in Town" is #2 and "Be Yourself" sits at #26). Rose says his album, *Be Yourself* (Heartbeat) is about standing on your own and being original. Check out his melodic vocals on "Black Maria" and "Agony." When it comes to Dancehall, Michael Rose feels that "a lot of young DJs and singers right now are into reality. I think it's good for the youth who are coming up right now."

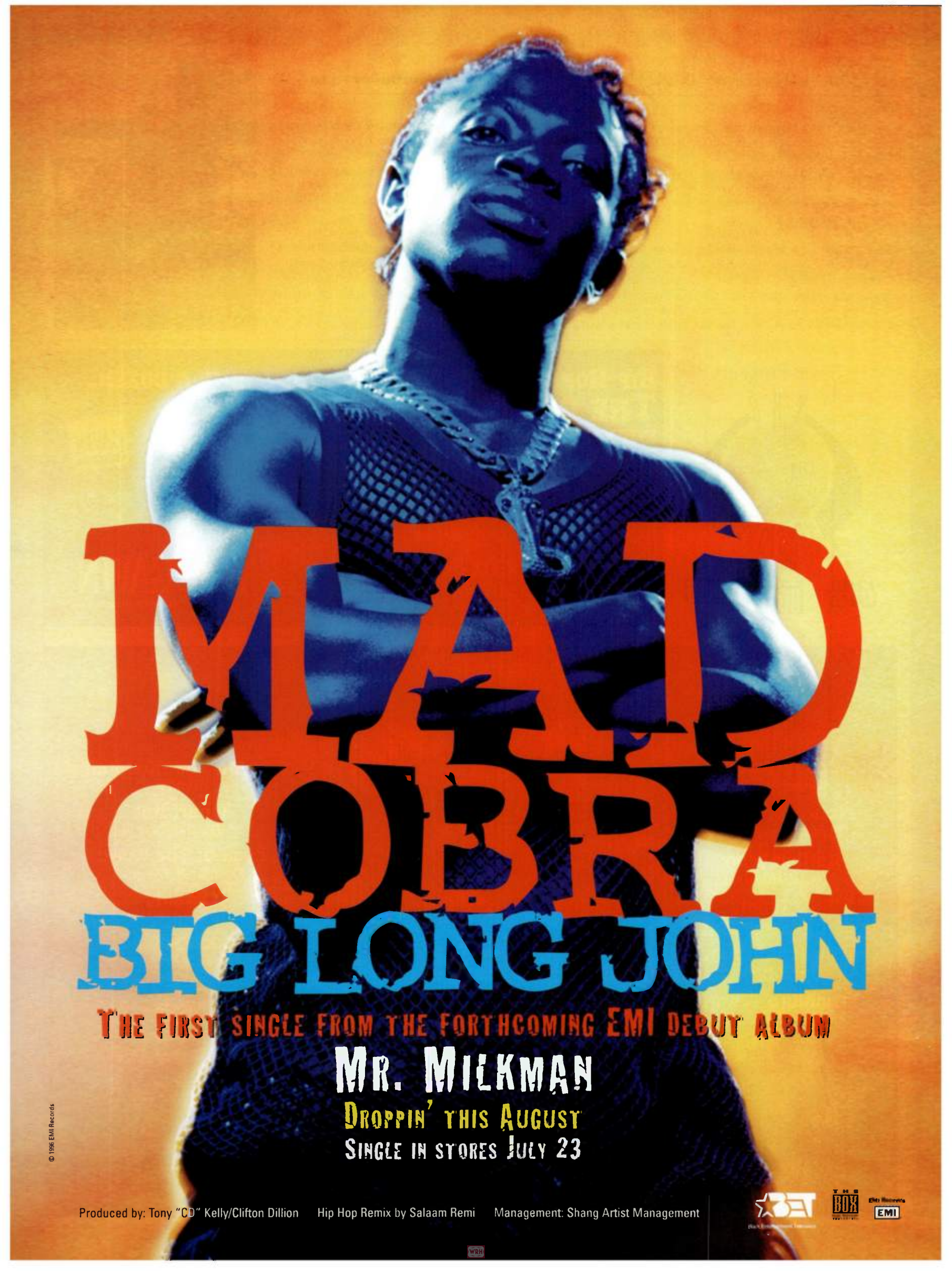
MAXI PRIEST DEMANDS RESPECT

In a recent interview on my KMEL-San Francisco Dancehall Show, Maxi Priest demanded more respect for reggae music. Maxi was disappointed because he felt Grammy winner Shaggy should've been a part of the Grammy telecast. "My homeboy Shaggy was invited to be a part of the awards ceremony," says Priest, "but he wasn't even seen on TV. The music industry and media must do more for reggae music." As Maxi returns with a new album, *Man With the Fun*, KMEL continues to receive calls for much of his older material as well.

THE RETURN OF MAD COBRA

Despite rumors that he dropped the wicked prefix from his name, Mad Cobra continues to use the moniker. After leaving Columbia because of changes at the label, MC has returned on EMI Records. Expect his next single, "Big Long John," with its catchy chorus, to be a summer smash. Although the single might appeal to Dancehall followers, Mad Cobra believes his album, *The Milkman*, will also have crossover appeal. "When they listen to Mad Cobra, they'll hear a more mature sound, rough and reality," he says. For DJ copies, dial (212) 492-1800 ask for Dave Rosas in EMI's Urban Department. ●

Consulting Reggae Editor: TAMU DU EWA • Assistant: TARA D. BANTZ
Reggae monthly reports accepted on the second and last Thursday of each month
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MAD COBRA BIG LONG JOHN

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WRH

1996 Tamika Reggae Awards An Emotional Ride

By ROB KENNER

This year's Tamika Awards took place in the super-luxe Paramount Theater at Madison Square Garden on May 2. The Ruff Kutt band was solid, and the crowd was in high spirits, by turns cheering and jeering each performer and winner.

Marcus Garvey's niece Makeda was on hand to present the award for Most Conscious Lyrics to Buju Banton, but Banton was not on hand to accept the trophy—nor the two others he was awarded. Nadine Sutherland received the Best Female

Vocalist award, but in turn tried to give the accolade to Diana King. Shaggy, who won Record of the Year for "Boombastic," sent a video taped acceptance that was met with wild booing from fans. (See page 6 for a complete list of winners.)

Musically, the crucial roots trio Israel Vibration, singing sensation Mikey Spice, Junior "One Blood" Reid, and Diana King all gave stirring performances, and there was no shortage of surprises: who would have guessed that long-dormant don Cutty Ranks would get the biggest

response of the night, or that the young brothers and sisters of Morgan Heritage and the Monster Shack Crew would hot up the place so? Who could have predicted that Beenie Man, arguably dancehall's best live performer, would give a performance that was lackluster at best.

As the curtain dropped, Beenie accepted the International DJ of the Year trophy from Shabba Ranks, who remained humble though he could have easily stolen the show by touching one piece of his rootical new tune "Heart of a Lion."



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Fire On The Mountain...
Reggae Celebrates The Grateful Dead

Soul Almighty *the formative years Vol. 1*

enhanced 

SEE WHAT YOU CAN HEAR

Bob Marley

"What Goes Around Comes Around"

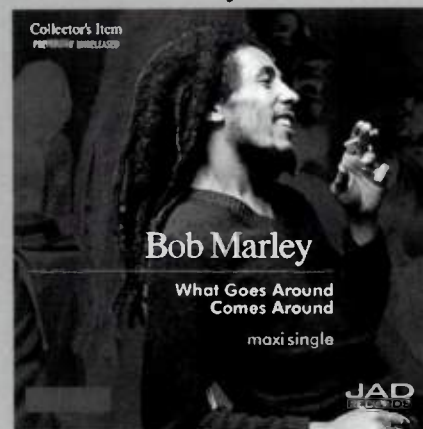
This is how the original tracks were recorded in 1967. Producer Arthur Jenkins holds a microphone over the Wailers: Peter Tosh, Bunny Wailer, Rita and Bob Marley.

The first single, What Goes Around Comes Around, is currently being added by Urban Radio stations. These contemporary remixes successfully fit radio formats and are a cross demo smash!

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27 Myrtle Beach FL
31 Minneapolis MN
September
1 Winnipeg
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check local listings.

"That Girl" produced by Robert Livingston and
Shaun "Sting" Pizzonia for Big Yard Production

Management: Toby Ludwig

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WRH

BEFORE RAP, THERE WAS REGGAE DANCEHALL

BOUNTY KILLER Buju Banton, Lady Saw, and Ninjaman sound like weapons found in the streets of the world's most dangerous ghettos, but they're not: They're Jamaican dancehall DJs, who recite their own vocals and lyrics over old-school rhythms in some of the most innovative and danceable hip-hop mixes to date.

If you haven't heard of dancehall music by now, then you are missing a great portion of America's richest Caribbean musical culture. Jamaica puts out more music per capita than any other place in the world, releasing over 300 new vinyls a week—90 percent of it dancehall. This music is known for its poetic and political vocals, complemented by a rhythmic beat with a hardcore baseline. The drumming baseline in dancehall music, in fact, has its roots in the West African drum called the "Burru," or talking drum, used in traditional celebrations by slaves.

Recently dancehall music—once confined to poor community dancehalls and the streets where Jamaican DJs used one turntable as a backup for their freestyle lyrics—has become a valuable business opportunity, especially for those up-and-coming artists who can sign with major labels and distributors.

Buju Banton reigns as the number one Jamaican reggae artist associated with dancehall. Unlike most artists, who sign to major labels, Buju maintains himself on Loose Cannon, with major label distribution. He is also a businessman with his own label, Cell block 1,2,3. Although Banton made headlines several years ago with a song that angered New York's gay community, he has grown spiritually and emotionally since then. (See "Roots Revolution," Page 38.) Banton has a deep and powerful voice like the lion of Judah, with songs influenced by the great Bob Marley. "Reggae is a magical thing that just came about," he says.

English journalist and reggae historian Steven Barrows, who has helped compile some of the best reggae anthologies, says that dancehall music is not only an especially vibrant and creative music, but a form of rap and political protest that precedes U.S. hip-hop artists.

"Yes, Jamaicans were rapping way before Americans—way before the Jamaican record industry even got started," Barrow says. However, American R&B influenced early Jamaican DJs like Count Machuki, who was the very first to pick up a microphone in a dancehall in Jamaica, on December 26, 1950. And later, the more the people suffered in the wars between Jamaica's two political parties, the more innovative the music became.

"The kind of scratching and needle dropping Count Machuki used so successfully that his audience couldn't tell where the gap was," says Barrow, "is in a long Jamaican tradition of making something out of nothing. They made an artform out of it."

Early reggae raggamuffin DJs—known as rockers—who have never recorded or gained international recognition include DJs like the late Winston Count Machuki, Red Napoleon, Cuttins, Phantom, Count Benz, Prince Ruff, Buttercup, Sir Lord Comic, King Stitt and Jah Stitch. (King Stitt used Kingston slang and Harlem jive talk in the '50s. Other DJs would add noises as sound effects—with

gun sounds and duck calls being the most popular—onto the Ska instrumentals, and Barrows recalls that "when people bought the records, they were upset because the sound effects were never recorded onto the records.") But listeners eager for this early music can now hear it on *The Original Ragga Muffin* (1975-1977), voiced and mixed at King Tubby's studio by Jah Stitch; *If Deejay Was Your Trade*, and *Dub Gone Crazy*.

The Jamaican DJ U. Roy was the first to commit lyrics on wax for producers Bunny Lee and others during the late '60s. Soon afterwards, Dennis Alcapone, Iroy, and Big Youth bought in the Rasta style of chanting, a style and pattern that was copied by many others. Some of U. Roy's original work can be found on Island Records anthologies.

In the early '80s after the success of Bob

Marley, the political and social climate changed, and dancehall music took off. Jamaica's annual Sunsplash concert has made way for local and internationally known artists like Shabba Ranks, Bounty Killer, and Patra.



"I'm not a rude girl; I'm a sexy girl," says 21-year-old Patra, whose hit record "Queen of the Pack," on Epic, sold more than 500,000 in the United States and Jamaica. "I think rude in my head, but I do my own work. I'm a lover, not a fighter. My sexuality comes out in body language. It just comes out as a Caribbean woman."

Patra is also proud of making it as an entertainer in a male-dominated field: "People in Jamaica appreciate what I've done as a female; I've taken it to another level. Some [women] never make it backstage, and never on stage, and I'm here to fill that gap. I feel like I'm the hardest-working woman in reggae music today, and I work to set the trend in a diplomatic way."

"My goal is to be a businesswoman and have my own company," she adds. "I think dancehall music keeps the ghetto kids, poor kids like us, out of trouble. You have to be humble. It gives us something to enjoy, because you can do whatever you want to in dancehall."

Patra's manager is the Specialist, a Jamaican producer who started out as a dancehall DJ and now owns Shang Records label, based in Kingston and Miami. "I create the music first, then I take it to parties and see how people react to it before I put the records out,"

says the Specialist, whose real name is Clifton Dillon. His credits include producing two gold albums for international Jamaican DJ Shabba Ranks and one gold single for Mad Cobra and Patra. "As for international outreach, he concludes, dancehall "is a culture music, and most people have different cultures. You just have to spread your culture." ●

Albums mentioned above are available through Blood & Fire, (212) 496-8773.



BUJU BANTON



DJ U. ROY

BY TAMU DU EWA

PHOTOS: FREE EYE PHOTOGRAPHY

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THERE'S ONLY ONE BOUNTY KILLER

BOUNTY KILLER REMEMBERS when he first held a mic in his hand. "I was 14 years old and my father owned a sound system."

That was 20 years ago, when he was Rodney Price, a native of Kingston, Jamaica who grew up surrounded by music. In fact, his cousin John Wayne was a DJ whose claim to fame was his rude boy medley entitled "Call the Police."

Bounty Killer—he was "Bounty Hunter" until he decided that there were too many other DJs using that name—has worked with some of Jamaica's hottest producers and record labels, including Jammy's, Fat Eyes, Taxi, and VP.

Besides being featured with rap artists Special Ed, Jeru, and Lauryn Hill from the Fugees, Bounty Killer has released three albums in England and several in Japan. His last album, *Down in the Ghetto*, continues to sell steadily.

Now, on his latest album, *My Experience*, on VP Records, Bounty Killer hooks up with RZA of the Wu Tang Clan to produce a hardcore hip-hop and reggae dancehall track "War Face." "I do a little rude boy and culture," he says. "I'm an entertainer."

With his distinguished vocal style (which can also be heard over a Mobb Deep instrumental remix), he holds nothing back and has maintained his credibility in the dance halls. In fact, he has become Jamaica's most requested and highly acclaimed dancehall DJ. Naturally, he's also become one of the highest-paid.

Yet, after six years of releases, it took the recent reggae and hip-hop remixes to help him gain a following in underground hip-hop and college radio.

Bounty Killer has reached success during a time when reggae and hip-hop music has become a friendlier, more progressive climate for younger, up and coming talent. His most recent productions include a more contemporary hip-hop, reggae and R&B remix duet with the Fugees on "Killing Me Softly" (Ruff House/Columbia/CRG). But it was his "Cellular Phone" (VP Records) hip hop remix last summer that really placed him on the map to raggamuffin hip-hop. Bounty Killer often uses his strong lyrics to talk about the importance of education. Outside the dancehall, he has donated money to various schools in Jamaica.

Musically, he has taught that by mixing two very familiar styles of rapping—American hip-hop and reggae DJ toasting, one can achieve a goal that Bob Marley sought crossing over, not only to an international audience, but, even more importantly, to the young African American community.

At age 24, Bounty Killer gets what he wants. With his own label, he can produce and promote not only his own material, but also that of his "Scare Dem" crew, which includes some of the best young talent from the ghettos of Jamaica, including Elephant Man, Determined, Saba Tooth, General B, and Ghost.

With them in mind, Bounty Killer continually pushes for promoters to give new reggae talent a chance.

After all, he remembers how it was for himself, not that long ago. ●

— TAMU DU EWA

GAVIN JUNE 14, 1996

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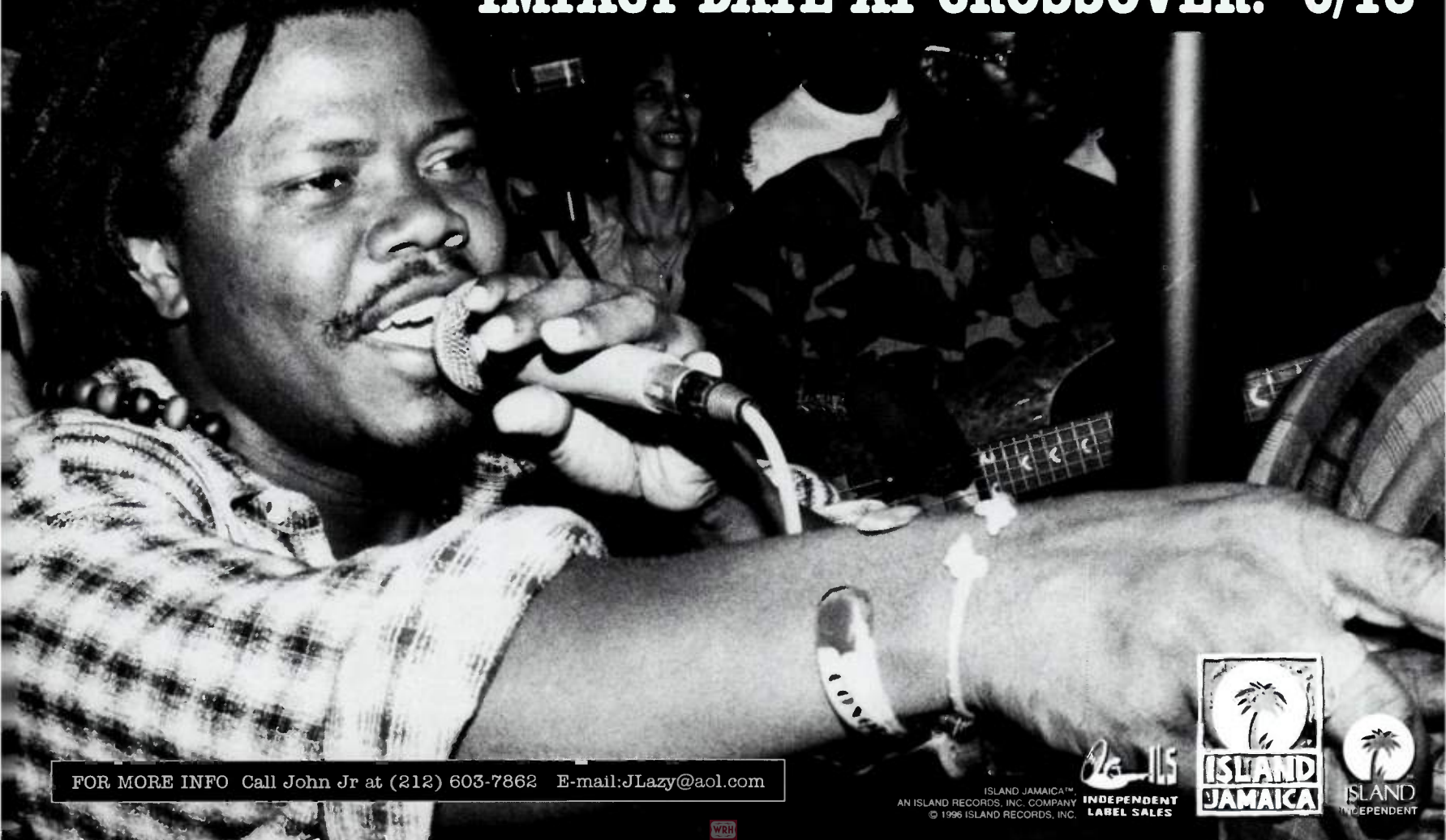
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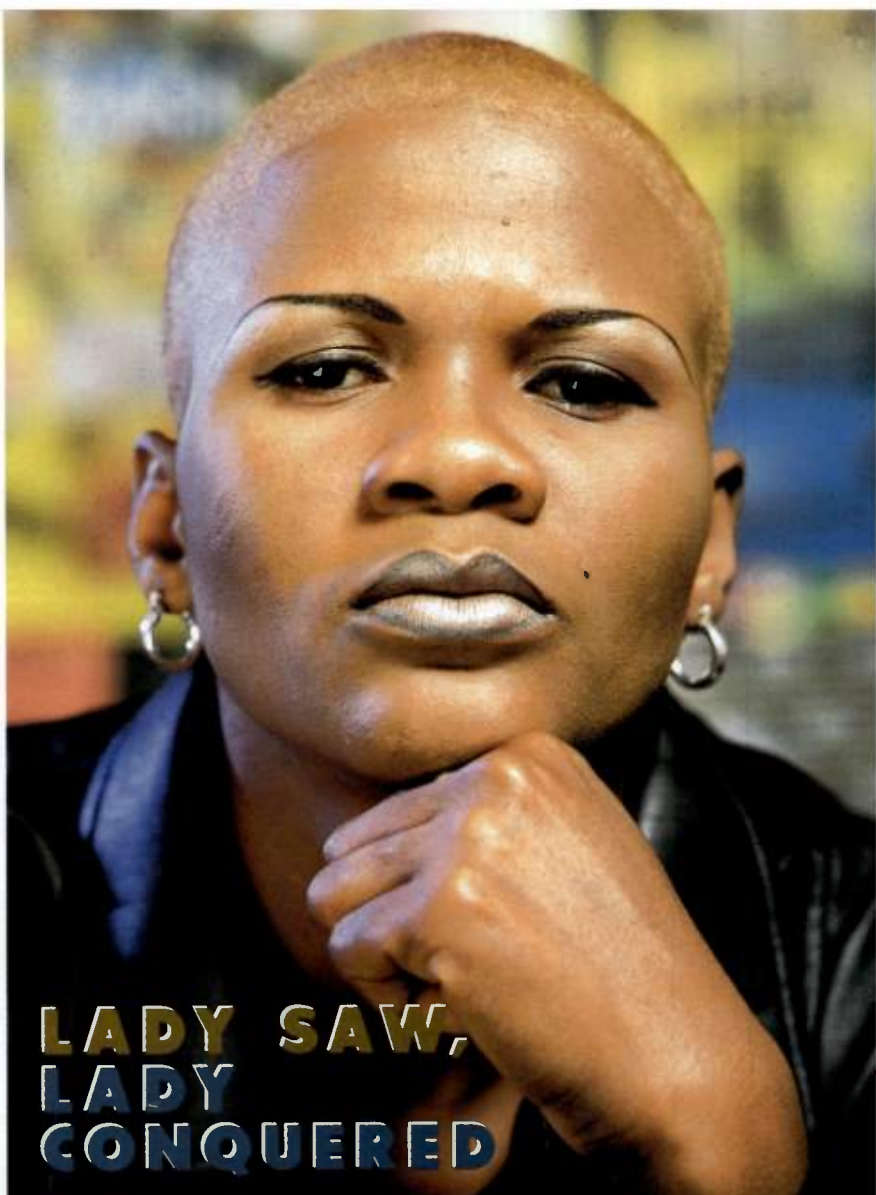
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LADY SAW, LADY CONQUERED

IT WAS JUST THREE YEARS AGO that Lady Saw got her big break, performing at Jamaica's Reggae Sunsplash showcase. Since then, she has won numerous awards and is now considered Jamaica's number one female DJ.

Lady Saw, 26, was born and raised in Galinas, Jamaica, the Capitol of St. Marys. As a child, she sang in church, and she grew up listening to numerous female artists and hoping one day to be "just like them or tougher."

Named after the late great reggae performer Tenor Saw, Lady Saw has a DJ singing style that stands out, with hardcore lyrics and witty sexual responses to men. She is, in short, a rude girl.

"I'm a free woman and a lot of women tend to be shy," she says, "but I think if we were more bold, we would be in more control of our lives. So when I go up there [on stage], I say anything I want, so that they can relate to it. Some people say, 'Oh no, she's rude, but people love me for being Lady Saw—the raw one, you know?'"

Lady Saw has two singles (both on VP Records) on the Gavin Reggae chart: the Gregory Isaacs remix, "Night Nurse," (#20) and her new single, "Give Me a Reason," jumps from 29 to 11.

Whenever she can, Lady Saw brings fellow female artists on stage with her. "We need more women in the business," she says.

Lady Saw resides in Kingston, Jamaica, home of the hottest recording studios. Although Garfield Philips is the man behind Lady Saw's career, she plans to produce her next album, "just to see how it feels to be a producer."

Lady Saw feels Bounty Killer, Beeniemann, and Buju are the toughest artists in Jamaica. "Anyone that's tough, they are my friends," she says. In the past, violence and guns were associated with the dancehalls, but today Lady Saw feels "most of the entertainers are trying to sing songs about Selassie I, the ghetto, and love. They are trying to keep the gun thing out of it. Some DJs say, 'Put down the gun thing. They're trying to bring it back like the Bob Marley days—pure love and music.'"

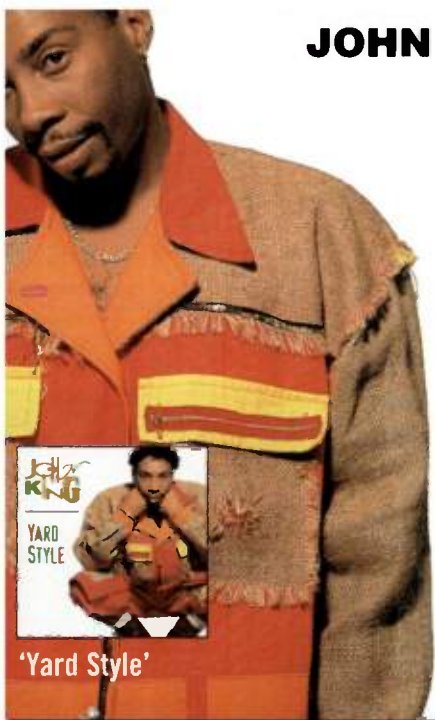
When asked what's hot in Jamaica, Lady Saw describes a new dance, the "Go Go Wind." "You wind to the side real fast, then you go over to the other side and wind really fast," she says. Musically, she adds, "Everybody is doing their best work. Patrick Roberts with Shocking Vibes, Steelie & Cleevie are producing endlessly."

Look out for her latest album entitled Give Me A Reason [which is] sure to mash you up. ●

—JAMU DU EWA

GAVIN JUNE 14, 1996

JOHN KING



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CHEVELLE FRANKLYN



'Serious Girl'

ASWAD



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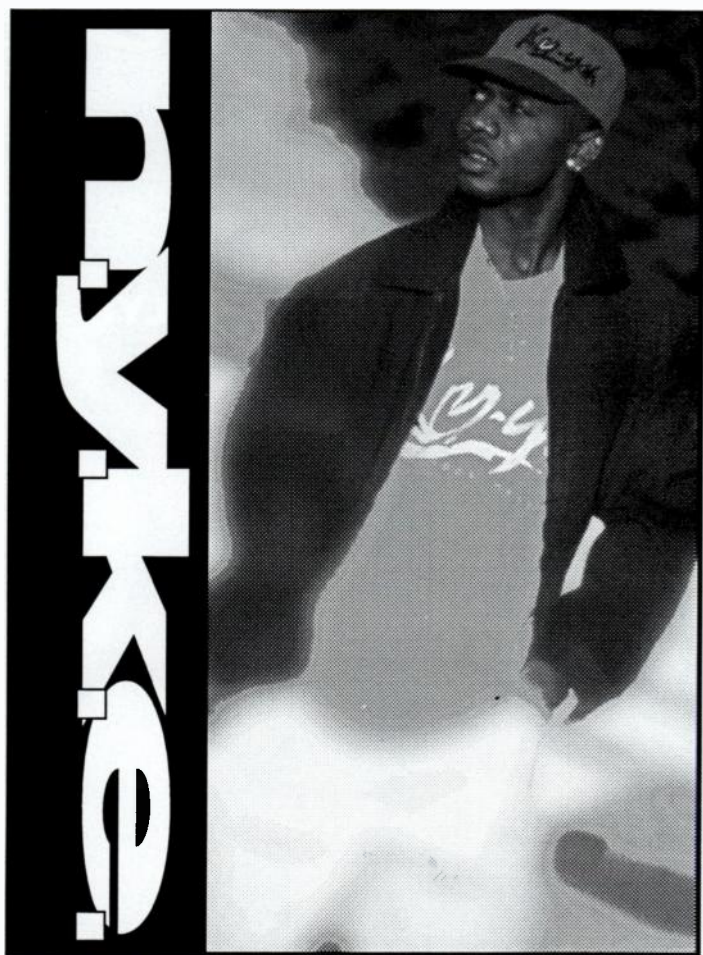
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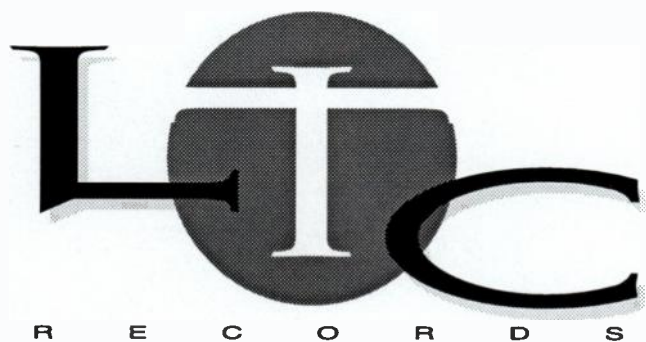
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WHAT GOES AROUND COMES AROUND ROOTS REVOLUTION

WHAT GOES AROUND Comes Around" is not only the title of Bob Marley's current single, but also a most apt description for what is going on in Jamaican music these days.

To lovers of roots music, the saddest development in the wake of Marley's passing 15 years ago was the ascendance of "slackness," lewd and rude, tuneless tunes that glorified homophobia, gunslinging, and misogyny. But suddenly, the paralyzed body of conscious music has been revived, and has all but obliterated the beats of ignorance and bigotry.

Typified by the spectacular success of the albino rapper Yellowman, slackness reached its zenith in the early '90s, with controversial hits like the gruff-voiced Buju Banton's "Boom Bye Bye." A call to violence against gays, the song ignited an international verbal conflagration that swept like fire through a canefield.

Buju's spectacular initial success was in danger of complete annihilation. Shortly after the headlines ceased, and Buju had made a public apology for his intemperance, he resurfaced in a new guise, that of a "conscious" artist who had embraced Rastafari.

Many initially doubted this as a conversion of convenience, but subsequent events have proven them wrong. Buju's most recent album, *'Til Shiloh*, is a rootical masterpiece that has taken him to a whole new level of respect and acceptance.

Strongly influenced by Marley's son, Stephen, a member of the Melody Makers, Buju now releases tracks like his recent Penthouse 12-inch, "Politics Time Again," about the murderous political system that still holds Jamaica in thrall.

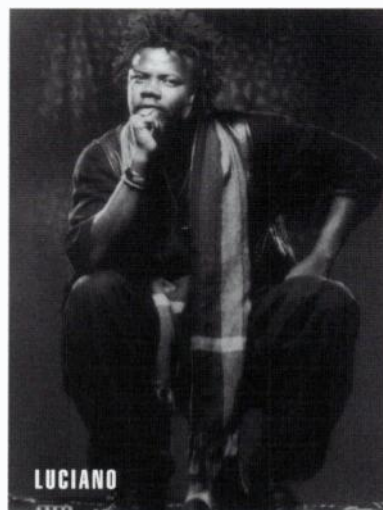
"I think a lot of the artists are now asking themselves, 'What is this music for?'" says Barbara Barabino, a reggae DJ and promoter who is heard on L.A.'s KKBT/FM Sunday evenings. She's got the number one show in her time slot, and plays a great many cross-over artists to appeal to the urban-formatted station's multiracial listeners.

"Bob's music was always uplifting. Nowadays, the DJs, especially, realize that the public isn't tolerating all this anti-women stuff." Kingston journalist Barbara Makeda Hannah agrees. "Today, if a DJ starts chatting slackness at a dance, the crowd will start throwing things at him and boo him off the stage. They want to be elevated. You see an awful lot of people

growing their dreadlocks again, too. Everyone's looking for ways to make things better, because we certainly know how bad things can get."

It was Garnett Silk, a singer who died about 18 months ago in an explosion in his home, who is most often cited as the major influence in the return to the lyrics of truth and rights.

With his uncompromising spiritual stance, he inspired others to take up the faltering flag of Rastafari, people like Luciano, one of the leading exponents of today's renewed spiritual awareness. Luciano's Island Jamaica album of last summer,



Where There Is Life, yielded an instant standard called "It's Me Again Jah," in which he outlines his faith in the Almighty. It was one of the summer's biggest hits. Among the other, and most surprising, chartbusters currently is the recent number one reggae album in America (on import only!) from reggae authority Steve Barrow's new label, Blood and Fire, which is underwritten by Brit-popsters Simply Red. It's called *Heart of the Congos* by the Congos, the first album ever recorded in mayhem-mayven Lee Perry's Black Ark Studio, back in 1976.

Featuring lengthy Nyahbinghi-inspired rhythms, the album is a haunting falsetto-rich package of thanks and praise music, that is making its mark with a new generation of seekers.

Dr. Dread, owner of RAS Records in Washington, D.C., sees the album's success as just one more indication that "if you eat the fruit, you get to the root. It's just like the way rap evolved. People first got attracted to the party and boogie down stuff, then the rappers started making more serious music and brought the people along with

BY ROGER STEFFENS

them. So in Jamaican music the dancehall has now led to consciousness."

Barabino suggests another reason. "There are a lot of very talented women out there now, like Lady Saw and Patra, who have a reputation for slackness. But recently Lady Saw made a record about why she chants that kind of music. She's used it to get through the door. Now she does both styles. She said recently that real slackness is when Jamaica doesn't fix the roads for the people, or provide a proper education, or the police get away with beating the people. I think much of the problem with slackness lies with the managers of these artists. They're very inexperienced internationally, they're nightmares really, leading the artists in all the wrong directions. They think the Jamaican market is like the rest of the world, and it's not."

Faced with the burgeoning rejection of their ethically-challenged rants, many of

the most hardcore artists are softening their stance. Russell Gerlach, a Los Angeles club jock and columnist, mentions several Jah-inspired singles that mark turnarounds for their creators. "Look at Shabba Ranks' 'Heart of the Lion,' for example, or Bounty Killer's 'Lord Is My Light.' Pure consciousness. Same with Everton Blender's 'Lift Up Your Head.'"



Barabino agrees. "This is the new wave that's going to break in America. The singers understand that they have to leave the thick patois behind if they're going to find international acceptance. They can still include the flavor of Jamaica in what they sing, but say it in a way that people abroad will understand."

"To me, roots music is medicine. My mother was very ill last year, and if it wasn't for Luciano's *Where There Is Life* CD, I don't know how I would have gotten through that period. There are so many terrible things going on in people's lives today...We need the message music

now more than ever before."

And Marley still has an important role to play. In the past few months, there have been over 30 covers of the reggae king's "Heathen" rhythm, as well as songs like Cocoa T's "Israel King" over Bob's "One Drop." And the boombastic bassiness of Nyahbinghi, the heartbeat propulsion of the Rasta movement, underpins scores of other new releases in Jamaica.

From England, several Rasta artists have traveled to the motherland, to Addis Ababa, to record reggae in the shadow of Haile Selassie's former palace for Roots Records. More than 20 releases have been circulated in the past year by their new label. Dr. Dread reports that Israel Vibration, an uncompromisingly rootical trio, are among his label's most consistent current sellers.

"And don't forget Culture," he adds. "Their new album is the most hardcore Rasta record they've made in years, and it's really selling well. So are the Mystic Revelers. I think people really want the message these days. They're tired of the filth. They want to be uplifted." Without a doubt, what goes around comes around, and there is nothing new under the sun. ●

'Today, if a DJ starts chatting slackness at a dance, the crowd will start throwing things at him and boo him off the stage.'

—BARBARA MAKEDA HANNAH

Roger Steffens, veteran radio host, provided the material for the new Bob Marley: Soul Almighty Enchanted CD (JAD Records) and is co-author of Bob Marley, Spirit Dancer (W.W. Norton).

REGGAE
continued on page 67

THUMPIN' REGGAE JAMZ

FEATURING CLASSIC ORIGINALS:
"LEGALIZE IT"
 PETER TOSH
"SMOKE TWO JOINTS"
 THE TOYES
"PASS THE DUTCHIE"
 MUSICAL YOUTH



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 GREAT SELECTION
 OF SONGS."**

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 —WTUL-FM, NEW ORLEANS

**"SMOKE 2 JOINTS IS ONE
 OF THE MOST REQUESTED
 SONGS ON OUR PLAYLIST..."**
 —NATIVE WAYNE, KROQ-FM, LOS ANGELES CA

"I WANT TO KNOW WHAT LOVE IS"

JAHMARK & THE SOUL SHAKERS

"PASS THE DUTCHIE"

MUSICAL YOUTH

"SUKIYAKI"

SISTER CARLA

"LEGALIZE IT"

PETER TOSH

"NO NO NO"

KINDREAD

"OOH BOY"

SISTER CARLA

"WAKE UP EVERYBODY"

RON LEVI

"SMOKE TWO JOINTS"

THE TOYES

"ALL NIGHT LONG"

SISTER CARLA

"THE TEARS OF A CLOWN"

TERR-I

"DRIVE BY SHOOTING"

SAPADILLA

"BAD FI DE BONE"

BABE LOC

"I WANNA BE WITH YOU"

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ADDED
SQUIRREL NUT ZIPPERS
Hot (Mammoth)
 The Squirrel Nut Zippers prove they are hot indeed with a debut this week at #12. Thirteen stations are already spinning *Hot in Heavy*.

TOP TIP
FROGS
My Daughter the Broad (Matador)
 The long-awaited third Frogs album is, uh, everything you'd expect from the band— including not entirely-airable.

Gavin College

2W	LW	TW	
2	2	1	BOB MOULD - Bob Mould (Rykodisc)
3	1	2	BIKINI KILL - Reject All American (Kill Rockstars)
5	4	3	BUTTHOLE SURFERS - Electriclarryland (Capitol)
37	11	4	DICK DALE - Calling Up Spirits (Beggars Banquet)
13	7	5	KOSTARS - Classics with a K (Grand Royal)
17	15	6	MAGNAPOP - rubbing doesn't help (Priority)
1	3	7	STEREOLAB - Emperor Tomato Ketchup (Elektra/EEG)
25	14	8	JAMES TAYLOR QUARTET - The Money Spyder (Acid Jazz/Hollywood)
9	9	9	COCTEAU TWINS - Milk & Kisses (Capitol)
6	6	10	POLVO - exploded drawing (Touch & Go)
4	5	11	GUIDED BY VOICES - Under the Bushes Under the Stars (Matador)
NEW	12	12	SQUIRREL NUT ZIPPERS - Hot (Mammoth)
7	13	13	UNWOUND - Repetition (Kill Rockstars)
20	18	14	ANI DIFRANCO - Dilate (Righteous Babe)
10	10	15	MOOG COOKBOOK - the moog cookbook (Restless)
16	16	16	PALACE MUSIC - Arise Therefore (Drag City)
26	17	17	DJ SPOOKY - Songs of a Dead Dreamer (Asphodel)
39	32	18	EYESORE: A STAB AT THE RESIDENTS - Various Artists (Vaccination)
19	19	19	YUM YUM - Dan Loves Patti (TAG)
23	20	20	THE CURE - Wild Mood Swings (Fiction/Elektra)
18	21	21	I SHOT ANDY WARHOL - Various Artists (TAG)
27	27	22	SINGOLA - Crash Landing In Teen Heaven (Caroline)
50	23	23	ELVIS COSTELLO - All this Useless Beauty (Warner Bros.)
8	8	24	LOUNGE AX DEFENSE AND RELOCATION CD - Various Artists (Touch & Go)
44	25	25	THE RAINCOATS - Looking in the Shadows (Geffen)
29	26	26	BEASTIE BOYS - The in Sound from Way Out (Grand Royal/Capitol)
12	12	27	MAN OR ASTROMAN? - Experiment Zero (Touch & Go)
22	24	28	BABE THE BLUE OX - People (RCA)
NEW	29	29	JAWBOX - Jawbox (TAG)
15	22	30	THINKING FELLERS UNION LOCAL 282 - I Hope It Lands (Communion)
—	31	31	MAIN - Hz (Beggars Banquet)
NEW	32	32	DUB NARCOTIC SOUND SYSTEM - Boot Party (K)
NEW	33	33	GROOVIE GHOULIES - World Contact Day (Lookout)
48	39	34	BARDO POND - Amanita (Matador)
42	35	35	TEXAS IS THE REASON - Do You Know Who You Are? (Revelation)
11	29	36	JESUS LIZARD - Shot (Capitol)
—	37	37	PORNO FOR PYROS - Good God's Urge (Warner Bros.)
28	28	38	THE MAKE-UP - Destination: Love; Live! At Cold Rice (Dischord)
—	43	39	RED FIVE - Flash (Interscope)
—	40	40	MOONSHAKE - Dirty & Divine (C/Z)
—	41	41	SPOON - "Telephono" (Matador)
—	42	42	THE POSIES - Amazing Disgrace (DGC)
NEW	43	43	LAND OF THE LOOPS - Land Of The Loops (Up)
30	30	44	IMPERIAL TEEN - seasick (Slash/London)
21	50	45	EINSTURZENDE NEUBAUTEN - Faustmusik (Mute)
—	46	46	NIGHTMARES ON WAX - Smoker's Delight (Wax Trax!/TVT)
NEW	47	47	BECK - "Where It's At" (DGC)
NEW	48	48	CAT POWER - Myra Lee (Smells Like Records)
45	45	49	CRACKER - The Golden Age (Virgin)
NEW	50	50	MEAT BEAT MANIFESTO - Subliminal Sandwich (Interscope)

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Inside College

BY SEANA BARUTH

If a Song Plays in the Woods and Nobody's There...



Last week, in my overpriced-but-cute apartment, I played hostess to an ex-music director who shall remain nameless. From that MD, I learned three important things: 1) that Marilyn Von Somebody holds the record for world's highest IQ (I didn't know about her 'cause I don't make a habit of reading the trite weekly newspaper supplement, *Parade*), 2) that people on heroin crave large quantities of sugar and fat (which belies the stereotype of junkie-as-emaciated-shell and is another story entirely), and 3) the definition of solipsism (which, gentle reader, is the subject of this column).

Solipsism, I discovered, is sort of a single word for the oft-quoted riddle, "If a tree falls in the woods and nobody's there, does it make a sound?" Webster's, helpfully, defines it (boy, I feel like I'm writing for my tenth grade English class), more didactically as "the theory that nothing exists or is real but the self."

Now—if you've even gotten this far into the column—I'm sure you're thinking, "And what, *exactly*, does solipsism have to do with college radio?" Or, more probably, "What the *fuck* is she babbling on about?"

Okay, bear with me, I'm getting there. Last week, I sent out a questionnaire; most of the recipients were record labels. I started getting responses to my questions—the bulk of which concerned an article that ran in *Playboy* magazine earlier this year—shortly thereafter. However, *one* answer that I received from *one* record rep (who will also be nameless), collided with solipsism in my brain and inspired the following (not entirely unfamiliar) ideas.

This was the query, the one "fun," tongue-in-cheek moment in an otherwise pretty issue-oriented batch: Whom do you favor in the currently escalating So-Cal conflict between **American** and **Epitaph** and why?

This was that rep's response: "Stop wasting your time with stupid fucking questions like this and get back to what matters, the music*."

I realize that what I'm about to write may have me branded a

heretic and stoned by the more pious members of the Church of College Radio, but dude, if you think that the music is the *only* thing that "matters" in college radio, you're missing the big picture (Jesus, "the big picture"—now I feel like I'm back in Driver's Ed).

While the primary importance of music is doctrine numero uno of our church's canon of law—like Catholicism's concept of the trinity**, if you will—there are a bunch of other important aspects of college radio, just like there are lots of articles of faith in any religion.

When I look back on my college radio experience, I see that my involvement with WUSC not only quenched my persistent thirst for new music, it provided me with a group of station members with whom I might discuss—at tedious length—the bands I discovered that excited me, the songwriters who spoke to me, the records that sucked, and the shows that stunned me. In short, the community of music lovers I encountered and slowly became a member of (my station, like many, was kind of clique-y, so it took a while to assimilate) was really important. The music itself might not have been any better or worse without that community, but its existence, by encouraging sharing, immensely amplified my enjoyment of the music. (Secondarily, the radio station and its group of fellow music lovers made me feel somewhat comfortable and at home, whereas previously I had felt like an alien.)

Beyond the emotional, nonmaterial benefits of college radio, there are all the more concrete ones that, although we use them to fool advisors into funding trips to conventions and whatnot, are nonetheless relevant: learning leadership skills, responsibility, production skills, etcetera.

Some might disagree, but I think that the sense of community that exists within a radio station exists in a larger sense between the radio and record communities as well.

So yes, music matters the most,

but the people who share and enhance our enjoyment of music matter, too. I'd claim that taking some time out to consider that community, to reinforce its existence even a little—in a way that's as brief, banal and teasing as the question I posed, or as long, banal, and regular as this column—is not a waste.

Because if a song plays in the woods, does it make a sound? And if a song plays for the ears of one isolated human being—a human being who could never share his/her joy of it with anyone—is it absolutely all it can be? I guess I don't think so.

That's all for this week. See you next time with all the gossip that's good to go and then some. ●

*In all likelihood, this answer is meant to be flip and funny in that snide, punk kinda way, rather what the teasing nature of the question inspired. So respondent, if you're reading, don't take this column personally or anything. As noted, your commentary spiraled neatly with the solipsism thing, and hey, column topics ain't exactly a dime a dozen...

**For our non-Christian-reared readers: the Trinity is the concept of three persons in one God, the Father, Son, and Holy Ghost. No, you're not supposed to understand it, you're just supposed to accept it. See why I'm lapsed?

Chartbound

TRIP HOP TEST PART 3 - Various Artists

(Moonshine)

AVAIL - 4AM Friday (Lookout)

CRANBERRIES - To the Faithful Departed (Island)

KMFDM - XTORT (WaxTrax!/TVT)

NADA SURF - high/low (Elektra)

CUL DE SAC - China Gate (Thirsty Ear)

Dropped: #33 Schoolhouse Rock Rocks!, #34 Rage

Against the Machine, #36 Olympic Death Squad,

#38 Scheer, #47 Lush, #48 Gaunt, #49 Smog.

ARTIST PROFILE

FAR



FROM: Sacramento, Calif.

LATEST RELEASE:

Tin Cans with Strings to You

LABEL: Immortal/Epic

CONTACT: Tom Bout @ Immortal

(310) 657-9500 or Cheryl

Valentine @ Epic (212) 833-5118

THEY ARE: Jonah Sonz

Matranga, vocals; Shaun Lopez, guitar; Chris Robyn, drums; John Gutenberger, bass.

THEIR PRODUCER: Brad Wood, noted for his work with the Sea and Cake, Sunny Day Real Estate, Liz Phair, and many others.

IT'S SAID: "Far stands out like a severed thumb in a guitar-blaring genre that encourages predictability." —Pulse!

ON THE GENRE: "[Bassist]

Shaun says 'A lot of times, heavy bands come across as meatheads—music for the frat boys.' We're not like that. Far is really aggressive, but passionate too, and chronically honest. The heavy stuff is human and the soft stuff isn't too flowery."

—Matranga

ON THE LIVE SHOW: "There seems to be this 'complaint rock' backlash lately, there's all these bands saying, 'We're not concerned about the world, we just want to rock.' That is not the message Far wants to put across. A show is going to church for us." —Matranga

TO GET FAR ON THE WEB:

<http://www.calweb.com/~warped/far.html>

<http://www.ns.net/~darges/far.htm>

<http://american.recordings.com>

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Editor: SEANA BARUTH

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

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College Picks

CUL DE SAC China Gate (Thirsty Ear)

With their third release, Cul de Sac further develop their unique style, a synthesis of sitar, '60s Surf, and noisy, synthesizer-driven prog rock. This largely instrumental (save for two odd a cappella, mantra-based, variations on the title) disc relies on diversity and undeniable catchiness to groove out Cul de Sac's own niche alongside the likes of Tortoise, the Mermen, and Space Needle.

With a variety of themes and electronic embellishments, Cul de Sac deliver the post-modern variety of surf, one that soars, dips, and rolls its way into the subconscious. "Doldrums," a space-like anthem, relies on the grooving bass hooks to keep in check its cacophonous rage. "Utopia Pkwy" explores a similar theme with a slower tempo and more of a melodic range, while "...his teeth got lost in the mattress..." is a pure surf guitar fest. You know, this varied pace/eclectic style genre may be gaining ground (who knows, this may—ugh—be the new face of so-called "modern rock" a few years from now), but Cul de Sac are far from trendy. What they are is hard to verbalize; what they're not is another bunch of "on the tip" indie rockers with dubious credibility. —WALT REED

MEAT BEAT MANIFESTO Subliminal Sandwich (Nothing/Interscope)

Three years in the making, *Subliminal Sandwich* is a concoction of electric, hip-hop, and ambient eccentricity. Disc one of this double-disc set contains 18 tracks—plenty for heavy rotation with little duplication.

One listen to this collection makes it obvious that Meat Beat Manifesto's frontman, Jack Dangers, encourages the use of instruments that pioneered electronic music—theremin, moog, mellotron and synthesizer. "Future Worlds" might be the tastiest delight for the electronically inclined, but it also offers an unexpected and delightful dose of bass clarinet. There are several collaborators on disc one, including Joe Gore of PJ Harvey's band. Other coolness: Haunting vocals claim, "Everybody's got a dark side," in "Phone Calls From the Dead." "Nuclear Bomb" and "Assasinator" include hip-hop style vocals and breakbeats, and "She's Unreal," an almost love song, is replete with mesmerizing rhythms and odd interjections.

The second half of this *Subliminal Sandwich* serves more ambient Meat. Disc two's main highlight is "Electric People," a track edited from its original six hours to a concise 15 minutes. Indeed, Meat Beat Manifesto's double disc, *Subliminal Sandwich*, might be

more aptly titled *Conscious Manwich*, it'll quickly sate your hunger for ambient and electronic music, while simultaneously providing over 140 minutes of serious brain massage. —SANDRA DERIAN

YMA SUMAC The Capitol Years Reissues (The Right Stuff)

Yma Sumac has to be the most enigmatic and intriguing figure to have emerged from the '50s exotic pop/vocal/lounge genre. Her true origins remain a mystery to this day. Liner notes from the original albums claim that she is a true Incan Princess, while others believe that she is simply Amy Camus (Yma Sumac backwards) from Brooklyn. Regardless of her true roots, Sumac possessed a singing style like no other. Her five-octave vocal range enabled her to sing with gravelly roughness, then instantly climb to a pitch that could shatter glass. Her long out-of-print albums have fetched high prices in collectors circles, and it is only now, after popular demand from today's loungecore society, that The Right Stuff has taken it upon themselves to reissue her five albums for Capitol. *Voice of the Xtabay*, *Legend of the Jivaro*, and *Legend of the Sun Virgin* are all similar in their musical approach; they all offer lush orchestrations along with tribal drumming that at times sounds like demented Disney scores. *Fuego del Ande* has more of a lighter, poppy Latin flavor with a

stripped down band, whereas *Mambo!* is an all-out swinging album with the mambo done up Sumac style. It is thoroughly enjoyable and my favorite in the series. These discs—entertaining yet absurd, cheesy yet incredibly hip, often scary yet strangely erotic—evinced that in the history of recorded music, there is no other like Yma Sumac.

—VINNIE ESPARZA

STRUNG OUT Suburban Teenage Wasteland Blues (Fat Wreck Chords)

This explosive Ventura County quintet avoids the sophomore jinx on this, their follow up to 1994's *Another Day In Paradise*. Strung Out brings on the ruckus with catchy (dare I say thoughtful?) lyrics and straight-ahead, no-nonsense hardcore music. *Suburban Teenage Wasteland Blues* offers 13 tracks; highlights include "Firecracker," a politically correct treatise on democracy which explodes in your ears like a burning barricade of sound. The lyrics to "Monster" more resemble Ice Cube's than they do those of punk's founding forefathers; in this track, the gang unloads a tale of gun-toting teens and ghetto birds. "Solitaire" hits as hard as a hook from Oscar De La Hoya, aggressively pummeling for a no-contest K.O. Other nice jabs: "Never Good Enough" and "Six Feet."

Oh yeah, fuck Epitaph and American—my money's on Fat.

—MATT BROWN



MOST ADDED BLACKHAWK (70)

RANDY TRAVIS (60)

TIM MCGRAW (55)

GEORGE STRAIT (51)

JOE DIFFIE (50)

TOP REQUESTS LEANN RIMES

TRACY LAWRENCE

SHANIA TWAIN

TOBY KEITH

DAVID LEE MURPHY

RECORD TO WATCH STEVE AZAR

"I Never Stopped Loving You"
(River North)

Gavin Country

LW	TW		W	R	Adds	H	M	L
1	1	TRACY LAWRENCE - Time Marches On (Atlantic)	12	203	0	197	5	1
3	2	ALAN JACKSON - Home (Arista)	10	203	0	186	16	1
4	3	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	14	202	0	185	15	2
2	4	TOBY KEITH - Does That Blue Moon Ever Shine (A&M)	16	194	1	181	7	6
7	5	JEFF CARSON - Holdin' On To Something (MCG/Curb)	17	200	0	160	33	7
5	6	TERRI CLARK - If I Were You (Mercury)	16	192	5	168	17	7
9	7	REBA McENTIRE - Starting Over Again (MCA)	13	202	1	125	69	8
8	8	VINCE GILL - High Lonesome Sound (MCA)	11	201	0	134	53	14
10	9	SAMMY KERSHAW - Meant To Be (Mercury)	14	202	0	119	78	5
12	10	SAWYER BROWN - Treat Her Right (Curb)	22	202	0	115	82	5
13	11	SHANIA TWAIN - No One Needs To Know (Mercury)	7	203	0	106	93	4
11	12	WYNNONNA - Heaven Help My Heart (Curb/MCA)	9	203	0	101	91	11
15	13	RHETT AKINS - Don't Get Me Started (Decca)	13	201	1	78	111	12
18	14	RICOCHE - Daddy's Money (Columbia/CRG)	9	200	1	47	150	3
17	15	MARTY STUART & TRAVIS TRITT - Honky Tonkin's... (MCA)	10	201	1	55	110	36
19	16	DIAMOND RIO - That's What I Get For Loving You (Arista)	9	201	0	42	133	26
16	17	PATTY LOVELESS - A Thousand Times A Day (Epic)	11	199	1	37	143	19
24	18	LEANN RIMES - Blue (MCG/Curb)	4	198	4	35	140	23
20	19	PAUL BRANDT - My Heart Has A History (Reprise)	14	193	4	22	151	20
22	20	MARTINA MCBRIDE - Phones Are Ringin'... (RCA)	12	197	0	16	138	43
26	21	WADE HAYES - On A Good Night (Columbia/CRG)	7	199	1	8	140	51
25	22	LINDA DAVIS - A Love Story In The Making (Arista)	11	190	1	28	97	65
28	23	NEAL MCCOY - Then You Could Tell Me Goodbye (Atlantic)	8	189	2	12	119	58
30	24	CLAY WALKER - Only Days That End In "Y" (Giant)	4	198	2	5	118	75
27	25	TRACE ADKINS - There's A Girl In Texas (Capitol)	11	189	2	13	103	73
29	26	LEE ROY PARNELL - Giving Water To A Drowning Man (Career)	7	192	2	7	103	82
31	27	MARK CHESNUTT - Wrong Place, Wrong Time (Decca)	5	188	2	1	94	93
32	28	TRACY BYRD - 4 to 1 In Atlanta (MCA)	5	185	2	1	85	99
36	29	PAM TILLIS - It's Lonely Out There (Arista)	4	178	23	1	50	127
6	30	COLLIN RAYE - I Think About You (Epic)	16	115	0	69	27	19
35	31	CONFEDERATE RAILROAD - See Ya (Atlantic)	6	161	4	0	55	106
37	32	MARK WILLS - Jacob's Ladder (Mercury)	4	167	15	0	45	122
33	33	LORRIE MORGAN & JON RANDALL - By My Side (BNA Records)	11	138	2	4	79	55
40	34	IONESTAR - Runnin' Away With My Heart (BNA Records)	4	163	25	0	34	129
50	35	BLACKHAWK - Big Guitar (Arista)	2	162	70	0	16	146
44	36	RICK TREVINO - Learning As You Go (Columbia/CRG)	4	151	31	0	32	119
39	37	DARYLE SINGLETARY - Workin' It Out (Giant)	7	130	3	0	43	87
45	38	JAMES BONAMY - I Don't Think I Will (Epic)	6	134	17	0	30	104
47	39	AARON TIPPIN - Everything I Own (RCA)	5	129	14	0	28	101
43	40	SUZY BOGGUSS - Give Me Some Wheels (Capitol)	5	121	8	0	35	86
21	41	BRYAN WHITE - I'm Not Supposed To Love You Anymore (Asylum)	17	86	0	51	15	20
14	42	MINDY MCCREADY - 10,000 Angels (BNA Records)	19	90	0	49	22	19
46	43	PAUL JEFFERSON - Check, Please (Almo Sounds)	6	112	4	0	33	79
42	44	LARI WHITE - Wild At Heart (RCA)	6	104	5	0	46	58
23	45	GEORGE STRAIT - Blue, Clear Sky (MCA)	12	83	0	40	19	24
49	46	GEORGE DUCAS - Everytime She Passes By (Capitol)	2	102	11	0	22	80
N 47		THE MAVERICKS - Missing You (MCA)	2	109	30	0	9	100
N 48		GREAT PLAINS - Dancin' With The Wind (Magnatone)	5	99	14	0	12	87
N 49		TAMMY GRAHAM - Tell Me Again (Career)	4	96	7	0	12	84
N 50		RANDY TRAVIS - Are We In Trouble Now? (Warner Bros.)	1	82	60	0	8	74

Total Reports This Week 203 Last Week 203

Inside Country BY JAMIE MATTESON

New Artist 411



I remember several months ago in Los Angeles listening to MD/Mid-dayer Carrie Dunne on KIKK/FM. As she was about to segue into Terri Clark's second single, "When Boy Meets Girl." Dunne said, "Here's 'Boy Meets Girl' by Terri Clark. Her first single, 'Better Things to Do' recently went number 1." It really helped me to remember how much I liked that first single, and my ears perked up to hear "When..."

Throughout my travels in the U.S., I always tune in to the local Country stations, and so many times I am disappointed by the lack of front or back selling on a new artist or song and the inability of some jocks to create a humaneness about the artist.

The continuing abundance of new artists breaking onto the Country music scene, is creating a lack of artist familiarity for both listeners and radio personnel. I thought it might be helpful for GAVIN's subscribers to occasionally highlight some interesting facts about Country's future stars.

LeAnn Rimes



Label: MCG
Debut single:
"Blue"
Album:
Blue cassette single/CD in stores now. Album arrives July 9.

Must listens on the album: "Hurt Me," "My Baby"

Can be seen: Tour support for the album gets started July 3 in California.

Did You Know?

- LeAnn is just 13 years old, and was born August 28 in Jackson, Mississippi.
- "Blue" was written by WBAP Ft. Worth, Tex. air personality Bill

Mack. He originally wrote the song for his good friend, Patsy Cline, but unfortunately she died before recording it. Bill held on to this song for over 30 years before giving it to LeAnn to record.

• LeAnn's father, Wilbur, is her manager and also produced her album.

• In 1990, LeAnn won *Star Search* at the age of eight.

• LeAnn performed over 100 shows in 1995.

Paul Jefferson



Label:
Almo Sounds
Debut single:
"Check Please"
Album: Paul Jefferson in stores July 16.
Must listens on the album:

"I Will," "Missouri"

Can be seen: Will perform at the tailgate party at Fruit of the Loom's Country Fest in Atlanta this July.

Did You Know?

- Paul co-wrote "That's As Close As I'll Get to Lovin' You," which was a Number One song for Aaron Tippin.
- Paul is a licensed pilot.
- Paul is a nationally ranked college tennis player.
- Paul studied Biomedical Engineering at U.C. Berkeley.
- Paul won the "Bay Area Dramatic Actors" award for playing Hank Williams, Sr. in the musical *The Lost Highway*.

Tammy Graham



Label: Career Records
Debut single:
"Tell Me Again"
Album: Tammy Graham in stores July 30
Must listens on

Editor: JAMIE MATTESON

Consulting Editor: LISA SMITH • Associate 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

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ACM'S TOP NEW

MALE ARTIST OF 1996

bryan white

SO MUCH FOR PRETENDING

THE NEW SINGLE AND VIDEO FROM BRYAN'S SECOND ALBUM BETWEEN NOW AND FOREVER.

AIRPLAY: JUNE 24

PRODUCED BY BILLY JOE WALKER, JR. AND KYLE LEHNING. MANAGEMENT: MARTY GAMBLIN AND STAN SCHNEIDER FOR GC MANAGEMENT

ASYLUM RECORDS
COUNTRY TODAY... AND TOMORROW.



ON ASYLUM COMPACT DISCS AND CASSETTES.

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Up & Coming

Reports	Adds	Weeks	
77	50	1	JOE DIFFIE - Whole Lotta Gone (Epic)
67	51	1	* GEORGE STRAIT - Carried Away (MCA)
66	30	2	FRAZIER RIVER - Tangled Up In Texas (Decca)
63	35	2	4 RUNNER - That Was Him (This Is Now) (A&M)
57	46	1	* STEVE AZAR - I Never Stopped Loving You (River North)
55	55	1	* TIM MCGRAW - She Never Lets It Go To Her Heart (Curb)
54	24	2	JEFF FOXWORTHY - Redneck Games (Warner Bros.)
51	6	3	PHILIP CLAYPOOL - A Circus Leaving Town (Curb)
47	40	1	* BROOKS AND DUNN - I Am That Man (Arista)
47	25	1	* DOUG SUPERNAW - You Still Got Me (Giant)
40	4	5	DON COX - Man Overboard (Step One)
37	31	1	* HAL KETCHUM - Hang In There Superman (MCG/Curb)
30	2	3	PAUL OVERSTREET - Even When It Don't Feel Like Love (Scarlet Moon/Integrity)
30	5	2	PATRICIA CONROY - What Else Can I Do? (Intersound)
26	25	1	* CHARLIE MAJOR - (I Do It) For The Money (Imprint)
25	19	1	* JOHN ANDERSON - My Kind Of Crazy (BNA Records)

Dropped: #34 Alabama, #38 Emilio, #40 David Ball, #41 Brooks & Dunn, Chely Wright, Mandy Barnett, Bobbie Cryner, Rob Crosby, Gretchen Peters

* Indicates Debut

CMT Adds

Courtesy of Country Music Television

JUNIOR BROWN - Venom Wearin' Denim (MCG/Curb)
KEITH GATTIS - Real Deal (RCA)
KEVIN WELCH - Life Down Here On Earth (Dead Reckoning)
BELLAMY BROTHERS - Shine Them Buckles (Bellamy Brothers)

Album Cuts

NEAL McCOY - Hillbilly Rap
ELECTRIC RANGE - All That Remains Of Love
CLEDUS T. JUDD - If Shania Was Mine

the album: "A Dozen Red Roses," "I Stopped Looking"

Can be seen: Currently putting together a regional tour of Texas.

Did You Know?

- Tammy was born February 7 in Little Rock, Arkansas
- Tammy has been singing for several years at Caesar's Palace in Las Vegas. Arista/Career President Tim DuBois caught her show and signed her to the label.

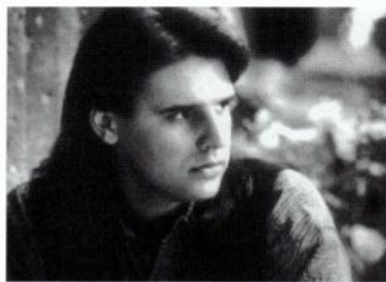
- Tammy is an accomplished piano player.
- The first concert she ever attended was Kenny Rogers when she was 12 years old. While recently appearing on *Primetime Country*, Tammy was thrilled to find out that the show's host would be Kenny Rogers. She brought her original ticket stub and asked him to sign it on air.

Mark Wills

Label: Mercury
 Debut single: "Jacobs Ladder"
 Album: *Mark Wills* Released: June 11

Must listens on the album: "I Wonder If He Knows," "What's Not to Love"

Can be seen: Listener Appreciation Bus tour and club shows starts in



August.

Did You Know?

- Mark replaced Daron Norwood when Daron left the Buckboard Country Music Festival in Marietta, Ga. The two have been friends for five years.
- Mark plays a mean guitar, but his main instrument is the drums.
- A huge Atlanta Braves fan, Mark prefers to play sports rather than watch them. His two favorites are golf and softball.
- Mark was born in Cleveland, Tenn. because his hometown of Blue Ridge, Ga. had no hospital. He moved to South Atlanta as a child.
- Mark performed in his Junior High chorus and played in garage bands. Eventually his preference turned from rock & roll to Country music. ●

GO Chart

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	M	L
1	1	TRACY LAWRENCE - Time Marches On (Atlantic)	13	129	0	128	1	0
4	2	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	14	129	0	127	2	0
3	3	ALAN JACKSON - Home (Arista)	10	129	0	126	3	0
5	4	JEFF CARSON - Holdin' On To Something (MCG/Curb)	17	128	0	117	10	1
6	5	VINCE GILL - High Lonesome Sound (MCA)	11	129	0	108	18	3
11	6	SAWYER BROWN - Treat Her Right (Curb)	14	129	0	98	31	0
8	7	REBA McENTIRE - Starting Over Again (MCA)	13	128	0	99	27	2
7	8	TERRI CLARK - If I Were You (Mercury)	16	123	5	113	7	3
12	9	SAMMY KERSHAW - Meant To Be (Mercury)	14	128	0	90	38	0
10	10	WYNNONNA - Heaven Help My Heart (Curb/MCA)	9	129	0	86	42	1
2	11	TOBY KEITH - Does That Blue Moon Ever Shine (A&M)	16	121	1	112	3	6
14	12	SHANIA TWAIN - No One Needs To Know (Mercury)	7	129	0	72	56	1
13	13	RHETT AKINS - Don't Get Me Started (Decca)	14	129	0	68	61	0
15	14	MARTY STUART & TRAVIS TRITT - Honky Tonkin's... (MCA)	10	129	0	51	70	8
16	15	DIAMOND RIO - That's What I Get For Loving You (Arista)	9	129	0	36	89	4
19	16	RICOCHE - Daddy's Money (Columbia/CRG)	9	127	1	31	94	2
17	17	PATTY LOVELESS - A Thousand Times A Day (Epic)	11	125	0	32	86	7
24	18	LEANN RIMES - Blue (MCG/Curb)	5	126	2	24	88	14
20	19	LINDA DAVIS - A Love Story In The Making (Arista)	11	124	1	27	75	22
21	20	MARTINA McBRIDE - Phones Are Ringin'... (RCA)	13	125	0	15	95	15
25	21	WADE HAYES - On A Good Night (Columbia/CRG)	7	127	0	7	97	23
23	22	PAUL BRANDT - My Heart Has A History (Reprise)	14	119	4	13	95	11
22	23	TRACE ADKINS - There's A Girl In Texas (Capitol)	11	125	0	13	81	31
26	24	NEAL McCOY - Then You Could Tell Me Goodbye (Atlantic)	8	126	0	8	87	31
27	25	LEE ROY PARNELL - Giving Water To A Drowning Man (Career)	7	128	2	7	83	38
31	26	CLAY WALKER - Only Days That End In "Y" (Giant)	4	127	2	4	82	41
30	27	MARK CHESNUTT - Wrong Place, Wrong Time (Decca)	5	126	0	1	78	47
29	28	TRACY BYRD - 4 to 1 In Atlanta (MCA)	5	126	0	0	78	48
37	29	PAM TILLIS - It's Lonely Out There (Arista)	4	126	14	1	44	81
33	30	CONFEDERATE RAILROAD - See Ya (Atlantic)	6	115	1	0	52	63
36	31	MARK WILLS - Jacob's Ladder (Mercury)	4	120	7	0	42	78
48	32	BLACKHAWK - Big Guitar (Arista)	2	117	46	0	12	105
39	33	LARI WHITE - Wild At Heart (RCA)	6	94	5	0	45	49
40	34	SUZY BOGGUSS - Give Me Some Wheels (Capitol)	4	98	5	0	35	63
41	35	DARYLE SINGLETARY - Workin' It Out (Giant)	7	92	2	0	39	53
44	36	IONESTAR - Runnin' Away With My Heart (BNA Records)	4	103	20	0	21	82
45	37	RICK TREVINO - Learning As You Go (Columbia/CRG)	5	97	22	0	22	75
43	38	AARON TIPPIN - Everything I Own (RCA)	5	93	9	0	27	66
42	39	PAUL JEFFERSON - Check, Please (Almo Sounds)	4	87	4	0	31	56
9	40	COLLIN RAYE - I Think About You (Epic)	16	64	0	33	21	10
50	41	THE MAVERICKS - Missing You (MCA)	2	96	27	0	9	87
38	42	LORRIE MORGAN & JON RANDALL - By My Side (BNA Records)	11	71	0	2	42	27
46	43	GEORGE DUCAS - Everytime She Passes By (Capitol)	5	80	9	0	22	58
47	44	JAMES DONAMY - I Don't Think I Will (Epic)	7	75	7	0	18	57
49	45	TAMMY GRAHAM - Tell Me Again (Career)	5	75	6	0	12	63
N	46	GREAT PLAINS - Dancin' With The Wind (Magnetone)	5	71	8	0	12	59
N	47	JOE DIFFIE - Whole Lotta Gone (Epic)	2	56	37	0	3	53
18	48	MINDY MCCREADY - 10,000 Angels (BNA Records)	19	46	2	16	17	13
N	49	FRAZIER RIVER - Tangled Up In Texas (Decca)	2	54	26	0	1	53
N	50	RANDY TRAVIS - Are We In Trouble Now? (Warner Bros.)	1	49	38	0	3	46

GO MOST ADDED
BLACKHAWK (48)
RANDY TRAVIS (38)
JOE DIFFIE (37)
STEVE AZAR (35)
GEORGE STRAIT (31)

MOST ADDED

ERIC CLAPTON (79)

VANESSA WILLIAMS (67)

ALL 4 ONE (62)

MARIAH CAREY (49)

DAN HILL (43)

TOP TIP

VANESSA WILLIAMS

"Where Do We Go From Here"
(Mercury)

If you're not yet on this one it's
"hasta la vista, baby."

RECORD TO WATCH

SARAH McLACHLAN

"Full Of Grace"
(London)

"Not a single but a
singular treat from the
Moll Flanders soundtrack."



Gavin A/C

Adult Contemporary

TW	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	16	215	7	6220	+436	138	42	26	8
2	19	203	0	5690	-160	118	42	35	7
3	9	200	2	5406	+74	108	48	34	10
4	11	187	3	4789	+445	89	45	37	14
5	11	157	1	4195	-730	79	38	27	12
6	12	165	2	4015	-662	63	51	37	12
7	20	154	0	3986	-485	76	31	34	12
8	4	183	25	3732	+1027	39	52	60	28
9	7	170	10	3716	+522	49	45	51	22
10	11	157	6	3551	+454	52	46	34	21
11	3	194	79	3523	+1965	24	46	79	39
12	12	156	3	3400	+270	51	37	40	24
13	11	142	4	3199	+287	46	40	38	18
14	15	129	1	3190	-123	62	27	24	15
15	33	124	2	3006	+7	43	35	34	12
16	7	119	6	2768	+190	46	26	33	12
17	28	119	1	2759	-296	40	26	35	16
18	8	119	6	2454	+280	27	37	34	18
19	13	107	2	2246	+62	29	27	34	15
20	21	90	2	2228	-113	33	24	23	10
21	22	114	4	2182	+122	17	37	39	19
22	12	94	11	2108	+328	30	23	26	11
23	18	102	0	2092	-360	26	19	35	19
24	13	101	5	2083	+267	26	27	27	20
25	16	81	3	2000	-359	33	23	18	7
26	14	91	0	1900	-433	21	21	38	10
27	7	85	3	1821	+196	20	33	18	12
28	7	96	8	1807	+286	13	35	27	20
29	14	83	0	1641	-1141	17	20	28	15
30	88	71	1	1586	-59	17	21	27	5
31	24	62	0	1579	-353	27	10	16	9
32	7	82	3	1566	+108	9	29	29	14
33	12	88	4	1525	+169	12	23	27	21
34	12	81	2	1501	-212	10	25	29	16
35	20	59	1	1442	-285	21	14	19	5
36	4	78	21	1431	NEW	16	15	22	21
37	8	82	15	1407	NEW	7	19	37	19
38	8	53	0	1341	-74	24	6	16	6
39	5	90	23	1334	NEW	4	19	31	29
40	15	75	2	1332	NEW	8	22	28	17

Chartbound

	Reports	Adds	SPINS	TREND
PHILOSOPHER KINGS - "Charms" (Columbia/CRG)	81	8	1269	+206
LOUVETTE - "Ask Me" (Butterfly)	79	6	1232	+181
PETER CETERA - "One Clear Voice" (River North)	77	18	1105	+316
*ALL-4-ONE - "Someday" (Walt Disney/Hollywood)	70	62	874	+749
MIKE POST - "Enchanted Evening" (American Gramophone)	68	6	1091	+128
VANESSA WILLIAMS - "Where Do We Go From Here" (Mercury)	67	67	866	+866

Reports Adds SPINS TREND

Total Reports This Week: 247 Last Week: 242

Editor: RON FELL

Associate Editor: DIANE RUFER

A/C reports accepted: Mondays

8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

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Inside A/C

BY RON FELL



Humble Roots Lead to Better Days

"It all started in a 5,000 watt station in Fresno." —**Ted Baxter-WMJM**-Minneapolis

Sometimes, when you're just starting out in radio, it seems as if it's a long road to the good paying gigs in the larger markets. But even some of the most successful radio people started in the most humble of conditions and modest markets, making the very little, but learning invaluable lessons.

We polled some of the successful A/C broadcasters to find out where they started:

Jhane Kaye, PD at **KOST**-Los Angeles began at the age of 16 at **KHSJ** in Hemet, Calif. (near Riverside) where he started as an unpaid go-fer moving the sprinklers on the station's lawn and getting burgers for the all-night guy. "The GM, **Larry Shields**, eventually put me on the payroll so he could tell me what to do," says Kaye. "Soon I was jocking on the station and playing anything I could get my hands on."

Don Kelley, PD of **WMJX**-Boston started at little **WMRC** (1490 AM)-Milford, Mass., a station that, at the time, allowed its air talent to play any music that *wasn't* Country or rock. Kelley admits not even knowing what country music was back then, and says he did mornings at this eclectic station.

Tim Richards, Music Director at **WBMX**-Boston interned at Top 40 **B96**-Chicago where he produced the afternoon drive show with **Gary Spears**. Richards' first paying gig was as weekend jock at **The Bus** (**WBUS**) in suburban Chicago. His Saturday & Sunday hours were 6 a.m. to 6 p.m.

Sue Wilson, PD of **WDOK**-Cleveland, got her start at AOR

Continued on page 48

Party Hard This Summer with



— New Single —

Just off her charted song "Slain Angels,"

Saturday Night

is newly remixed from Jessica's album
"A California Girl."

*This song is hotter than ever!
Turn up the volume and party!*

Heavy promotion: Radio, TV, Trades, etc.

IMPACT DATE: JUNE 25, 1996



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A/C Up & Coming

Reports Adds SPINS TRENDS

66	29	907	+376	STEVIE NICKS & LINDSEY BUCKINGHAM - Twisted (Warner Bros.)
59	49	899	+771	MARIAH CAREY - Forever (Columbia/CRG)
55	4	917	+86	MICHAEL LEARNS TO ROCK - Sleeping Child (Cleveland International)
54	3	911	+109	DONNA LEWIS - I Love You Always Forever (Atlantic)
52	3	783	+19	BONNIE HAYES - Things You Left Behind (Beacon)
51	10	974	+208	LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)
49	7	727	+188	TIN DRUM - Real World (Brainstorm)
46	17	650	+267	JACK JAMES - Love Takes A Holiday (Windy City)
43	8	967	+273	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)
43	43	487	+487 *	DAN HILL - Wrapped Around Your Finger (Spontaneous)
42	30	507	+357	JORDAN HILL - For The Love Of You (143/Atlantic)
39	6	607	+104	JOAN OSBORNE - St. Teresa (Blue Gorilla/Mercury)
38	7	504	+133	KIMMIE RHODES - I'm Not An Angel (Justice)
30	15	451	+198	STEPHEN BISHOP - Dive Into The Pool Of Love (Foundation)
29	1	357	+36	ONCE BLUE - Save Me (EMI)
29	4	395	+42	NAZARETH - Move Me (Mayhem)
22	—	293	+48	JIM MESSINA & CRYSTAL BERNARD - Watching The River Run (River North)
18	8	285	+152	THE BADLEES - Angeline Is Coming Home (Polydor/A&M)
17	4	230	+73	JOHN TESH PROJECT feat. NATASHA PEARCE - You Break It... (GTPS)
17	7	150	+54	DEBORAH COX - Where Do We Go From Here (Arista)
15	15	187	+187 *	SARAH McLACHLAN - Full Of Grace (London)
13	3	324	+79	OASIS - Champagne Supernova (Epic)
13	3	219	+69 *	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)
13	1	185	+3	THE SPECIALS - A Little Bit Me, A Little Bit U (Virgin)
13	10	134	+111 *	HARRY CONNICK, JR. - Hear Me In The Harmony (Columbia/CRG)
12	9	126	+90 *	CHYNNA PHILLIPS - I Live For You (EMI)

Dropped: Tina Arena, Seal, Celinda Pink, Toni Land, Foo Fighters, Linda Ronstadt, Wrenditions.

* Indicates Debut

hybrid **WCPZ** in Sandusky, Ohio where she interned and then worked in traffic, production, and eventually on air.

Dave Verdery, PD at **KBIG**-Los Angeles, worked weekend evenings at **KEFC/FM**-Waco, Texas while attending Baylor University. Verdery says he played whatever the station owner wanted to hear while cruising Lake Waco. That usually meant Big Band music. With nothing else to do, Verdery spent a lot of time reading liner notes which he says prepared him for bigger and better jobs after graduation—like doing middays and music at **KHFI**-Austin.

Gary Nolan, PD at **WLTE**-Minneapolis, started in 1974 at a Country station in Prince Frederick, Maryland. There he earned about \$75 a week as air talent, but also sold some advertising "to make money."

Danny Howard, PD at **WDEF**-Chattanooga, Tenn., started at the tender age of 15 by doing weekends at a rock Top 40, **WHCC**-Waynesville, North Carolina. "I was recruited in high school. My audition included reading five minutes of UPI wire copy. I made about \$2.60 an hour my first weekend."

Abby Bonell, PD at **KMGQ**-Santa Barbara, Calif., worked as a "journalist" for Top 40 **Piccadilly Radio** in London. ●

A/C Picks

MARIAH CAREY "Forever" (Columbia)

This is a perfect song for June's proms and wedding ceremonies. It's destined to be one of the summer's most memorable tunes and should take its place in the ranks of those timeless and hopelessly sentimental standards of pop music.

CHYNNA PHILLIPS "I Live For You"

(EMI Records)

Let the naked truth be known: This song, co-written and produced by Desmond Child, is featured in the Demi Moore film, *Striptease*. The track's percolating rhythm track supports Chynna's smoldering vocals in an intensely attractive production that recalls some of Madonna's soundtrack hits.

TOKENS featuring MITCH MARGO

"Only in My Dreams"

(B. T. Puppy)

This month's musical surprise is more than a Token gesture. Here's probably the least novel and most accessible Tokens single in decades. The track has plenty of '90s tech to go with the group's patented East Coast harmonies.

S/P/W

SPINS PER WEEK PER STATION

TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	28.93
CELINE DION - Because You Loved Me (550 Music)	28.03
GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	27.03
HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	26.72
MARIAH CAREY - Always Be My Baby (Columbia/CRG)	25.88
STING - You Still Touch Me (A&M)	25.61
ALANIS MORISSETTE - Ironic (Maverick/Reprise)	25.47
NATALIE MERCHANT - Wonder (Elektra/EEG)	25.30
GIN BLOSSOMS - Follow You Down (A&M)	24.76
MICHAEL W. SMITH - I'll Lead You Home (Reunion/Arista)	24.73
DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	24.69
BoDEANS - Closer To Free (Reprise)	24.44
GLORIA ESTEFAN - Reach (Epic)	24.33
JANN ARDEN - InSensitive (A&M)	24.24
BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	23.26
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	23.18
NATALIE MERCHANT - Jealousy (Elektra/EEG)	22.62
TONI BRAXTON - Let It Flow (Arista)	22.53

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

ERIC CLAPTON - Change The World (Reprise)	1965
CHER - One By One (Reprise)	1027
VANESSA WILLIAMS - Where Do We Go From Here (Mercury)	866
MARIAH CAREY - Forever (Columbia/CRG)	771
ALL-4-ONE - Someday (Walt Disney/Hollywood)	749
MICHAEL ENGLISH - Your Love Amazes Me (Curb)	522
ALANIS MORISSETTE - You Learn (Maverick/Reprise)	494
DAN HILL - Wrapped Around Your Finger (Spontaneous)	487
BLESSID UNION OF SOULS - All Along (EMI)	457
NATALIE MERCHANT - Jealousy (Elektra/EEG)	454
STING - You Still Touch Me (A&M)	445
TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	436
STEVIE NICKS & LINDSEY BUCKINGHAM - Twisted (Warner Bros.)	376
JORDAN HILL - For The Love Of You (143/Atlantic)	357
COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	328
JEWEL - Who Will Save Your Soul? (Atlantic)	323
PETER CETERA - One Clear Voice (River North)	316
TONI BRAXTON - Let It Flow (Arista)	287

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

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RECORDS

MOST ADDED

KEB' MO' (25/131 spins)
LITTLE FEAT (16/45 spins)
MICKY HART (16/56 spins)
PETE DROGE & THE SINNERS (16/55 spins)
SQUEEZE (13/85 spins)
BLUE NILE (13/106 spins)

TOP TIP

ERIC CLAPTON

"Change the World" (Reprise)

Eric Clapton, A3 as in Automatic. Originally cut by Country star Wynonna Judd, "Change the World" explodes immediately, debuting at #28, 355 spins, +281, this week's #1 Spin Trend.

RECORD TO WATCH

THE IGUANAS

Superball (Margaritaville/Island)

The Iguanas bounce back with action on "I Moved Too Slow" and Benny's Cadillac," racking up 218 spins, +41. Rootsy believers include WRLT, KFAN, WRNR, WFHB, KRSH, KCRW, WDET, KPIG, including five new adds.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	DAVE MATTHEWS BAND (RCA)
2	2	HOOTIE & THE BLOWFISH (Atlantic)
4	3	MARK KNOPFLER (Warner Bros.)
3	4	STING (A&M)
6	5	PATTI ROTHBERG (EMI)
5	6	LOS LOBOS (Warner Bros.)
7	7	ELVIS COSTELLO (Warner Bros.)
8	8	PAUL WESTERBERG (Reprise)
10	9	THE WALLFLOWERS (Interscope)
11	10	DOG'S EYE VIEW (Columbia/CRG)
9	11	COWBOY JUNKIES (Geffen)
15	12	WHY STORE (Way Cool/MCA)
16	13	THE CRANBERRIES (Island)
14	14	GIN BLOSSOMS (A&M)
13	15	SUBDUDES (High Street)
12	16	JACKSON BROWNE (Elektra/EEG)
20	17	TRACY CHAPMAN (Elektra/EEG)
19	18	JEWEL (Atlantic)
17	19	RICHARD THOMPSON (Capitol)
24	20	MEVILLE BROTHERS (A&M)
25	21	THE CURE (Fiction/Elektra)
22	22	JARS OF CLAY (Silvertone)
21	23	SYD STRAW (Capricorn)
23	24	ALANIS MORISSETTE (Maverick/Reprise)
18	25	TAJ MAHAL (Private Music)
26	26	TODD SNIDER (Margaritaville/MCA)
33	27	MIL LARA (Metro Blue/Capitol)
NEW	28	PHENOMENON SOUNDTRACK (Reprise)
32	29	AMANDA MARSHALL (Epic)
27	30	STEVE EARLE (E-Squared/Warner Bros.)
29	31	THE BADLEES (Rite-Off)
28	32	PHILOSOPHER KINGS (Columbia/CRG)
34	33	BILL MORRISSEY (Philo)
31	34	ALEJANDRO ESCOVEDO (Rykodisc)
40	35	EVERYTHING BUT THE GIRL (Atlantic)
30	36	RORY BLOCK (Rounder)
NEW	37	LYLE LOVETT (Curb/MCA)
38	38	OASIS (Epic)
49	39	PETER WOLF (Reprise)
47	40	ROY ROGERS (Virgin)
41	41	NATALIE MERCHANT (Elektra/EEG)
46	42	THE KENNEDYS (Green Linnet)
37	43	CATIE CURTIS (Guardian)
35	44	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
NEW	45	GILLIAN WELCH (Almo Sounds)
42	46	DANIEL TASHIAN (Elektra/EEG)
36	47	JOAN OSBORNE (Blue Gorilla/Mercury)
NEW	48	PATTI SMITH (Arista)
NEW	49	FOO FIGHTERS (Roswell/Capitol)
48	50	TORI AMOS (Atlantic)

LW	TW	COMMERCIAL
1	1	DAVE MATTHEWS BAND (RCA)
2	2	HOOTIE & THE BLOWFISH (Atlantic)
3	3	STING (A&M)
4	4	MARK KNOPFLER (Warner Bros.)
5	5	LOS LOBOS (Warner Bros.)
6	6	PATTI ROTHBERG (EMI)
7	7	DOG'S EYE VIEW (Columbia/CRG)
9	8	PAUL WESTERBERG (Reprise)
8	9	ELVIS COSTELLO (Warner Bros.)
10	10	COWBOY JUNKIES (Geffen)
11	11	GIN BLOSSOMS (A&M)
14	12	THE WALLFLOWERS (Interscope)
13	13	WHY STORE (Way Cool/MCA)
16	14	JEWEL (Atlantic)
17	15	THE CRANBERRIES (Island)
19	16	TRACY CHAPMAN (Elektra/EEG)
12	17	JACKSON BROWNE (Elektra/EEG)
15	18	SUBDUDES (High Street)
18	19	ALANIS MORISSETTE (Maverick/Reprise)
20	20	JARS OF CLAY (Silvertone)
NEW	21	PHENOMENON SOUNDTRACK (Reprise)
22	22	THE BADLEES (Rite-Off)
25	23	THE CURE (Fiction/Elektra)
26	24	PHILOSOPHER KINGS (Columbia/CRG)
21	25	TAJ MAHAL (Private Music)
27	26	OASIS (Epic)
23	27	TODD SNIDER (Margaritaville/MCA)
30	28	AMANDA MARSHALL (Epic)
33	29	MEVILLE BROTHERS (A&M)
29	30	RICHARD THOMPSON (Capitol)
32	31	NATALIE MERCHANT (Elektra/EEG)
26	32	STEVE EARLE (E-Squared/Warner Bros.)
31	33	SYD STRAW (Capricorn)
24	34	JOAN OSBORNE (Blue Gorilla/Mercury)
41	35	FOO FIGHTERS (Roswell/Capitol)
NEW	36	LYLE LOVETT (Curb/MCA)
45	37	DISHWALLA (A&M)
42	38	PETER WOLF (Reprise)
35	39	ALEJANDRO ESCOVEDO (Rykodisc)
43	40	EVERYTHING BUT THE GIRL (Atlantic)
NEW	41	MIL LARA (Metro Blue/Capitol)
38	42	TORI AMOS (Atlantic)
36	43	CRACKER (Virgin)
44	44	DANIEL TASHIAN (Elektra/EEG)
37	45	BARENAKED LADIES (Reprise)
NEW	46	JIMMY BUFFETT (Margaritaville/MCA)
NEW	47	KENNY WAYNE SHEPHERD (Revolution)
39	48	CATIE CURTIS (Guardian)
40	49	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
NEW	50	ROY ROGERS (Virgin)

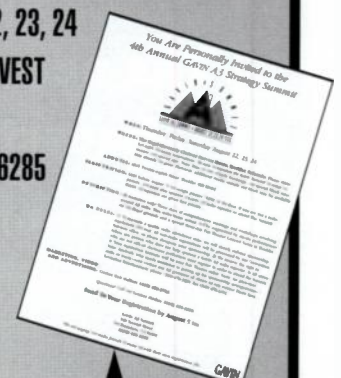
LW	TW	NON-COMMERCIAL
1	1	RICHARD THOMPSON (Capitol)
5	2	ELVIS COSTELLO (Warner Bros.)
2	3	GILLIAN WELCH (Almo Sounds)
11	4	MEVILLE BROTHERS (A&M)
6	5	DAVE MATTHEWS BAND (RCA)
3	6	MIL LARA (Metro Blue/Capitol)
9	7	BILL MORRISSEY (Philo)
4	8	LOS LOBOS (Warner Bros.)
12	9	SYD STRAW (Capricorn)
13	10	THE WALLFLOWERS (Interscope)
7	11	MARK KNOPFLER (Warner Bros.)
10	12	PAUL WESTERBERG (Reprise)
8	13	PATTI ROTHBERG (EMI)
19	14	THE CURE (Fiction/Elektra)
14	15	ROSANNE CASH (Capitol)
18	16	THE KENNEDYS (Green Linnet)
15	17	RORY BLOCK (Rounder)
21	18	DAVID GRAY (EMI)
16	19	STING (A&M)
17	20	ALEJANDRO ESCOVEDO (Rykodisc)
NEW	21	PATTI SMITH (Arista)
30	22	THE IGUANAS (Margaritaville/Island)
24	23	JOY ASKEW (Private Music)
46	24	EVERYTHING BUT THE GIRL (Atlantic)
31	25	THE SPECIALS (Virgin)
28	26	THE CRANBERRIES (Island)
20	27	TAJ MAHAL (Private Music)
29	28	ROY ROGERS (Virgin)
22	29	STEVE EARLE (E-Squared/Warner Bros.)
26	30	SUBDUDES (High Street)
23	31	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
38	32	AMANDA MARSHALL (Epic)
34	33	TODD SNIDER (Margaritaville/MCA)
32	34	CATIE CURTIS (Guardian)
25	35	JOE HENRY (Mammoth)
NEW	36	JUNIOR BROWN (MCG/Curb)
39	37	JACKSON BROWNE (Elektra/EEG)
NEW	38	MARTIN SEXTON (Eastern Front)
33	39	CLARENCE "GATEMOUTH" BROWN (Verve)
37	40	ANGELIQUE KIDJO (Mango/Island/PLG)
NEW	41	TINA & THE B SIDE MOVEMENT (Elektra/EEG)
45	42	HOOTIE & THE BLOWFISH (Atlantic)
48	43	TISH HINOJOSA (Warner Bros.)
27	44	CASSANDRA WILSON (Blue Note)
47	45	BILL NELSON (Gyroscope)
36	46	ANI DI FRANCO (Righteous Babe)
35	47	COWBOY JUNKIES (Geffen)
NEW	48	BRIAN SETZER (Integrity)
NEW	49	I SHOT ANDY WARHOL SOUNDTRACK (TAG/Atlantic)
40	50	MYSTERIES OF LIFE (RCA)

Gavin A3 Summit Invitations Unleashed!

We are in the process of faxing out GAVIN A3 Summit Invitations & Sponsorship forms. If you haven't already received yours, please call and leave a message and fax number at (415) 495-1990, ext. 606. We'll fax one your way, pronto.

Meanwhile, you should already be lining up your radio sponsorships and accommodations. Contact any A3 promoter of your choice or Harry Levy at Levitation Entertainment, (310) 470-3220. This year's A3 Summit will be one rockin', rollin', soulin', funk'n', twangin', strummin', stompin' event.

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Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CDR	KBCO	KBJR	KFAN	KFMG	KFOG	KFXO	KGSR	KWKY	KLRF	KMAS	KMTT	KOTR	KPFT	KPG	KQPT	KQSH	KRYM	KSCA	KSPN	KSTU	KTAO	KTCZ	KTVX	KTMN	KTUN	KUMT	KUPR	KUMR	KVME	KQPT
1	DAVE MATTHEWS BAND (RCA)	1239	+44	41	23	17	14	32	37	25	21		20	6	26			7	32	29	15	34	18	7	16	23	11	23	18	31	34	7	8	29
2	HOOTIE & THE BLOWFISH (Atlantic)	944	-50	30	25	19	25	32	17	20		4	16	6	27			8	30	17	15	33	18		10	20	5	14	18	30	28	6	33	
3	MARK KNOPFLER (Warner Bros.)	925	+41		10	34	19	29	17	19	14	32	18	3	27	7	7	13		29	15	10	18		11	27	12	14	18	29	16	7	8	13
4	STING (A&M)	899	-33		32	26		13	22	23	31	30	13	3	28		4		13	19	20	23			9	22	6		28	34	7		11	
5	PATTI ROTHBERG (EMI)	762	+21	32	18	10	18	21	17	4	12			3	13	7	4		15	10	10	13	18	6	9	6	17	18	6	10	7	6		
6	LOS LOBOS (Warner Bros.)	753	-36	26		7	22	21	19	6			15	3	27	14	7	9		30	15	13	18		12	3	11	23	18	13	10	7		
7	ELVIS COSTELLO (Warner Bros.)	731	+39	18		9	3	20	19	10	14		9	6	11	11			8	25	10	15	18		11	4	14	18	6	9	7	4		
8	PAUL WESTERBERG (Reprise)	699	+21	22	5	10	26	21	7	19	11	6		3	8	5	2		12		10	14	11	7	13	22	7		11	6	10	7		
9	THE WALLFLOWERS (Interscope)	655	+54	28	11	11	20	21	6	22	13		7	3	10	12	2	3		12	10	13	11	10	9	23	4	15	11	7	10	7	8	
10	DOG'S EYE VIEW (Columbia/CRG)	641	+40	23	6	16		28		15				3	10			3	5	12	15	10	18	8	6	16	1	10	18	20	34	6	26	
11	COWBOY JUNKIES (Geffen)	590	-23	20	15	17		16	6	23	10	28		3	10					17	18	11	12	3	4			18	23	15	6		11	
12	WHY STORE (Way Cool/MCA)	543	+28	19	30	11	30	21	7	9			11	2	11		4		22	18	10	12			8	11	4	14		15	16		10	
13	THE CRANBERRIES (Island)	529	+16	17	20	7		9	19		14			2	10				27	25	10	11			9	9	10	5		16	10	6	11	
14	GIN BLOSSOMS (A&M)	519	-19	27		17		33	18	14		23	11		9				17		15	9	18			3	12	18	7	24				
15	SUBDUDES (High Street)	51	-41			10	20	9	9	25		7	15	6	8			15		5	15	13		11	7	16	5	10		15		6		
16	JACKSON BROWNE (Elektra/EEG)	499	-65	19		9	12	13	7			28	22	5	9			13		12	15			10	7	6	9		21	9	6			
17	TRACY CHAPMAN (Elektra/EEG)	474	+42	8	16	7	16	4		10		8			19			12		6	15	13	18			11	2	8	18	28	25			
18	JEWEL (Atlantic)	461	+18	27	24			13		19	22				14				12				11	11					11	15	26			
19	RICHARD THOMPSON (Capitol)	455	-87	13			12			11	12		7	3	8	7	13		9	15	6	11	12	9			14	15	11		7	8		
20	NEVILLE BROTHERS (A&M)	442	+49						4	19	21		13	3	6	6	4	7		15	10	7	11	13	8		7		11		7	8		
21	THE CURE (Fiction/Elektra)	431	+38			10		17			13								31	18		13	8		8			14	8	7	7	6		
22	JARS OF CLAY (Silvertone)	427	+17	13		17		21					15								10	22	11			3			11	15	26		22	
23	SYD STRAW (Capricorn)	416				10	16	5		15	16				8	8	2	5		9	10			8	7		6	10			7	6		
24	ALANIS MORISSETTE (Maverick/Reprise)	405	+2	19	16	10		18		13		13			12			19	16	7	11							13		50		24		
25	TAJ MAHAL (Private Music)	387	-83		6	11	22		7	9		7	16	5		12		13		15			11	9	13		4	13	11		15	7		
26	TODD SNIDER (Margaritaville/MCA)	368	-23	31		11	30	10		11			2	6			7	15		7					5	10		16			6	6		
27	NIL LARA (Metro Blue/Capitol)	356	+32	19	7				8	6	7			3				4			15	9	11	10	7			9	11		10	7	8	
28	PHENOMENON SOUNDTRACK (Reprise)	355	NEW	1	5	7	28	3		18	23				11						10	18		9	13	2		18	21	16	6		23	
29	AMANDA MARSHALL (Epic)	350	+20			3	6		31		13	15	3	8							10	10	11	7	10	9	4	10	11	16		6	6	
30	STEVE EARLE (E-Squared/Warner Bros.)	334	-55			9	20			9			6	6	5	7	10				10			12	7	10	6				7			
31	THE BADLEES (Rite-Off)	327	-13	20	10	10	13	21	8	13								8		4		12	8			6	2	10	8	5	15		9	
32	PHILOSOPHER KINGS (Columbia/CRG)	321	-20	18	9		9	8			15		10		6		7	12		6	10	12	18				5		18	14	10			
33	BILL MORRISSEY (Philo)	308	-5				22			13	6						7	12		7				10	8		6					7	8	
34	ALEJANDRO ESCOVEDO (Rykodisc)	297	-38	15			21			12		10	3	10			4	10			20	10			4						6	8		
35	EVERYTHING BUT THE GIRL (Atlantic)	288	+34	21					6	7	24								11			12			8						6			
36	RORY BLOCK (Rouder)	288	-48				19					15				5	7	6						12	5		5				7			
37	LYLE LOVETT (Curb/MCA)	284	NEW	1	5	7	25	5		9	23	7		10				8		6	7		11	5	9	3	4		11	7	6			
38	OASIS (Epic)	272	-2			7	4	19		11								15					11							26			11	
39	PETER WOLF (Reprise)	264	+27			18	19	4		14	8		6	3											11	7					6	4		
40	ROY ROGERS (Virgin)	264	+20				23					16				6	4	11		11	7		11	8	5	9	3	8	11		6	6		
41	NATALIE MERCHANT (Elektra/EEG)	258	+3	29							13								7											17	34		21	
42	THE KENNEDYS (Green Linnet)	252	+5			9				11		12				2	12			7				8	6						7	6		
43	CATIE CURTIS (Guardian)	244	-41	19			15	4				19	20					6						11	4		6			7				
44	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)	236	-70			9			3	6	11		10		9		2			6		11									7			
45	GILLIAN WELCH (Almo Sounds)	232	NEW							9						4	4	7						10	4		4				7	8		
46	DANIEL TASHIAN (Elektra/EEG)	227	-22						5	3	9			3	5			8	13		7		11		6			10	11					
47	JOAN OSBORNE (Blue Gorilla/Mercury)	227	-66	31	14			9				14		21							7	22								20	24		11	
48	PATTI SMITH (Arista)	226	NEW			7	9		6		8			5	4	2		6				7					1	15			3	4		
49	FOO FIGHTERS (Roswell/Capitol)	223	NEW		16	17		21	16												7							17			26		18	
50	TORI AMOS (Atlantic)	223	-16					12		9	7	6	8				5			19	20	9						13	6					

Extension 606 BY KENT ZIMMERMAN

Thunder and Lightning In Nashville: Jon-Boy Grabs the PD Reins

After all the changes at **WRLT** in Nashville, we called our good buddy **Jon Peterson** to see if the smoke has cleared. While a new GM has yet to be appointed, here's as close to an official organizational update as we were able to ascertain.

CEO and Chairman of the Board is **Lester Turner**. **Ned Horton** has left the station, no doubt working on his next entrepreneurial plan but will still be associated with **WRLT** on special projects. **Jon Conlon** has left, but is already busy managing bands and creating development companies. Acting

GM is **David Tune**.

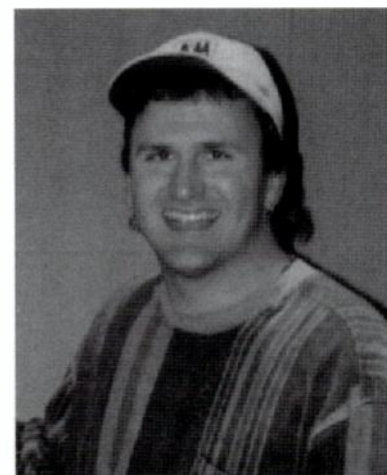
Meanwhile, a series of administrative positions opened with former PD **Judy McNutt** appointed Radio Operations Manager overseeing operations at both **WRLT** (Lightning) and **WRLG** (Thunder). **David Hall** is Manager of **WRLT**. **Peterson** is Program Director. For the next three months, he will handle both PD and MD responsibilities. **Keith Coes** moves from the traffic department to become Assistant Music Director at **WRLT**. **John Lenac** is Manager of **WRLG**. **Julie Forman** remains PD at

WRLG. **Kevin Kline** (not the actor) remains **WRLG**'s MD. **Bone Magazine**'s structure remains the same.

"Petey the PD!," said Peterson, commenting on his first PD gig. "It feels real good and it's what I've been gearing up for since I left teaching in '89. I had a couple of options [including a label job], so I did a lot of soul searching, then followed my heart."

"Maybe I've complained in the past about not being able to fully implement a vision and idea. No more."

Continued on page 53



Gavin A3 Boomer Grid

SPINS in **BLUE** are ADDS

Artist - Title (Label)	KZLH	KZON	KZKZ	SWFC	WSPS	WLOS	WBTZ	WDBF	WCLZ	WDET	WEEK	WEEK	WFLV	WIII	WKZE	WMAX	WMAM	WMNO	WMNY	WNCB	WNCW	WNUV	WRLT	WRMR	WRUX	WRSI	WVAY	WVTV	WVCD	WVLE	WVTV	WVOT	WVTV	WVTV
DAVE MATTHEWS BAND (RCA)	18		23	28	9	45	5	9	13	8	21		3	16	16	22	33	6	14	22	7	15	32			15	14	25	33	32	12	23	16	11
HOOTIE & THE BLOWFISH (Atlantic)	18			28	9	12	8		7					16	12	31	30	6	13	11		7	32			14	4	14	42	19	29	13	15	
MARK KNOPFLER (Warner Bros.)	18			24	5		7	3	47	8	15		3	17	16	13	20	2	5	19	15	18	32	7		4	14			20	13	14	17	8
STING (A&M)	18			26	5	24	9		21				6	17	12	23	33	18	15	17		15	31		28	10		23	7	19	10	21	17	8
PATTI ROTHBERG (EMI)	8		22	16	8	24		9	7		10	24		17	12	10	13	3	7	14	15	15	32	12	7	10	1	25	11	19	6	4	13	9
LOS LOBOS (Warner Bros.)	8			28		24		9	4	10	6	36	10	16	12		12	6	5	22	15	7	14	13		15			6	14	18	15	10	
ELVIS COSTELLO (Warner Bros.)				30	11	12	7	9	4	13	23	17	10		16	10	11	3	14	13	15	16	7	13	7	15			11	8	13	22	17	12
PAUL WESTERBERG (Reprise)	8			12	12		11	9	7	9	23	24	1	16	12	5	23	6	8	12	7	6	23	14		15			12	19	11	35	10	11
THE WALLFLOWERS (Interscope)	8			26	9	3	8	6	6		24		5	16	12	7	11	3	5	14	15	17	14	15	7	10	7			12	8	17	12	
DOG'S EYE VIEW (Columbia/CRG)	5		19	13		24			7		6			16	12	23		14	9	12			8		21	4		33	17	32	5	11	19	
COWBOY JUNKIES (Geffen)	8		23	24					7				8	18	12	8		12	7	23			32			15		25	11	7	4	20	8	
WHY STORE (Way Cool/MCA)	8		22	12	10	3	7		8		6				12	10		6	5	11			15		7		14		13	22	4	17	9	
THE CRANBERRIES (Island)				28	10	20	12	6			18				6	9		3	5	22		6	7			15			32	7	12	3	16	
GIN BLOSSOMS (A&M)				23	5	12			5		6			16		5	12	6	15						14	15		10	20	23		22	22	
SUBDUDES (High Street)	18			12		3			7			7	7		12		8	18	13	9			8	8	14	15	14	25		6		13	8	10
JACKSON BROWNE (Elektra/EEG)	18			18		12	14		11				5	17	12		22	18	12	17				5	14	15	14		12				6	
TRACY CHAPMAN (Elektra/EEG)				19				4					8	17			13	18	5	4			24		14		7	36	10	17	15	11	7	
JEWEL (Atlantic)				17		33			7				17		7	21	6	7				31		7	4		17	13	7	15	4	10		
RICHARD THOMPSON (Capitol)				16	4			9		15	14		8		12			7	5	15	16	5			15	4				7	6	10	9	
NEVILLE BROTHERS (A&M)	8			8			13	6		6	11		3		16			10	14	10	15	16	11			15				4	4		8	
THE CURE (Fiction/Elektra)			8	20	13	8	13	3		7	21				6	9			13	21			7		7	4	1		11	8	13	13	5	9
JARS OF CLAY (Silverstone)	5			9		24			5				16	6	30		12					2						45	11	18	11		22	
SYD STRAW (Capricorn)	5		22	13	9	3	7	9		11	16	17	5		6		7	3	3	5	4	7	6	11		10				5	9	12		
ALANIS MORISSETTE (Maverick/Reprise)	8					33											7	12				14					33	29	28					
TAJ MAHAL (Private Music)	18		22					6					9		12		10	2	5	8				8		15	7		5				10	
TODD SNIDER (Margaritaville/MCA)	8		22	8	4			6				17	4		16		8	3	5		7	15	32	10		7								
NIL LARA (Metro Blue/Capitol)				8		3		9		10	16	7			16			3	7		7	7	2			4				5	6	5	12	
PHENOMENON SOUNDTRACK (Reprise)															7	11	6	5				11		14		14	27			14				
AMANDA MARSHALL (Epic)	18			12	11								16	12			6	6		4	6			7		7			13	5		7	10	
STEVE EARLE (E-Squared/Warner Bros.)	18			15				9		6	17	9		12			13	6	5	6			15	12		15			6	4	5			
THE BADLEES (Rite-Oh)			22	6				7								13	12	8					15		7			23	20					
PHILOSOPHER KINGS (Columbia/CRG)				11		3			7			7	8	16	12		7	6	6				12		7	4	4		10	14			7	
BILL MORRISSEY (Philo)	8			9			9	7	6	11	7	8		12				6		15	15					10	1			6			7	
ALEJANDRO ESCOBEDO (Rykodisc)	8			13			9				7	9		12			3	5			3	12	16			10				4		6	8	
EVERYTHING BUT THE GIRL (Atlantic)				12	6		5		14			2	17	12			3	7						14	15	7				23		10	11	
RORY BLOCK (Rounder)	18		22	7	4		9		7	7		5	16				2	7						14	10								9	
LYLE LOVETT (Curb/MCA)			21		6							2					7		8		4	3	7		7	15				10	5	10	5	
OASIS (Epic)				16	5										8			6	5	6			13					50	19	12		3	17	
PETER WOLF (Reprise)			50	9		24				20				12			6	5					3			4	7							
ROY ROGERS (Virgin)	8		22				13	3	7					12				1			7		4	8										
NATALIE MERCHANT (Elektra/EEG)						24			5				16		9		18						15		14			23	8			2		
THE KENNEDYS (Green Linnet)					8			9		12			3	16	12			3	4		15	9	9	13		4			6	5			6	
CATIE CURTIS (Guardian)				12				9					7	16			8		5	3						10				6				
TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)				12	4			3		8			3		12			4	7		7	6	15			10	8			3	6	10	6	
GILLIAN WELCH (Almo Sounds)								9		14			9									15	16			15				4			9	
DANIEL TASHIAN (Elektra/EEG)				11	9	8				6	24			16				5	10							10				3		5	9	
JOAN OSBORNE (Blue Gorilla/Mercury)								4									14	8											17		11			
PATTI SMITH (Arista)				8	5	3	5	9		10			5				8		4		15	15	2			10			1	5	9	4	5	
FOO FIGHTERS (Roswell/Capitol)															8												36	11	15		6			
TORI AMOS (Atlantic)				19			13		4				3				8		6	13			6	7		10				7	8	4		

Continued from page 53

Now it's time to stand and deliver."

Peterson promises changes in the library data base, reflecting even more of an A3 sound. Look for less heritage album-oriented songs and more A3 artists in WRLT's air sound. Over the past months, Nashville has grown into a tricky adult radio market. Competition on the female side includes **the River**, "co-opting hit Triple A bands" while on the male side, **Moo 102**—formerly 100,000 watts of Rock & Country—has picked up momentum.

"We have to create fewer situations for our Triple A listeners to sample our competition," said Peterson, "We'll be protecting our turf more. I don't want the broad coalition we've built to go anywhere else." Just this week, for instance, Peterson added **Junior Brown**

alongside more **Hootie**, **Son Volt**, **Dave Matthews**, and **Blues Traveler** depth tracks.

GAVIN has long admired Peterson's rebel approach to radio and music. ("I guess I can't be the screaming communist in the corner anymore.") In addition to piloting WRLT, he will return to the A3 Summit as music selector/co-host of this year's **On the GRIDdle**. ("One thing I learned about that was [to make] no promises," he says of last February's experience.)

"Ten months ago I was in public radio and I called you guys—my West Coast big brothers—and told you about a big opportunity. You said I had to take it. Now, ten months later, another great opportunity has risen."

WRLT's legacy looks to be in good hands. ●

Every Morning, Every Day

<http://www.gavin.com>



**SFO3, The Sessions Vol. 1,
Gavin News and Reviews.
Online with Gavin. Dont miss it.**

LITTLE FEAT



LIVE FROM NEON PARK

The new live album featuring over two hours of classic Little Feat music including three brand-new, never released tracks!



CD One

1. Two Trains
2. Spanish Moon
3. Skin It Back
4. Rock & Roll Everynight
5. Down On The Farm
6. Willin'
7. Hate To Lose
8. Can't Be Satisfied
9. They're Red Hot (Hot Tamales)
10. Cadillac Hotel
11. Changin' Luck
12. You're Taking Up Another Man's Place
13. Oh Atlanta

CD Two

1. Texas Twister
2. Fatman In The Bathtub
3. Representing The Mambo
4. Long Distance Love
5. Rad Gumbo
6. Dixie Chicken
7. Feats Don't Fail Me Now
8. Sailin' Shoes
9. Let It Roll
10. High Roller

Produced by Bill Payne & Bill Wray

#2 Most Added Gavin A3

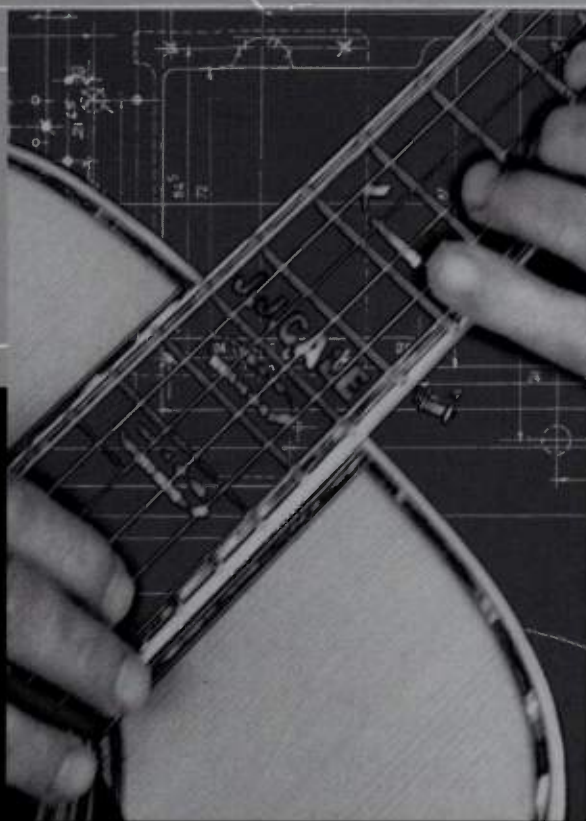
KINK	KFXD	KEGR	KRVM
KGSR	KTMN	KOZT	KFAN
WMMM	KTAO	WERU	KVNF
KFMG	WCBE	KZZK	WKZE
KPIG	WMMO	KLRR	KFAV
KTHX	KOTR	WRRX	KUWR
KLRF	and many more...		

IN STORES JUNE 18TH



"He picks lean, single-line guitar solos that are as prickly and self-sufficient as cactus... He is master of quiet desolation."

THE NEW YORK TIMES



J.J. CALE GUITAR MAN

The new album featuring
"Days Go By," "Low Down" and
"Death In The Wilderness"

Produced by J.J. Cale Representation: The Rosebud Agency / SF



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A3 Picks

This Week's Apple of Our Eye

FIONA APPLE
"Shadowboxer"
(WORK/Clean Slate)



We were supposed to hold our horses on this one for a week, but as you've

probably noticed, we're not real good at waiting when we're fired up. Fiona Apple, a native New Yorker, is a consummate talent for this format. She's young, melodic, beautiful, and available (radio format speaking, of course). After hearing her tape through an industry friend, producer Andy Slater (who also

manages the Wallflowers) and Ms. Apple teamed up to cut *Tidal*, an extremely personal debut album effort. Since then, she's been scouring Europe with the traveling Sony roadshow, wowing international audiences. Fresh, raw, here's A3's opportunity to get in on the ground level with a brand new face.

Spin Trends

- | | |
|-----------------------------------|-------------|
| 1 ERIC CLAPTON
"Change" | +281 |
| 2 LYLE LOVETT | +202 |
| 3 PATTI SMITH | +160 |
| 4 BLUES TRAVELER | +91 |
| 5 KEB' MO' | +80 |
| 6 KENNY WAYNE SHEPHERD | +79 |

A3 Gridbound

KEB' MO' (OKeh/550 Music)	J.J. CALE (Virgin)	*SQUEEZE (I.R.S.)
BRIAN SETZER ORCHESTRA (Interscope)	*BLUE NILE (Warner Bros.)	*KENNY WAYNE SHEPHERD (Revolution)
THE IGUANAS (Margaritaville/Island)	TINA & THE B SIDE (Elektra)	*LITTLE FEAT (Zoo)
CAROL NOONAN (Philo)	MOVEMENT (Elektra)	
DUNCAN SHEIK (Atlantic)	*dada (I.R.S.)	
THE SPECIALS (Virgin)	*MICKEY HART (Rykodisc)	Dropped: #39 Joe Henry,
SEMISONIC (MCA)	*MARTIN SEXTON (Eastern Front)	#43 Mysteries of Life, #44 Eric Clapton "Cryin'", #45 Bare Naked Ladies, #50 Cracker, Rosanne Cash, Tragically Hip, Jolene.
COCTEAU TWINS (Capitol)	*PETE DROGE & THE SINNER (American)	

SPIRIT OF THE WEST twoheaded

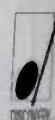


FEATURING:
"WISHING LINE"
"TWO HEADED"
"TELL ME WHAT I THINK"

ADD DATE: JUNE 24

CONTACT:
RENÉ MAGALLON/Discovery Records
800-377-9620 EXT. 213

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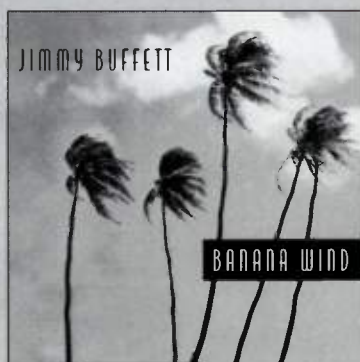


BANANA WIND

A collection of twelve new songs from the King of the Caribbean.

ONLY TIME WILL TELL
JAMAICA MISTAICA
SCHOOL BOY HEART
BANANA WIND
HOLIDAY
BOB ROBERT'S SOCIETY BAND
OVERKILL
DESDEMONA'S BUILDING A ROCKET SHIP
MENTAL FLOSS
CULTURAL INFIDEL
HAPPY EVER AFTER (NOW AND THEN)
FALSE ECHOES

Available Now



Debut 4* Billboard 200 Album Chart

JIMMY BUFFETT

MCA
NASHVILLE

MCA
NASHVILLE

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WRH



Not a Bunch of Conventioneering Yo-Yos

If you've been to a GAVIN A3 Summit, you know it has the highest ratio to records attendance ratio in the industry. Valuable workshops. New artists. Club showcases with real people in the audience.

Maybe it was the first time you saw bands like COUNTING CROWS, SHERYL CROW, DAVE MATTHEWS BAND, JOAN OSBORNE, RUSTED ROOT, EMMYLOU HARRIS with DANIEL LANOIS, SHAWN COLVIN, EDWIN MCCAIN, FREDDY JONES BAND, SON VOLT, TODD SNIDER, and BEN FOLDS FIVE. Or surprise drop-ins like MELISSA ETHERIDGE and SARAH McLACHLAN. Not to mention headliners like NATALIE MERCHANT, JOHN HIATT, Nanci GRIFFITH, LYLE LOVETT, ROSANNE CASH, and more!

So contact a GAVIN A3 reporter, sponsor them, and attend. You'll be receiving a faxed invitation shortly.

**INVITATIONS NOW
BEING FAXED!**
Call if you haven't
received yours!



GAVIN A3 Summit '96
August 22, 23, 24

Regal Harvest House
Boulder, Colorado (800) 545-6285

Jimmie Dale Gilmore

Headed for a Fall

The
premiere
single
from his new album
**braver
newer
world**
a rediscovery of
his rock & roll roots.

Produced by T-Bone Burnett Management: Mike Crowley



On Elektra compact discs and  cassettes.
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MOST ADDED

ROSIE FLORES (30)
KATY MOFFATT (21)
WILLIE NELSON (16)
REES SHAD (16)
TAMMY ROGERS (13)
JIMMIE DALE GILMORE (9)
WANTED! THE OUTLAWS (7)

TOP TIP

TAMMY ROGERS

(Dead Reckoning)

Little Ms. Fiddle rosins up her bow on her second release. Rogers' steps into her own on "Oh, Heartache" and "Walls" with help from Buddy and Julie Miller, and Emmylou Harris.

RECORD TO WATCH

THE THOMPSON BROTHERS

Cows On Main Street

(RCA)

With a nod of gratitude to Steve Earle and Foster & Lloyd, this alterna-country trio is taking it down a similar path. *Cows* offers a taste of their fine harmonies. Check out "Cry" and "Cactus Wine."

Gavin Americana

LW	TW		Reports	Adds
1	1	GILLIAN WELCH - Revival (Almo Sounds)	68	0
2	2	SAM BUSH - Glamour & Grits (Sugar Hill)	71	1
7	3	JUNIOR BROWN - Semi Crazy (MCG/Curb)	68	6
6	4	BR5-49 - Live From Robert's (Arista)	60	3
3	5	STEVE EARLE - I Feel Alright (E-Squared/Warner Bros.)	56	0
20	6	WILLIE NELSON - Spirit (Island)	64	16
5	7	KIMMIE RHODES - West Texas Heaven (Justice)	57	1
4	8	BILL MORRISSEY - You'll Never Get To Heaven (Philo)	56	0
9	9	DALE WATSON - Blessed Or Damned (HighTone)	53	0
12	10	WAYLON JENNINGS - Right For The Time (Justice)	55	3
13	11	TISH HINOJOSA - Dreaming From The Labyrinth (Warner Bros.)	59	1
11	12	ROBIN & LINDA WILLIAMS - Sugar For Sugar (Sugar Hill)	55	1
10	13	KELLY WILLIS - Fading Fast (A&M)	55	1
8	14	ROBERT EARL KEEN - No. 2 Live Dinner (Sugar Hill)	53	0
18	15	CHRIS HILLMAN & HERB PEDERSEN - Bakersfield Bound (Sugar Hill)	51	6
14	16	MOLLIE O'BRIEN - Tell It True (Sugar Hill)	49	0
15	17	ROSANNE CASH - 10 Song Demo (Capitol)	46	0
27	18	MANDY BARNETT - Mandy Barnett (Asylum)	46	1
23	19	THE CACHE VALLEY DRIFTERS - White Room (CMH)	51	1
31	20	TAMMY ROGERS - Tammy Rogers (Dead Reckoning)	50	13
17	21	THE IGUANAS - Superball (Margaritaville/Island)	45	1
22	22	DON EDWARDS - West Of Yesterday (Warner Western)	45	0
21	23	MERLE HAGGARD - 1996 (MCG/Curb)	39	0
28	24	MARTIN SEXTON - Black Sheep (Eastern Front)	44	3
16	25	BILL KIRCHEN - Have Love, Will Travel (Black Top)	42	0
26	26	JERRY DOUGLAS & PETER ROWAN - Yonder (Sugar Hill)	37	0
24	27	SUBDUDES - Primitive Streak (High Street)	34	0
33	28	FLACO JIMENEZ - Buena Suerte, Senorita (Arista Texas)	47	6
19	29	TAJ MAHAL - Phantom Blues (Private Music)	34	0
30	30	THE CARPETBAGGERS - Sin Now...Pray Later (HighTone)	39	1
35	31	WEBB WILDER - Acres Of Suede (Watermelon)	38	2
29	32	SCUD MOUNTAIN BOYS - Massachusetts (Sub Pop)	41	2
N 33		PSYCHOGRASS - Like Minds (Sugar Hill)	37	6
N 34		ROSIE FLORES - A Honky Tonk Reprise (Rounder)	43	30
25	35	RORY BLOCK - Tomado (Rounder)	32	0
32	36	JOE HENRY - Trampoline (Mammoth)	34	2
N 37		WANTED! THE OUTLAWS - 20th Anniversary (RCA)	32	7
N 38		HANK WILLIAMS JR. - Wham Bam Sam (MCG/Curb)	29	0
38	39	GOOSE CREEK SYMPHONY - The Goose Is Loose (Winter Harvest)	31	2
39	40	TODD SNIDER - Step Right Up (Margaritaville/MCA)	24	0

Chartbound

RONNIE DAWSON (Upstart)
THREADGILL'S SUPPER
SESSION (Watermelon)
SCOTT JOSS (Little Dog)

CAROL NOONAN BAND
 (Rounder)

ELECTRIC RANGE (Smokehouse)
KATY MOFFATT (Watermelon)

THOMPSON BROTHERS (RCA)

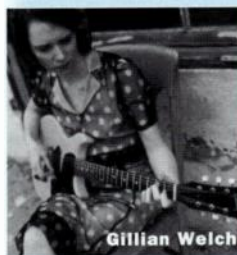
Dropped: #34 Dave & Deke,
 #36 Don Walser, #37 Pete Seeger,
 #40 Derailers.

Americana Inroads

BY ROB BLEETSTEIN



Yes, Virginia, Americana is Selling Records



Gillian Welch

For a time, my response has been, "Sure we do. One by one." Now, I'm glad to report that, with a little creative marketing, labels like **Almo Sounds**—who are taking the initiative to seek out retail aggressively—are seeing some good sales figures on breaking acts like **Gillian Welch**.

With Americana stations gaining strength in medium and small markets, the retail approach is going to have to be implemented through non-traditional means. "It's kind of like if you're going to operate on a human being, you don't use a machete," says **Paul Kremen**, General Manager of Almo Sounds' Los Angeles office. "You have to use a smaller tool. The Americana markets are sort of wacky in certain cases, so it's difficult to find a broad retail approach. For the Gillian Welch album, **Jason Whittington** in the **Geffen** sales department [Almo utilizes Geffen's promotion and sales divisions] came up with a great idea, which was to go to **Valley Distributors** in Sacramento and have them help place advertising and pieces at the proper retail outlets to address those markets where Gillian is receiving Americana airplay. They've been using our tracking sheets to make sure that records were where they belonged, that those sort of Waterloo-like outlets in these different markets were properly serviced with product and properly aware of the record. They've been incredibly helpful to

us. And it's paying off."

Welch is moving in excess of 2,000 units a week, and the sales are building. "For the most part, Americana radio, the press, and college radio are selling this record," says Kremen. "This is not a singles-driven record. The idea is to go out and present an artist, and different tracks will work for different formats. Some people will play 'Pass You By,' and some will play 'Paper Wings.' Who knows what they'll play. It's about artist development, not about single development."

The hardest thing to do in marketing records is to do it slowly, and to come up with a plan that slowly builds and doesn't necessitate huge retail movement to afford the marketing process that you're engendering, so you have to keep your investment slow and steady, yet continue to build the record to a different level. And that's why Americana is such a wonderful thing, because you can really use it to establish a retail base—if you pay attention to those mom and pop outlets that service those communities. We're going to sell a good number of these records.

"The Americana format does sell records; it's an issue of knowing how to use it. It may not be selling 15,000 units a week yet, but it can get you to a thousand or two, which is a start, and that's the hardest place to get to. This format can help you get there. It's helped us get there."

In other label related news, legendary Austin-based **Antone's Records** has ventured into a marketing and distribution alliance with **Discovery Records** via the **Warner Music Group**. Look for upcoming releases under this new banner from **Sue Foley**, **Steve James**, and **Candye Kane**. ●

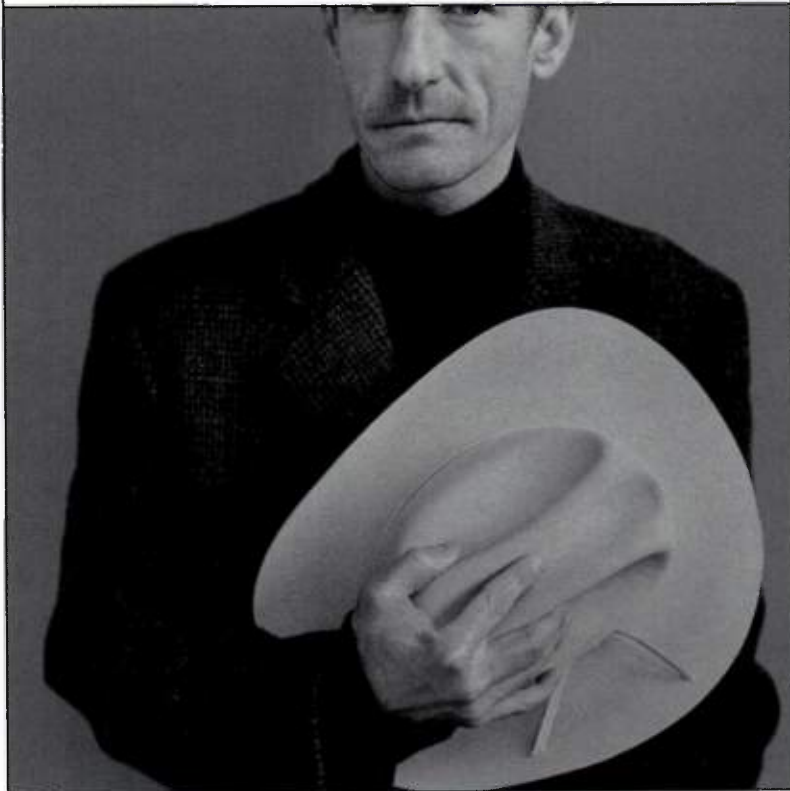
Continued on page 67

Editor: **ROB BLEETSTEIN**

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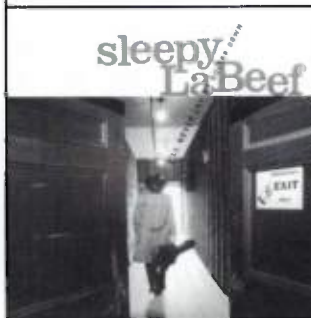


SONNY BURGESS

Rounder 3144

Sonny Burgess has still got it! Forty years after he and some musical buddies headed east to Memphis, eager to tear things up at Sun Records, his passion for music still burns hot. His voice -- with its trademark growl -- still rings strong. His fingers are still nimble on the strings of his guitar. Just as he did in those early days, Sonny embodies

rockabilly music, as you'll hear when you dip into the songs on this album. Produced by Garry Tallent.



SLEEPY LABEEF

I'll Never Lay My Guitar Down

Rounder 3142

"Sleepy LaBeef is a force of nature," claims Eddie Gorodetsky in the enclosed liner notes. One listen to this disc will transport you the mossy swamps of South Arkansas, into a land where John Lee Hooker and Hank

Williams are friendly neighbors. Backed by an ace band including guitar wizard Duke Levine and barefoot drummer extraordinaire, Lisa Pankrantz, Sleepy rocks 'n' rolls his way over 11 songs with little regard for the safety of his listeners.



ROSIE FLORES

Honky Tonk Reprise

Rounder 3136

This album, issued as Rosie Flores in 1987, was one of the gems of the "New Traditionalist" movement that launched the careers of Dwight Yoakam, Lyle Lovett, k.d. lang & Steve Earle. Now with six bonus tracks (intended for a never-released follow up) unearthed

from the Warner Brothers vaults, *A Honky Tonk Reprise* is a welcome look back at an overlooked gem.

Contact: "Kid" Leslie Rouffé at 617-354-0700 X277
Rounder Records, One Camp Street, Cambridge, MA 02140
Tel: (617) 354-0700 Σ Fax: (617) 491-1970
Website: www.rounder.com



MOST ADDED

BLACK/NOTE (28)
HOWARD
JOHNSON (18)
MARLENA
SHAW (18)

MICHAEL WOLFF TRIO (15)
BOB JAMES TRIO (15)
SQUIRREL NUT ZIPPERS (14)

TOP TIP

RAY BROWN

Some of My Best Friends Are
Saxophone Players
(Telarc Jazz)

Part Two of Ray Brown's *Some of My Best Friends...* series takes off with a hefty debut and 67 stations.

RECORD TO WATCH

SQUIRREL NUT ZIPPERS

Hot

(Mammoth)

Now for something completely different! The Squirrel Nut Zippers are a very interesting group versed in decades past with a hip feel for the here and now. Highly recommended for its zany qualities!

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
2	1	CHRISTIAN McBRIDE (Verve)	82	0	74	7	1
3	2	RENEE ROSNES (Blue Note)	81	0	71	9	1
5	3	JEANIE BRYSON (Telarc Jazz)	80	0	64	15	1
1	4	CYRUS CHESTNUT (Atlantic)	80	0	71	7	2
4	5	CHARLIE HADEN QUARTET WEST (Verve)	80	1	62	15	2
9	6	NICHOLAS PAYTON (Verve)	80	1	48	26	5
13	7	BRIAN LYNCH QUARTET (Sharp Nine)	74	0	47	24	3
11	8	AHMAD JAMAL (Verve)	75	1	46	24	4
7	9	SONNY ROLLINS (Milestone)	69	1	53	10	5
12	10	STEPHANE GRAPPELLI (Telarc Jazz)	68	1	45	15	7
18	11	DAVID HAZELTINE QUARTET (Sharp Nine)	72	0	26	36	10
16	12	RAY BARRETTO (Blue Note)	68	1	37	22	8
19	13	GEORGE SHEARING TRIO (Telarc Jazz)	71	1	23	41	6
6	14	DIANA KRALL (Impulse!)	64	0	43	14	7
10	15	DAVE HOLLAND QUARTET (ECM)	67	0	36	21	10
22	16	BLUE NOTE ALL-STARS (Blue Note)	74	2	21	34	17
8	17	SUSANNAH McCORKLE (Concord Jazz)	62	0	42	14	6
14	18	GENE HARRIS QUARTET (Concord Jazz)	60	0	46	9	5
20	19	TED ROSENTHAL (Concord Jazz)	68	2	24	35	7
23	20	KANSAS CITY SOUNDTRACK (Verve)	72	4	21	29	18
34	21	BOB MINTZER BIG BAND (DMP)	67	4	16	30	17
27	22	VINNY VALENTINO & HERE NO EVIL (DMP)	61	2	18	32	9
35	23	JAMES WILLIAMS & ICU (Evidence)	62	4	20	23	15
49	24	DANILO PEREZ (Impulse!)	67	6	15	19	27
43	25	TALIB KIBWE (Evidence)	67	5	5	37	20
33	26	DIANE SCHUUR (GRP)	57	3	20	25	9
15	27	CARLOS GARNETT (Muse)	51	0	30	13	8
41	28	JOSHUA BREAKSTONE (Evidence)	65	5	10	31	19
31	29	CHARLIE SEPULVEDA (Tropijazz)	62	1	6	37	18
—	30	RAY BROWN (Telarc Jazz)	67	9	8	28	22
17	31	PAT MARTINO (Muse)	51	1	25	19	7
37	32	TIM ARMACOST (Concord Jazz)	62	5	7	38	12
29	33	FREDDIE COLE (Fantasy)	54	3	19	23	9
26	34	RONNIE EARL (Bullseye/Rounder)	52	1	18	23	10
47	35	JOE LoCASCIO (Heart Music)	60	5	5	34	16
21	36	JOE SAMPLE (Warner Bros.)	45	0	24	13	8
—	37	TOM HARRELL (RCA Victor)	60	5	7	23	25
45	38	RALPH SHARON TRIO (DRG)	54	4	10	25	15
40	39	JERI BROWN (Justin Time)	51	0	6	34	11
39	40	DEE DANIELS and the METROPOLE ORCHESTRA (Mons)	50	1	10	26	13
44	41	STEVE BROWN (Brown Cats)	49	5	13	22	9
24	42	PETE YELLIN & HIS ALL STAR GROUP (Mons)	45	0	13	24	8
48	43	ANNIE ROSS (DRG)	49	4	5	30	11
—	44	MICHAEL WOLFF TRIO (Cabana Boy)	66	15	1	16	34
—	45	LILLIAN BOUTTE (Dinosaur)	50	2	4	22	22
25	46	HERBIE HANCOCK (Verve)	40	0	15	16	9
32	47	ART DAVIS (Jazz Planet)	37	1	20	11	5
—	48	CHARLIE HUNTER QUARTET (Blue Note)	63	8	1	15	39
30	49	CLARK TERRY & GEORGE ROBERT (Mons)	40	0	10	19	11
50	50	JORIS TEEPE (Mons)	48	7	4	22	15

On Z Corner

BY KEITH ZIMMERMAN



Talkin' Jazz in Mr. Rogers' Neighborhood

John Rogers is a one-man radio promotion department for Fantasy Records, one of the top independent Jazz labels. Besides being Fantasy's Director of Jazz Radio Promotions for almost nine years, Rogers has also accumulated over 35 years experience as a Jazz radio personality. Rogers currently moonlights as Director of Special Projects with the KJAZ Satellite Network, which provides overnight programming for several NPR and non-commercial Jazz stations across the country. His monthly radio specials,

We're concerned about the challenge of Jazz radio to help stimulate retail action for current works. Unlike most radio formats, this genre is driven by several decades of tradition and the need to present a quality blend.

Generally, [Jazz radio] is driven by current releases. At Fantasy I'm in a position to follow sales patterns, and I believe [retail stimulus] follows much later than airplay. For instance, *Sonny Rollins + 3* is our priority and it peaked at number seven last week on your chart.



Fantasy Records' John Rogers

dubbed on custom CDs, can be played during any daypart. Past subjects include *Women in Jazz*, a history of Swing, a Gerry Mulligan tribute, and his latest, a one hour special on Louis Armstrong to be aired in July. We spoke to Rogers about the Jazz record biz and some aesthetics of Jazz radio.

How tightly scripted was your Louis Armstrong radio special?

I consulted some research books, including *The New Grove Dictionary of Jazz*, and put down a sequence of songs I wanted to play. Louis Armstrong was a superstar in his day, so I had to decide which eras and songs to concentrate on. I pulled about five times too much music, slimmed it down to 42 minutes of music, wrote out a few rough notes—especially for the introduction—and did the rest extemporaneously as I went along.

While the average jazz radio station moves on to other titles after two months of airplay, the sales in the stores are just beginning!

Shouldn't Jazz radio slow down and devote a few extra weeks of heavy rotation airplay for core releases?

I would like that, but I realize it's impossible

because of the huge number of releases. We're competing with ourselves, plus all the wonderful Jazz that's out on other labels. I've been told music directors get [up to] 300 records per week, not counting reissues.

Should Jazz radio tighten up their playlists?

I think the record companies should be more particular about what they put out. Music directors tell me there's so much mediocre material that they have to listen to. Plus there are so few full-time jazz stations, and the average jazz station doesn't have the time to play anything but the current releases—and that's true with most of Jazz radio.

What are your feelings about the quality of today's Jazz radio?

I try to hold my negative feelings down to a minimum, but the chief problem I see is a concentration on new releases. You hear a

Continued on page 64

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

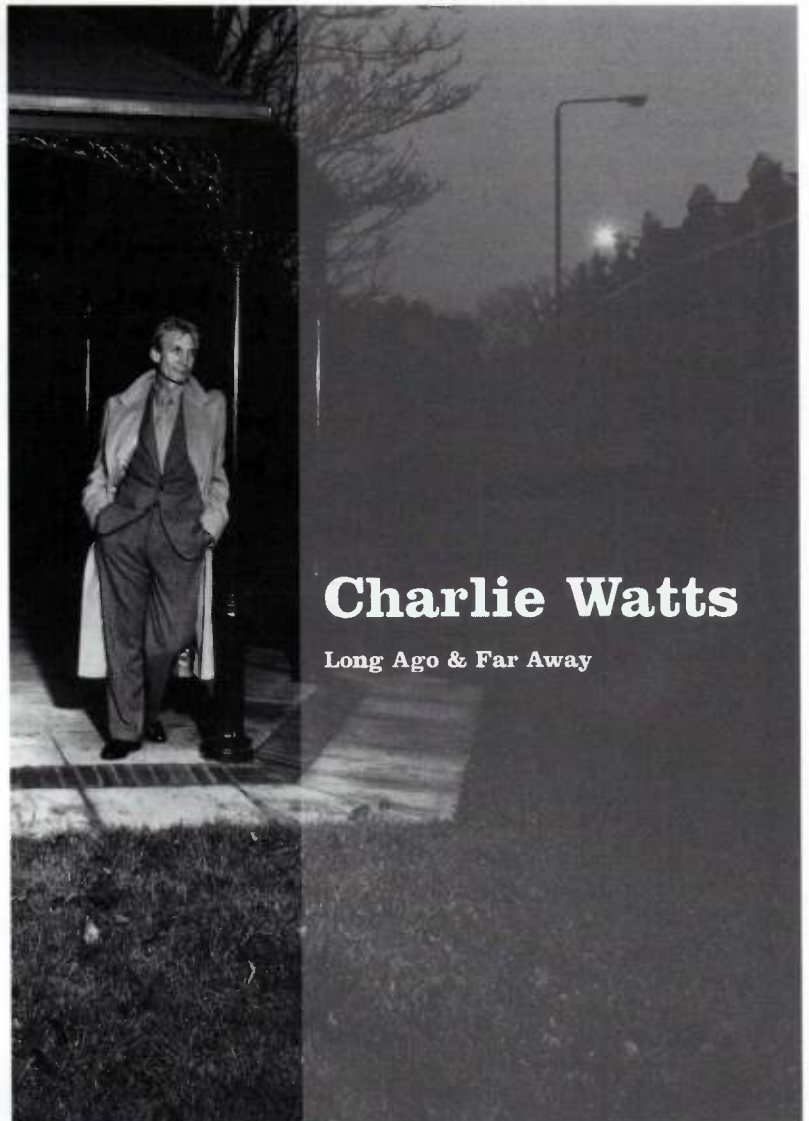
POST-BOP

2W	LW	TW	
4	3	1	RENEE ROSNES - Ancestors (Blue Note)
2	2	2	CHRISTIAN McBRIDE - Number Two Express (Verve)
10	4	3	JEANIE BRYSON - Some Cats Know (Telarc Jazz)
1	1	4	CYRUS CHESTNUT - Earth Stories (Atlantic)
7	5	5	CHARLIE HADEN QUARTET WEST - Now Is The Hour (Verve)
15	6	6	AHMAD JAMAL - The Essence Part 1 (Verve)
19	9	7	NICHOLAS PAYTON - Gumbo Nouveau (Verve)
17	15	8	BRIAN LYNCH QUARTET - Keep Your Circle Small (Sharp Nine)
8	7	9	SONNY ROLLINS - Sonny Rollins + 3 (Milestone)
18	10	10	RAY BARRETTO - My Summertime (Blue Note)
—	17	11	KANSAS CITY SOUNDTRACK - Various Artists (Verve)
—	19	12	BLUE NOTE ALL-STARS - Blue Spirit (Blue Note)
29	18	13	DAVID HAZELTINE QUARTET - 4 Flights Up (Sharp Nine)
13	14	14	STEPHANE GRAPPELLI - Live at the Blue Note (Telarc Jazz)
NEW	15		DANILO PEREZ - Panamonk (Impulse!)
12	12	16	DAVE HOLLAND QUARTET - Dream of the Elders (ECM)
5	16	17	GENE HARRIS QUARTET - It's The Real Soul (Concord Jazz)
6	13	18	PAT MARTINO - Nightwings (Muse)
25	21	19	GEORGE SHEARING TRIO - Paper Moon Music of Nat King Cole (Telarc Jazz)
—	26	20	JAMES WILLIAMS & ICU - Truth, Justice & The Blues (Evidence)
NEW	21		BOB MINTZER BIG BAND - Trane (DMP)
11	11	22	SUSANNAH McCORKLE - Easy to Love The Songs of Cole Porter (Concord Jazz)
NEW	23		TOM HARRELL - Labyrinth (RCA Victor)
NEW	24		RAY BROWN - Some of My Best Friends Are Saxophone Players (Telarc Jazz)
3	8	25	DIANA KRALL - All For You (Impulse!)
—	30	26	TED ROSENTHAL - Rosenthology (Concord Jazz)
NEW	27		VINNY VALENTINO & HERE NO EVIL - Now And Again (DMP)
—	28	28	DIANE SCHUUR - Love Walked In (GRP)
—	29	29	CHARLIE SEPULVEDA - Watermelon Man (Tropijazz)
28	27	30	FREDDIE COLE - A Circle of Love (Fantasy)

COMMERCIAL SJ&V

2W	LW	TW	
1	1	1	RUSS FREEMAN & THE RIPPINGTONS - Brave New World (Peak/GRP)
7	4	2	RICHARD ELLIOT - City Speak (Blue Note Contemporary)
2	2	3	DOC POWELL - Laid Back (Discovery)
3	3	4	HERB ALPERT - Second Wind (Almo Sounds)
6	5	5	COUNT BASIC - Movin' in the Right Direction (Instinct)
5	6	6	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)
23	12	7	JOE McBRIDE - Keys To Your Heart (Heads Up)
4	7	8	HERBIE HANCOCK - The New Standard (Verve)
9	9	9	BONEY JAMES - Seduction (Warner Bros.)
8	8	10	GEORGE JINDA - Between Dreams (Shanachie/Cachet)
15	11	11	SPYRO GYRA - Heart of the Night (GRP)
12	14	12	JOE SAMPLE - Old Places Old Faces (Warner Bros.)
22	13	13	MARILYN SCOTT - Take Me With You (Warner Bros.)
10	10	14	ED HAMILTON - Planet Jazz (Telarc Jazz Zone)
11	15	15	LIONEL RICHIE - Louder Than Words (Mercury)
24	20	16	ED CALLE - Double Talk (Sony)
16	17	17	FREDDIE RAVEL - Soul To Sol (Verve Forecast)
19	16	18	BRIAN CULBERTSON - After Hours (Bluemoon)
14	19	19	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)
17	22	20	PAMELA WILLIAMS - Saxtress (Heads Up)
29	24	21	BRYAN SAVAGE - Cat Food (Elation)
—	30	22	RICK BRAUN - Beat Street (Bluemoon)
21	23	23	WAITING TO EXHALE SOUNDTRACK - Various Artists (Arista)
18	21	24	JOHN TESH PROJECT - Discovery (GTPS)
13	18	25	PETE ESCOVEDO - Flying South (Concord Jazz)
20	—	26	BOB MAMET - Day Into Night (Atlantic)
25	27	27	J MICHAEL VERTA - Time Line (BrainChild)
26	25	28	OLETA ADAMS - Moving On (Mercury)
NEW	29		RAMSEY LEWIS - Between the Keys (GRP)
NEW	30		ANGELA BOFILL - Love In Slow Motion (Shanachie/Cachet)

Post-Bop compiled by a sample of Jazz Intensive reports
 Commercial SJ&V compiled by a sample of Smooth Jazz Intensive reports



Charlie Watts

Long Ago & Far Away

Timeless renderings
 of timeless songs.

On his new album, **Charlie Watts** explores the superb song craft of musicians like Duke Ellington, Hoagy Carmichael, the Gershwins, Cole Porter and Louis Armstrong.

The London Metropolitan Orchestra joins in as Charlie Watts' quintet interprets 14 classic songs from the '20s, '30s and '40s, complete with Bernard Fowler's romantic, crooner vocals.

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MOST ADDED



NORMAN BROWN
(48/27 spins)
JEFF LORBER
(45/100 spins)
TOM SCOTT & THE L.A. EXPRESS (11/95 spins)
RAMSEY LEWIS (6/354 spins)
KIM WATERS (6/33 spins)



TOP TIP

RAMSEY LEWIS
Between the Keys (GRP)
Still among Smooth Jazz's "in crowd." A big 41-27 jump with action mostly on "Les Fleur." Last week's #1 Spin Trend repeats with 98 spins.

RECORD TO WATCH

EVERYTHING BUT THE GIRL
Walking Wounded (Atlantic)
Tracy Thorn and Ben Watt reinvent "the girl" by combining cool vocals and hip jungle rhythms. This is EBTG's hippest collection since the early Rough Trade days.

Gavin Smooth Jazz Vocals

LW	TW		Reports	Adds	Spins	Differences
1	1	RUSS FREEMAN/THE RIPPINGTONS - Brave New World (Peak/GRP)	64	1	860	+13
2	2	DOC POWELL - Laid Back (Discovery)	66	0	802	+30
4	3	RICHARD ELLIOT - City Speak (Blue Note Contemporary)	65	1	774	+90
3	4	HERB ALPERT - Second Wind (Almo Sounds)	65	0	736	+5
5	5	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)	65	0	685	+35
7	6	COUNT BASIC - Movin' in the Right Direction (Instinct)	50	2	641	+26
6	7	GEORGE JINDA - Between Dreams (Shanachie/Cachet)	61	1	620	-16
8	8	HERBIE HANCOCK - The New Standard (Verve)	60	0	586	-9
12	9	JOE SAMPLE - Old Places Old Faces (Warner Bros.)	60	1	569	+53
11	10	SPYRO GYRA - Heart of the Night (GRP)	63	0	569	+46
9	11	ED HAMILTON - Planet Jazz (Telarc Jazz Zone)	59	0	568	-3
14	12	JOE McBRIDE - Keys To Your Heart (Heads Up)	63	1	565	+94
10	13	BONEY JAMES - Seduction (Warner Bros.)	51	2	544	+3
15	14	FREDDIE RAVEL - Soul To Sol (Verve Forecast)	57	0	490	+15
13	15	AVENUE BLUE featuring JEFF GOLUB - Naked City (BlueMoon)	52	1	489	-6
16	16	MARILYN SCOTT - Take Me With You (Warner Bros.)	53	2	488	+16
17	17	J MICHAEL VERTA - Time Line (BrainChild)	58	1	463	-18
18	18	BRIAN CULBERTSON - After Hours (BlueMoon)	56	1	461	+10
19	19	JOHN TESH PROJECT - Discovery (GTPS)	46	0	453	-18
21	20	LONEL RICHIE - Louder Than Words (Mercury)	45	0	441	+10
23	21	BRYAN SAVAGE - Cat Food (Elation)	62	1	440	+21
22	22	PAMELA WILLIAMS - Saxtress (Heads Up)	57	2	426	-4
27	23	ED CALLE - Double Talk (Sony)	37	0	406	+21
20	24	CRAIG CHAQUICO - A Thousand Pictures (Higher Octave)	47	0	402	-46
24	25	SLIM MAN - Closer to Paradise (GES)	41	0	370	-35
32	26	BILL EVANS - Escape (Escapade)	51	3	366	+23
41	27	RAMSEY LEWIS - Between the Keys (GRP)	58	6	354	+98
30	28	DOUG CAMERON - Rendezvous (Higher Octave)	51	1	350	0
33	29	BOB MAMET - Day Into Night (Atlantic)	30	0	349	+4
37	30	RICK BRAUN - Beat Street (BlueMoon)	30	1	348	+28
26	31	DARYLE CHINN - From The Heart (MoJAZZ/Motown)	45	2	334	-42
25	32	PETE ESCOVEDO - Flying South (Concord Jazz)	36	1	331	-67
29	33	KEN NAVARRO - When Night Calls (Positive Music)	44	3	329	-18
39	34	ANGELA BOFILL - Love In Slow Motion (Shanachie/Cachet)	44	2	326	+18
31	35	PAUL TAYLOR - On The Horn (Countdown/Unity)	34	0	323	-22
38	36	WHITNEY HOUSTON - Waiting To Exhale Soundtrack (Arista)	30	0	317	0
35	37	OLETA ADAMS - Moving On (Mercury)	41	0	314	-17
36	38	GEORGE HOWARD - Attitude Adjustment (GRP)	44	0	304	-15
28	39	VIBRAPHONIC - Vibraphonic 2 (Acid Jazz/Hollywood)	29	0	297	-76
34	40	GEORGE MICHAEL - Older (DreamWorks/Geffen)	42	2	294	-29
45	41	DAVE CAMP - Torrid Rain (Blue Orchid)	42	3	254	+28
43	42	JOSEPH VINCELLI - I Will Wait For You (Breakaway Records)	37	1	245	-1
47	43	CHRIS CAMOZZI - Windows of My Soul (Higher Octave)	32	3	242	+22
40	44	STRANGE CARGO - Hinterland (N-Gram/Discovery)	30	0	241	-31
44	45	MICHAEL ROSS - The Last Love Letter (MIHL)	37	2	237	-9
46	46	THOM ROTELLA - How My Heart Beats (Positive Music)	27	0	227	-34
42	47	PIECES OF A DREAM - The Best of (Blue Note)	38	0	220	-25
48	48	THE TONY RICH PROJECT - Words (LaFace/Arista)	24	0	216	-9
50	49	NAJEE - Songs From The Key Of Life (EMI)	20	0	199	-7
—	50	MAYSA - Maysa (Blue Thumb)	22	0	189	NEW

Continued from page 62

bunch of new things, good and bad, at the expense of great classics. The secret of programming jazz is having the time to skillfully integrate currents with catalogue—about half and half, depending on the time of day, of course—then throwing in Latin, bebop, and contemporary forms, as well as developing a reasonable vocals to instrumental ratio. Two to three vocals per hour is a good figure, although I devote more during my section of programming. The rules and regulations a Jazz station puts down are nothing more than signposts. There are a million valid exceptions because Jazz is unpredictable, joyful, exciting, mellow, pleasing, sexy, disruptive, and all those qualities are legitimate.

Do you have a higher predilection towards including Jazz vocals?

There's nothing that ties in music better than the human factor. I feel a vocalist captures the attention of more people. Most everybody can sing, as opposed to playing a trumpet, piano or tenor saxophone. It strikes a chord of familiarity, yet I know some jazz DJs who don't program vocals. For some reason, they don't consider it Jazz because it's not an instrument.

What's your view on long tracks?

It's necessary to give musicians time to step out, but very often a long track can be a bore.

What's your opinion of Smooth Jazz radio and the possibility of these stations block programming Jazz in major markets?

SJ&V Chartbound

*JEFF LORBER (Verve Forecast)
*NORMAN BROWN (MoJAZZ)
TOM SCOTT & THE L.A. EXPRESS (GRP)
SPENCER BREWER/PAUL McCANDLESS (Access Music)
PALOMINO DUCK (Planet Earth)
CHIP DAVIS' DAY PARTS (American Gramophone)
*EVERYTHING BUT THE GIRL (Atlantic)
*JEFF & JOAN BEAL (Triloka)
BOB JAMES TRIO (Warner Bros.)
NANDO LAURIA (Narada)
ALPHONSE MOUZON (Tenacious)
TINA ARENA (Epic)
Dropped: #49 Sting, Dave Paul, Deuce, Tina Arena.

KKSJ is doing that very skillfully by playing straight-ahead jazz on Sunday evenings, and their ratings went way up! Stations should think about expanding that category, especially if they're getting those all-important ratings numbers. As for "Smooth Jazz," I object that it's not Jazz even though the word "Jazz" takes up half the title. If there's no improvisation or swing, then it's not Jazz. If there's not a memorable melody, I don't think it should be programmed. Smooth Jazz stations do have a clever and skillful presentation, so it's always the right tempo, yet I suspect they'll turn anything down that has too much spirit.

What's the top priority for a good Jazz radio show?

Know your audience, depending on the time of day. Don't program for yourself and get into one bag that you might like. You may be turning off your listeners, and they,

Continued on page 66

SJ&V Spin Trends

1. RAMSEY LEWIS +98
2. JOE McBRIDE +94
3. RICHARD ELLIOT +90
4. JEFF LORBER +86
5. TOM SCOTT & LA EXPRESS +67
6. JOE SAMPLE +53

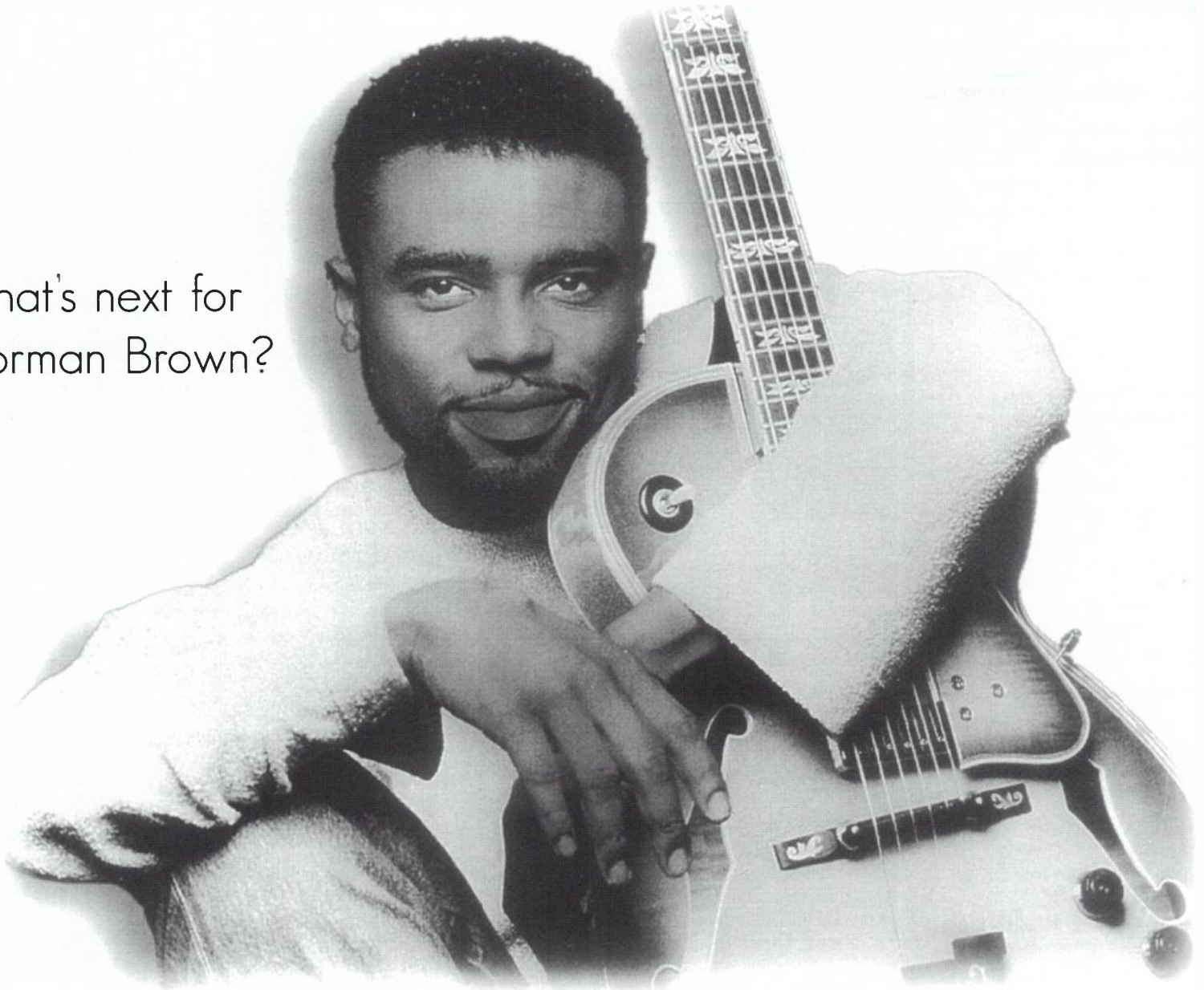
Jazz Chartbound

BOB JAMES TRIO (Warner Bros.)
SERGIO SALVATORE (Concord Jazz)
*HOWARD JOHNSON (Verve)
KEYSTONE TRIO (Milestone)
*MARLENA SHAW (Concord Jazz)
RON AFFIF (Pablo)
*BLACK/NOTE (Impulse!)
JOURNEY TO NEXT (Lightyear)
*JEREMY DAVENPORT (Telarc Jazz)
*DANISH RADIO BIG BAND (Dacapo)
*RICHIE BEIRACH (Blue Note)
*JACK McDUFF/JOEY DeFRANCESCO (Concord Jazz)
BOBBY WATSON (Kokopelli)
Dropped: #28 Cassandra Wilson, #36 The Chartist, #38 Mary Stallings, #42 Shirley Horn, #46 Junko Onishi, Loren Pickford, Dave Young, Dennis Rowland.

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

#1 MOST ADDED THE TRACK "BETTER DAYS AHEAD"

What's next for
Norman Brown?



Better Days Ahead.
The Album On Your Desk June 14

M^oJAZZ

For service contact Doc Remer at (213) 634-3324

Continued from page 64

in turn, will turn you off. If I were a music director hiring new air talent, I'd administer a test to find out their knowledge of Jazz, then I would assign a certain number of hours to study the music library.

* * *

Say hello to a new GAVIN Smooth Jazz Reporter, KJZY-Santa Rosa. Gordon Zlot is the PD and Rob Singleton is OM/MD. Rob can be reached by phone at (707) 528-4434, and their fax number is (707) 527-8216. The mailing address is 3392 Mendocino Avenue, Santa Rosa, CA 95403. Welcome aboard!

Jazz/Smooth Jazz Picks

GEORGE MICHAEL Older (DreamWorks)

George Michael looked down the frightening chasm of the star-maker machinery by spending years—and millions of pounds—challenging the concept of contractual artistic freedom in court. He may not have emerged altogether victorious, but from it came *Older*, an enlightening work. Michael is "older" now. He's shed the shackles of his teen-idol imagery, while preserving his mass appeal base. *Older* is dedicated to the memory of Antonio Carlos Jobim, whom Michael credits for having "changed the way [he] listened to music." Uptempo songs like "Spinning the Wheel" and "The Strangest Thing" are smoldering and sophisticated gems. The ballads sprinkled around, like "It Doesn't Really Matter," "You Have Been Loved" (one of our favorites), and "To Be Forgiven," are velvet streaks across the airwaves. The jazzy bounce of "Move On" is especially tantalizing for Smooth Jazz.

DANILO PEREZ Panamonk (Impulse!)



Danilo Perez uses his Central American musical heritage to expand upon the profound lineage of Thelonious Monk,

who wrote many of the tunes on Perez's Impulse! debut, *Panamonk*. The quirkiness of Monk—that feeling that he played the cracks between the piano keys—is most apparent on "Bright Mississippi." Perez recreates and modernizes the rhythmic displacement and odd note choices that made Monk's themes and style so charming. Perez extrapolates a Hispanic rhythmic emphasis, something that was encouraged by Dizzy Gillespie, whose band Perez played with during his formative jazz years. While Perez flexed his arranging muscles throughout his Novus recordings, *Panamonk* refreshingly lures him back to a more basic trio configuration. Another uptempo gem is "Hot Bean Strut." People say I'm crazy, but I also hear a graceful lean towards the melodic and rhythmic push of Keith Jarrett.

BOB JAMES TRIO Straight Up (Warner Bros.)



Always one to mix genres with each new record, pianist Bob James shelves his pop influences and serves up a trio recording especially for

Jazz radio. The rhythm section on *Straight Up* is impressive. It features Christian McBride, whose latest tops the jazz chart, and Brian Blade, the Elvin Jones-styled dynamo drummer from Joshua Redman's Quartet. On the opening strains of "Nightcrawler," James bops along merrily to McBride's clawing bass counter melody, which blooms into a walking rhythm and, later, into a funkified solo. James adds tactility by fanning the piano strings autoharp style. Although "James" sounds personal and intimate, the composition utilizes a cast-iron melody line similar to James' past television theme work. There are moments of overt

swing like "Hockney" and "Nightcrawler," mixed, conversely, with introspective tunes like "Lost April," the dinner jazzy "Ambrosia," and "Quiet Now."

JAN GABAREK Visible World (ECM)

Jan Gabarek's *Visible World* is one of the most gorgeous recordings of 1996. Gabarek, who plays soprano and some tenor saxophone, as well as percussion and electronic keyboards, is joined by such consummate players as Peter Gabriel's drummer Manu Katche, German bassist Eberhard Weber, percussionist Trilok Gurtu, and others. Gabarek has resolute conviction behind his

tonality. Sometimes it's so bitter-sweet and delicate, you can perceive healing properties. At other times, there's so much intensity there's seemingly not enough horn to manage the air he blows through the mouthpiece. Gabarek does not resort to one single cliché.

Furthermore, this ECM masterpiece has commercial radio potential sprinkled throughout, the most obvious being Gabarek's magical adaptation of "Pygmy Lullaby," from the first Deep Forest project. The closer, "Evening Land," is a chanting, hypnotic delight that's so exotic we can't decide if it's Celtic- or Hindu/Indian-derived.

ARTIST PROFILE

MARILYN SCOTT



FROM: Los Angeles

LABEL: Warner Bros.

TITLE: Take Me With You

"In the past [Yellowjackets] Russell Ferrante and Jimmy Haslip and I have done most of the producing. This time we doled out a few things to people like Dori Caymmi. After working with George Duke on 'Let Me Be The One,' we ended up writing 'I'm Calling You.' I asked Bob James to

produce, but he had just finished working with his daughter and said, 'Go with the guys who usually produce me, Michael Colina and Ray Bardini, and I'll play on it.'"

"We started last October and after the first day in the studio, I got into an auto accident and totaled my car!...It took about a year-and-a-half to record this record because everybody had their own projects and schedules. Plus we recorded [extra material] to make the right cuts happen."

"The Japanese support a lot of American music, and perpetuate a lot of careers in the States. It was beautiful domino effect. Bobby Caldwell and Henry Marx's label, Sin-Drome, released *Sky Dancing* and *Smile in Japan* which led them to release [the latter] here. After that Warner Bros. got involved and offered me a deal."

sharon shannon "CAVAN potholes"

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Produced by Donal Lunny

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EMI

STILL SEEKING RESPECT REGGAE ON RADIO

REGGAE AND RADIO.

"The stone that the builder refuses will always be the head cornerstone" is a biblical phrase that Bob Marley sang. It is also an appropriate metaphor for the music's scorned, though successful journey through commercial radio.

Reggae began as "the next big thing." That assessment should become, "That's never gonna make it." Then: "It certainly won't, now that Marley is dead."

Despite reggae's current triumphs, it still seeks respect.

In the '90s, reggae is everywhere. There's been a string of Number One or Top Ten hits—and Marley still tops the recurrent charts—despite decades of shameful air-play neglect. He's trailed by overplayed Classic Rock. And recent focus group studies put two of Marley's 20 year-old songs in the top five at a modern rock station in San Francisco, while across town he showed similar strength with aging boomers tuned into an Album stalwart.

Another 20 year-old recording, Dawn Penn's "(No, No, No) You Don't Love Me," recently buzzed through pop's derivative clatter, sounding fresh on arrival while reggaeified crossovers to pop, rock, and rap outsold many contenders. Though some have not recognized it, that old rejected stone is the dread cornerstone—still a head, but in part under-acknowledged.

Wait a minute, you say? Reggae outselling competitors? Yes. It's a matter of definition. Just because it's successful, it's still reggae, and not automatically "pop."

By far the biggest selling recordings of 1994 were Ace of Base's "The Sign" and Disney's *Lion King*, respectively reggae and world beat albums, but for pass "pulpibility," they were categorized as less-threatening techno-pop and soundtrack efforts. Though Ace's team produced many marginal, Swedish-based reggae acts before they blew up, you still had to look deep into the Base's press kit to even find the word "reggae." And though Selena tapped into



many classic reggae rhythms, you were more likely to see her music described as Mexican polka.

What dynamic was at work that helped Ziggy Marley break through while his father's catalog languished? Why does modern rock embrace reggae that incorporates Classic Rock influences? And why is it that Kidstar (the radio format geared to 8-14 year olds, now airing in Seattle and the Bay Area) probably plays more reggae than anyone?

I don't have answers to all these conundrums, but let me do a little historic revision that gives credit where it's due.

In the last year or so, Shaggy's "Boombastic"/"Summertime" and Ini

Kamoze's "Hot Stepper (Murderer)" basically parked in the top five for months. While innocuous ballads and hits came and went, those guys hardly budged.

The onslaught began with a snowstorm. Yep: Snow. Remember the guy whose patois-laced video needed subtitles? So much for having to be understandable to gain mass appeal. His "Informer" stayed at the top for nearly three months.

Then, just after Inner Circle's "Bad Boys" made its third run (thanks to Fox's *Cops* series) and finally broke into the Top Ten, along came UB40's "Can't Help Falling in Love," which outlasted even Snow at Number One.

Soon after, Big Mountain took its reggae take of Frampton's "Baby, I Love Your Way" to the top. Ace of Base's "All That She Wants," "The Sign," and "Don't Turn Around" (a remake of Aswad's hit arrangement) occupied the charts. Even the Wailing Soul's "Shark Attack" and Jimmy Cliff's "I Can See Clearly Now" made a run for the top, due in part to the Disney soundtrack for *Cool Runnings*.

Last summer, Diana King's "Shy Guy" reigned, and this season, you can look to the Mighty Diamond's "Touch of Grey," off Pow Wow's *Fire On the Mountain: Reggae Celebrates the Grateful Dead*, to add to the deluge of backbeat-driven champions.

Meanwhile, reggae's progenitor, ska, continues to make noise on the charts with No Doubt's album as well as with Rancid's "Time Bomb" and Gold Finger's "Here in My Bedroom." Ska's originators, the Skatalites, meantime, can be heard in commercials for Prudential and BMW. (Ad agencies have long used reggae to give

their campaigns distinction and critical mass.)

And former two-toners, General Public, made inroads with their soundtrack marker, "I'll Take You There," while the Specials *TODAY* has just spawned "A Little Bit Me, a Little Bit You."



Fifteen years ago, several "pop" acts, including the Police, Men at Work, and Culture Club, made their first impressions with reggaeified hits. Today, most admit that rap couldn't have happened without the ground-breaking efforts of Jamaican MCs like U. Roy and Big Youth.

The entire pop landscape is littered with reggae's shrapnel. From dub mixes to patois-punctured drop-in raps (like Mariah Carey's "Always Be My Baby" remixes with Viscious) to the incorporation of slang times like "killer" and "posse," its influence is everywhere.

What makes reggae inherently radio-friendly is its wide demographic reach. Its easy tempo and backbeat make it the waltz of pop.

While rock's roots come through the blues and slavery, reggae comes direct from Africa via Jamaica, where its joyous spirit stayed pure. In my mind, rock was born to give us reggae. And as the history of pop in the latter half of the 20th Century is written, reggae will finally be accredited head cornerstone status. ●

.....
Doug Wendt, long time world music club DJ, is co-host of Reggae Express on KPFA, works with World One Radio, and writes for Reggae African Beat, among other publications.
.....

BY DOUG WENDT

GAVIN AMERICANA Continued from page 60

Americana Picks

BY ROB BLEETSTEIN

ROBIN & LINDA WILLIAMS Sugar for Sugar (Sugar Hill)

My propensity for a sugar buzz is more than satisfied with this release from Virginia husband and wife duo Robin & Linda Williams. Rich in harmonies, original songs, and acoustic brilliance, the lead-off title track features the rippin' dobro of Kevin Maul, and background assistance from Mary Chapin Carpenter and Tim and Mollie O'Brien. The Williams duo displays a great flair for creating contemporary music that blends the best of country influences with bluegrass. "Border Bound" puts the pedal to the

metal (strings, that is), and "Traffic Light" is a high-ticket favorite.

On the mellower side, the beauty of "High Atmosphere" and Greg Brown's "The Cheapest Kind" will soothe you. And it's good to take a breather before you enter their "Honky Tonk Nation." *Sugar for Sugar* is for those who want the real thing. No saccharine or Equal here, please.

JOEL RAFAEL BAND Old Wood Barn (Reluctant Angel)

Joel Rafael has been kicking around the San Diego area for some time, but now, with the release of *Old Wood Barn*, it appears he has really hit his stride. Rafael's songwriting earned him the New Folk Songwriter award at last year's Kerrville Festival. His voice, reminiscent of Mark Germino's, brings

the listener right to the heart of the subject at hand. The up-front acoustic guitar brings songs like "Meanwhile the Rain" and "Ballad of Bellingham" to life. Dan Navarro contributes harmony vocals to the lovely "I'll Be Traveling," and "Horse Thief Creek" is a pleasant ride with an outdoors feel.

Old Wood Barn is full of stories that, like many great folk songs, get handed down from one generation to the next. Rafael's daughter Jamaica plays fiddle throughout the album, giving an authentic generational feel. This is one barn that should stay standing in lieu of a strip mall or golf course.

RICK SHEA The Buffalo Show (Major Label)

Southern California honky-tonker Rick Shea's *Buffalo Show* is a stark and mov-

ing musical journey through a vivid world of border town girls, fast trains, Texas lawyers, and sycamore groves.

The cream of SoCal's country and roots scene mixes into the entire work. Skip Edwards' signature organ and accordion fills flow nicely, and fiddler Brantley Kearns is featured prominently on "Georgia Pines" and "A Matter of Time." Jann Browne and Heather Myles lend supporting vocals that blend smoothly and soften sweetly on Shea's pleading ballads. Chris Gaffney brings his Tejano touch to "Por Que Te Vas?" and Lonesome Stranger Randy Weeks adds harmonies to the lead track, "Rattlesnake Daddy's Daughter." *Buffalo Show* is classic country, California style. —BILLY BLOCK

MOST ADDED KMFDM (54)

PRO-PAIN (52)

VERTEX (41)

BARKMARKET (41)

MADBALL (40)

TOP TIP MURPHY'S LAW

Dedicated

(Another Planet)

Murphy's Law received heavy spins from, WRBC(22), WVCR(21), WSOU(19), KOFX(14), WELH(10), WGLZ(10), allowing it to claim this week's highest debut spot.

RECORD TO WATCH HEADCRASH

Overdose On Tradition

(Discovery)

Lookout for the infectious industrial grinds of Discovery's Headcrash. "Safehouse" is the single going for adds, but we decided to pick the whole record. Why the hell not?

Gavin Rocks

TW		SPINS	TREND
1	PRONG - Rude Awakening (Epic)	639	+8
2	PANTERA - The Great Southern Trendkill (Elektra Entertainment Grp.)	624	-3
3	RAGE AGAINST THE MACHINE - Evil Empire (Epic)	534	+5
4	SLAYER - Undisputed Attitude (American)	506	+48
5	METALLICA - Load (Elektra/EEG)	476	+133
6	CORE - Revival (Atlantic)	460	+54
7	SEPULTURA - Roots (Roadrunner)	454	-46
8	SOUNDGARDEN - Down On The Upside (A&M)	392	+21
9	PRO-PAIN - Contents Under Pressure (Energy)	378	+63
10	FAR - Tin Cans With Strings To You (Epic)	378	+3
11	PITCH SHIFTER - Infotainment (Earache)	285	+14
12	AMORPHIS - Elegy (Relapse)	276	+21
13	MY DYING BRIDE - The Angel and the Dark River (Futurist)	272	-5
14	SUICIDE MACHINES - Destruction By Definition (Hollywood)	264	+78
15	MANHOLE - All Is Not Well (Noise)	262	-14
16	KINGS X - Ear Candy (Atlantic)	259	+3
17	NEUROSIS - Through Silver and Blood (Relapse/Release)	248	-52
18	KISS - MTV Unplugged (Mercury)	236	-67
19	KILLING JOKE - Democracy (Zoo)	231	-50
20	BILE - No I Don't Know (Energy)	222	+24
21	SCORPIONS - Wild Child (Mercury)	217	+14
22	THE EXPLOITED - Beat The Bastards (Triple X)	216	+32
23	OVERKILL - The Killing Kind (CMC International)	204	-17
24	GRAVITY KILLS - Gravity Kills (TVT)	202	-58
25	DEF LEPPARD - Work It Out (Mercury)	189	-2
26	MURPHY'S LAW - Dedicated (Another Planet)	185	NEW
27	CARCASS - Swansong (Earache)	185	NEW
28	CANNIBAL CORPSE - Vile (Metal Blade)	182	-9
29	DEEP PURPLE - Perpendicular (CMC International)	168	NEW
30	OTIS - Electric Landlady (Cherrydisc)	164	-41
31	KILGORE SMUDGE - Blue Collar Solitude (Unsound)	161	-30
32	INTO ANOTHER - T.A.I.L. (Hollywood)	153	-33
33	BARKMARKET - L Ron (American)	152	+28
34	MICHELIN SLAVE - Poised To Meet The Maker (Magada)	149	+26
35	MALEVOLENT CREATION - Joe Black (Pavement)	149	-8
36	CHUM - Dead to the World (Century Media)	148	+5
37	DRILL - Go To Hell (A&M)	141	-50
38	SACRED REICH - Heal (Metal Blade)	137	-49
39	G/Z/R - Cycle of Sixty/13 (TVT)	135	+10
40	KMFDM - XTORT (TVT)	133	NEW
41	MINISTRY - Filth Pig (Warner Bros.)	133	-25
42	GRAVE - Hating Life (Century Media)	127	-13
43	BOTH WORLDS - Beyond Zero Gravity (Another Planet)	125	-26
44	20 DEAD FLOWER CHILDREN - 20 Dead Flower Children (Overature)	124	-31
45	KREATOR - Scenarios of Violence (Noise)	118	-9
46	CRISIS - Deaths Head Extermination (Metal Blade)	118	-26
47	BAD RELIGION - Punk Rock (Atlantic)	117	NEW
48	GALACTIC COWBOYS - Machine Fish (Metal Blade)	117	-13
49	THE ALMIGHTY ULTRASOUND - Sonic Bloom (Countdown/Unity)	115	-1
50	FU MANCHU - In Search Of... (Mammoth)	115	-60

Hard Kopy BY ROB FIEND



Two Reviews and... Whatever

Due to lack of space this week music reviews will appear on this page. I'm not a big fan of getting my pages cut, but at least it saves you, the dedicated reader, from being exposed to more of my psycho-babble.

However, if you feel you need a dose of infinite wisdom and you happen to be in New York for the McGathy party, I'll be more than happy to fill your head with tales from the Fiend files. If you have no desire to speak to me at all, that's fine too, and very much appreciated since I dislike most people anyway. It's not so much that I wish death and destruction on the entire human race—that event is inevitable—I just find that most people are fake on the outside and full of shit in the inside. Some look and act impressive, but it's only a matter of time before you're completely bowled over by the oppressive forces of insincerity.

Just kidding! I love everyone, particularly all you hard rockin', beer swilling, fouled-mouthed, am-I-on-the-list? metallic mongoloids that I hope to mind-meld with while I'm in New York. Party On!

HEADCRASH Overdose on Tradition (Discovery)



A flurry of angst-ridden industrial hardrock, triggered by the group Headcrash, has leaked out of Frankfurt, Germany and is headed directly towards North America's metal radio community. Abrasive, hip-hoppin', and armed with a mean rhythm section, this symphonic band unleashes an unusual display of aggression that's reminiscent of Rage

Against the Machine and Minor Threat. The band's aggressive approach to music not only makes them an excellent candidate for metal airplay, but it matches the intensity of their critical views on political and social issues as well. *Overdose on Tradition*, the group's debut release, offers 14 tracks that mesh hard rockin' guitars with industrial hip-hop beats. Some tracks may be too rap-oriented for some metal stations, but the giant hooks of "Plugged In," the pummeling grinds of "Stains," and the moshing melodies of the focus track, "Safehouse," will make a splendid addition to any adventurous playlist. The whirling guitars of "Stain" and the hardcore licks of "Nailed" also merit a few spins.

MADBALL Demonstrating My Style (Roadrunner)

Madball returns to hard rock/metal radio with their sophomore effort, *Demonstrating My Style*. Boasting a crushing rhythm section and a vicious display of crunchy guitar chords, Madball demonstrate their ability to brutally rock in classic New York hardcore fashion. From the severe low-end grinds of "Unity" to the edgy hooks of "Hardcore Still Lives!" to the blazing rhythms of "Addict," Madball delivers a furious, fast paced lesson in the art of hardcore. Vocalist Freddy Cricien will keep your listeners cowering with his venomous snarls about self-preservation and the struggle for sanity in a fucked-up world. Guitarist Matt Henderson couldn't be more on top of every lick. His insane guitar antics increase the band's intensity two-fold, while bassist Hoya and drummer Will Shepler keep the rhythms air tight. Whether or not hardcore is your thing, it's difficult to deny Madball's place at hard rock/metal radio. This New York outfit is a balls-out band with ripping songs and a surly attitude to boot.

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
GAVIN FAX: (415) 495-2580

ARTIST PROFILE

CARCASS



FROM: Nottingham, England
LABEL: Earache Records
PREVIOUS RELEASES: *Reek of Putrefaction* (1988), *Symphonies of*

Sickness (1989), *Necroticism- Descanting the Insalubrious* (1991), and *Heartwork* (1993).

LATEST RELEASE: *Swansong*

ADD DATE: June 3 and 4, 1996

RADIO PROMOTION CONTACT:

Joe Guzik (212) 343-9090

CARCASS IS: Jeff Walker, vocals/bass; Bill Steer, guitar; Carlo Regada, guitar; Ken Owen, drums.

A FEW FACTS ABOUT THE BAND:

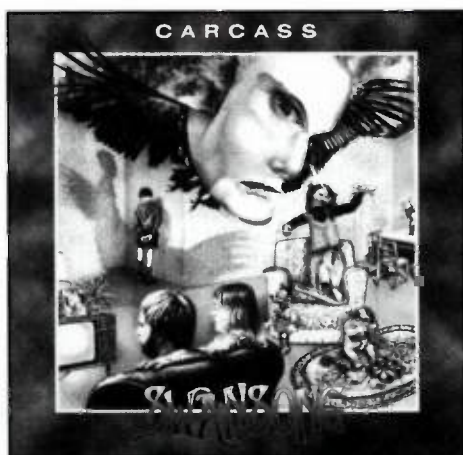
Carcass has come a long way since its inception. Unfortunately, internal

band tension stemming from a brief stint with a major label has caused the band drift apart. "I suppose part of the reason we terminated our Columbia deal was because we wouldn't compromise." —Walker
A FEW FACTS ABOUT THE ALBUM: *Swansong* may or may not be the group's last album. "Swansong is the latest and last Carcass offering. Recorded over a year ago, it has brought the band to the accessible sound they hinted at on the massive

Heartwork." —Walker

THOUGHTS ON ROCK RADIO: "Only that we hope you like it." —Carcass
GENERAL INFO: The band would like to thank all their fans, friends, and especially everyone in the radio community who has supported them over the years.

TOURING: Bill Steer has left Carcass, and the remaining members have decided to call it a day, hence the album's name *Swansong*. Well, then again, you never know.



CARCASS

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GAVIN PICKS

Singles

BY DAVE SHOLIN

PRIMITIVE RADIO GODS

"Standing Outside a Broken Phone Booth With Money in My Hand" (Columbia/CRG)

There's nothing better than reviewing music and coming across a release like this one. I've been listening to it almost constantly for the past month, and it just gets stronger. A sample of B.B. King's "How Blue Can You Get" makes for a brilliant hypnotic effect. Plenty of early Top 40 interest on the week's Record to Watch, with all indicators pointing to a long and successful summer run for this track that can be found on *The Cable Guy* soundtrack as well as on the group's debut album, which drops in a few days.

GARBAGE

Stupid Girl (Almo Sounds/Geffen)



Both "Queer" and "Only Happy When It Rains" generated exceptional sales and airplay at both radio and MTV, where this latest entry is now a Buzz Clip. Expect the buzz at Top 40 to be louder than ever this time around. Besides being a great summertime pop tune that's already on fire at Alternative, there's now a hot remix by Todd Terry, who adds just the right amount of rhythmic flavor.

AMBER

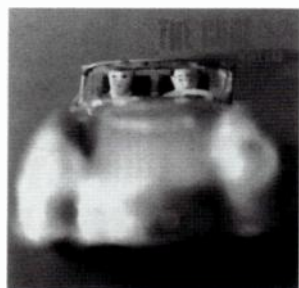
"This Is Your Night" (Tommy Boy)

It's no real surprise that

programmers are raving about this uptempo production from the Berman Brothers, the team who gave us the Real McCoy. B96, WKTU, WIOQ, WILD 107, KTFM, and many more are giving heavy exposure to this singer from Holland who appears to be on the verge of scoring her first major hit in the States.

THE CURE

"Mint Car" (Elektra/EEG)



Dark and dreary? No way. Sure, Robert Smith and his bandmates have been known to go that route, but their most successful trips up the Top 40 highway have been with bouncy, pop-driven tunes like "Friday I'm in Love" and "Just Like Heaven." Their current vehicle is right in the pocket with those classics and radiates that summer vibe.

CROSSOVER PICK

R. KELLY

"I Can't Sleep Baby (If I)" (Jive)



Mr. "Bump N' Grind" has demonstrated his all-around talent more than a few times, but this smoldering slow jam deserves to become his biggest hit yet on pop radio. Now top three at Urban, it's time for Top 40 to turn the audience on to this awesome release.

Albums

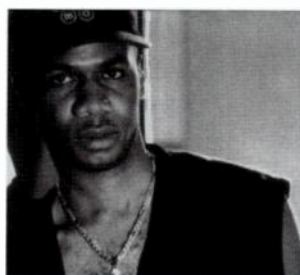


DIGITAL UNDERGROUND

Future Rhythm (Aves-Critique/BMG)

Shock-G, Humpty Hump, Money B, and DJ Fuze make it clear that they are the undisputed and ever-loyal Sons of the P (P-Funk, that is). Their Critique debut is a cornucopia of outrageous, freaky, and thought-provoking aural delicacies. DU's lyrical gravy is thickened with cameos from Tyranny, Saafir, the Black Spooks, Clee, and the Luniz. Shock-G's production is ingenious and infectious. *Future Rhythm* is proof positive that being both socially conscious and silly is often sexy and never out of style. My favorites are "Oregano Flow," "Fool Get a Clue," and "We Got More," all of which are strong singles. —THEMBISA S. MSHAKA

N.Y.K.E. (LTC Records)



Produced by Terry Lewis (no, not Jimmy Jam's partner, the man behind D.C.'s Born Jammers), the debut album from N.Y.K.E., formerly known as Nikey Fungus, has various radio friendly selections. The project kicks off with the single "Get Down on It," which turns the Kool & the Gang classic into a danceable R&B and reggae blend. N.Y.K.E.'s voice carries clarity and groovable original beats. "Love Is the Key" is a mellow R&B track complimented by background female vocals. N.Y.K.E.'s versatility is reflected in the songs "Glory" and "I See the Lights." Your imagination will run naturally high with "Jamaica," (featuring Screechy Dan) a traditional dancehall riddim. "Real Love" ignites sensuality towards women, which is fitting

because N.Y.K.E. claims to write his lyrics especially for the ladies. Contact: LTC Records (212) 852-9543.

—TAMU DU EWA

LITTLE FEAT Live From Neon Park (Zoo Entertainment)

Little Feat's new double-CD live set wasn't *really* recorded at a place called Neon Park. If you're not a decades old Feat-head, there's not enough space here to explain the joke. The band actually let the tape roll last December at L.A.'s House of Blues, San Francisco's legendary Fillmore, and the Roseland Theater in Portland, Oregon. *Live...* serves to document the thumping power of Little Feat as a contemporary octet, as well as guide listeners through their timeless repertoire with tunes like "Dixie Chicken," "Two Trains," and "Sailin' Shoes." The six-song pro-CD highlights the blues ballad "Long Distance Love" and "Oh Atlanta," the latter currently featured on national AT&T television adverts celebrating the upcoming Summer Olympics. —KENT ZIMMERMAN

TOM SCOTT AND THE L.A. EXPRESS Bluestreak (GRP)



Once upon a time, before saxophonist Tom Scott became the Smooth Jazz icon he is today, he led a group of Los Angeles studio heavies called the L.A. Express. The L.A. Express backed up many famous musicians—including Joni Mitchell—and recorded a few records of their own. With the 1970s funk thing back in the spotlight, Scott, in his constant attempt to record fresh concepts for GRP, has brought the band back together. The new Express lineup—Joe Sample, Steve Gadd, Robben Ford, Scott, Larry Kimpel, and Ralph MacDonald—is still too expensive to take on the road, but *Bluestreak* chugs along grandly with funky Fender Rhodes electric piano, blues guitar, congas, and fluid saxophone licks. Get "Smooth" with "Only You" and "Maybe It's Over," then liven up the mix with "Tom Cat." —KEITH ZIMMERMAN

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the Refreshments

Banditos

*the most fun you can have
this side of the law*



the first single from the new album
Fizzy Fuzzy Big & Buzzy



314 528 999 2 4



Produced, Engineered and Mixed by Cliff Norrell
Management: Michael Lustig / Cohen Brothers Management

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Dave Matthews Band

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RADIO

- 40,000+ cumulative spins at radio on *crash* since its release
- *crash*—a multi-format smash hit at radio: #1 at Adult Rock, Top 5 at Modern Rock, Top 10 at Mainstream Rock

RETAIL

- *crash* debuted at #2 on **Billboard Top 200** with 250,000+ units scanned (week of May 8)
- 700,000+ units scanned in the album's first 6 weeks

TOUR

- On tour throughout the U.S. for the entire summer

TV

- Saturday Night Live, Letterman, MTV Special "Crashing The Quarter" & PBS "On Tour"
- Album's first video in heavy rotation on **MTV** and **1**

PRESS

"On its third and best album, *crash*, the band adds a little optimism and a lot of melody to what was already a buoyant, crowd-pleasing style."

—New York Times

so much to say

the new single from the album *crash* produced by Steve Lillywhite/mixed by Tom Lord-Alge

