

GAVIN

LARGER THAN LIFE



A FOCUS ON JAZZ AND SMOOTH JAZZ RADIO

Saxophonist BONEY JAMES Tops the Zimmermen's Smooth Jazz & Vocals Chart for a Record Breaking 15 Weeks!

Interviews with **WQCD**-New York Morning Drive Team Pat Prescott and Ray White, **KTWV**-Los Angeles Midday Host Talaya Trigueros, and Veteran Jazz DJ, Dick Conte of **KCSM**-San Mateo.

Plus: Red Hot Jazz Vocalist/Pianist **DIANA KRALL**, Herb Alpert's First Person, and **SLIM MAN** On Z Corner



This Week....

It's been a month since the boys on Z corner, Keith and Kent Zimmermen, remodeled their A2 section and spackled on a new name: Smooth Jazz & Vocals. It's proven to be a popular decision, owing to the accuracy of the name.



This issue, Keith and Kent put their twin spotlights on Jazz and Smooth Jazz & Vocals, illuminating stars and radio

issues in each area. Besides cover artist Boney James, they check in on vocalist Diana Krall (middle), and talk music and radio with Smooth Jazz DJ Talaya of 'The Wave' in Los Angeles, Pat Prescott and Ray White, the morning team on CD 101.9-New York, and Jazz



pianist and DJ Dick Conte of KCSM-San Mateo, Calif. and KKSJ-San Francisco. One is Jazz, the other, Smooth

Jazz. The two do mesh sometimes—quite smoothly, in fact—and the artists and air talent in this issue are proof. Rounding out our salute to the music, Herb Alpert (top) talks about his first love (Jazz) and his Second Wind (his new Almo album) in 'First Person.'



In News, record retailers are turning up the heat on such alternative record-sellers as record clubs. There's talk of

yet another format for music, beyond the CD, the DAT, the MiniDisc, and the DCC. Richard Branson looks set to re-enter the record label wars, while at Sony, Tommy Mottola and his entire executive team have been given a big, five-year vote of confidence from Sony Inc. Microsoft is putting a huge music publication on-line. And, of course, there's our Gavin-Only GO Chart, where artists like Tina Arena (bottom) are pulling big numbers.

THE AMERICAN PREMIERE
OF HIS #1 WORLDWIDE SMASH

ROBERT MILES CHILDREN



#1 Eurochart Hot 100

#1 U.K.

#1 Germany

#1 France

#1 Italy

#1 Switzerland

#1 Belgium

#1 Spain

MAKING HIS MOVE RIGHT HERE, RIGHT NOW!

ARISTA

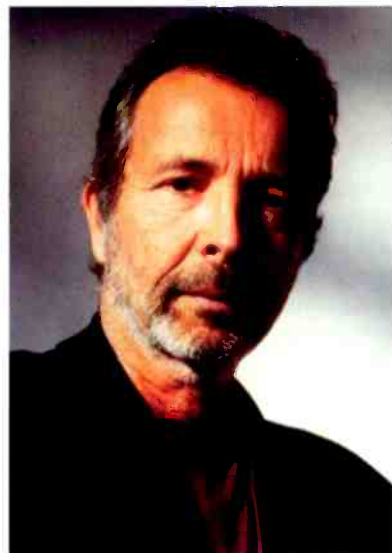
AS TOLD TO BEN FONG-TORRES

Herb Alpert

On the Silence Between the Notes

Herb Alpert, the famous A of A&M Records, is, first and foremost, a musician. In the late '50s, despite being raised on jazz, he co-wrote or co-produced pop hits like Jan & Dean's "Baby Talk" and Sam Cooke's "Wonderful World." He was the trumpet-playing leader of the Tijuana Brass, the phenomenal first hit act on A&M, which he formed with Jerry Moss in 1962.

*Now, they're the Al and Mo of Almo Records, and Alpert's upcoming 33rd album—his first since 1992's *Midnight Sun* and his first on Almo—is *Second Wind*, with special guest Jeff Lorber.*



Herb Alpert

I'm something of a confusion. I'm not exactly sure where my music falls. I'm just trying to respond to the stuff that comes out of me.

Between A&M and my next project, I wanted some space. I was with the same label for so many years, and I was pigeonholed, which was a problem, in terms of marketing, because of the enormous success I'd had with the Tijuana Brass. It was hard to know where that audience was.

I had these ideas of things I didn't want to do. I didn't want to repeat the past, or be corny. I didn't want to feel like some guy who's coming off the canvas and trying to make a hit record.

Jeff Lorber and I got together after I was contacted by the Special Olympics to do a cut in a Christmas album, *Jazz to the World*. I had a good time working with him. He's an extraordinary creative musician who has all the right brain/left brain

stuff, and who's proficient with computers. You can get to ideas really quickly with him.

I've always approached the horn from a blank canvas point of view. Even with the Tijuana Brass, I never looked at the music. For the most part, I just thought about the song, and before I recorded the track, I never played the song on the horn. And each time I recorded it, I tried to make it a fresh, new experience. In that sense, I always thought of myself as a jazz musician.

At A&M, I was never behind a desk, except in the very early period, when it was Jerry and I in my garage, and when Jerry was out promoting product, I was answering phones. It wasn't my favorite thing to do. I participated in the early stages in the growth of the company, but I realized, once we got beyond five or six people, it was very cumbersome and time-

consuming, and it was something I wasn't schooled to do, or wouldn't do by choice.

As a teenager, I was a jazz fan, but the time Lou Adler and I spent with Bumps Blackwell, producing Sam Cooke was invaluable. Bumps took us to school. We used to chart all of Sam's sessions, and Sam Cooke instilled in my head the spirit of the moment. He said, "If it feels good, stop. Don't think about it anymore." That's what I've always tried to do.

As I've matured, I've grown to appreciate simplicity. It's much harder to be simple and profound than it is to be complicated.

Miles Davis was always talking about the silence; the sound that happens between the notes.

Jazz today is healthy and better than ever. Wynton Marsalis is holding the torch and doing a tremendous job.

In terms of radio, I've kind of been out of that picture. I'm going to have to get back to understanding all the formats. I'm from that school that if you put out a good record, I automatically feel, in my heart, there'll be an audience for it, and everyone's gonna want it. Even Country stations are gonna play it!

The album is called *Second Wind*. I just liked the sound of it. I feel like I've kicked into a new gear.

And I'm excited about going out and touring. I miss playing live. People are gonna come and see me, and some will be wondering, "Why in the hell's he doing this?" I hope while they're listening to the music, they'll say, "Ah! Now I get it. I know why he's doing it." **GAVIN**

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This week the Zimmermen focus on talent—both artistic and air. Artists Boney James and Diana Krall lead the next generation of players, while veteran jocks tell all.

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NEXT WEEK

New York's Topsy Turvy Top 40 Scene

What does the reemergence of WKTU mean for New York radio—and for Top 40 nationwide? Is it time to dust off your dancing shoes?

Cover Photos: Pia Torelli

GAVIN

Founded by Bill Gavin—1958

GAVIN is published 50 weeks a year on Friday of each week. Subscription Rates \$325 for 50 Issues or \$180 for 25 issues. Subscription and circulation inquiries: (415) 495-1900. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission.

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140 Second Street, San Francisco
California 94105, USA

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First Words

Herb, don't take it personally, but, "This guy's in love with you..." Or at least with your attitude to music and your business philosophy.

In *First Person* (above), Herb Alpert admits that he's been out of the loop and isn't familiar with the fragmented structure of radio today. And is he being naive when he expects everyone to respond to a record just because it's good? Sure, and he knows it. But his philosophy and attitude are born of faith and certainty rather than naiveté.

Herb and Jerry Moss have done rather well over more than 30 years from worrying about the music first and about radio formats afterwards.

At GAVIN, we have to do our best to plot the shifting sands of radio and musical tastes. That's all part of the job, and it's the

main reason for our recent segue from Adult Alternative into the more descriptive Smooth Jazz & Vocals, which is given special editorial treatment, along with Jazz, this issue.

Yet, at the same time, I'd like to think that everyone at GAVIN is able to feel it from the heart the way Herb does. That's not necessarily part of the job, but it's certainly why we do the job.

David Dalton
CEO



"I didn't want to feel like some guy who's coming off the canvas and trying to make a hit record."

—Herb Alpert

See Page 3

'Super Audio' Promises Improvement Over CD

Well, so much for that old-fangled thing called the compact disc.

Word comes from Tokyo that consumer electronic companies are mapping plans to introduce a new format for prerecorded music that will improve on CD sound and offer five or six channels for a "surround sound" effect.

Pending a standard, players and discs could be introduced next year.

However, the recording industry, whose opinions are being solicited by a committee representing the mostly-Japanese electronic companies, is uncertain about the new format, which is being called "super audio."

The format, which will not allow home recording initially, is being targeted to audiophiles and is based on the digital videodisc

(DVD), which can hold seven times as much information as current CDs. DVDs carrying motion pictures will be introduced later this year.

Record companies, for now, are reportedly unconvinced that consumers will want another format, given the tepid response to such products as digital audio tapes and the mini-disc. An earlier try at "surround sound," the quadraphonic system, also found few takers.

"Super audio" will reproduce higher frequencies than CDs, and offer a greater range between the loudest and softest sounds. Manufacturers, who are weighing proposed standards from Pioneer and Sony, want the improved format to take hold, in the face of competition from digital broadcasting.

Retailers Ponder Lawsuit Over Record Club Prices

BY ALEXANDRA HASLAM

In a closed-door meeting at this year's gathering of the National Association of Recording Merchandisers (NARM) in Washington, D.C., music retailers and wholesalers agreed to explore an antitrust suit against record labels, based on pricing policies for record clubs. Retailers and clubs have long been at odds over pricing and payment issues, but this is the first time a threat of legal action has been carried this far.

Record clubs—Columbia House and BMG Music Service being the two largest—buy manufacturing rights from record companies and produce their own CDs, thus drastically lowering the price they pay per disc. Retailers consider this unfair competition, but clubs argue that, although they pay less up front, they also assume more risk. In addition to paying for all their own advertising, they

say, mail order accounts are more easily defaulted, and record clubs can't return unsold product to labels for credit, as can retailers.

Retailers' gripes seem to



be as much image-related as monetary. By charging such low introductory prices (up to 12 CDs for a penny, in some cases), record clubs are furthering the perception that retailers are charging too much. It's the same argument currently being used to battle consumer stores like Best Buy and Circuit City, which use underpriced CDs as loss leaders to attract customers.

Clubs also contend that they are, in fact, not direct competitors to retailers. Because so many acts include clauses in their contracts that delay the date a new release can be offered by clubs, and because most record clubs sales are of catalog titles and hits compilations, clubs assert that they're boosting total sales and keeping titles active longer.

Although this latest move toward the courtroom was initiated following an 18-month study NARM commissioned to investigate record clubs, a spokesperson has said the organization would not file any suit coming from the evidence. Instead, a collective of retailers would be the likely plaintiff. A meeting will soon be held in Chicago to reach a final decision on whether to go forward with the suit.

Gavin a Double Award Winner

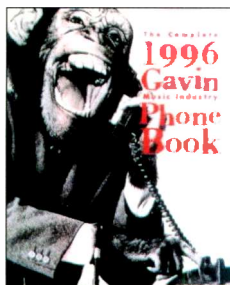
Dodie Shoemaker, long-time GAVIN Art Director, and Quincy McCoy, Urban Editor, won 1995 Editorial Awards in the annual competition sponsored by the magazine's parent company, Miller Freeman plc.

The competition for awards in 15 categories drew hundreds of entries from some 120 publications in the Miller Freeman family.

Accepting their awards at ceremonies in London, Shoemaker, recently promot-

ed to Design Director, shared her Cover of the Year honors with current Art Director Peter Grame, saying, "It's really an award for the whole art department."

Said radio veteran McCoy, who won the Peter Brock Award for writers with less than two years of journalism experience: "I give thanks to God for his blessings; my wife Carla, who's one of my favorite editors, and the editors at GAVIN who helped me get here."



A winning cover

Mottola, Team Get Votes of Confidence

Thomas D. Mottola and his executive team at Sony Music Entertainment have been given a vote of confidence stretching into the millennium.

Mottola last week signed a five-year, multimillion-dollar contract with Sony Inc. to continue as President and COO, positions he has held since 1993.

Also signed for five years each were Executive Vice President Michele Anthony, Sony Music International Chairman Mel Ilberman,

Columbia Records Chairman Don Ienner, Epic Chairman Dave Glew, Epic President Richard Griffiths, and Sony 550 Music President Polly Anthony.

The extensions come four months after the dismissal of Michael P. Schulhof as President and chief executive of Sony's entertainment unit, and is seen as a clear sign that the Japanese heads of Sony Inc. are happy with Sony Music's work. The division ranks second in market share in the U.S.

Cyndi Hoelzle Leaving Gavin

Cyndi Hoelzle, who in 12 years at GAVIN moved up the ranks from Editorial Assistant to Country Editor and Nashville Bureau Chief, is leaving the magazine after the GAVIN Country Seminar, which takes place at the Universal Hilton in Universal City April 25-27.

"It was a hard decision," said Hoelzle, but "I'm excited to be embarking on a new challenge, which will be announced shortly."

CEO David Dalton credited Hoelzle with establishing GAVIN's presence in Nashville, where it set up a bureau in early 1995.

For more from Cyndi herself, see "Inside Country," Page 12.



**ALTERNATIVE BOOT CAMP
SAN FRANCISCO
JULY 18-21**

Another
GAVIN
Convention

LIKE A ROLLING STONE

The Mean, Mean Month of March

It's been a miserable month. I lost two friends, from two different worlds and generations, yet somehow connected with you and me.

First, Judith Sims.

When I heard that she had died last week of cancer, my heart sank. For a short, sweet time in the early '70s, we were partners on every level—as much as we could be, given that she lived in L.A. and I was in San Francisco. She was a wonderful blend of sunny, funny, witty, and cynical, and we did a lot of flying. When she broke my heart, in June of 1972, with the news, "You have a rival," it inspired the saddest set of songs I ever put together on KSAN. "Long Long Time" by Linda Ronstadt. "Guess I'll Hang My Tears Out to Dry." "In My Life." It was so pathetic that a college acquaintance called to sympathize and invite me over for a glass of wine. Dianne and I are celebrating our 20th anniversary on May 1.



Judith Sims

Beyond our friendship, Judith Sims was a pioneer music journalist and editor. Around 1967, she became editor of a teen magazine, *Teenset*, and turned it into one of the first publications to reflect the social and musical changes of those times.

A year before *Rolling Stone* magazine was born, *Teenset* was on the case. Judith gave work and early exposure to Jerry Hopkins, Tom Nolan, Jacoba Atlas (who went on to produce the *Today* show), and me.

To photograph the San Francisco music scene, which she loved, Judith called on the singular Jim Marshall, who credits her with some of his best-known portraits, including one of Grace Slick and Janis Joplin together.

In 1971, with the magazine dead and with so many of her writers having become regulars at *Rolling Stone*, she joined the magazine herself, covering Los Angeles for us. She went on to work at Warner Bros. and at the *Los Angeles Times*, and to a happy marriage. She worked hard for everything she had, and she got everything—except time.

Guess I'll hang my tears out to dry.

When I heard that Les Malloy had died, my first thought was that I'd lost a friend. That's strange, considering that Les, a full-fledged broadcasting pioneer (GAVIN, March 29), was 81. But with Les, years never mattered. So what if there was a 30-year gap between us? When I interviewed him for my radio column in the *San Francisco Chronicle* about ten years ago, we clicked. I was impressed not only with his role in radio history, but also with his unending love for the medium. At 71, he was hosting *Freeway Funnies*, a drive-time show of comedy cuts on KEST/AM, and doing commercials. Later, he sent me a boombox as a gift. There was no sending it back; he was from a generation that predated payola, and he was a man who had to express gratitude in certain, non-returnable ways. We met for lunch on occasion, and, last year, I had him on my *Fog City Radio* show, where he told stories about the Golden Age of radio.

And, yet, Les was never confined to any age. As we spoke, he was still doing commercials.

In fact, David Malloy told me that spots voiced by his Dad were still airing on KCBS, and would probably be on the air on the day of his wake.

Long may they run.

BY BEN FONG-TORRES

Beatles Have Fab First Fortnight

Who needs radio? Not the Beatles.

While many stations have deemed "Real Love," the single from the Fab Four's *Anthology 2*, not worthy of airplay, the double-CD set nonetheless rocketed to the Number One spot for album sales its first week out, selling some 442,000 to dethrone Alanis Morissette—at least for a week.

The ironic one slugged back in the second week, just edging the Beatles, 213,000 to 200,700. For Alanis, the number was a slight dip from last week's 225,000 and

boosts total sales of *Jagged Little Pill* to 6.5 million.

The Beatles' performance compares with the record-setting first-week sales of 855,000 for *Anthology 1*. But that set was timed for the holidays of 1995 and came on the heels of heavy promotion, including the ABC-TV miniseries on the Beatles. In terms of percentage of total sales for the first week, *Anthology 2* did fine, accounting for four percent of 10 million units sold, while the first *Anthology* accounted for five percent of 17 million albums sold in its first week out.

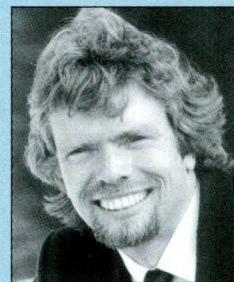
Branson Returning With New Label

He's still got his airline and a chain of mega record and video stores, but it appears that Richard Branson, founder of Virgin Records, misses having a record company of his own.

Reports from London indicate that, nearly four years after selling Virgin Records to Thorn EMI for \$872 million, he is starting a new label.

Branson has hired Jeremy Pearce, former Managing Director of Sony Records' music licensing division, to investigate the feasibility of re-entering the record business, according to a Branson spokesperson.

"My non-compete is just about up," said Branson. While saying he has not made a definite decision, he added: "The Virgin idea has always been to fill a gap in the market. My feeling is that there aren't any strong independents any more."



Radio Revenues' Ups and Downs

Good news for all those companies buying up radio stations: Radio is still holding its own, in terms of advertising revenue.

The Radio Advertising Bureau's latest figures weren't all good news, however. While the industry had its 42nd straight month of revenue gains in February, with a three percent increase against February 1995,

national spot revenues decreased four percent. That dip was offset by a five percent boost in local revenues.

The local gains were contributed to by every region except the Southwest, which was flat. National spot ads increased in the Southeast and Southwest.

The industry remains strong, said RAB President and CEO Gary Fries. "A cold-

Isgro Payola Case is Dead

Joe Isgro has beaten the rap.

The most notorious figure in the biggest payola case in U.S. history has been set free.

"Am I glad it's over?" asked Isgro, the Burbank-based record promoter. "In my opinion, this case should never have been started in the first place."

But the 48 year-old Isgro, who emerged victorious when U.S. District Judge Consuela Marshall dismissed the seven year-old case against him on March 25, has his detractors.

Isgro was accused of payola, racketeering, and some 48 other counts, and was originally one of five defendants against such charges, stemming from an NBC-TV News report in 1985 about Isgro and another independent promoter meeting with organized crime figures shortly before a Rock & Roll Hall of Fame dinner.

A subsequent grand jury investigation resulted in the arrest of one Isgro associate and Isgro's own indictment in 1989 for payola and 56 other felony counts. Those charges were dismissed the next year by a judge who accused prosecutors of "extreme misconduct." In 1993, however, that judge was overruled, and Isgro was re indicted—until Judge Marshall, noting that the seven year-old case had seen six prosecutors come and go, and had cost the U.S. \$10 million, ruled that the government had violated the Speedy-Trial Act and dismissed the case.

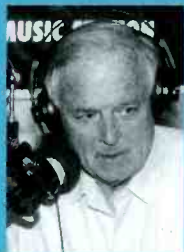
NEWS

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THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

Those wacky April Fools gags can sometimes backfire. Ask **Star 94 (WSTR)**-Atlanta's wake-up duo **Steve McCoy** and **Vickie Locke**. The pair were suspended following a phony news report that had England, France, and Israel boycotting the Olympics because of security concerns. Other stunts around the country included **KDMX**-Dallas giving away trips to Paris—Paris, Texas, that is. **Power 106 (KPWR)** and **KROQ**-Los Angeles switched morning shows, so the **Baka Boyz** spun **Oasis** while **Kevin & Bean** played the **Fugees**. **KDGE**-Dallas informed early risers in Dallas that Daylight Savings Time was already in effect, and it was an hour later than their digital said it was. Bogus reports of hot air balloons got AP and television coverage for **KWKH**-Shreveport, and drew a suspension for morning personalities "**Buck & Ol' McDonald**."



April 1 seemed the perfect day for **KIIS/FM**-Los Angeles morning man **Rick Dees** and Los Angeles Mayor **Dick Riordan** to trade places. While Riordan spun **Randy Newman**'s "I Love L.A." and otherwise held down the a.m. slot, Dees was busy making proclamations and handing out concert tickets to anyone with a parking ticket issued that day.

WRKS (Kiss)-New York inks legendary recording artist **Isaac Hayes** as its new morning talent. With the likes of **Ashford & Simpson** and **Roberta Flack** already behind the mic, odds are this will be the last music celeb signed by the station for some time.

Meanwhile, another performer joins the new lineup unveiled by **WKTU**. Mornings will be co-hosted by one-time **KTU** talent **Freddie Colon** and **Michelle Visage**, former lead singer of **Seduction**. Afternoon drive will feature the return of **Broadway Bill Lee**, last at **Evergreen** sister station **KMEL**-San Francisco, and well-known to New Yorkers, who remember hearing him in p.m. drive on **Hot 97 (WQHT)**. **Hollywood Hamilton (Z100, KIIS, KGFI)** handles 6-10 p.m., **Diane Prior (WKTU, Z100)** is on late nights, and **Efren Sifuentes (KMEL, KBLX)** is overnight talent. Also on board for specialty mix shows on Saturday night are producer **Jellybean Benitez**, former **Hot 97** mixer, **Arista** Senior Director A&R, and one-time **KMEL** APD/MD **Hosh Gureli**, and producer **David Morales**.

Will **FM102 (KSFM)**-Sacramento PD **Rick Thomas** be moving to Phoenix after all? Indications are strong that Thomas will indeed program **KBZR**. One name heard most often as his Northern California replacement? Former **WHYT**-Detroit (and **FM102**) PD **Rick Gillette**.

Where is **Sam Milkman** headed? The **Z100 (WHTZ)**-New York APD has turned in his resignation and oddsmakers point to him staying in town. Gee, wonder where that might be? Also leaving is Z100 middayer **Freddie Vedder**, who'll be doing similar duty at **WKSS**-Hartford as "**Hollywood Joe**."

Interscope's West Coast Regional Rep **Kevin Knee** is **Elektra's** new Northern California LPM, replacing **Pam Newman**, who leaves to join **Epic** L.A. It's a return to the label for Knee, who was **Elektra's** Denver rep many moons ago.

After 14 years as PD and morning man at **KYYY**-Bismarck, N.D., **Bob Beck** has left the building. Mornings have been the only daypart with local programming since the station's switch to Hot A/C via satellite earlier this year. **Bruce Elscott** takes his place in a.m. drive. Reach Bob at (701) 663-5510.

Everclear gets some tips on hair care from **Arista's Lance Walden** (second from left) and **Live 105**-San Francisco's **Roland West** (far right).

Management changes at Boston's **Evergreen** properties with **WXKS/WJMN** GM **Matt Mills** turning his **Kiss 108** duties over to **Evergreen** VP Sales & Development **Janet "Jake" Karger**. The move allows Mills to focus his full-time attention on "**Jam'n 94.5**."

Lots of smoke was spotted coming out of **Elektra's** New York office, due to Senior VP Promotion **Greg Thompson** passing out cigars. Proud papa Thompson and wife **Andrea** announced the arrival of their first child, **Ryan Gregory**, on April 2. He was born the day after the start of baseball season, and with that name, plan to see the newest Thompson on the mound in no time.



On the Air

Former **WLWQ**-Columbus Music/Research Director **Ty Webb** joins **WRCX (Rock 103.5)**-Chicago for weekends and fill-in. **Brian Pollard** comes in as Promotion Assistant: **Loren Rivkin** exits...**KFXZ**-Lafayette is now **KRRQ 95.5**. The station has increased power to 50,000 watts and PD **Frank Tray** has new call times: Monday through Friday, 10 a.m.-noon and 1-3 p.m....**Reno** country outlet **KHIT** has switched to **Rock 104.5**. PD **Rob Williams** becomes OM of both the new station and sister **KOZZ**. **Steve Funk** comes from crosstown **KZAK** as PD, and evening personality **Rick Carter** moves to **KOZZ's** afternoon drive slot. **Rock 104.5** will debut a new talent lineup soon...**96.3 The Planet (WHYT)**-Detroit debuts its new jocks: Morning man **Johnny Edwards** will be followed by **Dave Fogel** from 10 a.m.-3 p.m. and host the **Flashback Lunch** at noon, PD **Garett Michaels** will hold down 3-7 p.m., **Lenny the Psychotic Snakeman** takes 7 p.m.-midnight, and from midnight-5:30 a.m. it's **Nic...** **Jacor** alum **Todd Shannon** joins **91X (XTRA)**-San Diego as MD, while **92X**-Denver's **Malcolm Ryker** comes in as APD/Creative Director and afternoon talent... Fighting April Fools accusations, **Rock 102.1 (KIOZ/FM)**-San Diego switched dial positions earlier this week, and can now be found at **105.3**. Conversely, **KCBQ/FM** shifts from 105.3 to 102.1 as part of the sale of **Compass Radio Group** to **Par Broadcasting**...**WBSL**-New York hires **Tina Georgiou-Nachman** as Marketing and Promotions Director... **Jonathan Wilde** joins the **KPLX**-Dallas/Ft. Worth morning crew... Apologies to **Pete "The Dark Knight" Bye**, who was recently promoted to MD for **Hot 107 (KCCQ)**-Ames, Iowa. We mistakenly spelled his name "Buy" in our announcement last week... **Point Communications L.P.** and **Midcontinent Broadcasting Co. of Wisconsin, Inc.** will merge their Madison radio operations, which include

WIBA/FM, WIBA/AM, WMAD/FM, WZEE/FM, WTSO/AM, and WMLI/FM. **Lee Leicinger** will be GM of the new group.

In the Grooves



Aaron Anderson and Liz Montalbano

Aaron Anderson, former A&R Manager for **Elektra**, lands at newly-formed **G-Funk Music** as General Manager. **G-Funk** is owned by rapper **Warren G.** and distributed by **Def Jam/PolyGram Records**...**Liz Montalbano** is promoted to Director of National Crossover Promotion for **Epic Records**; she'll be based in New York. **Montalbano** will also continue to promote **Epic's** dance releases...**Maverick** appoints **Darren Eggleston** to Head of Rock Promotion; he comes from **Warner Bros...** **Revolution** continues to revitalize itself with a handful of A&R promotions: **Cliff Canter**, **Geoff Siegel**, and **Berko** have joined the team...**Jason Whittington** is named Director of Sales for **Geffen Records**; in this top post, he'll lead the sales efforts not just for **Geffen**, but also for associated labels **Almo Sounds**, **DreamWorks Records**, and **Outpost Recordings**...**Robbins Entertainment LLC** adds **Meredith Fischer** as A&R Coordinator and **John Parker** as Promotion Manager. **Robbins** is a joint venture with **BMG Entertainment North America**...**Tracey Dew** becomes National Manager of Media Relations for **Rhino**... **Questar/Mission Records** have a new Nashville office just down the way from **Gavin**: **Cummins Station**, 209 10th Ave. S., Ste. 507, Nashville, TN 37203; (615) 313-4110; fax (615) 313-4196... **Touchwood Records**, newly founded by **Scott** and **Lisa Schiff**, has just released its debut disc, by **Neotone**.

BACKSTAGE

BY JAAN UHELSZKI

BUSH WHACKED: Bush's Gavin Rossdale gave the term "Spring Break" new meaning last week when he cracked his front tooth in half, while the band was performing in Panama City, Florida for MTV's *Spring Break*.



The former **Courtney Love** object had just finished a verse and leaned into the mic to emit either a perfectly executed ooh or ahh, and went too far, bringing enamel to metal, and cracking one perfect incisor. Bush finished the show before Rossdale was flown to an expensive cosmetic dentist to restore his winning smile. The patient lived, and Bush is back on the never-ending tour until May 5, when they'll take a much-needed vacation before returning to the studio with **Steve Albini** to finish up their next album due out this summer.



Lenny Kravitz

A MOUTHFUL: Lenny Kravitz willingly made molds of his entire mouth in order that a statue commissioned by London's Rock Circus Experience—sort of a **Madame Toussaud's** for rock stars would be anatomically correct. (No, you cannot ask us what else will be anatomically correct.) He also donated a lock of his hair to make sure that the texture of

the human hair wig they put on the statue was just so. According to a spokesman for the singer, the statue took 25 people six months to create, at a cost of approximately \$40,000—and is authentic right down to every last tattoo and nipple ring. Kravitz now joins the ranks of **Michael Jackson**, **Eric Clapton**, **the Beatles**, **the Rolling Stones**, and **George Michael**...

VEDDER YOU GO: When **Pearl Jam's Eddie Vedder** jetted away last month, accompanying the **Ramones** on their final tour of South America, the rest of the guys had no trouble keeping themselves busy. **Mike McCready** was hard at work recording tracks for what could be the next **Mad Season** album. Featuring members of **Alice in Chains** (but not with **Layne Staley** this time), **Soundgarden**, and the **Screaming Trees**, McCready is supposedly ruminating whether the record will be released by Columbia—or if this will be an entire new entity altogether... PJ bassist **Jeff Ahment** has been recording his own project, **Three Fish**. The band, which features Ahment, **Robbi Robb** and **Richard Stuverud**, has an album coming out on Epic records this summer. The album was recorded in Seattle with **John Goodmanson** producing. Robb is on loan from **Tribe After Tribe**, and Stuverud is in **Pilot**.

STONE ROSES WILT: The influential, but long-beleaguered UK band, the **Stone Roses** broke up last week, after the band's guitarist, and creative force, **John Squire** left the band. According to those ubiquitous insiders, Squire was more impatient (read: ambitious) than the rest of the band, and was not content to let another five years pass before they released their next album, as they did before putting out *Second Coming* in December of 1994... After much ballyhooing in the press, **Stone Temple Pilots** have committed to a summer tour, despite what guitarist **Dean DeLeo** earlier said to the contrary, "Believe me, there's nothing more that any of us wants to do than tour, but we also don't want a fatality on our hands." Their rehabilitated lead singer, **Scott Weiland**, seemed a little worse for wear, after his long arduous road back from addiction, but he did hold his own when grilled by **Howard Stern** last week.

JAAN UHELSZKI IS SENIOR EDITOR AT ADDICTED TO NOISE, THE ON-LINE MUSIC MAGAZINE

Sho-Prep

CELINE DION

Producer Phil Spector worked with Celine Dion for her new album, but his work was ultimately rejected. Spector tells *People Magazine* however, "I am presently finishing them up, and since I paid for them, and own them, I am planning to release them on my label for the whole world to hear."

GARTH BROOKS

With career record sales approaching 60 million copies, Garth Brooks has sold almost 20% of all country music albums sold in the past six years.

JACKSON BROWNE

The enhanced CD version of Jackson Browne's latest album, *Looking East*, contains a four-track summary of the development of the title track from demo to final mix.

SEX PISTOLS

At the recent Sex Pistols press conference to announce their comeback tour, John Lydon was asked what he thought the late Sid Vicious would think of the reunion. Lydon said, "He'd love it, if he could think at all. Sid was nothing more than a coat hanger to fill an empty space on stage."

MADONNA

Eight years ago this month, Madonna was starring in David Mamet's Broadway play, *Speed the Plow*.

SHANIA TWAIN

An estimated 20,000 fans showed up for Shania Twain's recent autograph signing event at the Mall of America in Minneapolis.

BEATLES

Ringo Starr just signed to make one 30-second juice commercial in Japan for \$800,000.

MILES DAVIS/GIL EVANS

At the end of April, Columbia Records is set to release a box set of Miles Davis and Gil Evans collaborations.

PENELOPE HOUSTON

Eighteen years ago Penelope Houston, as lead singer for San Francisco-based punk band the Avengers, opened the U.S. shows for the Sex Pistols one and only North American concert tour.

ACE OF BASE

The Sign, the debut American album from Ace of Base, has now sold more than 9 million copies since its release in November of 1993.

TONY RICH

Tony Rich has produced two new songs, "Come Over Here" and "Wouldn't Fit My Heart," for the next Toni Braxton album, due later this year.

OAK RIDGE BOYS

The new baritone in the Oak Ridge Boys is William Lee Golden, who returns to the group after an eight-year absence.

MICHAEL STANLEY

Michael Stanley's new album, *Coming Up for Air*, is his third solo album and 15th in the last 21 years. He made 11 as leader of the Michael Stanley Band, as well as one with the Ghost Poets.

SHO-DATES

Andy Ahearn WQFS-Greensboro, NC 4/7	Babyface, Brian Setzer 4/10	Barry Williams WBLG/FM-Bowling Green, KY 4/13
Michael Johnson WCVD-Clarksville, TN 4/7	Jim Swindel Qwest Records 4/11	Marlene Augustine Columbia Records 4/13
Jim Quinton Diane Richey Promotion 4/7	Bob Moody WPOC-Baltimore, MD 4/11	Peabo Bryson, Wayne Lewis (Atlantic Star) 4/13
Bobby Bare, John Dates (Hall & Oates), Janis Ian, C.C. McCartney 4/7	Stacie Seifrit KRQJ-Los Angeles 4/11	Our CONGRATULATIONS to TIM WALLEN, LPM for Capitol Records, and his wife ERIN, on the birth of their first child, a daughter, AVA MARTINE. Born March 25, weighing 6 lbs. 9 oz.
Duke DuBois GRP Records 4/8	Ric Lippincott Curb Records 4/11	...CONGRATULATIONS to BOB & ANN OLEVANTE (Myers Media) on the birth of their first child, a daughter, EMMA MARIE. Born March 21 at 12:47 p.m., weighing 6 lbs. 14 3/4 oz. and 19 1/2 inches in length.
John Libynski KSCQ-Silver City, NM 4/8	Larry Weir Weir Bros. Entertainment 4/11	...CONGRATULATIONS to DICK WINGATE, senior vp of marketing for Arista Records, and his wife, KAREN, on the birth of their son, NICHOLAS ELLI. Born March 18 and weighing 6 lbs.
Crusoe, Julian Lennon, Steve Howe (Yes), Brenda Russell, John Schneider 4/8	Bill Shedd KJZZ-Phoenix, AZ 4/11	
Larry Irons KRNO-Reno, NV 4/9	Kevin Gore Columbia Records 4/11	
Jerry Blair Columbia Records 4/9	Jeri Mitchell Columbia Records 4/11	
Carl Perkins, Dave Innis (Restless Heart), Jeff Pince (Blessid Union Of Souls) 4/9	Stewart Adamson (Big Country), Jim Lauderdale, Sheri Swanson (The Telling) 4/11	
Jeff Nelson Z90-San Diego, CA 4/10	Brian Samson 4/12	
Clark Novak KUPR-Carlsbad, CA 4/10	Leslie Marquez Lick Entertainment 4/12	
Julia Figueras WEVO-Concord, NH 4/10	Vince Gill, Pat Travers, Herbie Hancock, Lionel Hampton, David Cassidy, Donald Ray Mitchell (Was Not Was), Michael English 4/12	
Ted Kelly KQJZ-Amarillo, TX 4/10	Dain Craig KSFI-Salt Lake City, UT 4/13	
	Lisa Smith Gavin 4/13	

F.O.R. # 138

Friends of Radio

John Pizzarelli



Novus/RCA recording artist

Current album:

After Hours

Hometown:

Saddle River, N.J.

Currently resides:

New York City

What radio stations did you grow up listening to?

WNEW AM/FM, WXLO (99X), WPLJ, and WABC—Dan Ingram was big.

What stations do you listen to now?

WQEW, K-Rock (WXRK) before they switched, WFAN, WBGO, and KLON when I'm on the West Coast.

If you owned a radio station, you would...

...put turntables in the studios and get personalities to play what they want. It should be more like the old days.

Best piece of advice you received from Frank Sinatra?

"Eat something. You look bad."

Someone you'd like to work with someday and why?

Billy Joel, Mary Chapin Carpenter, or Oscar Peterson because of their great music. I love the feel of their music and the sound of their voices.

Proudest career achievement:

Being able to make a living playing music—I love to play.

MOST ADDED



HOOTIE & THE BLOWFISH (128)
COLOR ME BADD (42)
GLORIA ESTEFAN (31)
DAVE MATTHEWS BAND (24)
FOO FIGHTERS (21)
LA BOUCHE (21)

TOP TIP

LA BOUCHE
"Sweet Dreams"
 (RCA)

Gaining 400-plus spins, this duo is set to match and possibly surpass the chart success of "Be My Lover."

RECORD TO WATCH

JARS OF CLAY
"Flood"
 (Silvertone/Five)

Take a large fan base, add weeks of exposure at A3 and Alternative, and it's no surprise that several Top 40 programmers are already feeling the heat of this entry.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	ALANIS MORISSETTE - Ironic (Maverick/Reprise) †	13	168	1	7588	+262
2	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	11	169	0	7474	+841
3	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	16	155	1	6937	-37
4	CELINE DION - Because You Loved Me (550 Music)	8	166	3	6706	+1117
5	GIN BLOSSOMS - Follow You Down (A&M)	11	164	0	5945	+207
6	EVERYTHING BUT THE GIRL - Missing (Atlantic)	41	128	0	5211	-505
7	BRANDY - Sittin' Up In My Room (Arista)	15	131	1	5083	+59
8	BoDEANS - Closer To Free (Reprise)	18	147	2	4955	+211
9	SMASHING PUMPKINS - 1979 (Virgin) †	18	148	0	4797	-221
10	ACE OF BASE - Lucky Love (Arista)	9	136	0	4401	-119
11	NATALIE MERCHANT - Wonder (Elektra/EEG)	20	116	0	4072	-317
12	OASIS - Wonderwall (Epic)	19	123	0	3991	-505
13	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	9	147	2	3768	+228
14	MELISSA ETHERIDGE - I Want To Come Over (Island)	16	118	0	3557	-802
15	La BOUCHE - Be My Lover (RCA)	22	92	0	3519	-232
16	COLLECTIVE SOUL - The World I Know (Atlantic)	23	102	0	3331	-390
17	JANN ARDEN - Insensitive (A&M)	19	122	6	3241	+199
18	TINA ARENA - Chains (Epic)	4	137	11	3146	+606
19	SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	10	99	0	2917	-461
20	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	33	84	0	2765	-277
21	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	6	118	11	2594	+625
22	THE PRESIDENTS OF THE U.S.A. - Peaches (Columbia/CRG) †	11	108	1	2551	-239
23	BLUES TRAVELER - Hook (A&M)	30	80	1	2464	-336
24	DEBORAH COX - Who Do U Love (Arista)	13	82	1	2446	-142
25	MARY J. BLIGE - Not Gon' Cry (Arista)	12	71	5	2414	-116
26	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	27	76	0	2294	-708
27	3T - Anything (MJJ/550 Music)	27	71	1	2283	-388
28	FOO FIGHTERS - Big Me (Capitol)	8	118	21	2228	+758
29	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	8	80	6	1963	+283
30	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)	10	79	8	1892	+83
31	LINA SANTIAGO - Feels So Good (Show Me Your Love) (Universal) †	12	70	5	1881	+64
32	NO DOUBT - Just a Girl (Trauma/Interscope/AG) †	15	83	5	1856	+89
33	HOOTIE & THE BLOWFISH - Time (Atlantic)	25	60	0	1772	-438
34	MARIAH CAREY w/ BOYZ II MEN - One Sweet Day (Columbia/CRG)	25	62	0	1771	-371
35	2 PAC featuring DR. DRE - California Love (Death Row/Interscope) †	13	60	0	1660	-239
36	SEAL - Don't Cry (Zit/Warner Bros.)	19	63	0	1639	-354
37	GOO GOO DOLLS - Naked (Metal Blade/Warner Bros.) †	13	71	5	1601	+131
38	VOICE OF THE BEEHIVE - Scary Kisses (Discovery) †	3	90	16	1593	NEW
39	FUGEES (Refugee Camp) - Killing Me Softly (Ruffhouse/Columbia/CRG)	5	42	12	1531	NEW
40	BLESSID UNION OF SOULS - Oh Virginia (EMI)	13	59	0	1530	-688

† = Daypart

Total Reports This Week 204 Last Week 203

Chartbound	Reports	Adds	SPINS	TREND
"HOOTIE & THE BLOWFISH - "Old Man & Me" (Atlantic)	128	128	339	+339
COLOR ME BADD - "The Earth, The Sun, The Rain" (Giant/Warner Bros.)	86	42	1029	+912
SPACEHOG - "In the Meantime" (Sire/Elektra/EEG) †	73	5	1509	+35
LIONEL RICHIE - "Don't Wanna Lose You" (Mercury)	69	4	1267	+213
COOLIO - "1, 2, 3, 4 (Sumpin' New)" (Tommy Boy) †	59	8	1444	+156

Inside Top 40 BY DAVE SHOLIN



Second Quarter Welcome

Spring means more than just taxes, a new baseball season, and house-cleaning. Around GAVIN, it's time to announce additions to our Top 40 reporting panel. Welcome to the following correspondents:

KDNR Radio
 300 San Mateo NE
 Suite 1000
 Albuquerque, NM 87108
 Phone: (505) 260-0037
 Fax: (505) 260-0033
 PD: Larry T. Burt
 MD: Michael Tapia

KNRX Radio
 5660 Greenwood Plaza Blvd.
 Suite 400
 Inglewood, CO 80111
 (Market: Denver)
 Phone: (303) 721-9210
 Fax: (303) 721-1435
 PD: Mark Feather
 APD: Michael Hayes
 MD: John Dickinson

KZZP Radio
 P.O. Box 5159
 727 S. Extension
 Mesa, AZ 85211
 (Market: Phoenix)
 Phone: (602) 964-4000
 Fax: (602) 898-8583
 PD: Dan Persigehl
 MD: Dave Cooper

WDAY (Y94) Radio
 P.O. Box 2466
 301 South 8th Street
 Fargo, ND 58108
 Phone: (701) 241-5350
 Fax: (701) 241-5373
 PD: Sam Elliot
 MD: Johnny Quest

WFGM Radio
 7002 Mountain Park Drive
 P.O. Box 2798
 Fairmont, WV 26555
 Phone: (304) 366-9880
 Fax: (304) 366-3706
 PD: Ed James
 MD: Don Brake

WJDQ Radio (Q101)
 4307 Highway 39 N
 Meridian, MS 39301

Phone: (601) 693-2381
 Fax: (601) 485-2971
 PD/MD: John Anthony

WKSZ (95.9 Kiss) Radio
 445 S. Madison Street
 Green Bay, WI 54301
 Phone: (414) 431-0959
 Fax: (414) 431-8490
 PD/MD: Miles Ryker

WOMP/FM Radio
 P.O. Box 448
 Bellaire, OH 43906
 Phone: (614) 676-5661
 Fax: (614) 676-2742
 PD: Jimmy Steele
 APD/MD: Johnny "O" Wilson

WWSF (98 Surf) Radio
 300 Mary Esther Boulevard
 Mary Esther, FL 32569
 (Market: Pensacola/
 Ft. Walton Beach)
 Phone: (904) 664-2400
 Fax: (904) 664-2552
 PD: Steve Rogers
 MD: Craig Quinn

Signals & Detections

After seven weeks, **Intrigue's** "Dance With Me" remains strong at **WMGI-Terre Haute, Ind.**, where PD **Beau Richards** is still logging top five requests. Why this song hasn't spread quicker is still a mystery to the stations having tremendous success with it in diverse areas of the country...As is true in many markets, "nothing is bigger than the **Fugees**," says **Power 106-Los Angeles APD Bruce St. James**. After some mix show play, Power adds **Planet Soul's** "Feel the Music" ...**Z104-Madison APD/MD Dana Lunden** reports calls are starting to come in for **Dog's Eye View's** "Everything Falls Apart." Also, **Jann Arden's** "Insensitive" is "kicking in with younger women"...**WFLZ-Tampa** adds **Hootie & the Blowfish's** "Old Man & Me," **Marry Me Jane's** "Twenty One," and **Stabbing Westward's** "What Do I Have to Do?"...**KQMQ-Honolulu** is one

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	
65	21	1082	+468	La BOUCHE - Sweet Dreams (RCA)
59	2	1420	-32	EVERCLEAR - Santa Monica (Watch The World Die) (Capitol)
59	4	1286	+35	BASS IS BASE - I Cry (Loose Cannon/Island)
56	31	475	+379	GLORIA ESTEFAN - Reach (Epic)
54	—	1227	+160	BOTTLE ROCKETS - I'll Be Comin' Around (Tag/Atlantic)
45	6	831	+53	STONE TEMPLE PILOTS - Big Bang Baby (Atlantic)
43	6	755	+148	GARBAGE - Only Happy When It Rains (Almo Sounds/Geffen)
41	4	913	-79	RADIOHEAD - High & Dry (Capitol)
40	24	435	+401	DAVE MATTHEWS BAND - Too Much (RCA)
38	5	936	+260	SWV - You're The One (RCA)
35	1	1103	+31	D'ANGELO - Lady (EMI)
35	1	909	-19	INTRIGUE - Dance With Me (Universal)
35	21	350	+162	JOAN OSBORNE - Right Hand Man (Blue Gorilla/Mercury)
33	3	682	+87	M.T.S. - I'll Be Allright (Summit)
33	7	522	+225	KOOL & THE GANG - Salute To The Ladies (Curb)
32	2	889	-45	SELENA - I'm Getting Used To You (EMI)
32	—	776	-202	THE CORRS - The Right Time (143/Lava/Atlantic)
32	14	361	+285	MADONNA - Love Don't Live Here Anymore (Maverick/Warner Bros.)
31	4	989	-10	R. KELLY - Down Low (Jive)
28	—	746	-225	J'SON - Take A Look (Hollywood)
28	1	597	-27	JACKSON BROWNE - Some Bridges (Elektra/EEG)
25	6	301	+53	BILLY MANN - Turn Down The World (A&M)
24	5	523	+89	OASIS - Champagne Supernova (Epic)
23	12	201	-16	STABBING WESTWARD - What Do I Have To Do? (Columbia/CRG)
20	5	426	+46	JARS OF CLAY - Flood (Silvertone)
19	1	669	+88	ANGELINA - Release Me (Upstairs)
19	1	409	-60	L.L.COOL J - Doin' It (Def Jam Recording Group)
19	3	403	+123	DISHWALLA - Counting Blue Cars (A&M)
19	5	333	+118	LYNDAL'S BURNING - Happy Scrappy (Top Notch)
19	7	221	+138	PULP - Common People (Island)
18	17	237	+226	* THE CRANBERRIES - Salvation (Island)
17	4	365	+6	CHANTAY SAVAGE - I Will Survive (RCA)
17	1	318	+6	ALL-4-ONE - These Arms (Blitz/Atlantic)
17	4	318	+92	BARENAKED LADIES - Shoe Box (Reprise)
17	1	315	+4	QUINCY JONES - Slow Jams (Qwest)
16	1	409	-118	TORI AMOS - Caught A Lite Sneeze (Atlantic)
15	1	332	+111	ALEXIA PHILLIPS - I Never Needed (Interhit)
14	1	305	+20	JEWEL - Who Will Save Your Soul? (Atlantic)
14	2	258	+70	LOVE & ROCKETS - Sweet Lover Hangover (American Recordings)
14	1	249	-60	QUAD CITY DJs - C'mon n' Ride It (Big Beat/Atlantic)
14	1	228	-163	ENYA - Anywhere Is (Reprise)
13	3	301	+111	* SILK - Don't Rush (Keia/Elektra/EEG)
12	2	311	+81	* BUSTA RHYMES - Woo-Hah! Got You All In Check (Elektra/EEG)
12	2	211	+45	CRACKER - I Hate My Generation (Virgin)
12	5	184	+35	* SON VOLT - Drown (Warner Bros.)
11	1	268	+62	* HORACE BROWN - One For The Money (Motown)
11	—	253	-35	SCARLET - Independent Love Song (Milan/BMG)
11	1	225	+39	BUSH - Machinehead (Trauma/Interscope/AG)
10	2	253	+133	* BONE THUGS N HARMONY - Crossroads (Relativity)
10	2	195	-1	* MARRY ME JANE - Twenty One (550 Music)
10	4	133	+100	SHAI - I Don't Want To Be Alone (Gasoline Alley/MCA)

* Indicates Debut

of the first to pop **Robert Miles** "Children"...After a week of play, **KHKS-Dallas** is getting phone action on **La Bouche's** "Sweet Dreams." APD/MD **"Mr. Ed" Lambert** says, "It's starting out just like 'Be My Lover'"...There's no shortage of adds at **Kiss 108-Boston**, who put **Joan Osborne's** "Right Hand Man," the **Fugees**, **Hootie**, **Lenny Kravitz's** "Can't Get You Off My Mind," and **Billy Mann's** "Turn Down the World" into play. Most played track at **WGRD-Grand Rapids, Mich.** is **Verve Pipe's** "Photograph," with 36 spins...**D'Angelo's** "Lady" and **Deborah Cox's** "Who Do U Love" are getting the most exposure at **KIX 106-Providence**, with each showing up with 97 spins. PD **Joe Dawson** reports "Number One phones for the Fugees' 'Killing Me Softly' and strong requests for **Bone Thugs-N-Harmony's** 'Crossroads'"... **WPIJ-New York** APD/MD **Mike Preston** notes "great reaction" to **Tracy Chapman's** "Give Me One Reason" and "instant phones" on **Jann Arden's** "Jars of Clay's" "Flood" is up to 27 spins at **WPST-Trenton**, where the **Cranberries'** "Salvation," **Love & Rockets'** "Sweet Lover Hangover," **Dishwalla's** "Counting Blue Cars," **Smashing Pumpkins'** "Zero," **Hootie**, and **Joan Osborne** appear in the add column...**Robert Miles** gets another believer out-of-the-box: **KTFM-San Antonio**, where the three top played tracks are **Fugees** (67), **Exposé's** "I'll Say Goodbye For the Two of Us" (66), and **Stevie B's** "Waiting For Your Love" (64). ●

What's Going On?

An overview of early indications from a select panel of **GAVIN Only Correspondents** **CHAD BOWAR, PD, KLDZ-GRANTS PASS, ORE.** "Scarlet's 'Independent Love Song' is huge here. One of our top three requests from the first play. Put it on and you'll get response.

Crossover

URBAN/DANCE

BASS IS BASE - "I Cry" (Loose Cannon/Island)**M.T.S.** - "I'll Be Allright" (Summit)**SWV** - "You're the One" (RCA)**ANGELINA** - "Release Me" (Upstairs)**BONE THUGS-N-HARMONY** - "Crossroads" (Relativity)

ALTERNATIVE

THE CRANBERRIES - "Salvation" (Island)**OASIS** - "Champagne Supernova" (Epic)**GARBAGE** - "Only Happy When It Rains" (Almo Sounds/Geffen)**DAVE MATTHEWS BAND** - "Too Much" (RCA)**JOAN OSBORNE** - "Right Hand Man" (Blue Gorilla/Mercury)**DISHWALLA** - "Counting Blue Cars" (A&M)

ARTIST PROFILE

TINA ARENA



HOMETOWN:

Melbourne, Australia

BIRTHDATE: November 1

LABEL: Epic

SENIOR VICE PRESIDENT:

Craig Lambert

DEBUT SINGLE: "Chains"

DEBUT ALBUM: Don't Ask (being released at the end of April)

MAJOR MUSICAL INFLUENCES:

"Everything from rock & roll, to rhythm and blues, to soul, to folk."

LIKES: "Living life, food, people, culture, and art."

DISLIKES: "Racism and jealousy."

FAVORITE PASTIMES/HOBBIES:

"Cooking, collecting and buying antiques, and spending quality time with my family and dog."

BEST PERSONALITY TRAIT:

"My sense of humor."

WORST PERSONALITY TRAIT:

"When I'm tired, it's difficult for me to make sense."

PERSON YOU MOST ADMIRE:

"There are too many to mention, but among them are Martin Luther King, Jr. and Mother Teresa. They're people with purpose who are on a mission."

FAVORITE THING ABOUT THE U.S.:

"Let me hang around a little longer and I'll let you know."

LEAST FAVORITE THING ABOUT

THE U.S.: "The extremes in living conditions. The rich get richer, and the poor get poorer."

ARENA ON "CHAINS":

"My music is autobiographical."

<http://www.gavin.com>

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
HOOTIE & THE BLOWFISH (55)
COLOR ME BADD (23)
GLORIA ESTEFAN (20)

TW		SPINS	TREND	TW		SPINS	TREND
1	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	4196	+378	21	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)	1690	+119
2	GIN BLOSSOMS - Follow You Down (A&M)	3927	+269	22	DEBORAH COX - Who Do U Love (Arista)	1648	+97
3	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	3907	+616	23	La BOUCHE - Be My Lover (RCA)	1611	+265
4	CELINE DION - Because You Loved Me (550 Music)	3790	+690	24	FOO FIGHTERS - Big Me (Capitol)	1480	+587
5	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	3661	+197	25	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	1432	+282
6	BoDEANS - Closer To Free (Reprise)	3028	+188	26	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	1357	+502
7	SMASHING PUMPKINS - 1979 (Virgin)	2956	+133	27	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	1356	+143
8	ACE OF BASE - Lucky Love (Arista)	2954	+191	28	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	1303	+1
9	BRANDY - Sittin' Up In My Room (Arista)	2818	+192	29	BLESSID UNION OF SOULS - Oh Virginia (EMI)	1262	-29
10	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	2643	+255	30	BLUES TRAVELER - Hook (A&M)	1224	+45
11	MELISSA ETHERIDGE - I Want To Come Over (Island)	2585	-143	31	GOO GOO DOLLS - Naked (Metal Blade/Warner Bros.)	1142	+190
12	EVERYTHING BUT THE GIRL - Missing (Atlantic)	2511	+183	32	NO DOUBT - Just a Girl (Trauma/Interscope/AG)	1140	+208
13	NATALIE MERCHANT - Wonder (Elektra/EEG)	2482	+157	33	BOTTLE ROCKETS - I'll Be Comin' Around (Tag/Atlantic)	1131	+191
14	JANN ARDEN - Insensitive (A&M)	2425	+280	34	BASS IS BASE - I Cry (Loose Cannon/Island)	1026	+122
15	OASIS - Wonderwall (Epic)	2348	-108	35	SEAL - Don't Cry (Zit/Warner Bros.)	1021	+32
16	SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	2305	+56	36	MARIAH CAREY - One Sweet Day (Columbia/CRG)	975	+26
17	TINA ARENA - Chains (Epic)	2013	+562	37	MARY J. BLIGE - Not Gon' Cry (Arista)	964	+116
18	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	1839	+516	38	3T - Anything (MJJ/550 Music)	934	+54
19	THE PRESIDENTS OF THE UNITED STATES - Peaches (Columbia/CRG)	1807	+18	39	BUSH - Glycerine (Trauma/Interscope/AG)	932	+56
20	COLLECTIVE SOUL - The World I Know (Atlantic)	1790	-3	40	LIONEL RICHIE - Don't Wanna Lose You (Mercury)	918	NEW



Dog's Eye View

M.T.S. 'I'll Be Alright' is our second most played and it's getting loads of requests."

VITO GEE, PD, KCPI-ALBERT LEA, MINN.

"No Doubt's 'Just a Girl' is number four on the 'Top Nine at 9' with **Lenny Kravitz's** 'Can't Get You Off My Mind' also showing up and getting strong response from adult women. Lots of daytime requests for **Tina Arena's** 'Chains.' Plan to test **Jars of Clay's** 'Flood.'"

DICK O'NEIL, PD, WTNY/FM-WATERTOWN, N.Y.

"Great buzz and excellent feedback on **Jars of Clay**. We feel very strongly about this song. **Weird Al** continues to be Number One on the 'Hot Five at 8' and shows no signs of letting up."

JoJo MARTINEZ, MD, WXLC (HOT 102.3)-

WAUKEGAN, ILL. "Big response to **Celine Dion's** 'Because You Loved Me' and **Tracy Chapman's** 'Give Me One Reason.' We're spiking **Cast's** 'Alright.'"

JEFF ANDREWS, PD, KLYV-DUBUQUE, IOWA

"Huge 12-24 phones for **Weird Al**."

Coolio's '1, 2, 3, 4' is also very strong. **Stabbing Westward's** 'What Do I Have to Do?' stands to be a big nighttime record for us. Excellent response from women 25-plus for **Tracy Chapman's** latest."

Ed KANOI, PD, KONG-

LIHUE, KAUAI, HAWAII

"Reaction kicked in

this week for **Tina Arena's** 'Chains' and **Lyndal's Burning's** 'Happy Scrappy.' **Fugees's** 'Killing Me Softly' should be our next really hot cut based on its initial response."

SKIP CARR, MD, WAVT-POTTSVILLE, PA.

"**Weird Al** has created a monster with his 'Amish Paradise!' Outrageous sales and requests. **Stone Temple Pilots's** 'Big Bang Baby' and **Coolio's** '1, 2, 3, 4' are also big."

STEVE HELLER, PD, ZFUN-MOSCOW, IDAHO



Celine Dion

"**Presidents of the U.S.A.'s** 'Peaches' continues to dominate the phones. Getting good request action on **Jann Arden's** 'Insensitive' and **Tracy Chapman's** 'Give Me One Reason.' Early indications show **No Doubt's** 'Just a Girl' as a huge phone record."

CHARLIE FISH, PD, WFQX-WINCHESTER, VA.

"I love the **Dave Matthews Band's** 'Too Much' and **Hootie's** new song. The **Foo Fighters's** 'Big Me' is a perfect song for this station."

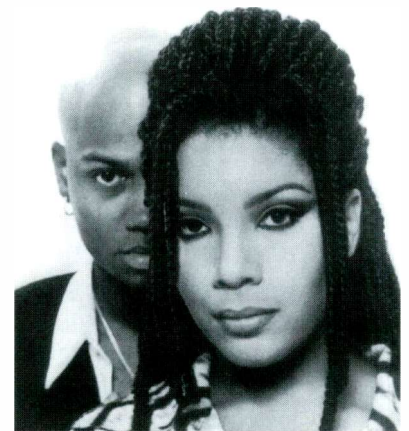
ROB RUPE, MD, WZWZ-KOKOMO, IND.

"**La Bouche's** 'Sweet Dreams' tested big on our preview show. The **Beatles's** 'Real Love' is doing great on the phones and at retail. **Fuzzy's** 'Girl Don't Tell Me' sounded great at the music meeting. **Hootie** will be a smash!"

BRIAN GARVIN, PD, KDOG-MANKATO, MINN. "**Stone Temple Pilots's** 'Big Bang Baby' is getting Number One phones. **Smashing Pumpkins's** 'Zero' is our second most-requested tune. Check out **Pearl Jam's** 'Leaving Here'—we're playing it in all dayparts. We're spiking **Tracy Bon-**

ham's 'Mother Mother' round-the-clock and it's getting early reaction from adults."

MARK REID, APD, KQKY-KEARNEY, NEB. "The **Bare-naked Ladies's** 'Shoobox' is getting a good buzz from adult men. **Voice of the Beehive's** 'Scary Kisses' is request-



La Bouche

board with younger and upper demos. And a plug for my fellow Aussie. **Tina Arena**, who is pulling in a lot of female requests for us. My personal favorite right now is the **Dave Matthews Band's** 'Too Much'—that's a great record!"

DYANN WASHUT, PD, KWWW (KW3)-WEN-

ATCHEE, WASH. "Our Number One requested song this week is **Weird Al's** 'Amish Paradise,' which we're spiking once or twice a day. Strong female reaction to **Tina Arena's** 'Chains.' In the still hot category: **3T's** 'Anything.' We're testing **Voice of the Beehive**, and I also really like the new one from **Color Me Badd.**"

TIM DILL, PD/MD, KBCQ-ROSWELL, N.M. "**Voice of the Beehive's** 'Scary Kisses' is generating a lot of reaction. People say it reminds them of **Madonna**. The **Presidents of the U.S.A.'s** 'Peaches' is getting a ton of phones. My brand new favorite tune of the week is **Sting's** 'You Still Touch Me,' which we added."

MOST ADDED

VINCE GILL (160)

LINDA DAVIS (74)

TRACY LAWRENCE (57)

MARTINA McBRIDE (55)

PATTY LOVELESS (46)

TOP REQUESTS

SHANIA TWAIN

LONESTAR

BROOKS & DUNN

CLAY WALKER

TIM McGRAW

RECORD TO WATCH

MC POTTS

"Straight To You"
(Critique/BMG)If you haven't tried this indie
act yet, give it a spin.

Gavin Country

LW	TW		W	R	Adds	H	M	L
2	1	NEAL MCCOY - You Gotta Love That (Atlantic)	14	202	0	194	8	0
3	2	LEE ROY PARNELL - Heart's Desire (Career)	13	202	0	182	18	2
4	3	LONE STAR - No News (BNA Records)	13	198	0	181	13	4
6	4	SHANIA TWAIN - You Win My Love (Mercury)	8	202	1	166	34	2
5	5	MARK CHESNUTT - It Wouldn't Hurt To Have Wings (Decca)	15	200	0	169	28	3
7	6	RICOCHE - What Do I Know (Columbia/CRG)	18	195	1	157	31	7
1	7	CLAY WALKER - Hypnotize The Moon (Giant)	13	188	0	170	14	4
11	8	TIM McGRAW - All I Want Is A Life (Curb)	8	202	0	115	85	2
8	9	TRACY BYRD - Heaven In My Woman's Eyes (MCA)	11	200	0	117	67	16
12	10	PAM TILLIS - The River & The Highway (Arista)	13	200	1	100	89	11
15	11	JOHN MICHAEL MONTGOMERY - Long As I Live (Atlantic)	7	202	1	83	116	3
10	12	BILLY DEAN - It's What I Do (Capitol Nashville)	11	202	0	86	107	9
14	13	JODEE MESSINA - Heads Carolina... (Curb)	12	202	0	86	102	14
13	14	THE MAVERICKS - All You Ever Do Is Bring Me Down (MCA)	13	200	2	93	79	28
16	15	FAITH HILL - Someone Else's Dream (Warner Bros.)	8	200	0	52	135	13
9	16	LARI WHITE - Ready, Willing and Able (RCA)	16	183	0	97	77	9
18	17	BLACKHAWK - Almost A Memory Now (Arista)	8	199	2	38	133	28
21	18	BRYAN WHITE - I'm Not Supposed To Love You Anymore (Asylum)	7	202	2	22	133	47
22	19	TERRI CLARK - If I Were You (Mercury)	6	198	1	15	141	42
28	20	BROOKS AND DUNN - My Maria (Arista)	2	199	18	10	142	47
26	21	COLLIN RAYE - I Think About You (Epic)	6	197	8	5	129	63
24	22	TOBY KEITH - Does That Blue Moon Ever Shine (Polydor)	6	196	5	7	122	67
32	23	GEORGE STRAIT - Blue, Clear Sky (MCA)	2	199	19	5	121	73
25	24	JOE DIFFIE - C-O-U-N-T-R-Y (Epic)	7	192	1	5	116	71
33	25	GARTH BROOKS - The Change (Capitol Nashville)	2	194	20	1	96	97
30	26	JEFF CARSON - Holdin' On To Something (MCG/Curb)	7	185	14	3	84	98
31	27	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	4	182	8	2	90	90
27	28	SHENANDOAH - All Over But The Shoutin' (Capitol Nashville)	8	168	0	5	84	79
39	29	REBA McENTIRE - Starting Over Again (MCA)	3	180	24	0	62	118
29	30	STEPHANIE BENTLEY - Who's That Girl (Epic)	11	163	3	4	79	80
34	31	CHELY WRIGHT - The Love That We Lost (Polydor)	11	156	13	3	79	74
49	32	TRACY LAWRENCE - Time Marches On (Atlantic)	2	173	57	2	41	130
43	33	SAWYER BROWN - Treat Her Right (Curb)	12	160	21	0	46	114
42	34	SAMMY KERSHAW - Meant To Be (Mercury)	4	160	21	0	46	114
17	35	DIAMOND RIO - Walking Away (Arista)	16	106	0	67	19	20
N	36	VINCE GILL - High Lonesome Sound (MCA)	1	160	160	2	16	142
41	37	MINDY McCREADY - 10,000 Angels (BNA Records)	9	139	9	4	43	92
37	38	BAKER & MYERS - Years From Here (MCG/Curb)	12	133	2	1	58	74
19	39	WYNNONNA - To Be Loved By You (Curb/MCA)	13	97	0	51	22	24
50	40	RHETT AKINS - Don't Get Me Started (Decca)	3	135	22	1	26	108
47	41	STEVE AZAR - Someday (River North)	7	124	8	0	34	90
45	42	DOUG SUPERNAW - She Never Looks Back (Giant)	6	122	4	1	28	93
48	43	JOHN ANDERSON - Long Hard Lesson Learned (BNA Records)	5	122	7	0	15	107
—	44	LISA BROKOP - Before He Kissed Me (Capitol Nashville)	4	105	6	0	22	83
N	45	PAUL BRANDT - My Heart Has A History (Reprise)	4	113	21	0	5	108
20	46	JOHN BERRY - ... My Heart Calls Your Name (Capitol Nashville)	9	95	0	15	51	29
23	47	DARYLE SINGLETARY - Too Much Fun (Giant)	18	73	0	33	19	21
N	48	MARTINA McBRIDE - Phones Are Ringin'... (RCA)	2	85	55	0	4	81
N	49	KIM RICHEY - From Where I Stand (Mercury)	2	77	41	0	3	74
N	50	LINDA DAVIS - A Love Story In The Making (Arista)	1	78	74	0	0	78

Total Reports This Week 202 Last Week 202

Inside Country

BY CYNDI HOELZLE



The Rumors Of My Death Have Been Greatly Exaggerated...

I had no idea the fallout that the announcement of my resignation as Country Editor and Nashville Bureau Chief would bring.

To set the record straight:

- I'm not going to work for *R&R*, *Billboard* or *the Monitor*.

- I'm not leaving to have Charlie Monk's baby.

- There is no scandal.

Here is the story: I've been with GAVIN for 12 years, since the tender age of 18. I've loved my job, learned many things, and met many dear friends in the music industry. I just decided it was high time to try something new. Following the **GAVIN Country Seminar** at the end of April, I am planning to take two months off, while continuing to work with GAVIN on a consultancy basis to smooth the transition for the new editor. Don't worry—you'll all be hearing from me soon enough; I am planning to enter the publicity field, and you can bet I will soon be pitching each and every one of you.

Meanwhile, GAVIN is searching for a new Country editor to be based in the Nashville office, and we are feverishly planning the upcoming seminar. In case you haven't been reading the agendas that we've been (feverishly) faxing, allow me to run down some of the highlights:

Our keynote speaker, **Dr. Oren Harari**, will kick off the seminar Thursday, April 25. Oren is an incredible speaker, and if you've never heard him, you owe it to yourself to attend. Expect some surprises during the annual **acoustic luncheon**, including your first chance to see 13 year-old phenom **Leann Rimes**, who has a voice as

big as Texas. The votes are still being tabulated for the annual **GAVIN Awards**, with the winners honored at Friday night's **Awards Banquet**, sponsored by the **Academy of Country Music**. This year's show will feature a special performance by **Mandy Barnett**.

The **GAVIN Music Meeting**—which sparked heated debate last year—should be even more fun this year. With the help of **Lee Logan** and the **KFRG-San Bernardino** morning team, we have recruited five target listeners, who will judge new music alongside a panel of programmers. Both sets of "judges" will hold up their scores for each song played; the catch is that the audience will be able to see the listener's scores, but the programmers won't.

Immediately following the Music Meeting will be the first annual **GAVIN Anti-Awards** luncheon. **Larry Stewart** will provide the entertainment, and after his set we'll dole out the semi-prestigious honors. Don't miss this one, because you never know who might be the recipient of an anti-award. (Categories, such as **Promoter You'd Be Least Likely To Give Your Home Phone Number To**, abound). Finally, if you miss the **pool party**, you're a big loser.

AROUND TOWN

Columbia Nashville Senior Director of Promotion **Debi Fleischer** was given her well-deserved VP stripes this week... **Asylum Sr. VP/GM Kenny Hamlin** exits the label. West Coast rep **Lisa Puzo** is moving to Nashville to take over the Northeast region vacated by **Shari Reinschreiber**.

Editor: CYNDI HOELZLE

Consulting Editor: LISA SMITH • Assistant: MICHELE GOLDSWORTHY

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

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A FLAT OUT SMASH!!

RAY HOOD

"Freedom"



"It's our Country Network Pick Hit,...
Generated phones after two spins,...
Won our Shoot-Out two nights!!"
KBEQ Mike Kennedy
Kansas City, MO

"Top Notch vocal interpretation. I
can feel the wind whipping around
my bald head when I hear it!"
WCOW Mike Burns-Gilbert
Sparta, WI

"Generating excitement!...people
want to know where to buy it!"
KYGO Jennifer Page M.D.
Denver, CO

"Harleys, Honeys, and the
Highway!!...Your listeners want Ray
Hood's "FREEDOM!!"
WQZY Mark Powers
Dublin, GA

"It's rare that we got phones on a
light rotation,...but we're getting
phones on "FREEDOM!"
KTTS Warren McDonald M.D.
Springfield, MO

"It's just what I need. Tempo and
Attitude!"
WUPY Jackie Dobbins

"Killer phones! Play Friday drive time
and it will kick-off your weekend!"
WDOD Jack Cole M.D.
Chattanooga, TX

"FREEDOM lit up phones on make
it or break it... a big winner!! The
timing couldn't be better after the
nastiest winter in history. Listeners
needed a lift!"
KVAS Bob Wagar
Astoria, OR

"You can feel the excitement every
time you play it-Feel the FREEDOM!"
KBST J.B. Cloud
Big Spring, TX

"After I heard FREEDOM I put on my
chaps & leather
jacket & let FREEDOM ring!
Great song by a talented artist."
KMIT Steve Morgan
Mitchell, SD

"Songs like this make me wish I had a
Harley... and a girl. Rowdy song."
KIXS Jay Richards
Victoria, TX

"Just the song we need to spice up the
airwaves & get the imagination revved
up!"
KGKL Linda Stone
San Angelo, TX

"Sets your feet movin' & your mind
waderin'...like cruisin' on my Uncle's
'23 Hark Tail...& the FREEDOM of
the open road."
KIML Joe Lusk
Gillette, WY

**PRODUCED
BY
CLYDE
BROOKS**

**NOW PLAYING
ON 21 GAVIN
STATIONS**

Caption

Distributed by

CURB
RECORDS

MOST ADDED



JODECI
 "Get Up on It" (MCA)
TOTAL
 "Kissing You"
 (Bad Boy/Arista)
KENNY LATTIMORE
 "Never Too Busy"
 (Columbia/CRG)

TOP TIP

KENNY LATTIMORE
 "Never Too Busy" (Columbia/CRG)
 One of this week's most added, Kenny Lattimore, singer, songwriter, and producer is about to take over the urban world. Stations reporting spins include WENN (13), WYLD (6), and KBMS (6).

RECORD TO WATCH

TOTAL
 "Kissing You"
 (Bad Boy/Arista)
 "Kissing You" from Total comes in with +208 spins this week. Stations reporting spins include KDKO (25), WJMH (24), and WHRK (13).

Gavin Urban Landzcape

TW	SPINS	TREND	TW	SPINS	TREND
1	2439	-25	21	927	+287
2	2272	-122	22	915	+132
3	2188	+196	23	914	+53
4	2133	+133	24	889	-182
5	1930	-206	25	888	+21
6	1713	+195	26	870	-233
7	1621	+250	27	857	+67
8	1501	+69	28	845	+49
9	1461	-154	29	842	+43
10	1436	+307	30	751	-5
11	1353	-256	31	655	+58
12	1276	-268	32	650	-317
13	1238	+136	33	632	-408
14	1223	+177	34	622	-134
15	1194	+152	35	592	+208
16	1063	+207	36	542	+78
17	1043	+82	37	502	NEW
18	1021	-45	38	477	+48
19	950	+196	39	468	-93
20	938	-280	40	467	NEW

Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES
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west coast
Mariah Carey +59
 "Always Be My Baby" (Columbia/CRG)
Faith Evans +53
 "Ain't Nobody" (Bad Boy/Arista)
Whitney Houston & CeCe Winans +51
 "Count on Me" (Arista)

southwest
Toni Braxton +48
 "Let It Flow" (Arista)
Horace Brown +44
 "One For the Money" (Motown)
Men of Vision +42
 "Housekeeper" (Sony/550)

midwest
R. Kelly +74
 "Down Low" (Jive)
Isley Brothers +63
 "Let's Lay Together" (Island)
The Fugees +62
 "Killing Me Softly"
 (Ruffhouse/Columbia/CRG)

mid-atlantic
Xscape +89
 "Can't Hang" (So So Def/Columbia/CRG)
Monica +50
 "Why I Love You So Much"
 (Rowdy/Arista)
H-Town +48
 "A Thin Line" (Warner Bros.)

southeast
Xscape +114
 "Can't Hang" (So So Def/Columbia/CRG)
Otis & Shugg +113
 "Journey" (Interscope)
Men of Vision +103
 "Housekeeper" (Sony/550)

carolina/va
Total +63
 "Kissing You" (Bad Boy)
Horace Brown +59
 "One For the Money" (Motown)
Whitney Houston & CeCe Winans +59
 "Count on Me" (Arista)



On-line

BY QUINCY MCCOY

More Choice for London

Last week, while in London, I visited Patrick Berry. Managing Director of Choice FM, London's popular urban contemporary station. Berry told me that Choice FM is preparing for the biggest fight of its life, trying to obtain the most sought-after prize of all broadcasters in the UK: a London-wide signal.

Many stations in the UK have restricted coverage licenses and lose out on national advertising. "Advertisers see us as too small to bother with and as a second class radio station," Berry says. "Despite the fact that our revenue stream has grown steadily since our launch, and we've had significant audience penetration, we still consistently lose out to the competition."

In 1984 Choice FM was granted a license for South London. The station went on the air in March 1990. In 1991, after intense lobbying, their transmitter power was increased from 24 to 40 watts. In just over two years, Choice FM was in the black and has been awarded two other restricted area broadcast licenses. Still, the problem remains of not being able to reach potential new listeners.

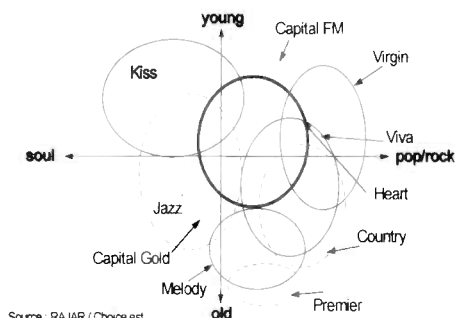
"There are over a half million African-Caribbean adults living within the greater London area," says Berry. "This group is not just concentrated within our South London area. A high proportion live in both north and west of London. Only 29 percent of the black population live within the Choice FM TSA, leaving 71 percent not being served by a radio station playing their kind of music."

Choice FM's principal areas of music include traditional Soul, R&B, reggae, New Jack Swing, rap and other forms and derivatives of black music. Berry believes that the lack of black music outlets works in his favor and against his toughest competitor for the London-wide signal, an indie rock station called XFM. A London wide signal is very rare and only a few stations have been awarded them by the Radio Authority. "The current music choice in London is diverse in terms of pop and rock; however, there are very few stations that cover soul and black music," says Berry. "Plus, in 1995, nearly 6,000 singles were released in the UK—65 percent were Soul and dance music, while less than 1,000 fell into the indie category. Obviously soul and dance music are very important in the record marketplace."

Even with all this statistical ammo, Choice FM rec-



Current music choice in London



Source: RAIAR/Choice est

ognizes that their chances of winning are at best fifty-fifty. XFM has a strong, influential group on its side. Even though XFM now only broadcasts as a restricted service operator (they can only broadcast for six weeks at a time and then must re-apply all over again), it has support from an industry coalition that is pushing the new music genre called Britpop, with hit music by groups like Oasis and Blur.

"If this thing Britpop is so popular, why hasn't one of the other radio groups picked up on it?" asks Berry. "There are no pirate radio stations doing this format and no real strong evidence of any public demand for this music or the station. The coalition has given this format a high profile based on its desire for this new trend of music to succeed."

Proponents for XFM and Britpop say this type of music sells albums, and that is what the UK music industry needs to do to flourish in the world marketplace. The success of groups like Oasis and Blur has spawned many new rock bands in England, and they believe the country needs a radio station to specifically play the music. Berry is not convinced. "If you look at the three main youth-oriented pop and rock stations in London, Capital FM, Heart FM, and Virgin FM, these stations currently play similar music, including Oasis and bands trying to follow their lead. Why do we need another one?"

The numbers in RAIAR (the UK's Arbitron) indicate that London has a slightly younger population than the rest of the country. 48 percent of Londoners are aged 15-39 versus the UK profile of 44 percent. Choice FM excels with young adults—72 percent of its audience is between 15-34. As good as the station sounds, it's clear that, if allowed to extend its reach across the whole of London, Choice FM would attract a wealth of new listeners. More important, the move to London-wide would enable them to increase their revenues by attracting national and new advertisers.

I was very impressed with the style, substance, and fun-filled, personality-oriented atmosphere of Choice FM. I wish we had more Urban stations like it here in the U.S. I also realized from listening for only a few days that if I made such an emotional attachment to Choice FM, imagine how bloody frightened their competitors must be of them receiving that signal, and of so many Londoners having a new Choice. —Q

Urban Picks

BY QUINCY MCCOY

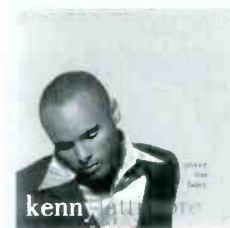
PUFF JOHNSON "Forever More" (Work)



I love it when I get this excited about writing a review. I hesitate before I hit

the keyboard, because I want the right words to express the magic I've just heard. Puff Johnson is an exciting new voice. She is a new vocal presence that's sure to change the hierarchy of female singers in the Urban Landscapes. "Forever More" is produced by Narada Michael Wilden, and is a stunning love song that showcases Johnson's extraordinary vocal abilities.

KENNY LATTIMORE "Never Too Busy" (Columbia)



If you are among the true believers that R&B music will reclaim its glory days

of artist-driven projects, with great songs and fine musical performance, that day has come. Meet singer, songwriter, and producer Kenny Lattimore. Lattimore is an interesting combination of old school heart and soul singing, and today's vibe of the street. Most important this debut is launching what is unquestionably a brilliant career.

SA-DEUCE "Don't Waste My Time" (East West)



Queens in the house! Sa-Deuce are two 17-year olds (Asiah and Janai) who crossed paths in a high school,

and have formed a defiant sounding vocal duo bent for fame and fortune. They are singers with an attitude who obviously have been influenced by the Queens hip-hop scene, stars like Salt-N-Pepa and Mobb Deep. Sa-Deuce got in the business the old fashion way; they gave a live audition for Elektra's Chairman Sylvia Rhone. Needless to say, the girls held their own.

Urban Workshop *The London Beat*

The music on the London stations that play Urban music is very diverse and interesting. Radio is not afraid to play different genres of sounds back to back. I noticed stations in the UK didn't have to run liners about variety, their actions spoke for themselves.

I've comprised a small glossary of some of the different music played on London radio stations like Choice FM and KISS FM, an Urban leading Top 40.

SOUL
African American contemporary popular music, R&B, Rap and Hip-Hop hits.

SWING BEAT
A sub-category of Soul, with an emphasis on songs popular for clubs, parties, and dancing. This is the Soul or R&B of the '90s.

REGGAE/REGGA/DANCEHALL
Popular music of the Jamaican youth culture, with its own unique Caribbean flavor and heavy bass lines.

JUNGLE
British origin, combining reggae bass lines with various forms of Hip-Hop, Swing, Techno and House music.

DANCE
Mainly European origin, born out of Disco and broken down into House (fast beats), Techno (even faster beats with electronic equipment), Garage (slower than House, more melodic, with vocals), Trance, Extreme House, and Techno, which is probably today's psychedelic music.

ZOUK
Music from French-speaking Caribbean Islands, similar to Calypso and Soca. —Q

Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
3	3	2	L.L.COOL J - Doin' It (Def Jam Recording Group)
2	2	3	FUGEES (Refugee Camp) - Fu-Gee-La (Ruffhouse/Columbia/CRG)
6	5	4	NONCHALANT - 5 O'Clock (MCA)
4	4	5	JUNIOR MAFIA - Get Money (Big Beat/Atlantic)
5	7	6	M.C. LYTE - Keep On Keepin' On (Flavor Unit/Elektra)
12	10	7	LOST BOYZ - Renee (Island)
11	13	8	GOODIE MoB - Soul Food (LaFace/Arista)
13	11	9	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy)
8	6	10	REDMAN - Funkorama (Interscope)
9	8	11	FAT JOE - Envy (Relativity)
10	9	12	JAY-Z - Dead Presidents (Roc-A-Fella/Priority)
—	17	13	SMOOTHE DA HUSTLER - Hustler's Theme (Profile)
16	14	14	THE GENIUS - Shadowboxin' Feat. Method Man (Geffen)
—	15	15	A.Z. - Doe or Die (EMI)
NEW	16	16	THE GROUP HOME - Suspended In Time remix feat. Groove Theory (Payday/FFRR)
NEW	17	17	PHARCYDE - Drop (Delicious Vinyl/Capitol)
7	12	18	KRIS KROSS - Tonight's Tha Nite (Ruffhouse/Columbia/CRG)
19	19	19	BAHAMADIA - Uknowhowwedu (Chrysalis/EMI)
23	23	20	CONSCIOUS DAUGHTERS - Gamers (TCD/Priority)
25	18	21	CHINO XL - No Complex (American)
NEW	22	22	THA DOGG POUND - New York, New York (Death Row/Interscope)
NEW	23	23	DOCTOR OCTAGON - No Awareness/Earth People (Bulk)
17	22	24	RAPPIN' 4-TAY - Ain't No Playa (Chrysalis/EMI/Rag Top)
NEW	25	25	MAD SKILLZ - Move Ya Body (Big Beat/Atlantic)

2W	LW	TW	Albums
2	1	1	FUGEES (Refugee Camp) - The Score (Ruffhouse/Columbia/CRG)
1	2	2	2 PAC - All Eyez On Me (Death Row/Interscope)
NEW	3	3	BUSTA RHYMES - The Coming (Elektra/EEG)
3	3	4	L.L.COOL J - Mr. Smith (Def Jam Recording Group)
5	4	5	THA DOGG POUND - Dogg Food (Death Row/Interscope)
6	7	6	GOODIE MoB - Soul Food (LaFace/Arista)
4	6	7	KRIS KROSS - Young, Rich & Dangerous (Ruffhouse/Columbia/CRG)
7	5	8	EAZY-E - Str8 Off Tha Muthaphuckin' Streetz Of Compton (Relativity/Ruthless)
11	8	9	LORD FINESSE - The Awakening (Penalty)
8	9	10	MAD SKILLZ - From Where?!! (Big Beat/Atlantic)
9	10	11	THE GENIUS - Liquid Swords (Geffen)
12	14	12	COOLIO - Gangster's Paradise (Tommy Boy)
10	11	13	DON'T BE A MENACE...SOUNDTRACK - Various Artists (Island)
18	16	14	JUNIOR MAFIA - Conspiracy (Big Beat/Atlantic)
NEW	15	15	CELLA DWELLAS - Realms 'N Reality (Loud/RCA)
15	13	16	FAT JOE - Jealous One's Envy (Relativity)
14	19	17	THE CLICK - Game Related (Sic Wid It/Jive)
22	20	18	CONSCIOUS DAUGHTERS - Gamers (TCD/Priority)
13	12	19	FUNKMASTER FLEX - Mix Tape Vol. 1 (Loud/RCA)
16	24	20	PHARCYDE - LabcabinCalifornia (Delicious Vinyl/Capitol)
NEW	21	21	RAPPIN' 4-TAY - Off Parole (Chrysalis/EMI/Rag Top)
19	21	22	ERICK SERMON - Double Or Nothing (Def Jam Recording Group)
23	17	23	GANKSTA NIP - Psychotic Genius (Rap-A-Lot/Virgin)
—	22	24	A.Z. - Doe or Die (EMI)
17	15	25	THE GROUP HOME - Livin' Proof (Payday/FFRR)

Rap Singles compiled by Spence Abbot
Rap Albums compiled by Matt Brown

Rap Picks

DANJA MOWF "Dangerous" b/w "Question" (Funtown)

Virginia is growin' some fly emcees, as Mad Skillz demonstrates. The next one to blow up is Danja Mowf, "a smart intellectual poet of the streets." He's got lyrics that are conceptually complex but easy to digest. "Question" will make the rap world think about the lunacy of gun-toting alcohol and drug addicts representing "true" hip-hop. One spin and you'll be hooked. Contact AD at (804) 323-MOWE.

MC REN "Mad Scientist" (Ruthless/Relativity)

Ren is the one member of NWA whose lyrical display has always reflected his mental stamina and spiritual maturity. He just gets better with time, and hard times call for hard rhymes: "Criminal minded/you've been blinded/I'm lookin' for some sh*t like that but can't find it." Ren is filling the void with meaningful lyrics and settin' 'em atop irresistible bass-heavy tracks. Contact Chris at Relativity (212) 337-5300.

BLAZAHZAY BLAHZAY "Pain I Feel" (Mercury)

The brothers who brought you "Danger" seek not to outdo themselves, but to stay true to an art form they are determined to revitalize. The energy comes up a notch, and the anger at wack emcees is still being flexed. PF Cuttin' must have fingers made of razor blades, 'cause he's slicin' on wax with a fierceness. Contact Marlo Martin at Mercury (212) 603-7922.

STOP!

If you are reading this section of Gavin then you need to know about the *Rap Women Mean Business* Special coming on May 3rd. If you are only involved with one Gavin issue all year (God forbid!) May 3rd will be it!

Call John Austin
NOW!
215-924-7823

ARTIST PROFILE

CHINO XL



FROM: East Orange, New Jersey

HERITAGE:

African American and Puerto Rican

CURRENT SINGLE:

"No Complex"

FORTHCOMING ALBUM:

Here to Save You All

LABEL: American Recordings

LITTLE KNOWN FACT:

Parliament Funkadelic keyboardist Bernie Worrell is Chino's uncle.

MUSICAL INFLUENCES:

"I have no idols, no one that I look up to."

ON ART OF ORIGIN:

"My partner and I had no consistency and lots of miscommunication; we were really young. We still talk, but I'm glad our breakup worked out."

COLLABORATIONS: Chino's album features Kool Keith and Ras Kass on the mic.

ON ART: "If your art isn't raising someone's eyebrows, then what's the use of it? You may as well be a plumber."

HE SAYS: "I always keep my ear to the pavement and I also keep my eyes on the sky, so I'm conscious of what's going on."

Gavin Mixshow

Like Fax?!

Our call was blessed by two particularly fly folks this week, **Kila** at **KVSP-Oklahoma City** and **Sway**, of **KMEL-KKBT-WEJM Wake-Up** fame. Kila is a faithful **GAVIN** reader (thanks, sis!) and Sway was letting the callers in on the journey from late night to mornings (his morning drive. "The Breakfast Club", is the daytime wake-up call). "Going from nights to mornings is like speaking English after you've spoken Swahili all your life," Sway explains. "There's some non-hip-hop stuff we gotta play, but I keep the hip-hop live with a spotlight called *Phat Track* and with "Pick-A-Hit", my album cut promotion that predicts singles." **LaDa's** "Party 2Nite" (Motown) was this week's pick... **Bone Thugs N' Harmony's** "Crossroad" is winning the group new fans, like **WCDX's Mike Street**, who's getting heavy phones on it... **Melle Mel** and **Tossin' Ted** tripped on how their PDs are brothers, yet program so differently!

Shouts out to **KMJM's Chuck Atkins** in St. Louis and **WAMO's Ron Atkins** in Pittsburgh... **D Street** has a new favorite, **Paula Perry**, the female emcee from **Masta Ace's INC Crew**. D says, "Paula's Jam" is tight, and all I need is another copy to make it pop... *like fax*. —ONE LOVE.

Let the Mixshow Begin

Call **Theo** at **Mesa** (818-841-8585) for the **Chevelle Franklyn**, "Serious Girl" if you're into good reggae-flavored vocals over tight tracks. **Phil Jones** and **Felix Sama** of **WPOW** fame are the first to support the new **Miranda**, "Sound Off," on **Sunshine Records**. White labels are circulating on this smash.

Hip-hop enthusiasts should call **Mike Avery** at **American** for the **Chino XL**, "No Complex". Get it early cause Chino's comin' strong. **Universal's David Nathan** has **Shadowcast's**, "The Abyss." He's at (212) 373-0600. Call **CLR Records** at (410) 522-1001 for the **DJ Kool**, "Let Me Clear My Throat". Mahalo!

Caller, You Play What?

D-Street, KSJL-San Antonio
Hot: Busta Rhymes "Woo-Hah!" (Elektra)
MC Lyte "Keep On Keepin' On" (Flavor Unit/Elektra)
MR: Bone Thugs N' Harmony "Crossroad" (Ruthless/Relativity)
BTW: Paula Perry "Paula's Jam" (INC)
EMZ, KKBT-Los Angeles
Hot: INI "Takin' Jax" (Elektra)
Jay-Z "Ain't No Nigga" (Roc-A-Fella)
MR: Sadat X "Hang 'Em High" (Loud)
BTW: Pop Megga "Ghetto News" (Profile)
Kila, KVSP-Oklahoma City
Hot: Busta Rhymes "Woo-Hah!" Nonchalant "5 O'Clock" (MCA)
MR: Geto Boys "World Is A Ghetto" (Noo Trybe)
BTW: Mack 10 "Hoo Bangin'" (Priority)
Melle Mel, WAMO-Pittsburgh
Hot: Dogg Pound "New York, New York" (Death Row)
DJ Kool "Let Me Clear My Throat" (CLR)
MR: Fugees "Killing Me Softly"

BTW: Trigga "New York Carjack" (Protect Ya Neck)
Sway, KMEL-San Francisco
Hot: Busta Rhymes "Woo-Hah!" Large Professor "Mad Scientist" (DGC)
MR: Jay-Z "Ain't No Nigga"
BTW: Soopafly "I Don't Hang" (Warner Bros.)
Tossin' Ted, KMJM-St. Louis
Hot: Chino XL "No Complex" (American)
Geto Boys "World Is A Ghetto"
MR: Goodie MoB "Soul Food" (LaFace)
BTW: Geto Boys "World Is A Ghetto"
Mike Street, WCDX-Richmond
Hot: Fugees "Killing Me Softly"
Jay-Z "Ain't No Nigga"
MR: Junior M.A.F.I.A. "Get Money" (rmx) (Big Beat)
BTW: Large Professor "Mad Scientist" (DGC)
Geoffrey C., WERQ-Baltimore
Hot: Mone. "Movin'" (Strictly Rhythm)
Unknown Society, "Reach Higher" (Cutting)
MR: Fugees, "Killing Me Softly" (Ruffhouse/Columbia)

IN THE MIX AT RETAIL



Stike of Stike & His Hoods (far l) mixed and mingled with Bruce Webb (center) in Philly. Joining in the fun are (top) Jesse from Phat Wax, Sleepy Wonder and Ill Mentality (phat Wax artists). Bottom row: Giselle Middlebrooks, Penalty; Webb; Cleveland Brown, Noisemaka Mag; Natasha Nathaniel (Stike's mgr.)

BTW: Lood featuring Donell Rush, "Shout N Out"
Frank E.D., KPRR-EI Paso
Hot: El General, "El Funkete" (BMG)
Los Ilegales, "La Morena" (BMG)
Frankie Cutlass, "You And You And You" (Relativity)
MR: Lina Santiago, "Feels So Good" (Universal)
BTW: Jackal The Bear, "For Real" (Baka Boyz

remixes) (Warlock)
Markus Schulz, Hotmix-Scottsdale
Hot: Ke', "Strange World" (RCA)
Mona Lisa, "Can't Be Wasting My Time" (Don't Be A Menace...Sndtrk) (Island)
MR: Angelina, "Release Me" (Upstairs)
BTW: Full Intention, "America" (Sugar Daddy Records)
Billie Ray Martin, "Your Loving Arms" (Elektra)
Robbie Tronco, WIOQ-Philadelphia
Hot: Sandy B. "You Make My World Go 'Round" (Champion)
Kristine W., "One More Try" (Champion/RCA)
MR: Evelyn Jean, "In The Zone"
BTW: Evelyn Jean, "In The Zone"
John Hohman, Metromix-Pittsburgh
Hot: Busta Rhymes, "Woo Hah" (Elektra)
Kristine W. "One More Try"
MR: 2Pac featuring Dr. Dre, "California Love"
BTW: Artie The One Man Party, "Esa Nena Linda" (Scotti Bros./Streetlife)
DJ MIDIMACK, KMVR-Las Cruces,
Hot: El Cantor, "Toma" ('96 remixes) (Digital Dungeon)
DJ Casanova And MC Romeo, "In The House (Boriqua!)" (Cutting)
MR: Kristine W. "One More Try"
BTW: X-Press II, "The Sound"
Phil Jones(Interim M.D.), WPOW-Miami
Hot: Miranda, "Sound Off" (Sunshine)
Kristine W. "One More Try"
MR: The Fugees, "Fugeeia"
BTW: Geto Boyz, "The World Is A Ghetto" (RAP-A-LOT/Noo Trybe)
DJ Tre, WPGC-Washington, D.C.
Hot: Masters At Work Presents: Kenlou III, "What A Sensation"(MAW/Strictly Rhythm)
MR: Fugees, "Ready Or Not"
BTW: Alcatraz, "Give Me Love"
Sandy B., "Make The World Go 'Round"
Stan Priest, WFLZ-Tampa, FL
Hot: Wild Colours, "Dreams" (Perfecto)
Angelina, "Release Me"
MR: George Acosta, "Fever" (Nitebeat)
BTW: Sweet, "Sweet Dreams" (White Label)
Bill Millman, WKDY-New York
Hot: X-Press II, "The Sound"
Kristine W., "One More Try"
MR: LL Cool J, "Doin' It" (Def Jam/RAL/Island)
BTW: Gloria Estefan, "Reach" (Epic)
Mike Nardone, KKBT-Los Angeles
Hot: Paula Perry, "Paula's Jam"
Redman, "Funkorama" (Remix) (Interscope)
MR: The Lost Boyz, "Renee"
BTW: Too Short, "Gettin It" (Jive)
Rene Roberts, KHTN-Merced, CA
Hot: El Cantor, "Toma" (Remixes) (Digital Dungeon)
MR: Everything But The Girl, "Missing" (Atlantic)
BTW: B Code, "Feel Good" (Outta Control)

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: **THEMBISA S. MSHAKA** •
Contributing Editor: **MIKE FUTAGAKI**
Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

MIXSHOW PROFILE

PHIL JONES



TITLE: Power mix programmer, Assistant Music Director.
Currently serving as Interim Music Director.
STATION: WPOW-Miami, Fla
Dance leaning Rhythm Crossover.
DEMO: 18-34 Latin female.
PROGRAM TIME: Saturday nights from 9:00 p.m. to Midnight.
HISTORY: The Nepenthe Club, Miami, circa 1982. The house DJ is missing when a young light and sound tech steps behind the tables to save the night. Phil Jones' DJ career is born. Soon after, Phil, acting on a tip from his Flamingo record pool director, sent a tape to Rhythm 98 where Frank Walsh was PD. The tape was not only aired, but was also heard by WHQT, Hot 105 's PD Bill Tanner and MD Colleen Cassidy. They then heard one of his tapes that Promotion Director Kenny Bernstein had. Phil worked with Bob Rosenberg (Will to Power) at Hot 105 until he joined Bill Tanner at Power 96 in 1986. He became Assistant MD in 1991.
ADVICE: "Keep your eyes and ears open. Observe everything, for even the smallest thing which may appear insignificant to you may be critical in radio."
FAVORITE ARTISTS: Earth, Wind & Fire, Parliament, Average White Band, Grandmaster Flash, Quincy Jones, Babyface, the production work of Puffy Combs, Jermaine Dupri and Dr. Dre.

Gavin Alternative

Static

BY MAX TOLKOFF

Something in the Air

Is the ultra-high pollen count driving everyone crazy? I've talked to more cranky people in the last week than in the last three months. Label reps are flipping out 'cause radio's *not adding enough* records. Radio people are stressed 'cause *everyone's* "alternative" now, and there are just too many damn records to fit on the ever shrinking playlists. Does it have to do with the onset of Spring? We know for sure that everyone in the East has had it up-to-here with Winter.

Or maybe it's a sort of "collective snapping" of the industry as a whole. It's gotten so bad that certain heads of labels were caught screaming obscenities at certain radio stations for not adding their oh-so-important-bigger-than-U2 release. Right. Ask Mike Peer at KNNC about *that* one. Anyway, the name of the game is still "slots." If the last two weeks didn't stomp the crap out of your list, then take a gander at what else is looming on the near horizon.

PAUL WESTERBERG (Reprise)

The poop: Steve Tipp was very leery about putting "Love Untold" on the GAVIN Alternative Jukebox Jury in Atlanta. There were many reasons for this, but Tipp is a master planner who knows no fear. However, what we are now finding out is that the radio response to advance listenings has been extremely favorable. A few very large call letters are ready to go next week (April 9 is the official add date). I too think the song is great and that Reprise will have a nice long run with Mr. W. Look for double-digit adds each week 'til "close-out."

BUTTHOLE SURFERS (Capitol)

The poop: I used to be afraid to say the name of the band on the air, let alone play their music, but wait 'til this hits the airwaves. One of the big surprises of the Jukebox Jury in Atlanta was "Pepper." There were a lot of "oohs" and "ahhs" when people found out this song was from the same folks who gave us "Someone's in My Room." "Pepper" is the Surfer's most commercial and radio friendly song ever. Good news for Capitol, who are hoping to break these guys big-time this time around. For a

point of reference, dig up the SXSX issue of GAVIN and read Walt Reed's interview with King Colfey again.

PORNO FOR PYROS (Warner Brothers)

The poop: Yes, there have been some leaks in the last few weeks, but we're still looking at May 28 as the official add date. Which means some people are *really* jumping the gun. But it's a measure, I think, of how good the record is that people are trying to climb all over this thing *now*. I'm not going to tell you the emphasis track, 'cause I don't want to lead you in any particular direction. The name of the LP is *Good God's Urge*, so let it go at that. Be prepared for great depth and really slow

burn. This is not a collection of throw-away tunes we'll all blow through in twelve weeks. This is the best album they've ever done, and it's going to be with us a long time. Be nice to Grover.

ELVIS COSTELLO (Warner Brothers)

The poop: Yes, he's back. All new material. All his—and all yours, unless you let the "alternative lie" station in your market claim the territory. Or A3. I don't care what anybody tells you, there will always be a place for Costello at the Alternative table. So what if he's gained a few pounds. So have I. The buzz is that Declan has delivered an album that is more focused and radio friendly this time around.

Early opinions have been rendered from some early tastemakers and apparently Warner's is very pleased. The LP is called *All This Useless Beauty*. Look for some songs on here that he wrote for some other people. Once again, be nice to Grover.

KILLING JOKE (Zoo)

The poop: They are *not* just an '80s band. Forget all that you may think

you know about these guys; they have given us an amazing album that fits. Period. Doug Ingold is out there right now scaring up airplay. I know he seems preoccupied with the Self record, but make no mistake. Zoo is *serious* about Killing Joke. Have you heard the remix disc on "Democracy"? Killer. This has a good chance of being the sleeper hit of Spring 1996. 91X already added. Live 105 is spinning up. I smell slow but steady on this one.

THE POSIES (Geffen)

The poop: Geffen will be going for adds on April 29 on "Please Return It." The label is *very* excited about the possibility of this being a big hit

at both radio and retail. What radio never quite understood about the Posies over the years is that people actually went out and *paid* for their records. So look for a strong sales picture to build once the marketing kicks into high gear. I'm guessing the format will be

receptive to a new Posies release. The last time around, they were on the verge of breaking big time. This time Ted Volk swears they will *not* be denied.

KEEP YOUR EAR TO THE TRACKS

Elektra is about to blow us away with a solid release from Superdrag. 550 will be reminding you not to forget about Echobelly, please go back and relisten to a really, really good album that most of radio has overlooked. Radioactive may explode Black Grape with "Kelly's Heroes," which is reacting even better than "In the Name of the Father." Summer looks to be no slouch, either. Geffen also has a new Beck record coming out in June. Oh my. So, try to be less cranky. Take your pollen pills, and if you're on the label side, have some patience. If you're on the radio side, well, find some more room, dammit. Can't we

I USED TO BE AFRAID TO SAY THE NAME OF THE BAND ALONE PLAY THEIR MUSIC, BUT WAIT 'TIL THIS HITS THE AIRWAVES.



Data

MOST ADDED

THE CRANBERRIES (69)

Salvation (Island)
KDGE, KXPK, WXNU, WRLG, WIBF, WPGU, KPOI, CFNY, KTCL, WWCD, WTGE, WOXY, KQXR, KTBZ, WWBX, KXPK, KRZQ, WHTG, WZRH, KLZR, WLUM, WRXS, KKNB, WEQX, KNNC, KROX, WDGE, WENZ, WRXQ, WEDG, WHYT, KENZ, WBRU, WUNX, WQBK, KJEE, WPUP, WXEG, WWDX, WEND, KPNT, WROX, WBDZ, KTEG, KISF, KMYZ, XHRM, KOME, KEDJ, WHFS, WDST, KLLK, WDRE, KITS, XTRA, WNNX, KNRK, WNRQ, KACV, KWOD, WPBZ, KEDG, WMMS, WAQZ, WFNX, KREV, WXRK, WEJE, KCXX

HOOTIE & THE BLOWFISH (33)

The Old Man & Me (Atlantic)
KDGE, KXPK, WXNU, WRLG, WMAD, WPGU, WWCD, WTGE, WWBX, WZRH, WRXS, KKNB, WEQX, KROX, WENZ, WRXQ, WHYT, WUNX, WQBK, WWDX, WXRT, KTEG, KISF, KMYZ, WCHZ, XTRA, WNNX, KACV, KWOD, WMMS, WEJE, KCXX, WEDJ

DAVE MATTHEWS BAND (20)

Too Much (RCA)
WXRT, KPOI, CFNY, WWCD, KTBZ, KROX, WENZ, WRXQ, WEDG, WQBK, KJEE, WXEG, KISF, WDST, WDRE, XTRA, KNRK, WNRQ, WPBZ, KNDD

NO DOUBT (15)

Spiderwebs (Trauma/Interscope/AG)
WIBF, KXPK, KROX, WDGE, WPUP, WKBG, WBZU, KMYZ, KEDJ, WDRE, KNRK, KWOD, KEDG, WMMS, WXRK

RAGE AGAINST THE MACHINE (10)

Bulls On Parade (Columbia/CRG)
KDGE, KPOI, WOXY, WHTG, WZRH, WLUM, WBZU, WCHZ, KACV, KEDG

MOST REQUESTED

OASIS

Champagne Supernova (Epic)
TRACY BONHAM

RAGE AGAINST THE MACHINE

Bulls On Parade (Epic)
STONE TEMPLE PILOTS

Big Bang Baby (Atlantic)
MARILYN MANSON

MOST BUH-UZZ

Sweet Dreams (Nothing/Interscope/AG)
We asked a bunch of programmers what's REALLY working at radio. "Or Ooooo, baby baby, I can feel the power!"

NIXONS

Sister (MCA)
LENNY KRAVITZ

LOVE & ROCKETS

Can't Get You Off My Mind (Virgin)
CRACKER

I Hate My Generation (Virgin)

STONE TEMPLE PILOTS

Big Bang Baby (Atlantic)

MOST LIKELY TO SUCCEED

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

DISHWALLA

Counting Blue Cars (A&M)
MEICES

WOW (London)

TRACY BONHAM

Mother Mother (Island)
CLARISSA

Sail Away (Mammoth)
DAVE MATTHEWS BAND

Too Much (RCA)

"Equal parts Cheap Trick, Big Star and Redd Kross"

- Rolling Stone

Super Deluxe

On:

KNDD 17x
KNRK 25x
KWOD 9x

New this week:

91X
WEND
WZRH
WJSE
WHTG
WDST
WUNX
WHMP
WNFZ

"She Came On"

From the debut album

"FAMOUS" in stores May 14



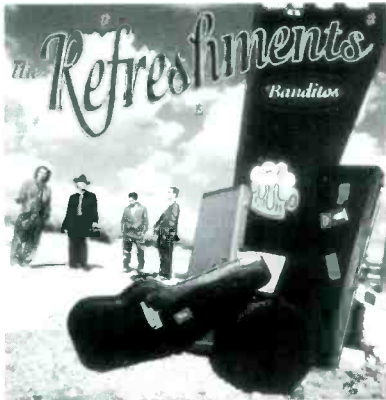
On tour with **Presidents Of The USA** in May



Max Tout

The "can't find a slot" edition

THE REFRESHMENTS "Banditos" from *Fizzy Fuzzy Big and Buzzy* (Mercury)



"Send your sinuses to Arizona!" I bet only a handful of you remember that ad slogan from the early '60s for...actually, I forgot what product that was for. Anyway, welcome to Tempe, Arizona, home of The Refreshments. Are they just another struggling guitar-based rock band of the '90s, or a guiding light to the next millennium? You make the call. Personally, I see a bright future here and so does radio. "Banditos" has already mugged 99X, XHRM, KROX, WEND, KMYZ, KDGE, KEGE, KEDG, and KEDJ, with more on the way. How 'bout big phones at KNRK, KISF, and KPNT in St. Louis? Could it be that "Banditos" sounds like a hit? Or that the Refreshments have struck the right nerve, with a sound that falls somewhere between Cracker and the Replacements when they were fresh? Hey, maybe the name is a *play* on the Replacements. Get it? Well, more and more people are getting it every week. Mr. Iddis is understandably excited about the spreading buzz on this song. Let's all help him along, shall we?

FRED "Bulldozer" from *Just Fred* (Reprise)

What if Steve Albini produced the B-52's? Well, he has, sort of. You're not going to believe this album — it's a side of Fred Schneider you thought you'd never see. The genesis of *Just Fred* can be traced to a period following the release of the B-52's last album, *Good Stuff*, in 1992. "For a lot of reasons we decided not to do another record right away," Fred explains. "I was sitting around for a while doing nothing, and I decided that I might as well try to write some songs on my own. It didn't take long for things to start flowing. I realized that, as gratifying as my collaborations with the band had been, there were things

I'd been waiting a long time to say." Work on the LP started late last year, with a recording approach unique even by Fred's standards. "I used three different bands in the studio," he explains. Shadowy Men on a Shadowy Planet, Six Finger Satellite, and Deadly Cupcake are the bands. The album is incredibly consistent for all that instrumental diversity, and you will be amazed at the results. "Bulldozer" is the emphasis track, and it's a rocker for sure. But you'll find all sorts of other fun stuff on the LP, too. This could be a very big Spring/Summer song for the format.

SUZANNE VEGA "Caramel" from the soundtrack *The Truth About Cats & Dogs* (A&M)

Wow. First of all, I will always go see any movie with Janeane Garofalo in it (forget Uma). Second, this new Suzanne Vega song is just amazing. Will the weak-kneed conservative wing of our format play this song? Hmmmm. "Caramel" is like some ode to another era that included beatnik lounge music. You're going to think you've heard this somewhere before, but it's a brand new song written by Suzanne (and masterfully produced by Mitchell Froom). Only those who are secure in their "alternativeness" are going to be brave enough to spin this — probably the same people who took a chance on the Bjork song "Oh So Quiet." Remember, Mazzy Star's "Fade Into You" and Portishead's "Sour Times" *worked*, and they were completely unknown artists at the format (for the most part). At least Suzanne has a well developed history here. By the way, this song will be on her new album, which will be out sometime this summer. So, what do I have to say for you to take this seriously? Or, maybe the idea is to *not* take this seriously. Just roll with it; let your audience have some fun and watch the phones go crazy with people wanting to know who that was.



BE ON THE LOOKOUT

APRIL 8

V/A - Boys Soundtrack (A&M)
The Cure - The 13th (Elektra)
The Drag - Satellites Beaming Back At You (Island)
Glo-Worm - Glimmer (K)
The Gufs - The Gufs (Atlantic)
Howlin' Maggie - Honeysuckle Strange (Columbia)
Paul Westerberg - "Love Untold" (Reprise)
Reef - Replenish (Epic)
Semisonic - Great Divide (MCA)
Unwritten Law - Oz Factor (Epic)
Voice Of The Beehive - Sex & Money (Discovery)
XC-NN - Lifted (550)

APRIL 15

Ass Ponys - The Known Universe (A&M)
Charm Farm - Pervert (Mercury)
Cracker - The Golden Age (Virgin)
Imperial Teen - Seasick (Slash/London)
Killing Joke - Democracy (Zoo)
Local H - As Good As Dead (Island)
Mind Science Of The Mind - Mind Science Of The Mind (Epic)
Oingo Boingo-Farewell (Live At The Universal Amphitheater) (A&M)
Rage Against The Machine - Rage Against The Machine (vinyl) (Epic)
Rage Against The Machine - Evil Empire (Epic)
Sammy - "Neptune Ave." (Geffen)
State Of Grace - Jamboreebop (RCA)
Stereolab - "Sound of Carpet" (Elektra)
Super 8 - Super 8 (Hollywood)

APRIL 22

Ani DiFranco - Dilate (Righteous Babe)
Beat Happening - tba (K)
Built To Spill - tba (K)
Donna Lewis - "Lydia" (Atlantic)
Everything But The Girl - tba (Atlantic)
Far - Tin Cans With Strings To You (Immortal/Epic)
Fred Schneider - Just Fred (Reprise)
Hootie & The Blowfish - Fairweather Johnson (Atlantic)
J. Mascis - J. Mascis (Reprise)
Jackie On Acid - Moink! (Blue Rose)
Mike Flowers Pops - Mike Flowers Pops (London)
Perfect - Perfect (Medium Cool/Restless)
Soul Coughing - Irresistible Bliss (Slash/Warner Bros.)
Superdrag - "Sucked Out" (Elektra)
Syd Straw - War and Peace (Capricorn)

APRIL 29

Butthole Surfers - "Pepper" (Capitol)
V/A - The Craft Soundtrack (Columbia)
Dave Matthews Band - Crash (RCA)
Gigantic - Disenchanted (Columbia)
Posies - "Please Return It" (Geffen)
Goodness - "Goodbye" (Atlantic)
Spacehog - "Candyman" (Elektra)

MAY

Tin Star - Tin Star (Flip)
Go Dog Go (Flip)

MAY 6

Dakota Motor Co. - Railroad (Atlantic)
Dub Narcotic Sound System - tba (K)
The Odds - "Eat My Brain" (Elektra)

MAY 13

Afghan Whigs - "Going To Town" (Elektra)
Elvis Costello - All This Useless Beauty (Warner Bros.)
Melvins - tba (Atlantic)

MAY 20

Magnapop - Rubbing Doesn't Help (Priority)

MAY 27

Nada Surf - "Popular" (Elektra)
Porno For Pyros - Good God's Sense (Warner Bros.)

progressive programming. We'll track the effectiveness of this clever promotion in some future column, provided that the UNH PD comes through with copies of the press coverage as promised...

And finally, since WTUL's **Anthony DelRosario** has achieved the pinnacle of success in his current profession (he was GAVIN MD of the year, y'know), he's had to set new goals for himself. Adorable Andy (you probably met him at GAVIN) called in the WTUL playlist this week because Mr. DelRosario was out on the road with New Orleans locals, **Magus**. Apparently, Anthony both performed with and roadied for the band during its five or six-date Florida and Georgia tour. Next year: "And the GAVIN College Radio Artist of the Year is..... Anthony DelRosario!"

Guess that's it for this week; see you next time with all the gossip that's good to go (and then some). ●

College Picks

PEE SHY Who Let All the Monkeys Out? (Mercury)

Featuring accordion prominently, then sandwiching in spoken word is a calculated gamble that pays off for this four-piece. Cindy Wheeler and Jenny Juristo's vocals shadow each other and fall somewhere between

the chops of a choir girl Courtney Love and an embittered Juliana Hatfield. "Four Miles" has a Pavement-y feel, and minor chords juxtapose nicely with bell-clear vocals. The accordion-soaked "Smoking Gun" throws in a clarinet to give it a French film soundtrack lilt, and "It's the Love" opts for a soft, synthesized vibe. "Red Ink" pushes the accordion into the background a little more to allow the piano and clarinet to mesh with vocals that muse on "Red ink suns from the end of a pen." The mostly instrumental "Jazz Freakin'" sounds like the Mamas & the Papas meet Pram, and "Ode to Nic" explores nicotine's infuriating allure. I never thought an accordion—or a clarinet for that matter—could sound this good. Highly recommended. —DAVID BERAN

JUNED Every Night for You (Up! Records)



Delayed, flanged guitars cover the landscape like a verdant moss, and lush female vocals round out Juned's forest of sound on this sophomore

album. This foursome hails from Seattle, and can best be described as sounding like a female-fronted rock band from *Twin Peaks*. "Kyuss" begins with a meandering guitar and slowly clenches itself into a fist of entwining vocals and guitars that range from bitter sawtooth to megawarble. "Waiting for Prince (Hungarious)" features a soaring chorus with parallel vocal and guitar melodies that swirl into a vortex of thick echo. A pendulum-like bass line swings through the murky "Titanic," and ripples of delayed guitar waver with hissing cymbals on the instrumental "Sisters of the Red Sun." The rocker "Possum" throbs as one guitar grates and another spirals into distortedelic bliss, and "Evynd's Lullaby" trots out an enchanting, harpsichord-like organ. Don't miss the entertaining "vibration reading" phone calls at the end of the disc, wherein band members ask various psychics if Juned will be successful. Look for Juned on the road in the late spring or on the Psychic Network. —DAVID BERAN

VARIOUS ARTISTS Blue Note Rare Grooves (Blue Note)

Blue Note has unleashed the second wave of unreleased and super-rare grooves from the late '60s and early '70s. *Rare Grooves* gathers gems from notoriously difficult-to-find LPs

sought-after by both funk DJs and sample fiends. The featured artists are a virtual who's who of the forefathers of today's acid jazz movement. Among those represented are Donald Byrd, Groove Holmes, Candido, Elvin Jones, and Stanley Turrentine. The serious finger poppers are the tracks by B-3 Hammond organ heroes Brother Jack McDuff, Reuben Wilson, and Jimmy McGriff. How can you go wrong with song titles like "Hunk O'Funk," "String Bean," "Soul Special," and "Bus Ride"? Blue Note has one of the richest catalogues of jazz ever, but it is only now, after serious popular demand, that they are giving up the funk. —VINNIE ESPARZA

Chartbound

LIFTER - Melinda (everything was...) (Interscope)

MOPED - It Won't Sound Any Better Tomorrow (Summershine)

FEMININE COMPLEX - Livin' Love (TeenBeat)

ACETONE - If You Only Knew (Vernon Yard)

GAS HUFFER - The Inhuman Ordeal of Special Agent.. (Epitaph)

Dropped: #29 Mineral, #34 Tori Amos, #35

Experimental Audio Research, #39 Wrens,

#43 Peechees, #45 Maya Angelou, #46 Butterglory,

#47 Ruby, #49 Ministry.

STEREO

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THE NOISE OF CARPET**

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MOST ADDED
MARK KNOPFLER (44/259 spins)
HOOTIE & THE BLOWFISH
(42/99 spins)
DAVE MATTHEWS BAND
(24/309 spins)
PATTI ROTHBERG (16/255 spins)
THE CRANBERRIES
(12/37 spins)

TOP TIP
DAVE MATTHEWS BAND
"Too Much" (RCA)
HOOTIE & THE BLOWFISH
"Old Man & Me (When I Get to Heaven)"
(Atlantic)
MARK KNOPFLER
Golden Heart (Warner Bros.)
 Simply put: this week's big three.

RECORD TO WATCH
DANIEL TASHIAN
Sweetie (Elektra/EEG)
 The more you live with this album, the more special it becomes. Besides the single, "Where Have You Gone," check out "Whisper Like a Scream," "My Hometown," and the ethereal "Return of the Stranger."

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

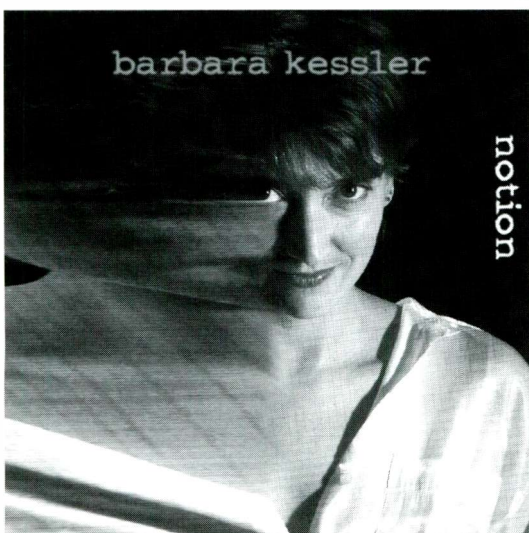
EDITORS:
 KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	STING (A&M)
2	2	JACKSON BROWNE (Elektra/EEG)
3	3	GIN BLOSSOMS (A&M)
4	4	COWBOY JUNKIES (Geffen)
6	5	SUBDUDES (High Street)
5	6	DOG'S EYE VIEW (Columbia/CRG)
7	7	STEVE EARLE (E-Squared/Warner Bros.)
11	8	TAJ MAHAL (Private Music)
10	9	THE BEATLES (Capitol)
14	10	JARS OF CLAY (Silvertone)
8	11	JOAN OSBORNE (Blue Gorilla/Mercury)
23	12	LOS LOBOS (Warner Bros.)
9	13	TORI AMOS (Atlantic)
13	14	TRACY CHAPMAN (Elektra/EEG)
12	15	AIMEE MANN (DGC)
15	16	DAR WILLIAMS (Razor & Tie)
16	17	NATALIE MERCHANT (Elektra/EEG)
20	18	THE BAND (Pyramid)
21	19	ALANIS MORISSETTE (Maverick/Reprise)
19	20	MELISSA ETHERIDGE (Island)
17	21	DEAD MAN WALKING (Columbia/CRG)
18	22	SON VOLT (Warner Bros.)
22	23	JOHN HIATT (Capitol)
26	24	JOHN WESLEY HARDING (Forward)
30	25	GOLDEN SMOG (Rykodisc)
25	26	ONCE BLUE (EMI)
29	27	MICHAEL McDERMOTT (EMI)
33	28	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)
28	29	OASIS (Epic)
31	30	LOU REED (Warner Bros.)
27	31	CATIE CURTIS (Guardian)
24	32	VAN MORRISON (Verve)
36	33	FOO FIGHTERS (Roswell/Capitol)
32	34	MR. WRONG SOUNDTRACK (Hollywood)
34	35	SMASHING PUMPKINS (Virgin)
35	36	PHILOSOPHER KINGS (Columbia/CRG)
NEW	37	DAVE MATTHEWS BAND (RCA)
38	38	PAUL CEBAR & THE MILWAUKEEANS (Don't)
46	39	RORY BLOCK (Rounder)
40	40	BLUES TRAVELER (A&M)
44	41	MYSTERIES OF LIFE (RCA)
41	42	ERIC MATTHEWS (Sub Pop)
NEW	43	MARK KNOPFLER (Warner Bros.)
NEW	44	PATTI ROTHBERG (EMI)
37	45	RADIOHEAD (Capitol)
42	46	THE COLUMBIA RADIO HOUR (Columbia/CRG)
39	47	COLLECTIVE SOUL (Atlantic)
NEW	48	ALEJANDRO ESCOVEDO (Rykodisc)
48	49	THE NIELDS (Razor & Tie)
47	50	JOSH CLAYTON-FELT (A&M)

LW	TW	COMMERCIAL
1	1	STING (A&M)
2	2	GIN BLOSSOMS (A&M)
3	3	JACKSON BROWNE (Elektra/EEG)
4	4	COWBOY JUNKIES (Geffen)
5	5	DOG'S EYE VIEW (Columbia/CRG)
7	6	SUBDUDES (High Street)
6	7	JOAN OSBORNE (Blue Gorilla/Mercury)
10	8	JARS OF CLAY (Silvertone)
9	9	STEVE EARLE (E-Squared/Warner Bros.)
11	10	TRACY CHAPMAN (Elektra/EEG)
13	11	THE BEATLES (Capitol)
12	12	NATALIE MERCHANT (Elektra/EEG)
8	13	TORI AMOS (Atlantic)
15	14	ALANIS MORISSETTE (Maverick/Reprise)
17	15	TAJ MAHAL (Private Music)
14	16	AIMEE MANN (DGC)
16	17	MELISSA ETHERIDGE (Island)
31	18	LOS LOBOS (Warner Bros.)
18	19	SON VOLT (Warner Bros.)
19	20	OASIS (Epic)
25	21	FOO FIGHTERS (Roswell/Capitol)
20	22	JOHN HIATT (Capitol)
22	23	THE BAND (Pyramid)
24	24	SMASHING PUMPKINS (Virgin)
23	25	DAR WILLIAMS (Razor & Tie)
27	26	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)
28	27	MICHAEL McDERMOTT (EMI)
NEW	28	DAVE MATTHEWS BAND (RCA)
36	29	GOLDEN SMOG (Rykodisc)
21	30	DEAD MAN WALKING (Columbia/CRG)
32	31	MR. WRONG SOUNDTRACK (Hollywood)
33	32	BLUES TRAVELER (A&M)
30	33	ONCE BLUE (EMI)
26	34	RADIOHEAD (Capitol)
34	35	VAN MORRISON (Verve)
37	36	JOHN WESLEY HARDING (Forward)
NEW	37	MARK KNOPFLER (Warner Bros.)
35	38	CATIE CURTIS (Guardian)
44	39	MYSTERIES OF LIFE (RCA)
29	40	COLLECTIVE SOUL (Atlantic)
38	41	ERIC MATTHEWS (Sub Pop)
41	42	PAUL CEBAR & THE MILWAUKEEANS (Don't)
42	43	LOU REED (Warner Bros.)
43	44	PHILOSOPHER KINGS (Columbia/CRG)
39	45	THE BADLEES (Rite-Of)
NEW	46	PATTI ROTHBERG (EMI)
40	47	TOAD THE WET SPROCKET (Columbia/CRG)
49	48	JOSH CLAYTON-FELT (A&M)
NEW	49	THERMADORE (Holiday/Atlantic)
47	50	BARENAKED LADIES (Reprise)

LW	TW	NON-COMMERCIAL
1	1	TAJ MAHAL (Private Music)
4	2	STEVE EARLE (E-Squared/Warner Bros.)
3	3	SUBDUDES (High Street)
5	4	COWBOY JUNKIES (Geffen)
2	5	DAR WILLIAMS (Razor & Tie)
15	6	LOS LOBOS (Warner Bros.)
8	7	LOU REED (Warner Bros.)
7	8	JOHN WESLEY HARDING (Forward)
6	9	JACKSON BROWNE (Elektra/EEG)
13	10	STING (A&M)
9	11	THE BEATLES (Capitol)
10	12	DEAD MAN WALKING (Columbia/CRG)
12	13	THE BAND (Pyramid)
23	14	RORY BLOCK (Rounder)
14	15	AIMEE MANN (DGC)
16	16	CATIE CURTIS (Guardian)
17	17	TORI AMOS (Atlantic)
18	18	ONCE BLUE (EMI)
11	19	VAN MORRISON (Verve)
19	20	PHILOSOPHER KINGS (Columbia/CRG)
24	21	LYNN MILES (Philo)
20	22	DOG'S EYE VIEW (Columbia/CRG)
21	23	GOLDEN SMOG (Rykodisc)
22	24	JOHN HAMMOND (Point Blank/Charisma)
26	25	CASSANDRA WILSON (Blue Note)
27	26	MICHAEL McDERMOTT (EMI)
31	27	THE NIELDS (Razor & Tie)
36	28	ALEJANDRO ESCOVEDO (Rykodisc)
32	29	GIN BLOSSOMS (A&M)
25	30	THE COLUMBIA RADIO HOUR (Columbia/CRG)
28	31	PAUL CEBAR & THE MILWAUKEEANS (Don't)
33	32	TRACY CHAPMAN (Elektra/EEG)
35	33	REBECCA TIMMONS (Start)
29	34	MR. WRONG SOUNDTRACK (Hollywood)
NEW	35	MARIA McKEE (Geffen)
34	36	JOHN HIATT (Capitol)
NEW	37	PATTI ROTHBERG (EMI)
43	38	PENELOPE HOUSTON (Reprise)
42	39	JARS OF CLAY (Silvertone)
37	40	16 HORSEPOWER (A&M)
39	41	LOUDON WAINWRIGHT III (Charisma)
40	42	ARLO GUTHRIE (Rising Son)
NEW	43	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
44	44	JOAN OSBORNE (Blue Gorilla/Mercury)
45	45	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)
38	46	JOSH CLAYTON-FELT (A&M)
30	47	SON VOLT (Warner Bros.)
41	48	TRIBUTE TO BUDDY HOLLY (Decca)
48	49	CLANNAD (Atlantic)
NEW	50	MYSTERIES OF LIFE (RCA)



barbara kessler

notion

Barbara Kessler

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PATTI ROTHBERG



INSIDE

the first single from the album
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New Adds Include: **WFNX** **WLUM** **WAQZ** **WDRE**
KROX **KTEG** **WRLG** **KJEE**

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Produced by Little Dave Greenberg Mixed by Tony Shimkin Management by Alicia Gelevnt

EMI Records
EMI

Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CUDR	DMX	KBCO	KBRR	KFAN	KFMG	KFOG	KFXD	KGSR	KINK	KLRF	KMMAS	KMITT	KDTR	KPFT	KPIG	KQPT	KRSH	KRVM	KSCA	KSPN	KSUT	KTAO	KTCZ	KTHX	KTMM	KTON	KUMT	KUPR	KUWR	KVMF	
1	STING (A&M)	1149	+90	24	16	12	25	20	20	19	23	25	36	14	13	21	11	2	17	25	10	33	14	6	17	19	16	18	14	36	38	7	8		
2	JACKSON BROWNE (Elektra/EEG)	996	-18	21			18	22	17	5	25	8	36	25	23	24	11	7	14	29	15	19	14	12	17	17	14	18	14	33	33	7	8		
3	GIN BLOSSOMS (A&M)	954	0	32			18		18	21	17	21	20	12	23	18			37	13	15	31	14	10	11	5	14	19	31	6	6				
4	COWBOY JUNKIES (Geffen)	937	+4	30		25	17	26	12	16	21	22	29	7	12		11	4	6	17	19	15	13	14	12	13	19	12	25	14	7	8			
5	SUBDUDES (High Street)	848	+63	23	17	17	13	30	10	6	29	11		20	12	3	8	7	20	14	15	7	14	13	15	19	15	7	14	15		7	8		
6	DOG'S EYE VIEW (Columbia/CRG)	818	-34	31		14	12	17	19	16	22	11		13	21		4	10	17	16	10	30	14	11	9	19	5	14	17	16	7	8			
7	STEVE EARLE (E-Squared/Warner Bros.)	795	+64	25	16	11	13	32	1	6	11	24		7	23	10	12	7	14	9	10	14	12	18	8	8	17	14	4		7	8			
8	TAJ MAHAL (Private Music)	691	+45		8		12	29		7	17	8	7	7	23	4	8	7	13	17	15	3	11	12	13		8	16	11	7	16	7	8		
9	THE BEATLES (Capitol)	671	+11	9			26	9	13	15		23	35		12	9	9	2		17	15	12	14	4	14	2	9	14	24	15	7				
10	JARS OF CLAY (Silvertone)	654	+67	31	9		15		20	18	10	10		15	8	17		4	19	10	10	24	11		5	9	3	18	11	8	26	6	6		
11	JOAN OSBORNE (Blue Grass/Mercury)	653	-53	31		31	13	13	24	17		11		17	12	9		3	21	15	20	11	9		10		11	33	38						
12	LOS LOBOS (Warner Bros.)	610	+191		17	3	13	14	12	8	11	18		10	13	8	11	2	9	25	10	8	14	7	14	1	5	7	14	8		6	6		
13	TORI AMOS (Atlantic)	609	-66	20	17		12		19	18	6	10	9	7		6	10		15	17	20	7	8	9	4	1		8	21	16	7				
14	TRACY CHAPMAN (Elektra/EEG)	607	+7	22	17	8	17	8			22	22	9	7		21	11		12	20	15	11	14	7		4	6	14	15	15					
15	AIMEE MANN (DGC)	579	-35				14	13	15	15	10	11	21	14	13	6		4	16	12	15	15	14	5	5	5		14	6	7	7	8			
16	DAR WILLIAMS (Razor & Tie)	541	-7	23	17	16	12	10			13			18	11	2	8	7		20	10	5	11	13	8		7		11	8		7	8		
17	NATALIE MERCHANT (Elektra/EEG)	520	-13	25	17	3	18		24		10		22		19	10		6	15	4	5	5	11					11	27	43					
18	THE BAND (Pyramid)	485	+2					30	5		7	10		12	12	8	7	4	13	11	15	7	14	9	6	9	15	9	14	4		7	8		
19	ALANIS MORISSETTE (Maverick/Reprise)	468	-3		9	12	12		24			22		17		9			20	12	12	16					4					34			
20	MELISSA ETHERIDGE (Island)	448	-50	24			12	21	26	14			23	7		23	8		8											14	15	6			
21	DEAD MAN WALKING (Columbia/CRG)	435	-83	9	17		17	23	1		6	17	8	12		2	12	7	5		12						9		11				7		
22	SON VOLT (Warner Bros.)	434	-74	18	8	7	5	8		6	23	7				12	13		10	15	15	4	14	7	6	4		14		13					
23	JOHN HIATT (Capitol)	427	-1	10			14			6	20	11		8	12	12	12		15	9	15	8	14	10	7	2	6		6	30	12				
24	JOHN WESLEY HARDING (Forward)	416	+13		17					6	11			7	12		8	4		8	5	11	9	6		7	6		2			7	6		
25	GOLDEN SMOG (Rykodisc)	410	+24		17		28	12			9	18					9	4	9		11	10	14	5	8	3		9	14			6	6		
26	ONCE BLUE (EMI)	404	-9	10	12			11			9	10	4	17		4		2		11	15	0	11	10	5			17	11			7	6		
27	MICHAEL McDERMOTT (EMI)	391	+2	24	8			18	4	6	11			25	12				5			15	11	11	4	8	1	7	11	8		6	4		
28	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)	389	+24		17	18			2	19	10	8		7	13	3				8	5	14	11	4	8		18	11	5	16					
29	OASIS (Epic)	385	-7	23			9	11	24			10							10			10	8		7							26			
30	LOU REED (Warner Bros.)	378	+1								15	7			9		11	4				10	4	8		8	6	4		8			7	6	
31	CATIE CURTIS (Guardian)	375	-21					16			15		14	10				7	6		9	5		11	12	11		6	8	11	7		7	8	
32	VAN MORRISON (Verve)	371	-48			24	12						19				11		7		11		14	10		3	5		14			7			
33	FOD FIGHTERS (Roswell/Capitol)	365	+39			20	17		18		7				7	4			20	11		9	11		4			9	11		26	6			
34	M.R. WRONG SOUNDTRACK (Hollywood)	362	-3	10				15	2	7	12		7	16	23	2		2	6		10	5	14	11	6		6		11	10	6	6	4		
35	SMASHING PUMPKINS (Virgin)	334	+3			14	7	16	32	7				9		9								4						26					
36	PHILOSOPHER KINGS (Columbia/CRG)	325	-2		8						18	16		11		10		4				7	5	14	6	9		14		8	6	8			
37	DAVE MATTHEWS BAND (RCA)	309	NEW		14	10			17	16		4		6	6	7						6			7	3	2	17		11			3		
38	PAUL CEBAR & THE MILWAUKEEANS (Don't)	302	+1					19						11	5	7	4				5		11		6	3	7		11			6			
39	RORY BLOCK (Rounder)	295	+68					8						12				2			7	7		8	12	6		8	8			6	6		
40	BLUES TRAVELER (A&M)	294	0	9	30	11			20	19					9	3														24	22	6			
41	MYSTERIES OF LIFE (RCA)	279	+42			18		3			5				8	3				14				8	7	12			8	8				4	
42	ERIC MATTHEWS (Sub Pop)	265	+3	20	8		13		3	6		9		11	13	5			19				14	11	8	4			11						
43	MARK KNOPFLER (Warner Bros.)	259	NEW				1	8	5	9	11	30			16	7	2	11					11	9	4	3		11	3						
44	PATTI ROTHBERG (EMI)	255	NEW	10				4	4	8	7			9				2		15		5	11		7		17	11					3		
45	RADIOHEAD (Capitol)	244	-64				8		19	18	8	11			8						9		14			5	6					26			
46	THE COLUMBIA RADIO HOUR (Columbia/CRG)	235	-24		8			25						24					7	6				8	11		8		8				6		
47	COLLECTIVE SOUL (Atlantic)	233	-63	20		37			27						9						5	7								33					
48	ALEJANDRO ESCOVEDO (Rykodisc)	226	NEW					21			5	19		7	12	5							10		6	6			7					6	
49	THE NIELDS (Razor & Tie)	224	+10		17			18										4					5		8	6							6	4	
50	JOSH CLAYTON-FELT (A&M)	221	0				9				6					5							7	11		5			7	11				6	

"Jolene is the A&R find of the year. They concoct an overpowering sonic cocktail that combines familiar modern rock ingredients with their own unique Southern twist."
Jon Peterson/WRLT

"Why should you play Jolene's debut Hell's Half Acre? Because they write excellent songs and have a unique sound that would fit on your station. Jolene are a band that should and will!"
Bruce Warren/WXPN

JOLENE
Hell's
Half
Acre

Featuring
Birdland

"Jolene embodies all that is good about American music. They have taken the roots of the blues, country and rock and fused them with an entirely modern sensibility that at once satisfies a need for historical precedence and fresh new ideas. If this band isn't as big as the Counting Crows, there's something terribly wrong."
**Jason Parker
Constantine Consulting**

"This band has it. They're doing something new. It rocks."
Kent Zimmerman/Gavin

A3 Add Date: April 8th

Produced By Jeff Powell
1-800-ARDENT-5



it?

It's the
six song sampler

from

RICHARD
THOMPSON'S

new double album

you?me?us?

Yes?

©1996 Capitol Records, Inc.



Gavin A3 Boomer Grid

SPINS in **BLUE** are ADDS

Artist - Title (Label)	KYPT	KZJH	KZON	SWEC	WAPS	WBS	WBCZ	WVBE	WVZL	WDET	WDBK	WDBX	WFLV	WIII	WKCE	WMAX	WMMN	WMMO	WNAVY	WNCS	WNCH	WTKU	WPLT	WPNR	WPNR	WRSI	WVAY	WVRY	WVCD	WVLE	WVPR	WVRT	WVRY	WVCP		
STING (A&M)	33	18	27	11	24		13	12	10		3	14	16	31	40	8	14	16		15	35		14	10	14	15	10	29	19	27	22	9				
JACKSON BROWNE (Elektra/EEG)	15	18	23	10			6	14	15		7	5	16	10	43	10	15	20	7	15	29	17	28	15	7		34	22	5	10	11					
GIN BLOSSOMS (A&M)	32		43	23	12	24	8		7	17			14	12	17	34	6	16	20		30		14	15			19	33	29	16	25	23				
COWBOY JUNKIES (Geffen)	11	8	26	5	24	13	9	7	19	12			9	12	12	20	6	7	16	15	8	31			7	15	1		15	30	18	9	24	14		
SUBUDUES (High Street)	18		15	3			9	7	21	15	14		9	11	16	4	15	8	5	13	15	16	32	26	7	15	14		20	6	11	16	13			
DOG'S EYE VIEW (Columbia/CRG)	12	8	14	21	12	24	6	5	12				3	6	12	10	13	4	8	22	6	30			7	10	1	33	15	33	18	12	23	7		
STEVE EARLE (E-Squared/Warner Bros.)	18		19	7	7		9	6	19	17	14		9	13	12	11	4	5	9	15	15	26	24	14	15	7		10	9	11	13	9				
TAJ MAHAL (Private Music)	18		8				10	6	7	16	7	14	5	14	6		16	6	6	7	15	15	19	9	7	15	14		14	5	5	6	10			
THE BEATLES (Capitol)	8		11	5					18	26	16	14		14	12	10	23	7	7		4					5	7	14		7	4		9	7		
JARS OF CLAY (Sivertone)	25	8	17		24	5			3	17			0	16	11	2	5	14				32	13				4	22	14	23	4		21	6		
JOAN OSBORNE (Blue Gorilla/Mercury)	25	8					5		5				14		26	20	12	6	12							10	1	18	34	26	10	19	16			
LOS LOBOS (Warner Bros.)	8		21	3	7		9		22	18	14	7	0	6		16	4	5	11	15	6	3	18			15	4		1	27	10	3	10			
TORI AMOS (Atlantic)	11		12	27			6	7		6			3	5	12	14	19	7	15	15	15	11				10	1		15	20	1	10	22	6		
TRACY CHAPMAN (Elektra/EEG)			23	9			9	1		5			12	5	12	28	24	4	12	10							14	32	8	5	9	7	10	9		
AIMEE MANN (DGC)	8		22				17	6		12	14	8	7	12	3	22	2	15	13		4	7	13	15			15	5		3	12	12				
DAR WILLIAMS (Razor & Tie)			17				7	9	6	12	10	7	12	12					4		15	16	13	23	7	15	1		7	14			8			
NATALIE MERCHANT (Elektra/EEG)	12	8	22		24				2							24	14	4	7			30			14		14	16	10	11	8	9	14			
THE BAND (Pyramid)	8		7				12	9	4	17	6		5	11	16		8	16	9	15	15	11			7	10	14		30	33	8		24			
ALANIS MORISSETTE (Maverick/Reprise)	10		36	4	33	7			4							13	23	15	13										5	8			24			
MELISSA ETHERIDGE (Island)	12	18	26		33				2								4	15										21	5	15		18	8			
DEAD MAN WALKING (Columbia/CRG)	18		25				9	1	15	6			8	11	6		6	13	2	15	15					10		7		6		7				
SON VOLT (Warner Bros.)			20	5	3		2		8	10	6					10	12	4	8							7	15	1		15		10				
JOHN HIATT (Capitol)			19	3			9	1	8	13	14	3					4	16	12	7							14		5		10	6				
JOHN WESLEY HARDING (Forward)	8		9	6	7		9		16	13	14	3	14	6			6	5	10	15	15	6				7	10	4		25	5	14	8			
GOLDEN SMOG (Rykodisc)	8		24	10			9		16	14	2								13	15							15		5	4	10	11				
ONCE BLUE (EMI)	8		8	6			8	9	7				2	12	12	2		5	8								14	10	7		12	1	14	10		
MICHAEL McDERMOTT (EMI)			9	9			7	9	7		6					12	6	3	12	6	6	7	3	5			7	5		6		17	4	10		
BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)	8	10	12	10			16	3	5		14							5	13	4									11	5	24	5				
OASIS (Epic)	19		38	13	14				14	14						13		7									10		32	20		4	4	23		
LOU REED (Warner Bros.)			12	10			5	9	4	20	13	10	8	5			7	13	15	7	3	11	7	10	7		10	1		10	7	8	12			
CATIE CURTIS (Guardian)			8	5			11	9	16	6			8	13	6			5										10	4		0	4	24	6		
VAN MORRISON (Verve)	8			5			9	2	13	5	10	9	11	16			6	7	9	15							15	14						11		
FOO FIGHTERS (Roswell/Capitol)			28	18					18							12		6											22	12		13	15			
MR. WRONG SOUNDTRACK (Hollywood)	5		13	10			3	6		6						12		4	5	11	7		13				14	5	7		11	5		5		
SMASHING PUMPKINS (Virgin)	10		39		33				7	14						12		7											25	17		21				
PHILOSOPHER KINGS (Columbia/CRG)	8		14	5			6		13		10		11	12		9	4			15	7	9					7				3			13		
DAVE MATTHEWS BAND (RCA)	14		18	5	14				23				6	27	9					4									15			18	17	6		
PAUL CEBAR & THE MILWAUKEEANS (Don't)			12				6		7		14	3	14	16		13	6	4		15	18	14	14	7	10	7								8		
RORY BLOCK (Rounder)	18		9	5			7		9	9			4	11	6			2	7	4	6													10		
BLUES TRAVELER (A&M)	11		13						5							10		6	6																	
MYSTERIES OF LIFE (RCA)			8	16	3	7	6			23	14							4		6															14	
ERIC MATTHEWS (Sub Pop)	8		12	20	9													4		6													4	13		
MARK KNOPFLER (Warner Bros.)	9		13	3	7				6							9	12																		5	
PATTI ROTHBERG (EMI)		8	13	4	7	9	9		6	7								5	9	15		5	3											14	8	
RADIOHEAD (Capitol)			17						5		14					2		8	5																14	
THE COLUMBIA RADIO HOUR (Columbia/CRG)	8						9		12				5		12					15	6														14	
COLLECTIVE SOUL (Atlantic)									5																											
ALEJANDRO ESCOVEDO (Rykodisc)				12			9		11				4								7	3	3	15			10	1				3		6	8	
THE NIELDS (Razor & Tie)				8			16	3					4	14							4	7	9	15			15					12	5	14		
JOSH CLAYTON-FELT (A&M)							3		11	16	14	2			16																					

The Mysteries of Life

featuring former members of the Blake Babies and Antenna

Gavin A3 Grid: 41*

Already on:

SWEC WBOS

WMVY WRNR

WXPN WXRV

WFPK

WAPS

KBCO

KQPT

KTAO

KZON

KMTT

WRLT

WTTS

KMMS

KSPN

KTMN

KFXD



the first single and video "Going Through The Motions"

from the debut album Keep a Secret on

Management: Dennis Oppenheimer/Performance Group



THE RCA RECORDS LABEL



Continued from page 36

to squash an artist's career by saying they were over, I enjoyed the challenge of breaking those particular records even more.

"I was spoiled by the mid-'80s when we were blowing out records left and right, 80 to 120 adds a week, 12 albums at a time. On any given week, we'd have two superstars, two midlines, and the rest were developing bands. There was room to grow.

"The record business was changing every year, whereas now it seems to change about every three. By 1989, Album Rock was in a terrible state: tight as a drum and classic rock. We were killing ourselves for five or six adds and three upward rotations. In order to break a band a like Alice in Chains, I can't tell you what it took."

That's when it finally happened. Rapper began feeling the pinch of repetition. An amateur magician of note, maybe he pulled the ace from his sleeve one time too many.

"I was frustrated at not being able to build new artists," he says. "Plus I had new ideas. Rock radio felt stagnant."

It was time for action.

★★★

"I had this fantasy at Columbia that because of the musical heritage of the label, we should have our own radio show," says Rappaport. "I dreamed of



Part 1 of Bruce Springsteen's *CRRH* was a sit-down with Bob Costas.

a *Columbia Records Radio Hour* becoming an important part of marketing at Columbia Records.

"We had done a lot of live radio during the late '60s and '70s. At that time there wasn't easy access to satellites. You had to rely on Ma Bell to hook up the right phone lines, which was frightening.

"During the early '90s, I could see things heading in the direction of Triple A. We were dealing with a new crop of singer/songwriters. We had signed Shawn Colvin, Bruce Cockburn, James McMurtry, and Mary Chapin Carpenter. How could we get these artists on the radio? Here was a select group of talent without a natural radio

home or a clear-cut path to get airplay."

Turns out Rap's idea for a radio show wasn't that remote. With the independent help of Harry Levy and Maxanne Sartori, plus his own ties to radio, Rappaport stitched together a network of stations willing to air a Sunday show. The first *Columbia Records Radio Hour* aired in late 1991, *Christmas with Cockburn* featuring Bruce Cockburn joined by T-Bone Burnett and Sam Phillips.

"Reaching out to other labels made for a healthy radio show," says Rappaport. "Originally the *Columbia Records Radio Hour* was a Sunday morning, get-up-and-have-a-cup-of-coffee, tune-in-live-and-hear-singer/songwriters show."

By '92, Rap floated three more shows, featuring James McMurtry, Shawn Colvin, and a second *Christmas with Cockburn* with guests Lou Reed with Rob Wasserman. The

shows started out acoustic with the occasional piano, then came bass, next came electric guitars. Pretty soon, entire bands sat in. Rapper soon began getting involved in satellite delivery and budgeting. Next, he found a recording studio in NYC with an existing uplink to Satcom C-5. When Sony recently built its giant soundstage inside Sony Music Studios, *CRRH* found a permanent home.

By the time *CRRH* celebrated its five year anniversary this year, Rap's creative department had staged 31 shows and released two very well received best-of commercial CD compilations. Bigger programs have featured Bruce Springsteen and Toad the Wet Sprocket, overlapping A3, Album Radio, and Alternative formats. The evolution of the radio show, mirroring the A3 format, grew from acoustic-based music to a full band sound. They've also gone from Sunday morning to weeknight slots, featuring a wide range of artists like Dionne Farris, Little Feat, and the Dave Matthews Band. While most stations carry the show live, some run it the next night or the week-end, depending on need. Everything's done on a verbal handshake, and Rapper is flexible, though he prefers the excitement of live radio.

"Most of our live studio audience comes from our affiliation with WFUV, which attracts some of the hippest people in New York City," says Rappaport. "WFUV has made the show a big deal on their airwaves by constantly promoting it and making it special."

Sensing the historic irony of working with artists as diverse as Tony Bennett and Dog's Eye View, Rappaport laughs comfortably, perhaps recalling underground radio days at KSAN and KMET.

"Going back full circle, I guess it's all about turning the people on to the music, whether it's through promotion or sales. There are the traditional ways, which I did for a number of years. Now there are the new, not-so-traditional ways, and they're working like a charm." ●

"Car-passin' music with a half twist. Kirchen's 'Nitro Express' diesel guitar attack is the real thing."

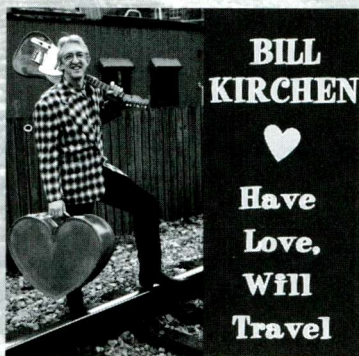
—Rob Bleetstein
Gavin

WXPN, WRSI, WQQQ, WKZE, WPKN, WNYU, WRKZ, WJTH, WMNF, WRFL, KPFT, KULP, KXCI, KNEW, FATMUSIC, KUSP, KZYG, KVMR, KILE, KCMU, KVLK, WXJM, WMLB, KSYM, WCBN, KMZU, KFAL, KFDI, KVLE, KCDI, KLOA, KALX, KCSS, KBCS

For give-aways and interviews, call Heather West at 504/895-7239, or e-mail blacktnola@aol.com or contact Leslie Rouffe at Rounder, 617/354-0700, ext. 277



Bill Kirchen
Have Love,
Will Travel
BT 1130



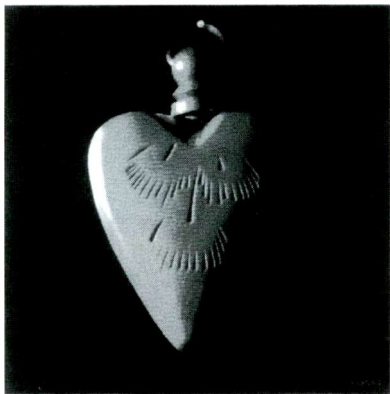
Spin Trends

- 1 **DAVE MATTHEWS BAND** +295
- 2 **MARK KNOPFLER** +250
- 3 **LOS LOBOS** +191
- 4 **HOOTIE & THE BLOWFISH** +99
- MARIA McKEE** +99
- 6 **TODD SNIDER** +98

A3 Gridbound

* HOOTIE & THE BLOWFISH (Atlantic)	ARLO GUTHRIE (Rising Son)	* JOE HENRY (Mammoth/Atlantic)
DANIEL TASHIAN (Elektra/EEG)	HAMELL ON TRIAL (Mercury)	* GOD STREET WINE (Mercury)
PENELOPE HOUSTON (Reprise)	* STAN RIDGWAY (Birdcage)	* NIL LARA (Capitol/Metro Blue)
LYNN MILES (Philo/Rounder)	* SEMISONIC (MCA)	* TODD SNIDER
* THE TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)	* MARRY ME JANE (550 Music)	(Margaritaville/MCA)
BILLY MANN (DVB/A&M)	* REBECCA TIMMONS (Start)	* LOVE & ROCKETS (American)
BARENAKED LADIES (Reprise)	* THE ODDS (Elektra/EEG)	Dropped: #43 Badlees, #45 Toad the Wet Sprocket, #49 Bonnie Raitt,
VONDA SHEPARD (Vesper Alley)	* THERMADORE	#50 Anders Osborne, Bottle
* MARIA McKEE (Geffen)	(Holiday/Atlantic)	Rockets.
	* CASSANDRA WILSON	
	(Blue Note)	

A3 Picks


MARK KNOPFLER
Golden Heart
(Warner Bros.)

With Dire Straits on ice and most forms of radio chasing younger skirts, Mark Knopfler walked in and stole the hearts and minds of A3 programmers this week. Like Donald Fagen's *Nightfly*, Knopfler's *Golden Heart* would have snared much more attention had he retained the name of the mothership band. How much a bona fide Knopfler solo album would differ from a Dire Straits album is, by now, subject to purely academic speculation, since Knopfler and Dire Straits are basically one and the same. Are the songs more personal? Maybe. "Darling Pretty" and "Golden Heart" have the same majesty of some of Strait's more anthemic songs. Pound for pound, *Golden Heart* carries as hefty a production load as any of Dire Straits' later works. The main difference is the occasional personal yarn such as "No Can Do," a song about Mark's salad days as a worker. Can you imagine ever meeting the employer who ordered a future \$35 million-a-year guitar player to wash his car?

THE CRANBERRIES
"Salvation"
(Island)

A quick blow at 2:22 that lands flush to the side of the head, Ireland's Cranberries blast forth a rocking prelude to their upcoming *To the Faithful Departed*, which isn't coming out until the end of the month. "Salvation" grinds out a fast 4/4 in the spirit of the Pistols' "No Feelings for Anybody Else" or the Smiths' "Belligerent Ghouls Run Manchester Schools."

AMANDA MARSHALL
"Birmingham"
(Epic)

With a catchy tale not nearly as happy as the chord changes might imply, Amanda Marshall is said to be the next hot Canadian export to hit stateside. "Birmingham" is her first radio story, a tale of an abusive lug (Virgil) who likes to switch channels on the Hitachi 19 inch, Elvis Presley-style. The setting is replete with a Confederate flag and empty Jim



Beam bottles, the portrait of a woman escaping the domestic birdcage. Hotly produced, "Birmingham" may well strike a chord with female listeners. Dramatic but convincing, the hope here is that bits of Joan + Sheryl = Amanda. Currently on tour with Tears for Fears.

SYD STRAW
"Love and the Lack of It"
(Capricorn)

A bare bones tale of the darker side of love, or "the lack of it." We can't remember hearing Syd Straw put so much into a song. Setting up the story with a straightforward strum and backbeat, the song soon breaks into a confident stride ending on an angry, passionate note. Raw yet theatrical, definitely effective.

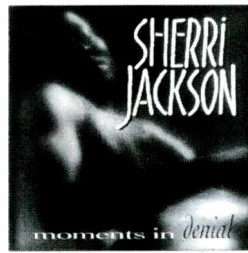
THE VERVE PIPE
Villains
(RCA)

Yes, they're a bit hard-edged, but a great band nonetheless, and *Villains* is one of those collections that we probably withhold from our listeners but bang religiously at home. Don'tcha just hate that? In the wake of Oasis and Foo Fighters, the Verve Pipe represents what's good about (and worth stealing from) Alternative radio—a rocking band that, underneath all the clamor, has a sophisticated sense of melody. The Verve Pipe expertly play on sonic extremes (or, as Jimmy Page used say about Led Zep, "light and shade"), maintaining a righteous balance of impact, dramatic crescendos, and soft passages. Jerry Harrison rivals only T-Bone Burnett as the greatest American producer, capable of pulling great things out of able-bodied bands. S'pose we can recommend "The Freshmen."

THE WHY STORE
"Lack of Water"
(Way Cool Music)

Part of what separates the heartland from the coasts is the vast region's low B.S. tolerance. Hailing from the Bloomington area, the Why Store built an organic following playing the kind of aggressive rock that has since translated to other parts of the country. "Lack of Water" is the most

adaptable A3 track from the Why Store's confident self-titled debut. Produced by Mike Wanchic, Mellencamp's veteran guitarist, you'll recognize the clean but forceful guitars meshed with a catchy chorus.

SHERRI JACKSON
Moments in Denial
(NaCi Yoni)


Never a Summit goes by when someone doesn't mention catching Sherri Jackson's

band on the edge of Boulder. So when the album came in, we were all ears. A powerfully soulful singer, Jackson and her trio combine a worldly sound with strong acoustic guitar and aggressive drumming. The energy, at times, is fusion-like, while Jackson lets the vocals rip. More Valerie Simpson than Joan Armatrading, Jackson isn't above throwing in some vociferous fiddle with the gospel. The opening "Sadey" is a good starting point.

SEMISONIC
Great Divide
(MCA)

Here's a record we've been living with for quite a few weeks. Once Semisonic debuted this week in GRIDbound, we felt it was time to come clean about our devotion. Lead guy/guitarist/singer/writer Dan Wilson intersperses acres of original guitar textures over some experimental song structures. Drummer Jacob Slichter throws in percussive keyboard licks to match his thwacking power-drumming while bassist John Munson holds down a broad bottom (which all of this ricocheting energy desperately needs). There's so much music coming out of one trio that it's amazing these guys pull it off live. However, an opening slot on Aimee Mann's last tour attests that they can and did. Partly John Doey X, a few shots Blue Cheer (these guys are capable of blowing a few speakers), Semisonic is never at a loss for energy. "Down in Flames" is a burner, while the slightly more-acoustic title track might seem slightly more realistic next to more traditional A3 fare. However you slice it, these guys can play.

ANDERS OSBORNE
"What's Going on Here"
(OKeh/550 Music)

Still one of the most interesting guitarists playing some of the best roots rock around, Anders Osborne provides a nifty edit on one of *Which Way to Here's* best tracks. A minute and a half slimmer, "What's Going on Here" is still tight enough to be

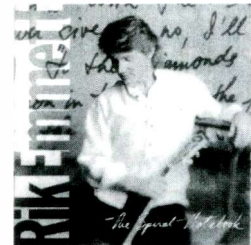
commanding, yet loose enough to bend and flex. Two cookin' bonus live tracks only hint at how dynamic he is onstage. Based on the evidence here, Anders is still one spicy Swedish meatball. We dig him.

REBECCA TIMMONS
(Start)

Vocalist/songwriter/pianist Rebecca Timmons is a budding Canadian import that's currently slugging her way up on our A3 Non-Comm chart. "Coming of the Dream" and "Angels" show off the dynamic edges of her arrangements as well as an urgent vocal range. Timmons' musical presentation is part ethereal, part earnest, and pop progressive enough to weave into the same sensibility as a Tori Amos or a Sophie B. Hawkins. If you like the crafted feel of early Elton John records, Timmons creates a similar ensemble punch, complete with orchestra and broad background vocal arrangements. Give her a shot.

BARBARA KESSLER
Notion
(Eastern Front)

Indie releases need every hook they can get to prod radio into giving them valuable audition time. Barbara Kessler's hook on *Notion* is that she's using Peter Gabriel's rhythm section—bassist Tony Levin and drummer Jerry Marotta—who also produced these sessions. Kessler already has almost a dozen Non-Comm stations intrigued. The opening tune, "That Hurricane" examines a broken relationship over Chinese takeout, "At My Age" explores one female's ticking biological clock, while "Me" rocks like an early Elvis Costello and the Attractions song.

RIK EMMETT
The Spiral Notebook
(Vanguard)


We'll admit, we did a double take when Vanguard sent us this CD from Rik Emmett, the guitar-

playing frontman from the Canadian power trio Triumph. *The Spiral Notebook* is a very rootsy offering. Emmett's traded in his Marshall stack for a tasty Mesa Boogie. It's a guitar-oriented CD in the sense that the guitar parts are very stripped down, with deliberate mixtures of electric and acoustic. Emmett's vocal performances are equally homegrown. Although *TSV* is organic in studio presentation, many of the songs are constructed within tight pop structures. "Anything You Say" has a nice flow and lack of pretension that sounds best on A3 radio.

MOST ADDED



SUSANNAH MCCORKLE (36)
STEPHANE GRAPPELLI (25)
CONRAD HERWIG (19)
PHAROAH SANDERS (16)
SONNY ROLLINS (15)

TOP TIP

JANE IRA BLOOM

The Nearness
(Arabesque)

Jane Ira Bloom's latest has a rather distinguished lineup of players, including Fred Hersch, Julian Priester, Rufus Reid, Bobby Previte. It's offbeat, experimental, and kind of SOHO lofty.

RECORD TO WATCH

STEPHANE GRAPPELLI

Live at the Blue Note
(Telarc Int'l)

The legendary violinist gets his best shot in years at grabbing some respectable jazz radio airplay.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
1	1	ELLIS & BRANFORD MARSALIS (Columbia/CRG)	80	0	75	5	0
4	2	TERENCE BLANCHARD (Columbia/CRG)	80	0	69	9	2
3	3	JIMMY McGRUFF & HANK CRAWFORD QUARTET (Telarc Int'l)	79	0	69	6	4
6	4	WESSELL ANDERSON (Atlantic)	80	0	59	20	1
12	5	SHIRLEY HORN (Verve)	79	0	51	25	3
13	6	HERBIE HANCOCK (Verve)	79	0	48	27	4
2	7	HENRY BUTLER (Atlantic)	76	0	65	9	2
7	8	ROSEANNA VITRO (Telarc Int'l)	75	0	60	10	5
8	9	BOBBY SHEW QUINTET (MAMA Foundation)	75	2	52	16	5
11	10	JACKY TERRASSON (Blue Note)	75	1	48	18	8
9	11	WALLACE RONEY QUINTET (Warner Bros.)	69	0	47	20	2
16	12	TEODROSS AVERY (Impulse!)	71	0	38	28	5
10	13	FRANK MANTOOTH (Sea Breeze)	69	1	50	11	7
18	14	BENNY CARTER (Music Masters)	71	1	28	32	10
5	15	RON CARTER (Blue Note)	67	0	39	22	6
20	16	JOE LOVANO (Blue Note)	69	1	26	34	8
35	17	DIANA KRALL (Impulse!)	79	4	16	32	27
21	18	JOHN PIZZARELLI (Novus/RCA)	64	0	30	21	13
19	19	CINDY BLACKMAN (Muse)	67	1	21	33	12
17	20	DANISH RADIO BIG BAND (Dacapo)	58	0	35	14	9
27	21	CASSANDRA WILSON (Blue Note)	70	2	16	29	23
14	22	MARK ELF TRIO (Alerce)	57	0	35	13	9
24	23	PHAROAH SANDERS QUARTET (Evidence)	63	1	17	33	12
41	24	JOE SAMPLE (Warner Bros.)	69	6	14	28	21
29	25	CYRUS CHESTNUT (Evidence)	65	4	11	37	13
31	26	ALAN PASQUA (Postcards)	63	1	12	32	18
15	27	BARBARA DENNERLEIN (Verve)	56	0	26	17	13
28	28	ANTOINE RONEY (Muse)	55	0	11	31	13
30	29	CECIL BROOKS III (Muse)	58	2	11	33	12
23	30	RANDY WESTON (Verve)	49	0	21	15	13
37	31	JOHN HART (Concord Jazz)	49	0	13	25	11
49	32	MARY STALLINGS (Concord Jazz)	59	8	9	21	21
38	33	JOHN McLAUGHLIN (Verve)	49	2	14	21	12
36	34	DAVE VALENTIN (Tropijazz)	43	0	18	19	6
40	35	GEORGE MRAZ (Milestone)	52	2	6	31	13
33	36	ALI RYERSON (Concord Jazz)	48	2	14	21	11
25	37	BOBBY McFERRIN (Blue Note Contemporary)	44	0	16	19	9
22	38	GONZALO RUBALCABA (Blue Note)	43	0	18	16	9
46	39	WARREN VACHE (Muse)	51	2	9	18	22
26	40	VAN MORRISON (Verve)	40	0	18	15	7
—	41	JANE IRA BLOOM (Arabesque)	49	2	4	20	23
—	42	LOUIE BELLSON BIG BAND (Concord Jazz)	49	7	7	20	15
42	43	MELTON MUSTAFA ORCHESTRA (Contemporary)	41	2	14	15	10
—	44	BRUCE BARTH (Enja)	50	6	4	19	21
—	45	BOB KINDRED (Milan/BMG)	45	1	5	20	19
32	46	DALE FIELDER QUARTET (Clarian)	36	0	16	12	8
—	47	GRAND CENTRAL (Evidence)	49	8	1	23	17
45	48	PETE ESCOVEDO (Concord Jazz)	36	0	9	18	9
47	49	CLAUDIO RODITI (Mons)	38	0	7	18	13
—	50	BENNY GOLSON QUARTET (Evidence)	40	4	5	17	14

On Z Corner BY KEITH ZIMMERMAN



Slim Man: Secret Songs and Burned Up Tape Machines



Slim Man

It was time to pick up the horn and dial up Slim Man, our favorite indie artist. His latest record, *Closer to Paradise*, is making a nice, gradual run up the chart, in the usual Slim Man pace.

While radio was playing torchy Smooth Jazz chestnuts like "Faith in Us" and "Let's Start All Over" from his first CD, *End of the Rainbow*, Slim Man was already in the studio crafting new tunes.

"Most of the stuff we recorded for this new album was done pretty soon after the first album was completed," says Slim. "In January of '95, I spent a couple of months waiting for the artwork and mastering on *End of the Rainbow*. Half the songs for *Closer to Paradise* were composed and recorded during that break while I had time on my hands."

Slim cut the tracks at the same cozy home studio, Uncle Rick's Cabin, just outside of Baltimore where he recorded *Rainbow*. After touring the country, and with the new album 80 percent done, Slim decided to finish up in a larger facility.

"We went into a bigger studio late last year to finish *Closer to Paradise*. The band was together for a year and we sounded so good, I decided to put the band in a room together instead of layering all the instruments. We recorded two songs, 'Language of Love' and the secret number 10 track, a live version of 'There for You.'"

The alternate version of "There for You," though not listed on the CD, is well worth checking out.

"I wanted the live version to be

on the album, but people might not think it's as *smooth* as the original version. Personally, I liked the way the live version turned out; it's spicier and uptempo."

Slim Man still tours as a trio with John E. Coale on drums and Rick O'Rick on keyboards. Slim plays bass and sings.

"We travel as a three-piece and sometimes we'll pick up a sax player or percussionist along the way, be it in Denver, Monterey, Kansas City, Fresno, or wherever—the radio stations usually suggest somebody. I'll send them a copy of the CD and have them stop by a half hour before the sound check, so we can go over the set list and then hit it."

Slim already has live dates set up for Florida, Philadelphia, Kansas City, Baltimore, Providence, Buffalo, and Cincinnati. He'll be visiting the West Coast in early May.

While Slim Man still values his independence on tiny GES Records, he admits to having drawn some label interest during his February visit to the GAVIN Seminar in Atlanta. Still, it's one day at a time for Slim Man.

"It's still nice to be in charge of things, and have your own label," says Slim. "It's a lot of work, but I don't mind. Distribution is difficult, but we're doing a much better job this time than last."

For now, he's concentrating on his upcoming gigs. Recording is on hold, following the death of Slim's favorite tape machine.

"The next record cannot be recorded in the little studio [in Maryland], because our eight-track analog, half-inch tape recorder just broke. I really loved that old machine, but the playback and record heads just burned up."

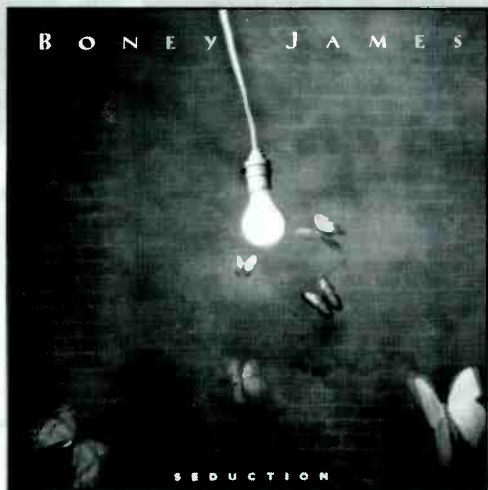
While new sounds could be in the

Continued on page 42

This is the music everyone who has ears should hear.

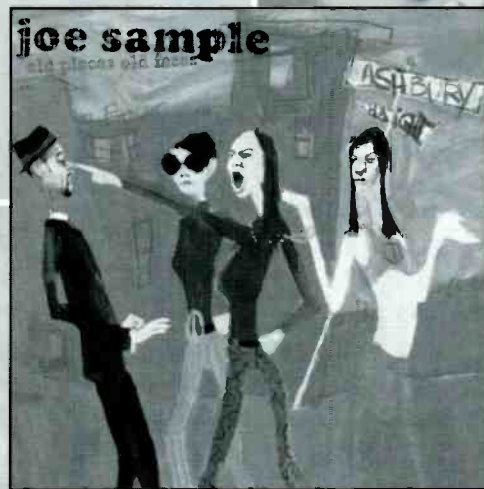
Seduction

Boney's No. 1 album (and still going).



Boney James

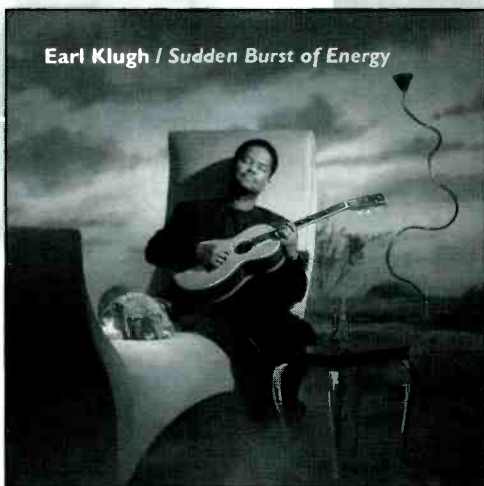
Joe Sample



Old Places, Old Faces
The master keyboardist in an all-acoustic, all-out jam.

Sudden Burst Of Energy

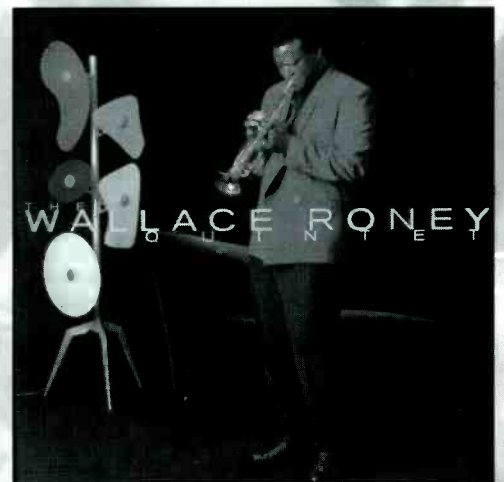
The Grammy-winning guitarist at full-power with an alluring set of melodic fretwork.



Earl Klugh

Wallace Roney

The Wallace Roney Quintet
Wallace's newly formed quintet, inventing and improvising on a modern jazz set of original tunes.



www.wbjazz.com

MOST ADDED



GEORGE JINDA (27/28 spins)
PIECES OF A DREAM (21/42 spins)
BILL EVANS (15/11 spins)
DOUG CAMERON (13/44 spins)
FREDDIE RAVEL (12/18 spins)

TOP TIP

EARL KLUGH

Sudden Burst of Energy (Warner Bros.)

DOC POWELL

Laid Back (Discovery)

Two completely separate approaches, "burst of energy" and "laid back." Earl Klugh hits the beach with a vengeance, in at #20, 295 spins. Doc Powell follows at #36, 197, +151.

RECORD TO WATCH

DOUG CAMERON

Rendezvous (Higher Octave)

Welcome back to an old friend, fiddler Doug Cameron. After an extended contractual absence, Cameron is back with chops and melody as strong as before.

Gavin Smooth Jazz *Vocals*

LW	TW	Reports	Adds	Spins	Differences
1	1	45	0	639	-25
2	2	48	0	547	+18
6	3	50	1	474	+35
3	4	42	0	474	+3
4	5	38	0	469	-2
5	6	45	0	463	+22
7	7	38	0	413	-17
8	8	41	0	399	+4
9	9	35	0	391	+4
12	10	41	0	367	+12
18	11	43	2	358	+39
15	12	40	0	350	+2
17	13	41	1	349	+19
11	14	29	0	341	-33
10	15	38	0	340	-40
14	16	28	0	330	-21
19	17	38	0	323	+15
13	18	33	0	316	-37
20	19	26	1	304	-2
—	20	49	7	295	NEW
27	21	35	1	295	+41
26	22	44	1	292	+30
23	23	22	0	287	+4
16	24	27	0	286	-54
34	25	39	2	261	+63
21	26	30	0	258	-38
36	27	32	1	250	+57
25	28	25	0	246	-19
24	29	20	1	238	-29
30	30	24	0	233	+5
31	31	31	2	230	+20
28	32	27	0	229	-7
22	33	25	0	225	-65
29	34	22	0	201	-35
41	35	27	2	198	+25
—	36	39	5	197	NEW
33	37	24	1	197	-2
37	38	25	0	196	+15
45	39	24	0	194	+39
35	40	23	0	190	-4
42	41	25	0	184	+14
39	42	25	0	176	-2
32	43	17	0	172	-35
—	44	21	2	153	NEW
47	45	18	1	148	+2
44	46	15	0	147	-10
48	47	17	0	144	-1
49	48	18	1	135	-7
—	49	17	0	131	NEW
—	50	16	0	131	NEW

Continued from page 40

works on a third Slim Man record, will he work as fast and spontaneously as the first two records? Slim Man laughs.

"We figured it out one night that we spend an average of 25 hours recording and mixing per song. Based on that, we'll only need to book 300 hours somewhere for the next recording date."

Time flies when you're the Slimmest of Men.

* * *

Allen Kepler, VP of Programming at Broadcast Architecture, dropped us a line to let us know about BA's new World Wide Web site. The site is updated with client services, station updates, and the latest news. There's also a private area for clients to exchange ideas and receive confidential information.

Check it out at <http://www.broadcastarchitecture.com>

* * *

We don't often recommend video movie rentals, but heartily recommend *Unzipped*, the documentary on fashion designer Isaac Mizrahi. The film captures the tension, pressure, and the addiction of the creative process, and the nerve wracking spontaneity of trying of new ideas while under the scythe of heavy competition. Watch it and see if you can't relate to Mizrahi's plight of plotting strategies, seeing ideas to fruition, and kissing ass to get the support he needs. Otherwise, just fast forward to the super models.

SJ&V Chartbound

*GEORGE JINDA (Shanachie/Cachet)

*PIECES OF A DREAM (Blue Note)

*DOUG CAMERON (Higher Octave)

ALISON BROWN (Vanguard)

*JUSTO ALMARIO (Integrity)

SPRAWL! (Freshwater)

OTTMAR LIEBERT + LUNA NEGRA (Epic)

CHET McCracken (Valley Vue)

*BILL EVANS (Escapade)

PAUL HOWARDS (Osnix)

*DARYLE CHINN (MoJAZZ/Motown)

*FREDDIE RAVEL (Verve Forecast)

Dropped: #38 Denny Jiosa, #40 Philippe Saisse,

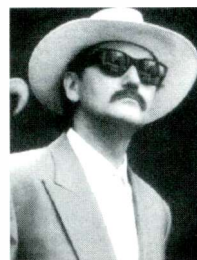
#43 Caroline Lavelle, #46 Alex Bugnon,

#50 Toledo, Yulara, Prodigal Sons, Adrian Gurvitz.

Jazz/Smooth Jazz Picks

Like all of you radio folks, we're desperately trying to catch up with our Spring collection of new releases.

GEORGE JINDA Between Dreams (Shanachie)



Feisty percussionist George Jinda, a favorite son of the SJ&V format, is one of those artists who likes to go nonstop. Even though Special EFX

remains top five on the Smooth Jazz chart, Jinda has already retooled his solo career. He has a new label, Shanachie, and although his backup band, World News, was dropped from the billing, keyboardist Szakesi, bassist Gerald Veasley, guitarist Henry Johnson and saxophonist Mark Johnson (who Jinda continues to produce for JVC) still contribute. Fernando Saunders lays down some tasty vocal overdubs around Jinda's soothing cover of the Temps "Just My Imagination." On "Between Dreams"

Continued on page 46

SJ&V Spin Trends

1. EARL KLUGH +187
2. DOC POWELL +151
3. JOE SAMPLE +63
4. PETE ESCOVEDO +57
5. JUSTO ALMARIO +46
6. JOHN TESH PROJECT +41

Jazz Chartbound

JUNKO ONISHI (Blue Note)

A NEW HOME (MCG Jazz)

*CONRAD HERWIG (Double Time)

CARL ALLEN (Evidence)

*SUSANNAH McCORKLE (Concord Jazz)

EDDIE DANIELS (Shanachie)

CHUCK ZEUREN (Monad)

LORRAINE FIELDER (Clarion)

LOREZ ALEXANDRIA (Muse)

*SONNY ROLLINS (Milestone)

BILL EVANS/STAN GETZ (Milestone)

*DAVE HOLLAND QUARTET (ECM)

*PETE YELLIN & HIS ALL STAR GROUP (Mons)

Dropped: #34 Thilo Berg Big Band, #39 Colossal Saxophone Sessions, #43 Dmitri Matheny, #44 Andy LaVerne Trio, #48 Tommy Smith, #50 Courtney Pine, George Robert/Dado Moroni, Alison Brown Quartet.

Editors: KEITH & KENT ZIMMERMAN • Jazz reports accepted Thursdays

9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580



H E R B A L P E R T

"Second Wind"

"My Funny Valentine"

"Flirtation"

"Wherever You Are"

"Sneakin' In"

IMPACT DATE
APRIL 11

From His Forthcoming New Album

Second wind

ALMO
SOUNDS

Produced by Herb Alpert and Jeff Lorber
Associate Producer: Alan Meyerson
Management: Kip Cohen
<http://www.geffen.com/almo>
© 1996 Almo Sounds Inc.

POST-BOP

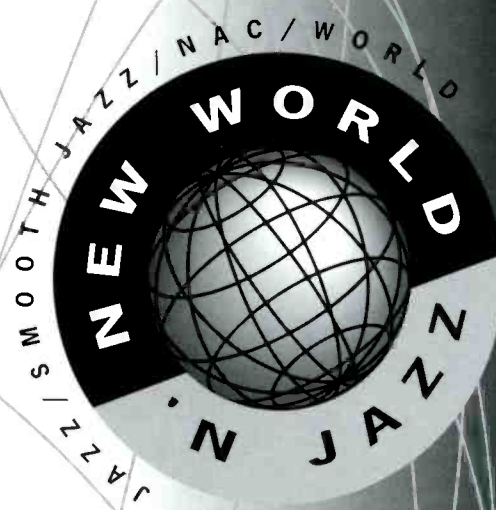
2W	LW	TW	ARTIST - Album (Label)
2	1	1	ELLIS & BRANFORD MARSALIS - Loved Ones (Columbia/CRG)
5	4	2	TERENCE BLANCHARD - The Heart Speaks (Columbia/CRG)
4	3	3	JIMMY McGRUFF & HANK CRAWFORD QUARTET - Blues Groove (Telarc Int'l)
11	7	4	WESSELL ANDERSON - The Ways of Warm Daddy (Atlantic)
20	11	5	HERBIE HANCOCK - The New Standard (Verve)
6	6	6	WALLACE RONEY QUINTET - The Wallace Roney Quintet (Warner Bros.)
16	10	7	SHIRLEY HORN - The Main Ingredient (Verve)
1	2	8	HENRY BUTLER - For All Seasons (Atlantic)
7	9	9	ROSEANNA VITRO - Passion Dance (Telarc Int'l)
15	13	10	JACKY TERRASSON - Reach (Blue Note)
3	5	11	RON CARTER - Mr. Bowtie (Blue Note)
14	12	12	BOBBY SHEW QUINTET - Heavyweights (MAMA Foundation)
17	14	13	TEODROSS AVERY - My Generation (Impulse!)
8	8	14	FRANK MANTOOTH - Sophisticated Lady (Sea Breeze)
24	15	15	BENNY CARTER - Songbook (Music Masters)
—	23	16	DIANA KRALL - All For You (Impulse!)
30	18	17	JOE LOVANO - Quartets (Blue Note)
—	20	18	CECIL BROOKS III - Smokin' Jazz (Muse)
NEW	19	19	JOE SAMPLE - Old Places Old Faces (Warner Bros.)
—	24	20	CASSANDRA WILSON - New Moon Daughter (Blue Note)
—	22	21	CINDY BLACKMAN - The Oracle (Muse)
—	25	22	CYRUS CHESTNUT - Another Direction (Evidence)
23	21	23	JOHN PIZZARELLI - After Hours (Novus/RCA)
19	19	24	DANISH RADIO BIG BAND - A Little Bit of Duke (Dacapo)
9	16	25	BARBARA DENNERLEIN - Take Off! (Verve)
10	17	26	MARK ELF TRIO - Mark Elf Trio (Alerce)
NEW	27	27	LOUIE BELLSON BIG BAND - Their Time Was The... (Concord Jazz)
NEW	28	28	ALAN PASQUA - Dedications (Postcards)
NEW	29	29	MARY STALLINGS - Spectrum (Concord Jazz)
NEW	30	30	GEORGE MRAZ - Jazz (Milestone)

COMMERCIAL SJ&V

2W	LW	TW	ARTIST - Album (Label)
1	1	1	BONEY JAMES - Seduction (Warner Bros.)
6	3	2	COUNT BASIC - Movin' in the Right Direction (Instinct)
3	2	3	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)
7	4	4	VIBRAPHONIC - Vibraphonic 2 (Acid Jazz)
2	5	5	SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)
13	8	6	RUSS FREEMAN & THE RIPPINGTONS - Brave New World (Peak/GRP)
5	6	7	BOB MAMET - Day Into Night (Atlantic)
4	10	8	NAJEE - Songs From The Key Of Life (EMI)
8	11	9	WAITING TO EXHALE SOUNDTRACK - Various Artists (Arista)
10	7	10	PAUL TAYLOR - On The Horn (Countdown/Unity)
9	9	11	RANDY CRAWFORD - Naked And True (Bluemoon)
17	16	12	THOM ROTELLA - How My Heart Beats (Positive Music)
16	20	13	GEORGE MICHAEL - Jesus to a Child (DreamWorks/Geffen)
20	19	14	GEORGE HOWARD - Attitude Adjustment (GRP)
15	15	15	GRP ARTISTS' CELEBRATION OF THE BEATLES - (I Got No Kick Against) Modern Jazz (GRP)
—	22	16	CRAIG CHAQUICO - A Thousand Pictures (Higher Octave)
—	23	17	HERBIE HANCOCK - The New Standard (Verve)
14	18	18	STEVE LAURY - Vineland Dreams (CTI)
—	29	19	PETE ESCOVEDO - Flying South (Concord Jazz)
21	21	20	STRANGE CARGO - Hinterland (N-Gram/Discovery)
19	13	21	RICK BRAUN - Beat Street (Bluemoon)
27	25	22	ED HAMILTON - Planet Jazz (Telarc Int'l)
12	12	23	QUINCY JONES - Quincy's Jook Joint (Qwest)
18	17	24	OLETA ADAMS - Moving On (Mercury)
NEW	25	25	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)
24	26	26	BOBBY CALDWELL - Soul Survivor (Sin-Drome)
—	28	27	JOHN TESH PROJECT - Discovery (GTSP)
11	14	28	THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)
NEW	29	29	LIONEL RICHIE - Louder Than Words (Mercury)
NEW	30	30	ED CALLE - Double Talk (Sony)

Post-Bop compiled by a sample of Jazz intensive reports
 Commercial Adult compiled by a sample of Adult intensive reports

N E A L S A P P E R



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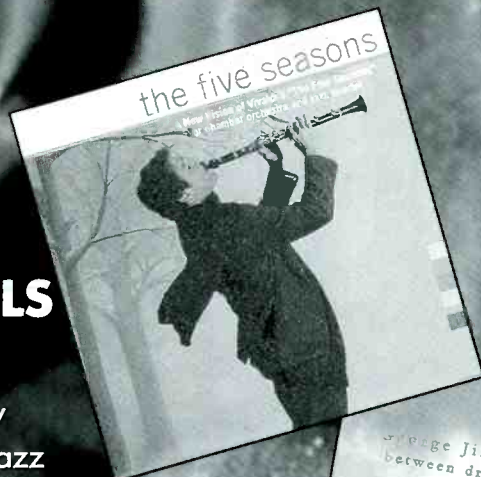
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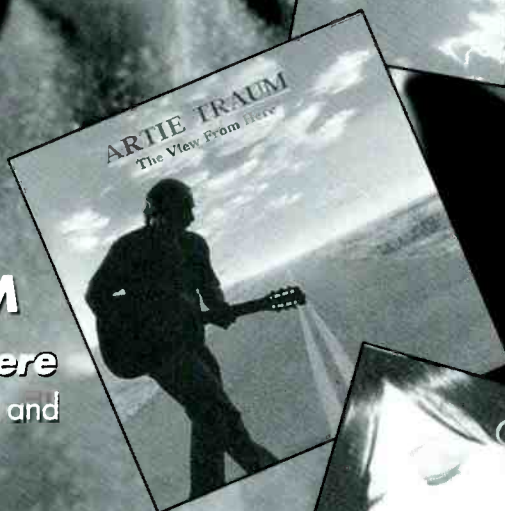
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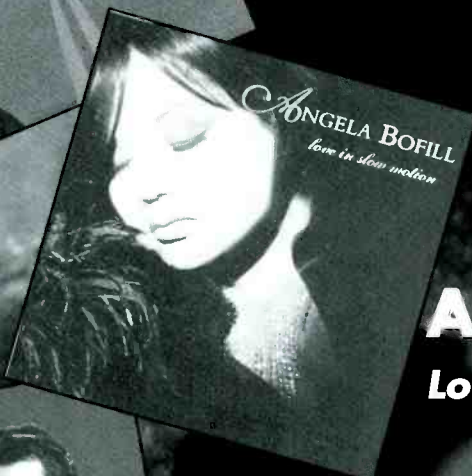
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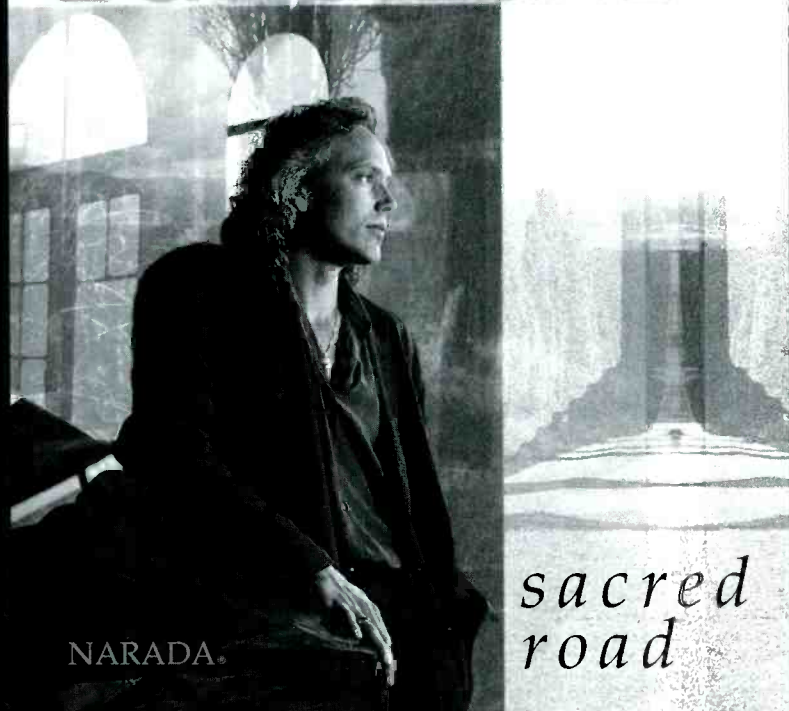
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KEEPIN' IT JAZZY AND SMOOTH

This week's GAVIN salute to the Jazz and Smooth Jazz genres branches out into three different directions.

We profile one of the hottest acts on Smooth Jazz radio today, saxophonist Boney James. As artists like David Sanborn, Grover Washington, Jr., and Kenny G now constitute the veteran element of the format, it's new players like Boney who comprise the latest wave of Smooth Jazz stars.

Secondly, it's time to let the air personalities of Jazz and Smooth Jazz radio have their say. They're our direct front line to the listeners, and with today's digital control rooms and specialized programming strategies, being music intensive and reaching out to an audience is a whole new scenario. WQCD's Pat Prescott and Ray White, KTWV's Talaya, and KCSM's Dick Conte explain their individual on-air styles.

Thirdly, we spotlight Diana Krall, a superb new artist in jazz. Her latest CD on Impulse!, *All For You*, is a stone killer. Not only is it one of the finest jazz releases of 1996, it's the kind of record that translates to a wide variety of musical tastes.

So kick back and check out our world of Jazz and Smooth: It's stress reducing, the music swings, and the vibes are groovy, too.

—THE ZIMMERMEN

BONEY JAMES CELEBRATES THREE MONTHS OF NUMBER ONES

BONEY JAMES' latest Warner Bros. release, *Seduction*, has been Number One on the GAVIN Smooth Jazz & Vocals chart since the beginning of this year, and if he can maintain a couple more weeks, he'll be the odds-on favorite to capture the top spot on the year-end Top 100 chart. Boney's next mission is to cross over the broad, legato strains of his sax playing to Urban and A/C radio.

Boney, whose real name is James Oppenheimer, first picked up his nickname while on the road with Randy Crawford in 1987. Boney recalls.

"We were traveling extensively in Scandinavia, which was really an expensive place to be for a thirty dollar per diem. A beer cost me ten bucks, so I said to one of the bandmembers, 'I just won't eat for a couple of days.' He said, 'Then we'll have to start calling you Boney James.' The name stuck and soon a whole segment of the L.A. musician population was calling me Boney James."

James is currently on a 30-city tour in support of *Seduction*, headlining clubs and sharing bills with other Smooth Jazz acts like the

Rippingtons, Norman Brown, and Earl Klugh. He's even playing Las Vegas with singer/songwriter Michael Franks.

Boney's first break into music came, oddly enough, not as a sax player, but as a keyboardist.

"There was a cattle call audition in Los Angeles for Morris Day just after the Time split up. I played enough keyboards to write songs, so I showed up and got the gig."

"Saxophone is certainly more fun to play than keyboards, but the impetus for learning keyboards is to become familiar with chords and harmonics. I can visualize my songs better, and by adjusting the chords, I can make an entirely different statement. Keyboards are more cerebral, but saxophone is much more visceral."

Eventually James made the transition to playing horn onstage, and after backing up singer Bobby Caldwell, a small label called Spindletop signed him to his first recording deal. His debut release, *Trust*, drew raves and enthusiastic airplay from Smooth Jazz radio, but just as he finished recording a follow-up, *Backbone*, Spindletop closed its doors. By Christmas of 1993, Matt Pierson of Warner Bros. heard the

tapes, bought the master outright, and signed Boney to the label.

Backbone was released on Warners in May of 1994, and spent several weeks in the GAVIN top five.

The budget for *Seduction* was three times that of *Backbone*, giving Boney the opportunity to hire more name players, like pianist Bob James, drummer Peter Erskine, trumpet player Rick Braun, and Me'shell Ndegeocello on bass.

While Boney believes his true sound emanates from tenor saxophone, *Seduction* is instrumentally diverse, featuring five songs on tenor, two more on alto, and another two on soprano sax.

"Some musicians think they will have more of an identifiable voice if they just stay on one horn. But one of my idols, Grover Washington Jr., is easily identifiable on whatever axe he's playing.

"It's harder to play all three horns, and it's a drag to have to carry all three on the road. But while I'd probably prefer to

just play tenor, I like the versatility and different voices [that three saxes afford me]. With every song I write, I'll try it out on each horn."

Boney is satisfied with the growing success of each of his three releases. His rise as a musical personality parallels the ratings momentum of Smooth Jazz radio, currently James' primary means of exposure.

"Fans who used to like jazz or

Marvin Gaye are finding a place to listen on Smooth Jazz stations,"

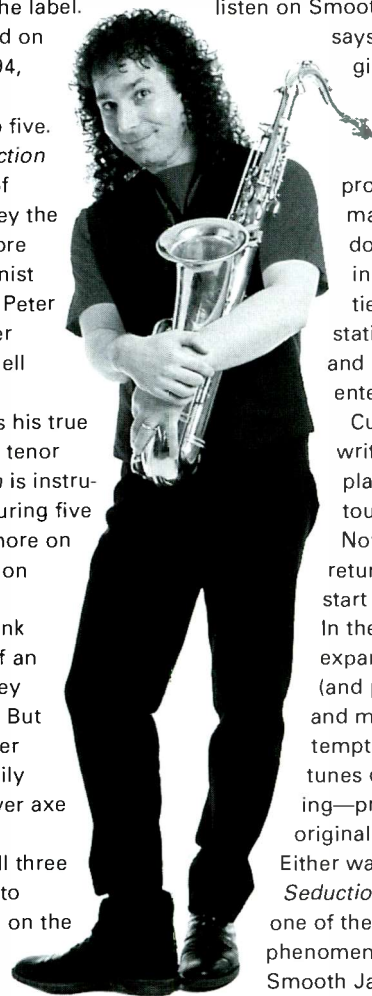
says Boney. "Radio is giving us an outlet for the music, and they're really aggressively promoting their format and using us to do that. They're making us into personalities to promote their stations as an exciting and vibrant place to be entertained."

Currently in "song-writing mode," Boney plans to continue touring until

November, when he'll return to the studio to start his fourth record.

In the interest of expanding his fan base (and pleasing his label and manager), Boney is tempted to include vocal tunes on the next outing—provided they fit his original musical vision.

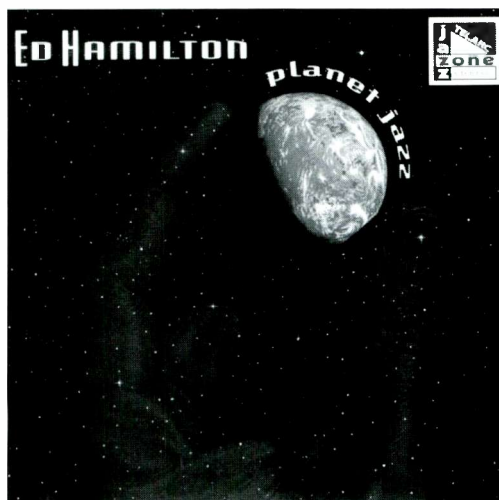
Either way, Boney James' *Seduction* continues to be one of the biggest airplay phenomena in the history of Smooth Jazz radio. ●



By Keith and Kent Zimmerman

Gavin Smooth Jazz & Vocals Reporters

Thanks for discovering Ed Hamilton's *Planet Jazz* No. 11.



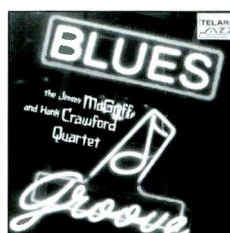
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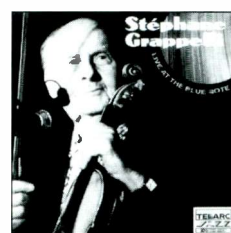
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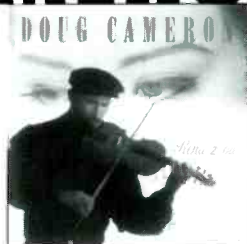
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| 28 | Scottsdale, AZ | 24 | Chicago, IL |
| MAY 9 | Sacramento, CA | 26 | Indianapolis, IN |
| 10 | Ft. Worth, TX | AUGUST 1 | Saratoga, CA |
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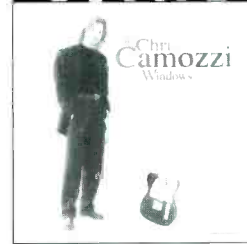
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to read the type on CDs because it's too small.

RAY: DJs really have to go out of their way to read liner notes these days. We're not opening up a CD anymore and putting it into a machine. There's no more album jackets on your lap anymore for reading liner notes. If it keeps up over the years, DJs could totally lose track or lose connection.

PAT: With computers, we're going to have to put in extra effort to seek out artist information, because we won't be touching anything or glancing at CD liner note booklets anymore.

Do you have any projections for Smooth Jazz radio?

PAT: We feel more secure in this job than we have in a long time. (laughs) I don't know if it's the format or the station, but I just don't feel the stress that I associated with the rest of my career in radio—the egos, the competition, and the backbiting. We work with nice people who are easy to get along with. The only thing that's hard is the alarm clock going off at four in the morning.

RAY: You talked about being a refugee. The music and the sound of the station really reflects where I'm at. We're both 45. We're having fun where we're at now, and we like the now. AOR was way too hung up in the past, this format reflects now. Our audience and staff are a rainbow bunch—black, white, Asian, Hispanic, suburban and urban. When you go to a show, you see different backgrounds, both in the audience and among the artists. Like Pat says, it's naturally positive. ●

MIDDAY SMOOTH JAZZ WITH THE WAVE'S TALAYA

DURING LOS ANGELES business trips, when we fly into Burbank Airport and pick up a rental car, the first two things we do is learn how to use the air conditioner and punch in Talaya on The Wave. Talaya Trigueros—Talaya to her listeners—has been doing middays, 9 a.m. to 2 p.m, Monday through Friday, for almost nine years at 94.7 KTWV in Los Angeles. She's smooth and sexy on the air, plus she's extremely music intensive. Her radio career spans 20 years with stations like Quiet Storm pioneer KBLX, KUTE, and KNX, as well as The Wave's formative New Age days to their Smooth Jazz present. Talaya keeps busy. She's announcing for commercials and also pre-tapes an air shift for another Smooth Jazz station a few hundred miles away, KYOT in Phoenix. Talaya's feeling good these days. The Wave just had a solid Fall book and her midday numbers are cookin'.

How has the ambiance of Wave Music changed over the past nine years?

The tempo has picked up a bit, which I find exciting. We're exploring new territory by playing artists like Count

Basic, who are, for lack of a better term, what I call "non-phat acid jazz." Those are definite changes, considering the early days when we were pretty New Age heavy.

With the air talents being the frontline to the listeners., how can one keep this format fresh behind the mic?



It's important to be comfortable with your call letters and dial position. Be comfortable with a handle, so when it comes out of your mouth it totally flows; you are one with the station. There's that grand association, and going on nine years here, "Talaya" and "The Wave" are kind of one and the same right now. Be articulate and almost methodical, but within a warm conversational and sincere approach. [The listener should visual-

ize] a huge smile on your face. That smile is conveyed via the airwaves and the sound of your voice. That's always been very important to me.

How do you maintain a rhythm? In my announcing, I try to approach—in that musical way—beat, rhythm, and enunciation, but I'm definitely not sing-song. It takes years of practice, but when I'm coming out of a song, or going into a song, I am embracing the mood, beat and tempo of whatever that piece of music is. I have to wrap myself around those aspects and be one with that piece—all within call letters, back-announcing artists,



Talaya Trigueros

weather, and "stay with us, more great Smooth Jazz on the way."

Do you sit, stand, or move in front of the mic?

Here at The Wave, the consul is high, which is really nice. So if I want to, I can stand or sit down. The nice thing about standing is that if my shoulders are back, my diaphragm and throat is clear. Sometimes when we sit and lean forward, you can adopt too casual or lazy a feel. When you stand, you can move your hands in a

By Keith and Kent Zimmerman

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very Italian way. All of that comes across when you're talking, whether you're pointing at something, or talking about how Pino Paladino was just on fretless bass on that really fabulous Philippe Saisse project; that makes a big difference. On days when maybe I'm not totally up to par, standing up helps a lot. There are times when it's difficult—the mic goes on and I'm in a box. I can't even look out the window, but I always have to imagine that I'm soothing the listener and helping them get through their day. In Los Angeles, getting through the day or getting from point A to point B can be difficult.

It's about relating directly to the listener, via something you said or something you played. You're drawing them in.

There's so many people who make it happen—the PD, MD, GM—but we are the first thing the listener touches, so it's important that we know and embrace our product. As a salesperson, I can't just sell anything. I have to like it before I'm going to sell it, and I've been so fortunate since the beginning of my radio career to present the product that I like. When I started at KRE in Berkeley, I used to play Weather Report, Mongo Santamaria, and Miles Davis. I've evolved since then, but within the essence of what I truly believe in. The listener comprehends that, and when you're back-announcing something, the listener picks up on you being genuine.

Have you always done middays at The Wave?

Yes. I try to keep the enthusiasm with the "at-work" listeners. "Perfect music in your midday and while at work." It might be a little bit softer in the evenings; I think that's how Chris Brodie and Ralph Stewart program the music. Midday numbers are based around at-work listening.

How do you handle the volatility and sometimes notoriety of the Los Angeles market, with its Simpson trials, earthquakes, fires, and floods?

We didn't do anything with O.J. other than announce the verdict. If people wanted to follow the trial, and listen to it on news radio, that's what they were doing. We just didn't touch on it at all. As far as earthquakes or any type of news stories that affected the masses of my audience, I will relay information in reference to news. We do news in the

morning, but throughout the rest of the day we really don't do news. Our sister station, KFWB, is an all-news station. If there's a five-plus earthquake or something, we will simulcast with KFWB.

Shouldn't an air talent stand for something with their audience—be it a cause or a promotion or an opinion—and have that reinforce their personality on the radio?

One of my personal pet projects—and The Wave has been behind me—for the past three or four years is music and art in the schools. I have a program called "Jazz at Schurr" at my daughter's high school. We raised money for Schurr High School music department during the past four years. I've called my buddies like John Patitucci, Hiroshima, Rick Braun, Peter White, Don Grusin, Marcus Ariel, Kevyn Lettau, and Kilauea to give concerts at the high school auditorium. All of these people are friends and live in the neighborhood. It started when Don Grusin and I got into a heavy conversation about it. If our kids are not given the opportunity to learn an art, we could become a cultureless society. Back in my public school days, if you wanted to join the music program you could. My daughter plays sax in the band, and I see 250 students in the marching and performing band, blowing horns and hitting drums. They aren't on the streets smoking dope and hanging out with gangs.

You're doing middays in Los Angeles, but meanwhile, you're also on in Phoenix from 9 a.m. until 2 p.m.

I'm on the air five days a week here at The Wave, and on KYOT I'm on the air six days a week, Monday through Friday and Saturday from noon to six. This is a little tricky, but luckily, I know the music well enough so I don't have to have just heard it to know what was being played. KYOT PD Nick Francis faxes me the logs and I do three shows at a time, a week-and-a-half or two weeks in advance. I lay down voice tracks in my home studio, and I go direct to DAT. "95.5 FM KYOT, that was music from Vanessa Williams and the Pocahontas soundtrack," etc. I slate each voice track and do a promo for an event happening in the Phoenix area. KYOT occasionally flies me out to emcee certain events so I can touch the audience. All in all, the audience thinks I'm live on KYOT.

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DIANA KRALL SINGS A FEW FOR NAT "KING" COLE

IT WAS A WARM THURSDAY

evening in Berkeley in March of 1995, and the near-capacity crowd at Yoshi's nightclub drank their sake and snacked on sushi while waiting for the first act of a double-bill show to hit the stage. Moments later, the house applauded the entrance of Diana Krall's trio with a warm politeness befitting an unknown opening act. After all, Krall had never played the Bay Area and was touring in support of *Only Trust Your Heart*, her debut CD on GRP that had hit the airwaves just weeks ago. Then she started to play the piano. Then she started singing. And then the sake got cold and the sushi got warm.

Every now and then, music mesmerizes. That night, and the three following nights, with her mom and sister looking on proudly, Diana Krall mesmerized her audiences. Overheard were comments like: "How can she sing like that?" and "Where did that girl come from?" It was hard for the unsuspecting crowd to believe that a twenty-nine year-old white woman from Canada could sound like a seasoned jazz singer with a sexy Southern drawl and piano chops to boot. While she blazed her way through burning changes and slow-moving ballads, it was almost as much of a treat

to see the crowd sitting stock-still, staring at the blonde-headed Krall as it was hearing the music she made.

Her latest release (and debut on the Impulse! label) entitled *All for You*, is a stunning recording dedicated to the Nat King Cole Trio. Caught at home on a brief touring break before heading off to Europe, Krall talked about her new CD, her new

trio, and the future.

How did All for You come about?
Andre Menard with the Montreal Jazz Festival and my manager Mary Ann Topper had the idea of putting together me and Benny Green to do the Canadian festivals in 1995 in sort

Russell Malone and I'm digging his playing so much. It's a working band so we were able to be on the road for a few months before going into the studio.

Being a singer and pianist as well, was Nat Cole a big influence?



Diana Krall

of a tribute to Nat Cole, with Benny concentrating on the instrumental side of Nat and me on the vocals, but with both of us doing some of the lesser known material—more of a tribute to the trio. The tour was so successful and people were saying we should record this. It's a different record and I think it shows some growth. I enjoy listening to [guitarist]

I've been a Nat Cole fan for years and years; shame on me if I wasn't. I loved the sound of his trio and [playing in a trio without drums] is something I've always wanted to do. For me, keeping the tradition of Nat Cole is the important thing. Not only doing the music of Nat Cole—even though you could spend a lifetime doing that, because he recorded so much music—I want to keep the

music in [his] tradition but maybe do some different things with it.

What kinds of things?

Even though this is a traditional or mainstream jazz record, there's still some different elements there. I don't know if you picked up on "Boulevard of Broken Dreams," but it kind of has a Sting element in there. Having a guitar in my band now opens up a lot of different sounds. I can explore different areas, because the tradition is so strong and [Malone and bassist Paul Keller] are just great musicians. It's important to explore those areas, and keep growing and trying things. Not to sound cliché, but it's important to take risks within what you're doing.

What other elements have affected your style?

I listen to different styles of music. I've always listened to pop music. I mean, I'm a big Sting fan, and a lot of R&B. I listen to the Tony Rich Project, D'Angelo, Alanis Morissette, Joni Mitchell, opera—it's all affected me as to how I approach things. I think it's all affected me very strongly and still does.

Judging by these last two releases, you and Tommy LiPuma seem to have a very special kind of hook-up.

We have this telepathy thing. First of all, he was a musician—a saxophone player—so he knows the music. He's been able to develop my potential and bring out things in me that perhaps I'm a little shy about. Tommy's an incredible producer. He's the person I trust to ask, "What do you think?" because he knows me.

What would you say are your immediate goals?

To be able to translate what I have inside onto the piano and into my voice. To have the courage and the strength and the confidence to put into motion all the ideas I have inside my brain when I wake up at two o'clock in the morning. To be focused on the music. I'm real passionate about what I do, and I love what I do—I want to just keep doing it. ●

By Jason Olaine

MOST ADDED

- MOLLIE O'BRIEN (10)**
- JOE HENRY (9)**
- HILLWORMS (8)**
- CLARENCE GATEMOUTH BROWN (8)**
- BILL MORRISSEY (8)**
- LOUISIANA LIVE—MOUNTAIN STAGE (8)**
- SCUD MOUNTAIN BOYS (8)**

TOP TIP

THE HONEYDOGS
Everything, I Bet You
(October)

Roots-rockin' country done Minneapolis style. Dig on "Miles Away," "Kandiyohi," and "Busy Man."

RECORD TO WATCH

JOE HENRY
Trampoline
(Mammoth)

Joe Henry's latest incorporates great songwriting with a touch of country texture on "Ohio Air Show Plane Crash," "Go With God," and the wonderful closer, "Parade."

Gavin Americana™

LW	TW		Reports	Adds
1	1	STEVE EARLE - I Feel Alright (E-Squared/Warner Bros.)	70	0
2	2	MERLE HAGGARD - 1996 (MCG/Curb)	61	1
3	3	SUBDUDES - Primitive Streak (High Street)	57	1
8	4	THE DERAILERS - Jackpot (Watermelon)	53	0
4	5	MIKE HENDERSON - The Edge of Night (Dead Reckoning)	53	0
5	6	LYNN MILES - Slightly Haunted (Philo)	54	1
11	7	GREG TROOPER - Noises in The Hallway (D'Ville)	53	1
12	8	DON WALSER - Texas Top Hand (Watermelon)	55	3
10	9	FRED EAGLESMITH - Drive-in Movie (Vertical)	53	1
19	10	RORY BLOCK - Tornado (Rounder)	50	6
18	11	ROBERT EARL KEEN - No. 2 Live Dinner (Sugar Hill)	48	5
7	12	TERRY ALLEN - Human Remains (Sugar Hill)	47	0
13	13	JOLENE - Hell's Half Acre (Ardent)	49	1
9	14	DAR WILLIAMS - Mortal City (Razor & Tie)	45	0
16	15	THE BAND - High on the Hog (Pyramid)	46	2
14	16	TAJ MAHAL - Phantom Blues (Private Music)	45	0
26	17	MOLLIE D'BRIEN - Tell It True (Sugar Hill)	47	10
6	18	TRIBUTE TO BUDDY HOLLY - Not Fade Away (Decca)	41	0
24	19	THE DAVE AND DEKE COMBO - Hollywood Barn Dance (Heyday)	44	6
17	20	ARLO GUTHRIE - Mystic Journey (Rising Son)	45	1
22	21	STEVE WARINER - No More Mister Nice Guy (Arista)	42	2
21	22	THE RANKIN FAMILY - Endless Seasons (Guardian)	45	3
15	23	CATIE CURTIS - Truth From Lies (Guardian)	37	0
25	24	JOHN SEBASTIAN - I Want My Roots (Music Masters)	42	5
31	25	BILL KIRCHEN - Have Love, Will Travel (Black Top)	38	5
20	26	GOLDEN SMOG - Down By The Old Mainstream (Rykodisc)	35	0
23	27	DOC WATSON - The Vanguard Years (Vanguard)	34	0
28	28	SUSAN MARSHALL - My Own Time (Reptile)	34	2
34	29	OLD & IN THE WAY - That High Lonesome Sound (Acoustic Disc)	31	2
36	30	PETE NELSON - The Restless Boy's Club (Signature Sounds)	33	5
30	31	JOHN MCEUEN - Acoustic Traveller (Vanguard)	32	0
27	32	DWIGHT YOAKAM - Gone (Reprise)	27	0
38	33	DAVID WILCOX - East Asheville Hardware (Fresh Baked)	30	4
29	34	JOHN HIATT - Walk On (Capitol)	24	0
33	35	16 HORSEPOWER - Sackcloth 'N' Ashes (A&M)	25	0
32	36	WHISKEYTOWN - Faithless Street (Mood Food)	27	0
N	37	HUNTER MOORE - Delta Moon (Tangible)	29	4
N	38	THE HONEYDOGS - Everything, I Bet You (October)	26	7
N	39	LOS LOBDS - Colossal Head (Warner Bros.)	19	4
35	40	CHESAPEAKE - Full Sail (Sugar Hill)	21	0

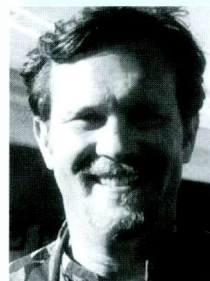
Chartbound

- | | | |
|--|---|--|
| HILLWORMS (Zanman) | LONESOME RIVER BAND (Sugar Hill) | ALEJANDRO ESCOVEDO (Ryko) |
| JOHN WESLEY HARDING (Forward/Rhino) | BELMONT PLAYBOYS (Teen Rebel) | REV. BILLY C. WIRTZ (Hightone) |
| THE HIGH LONESOME (Spark) | RAINRAVENS (Dejadisc) | Dropped: #37 Cheryl Wheeler, #39 Bristin/Mofatt, #40 Reno Brothers. |
| MAC GAYDEN (Winter Harvest) | | |

Americana Inroads BY ROB BLEETSTEIN



Boston on the Edge



Jeff McKee

Boston Country outlet **WKLB/FM** celebrates the first anniversary of its highly acclaimed and popular *Edge of Country* program this weekend. The four hour show airs on Sunday evenings and is produced and hosted by 27 year radio veteran and WKLB afternoon jock **Jeff McKee**.

McKee, an Omaha, Nebraska, native, began his radio career fresh out of high school way back in 1968, and has covered plenty of ground since then, including stints in Dallas, Austin, Chicago, and Minneapolis. While at **KNUS** in Dallas in the mid-'70s, McKee programmed what was then called the progressive country movement (Waylon, Willie, etc.), so his roots are firmly planted to carry the Americana torch in Boston.

"There were several key factors that came together last year to enable this program to get off the ground," McKee says. "One of the first things to catch my attention was a review of **Heather Myles'** *Untamed* album. That led to a call to **Hightone Records**, which brought more great product my way. Then during the **Border Tour** last year [which featured **Jimmie Dale Gilmore**, **Don Walser** and others], the promoter turned me on to **Jon Grimson**, and we began talking on a regular basis. And right about that time, the *Boston Globe* ran a piece on the Americana chart, so I knew something was really happening. Finally, I had a long talk with **Kieran Kane** about his experiences and his new label, **Dead Reckoning**, and that solidified my belief in the format."

With the approval of station Program Director **Bob Christy**, the *Edge of Country* was born. "My only edict from Bob was 'Don't play what we play during the week,' says McKee. Initially the program was two hours long, but considerable public demand quickly raised that to four. "In all my years in radio, I've never gotten a 100 percent positive response to the music like I'm getting with this segment of our broadcast," says McKee. "I also get requests for Americana music everyday on my request lunch show, especially for stuff like **Steve Earle**, **Lyle Lovett**, and **Nanci Griffith**."

WKLB is living proof that a Country station in a major market can incorporate diversity into its format with beneficial results in both increasing ad revenue and attracting a wider audience. "I don't know what mainstream country is trying to do by going after the pop listener," says McKee. "Eventually, you have to come back to a real country song, and the pop audience will tune out. But what I hear from Americana is an honest quality, where there's individualism and diversity. It's the heart and soul of what Americana is. And its saving grace is that it doesn't underestimate the listener's intelligence. Listeners do have as much passion [about this music] as the people who put it out."

WKLB also hosts the nation's largest grossing single day country event each year with its **Country Club Festival** at Foxboro Stadium. This year's festival will be on July 27, and rumored to be on the bill are **Junior Brown**, the **Mavericks**, **BR5-49**, **Robert Earl Keen**, and the **Sky Kings**.

WKLB is a shining example of how Country and Americana are really brethren, and can work hand-in-hand if done properly. ●

Editor: **ROB BLEETSTEIN** • Consulting Editor: **CYNDI HOELZLE**
Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

I WANT MY ROOTS



01612-65137-2

JOHN SEBASTIAN and the J-Band

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- | | | |
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| WJTH | KULR | KFJY |
| WRFL | KCDI | WCST |
| WGBH | Fat Music | KVMR |
| KMZU | KSUT | KLOA |
| KKYC | WETA | KVNF |
| WOBO | KUMI | WMLB |
| KULP | WNKU | KFDI |
| KBCS | WDET | WKLB |
| KXCI | WKTE | KDHX |
| KNEW | WSPN | KAFR |
| KEGR | WYSH | WAPS |
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| WTHO | KWCD | KNBT |
| WMMT | KPFK | KUWR |
| WKHS | KVLE | |

24* AMERICANA

"Our listeners confirm John Sebastian is Americana. They also want their Roots and it's up to us to give them what they want."

—Rita Houston - WFUV

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15th ANNIVERSARY



Where The Music Matters

Americana Picks

SCUD MOUNTAIN BOYS Massachusetts (Sub Pop)

Meet the leaders of the next acoustic alternative movement. Some of you may be familiar with the Scud Mountain Boys from last year's independent *Dance the Night Away* release. It was the headway made with that album that led Seattle's grunge-breaking label, Sub Pop, to pick them up.

The Scuds hail from Massachusetts' Pioneer Valley, and their strongest trait is a penchant for writing poignant, traditional American songs. Labels just won't apply for this band. But our man in Philly, Bruce Warren from *World Cafe* and WXPN, came up with a good one: "This is the *Working-man's Dead* for the Americana punk rock generation." While that may scare as many as it may delight, I have to agree. The Scuds aren't neo-country, nor are they indie rock. It's that living room atmosphere of sitting around with acoustic instruments and good songs that really comes through on their Sub Pop debut. The opening "In a Ditch" has Joe Pernice's voice swirling about the room like a smoke ring. There's a melancholy feel to a good chunk of *Massachusetts*, especially on "Drunk" and the twangy "Holy Ghost." Counter that with the

strength of "Penthouse in the Woods," "Lift Me Up," and the thump of "Cigarette Sandwich," and the Scud Mountain Boys have an American classic with *Massachusetts*.—ROB BLEETSTEIN

BILL MORRISSEY You'll Never Get to Heaven (Philo)

"Is Bill Morrissey a god, or what?" That's the question WMLB's Chris Marino posed to me recently, and the answer lies in the laser grooves of his latest, *You'll Never Get to Heaven*. Morrissey's always been one of my favorite sages from New England, and on this new release he has the backing of a new band which enables him to take his well-crafted tales out of the folk realm. The saxophone break on the opening "When Summer's Ended" is a fine example of that right off the bat.

Bill Morrissey's voice is a warm blend akin to maple syrup and vermouth—a most unique concoction. And his songs are filled with drinkers, drifters, beauties, longing, lust, and pain. But, all are delivered with a genuineness that is Morrissey's true gift.

The title track includes a wonderful break that is reminiscent of a Cab Calloway tune, and mixed with Morrissey's logic, it's a gem. So is the uptempo "Married For Money" and the first single, "Closed Down Mill." —ROB BLEETSTEIN

"Car-passin' music with a half twist. Kirchen's 'Nitro Express' diesel guitar attack is the real thing."

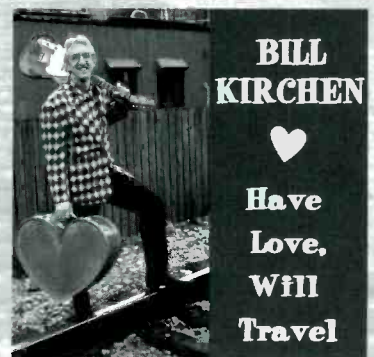
—Rob Bleetstein
Gavin

WXPN, WRSI, WQQQ, WKZE, WPKN, WNYU, WRKZ, WJTH, WMNF, WRFL, KPFT, KULP, KXCI, KNEW, FATMUSIC, KUSP, KZYX, KVMR, KILE, KCMU, KVLR, WXJM, WMLB, KSYM, WCBN, KMZU, KFAL, KFDI, KVLE, KCDI, KLOA, KALX, KCSS, KBCS

For give-aways and interviews, call Heather West at 504/895-7239, or e-mail blacktnola@aol.com or contact Leslie Rouffe at Rounder. 617/354-0700, ext. 277



Bill Kirchen
Have Love,
Will Travel
BT 1130



MOST ADDED

CATHEDRAL (57)
BOTH WORLDS (51)
A.C. (47)
BLOODLET (37)
EYEHATEGOD (36)
EROSION (29)
THE DISCONTENT (29)

TOP TIP**SKREW**

Shadow of Doubt
 (Metal Blade)

Skrew claims this week's highest debut thanks to heavy spins from WRBC(16), KVIK(15), WELH(15), WNEK(14), WSOU(14), KOFX(12), and WMHB(10).

RECORD TO WATCH**MANHOLE**

All Is Not Well
 (Noise)

Manhole is hard-hitting rock with a livid funky twist. This is angry music. KMSA, KXGO, KZAK, WKLL, and WKNH are already giving this spins.

Gavin Rocks

TW		SPINS	TREND
1	SEPULTURA - Roots (Roadrunner)	618	+7
2	SACRED REICH - Heal (Metal Blade)	447	+11
3	OVERKILL - The Killing Kind (CMC International)	423	+21
4	MINISTRY - Filth Pig (Warner Bros.)	412	+2
5	KISS - MTV Unplugged (Mercury)	408	-5
6	PARADISE LOST - Draconian Times (Relativity)	384	-15
7	RAGE AGAINST THE MACHINE - Bulls On Parade (Epic)	370	+165
8	GRAVITY KILLS - Gravity Kills (TVT)	355	+28
9	KILGORE SMUDGE - Blue Collar Solitude (Unsound)	350	-11
10	TROUBLE - Plastic Green Head (Century Media)	349	-10
11	BRUCE DICKINSON - Skunkworks (Castle)	346	-4
12	ONLY LIVING WITNESS - Innocents (Century Media)	311	-16
13	CRISIS - Deaths Head Extermination (Metal Blade)	299	+57
14	BAD RELIGION - The Gray Race (Atlantic)	295	+19
15	GALACTIC COWBOYS - Machine Fish (Metal Blade)	293	-31
16	KILLING JOKE - Democracy (Zoo)	290	+59
17	INTO ANOTHER - T.A.I.L. (Hollywood)	247	+76
18	DRILL - Go To Hell (A&M)	245	+10
19	L.U.N.G.S. - Better Class Of Losers (Pavement)	237	+1
20	POWERMAN 5000 - The Blood Spat Rating System (Conscience)	224	-5
21	DEADGUY - Fixtion On A Coworker (Victory)	223	-42
22	FAR - Love American Style (Epic)	211	+23
23	NAPALM DEATH - Greed Killing (Earache)	196	-40
24	MISERY LOVES COMPANY - Happy? (Earache)	194	-19
25	FU MANCHU - In Search Of... (Mammoth)	193	+6
26	IRON MAIDEN - Man On The Edge (CMC International)	189	-20
27	SISTER MACHINE GUN - Burn (TVT)	189	-69
28	SKREW - Shadow of Doubt (Metal Blade)	187	NEW
29	HELLOWEEN - Power (Castle)	184	-19
30	INTEGRITY - Humanity is the Devil (Victory)	182	+14
31	SKINNY PUPPY - The Process (American)	174	+22
32	MY DYING BRIDE - The Angel and the Dark River (Futurist)	174	-50
33	13MGS - Trust and Obey (Slipdisc)	165	-46
34	OZZY OSBOURNE - Ozzmosis (Epic)	164	-19
35	IN MEMORY OF CELTIC FROST - In Memory of Celtic Frost (Dwell)	159	+16
36	7 YEAR BITCH - Gato Negro (Atlantic)	153	+22
37	G//Z/R - Plastic Planet (TVT)	151	-27
38	NEUROSIS - Through Silver and Blood (Relapse/Release)	150	NEW
39	THERAPY? - Internal Love (A&M)	149	-37
40	WHIPLASH - Whiplash (Limestone City)	145	+8
41	SHIFT - Spacesuit (Equal Vision)	133	-37
42	CYCO MIKO - Lost My Brain (Once Again) (Epic)	130	-23
43	MERAUDER - Master Killer (Century Media)	130	-42
44	SIMPLE AGGRESSION - Gravity (Leviathan)	127	NEW
45	24-7 SPYZ - '6' (Enemy)	127	+19
46	DIE KRUPPS - Odyssey of the Mind (Cleopatra)	122	NEW
47	GROTUS - Mass (London)	122	NEW
48	CATHEDRAL - Hopkins (Earache)	119	NEW
49	LIFE OF AGONY - Ugly (Roadrunner)	119	-15
50	HYPOCRISY - Abducted (Nuclear Blast)	114	-2

Hard Kopy BY ROB FIEND

Albuquerque Airheads



Metal reared its ugly head in Albuquerque, New Mexico after **KTEG's** overnight jock, **Johnny Kilgore**, decided to liven up the station's alternative programming with a severe dose of heavy metal. Around 9:45 p.m. last Thursday night (March 28) Kilgore snapped, decided he'd had enough of alternative music, and started saturating Albuquerque's airwaves with the likes of **Morbid Angel**, **Cannibal Corpse**, and **Deicide**. "I'd just had it with this place and figured if I'm leaving, why not go out with a bang," says Kilgore.

Kilgore's wild ride resembled the movie *Airheads*, which depicts a metal band that takes over a local radio station in order to get their record played, especially after a local metal band, **Deceiver**, came down to the station to lend Kilgore some of their metal CDs. Meanwhile, the request lines were jammed as metal-starved rockers called in their praise and demand for more aggressive tunes.

Sadly, KTEG's metallic adventure ended at midnight when Kilgore resumed the station's regular alternative programming, but that didn't stop the metal requests which dominated the station's morning show. In fact, Kilgore's stunt was the talk of the town the next morning, with almost every music station in town discussing his metal antics the night before.

Overwhelmed with requests for bands like **Napalm Death** and **Entombed**, the morning team interviewed Kilgore live from his home to get some answers. After explaining the previous night's events, Kilgore was asked the million dollar question: Why? He responded with the only reasonable answer, "Sometimes you just have to grab the bull by the horns and give him a swift kick in the nads."

Needless to say, after a very brief chat with his boss, Kilgore was invit-

ed to leave the station, so he's currently looking for his next gig. He can be reached at (505) 821-7278.

Onward...Thanks to **Epic's Cheryll** and **Smitty**, I had the pleasure of listening to Prong's advance full-length, *Rude Awakening*, last week, and I can honestly say that this may be the band's best work to date. It won't be going for adds until May 14, so you'll just have to make due with the title single for the time being. I'm also quite impressed with **Far's** full-length, *Tin Cans With Strings to You*, which is going for adds on April 22. **Elektra/EEG's Pantera** will be back in your face on April 22 with "Drag the Waters," the first single from the band's latest effort, *The Great Southern Trendkiller*, which will be in stores on May 7. **Metallica** smacks hard rock/metal radio on May 20 and 21 with a brand spankin' new single, "Load," taken from their brand spankin' new full-length, which will be in stores on June 4. The title of Metallica's latest work is still a mystery, so stay tuned and don't get bummed by the band's short haircuts. Short hair doesn't mean they can't rock, it just means their getting older...Be on the look out for **Atlantic's Core**. These young rockers play hard and will impress you with their brand of Sabbath riff and psychedelic grooves...Hard rock/metal adds for April 8 and 9 include: **Egypt** (Trumpeter); **Prong**, "Rude Awakening" (Epic); **20 Dead Flower Children** (Overture); **Unwritten Law**, *The Oz Factor* (Epic); **Whorgasm** (Rawkus)...Adds for April 15 and 16 include **Bile**, "No I Don't Know" (Energy); **Core**, *Kiss the Sun EP* (Atlantic); **Lifer-Everything is Beautiful and Nothing Hurt** (Interscope); **Otis**, *Electric Land Lady* (Cherrydisc); **Rage Against the Machine**, *Evil Empire* (Epic); **Steve Morris**, *Mechanical Stress* (High Street) and **Stickman**, *This is Groove Core* (Eureka). ●

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

Rock Chartbound

- *Econoline Crush (112) Netwerk
- *A.C. (96) Earache
- FA-Q (91) ATP
- *Bloodlet (64)
- *Eyehategod (38) Century Media
- *Both Worlds (24) Another Planet

TOP REQUESTS

SEPULTURA
RAGE AGAINST THE MACHINE
SACRED REICH
OVERKILL
MINISTRY

Rock Picks

20 DEAD FLOWER CHILDREN
20 Dead Flower Children
(Overture)

Detroit's 20 Dead Flower Children deliver a harsh mix of heavy industrial rhythms and huge waves of crunchy guitar grinds. "Tear the Tie" is the first track to erupt from the CD and will send shock waves through your soul with its hard-hitting drum slams, head boppin bass grooves, cut-throat guitar hooks, and scathing vocals. "In Promise" is an intense track that moves out quickly featuring fast techno beats that riot against severe guitar atrocities and booming bass lines. "Give In," which is more hard rock than industrial, is another must play with its catchy melodic riffs and hard rockin' hooks. The aggressiveness of "Pain" merits a few spins, while the juttering guitars and overall hip sound of "The Quick" is totally compatible to hard rock/metal radio. 20 Dead Flower Children offer an impressive listen and are representative of hard rock bands of the future.

MANHOLE
All Is Not Well (Noise)

Manhole is an extremely angry and confrontational CD. Fronted by Tairrie B., who threatens the listener with a barrage of accusing hip-hop lyrics, and produced by Ross Robinson (Korn, Sepultura, Deftones) Manhole is a band made for aggressive radio. Supporting Tairrie B's intense verbal tirades is Manhole's savage guitar grinder Scot Ueda and the intricate rhythm section of bassist Rico Villaseñor and drummer Marcelo Palomino. From the thick bass lines of "Kiss or Kill" to the outright, rage-infested screams of "Empty" to the metallic guitars of "Down" Manhole puts the "gr" in agro. Not only does "Down" rock hard but, it features the festering vocals of Snot's Lynn Strait. If Rage Against the Machine and Korn were to mate, Manhole would be the deformed love child.

ARTIST PROFILE**BLOODLET**

FROM: Orlando, Florida

LABEL: Victory Records

PREVIOUS RELEASES:

Litany 7-inch, Husk 7-inch, Cherubim 7-inch, and Electric (a compilation of 3 7-inches).

LATEST RELEASE: Etheogen

ADD DATE: Hey, why not today?

RADIO PROMOTION CONTACT:

Jill Castellano (312) 666-8661

BLOODLET IS: Charles King, drums; Tyler Grey, bass; Scott Angelacos, vocals; Matt Easley, guitar; Art Legere, guitar.

A FEW FACTS ABOUT THE

BAND: "We all just really love music and wanted to write something we thought was different. The aim of the band is to release strong feelings while they are raw, before you've had time to think about them." —King

A FEW FACTS ABOUT THE

ALBUM: Etheogen is Bloodlet's first full-length release. They recorded in Florida following a seven month U.S. tour in 1995.

The title, Etheogen, is a word that has been used in pharmacological studies and means "A substance that induces profound creativity."

THOUGHTS ON ROCK RADIO:

"One would think that commercial radio would be taking a lesson from college radio, in that they are more experimental. College radio exposure is especially important for a band like us and a label like Victory." —King

GENERAL INFO: Bloodlet was formed during the summer of 1992. They have a ravenous appetite for touring.

TOURING: Bloodlet will be touring with Deadguy from April 12 to May 26. Then the band will begin a East Coast/Midwest tour with Guilt from May 26 to July 13.

DON'T MAIL YOUR CD TO RADIO

(Let Gavin do it for less than it
could cost to do it yourself)

GAVIN can mail your CD or cassette (or anything else for that matter) to radio for less than it would cost you to do it yourself. Simply mail the bulk and let GAVIN do the rest. Our mailing lists are updated weekly, so GAVIN mail reaches all of the right people with no waste.

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Om Records: Enhanced —and Enlightening

BY DAVID BERAN

While major labels are going through gyrations to try to increase consumer awareness of Enhanced CDs, San Francisco-based Om Records is embracing and stretching the fledgling mixed-mode medium.

"Technology's identity has to get known in a broad range of genres, and that's where we come in," says Om's Vice President/co-founder Steve Gray.

CD Plus releases last year included the hip-hop, acid jazz-flavored *GrooveActive Collection*, and the meditative, globally-ambient *Spiritual High*. The upstart label's approach is to work from the inside out of a genre—to give an insider's sampling of its music, moods and attitudes. For example, the latest release, *Go Big!*, was assembled by skate thrash aficionados Chris Smith (Om's president), Guthrie Dolan, and Brandon Martinez. It chronicles the skate and snowboarding cultures with bands like Sausage, Front End Loader, and Sublime, and includes footage of high skilled moves, outrageous jumps, and a section devoted to wipeouts.

"Skateboarding and snow-

boarding have gone from underground to big industry," Gray notes. "Labels got behind the project very heavily, and we're doing tradeouts and links with *Thrasher*, *SLAP*, and skateboard and snowboard companies."

Differences between Om's Enhanced CDs and most major label fare include Om's labor of love philosophy, focus on music, and innate hipness. Smith, Dolan, and Martinez also comprise The Groove Collective, and the three assembled the *GrooveActive* disc with an eye toward documenting the appendages of the hip-hop, acid jazz scene—spoken word, graffiti art, and fashion. All are under 30 and have considerable experience in technology as well as experience with the rave acid jazz movements.

Om's Enhanced CDs retail for \$15.98, and upcoming releases include *Soul Motion* (soul and R&B), *Mushroom Jazz* (jazz, house/hip-hop), and *Telefunken & the Unknown Giants* (from the jazz/hip-hop group). Oakland's jazz-hop/soul artist Clever Jeff recently joined the label. Om's Web Site can be accessed at <http://om-records.com>.

Mercury Names Leach GM

David Leach, Executive Vice President at Mercury Records, has added General Manager to his title.

Leach was named by Danny Goldberg, Mercury's President and CEO, to oversee the label's day-to-day operations and to work with Goldberg in directing Mercury, its artists, and its staff.

Leach, who joined Mercury in 1977 as a sales rep in the Boston branch, moved to radio promotion while in Philadelphia. In 1984, he was

named Northeast Regional Promotion Manager, and, later, Senior Vice President,



Promotion and National Director of Pop Promotion.

Microsoft Rocks, Puts 'Music Central' On Line

BY JENNIE RUGGLES

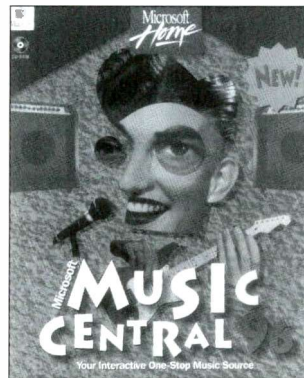
If Microsoft's CD-ROM, *Music Central 96*, is any indication, an exodus of music industry types to the technology industry is underway.

Music Central 96 is an encyclopedic reference to decades of popular music (approximately 80,000 titles) headed up by a group of industry veterans.

"The people on the core team are raving music junkies," says Senior Editor Sam Sutherland. "Peyton Mays (formerly of KMITT-Seattle), the Operations Manager, is functioning like a program director. The new editor is Ken Barnes (from *R&R* and *L.C.E.*), and our lead program manager is Nils Vonveh, who has a background encompassing concert promotion, record retail, and marketing."

Sutherland himself comes from print; he toiled at several trades, including *Billboard*.

"*Music Central* was developed when CD-ROM was the



primary locomotive for multimedia," says Sutherland.

Now, he and his team are bridging *Music Central* into a World Wide Web site.

"The reality is if you're going to publish a music CD-ROM on a more or less annual basis, it's a critical problem," he says. "Pop

music represents over 10,000 non-classical items being released annually. That means within 60 days a product can start to look old. That's where the Internet comes in."

To cover some 100 albums a month, Sutherland is using a pool of established music writers from such publications as the *Austin Chronicle*, *LA Weekly*, *Village Voice*, *Seattle Rocket*, *SF Bay Guardian*, *Nashville Scene*, and *New Orleans Gambit*.

Sutherland is outright generous on the subject of competition, much of it already established on the Net. "We want everybody to be able to find whatever they are looking for, even if they come through the front door and go out the back door to a competitor," he says.

"We are set up to be a hill," Sutherland concludes. "You walk to the top of the hill, and see there's ATN; there's Mr. Showbiz. We want to be *the* broadest music site, and it makes all kinds of sense to leverage what other people are doing."

When business makers are using Zen-like allegories, you know you're entering the 21st Century.

Get Smart; Listen To Rock & Roll

It may not be long before parents yell at their kids, "Turn that rock and roll music UP!"

A study by British researchers has shown that listening to Top 40 music can

boost a child's intelligence and speed homework far more than classical music or talk shows.

Researchers divided 11,000 youths into three groups for a National Science Week project. The groups listened to a pop station, the classics, and a talk show. In an IQ test that followed, the youngsters who'd heard rock music scored four percent higher scores than the other groups.

"I think this is an emotional effect," said Sue Hallam of the Institute of Education in London. "The children enjoyed (the pop music) and were motivated."

"What the results suggest," said Simon Mayo, a DJ on BBC's Radio One, "is that music affects mood, and that affects performance. So listening to Radio One might help you with your homework."

Drummer Wyeth Is Dead at 51

Howard Wyeth, a drummer and pianist who worked with Bob Dylan, Roger McGuinn, and others, died March 27 of cardiac arrest in a hospital in New York. He was 51.

Wyeth, a nephew of Andrew Wyeth, toured with Dylan in his Rolling Thunder Revue in the mid-'70s, and drummed on two of his albums. He also recorded with McGuinn, Robert Gordon, Kinky Friedman, Don McLean, and James Moody.

In recent years, Wyeth played piano in groups he formed to play blues, ragtime, and early jazz at various New York clubs.

GAVIN PICKS

Singles

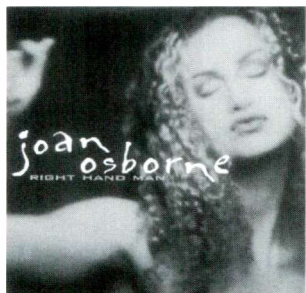
BY DAVE SHOLIN



JARS OF CLAY "Flood" (SilverTone/Jive)

A smash the past several months for A3 and Alternative, this amazing entry has finally arrived at Top 40's doorstep. Those adventurous programmers who have been spinning it early confirm they're getting flooded with calls. Expect the week's Record to Watch to be around well into summer.

JOAN OSBORNE "Right Hand Man" (Blue Gorilla/Mercury)



How do you follow up one of the most talked about singles of the past year? Try a hot, bluesy rocker layered with ear-catching instrumentation. Osborne's solid airplay base is sure to expand rapidly.

ROBERT MILES "Children" (Arista)

In the time it takes you to listen to this song, another nation has probably taken this remarkable instrumental to the top of their chart. Name a country, and it's likely Number One there right now. And now the music of this classically trained Italian pianist/producer is set to descend on the airwaves and dance floors in the U.S.A. The melody is hypnotic.

PUFF JOHNSON "Forever More" (WORK Group/CRG)

Those lucky enough to see



Johnson on stage during the recent "Road Show" promotional tour around the country can testify to the vocal skill of this talented newcomer. Puff holds nothing back on this debut effort, which she co-wrote with producer Narada Michael Walden.

DEEP BLUE SOMETHING "Halo" (RainMaker/ Interscope/AG)

Persistence has paid off for this Texas-based group, who handed Top 40 one of its best testing songs in recent memory, "Breakfast at Tiffany's." The band's second effort is infused with much of the same appeal.

FUZZY "Girl Don't Tell Me" (Tag/Atlantic)

What better way to start summer than with a song written by Brian Wilson. Few will likely recall this obscure Beach Boys song, which I'll admit has been a personal favorite for years. This updated version is simply two minutes and 26 seconds of fun that echoes the innocence of simpler times.

CROSSOVER PICK BONE THUGS-N-HARMONY "Crossroad" (Ruthless/Relativity)

The single version of this powerful song is a far cry from the album version. Take time to check out this compelling release that's the most played track at Wild 107-San Francisco.

Albums

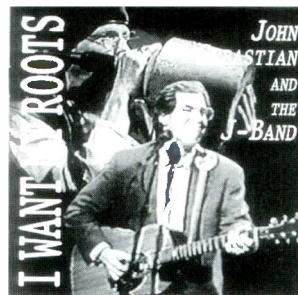
THE WHY STORE The Why Store (Way Cool Music)

When you walk into a recording studio to record your third

album with 30 songs in hand, how do you narrow the field down to a mere 13? Tough question. Does having a large pool of music to draw from make it easier to only select the cream of the crop? If you listen to this album in its entirety, you will come to the conclusion that the Why Store did a great job of picking the best. You should know that 99X in Atlanta just jumped on "Lack of Water." There's a sense that A3 is very warm to this record (just look at the call letters already on board), and I know a lot of really good songs have crossed back over to mainstream Alternative from A3. You would be wise to keep a careful eye on this one. Good American rock is hard to come by these days. We're in the mid '90s now, and somehow everything seems kind of derivative. The Why Store is unique, though. Maybe you can chalk it up to their roots in Indiana, or their good ol' American work ethic. Whatever. They write good songs. You should also know that a very loyal and intense fan base helped them sell over 20,000 copies of their first album, *Welcome to the Why Store*, before they even signed to a label. Other great cuts are "Father," "When I'm With You," and "Good to Me."

—MAX TOLKOFF

JOHN SEBASTIAN AND THE J-BAND I Want My Roots (Music Masters)



The roots revival that is flourishing these days is bringing many familiar names and faces back into the fold. Among them is John Sebastian, whose popular '60s band, Lovin' Spoonful, first brought jug band music and its spirit to the masses. With the J-Band, Sebastian has hooked up with New York session man Jimmy Vivino, James Wormworth, and jug and tub virtuoso Fritz Richmond. The songs on this disc are mainly from the traditional jug and blues vein, but they sound just as fresh as newer titles like "Ain't No-

where to Hobo Anymore." Sebastian reels in Rory Block to guest on "Big Road Blues" and blues master Yank Rachell on "Divin' Duck." *I Want My Roots* is an authentic effort from musicians who have the credentials to do it right. —ROB BLEETSTEIN

NIL LARA (Metro Blue/Capitol)

Nil Lara has all the trappings for success, from worldly music influences ("Money Makes the Monkey Dance") to an unabashedly unique rock sound ("Baby" and "Bleeding") to just-plain-cool songs ("How Was I to Know" and "Fighting for my Love") and a family-tight management organization and band. Born of Cuban immigrant stock in New Jersey, Lara spent his childhood in South America and has sown his professional seeds in Miami, where he easily draws a thousand people to his gigs. Already touring nationally, the H.O.R.D.E. folks have been sniffing around Lara's door to recruit him for this year's series of summer tribal gatherings. Here at GAVIN, we're completely smitten by his album, expertly produced by Susan Rogers. Let it percolate on your player. You'll love it. —KENT ZIMMERMAN

THE ALMIGHTY ULTRASOUND Sonic Bloom (Countdown/Unity)

The Almighty Ultrasound hail from San Diego, where they've been fine tuning their moody industrial rock sound for the last couple of years. Formed in 1994, the Almighty Ultrasound released an EP, *Underwhelmed*, in 1995 and are veterans of two national tours. Combining electronically looped melodies with dark, guitar-driven rhythms, the Almighty Ultrasound deliver a free flowing industrial sound that hovers between hard rock and alternative. The focus track, "Should I Bleed," is a maze of guitar hooks wrapped around a driving beat, plummeting techno beats, and electric vocals. Hard rock/metal radio should focus on "Then I Creep Away," "Tall Like God," "God Slams on the Brakes" and "Eat the Flesh...Not the Skin" to satisfy your aggressive listeners, while Alternative folks may want to check out the modern hooks of "The Waiting." —ROB FIEND

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RORY BLOCK

Tornado

"With only one country blues track, Rory Block now has more in common with Shawn Colvin and Mary Chapin Carpenter (who guests) as *Tornado* extends itself melodically. It is important to note that *Tornado* is self-produced and is not a scheme to throw dollars around for airplay nor lead a non-thirsty artist to drink. Rather, with a fatter budget, Rory expands her ability to soar with rootsy pop. "
—Kent/Keith Zimmerman, Gavin

"Bred in the 60s blues renaissance, Block branched out from traditional country blues to contemporary blues pop. On *Tornado*, her masterful guitar-playing accompanies both styles."
— Anne Ayers, USA Today

★ **Chart debut at #45 second week out!**

★ **Major spin increases at Gavin & FMQB**

Check out the hot new single "Pictures of You" from Rory Block's latest release *Tornado* and hear what the buzz is all about.

A3

KSPN	KRSH	KTMN	KTAO	WRLT	WFUV
WCBR	KERA	WDET	KPFT	WYEP	KFMU
KUNC	WKZE	KLRF	WNCW	WCBE	KRCL
KBAC	WRRX	WMKY	KFAN	KXCI	WNCS
WRSI	KRCC	KLRR	KSUT	KUWR	KZJH
WIII	WVAY	WBZC	WYSO	WMNF	WFPK
WNKU	WAPS	KVNF	KAFR	WMMR	WNBX
WERU	WMWV	KRCB	KUNM	WIVI	WMVY
WEBK	WHFB	SWE Cable	Acoustic Cafe		

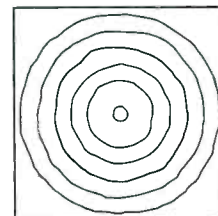
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KOTO	KPFK	KPFT	KRCL	KSUT	KTOO
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WADN	WCBE	WFUV	WGBH	WJTH	WKLB
WMMT	WMNF	WMWV	WNCW	WPKN	WQQQ
WRIU	WRSI	WMLB	WMTO	KIKT	KSYM
WMKY	WNKU	KFAL	KFDI	KFJY	KMZU
KOPN	WCBN	KAFR	KCDI	KCSS	KLOA
KVLE	Acoustic Cafe				

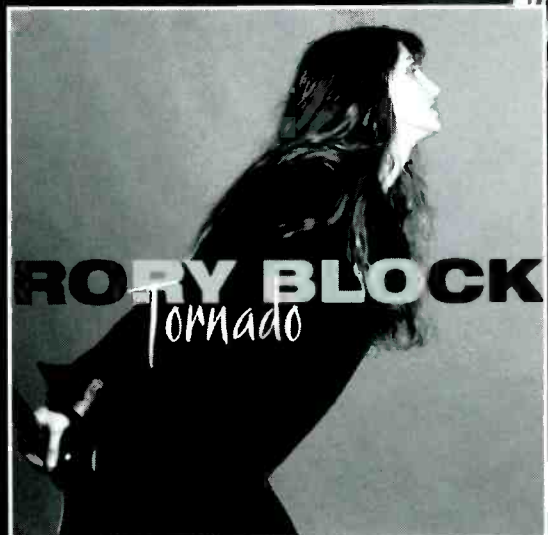
A/C

WCTW	WEIM	WHLM	WNYR	WBLG
WMQC	WMVA	WQTU	KBJJ	KCHA
KDIO	KEZT	KIXR	KKBJ	KLKC
KLWN	KNIM	KOKO	KSDN	KTLS
WDUX	WFRO	WLKI	WRCO	WXLT
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herbie hancock

The New Standard

featuring the
multi-format smash
"Thieves In The
Temple"

"I feel blessed to have seen Herbie Hancock and his all-star band at Gavin; I will remember this performance as one of the great musical moments of my lifetime. 'Thieves In The Temple' settles immediately into a groove that rivals any funk today. If you want to lend a little fresh air to your playlist, throw this song on when your copy arrives."

Jason Parker, MD, Constantine Consulting (A3)

"'Thieves In The Temple' is custom made for the Urban AC format".

LeBron Joseph, PD, WYLD New Orleans (Adult Urban)

"The funk groove, top-notch jazz interpretation and performance made 'Thieves In The Temple' an instant add for us. As soon as we played it, the phones went wild."

Ron Cadet, MD, KBLX San Francisco (Smooth Jazz).

"We've played everything from *Headhunters* to *Cantaloupe Island*, and *The New Standard* will definitely have a home here."

Bruce Warren, MD, WXPB Philadelphia/World Cafe (A3)

"'Thieves In The Temple' catches your ear when you first hear it. I'm ecstatic that Herbie Hancock has provided an interpretation of this contemporary R&B crossover tune that our listeners can really dig into."

O'Neil Stevens, PD, WJZZ Detroit (Smooth Jazz)

The New Standard is a great record for KPLU and should go to #1 on Gavin Jazz!

Joe Cohn, MD, KPLU Seattle (Jazz)

"It's only March, but the jazz album of the year has arrived! ...Hancock's stomping treatment of Prince's 'Thieves In The Temple' is a stone-cold instrumental smash."

Keith Zimmerman, Gavin

