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ISSUE 2156

MAY 23 1997

# GAVIN

## ALTERNATIVE SPECIAL ISSUE INGREDIENTS

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## Voices of 'Purple Haze'

### On Why Underground Radio Will Stay Underground

"I consider May 21, 1967 ground zero for underground radio," says veteran programmer Thom O'Hair in the new book, *Voices in the Purple Haze: Underground Radio and the Sixties* [Praeger Publishers]. "It was with Tom Donahue and friends at KMPX," the then-comatose FM station in San Francisco.

Some will argue, specifically for such fellow pioneers as WOR/FM-New York. But it was 30 years ago this past week that Donahue got going at KMPX, and free-form radio undeniably changed the industry forever.

Today, many idealists still wish for a return of free-form. But is it possible? That's one issue addressed by *Purple Haze* author Michael C. Keith (See our next issue for more on him and the book). Here are some of the answers he received:

**Tim Powell (PD and MD, WABX/Detroit; KLOS/Los Angeles; KMPX):** As much as I'd like to think it could happen again, it would take a new (radio) band, a music that is unexploited that has an audience, and it would take a staff that may be impossible to assemble.

**Ed Shane (PD, WPLO/Atlanta; President, Shane Media):** It cannot come back as it was. In fact, it should not. The commercial underground format was a product of a unique alignment of demographics, technology, and politics. It was a format for its time, in its time. Now that time is past.

**Thom O'Hair (PD, KSAN-San Francisco; concert promoter):** The conditions are not conducive for the freedom necessary to bring it back and to generate the excitement that existed on the FM dial back



Tom Donahue

then. Many factors are against it. First, the cost of a license. Just like buying a house, the monthly payment kills you. The payment is so high you have to make money right away. Free-form radio is a risky business. Who knows what it would do in today's marketplace, and who would buy time on it to keep it alive? You'd have to charge a very high rate per spot. You couldn't count on the "street" or local advertisers to keep you going until the station built a reputation for effective ad value.

**Frank Wood (Founder, WEBN-Cincinnati; President, Secret Communications):** I don't think you'll see anything like commercial underground for a while, if ever again. Station properties are too expensive. No owner is going to hand over their multimillion dollar frequency to a bunch of DJs. Radio as a pure art form, as opposed to commerce, wasn't concerned with ratings and audience size, which are everything today.

**Tim Powell:** I hope that 1997

finds the listening public tired of chortling sidekicks, titty humor, and secret code words that hide class division if not plain racial hatred. Oh, that the current age finds some programmers and/or owners who recall the true milieu of rock radio and that this fucking apartheid in music starts to end.

**Larry Miller (First free-form DJ at KMPX):** I'm not convinced that something akin to underground will never resurface. Digital satellite programming may open up a lot of new venues for a wider variety of radio programming. Less commercial, more room for innovation and creativity. I think every DJ's dream is to do his show from home (a cabin in the woods) and play whatever he likes and make good money doing it. The AM-FM bands are hopelessly bogged down in "marketing," but there is hope. Watch the skies.

**Rachel Donahue (DJ; writer):** The only kind of revolution comparable to underground radio today is on the Internet...Cyberspace is fertile ground, so to speak.

**Dwight Douglas (Consultant in FM rock):** Alternative today is the new progressive format...the only difference is debt service, which will always drive expectations too hard.

**Bonnie Simmons (PD, KSAN; manager; producer):** This stuff like "alternative adult" is not a rebirth of the underground, despite all the rhetoric about a return to 1969. I don't see there's a real comparison to be made.

**Tom Donahue:** Life is a series of moments, man, that you dig while they're happening, and don't expect to constantly repeat them. **GAVIN**

# Inside

- 4 News
- 10 That's Sho-Biz
- 11 Friends of Radio  
*Pat Martin Bradley*
- 26 Independent Means  
*Premiere indie label leaders talk about the state of independents—past, present, and future.*
- 34 Alternative Soup  
*Chef Max boils up a healthy mix of tasty ingredients, including profiles of independent label promotion personalities, an in-depth look at radio fests, a peek into the soundtrack mentality, and a full list of GAVIN Alternative radio reporters.*

## 62 Classifieds

### FORMATS

- 12 Top 40 *David vs. Goliath*  
**Top 40 Profile:** *Deborah Gibson*
- 16 Go Chart
- 18 Adult Contemporary  
**Inside A/C:**  
*State of Independents*
- 20 Gavin Americana™ *KHYT*  
*Brings Out the Bomb Squad*
- 23 Country  
*Country Gets Ready to Spin*
- 30 Alternative  
**Static** *Only the Brave May Enter*
- 53 Gavin Rocks  
**Hard Copy:** *Independent Success*  
**Rock Profile:** *Fat*
- 56 A<sup>3</sup> Album Adult Alternative  
*What's Shakin' at Ryko, Baby?*
- 63 College *Take Off, You Hosers!*  
*Part 2*
- 64 Smooth Jazz & Vocals  
**On Z Corner** *JVC's David Kunert*
- 66 Jazz
- 68 Urban Landscape
- 72 Rap *Indie Power!*  
**Rap Profile:** *Missy 'Misdemeanor' Elliott*

### NEXT WEEK

#### Jazz Spotlight

*Keith & Kent Z. offer up another roundtable discussion, some new artists, and a heartfelt tribute to Duke DuBois.*

## First Words

Independence is on our mind this week. It makes sense, as the organization formerly known as NAIRD convenes in New Orleans. Now known as the Association for Independent Music (AFIM), the group has served the industry for 25 years, and it's Gavin's pleasure to recognize its role in providing both leadership and various communications forums for Indies. Last week, we had Executive Director Pat Martin Bradley as our First Person; this issue, she's our Friend of Radio. We also debut "Indie News," a column devoted to the scene. Most all of our format editors address independence in their own columns.

And we present a conference call with three indie label heads tackling hot-button issues.

Perhaps we feel a special kinship to Indies because that's how Gavin got started nearly 40 years ago. Bill Gavin sensed a

need for radio stations to be able to know what fellow programmers were up to, musically, around the country, and he created a vehicle.

Whether it's in Alternative, our musical spotlight this issue, or in just about any format you can name, the indie spirit is crucial where creativity and freshness come into play.

If they don't, our business is in trouble, indeed.

Ben Fong-Torres, Managing Editor



# GAVIN

Founded by Bill Gavin—1958

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# GAVIN NEWS

**"The AM - FM bands are hopelessly bogged down in marketing, but there is hope. Watch the skies."**

— Larry Miller  
see page 3

## It's Hollywood Records or Bust

The latest problems at Hollywood Records have drawn the attention of *Wall Street Journal*—or, at least, the *Wall Street Journal*.

After the Disney-owned label dismissed its President, Bob Pfeifer and attracted Interscope Records head Tom Whalley, only to see him change his mind and return to Interscope, the *Journal* published a lengthy article on the label, noting that, "for all of Disney's firepower, the label still has problems attracting promising talent, both in the recording studio and in the executive suite."

In Hollywood Records' seven years in business, the paper noted, the label "has never had a single big hit by a new artist."

Besides trying to snag Whalley, Hollywood made a futile attempt at getting for-

mer Warner Bros. heads Mo Ostin and Lenny Waronker to Hollywood.

Now, the label is turning to powerful forces within the Disney kingdom for help. Joe Roth, Chairman of Walt Disney Studios has been attending the label's weekly meetings, and Roth says he is actively searching for new leaders for the record label.

Although Hollywood's sister label, Disney Records, has done well with soundtracks of Disney animated features, Roth called the record business "the least developed part of this entire company...we view recorded music as an area of real growth and potential. The goal is to build it into an equal unit of the company that's on par with the movie division, the television division, consumer products, theme parks, everything."



**A Hollywood hopeful: Leftover Salmon.**

## Grammys Do a Re-mix

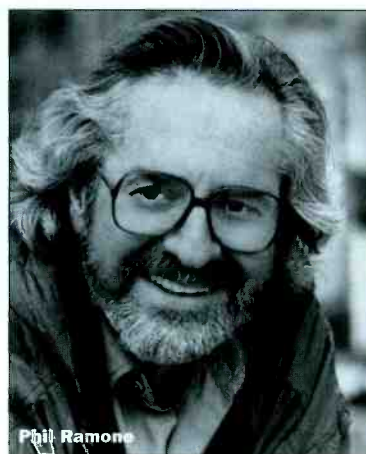
Grammys for Best Dance Recording and Re-Mixer of the Year top the latest changes from the National Academy of Recording Arts & Sciences, the folks who produce the industry's most argued-about awards.

But there's little arguing over NARAS' recognition of dance music, or several other moves made by NARAS trustees at their annual meeting last week. The trustees recommended a new category in the Latin pop field for Best Latin Rock/Alternative Album. And in the Album of the Year category, for soundtrack or various-artists recordings that win, all artists and producers will get a Grammy, rather than only those accounting for 51 percent or more of the album's playing time.

The Best Dance Grammy (for commercially released singles or tracks targeted for the dance market) will be in the Pop Field, while the Re-Mixer award (for "individuals who take previously recorded material and add or alter it in such a way as to create a new and unique

performance") will be in the Production Field.

NARAS is also launching a Latin Academy of Recording Arts & Sciences, with



**Phil Ramone**

Mauricio Abaroa, former A&R Director for Warner Music Mexico, as Executive Director.

NARAS' trustees also elected a new Chairman of the

Board of Trustees, Phil Ramone, now President of N2K Encoded Music. The veteran record producer has been a New York trustee since last year and is a member of the NARAS Television Committee.

Leslie Ann Jones, long-time engineer and mixer (Automatt Recording Studios; Capitol Studios) now with Skywalker Sound in Marin County, was elected National Vice-Chairman. She is a past President of NARAS' San Francisco chapter.

Hillel Resner, also a former chapter President and a San Francisco trustee since 1994, was elected National Secretary-Treasurer. Resner is Vice President/General Manager of the Mix Foundation for Excellence in Audio.

## CBS Offers 'Near-CD' Radio

Broadcasters have minced no words about the looming of digital audio broadcasting (DAB) and the potential threats it poses to them.

Now, they've found a way to join the battle.

CBS Inc. and its parent, Westinghouse Electric Corporation, along with Gannett Co., Inc., have announced a partnership with Lucent Technologies to develop technology enabling FM analog stations to broadcast "near-compact disc sound quality" and AM stations to upgrade to FM sound quality.

All without satellites, which

will be the backbone of the new DAB companies which promise to provide digital audio to in-car listeners.

The joint agreement involves digital audio compression and broadcast technologies from Bell Labs, an arm of Lucent, and DAB technologies and broadcasting expertise from USA Digital Radio, comprised of the Westinghouse team.

Michael Jordan, Chairman/CEO of Westinghouse, said of Bell Labs: "Their technical expertise will enhance our own significant efforts in bringing an in-band, on-channel system to broadcasters."

Until now, Bell and USA Digital, which was formed in 1990, had been working independently on in-band, on-channel systems. The technology places high-capacity digital signals within the existing spectrum, at the dial positions already licensed to broadcasters, and does not affect current analog AM or FM receivers.

The satellite-delivered digital audio radio now being developed by American Mobile Radio and Satellite CD Radio Inc., who won the first licenses made available by the FCC, is pay radio and requires new receivers.

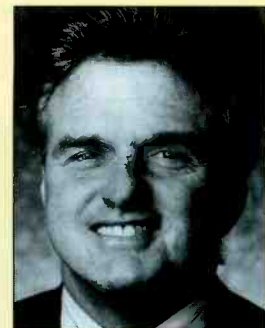
## Charlie Minor's Killer Strikes a Plea Bargain

Sentencing of the woman who shot record promoter Charlie Minor to death in 1995 has been set for June 3.

Suzette McClure, 29, pleaded guilty May 15 to second-degree murder. Under the plea bargain, she faces up to 19 years to life in prison and a fine of \$10,000. McClure, who has been identified as a stripper, has reportedly agreed to serve a minimum of 85 percent, or 16 years, of her sentence.

Minor, who was 47, was shot to death in the bedroom of his home in Malibu. The music executive, best remembered as a promotion man at A&M Records, had reportedly ended a short relationship with McClure. Police investigators concluded that she showed up at Minor's home, found him with another woman, and shot him. McClure left her purse behind, and when she was arrested, police found the alleged murder weapon at her apartment in Santa Monica.

In October, 1995, a municipal judge dismissed an allegation by prosecutors of lying in wait, which could have made McClure eligible for execution if convicted.





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# BACKSTAGE

BY JAAN UHELZKI

## OLIVE U2

You'd think that now that **Wim Wenders' *The End of Violence*** is out, the filmmaker would take some time off, kick off his shoes, and wiggle his toes in the flowing waters of the Rhine—but no, he just told reporters that he will finally get around to making *Billion Dollar Hotel*, a futuristic movie developed by **U2's Bono**—obviously culled from the horror stories Bono has personally encountered owning the money



Paul McCartney

pit he and the **Edge** call the Clarence Hotel in Dublin. The director said that Bono will have a minor part in the sci-fi film, but unlike the single he cut for the soundtrack for the *End of Violence*, he won't be able to phone it in, so one wonders when all this is going to occur, considering the band still has 13 months left to go on its Pop Mart tour...The band did run into a little snag concerning the 100-foot high fiberglass cocktail olive that is perched precariously over the stage. It seems that Bono was worried that it might topple and crush some hapless band member, or fan, so the band went to the well-respected British purveyors of hot air, Air Inflatables, and had them make an air-filled olive. Now doesn't everyone feel better? We know **Mrs. Bono** does. She and the couple's two children have decided to stay away from the maddening crowd, so in each city, **Ali**, **Jordan**, and **Eden** have been staying in different locales than the band. When U2 was in Phoenix, the Hewsons stayed at the Biltmore, while the band (including Bono) stayed at the Ritz-Carlton. No, there isn't trouble in paradise: Ali spent time at both hotels.

## PAUL'S FAVE RAVE

The most telling moment during **Paul McCartney's** VH1/Internet chat last Saturday was when the cute one was asked if the *Anthology* series would have spurred the **Beatles** to reunite if **John Lennon** had not been killed. "It's highly likely we would have reunited before the anthology," McCartney tapped back. "We had lots of offers, but without John there was no Beatles." He also admitted to liking **Oasis**, but revealed that his favorite guitarist of all time was **Jimi Hendrix**. Not **Noel Gallagher**?

## YEAH, HE NEEDS MORE EXPOSURE

**Elvis Presley Enterprises** has inked a deal with a ICM to expand his name and image. What does that mean to us? We could see Elvis in TV commercials, embarrassingly in the same way that **Fred Astaire** has been cutting a rug with the Dirt Devil vacuum cleaner...As **Beavis** would say, "That sucks."

## LUSCIOUS JACKSON, SLAM DUNKER

No one has ever accused **Tori Amos** of taking the safe route, and she's expanding her horizons once again, working with noted film composer **Patrick Doyle** on the score for the updated film version of **Charles Dickens' *Great Expectations*** for 20th Century Fox starring **Gwenyth Paltrow**, **Ethan Hawke**, **Anne Bancroft**, and **Robert De Niro**. Also, that disembodied lilting voice you'll hear throughout the film will be Amos' own. The soundtrack is due out on Atlantic Sept. 2...The new Women's National Basketball Association has tapped the all-female **Luscious Jackson** to write and perform a theme song for the league. The Grande Royale recording artists nabbed their name from former NBA great, Luscious Jackson, who, incidentally, is a man.

JAAN UHELZKI IS NEWS EDITOR OF MICROSOFT'S *MUSIC CENTRAL*

# Festival-apalooza for Summer

BY ALEXANDRA HASLAM

When the first Lollapalooza festival was announced in 1991, there was no way its organizers could have anticipated its impact on the summer concert market. Seven years later, mega-act solo concerts (like U2's Pop Mart) are the exception rather than the rule. Fans, promoters, and bands alike have embraced multi-billed festivals as a way to cut expenses and gain entertainment value.

This summer, there are a number of musical events hitting the road, and the offerings cover every possible musical taste. Lilith Fair, conceived by singer Sarah McLachlan, highlights female performers; Tracy

Chapman, Jewel, Paula Cole, and Suzanne Vega are slated. Deadheads will flock to the Further Festival, headlined by the Black Crowes and including Grateful Dead offshoots like Mickey Hart &



Planet Drum, Bruce Hornsby, and Ratdog (with Bob Weir). Magic Johnson and Quincy Jones plan to produce Jamison, featuring mainstream R&B acts. And the punk-oriented Warped tour, rap's Smokin' Grooves, and the metal-directed Ozzfest will further saturate the market.

As for Lollapalooza: After leaning toward big name mega-acts in recent years—a policy that led creator Perry Farrell to threaten to wash his hands of involvement—

the granddaddy is back on its original course. Main stage performers like Snoop Doggy Dogg, Tool, Jon Spencer Blues Explosion, and the Orb will provide the variety audiences have come to expect, while the exhibition concourse will focus attention on environmental issues. A heavy-hitting line-up, to be sure, but many music critics expect the newer H.O.R.D.E. tour to challenge Lollapalooza's dominance this year.

H.O.R.D.E., which actually outgrossed Lolla last year (Farrell's baby had the per-show edge), re-enters the arena fighting for the allegiance of young rock fans, with a roster that includes Neil Young, Beck, Soul Coughing, Kula Shaker, Morphine, Ben Folds Five, and more.

What it all boils down to is this: The summer of 1997 will offer more music fans more options for finding the acts they want, but it's ultimately up to ticket buyers to decide if bulk packaging can compete with a name brand.

## UK Radio: Virgin is a Capital Idea

Richard Branson, the Virgin king, has sold his Virgin Radio station in London to Capital Radio.

Capital, London's top radio station, reportedly paid \$105 million for the AM station, one of three commercial frequencies in the UK. The merger has been called the biggest deal in British commercial radio history.

Capital, which failed to get the last available FM frequency in London in recent bidding, can now pair Virgin with its rock FM powerhouse.

Branson, Chairman of the Virgin Group, will join Capital Radio's board as a non-executive director. He portrayed the deal as a way for commercial radio to keep pace with the BBC as the UK heads towards digital radio.

"The merging of our radio businesses," he said, "creates a new force...with the resources to commit to a digital future and mount a concerted challenge to the BBC's domination of this new technology.

## Interp '97 Format Study: Top 40, Classic Rock Roll

Top 40, A3, and Classic Rock make the biggest gains in Interp Research's annual radio format report, but format share champs remain News/Talk, Urban, Country, and A/C.

News/Talk, although down a full point from the previous Winter, not only stays Number One by a wide margin; it has the highest reach among college graduates; all-news stations have the highest concentration of listeners with \$75,000+ household incomes, and News/Talk ranks Number One in the West.

Elsewhere, Country is top-ranked in the South and Midwest, while A/C is the top reaching format in the Northeast.

A3 had the highest concentration of college graduates, while Classical, although at the bottom of the 15 major format categories, had the highest concentration of what the New York-based sales and marketing company calls "professionals/managers."

	AUDIENCE SHARE, 12+	
	W'96	W'97
News/Talk	15.2	14.2
Urban	10.2	10.1
Country	9.6	9.3
A/C	9.2	8.7
Top 40	5.3	7.0
Spanish	5.6	5.7
Oldies	4.9	5.1
Album	5.5	4.8
Alternative	4.7	3.8
Class Rock	2.9	3.8
Standards	3.3	3.1
Hot A/C	3.1	2.9
Jazz/SJ&V	2.7	2.7
A3	1.5	2.5
Classical	1.8	1.7

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## Why Indies Sell Out

OK, OK, Andy Allen admits it. "We ripped off the idea from the majors."

Allen's referring to the CD sampler his company, Alternative Distribution Alliance, has begun sending out to some 1,200 buyers who get ADA's monthly catalog of new releases.

"Most indies don't release that much, so it'd be difficult for them to do a sampler. We decided to do it on the distribution level, to allow our

"If an indie prints 3,000 units of a release and it fails, you can just about absorb the loss. But if it is a



success and you have to print 60,000 of the next release you will not be able to afford it if it flops."

Steve Finan, A&R director at A&M and co-owner of Mo Wax Records, said there are extra costs which can sometimes only be absorbed if a label is linked with a major. "If you're an indie, you have to hire staff, and, if your main band does not have a hit for months, you still have to pay them," he said.

Mark Chung, Sony Music Independent Europe Senior Vice President, said indie labels are much better at A&R than the majors, and it is that strength which encourages the majors to keep an independent culture when a label is taken over.



*Indie News* is a new column that will run every other week in GAVIN. Independent labels are encouraged to submit news items and other materials c/o the News Department, GAVIN, 140 2nd Street, San Francisco CA 94105. —BEN FONG-TORRES

## It's Gonna Be a Hard Day's Spice

Spice Girls, who hit the top of the album charts last week, are making a movie.

*Spice — the Movie*, they told reporters at the Cannes Film Festival, is a \$5 million project from PolyGram, to be shot next month in London, with a release scheduled for the holidays. (Sony/Columbia Pictures has picked up U.S. rights.)

In shades of the Beatles' *A Hard Day's Night*, Spice Girls said the film would follow a week in their lives.

"We've put a lot into that script," said Geri (Ginger) Spice, "and hopefully people will identify with Spice humor. It will work on all levels: thriller, comedy, love story, action-adventure—all flavors are there. It's spicy."

Meantime, the group's album has passed the 1.7 million sales mark in the United States.

labels to have a one-sheet and a track. It's a sales solicitation tool."

And it's not a new idea. Majors, he says, "have been supplying an audio component to their solicitation book." ADA-affiliated labels offer an average of 30 full-length CDs a month; the size of the sampler depends on how many labels pay what Allen calls a "nominal charge," to cover costs, to be on the sampler.

After only three issues, ADA may soon be producing a double-CD. Besides the labels, Allen says, "our sales people love it. They have an opportunity to hear things in advance now. Retailers love it, to be able to hear what's coming out."

And the Soho District company gets a bonus from putting together the compilation of eclectic music, says Allen: "It gives us 'on-hold' music for that month." Call now and hope they're not in!...



Some food for thought for the NAIRD/AFIM Conference, from GAVIN's sister publication, *Music Week*, which covered the recent London Music Week confab:

The financial risks of marketing new bands and releases was highlighted at LMW as the reason why independent labels sell out to majors.

A panel exploring when and why majors buy indie labels, revealed that the strength of commitment to remaining independent usually gives way to the realities of business, and deals have to be done if labels are to move forward.

Tony Smith, Managing Director of Deceptive Records, told delegates,

**NEWS CONTINUES** page 16



# The Chemical Brothers

black rockin' beats

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# THAT'S SHO-BIZ

## That's Sho Biz By Dave Sholin

Are there spies lurking around **O'Hare** waiting to see who's arriving next? Names most often heard for the vacant **Q101**-Chicago PD post are **Joel Folger**, **Alex Luke**, and **Mike Halloran**. And what about crosstown **WPNT**? The name of one northeast programmer keeps coming up.

One sidebar to last week's plea bargain in the **Charlie Minor** murder case (see News for details): After two years of legal maneuvering, sentencing has been set for June 3, the anniversary of the day Charlie was married and the birthday of his long-time partner **Steve Resnik**. Those in the Santa Monica courtroom also got a glimpse of **O.J.**, who was there answering questions—resulting in 47 "I don't knows"—regarding the whereabouts of his **Heisman** trophy and other valuables.

It would take hours of calculation to figure out how many "Hot Hits" have come and gone during the amazing career of consultant and **GAVIN** Heritage Award honoree **Mike Joseph**. We join the industry in congratulating Mike as he celebrates his 50th year in broadcasting. (Gee, **Ron Fell** was only an intern back then).



New Yorkers got a taste of **Carport/Hollywood** recording artist **Kyle Vincent** with that first cup of coffee when he did an acoustic performance on **WPLJ** not long ago. (l-r): **Jerry Lembo**, **Jerry Lembo Entertainment**, **Frank Murray**, Hollywood Records; **Naomi DiClemente**, **WPLJ** News Director; Vincent; **Scott Shannon**; **Tommy Dunbar**, guitarist for Vincent; **Todd Pettengill**, morning co-host of **Scott & Todd's Big Show**.

On the movie release calendar for Christmas '97: **Spice-The Movie**, a picture starring the **Spice Girls** due to be filmed this summer. **Sony Pictures** just picked up the rights in North and South America.

**Mark Todd** pins MD stripes on **Q106**-San Diego middayer **Cindy Spicer**. She was last crosstown doing p.m. drive at **Jacor** sister **KGB**.

Has **KZHT** PD **Chet Buchanan** pulled an **Aerosmith** and gone on "Permanent Vacation" from the Salt Lake City Top 40? Any chance CB is planning to return to the Northwest to work alongside **Mike Preston** as APD/MD of **KBKS (Kiss 105)**-Seattle? *Aaand*, could a **San Jose Shark** also be headed to the Emerald City?

No, that wasn't a threesome playing golf in Napa while police pursued a robbery suspect. The story reported last week neglected to mention that **A&M** rep, **D.J. Ennis** (also known as the **Tiger Woods** of the music industry), was the mysterious fourth duffer.

**WBKS**-New York makes it official and removes the "interim" from **Toya Beasley's** title, making her the Urban outlet's permanent PD.

Will **Bonneville** launch some type of mainstream Top 40 at **KPIX/FM**-San Francisco sometime next month?

As we went to press, Louisville Hot A/C **WLRS (Mix 102)** was into day number three of playing the **Beatles'** "I Am the Walrus." A flip to either Active Rock or Alternative is expected any minute.

Count the laughs next weekend when "Mr. Cigar" meets "Mr. Television." That, of course, would be **KIIS/FM**-Los Angeles afternoon delight **Magic "Matt" Alan** going one-on-one with the most famous cigar smoker around, "Uncle Miltie" **Milton Berle** on Alan's weekend live syndicated show, **Lighten Up**. Philly is the latest market to begin airing the show.



Proud mama backstage at the recent **Bammie Awards**, where **Afeni Shakur** accepted a "Lifetime Achievement Award" for her late son, **Tupac** (l-r): **KMEL**-San Francisco's **Michelle S.**, **Joey Arbagey**, Ms. Shakur, and the station's **Sway**.

**KRAI**-Craig, Colo. PD and p.m. driver **Rick Allen** returns to mornings, where'll he be teamed with **Holly Knite**, who just joined the Top 40 from **WBWN**-Bloomington, Ill. The shift change also sends middayer **Mike Fuller** to afternoons and morning talent **Frank Hanel** to middays.

Two new staffers at **Loose 102**-Baton Rouge where longtime **KMGZ**-Lawton/Fort Sill, Okla. PD **Robert Elfman** signs on as APD/MD and air talent. Also, **Greg Michaels** leaves **WXCT (Cat Country 100.7)** to handle nights. Loose 102 waves goodbye to **Angie Sonnier** who splits to **Gulfstar** sister **Hot 106.1 (KIOC)**-Beaumont for afternoons.

## On the Air

**KOSI/FM**-Denver has a new morning team. On May 14, **Murphy Huston** took the chair, moving over from sister station **KEZW/AM**, and on May 20, **Chancellor** vet (**Alice** and **KIMN**) **Melissa Moore** joins him. The show will be known as *Murphy and Moore in the Morning*. As of May 30, **KPIX/AM**-San Francisco will simulcast sister station **KYCY/FM** with one notable exception. The former talk outlet will continue to air *Imus in the Morning* prior to its days full of Young Country...

Back to Denver for news about the **Peak (KXPK/FM)**: The station will debut two new programs, *Zoom* and *S.N.A.F.U.*, designed to meet listeners' desires for more new music...Radio vet (and sometime **GAVIN**



Dred Scott

contributor—see our radio festival story, this issue)

**Dred Scott** becomes Producer for Alternative and Top 40 programming at **Westwood One**. He'll write daily prep, conduct interviews, produce features, and cover events and press conferences in L.A. for network affiliates...New digs for **Radio One Inc. (WKYS, WMMJ, WOL)**: 5900 Princess Garden Pkwy., Ste. 800, Lanham, MD 20706; (301) 306-1111.

## In the Grooves



Glen Brunman

**Sony Music Soundtrax** is a new label venture, to be headed by **Glen Brunman** as Executive VP.

In his new post, Brunman will oversee the acquisition and creation of soundtracks for all label and divisions of **Sony Music Entertainment**. "With the creation of Sony Music Soundtrax, we unify all of our soundtrack efforts under the supervision of one person," said

President/COO **Tommy Mottola**. "This is an unprecedented development in the music industry, and parallels Glen's unique success in developing soundtracks that commemorate the films they underscore." Brunman is a 20-year vet of the Sony family, and was most recently Senior VP of **Epic Soundtrax**...**Tina Davis** becomes Senior VP of A&R at **Def Jam**. Davis, who



Tina Davis

came to the company in 1994 after a stint with **Chrysalis**, will relocate to the company's New York offices, where she'll begin overseeing all aspects of A&R and production of all **Def Jam** and **Def Soul** releases...

**Gary Fisher** becomes VP of Video Promotion for **Columbia Records**. In addition to overseeing daily departmental operations, Fisher will work closely with video networks and programs to secure airplay for Columbia artists. He'll also be in charge of creating, directing, and implementing promotional videos for the entire roster of acts...

**Arista** promotes **Andrew Berkowitz** to Senior Director of Video Promotion. Besides working with national, regional, and local video outlets, he'll also coordinate with the label's field staff for promotional tours of Arista acts...**550 Music** welcomes **Epic** vet **Douglas McVehil** as Director, National Video Promotion...Former

**Mercury Records** President **Ed Eckstine** has formed **Debris Records**, a new imprint to be distributed by **PolyGram's** Mercury. The first release will come from Minneapolis-based **Honeydogs**...Former **Warner Bros.** publicity master **Ken Phillips** has started **Ken Phillips Publicity Group**, which will focus on music and movie soundtracks. Address is 6464 Sunset Blvd., Ste. 605, Hollywood, CA 90028; (213) 467-7367, fax (213) 467-3936.

# Sho-Dates

**May 25**

**Kelly Jerumanis** T.J. Promotion  
**Irene Lopez** Winterland Productions  
**Randy Jay** WLZW-Utica, NY  
**Michael Martin** WILD107-San Francisco  
**Tom T. Hall, Paul Weller, Jessi Colter**

**May 26**

**Sean Coakley** Songlines  
**Dave Robbins** WNCI/FM-Columbus, Ohio  
**Levon Helm, Hank Williams, Jr., Stevie Nicks**

**May 27**

**Brian Douglas** Q102-Cincinnati  
**Jill McElhose** KNEN-Norfolk, Neb.  
**Michael Allen** WOYS-Eastpoint, Fla.  
**Don Williams, Ramsey Lewis, Left Eye (TLC), Neil Finn (Finn Brothers), Sean Kinney (Alice in Chains)**

**May 28**

**Spencer (spencedokey) Abbott** GAVIN  
**Scot Finck** A&M Records  
**Joey Arbagey** KMEL-San Francisco  
**Jeanne Ashley** WYYY-Syracuse, N.Y.  
**Celinda Pink, John Fogerty, Gladys Knight, Wendy O. Williams, Billy Vera**

**May 29**

**Melissa Etheridge, Rebbie Jackson, Danny Elfman, Mel Gaynor (Simple Minds)**

**May 30**

**George Henry** WCXX-Seima, Ala.  
**Del Shaun (Kolorz), Wynonna, Marie Fredrickson (Roxette), DJ Milf (EMF), Tim Burgess (Charlatans UK)**

**May 31**

**David Carr** KELI-San Angelo, Tex.  
**Tom Noonan** New Marketing  
**Corey Hart, Russell de Carle (Prairie Oyster), Johnny Paycheck, Greg Loos (Occams Razor), Brad Gilderman**



## Sho-Case

**PAUL MCCARTNEY**

Paul McCartney's new album, *Flaming Pie*, includes two songs, "The World Tonight" and "Young Boy," that he contributed to the soundtrack of the Robin Williams/Billy Crystal film, *Fathers' Day*.

## Sho-Prep

**WHITNEY HOUSTON**

The home video for Whitney Houston's latest film, *The Preacher's Wife*, is the Number One most rented video in America this month.

**SAMMY HAGAR**

Former Van Halen lead singer Sammy Hagar is back with his new solo album, *Marching to Mars*. He recently told the *Los Angeles Times*, "I have to prove that I'm still the greatest rock 'n' roll performer, the greatest rock 'n' roll singer in the world. I have to prove there's life after Van Halen."

**U2**

U2 recently recorded a new version of the Beatles' "Happiness Is a Warm Gun" for the soundtrack to Robert Altman's next film, *Gun*.

**SPICE GIRLS**

The first official Spice Girls concert will take place later this year in the unlikely location of Istanbul, Turkey. The ladies will be sponsored by Pepsi.

**MICHAEL JACKSON**

At the recently concluded Cannes Film Festival, Michael Jackson presented his latest short subject film, *Ghosts*, directed by *Terminator 2's* Stan Winston.

**NO DOUBT**

No Doubt's major label debut album, *Tragic*



*Kingdom*, has been certified by the RIAA for sales of 7 million copies.

**INDIGO GIRLS**

The Indigo Girls have scheduled a Pay-Per-View concert for Friday, June 6. Broadcast from Boston, expect to pay \$14.95 for your viewing privilege..

**BOB CARLISLE**

*USA Today* asked Bob Carlisle to define butterfly kisses. He said, "The fluttering of one's eyelashes on the cheek of another person."

**WHITE TOWN**

Jyoti Mishra, the one-man band known as White Town, says the hit single "Your Woman" is about "gender battles and Marxist politics, but I had to put all that into a song and not make people fall asleep."

**JON BON JOVI**

International guy that he is, Jon Bon Jovi has recorded songs from his new album, *Destination Anywhere*, in both French and Spanish.

**VICTORIA SHAW**

New York City native Victoria Shaw will be the opening act for Garth Brooks when Brooks head-

lines in Central Park on August 7. Shaw's connection to the Country superstar goes back to the days when she co-wrote Brooks' hits "She's Every Woman" and "The River."

**CLASH**

There's an all-star Clash tribute album in the works. Bands like Bush, Stone Temple Pilots, Hank Williams, Jr., Rancid, and 311 will be among the participants on this September release.

## Flashbacks

**MAY 24, 1980**

Genesis is booked to play *The Roxy* in Los Angeles. Phil Collins, Mike Rutherford, and Tony Banks visit the club during the day and help sell tickets.

**MAY 25, 1969**

Elton John plays piano on a Hollies studio session that includes the song "He Ain't Heavy, He's My Brother."

**MAY 26, 1994**

Michael Jackson and Lisa Marie Presley marry.

**MAY 29, 1942**

Bing Crosby records "White Christmas."

**MAY 30, 1966**

Dolly Parton marries Carl Dean. The couple had met in a Nashville laundromat on June 1, 1964, Parton's first day in town after moving from Locust Ridge, Tenn. to pursue a career in music.

**MAY 30, 1992**

Paul Simon and Edie Brickell marry.

F.O.R. #189

# Friends of Radio

Pat Martin Bradley



*Executive Director, NAIRD*  
**Hometown:** Whitesburg, Ky.

**What radio stations did you grow up listening to?**  
*WSM-Nashville and WTCW-Whitesburg, Ky.*

**What stations do you listen to now?**  
*WSGS/FM-Hazard, Ky., WMMT/FM-Whitesburg, Ky., and WQMY/FM-Prestonsburg, Ky.*

**If you owned a radio station, you would...**  
*...give airtime to indie labels only, and from all genres of music. Plus, I'd promote the artist as well as the label to encourage sales.*

**Briefly explain NAIRD's primary goals/mission:**  
*To address issues of importance to and improve communication among all segments of the independent music industry. To identify/promote cooperative activities which benefit the indie music industry. To publicize activities/achievements of the indie music biz. And, to educate the membership and improve communication among our members.*

**Future ambitions:**  
*To be a part of the continued growth of independent music, and of guiding NAIRD into a new era. Soon to be known as AFIM (Association for Independent Music), the immediate future of the organization is sure to be an exciting and fulfilling challenge.*

## Laugh Tracks

**WE ♥ BUMPER STICKERS**

- ♥Horn broken. Watch for finger.
- ♥I'm not as think as you drunk I am.
- ♥Forget about World Peace; visualize using your turn signal.
- ♥Change is inevitable, except from a vending machine.
- ♥Work is for people who don't know how to fish.
- ♥Reality is a crutch for people who can't handle drugs.
- ♥Real women don't have hot flasbes, they have power surges.
- ♥OK, who stopped payment on my reality check?
- ♥It's lonely at the top, but you eat better.
- ♥Warning: Dates in calendar are closer than they appear.
- ♥Be nice to your kids. They'll choose your nursing home.
- ♥So many idiots, so few comets.

—Collected by Ruby Unger, broadcaster/educational filmmaker

**MOST ADDED**



**EN VOGUE (88)**  
**BABYFACE (42)**  
**BACKSTREET BOYS (41)**  
**\*\*PAUL McCARTNEY (25)**  
**\*\*JON BON JOVI (25)**  
**COLLECTIVE SOUL (22)**

**TOP TIP**

**INDIGO GIRLS**  
*"Shame on You"*  
*(Epic)*

Sitting at Number One on the A3 chart, Emily and Amy have been making significant gains at Top 40 the past several weeks. Closing in on 1,000 spins.

**RECORD TO WATCH**



**NO MERCY**  
*"When I Die"*(Arista)  
 104 KRBE-Houston MD  
 Jay Michaels is one of those championing this track, which he and a growing list of key programmers believe will blow up this summer.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	<b>HANSON</b> - MMMBop (Mercury)	9	173	4	7799	+489
2	<b>SPICE GIRLS</b> - Say You'll Be There (Virgin)	11	171	1	7220	+290
3	<b>SAVAGE GARDEN</b> - I Want You (Columbia/CRG)	17	163	0	7158	-197
4	<b>PAULA COLE</b> - Where Have All The Cowboys Gone (Warner Bros.)	17	159	0	6303	-321
5	<b>THE WALLFLOWERS</b> - One Headlight (Interscope)	26	142	0	6209	-69
6	<b>MARK MORRISON</b> - Return Of The Mack (Atlantic)	18	145	4	5712	+339
7	<b>MONICA</b> - For You I Will (Warner Sunset/Atlantic)	20	140	1	5610	-104
8	<b>WHITE TOWN</b> - Your Woman (EMI)	14	155	3	5292	+429
9	<b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)	17	148	3	5161	+295
10	<b>JEWEL</b> - You Were Meant For Me (Atlantic)	30	114	0	4686	-222
11	<b>ROBYN</b> - Do You Know (What It Takes) (RCA)	5	155	6	4339	+749
12	<b>BLACKSTREET</b> - Don't Leave Me (Interscope)	16	114	2	3850	+42
13	<b>UP</b> - Staring At The Sun (Island)	13	126	0	3761	-282
14	<b>DJNCAN SHEIK</b> - Barely Breathing (Atlantic)	28	106	0	3689	-214
15	<b>THE VERVE PIPE</b> - The Freshmen (FCA)	15	129	6	3622	+427
16	<b>AZ YET</b> - Hard To Say I'm Sorry (LaFace/Arista)	19	115	2	3595	+332
17	<b>STER HAZEL</b> - All For You (Universal)	12	128	5	3424	+224
18	<b>BLESSID UNION OF SOULS</b> - I Wanna Be There (EMI)	7	130	2	3390	+304
19	<b>CARDIGANS</b> - Lovefool (Mercury)	28	99	0	3346	-640
20	<b>QMC</b> - How Bizarre (Mercury)	15	115	9	3221	+332
21	<b>BOB CARLISLE</b> - Butterfly Kisses (DMG)	4	134	19	3090	+1458
22	<b>EMASURE</b> - In Your Arms (Maverick/Warner Bros.)	10	115	1	2977	+61
23	<b>MEREDITH BROOKS</b> - Bitch (Capitol)	5	122	14	2937	+743
24	<b>INXS</b> - Elegantly Wasted (Mercury)	11	92	0	2647	-647
25	<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG) †	7	119	14	2539	+599
26	<b>SHERYL CROW</b> - Everyday Is A Winding Road (A&M)	22	82	0	2474	-701
27	<b>SHERYL CROW</b> - A Change Would Do You Good (A&M)	4	114	20	2387	+937
28	<b>BABYFACE</b> - Every Time I Close My Eyes (Epic)	23	70	0	2353	-422
29	<b>NO DOUBT</b> - Don't Speak (Trauma/Interscope)	31	72	0	2150	-324
30	<b>TONI BRAXTON</b> - I Don't Want To (LaFace/Arista)	11	91	1	2082	+31
31	<b>BUCE SPRINGSTEEN</b> - Secret Garden (Columbia/CRG)	13	67	0	1858	-512
32	<b>BEE GEES</b> - Alone (Polydor/A&M)	9	77	0	1795	+129
33	<b>NO DOUBT</b> - Sunday Morning (Trauma/Interscope) †	6	85	2	1785	+126
34	<b>DEPECHE MODE</b> - It's No Good (Mutere/Reprise) †	7	85	5	1772	+123
35	<b>COUNTING CROWS</b> - Daylight Fading (DGC)	5	88	17	1578	N
36	<b>SPICE GIRLS</b> - Wannabe (Virgin)	21	57	0	1563	-381
37	<b>SWV</b> - Can We (Jive)	12	31	1	1379	-31
38	<b>GINA G.</b> - Gimme Some Love (Warner Bros.)	6	70	9	1333	N
39	<b>EN VOGUE</b> - Don't Let Go (Love) (eastwest/EEG)	33	41	0	1231	-360
40	<b>GINA G.</b> - Ohh Ahh, Just A Little Bit (Warner Bros.)	28	42	0	1199	-212

† = Depart

Total Reports This Week 205 Last Week 204

**Chartbound**

	Reports	Adds	SPINS	TREND
*EN VOGUE - "Whatever" (eastwest/EEG)	88	88	442	+442
BACKSTREET BOYS - "Quit Playing Games (With My Heart)" (Jive)	67	41	790	+369
JON BON JOVI - "Midnight in Chelsea" (Mercury)	64	25	767	+540

**Inside Top 40** BY DAVE SHOLIN

## David Versus Goliath: May the Best Songs Win



If the majority of the audience can't identify most songs or artists, it's a safe bet they don't have a clue about what label it's on. That being the case, why would any programmer concern themselves with the label a song happened to be on? Are judgments—even subconscious ones—made when looking at a release on a small unknown indie label versus one on a major?



**KIX 106's** **Joe Dawson** While majors have a firm grasp on most every spot on the Top 40 chart, indies are getting much more respect nowadays. **KIX 106-Providence** PD **Joe Dawson** has a track record for supporting songs on even the smallest of labels. He believes, "It's all about the music, period. Especially in this format, it's all about each individual song and whether it can strike a receptive chord. If a song can do that, I'll play it no matter what label it's on, and nine times out of ten, those indie releases are reaction records!"

Dawson considers sales a significant barometer as well, though, and urges smaller labels to "take a look at my list, and if I'm playing the hell out of your record, get some singles in here. I look at singles sales and really only care about how a record is selling in my market."

**Cory Robbins**, who heads **Robbins Entertainment**, an indie distributed by **BMG**, fails to see why PDs take an interest in making sure stock is in the market. When Robbins hears things like, "What happens if I add it and it doesn't become a national hit?" he gets a little nuts. In his view, not having the record available to



**Robbins Entertainment's Cory Robbins** consumers should be looked at as a plus for radio. He reasons, "A Number One request or researching record" is what should matter to programmers. And "if nobody can buy it, it just means they have to listen to the radio that much more to hear it. Selling records is my problem." But up against those big guys with the deep pockets, can a small indie operator win in the competitive Top 40 arena? Yes, according to Robbins, who admits, "If two records are equal, the major will win everytime. But when the record is something like 'Da' Dip' by **Freak Nasty**, the small guy is gonna win. The better release can win, and I've based my career on that belief."

**Leroy McMath**, who owns **Power Records** and **Triad Distributing**, home to **Freak Nasty**, says everyone wanted to pick the record up once it started taking off, but that at that point he wasn't interested. In operation for ten years, McMath says he would've been open to cutting a deal "before we put out 'Da' Dip,' but that didn't happen. Everyone waits until they see something. It doesn't take any experience to do that." Instead of handing over "all the hard work, time, and energy" put into the project, McMath held his ground. His song is already platinum and is far from peaking. In the end he says, "We had a record so slammin' they couldn't ignore us. The public programmed this record for us," Leroy notes with a chuckle, "with the help of radio, of course."

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



# Jamiroquai

## Virtual Insanity

THE EXPLOSIVE NEW TRACK AND VIDEO FROM THE GOLD ALBUM  
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### POP MOST ADDED THIS WEEK INCLUDING:

- |                    |                       |                   |                     |
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| Star 94 - Atlanta  | WZJM - Cleveland      | WPLL - Miami      | WBHT - Wilkes-Barre |
| KYSR - Los Angeles | ALICE - San Francisco | WDCG - Raleigh    | WZNY - Augusta      |
| Q106 - San Diego   | WBMX - Boston         | WPTE - Norfolk    | WJET - Erie         |
| WMTX - Tampa       | KBBT - Portland       | WSSX - Charleston | WABB - Mobile       |
- and many, many more!!*

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**“It’s a very cool song that really has a summertime sound to it. It also gives your station uniqueness and separates you from you competitors.”**

**— John Ivey, KISS 108/Boston**



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## Up & Coming

Reports Adds SPINS TRENDS

53	42	273	+180	* BABYFACE - How Come, How Long (Epic)
51	7	979	+213	3rd PARTY - Can You Feel It (DVB/A&M)
50	9	926	+256	INDIGO GIRLS - Shame On You (Epic)
47	10	726	+288	AEROSMITH - Hole In My Soul (Columbia/CRG)
45	—	1042	-82	JANICE - Memory Lane (N'Zone/Ichiban)
44	3	1016	-161	MARY J. BLIGE - Love Is All We Need (MCA)
42	6	824	+246	TOAD THE WET SPROCKET - Come Down (Columbia/CRG)
38	4	969	-129	FREAK NASTY - Da' Dip (Power)
37	14	563	+241	CULTURE BEAT - Take Me Away (Interhit)
37	25	440	+177	PAUL McCARTNEY - The World Tonight (Capitol)
31	2	1197	+302	112 - Cupid (Bad Boy/Arista)
30	4	587	+190	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)
30	15	400	+86	NEW EDITION - One More Day (MCA)
28	17	246	+91	JAMIROQUOI - Virtual Reality (WORK)
27	2	764	+62	DAVE MATTHEWS BAND - Crash Into Me (RCA)
27	1	636	-363	KEITH SWEAT - Just A Touch (Elektra/EEG)
26	4	913	+221	ROME - I Belong To You (RCA)
26	1	630	-53	LE CLICK - Call Me (Logic/RCA)
25	—	572	-29	CHICAGO - Here In My Heart (Reprise)
25	2	545	-72	ESPN PRESENTS - The Jock Jam (Tommy Boy)
25	1	458	+5	CARDIGANS - Been It (Mercury)
25	22	105	+31	* COLLECTIVE SOUL - Listen (Atlantic)
24	3	396	+47	SNEAKER PIMPS - 6 Underground (Virgin)
24	3	384	+24	FROGPOND - Be (Tri-Star/Sony)
24	4	369	+87	NO MERCY - When I Die (Arista)
24	12	299	+171	ANNA VISSI - Forgive Me This (Epic)
23	1	814	-26	GINUWINE - Tell Me Do U Wanna (550 Music)
23	1	606	+5	JOCELYN ENRIQUEZ - Do You Miss Me (Classified/Tommy Boy)
22	21	324	+324	* PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
21	2	573	-146	AALIYAH - 4 Page Letter (Blackground Ent./Atlantic)
21	—	476	+56	dc TALK - Colored People (Virgin)
21	—	457	+63	TONIC - If I Could Only See (Polydor/A&M)
19	1	339	-29	THE BRAND NEW HEAVIES - Sometimes (eastwest/EEG)
19	8	204	+133	ONE SMALL FAVOR - Love Is (Aura)
18	2	508	-19	BILLY LAWRENCE - Come On (eastwest/EEG)
18	16	130	+130	* FIVESTONES - Turn The Radio Up (Midnight Fantasy)
16	5	389	+146	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)
16	—	350	-65	ROBIN S - It Must Be Love (Big Beat/Atlantic)
16	16	0	0	* THE REAL McCOY - I Wanna Come (With You) (Arista)
15	1	350	-34	SUBLIME - Santeria (MCA)
15	9	142	+8	* JONNY LANG - Lie To Me (A&M)
14	—	341	-3	FAITHLESS - Insomnia (Arista)
13	—	284	+11	RHYTHMCENTRIC - Your Love Is With Me (Metropolitan)
13	1	244	+87	UB40 - Tell Me Is It True? (Virgin)
13	2	228	+107	DJ COMPANY - Rhythm Of Love (Grave)
12	—	310	+49	BROWNSTONE - 5 Miles to Empty (WORK/MJJ)
12	—	283	+39	KENNY LATTIMORE - For You (Columbia/CRG)
12	—	210	+44	RENEGADE BLUE - Who's Your Lover Now? (Magnet)
12	8	152	+139	* STEVE WINWOOD - Spy In The House Of Love (Virgin)
11	—	375	+45	TORI AMOS - Silent All These Years (Atlantic)
11	—	265	-100	FOXY BROWN - I'll Be (Def Jam Recording Group)
11	1	211	+29	* BAREBONES - A Few Degrees (Monster Music)
11	6	162	+81	* KYLE VINCENT - Wake Me Up (Carport/Hollywood)
11	7	118	+26	* WYCLEF feat. REFUGEE ALL STARS - We're Tryin' To Stay Alive (Columbia/CRG)
10	1	219	+23	* JOHNNY Z - Mamacita (Quality)
10	3	218	+43	* CHANGING FACES - G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
10	2	214	+110	* THE WALLFLOWERS - The Difference (Interscope)
10	4	156	+125	* DAMAGE - Love II Love (Critique/BMG)
10	10	27	+27	* BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)

\* Indicates Debut



Ichiban's Randy Sadd

Fellow Georgian, Randy Sadd, Vice President of Radio Promotion for Ichiban Records, believes, "There is a period of earning credibility before stations will start taking an independent label seriously." Randy has been frustrated due to the "small versus major" mindset, noting, "Certain programmers may love a song but are reluctant to add it." Not all the news is bad, however. Sadd continues, "There are a number of programmers who will play a song because it's competitive, regardless of it being an independent or major [release]. The greatest feeling for an independent is beating the odds and breaking a hit record—let's hear it for the underdog."



Interhit's Jeff Johnson

In its third year of operation, Interhit Records just found itself in the Most Added category last week with Culture Beat's "Take Me Away." Managing Director and Co-Owner Jeff Johnson, who kept his day job at Warner Bros. while getting the label up and running with partner Chris Cox, feels it's critical to "create a story for our records before we go to crossover or mainstream. Otherwise, if you're a small label, no one will care. He credits National Promo Manager Chris Bergen with the great start for Culture Beat, saying, "While majors are sometimes inconsistent with their output, we can focus on one or two projects and make putting out great music our strength."



WILD 107's Michael Martin

Another programmer who's blind when it comes to looking at labels is Michael Martin, PD of KYLD (Wild 107)-San Francisco, who sees indies "especially in a youth-oriented format," as being responsible for churning out "the majority of the product." His advice to fellow programmers is "never, never, never put a record on just because it's blowing up in Los Angeles, because who cares? Some of the biggest stuff we have on the air is unsigned and/or on a very, very small label, and it really doesn't matter. 'Cause, you know what? The listeners don't care. They just want to hear good music and the songs they love." ●

## ARTIST PROFILE

# DEBORAH GIBSON



### HOMETOWN:

Merrick, Long Island, New York

**BIRTHDATE:** August 31, 1970

**LABEL:** Espiritu

### PROMOTION CONTACT:

David Salidor (212) 245-5909

### CURRENT SINGLE:

"Only Words"

### CURRENT ALBUM: Deborah

(Release date: May 27)

### MAJOR MUSICAL INFLUENCES:

"Billy Joel, Elton John, Barbra Streisand, Patti Lupone, theater and classical composers."

### THINGS THAT MAKE YOU HAPPY:

"Positive, warm people."

### THINGS THAT MAKE YOU SAD:

"Cynics."

### BEST THING SUCCESS

BROUGHT YOU: "A chance to communicate through music."

And it got my foot in the door in the theater world."

### WORST THING SUCCESS

BROUGHT YOU: "Having to deal with words like 'image,' 'perception,' and 'recoupable.'"

### FAVORITE JUNK FOOD:

"I never met a piece of sugar I didn't like."

### FAVORITE WAYS TO RELAX:

"Filling out surveys (ha!), listening to music like Keb' Mo' (he's on now), playing the piano, and hanging with friends."

### BEST ADVICE YOU EVER

RECEIVED: "Stay true to yourself."

### YOUR MOST TREASURED

### MATERIAL POSSESSION:

"Liberace's 'Jonathon Livingston Seagull' piano."

### GIBSON ON HER MUSIC:

"It changes and grows with me, and comes from the heart."



# 15th Annual Rock 'n' Charity Celebration

Benefiting the T.J. Martell Foundation and Neil Bogart Memorial Fund for  
Cancer, Leukemia & AIDS Research

**Thursday, Friday & Saturday**  
**June 26, 27 & 28, 1997**  
Los Angeles



## Celebrity Golf Classic

Calabasas Country Club  
4515 Park Entrada, Calabasas, CA  
Tee Times at 7:30 am & 1:00 pm

JUN 26 1997

This fabulous tournament is always a sell-out. Top industry insiders and celebrities from music, film, TV and sports make up the 250 players each year. Major gift bags and tee prizes, a beautiful course and a guaranteed good time have made this a spectacular event for over a dozen years.



## After Dark at Hollywood Park

Hollywood Park Race Track and Casino  
1050 South Prairie Avenue, Inglewood, CA

JUN 27 1997

An encore event... the second annual party at Hollywood Park will include nine thrilling thoroughbred races, live music, the "Pick A Winner Prizes Extravaganza" plus food and drink. The incredible silent auction will wow everyone with packages for all budgets.

**The T.J. Martell Foundation "From the Heart" Award will be presented to National Radio Chair Curtiss Johnson, Station Manager at KRXQ in Sacramento. Don't miss this special presentation.**



## Birthday Bowling Bash

The Sports Center (next to Jerry's Deli)  
12655 Ventura Boulevard, Studio City, CA

JUN 28 1997

### **BACK BY POPULAR DEMAND!**

To celebrate the 15th Anniversary of the Rock 'n' Charity events. This fabulous favorite started it all! The vintage bowling alley at the Sports Center in Studio City (right next to Jerry's Deli) will be our home for bowling, In-n-Out burgers and big birthday surprises!



**Sponsorships for Golf, Hollywood Park and Bowling are available.**  
**Please call the Martell/Bogart office for more information, invitations,**  
**or tickets at 310.247.2980.**

# GO Chart

**GO MOST ADDED  
EN VOGUE (29)  
JON BON JOVI (24)  
\*\*BABYFACE (19)  
\*\*PAUL MCCARTNEY (19)**

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

TW		SPINS	TREND
1	<b>HANSON</b> - MMBop (Mercury)	4066	+149
2	<b>SAVAGE GARDEN</b> - I Want You (Columbia/CRG)	4027	-57
3	<b>SPICE GIRLS</b> - Say You'll Be There (Virgin)	3931	+154
4	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	3555	-183
5	<b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)	3167	+111
6	THE WALLFLOWERS - One Headlight (Interscope)	3156	-114
7	<b>WHITE TOWN</b> - Your Woman (EMI)	3024	+307
8	U2 - Staring At The Sun (Island)	2780	-29
9	<b>MARK MORRISON</b> - Return Of The Mack (Atlantic)	2760	+189
10	MONICA - For You I Will (Warner Sunset/Atlantic)	2667	+33
11	<b>ROBYN</b> - Do You Know (What It Takes) (RCA)	2473	+513
12	SISTER HAZEL - All For You (Universal)	2465	+168
13	THE VERVE PIPE - The Freshmen (RCA)	2339	+252
14	BLESSID UNION OF SOULS - I Wanna Be There (EMI)	2323	+272
15	ERASURE - In Your Arms (Maverick/Warner Bros.)	2230	+221
16	INXS - Elegantly Wasted (Mercury)	2179	-153
17	JEWEL - You Were Meant For Me (Atlantic)	1853	-48
18	DUNCAN SHEIK - Barely Breathing (Atlantic)	1753	-91
19	<b>DMC</b> - How Bizarre (Mercury)	1694	+171
20	<b>BOB CARLISLE</b> - Butterfly Kisses (DMG)	1651	+886
21	<b>SHERYL CROW</b> - A Change Would Do You Good (A&M)	1645	+630
22	BLACKSTREET - Don't Leave Me (Interscope)	1542	-30
23	CARDIGANS - Lovefool (Mercury)	1526	-69
24	AZ YET - Hard To Say I'm Sorry (LaFace/Arista)	1464	+69
25	<b>DEPECHE MODE</b> - It's No Good (Mute/Reprise)	1431	+152
26	<b>MEREDITH BROOKS</b> - Bitch (Capitol)	1412	+457
27	<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)	1409	+331
28	BEE GEES - Alone (Polydor/A&M)	1405	+113
29	TONI BRAXTON - I Don't Want To (LaFace/Arista)	1399	+86
30	NO DOUBT - Sunday Morning (Trauma/Interscope)	1324	+103
31	SHERYL CROW - Everyday Is A Winding Road (A&M)	1275	-151
32	BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)	1125	-170
33	<b>COUNTING CROWS</b> - Daylight Fading (DGC)	1069	<b>NEW</b>
34	JANICE - Memory Lane (N'Zone/Ichiban)	1042	+1
35	BABYFACE - Every Time I Close My Eyes (Epic)	943	-27
36	<b>GINA G.</b> - Gimme Some Love (Warner Bros.)	857	<b>NEW</b>
37	NO DOUBT - Don't Speak (Trauma/Interscope)	741	-36
38	MICHAEL JACKSON - Blood On The Dance Floor (Epic)	702	-30
39	THE REAL McCOY - One More Time (Arista)	647	-62
40	<b>GINA G.</b> - Ohh Ahh, Just A Little Bit (Warner Bros.)	609	<b>RE</b>

**RE** = Re-Entry

## Crossover

### URBAN/DANCE

**BABYFACE** - "How Come, How Long" (Epic)  
**3rd PARTY** - "Can You Feel It" (DVB/A&M)  
**CULTURE BEAT** - "Take Me Away" (Interhit)  
**FREAK NASTY** - "Da' Dip" (Power)  
**RØME** - "I Belong to You" (RCA)  
**112** - "Cupid" (Bad Boy/Arista)  
**MARY J. BLIGE** - "Love Is All We Need" (MCA)  
**PUFF DADDY & FAITH EVANS (feat. 112)** -

"I'll Be Missing You" (Bad Boy/Arista)

### ALTERNATIVE

**SNEAKER PIMPS** - "6 Underground" (Virgin)  
**TOAD THE WET SPROCKET** - "Come Down" (Columbia/CRG)  
**COLLECTIVE SOUL** - "Listen" (Atlantic)  
**THE MIGHTY MIGHTY BOSSTONES** - "The Impression That I Get" (Mercury)  
**THE WALLFLOWERS** - "The Difference" (Interscope)

## NEWS CONTINUED from page 8

# Hanzel? Gretyl... Gretyl? Hanzel

This week, I present mini-synopses of some recent enhanced CDs that have hit my desk. Keep 'em coming.

### HANZEL UND GRETYL

*Transmissions From Uranus*

(Energy/Caroline)

Featuring the Alienator, a mutagenic takeover variation of the classic Concentration game. Or, as the ROM

delivers music, lyrics, and grainy b&w video clips. It also offers online access. Be sure and use the key to unlock the "hidden" track.

### ORQUESTRA WAS

*Forever's A Long, Long Time*

(Verve Forecast)

The disc contains a 16-minute b&w long-form video/mini-movie directed by Don Was, which comes off like a cross between grainy pixel vision and slick 8 mm. Featuring the music of Hank Williams, and the acting talents of Kris Kristofferson and Sweet Pea Atkinson, it is an existentialist piece slathered in dark blues, country twang, and '70s era soul.



states: "Hanzel und Gretyl hyperspatial genetomorphism program." Bottom line: trippy animation to complement the electronic dream-scape music.

### PAUL SIMON

*Graceland* (Warner Bros.)

This tenth anniversary disc comes with a bonus ROM enhancement which features five sections: inspiration, creation, getting it out, touring, and going home. Each section features photos, video, and sound bites. Also: song lyrics, commentary and copies of original notes.

### BLAKE MORGAN

*anger's candy* (N2K)

Wrapped in a folk art layout which resembles a cross between a diorama and a snuff box, this enhanced CD

Other Recent Enhanced Releases:

**BOBGOBLIN**, *The Twelve-Point Plan* (MCA)

**KRS-ONE**, *I Got Next* (Jive)

**LONDON SUEDE**, *Coming Up* (Nude/Columbia/CRG)

**POSTER CHILDREN**,

*International:RTFM* (Reprise)

**TOAD THE WET SPROCKET**, *Coil* (Columbia/CRG)

**Tiny Bytes:** The Tibetan Freedom Concert June 7 and 8 at Randall's Island, New York, will feature live Internet coverage, including interviews, artist correspondents, on the scene reports, and live performances. For more info, contact: [www.milarepa.org](http://www.milarepa.org) or e-mail [FreeTibet@aol.com](mailto:FreeTibet@aol.com)

# Diller Puts Ticketmaster In Home Shopping Cart

Ticketmaster, the all-powerful ticket agency, is about to become the property of the Home Shopping Network.

Barry Diller, Chairman of HSN Inc., announced that the company is buying Microsoft co-founder Paul Allen's 47.5 percent ownership of Ticketmaster for \$209 million of HSN stock. Diller will acquire additional shares of the ticketing company in the open market to surpass 50 percent.

While Ticketmaster sells two-thirds of the 10 million seats sold for stadiums and theaters each year—a dominant position that drew attacks and legal challenges from Pearl Jam, among others—Diller's interests go far beyond tickets. The two companies, he noted, specialize in letting

consumers buy goods by way of telephones and computers, and can grow their businesses by taking advantage of each other's customer bases and expertise.

"The wind is at the back of electronic commerce," said Diller.

Fredric Rosen, Chief Executive of Ticketmaster, added: "One of the areas that becomes very interesting for both of us in the Internet." Paul Allen is said to have become frustrated with Ticketmaster's slow entry into the online ticket business, which it entered half a year ago. The company's reported difficulties peddling products beyond tickets by phone and online also opened the door to the Home Shopping Network.



**NAIRD**  
**25<sup>th</sup>**  
**ANNIVERSARY CONVENTION**

**May 21-25, 1997**  
**Memorial Day Weekend**

**The Fairmont Hotel**  
**in New Orleans!**

*Join us for the largest  
Independent Music Convention  
& Trade Show in the U.S.*

*This special*  
**25th Anniversary  
Convention**

*will feature:*

- Retailers + International indie labels + International indie distributors
- Convention keynote by Ani DiFranco, Righteous Babe Records
- Retail Lounge featuring indie label product presentations
- Music showcases at New Orleans' famous clubs
- Indie Awards Banquet & Show
- Seminars - Panel Discussions - Special Interest Group Meetings
- New Orleans' fabulous restaurants & night life
- Great press coverage!



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Whitesburg, KY 41858 USA

<http://www.naird.com>

Email: [patnaird@aol.com](mailto:patnaird@aol.com)

**MOST ADDED**  
**PAUL McCARTNEY (54)**  
**PAUL CARRACK (45)**  
**JON BON JOVI (34)**  
**JAMES TAYLOR (33)**  
**SHERYL CROW (29)**

**TOP TIP**  
**PAUL McCARTNEY**  
*"The World Tonight"*  
*(Capitol)*

McCartney re-enters the pop wars with an A/C Number One MOST ADDED. Top calls include WMC, WDBZ, KTDY, WAHR, WDEF, KMXC, WKTI, and WMEE.

**RECORD TO WATCH**  
**MARY BLACK**  
*"One and Only"*  
*(Gifthorse/Curb)*

Irish import Mary Black has found a Stateside home with 31 early A/C stations including WDLG, KLWN, KMXL, KOKO, Q100, KWXX, and KVYN.

# Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)	18	209	4	5780	+3	118	39	33	16
2	<b>BOB CARLISLE</b> - Butterfly Kisses (DMG)	5	217	12	5412	+1113	90	61	42	17
3	<b>CHICAGO</b> - Here In My Heart (Reprise)	8	192	6	4672	+335	76	54	48	12
4	<b>PAULA COLE</b> - Where Have All The Cowboys Gone (Warner Bros.)	17	162	5	4594	-144	100	34	14	12
5	<b>JEWEL</b> - You Were Meant For Me (Atlantic)	30	162	0	4560	-257	85	40	26	10
6	<b>THE WALLFLOWERS</b> - One Headlight (Interscope)	20	127	0	4002	-182	91	18	12	6
7	<b>SAVAGE GARDEN</b> - I Want You (Columbia/CRG)	20	131	1	3998	-271	90	20	18	3
8	<b>BEE GEES</b> - Alone (Polydor/A&M)	10	179	8	3963	+421	58	53	45	17
9	<b>HANSON</b> - MMMBop (Mercury)	10	144	7	3855	+212	78	36	18	9
10	<b>RICHARD MARX</b> - Until I Find You Again (Capitol)	15	165	1	3782	-921	54	46	44	20
11	<b>BRUCE SPRINGSTEEN</b> - Secret Garden (Columbia/CRG)	12	161	3	3734	-316	59	43	39	18
12	<b>TONI BRAXTON</b> - I Don't Want To (LaFace/Arista)	12	158	3	3528	+24	48	51	36	20
13	<b>DUNCAN SHEIK</b> - Barely Breathing (Atlantic)	28	110	0	3061	-286	60	21	20	9
14	<b>U2</b> - Staring At The Sun (Island)	12	111	0	2911	-108	56	31	17	7
15	<b>MONICA</b> - For You I Will (Warner Sunset/Atlantic)	10	130	15	2591	+177	30	32	35	26
16	<b>BLESSID UNION OF SOULS</b> - I Wanna Be There (EMI)	6	126	4	2524	+241	25	38	39	22
17	<b>DAVE MATTHEWS BAND</b> - Crash Into Me (RCA)	29	106	2	2513	+89	34	30	32	8
18	<b>BRYAN ADAMS</b> - I'll Always Be Right There (A&M)	17	113	0	2420	-386	29	31	34	19
19	<b>JON SECADA</b> - Too Late Too Soon (SBK/EMI)	18	112	0	2391	-867	29	24	43	14
20	<b>PETER CETERA</b> - Do You Love Me That Much (River North)	6	134	7	2362	+308	17	32	47	33
21	<b>MICHAEL BOLTON</b> - Go The Distance (Columbia/CRG)	5	140	19	2358	+467	14	35	45	37
22	<b>KYLE VINCENT</b> - Wake Me Up (Capitol/Hollywood)	10	117	3	2222	+80	15	35	45	19
23	<b>JOOSE</b> - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)	15	108	3	2088	-198	23	22	37	23
24	<b>INXS</b> - Elegantly Wasted (Mercury)	11	93	0	2037	-893	29	28	25	11
25	<b>SHERYL CROW</b> - Everyday Is A Winding Road (A&M)	19	74	0	2008	-339	41	9	12	11
26	<b>BARRY MANILOW</b> - I'd Really Love To See You Tonight (Arista)	14	101	1	1944	+20	23	24	32	21
27	<b>NO DOUBT</b> - Don't Speak (Trauma/Interscope)	32	68	0	1809	-191	34	13	11	10
28	<b>CELINE DION</b> - All By Myself (550 Music)	21	94	0	1800	-700	16	27	26	22
29	<b>MICHAEL LEARNS TO ROCK</b> - Someday (Cleveland International)	13	91	5	1707	+75	16	24	31	16
30	<b>B.E. TAYLOR</b> - This Time (Christhae)	17	91	5	1692	+4	16	20	32	21
31	<b>PAUL CARRACK</b> - For Once In Our Lives (ARK 21)	2	125	45	1682	N	8	13	43	46
32	<b>SISTER HAZEL</b> - All For You (Universal)	6	75	17	1680	+423	22	24	12	14
33	<b>SHERYL CROW</b> - A Change Would Do You Good (A&M)	4	96	29	1577	N	10	22	30	25
34	<b>SPICE GIRLS</b> - Say You'll Be There (Virgin)	7	65	5	1577	+247	25	18	12	9
35	<b>STYX</b> - Paradise (CMC International)	3	110	21	1561	N	4	21	32	47
36	<b>BRIAN McKNIGHT and DIANA KING</b> - When We Were Kings (Mercury)	13	97	3	1550	-1	4	20	42	28
37	<b>KENNY LOGGINS</b> - For The First Time (Columbia/CRG)	25	79	0	1536	-323	16	19	24	16
38	<b>TONI BRAXTON</b> - Un-Break My Heart (LaFace/Arista)	34	76	0	1516	-195	15	16	25	16
39	<b>JIM BRICKMAN</b> - Picture This (Windham Hill)	5	100	13	1454	+228	2	15	45	31
40	<b>CARDIGANS</b> - Lovefool (Mercury)	28	63	0	1440	-247	20	19	12	11

Chartbound	Reports	Adds	SPINS	TREND
<b>PAUL McCARTNEY</b> - "The World Tonight" (Capitol)	82	54	1044	+705
<b>RENEGADE BLUE</b> - "Who's Your Lover Now?" (Magnet)	71	7	1259	+52
<b>JON BON JOVI</b> - "Midnight In Chelsea" (Mercury)	66	34	842	+494
<b>BRIAN HOWE</b> - "Touch" (Touchwood)	65	3	1184	+69

Total Reports This Week: 254 Last Week: 256  
 Editor: **RON FELL**  
 Associate Editor: **ANNETTE M. LAI**  
 A/C reports accepted: Mondays  
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.  
 Station Reporting Phone: (415) 495-1990  
 GAVIN Fax: (415) 495-2580

## Inside A/C



BY RON FELL

## The State of Independents

I'm proud to note that GAVIN's A/C chart has an excellent reputation. By my count of last week's chart, there were four independent labels on the chart and another 13 represented in either Chartbound or Up and Coming. You'd need a microscope and a bloodhound to find independents on the other national trade A/C charts.

GAVIN's panel of A/C reporters is a receptive group with relatively open ears willing to give a record a fair audition. And this is not a new phenomenon. Historically, GAVIN's A/C panel has been more liberal and thus, less prejudiced towards lesser-known labels.

To A/C radio, independence is not so much a matter of unknown artists as it is unknown labels. To A/C radio, independents are represented on "the street" by independent promotion persons, much in the same way many insurance companies are repped by independent agents. There's an economy and efficiency for both labels and reps that all but eliminates independent labels from the day-to-day solicitation of airplay.

I have a theory as to why independent projects fare as well as they do with GAVIN A/C stations. With the recent cutbacks of A/C staffing at some of the larger labels, the independent promotion firms are not just representing independent labels, but are being retained for more and more large label projects.

All of the above has a tendency to level the playing field for independents and "dependents." And, as **Mike Martucci** always says, "A terrible thing happens when you don't promote a record...nothing happens."

Anyway, for the majority of our panel of reporting stations, the perception between independent labels and promotion is a blur.

## A/C Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
67	3	1064	-69	<b>BILLY MANN</b> - Killed by a Flower (DVB/A&M)
58	3	1238	+87	<b>WHITE TOWN</b> - Your Woman (EMI)
58	3	868	+38	<b>MAC CHARLES</b> - The Last (FT)
57	7	712	+91	<b>GROVER WASHINGTON, JR.</b> - Soulful Strut (Columbia/CRG)
56	2	770	+93	<b>TINA TURNER</b> - On Silent Wings (Virgin)
53	3	632	+41	<b>ZUCCHERO</b> - Diamond (Mercury)
52	8	969	+151	<b>THE VERVE PIPE</b> - The Freshmen (RCA)
52	5	697	+19	<b>ANDI HARRISON</b> - Spoke In The Wheel (Nosirrah/Coast)
47	4	567	+64	<b>KIP WINGER</b> - How Far Will We Go? (Domo)
46	21	464	+256	<b>KATHY TROCCOLI</b> - He'll Never Leave Me (Reunion/Jive)
41	9	724	+140	<b>OMC</b> - How Bizarre (Mercury)
37	4	503	+52	<b>JAMIE &amp; THE JURY</b> - Holdin' On To Someone Else (Rocktopia)
36	1	493	+15	<b>ERIC MARTIN</b> - I Love The Way You Love Me (Atlantic)
35	6	611	+102	<b>AZ YET</b> - Hard To Say I'm Sorry (LaFace/Arista)
34	33	399	+389 *	<b>JAMES TAYLOR</b> - Little More Time With You (Columbia/CRG)
33	2	618	+3	<b>TORI AMOS</b> - Silent All These Years (Atlantic)
32	6	500	+103	<b>COUNTING CROWS</b> - Daylight Fading (DGC)
31	11	314	+133	<b>MARY BLACK</b> - One And Only (Giffhorse/Curb)
30	28	304	+282 *	<b>FIVESTONES</b> - Turn The Radio Up (Midnight Fantasy)
27	2	536	+133	<b>MEREDITH BROOKS</b> - Bitch (Capitol)
27	6	489	+96	<b>TOAD THE WET SPROCKET</b> - Come Down (Columbia/CRG)
26	10	383	+139	<b>INDIGO GIRLS</b> - Shame On You (Epic)
25	11	418	+218	<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)
23	14	277	+203	<b>WHITNEY HOUSTON</b> - My Heart Is Calling (Arista)
23	6	244	+44	<b>DAVID GROW</b> - After The Pain (Back Nine Records)
22	3	226	+6	<b>SUE BRENNER</b> - It's Not Enough (Coast)
22	9	208	+79	<b>BILLY VERA &amp; THE BEATERS</b> - La-La For What's Her Name (Pool Party)
21	2	408	+102	<b>ROBYN</b> - Do You Know (What It Takes) (RCA)
19	6	214	+73	<b>SAMANTHA SIVA</b> - Rain (Genie Entertainment)
18	3	282	+68	<b>DEPECHE MODE</b> - It's No Good (Mute/Reprise)
18	18	184	+136 *	<b>MARY GRIFFIN</b> - Just No Other Way (To Love Me) (Curb)
16	5	184	+45	<b>HARRISON LAMB</b> - Winds Of Change (MAH Records)
15	15	123	+123 *	<b>LINDA EDER</b> - Something To Believe In (Atlantic)
14	8	146	+80 *	<b>SUPERTRAMP</b> - You Win, I Lose (Oxygen/Supercab)
12	5	118	+50 *	<b>DOC CASTLE</b> - The Following Fifty Years (Castle)

Dropped: R. Kelly, Dionne Farris, Ocean Blue.

\* Indicates Debut

A bountiful choice of new music results in a healthy mixture of established and yet-to-be-established acts getting airplay, and hopefully sales as a result of the format's generous playlists.

While I'll make no apologies for the tight listed panels of our competition, I'm nevertheless proud of the GAVIN reporters. The latest singles from **Peter Cetera**, **B. E. Taylor**, **Bob Carlisle**, and **Michael Learns to Rock** are just the most recent examples of small labels benefitting from our generally receptive panel of 260 reporting stations. ●

## A/C Picks

**JAMES TAYLOR**  
**"Little More Time With You"**  
 (Columbia/CRG)

Here's a cheerful little ditty about shaking the monkey off his back while packin' up for a long good-bye. He should have spent a little more time at home being the good guy, and if so, wouldn't be departin' to the sweet tones of Stevie Wonder on harmonica.

**SAVAGE GARDEN**  
**"To the Moon and Back"**  
 (Columbia/CRG)

Some people used to walk a mile for a Camel, but these Aussie's are willing to take a much longer journey in return for a commitment. It's kind of a

proposed joy ride with no free lunch and no apparent pilot, as we speak.

**ALISHA'S ATTIC**  
**"I Am, I Feel"** (Mercury)

This Male Bashing/Girl Power pop tart is in the Bananarama, Cyndi Lauper, Spice Girls, vein. In this case, sisters Shelley and Karen (no last names), sing about a guy seems to be a deserving bloke with insensitivity written all over his face.

**KIPPY BRANNON**  
**"Daddy's Little Girl"**  
 (Curb/Universal)

Yes, Virginia, there is an answer record. If you're looking for a warm and fuzzy response to "Butterfly Kisses," this might be your prescription. Written and recorded *last* year, before the "Butterfly Kisses" rave, this single takes a soon-to-be-married daughter's love for her father and puts it to music. Do you believe in coincidences?

**KIM RICHEY**  
**"I Know"** (Mercury)

She knows she shouldn't be trying to resurrect a burned-out relationship, but what she doesn't know is how not to. The multi-formatted Ms. Richey has now set her sights on A/C as the latest and potentially most appreciative format for this John Leventhal (Rosanne Cash, Shawn Colvin, etc.) production.

## S/P/W

## SPINS PER WEEK PER STATION

<b>THE WALLFLOWERS</b> - One Headlight (Interscope)	31.51
<b>SAVAGE GARDEN</b> - I Want You (Columbia/CRG)	30.52
<b>PAULA COLE</b> - Where Have All The Cowboys Gone (Warner Bros.)	28.36
<b>JEWEL</b> - You Were Meant For Me (Atlantic)	28.15
<b>DUNCAN SHEIK</b> - Barely Breathing (Atlantic)	27.83
<b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)	27.66
<b>SHERYL CROW</b> - Everyday Is A Winding Road (A&M)	27.14
<b>HANSON</b> - MMMBop (Mercury)	26.77
<b>NO DOUBT</b> - Don't Speak (Trauma/Interscope)	26.60
<b>U2</b> - Staring At The Sun (Island)	26.23
<b>BOB CARLISLE</b> - Butterfly Kisses (DMG)	24.94
<b>CHICAGO</b> - Here In My Heart (Reprise)	24.33
<b>SPICE GIRLS</b> - Say You'll Be There (Virgin)	24.26
<b>COUNTING CROWS</b> - A Long December (DGC)	24.00

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

## SPINCREASES

## RANKED INCREASE IN TOTAL SPINS

<b>BOB CARLISLE</b> - Butterfly Kisses (DMG)	1113
<b>PAUL CARRACK</b> - For Once In Our Lives (ARK 21)	780
<b>PAUL McCARTNEY</b> - The World Tonight (Capitol)	705
<b>SHERYL CROW</b> - A Change Would Do You Good (A&M)	522
<b>JON BON JOVI</b> - Midnight In Chelsea (Mercury)	494
<b>MICHAEL BOLTON</b> - Go The Distance (Columbia/CRG)	467
<b>SISTER HAZEL</b> - All For You (Universal)	423
<b>BEE GEES</b> - Alone (Polydor/A&M)	421
<b>STYX</b> - Paradise (CMC International)	411
<b>JAMES TAYLOR</b> - Little More Time With You (Columbia/CRG)	389
<b>CHICAGO</b> - Here In My Heart (Reprise)	335
<b>PETER CETERA</b> - Do You Love Me That Much (River North)	308
<b>FIVESTONES</b> - Turn The Radio Up (Midnight Fantasy)	282
<b>KATHY TROCCOLI</b> - He'll Never Leave Me (Reunion/Jive)	256



**B. E. TAYLOR**

**"This Time"**  
From the Album **TRY LOVE**

**#30\* on the A/C Chart!!!**

"B.E. Taylor is an amazing talent, that's why I'm thrilled that he is part of my band and very excited about this great single, 'This Time'."  
— KATHY TROCCOLI

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**MOST ADDED****R.B. MORRIS (29)****LIVE AT THE IRON HORSE (19)****ASLEEP AT THE WHEEL (17)****LEO KOTTKE (16)****TOM RUSSELL (13)****BOB CHEEVERS (10)****TOP TIP****R.B. MORRIS***Take That Ride  
(Oh Boy)*

Poet/tunesmith Morris makes a strong Americana entrance this week with the #1 most added record and a chart debut at #39.

**RECORD TO WATCH****VARIOUS ARTISTS***Live at the Iron Horse, Vol. 1  
(Signature Sounds)*

The music lives on this live compilation from Northampton, Massachusetts' Iron Horse. Great tracks from folks like Fred Eaglesmith, Jimmie Dale Gilmore, Martin Sexton, Richard Thompson, and Patty Larkin.

# Gavin Americana™

LW	TW		Reports	Adds
1	1	<b>ROBERT EARL KEEN</b> - Picnic (Arista Austin)	74	1
2	2	ALISON KRAUSS & UNION STATION - So Long So Wrong (Rounder)	72	0
3	3	<b>KIM RICHEY</b> - Bitter Sweet (Mercury)	67	1
5	4	<b>JACK INGRAM</b> - Livin' Or Dyin' (Rising Tide)	60	1
4	5	GUY CLARK - Keepers (Sugar Hill)	59	1
7	6	<b>BILL AND BONNIE HEARNE</b> - Diamonds In The Rough (Warner Western)	59	1
8	7	<b>JOY LYNN WHITE</b> - The Lucky Few (Little Dog)	55	1
9	8	<b>SON VOLT</b> - Straightaways (Warner Bros.)	59	3
13	9	<b>JOHN PRINE</b> - Live On Tour (Oh Boy!)	55	3
10	10	<b>5 CHINESE BROTHERS</b> - Let's Kill Saturday Night (1-800-PrimeCD)	55	1
6	11	THE DEAD RECKONERS - A Night Of Reckoning (Dead Reckoning)	55	0
16	12	<b>THE LONESOME STRANGERS</b> - Land Of Opportunity (Little Dog)	52	1
19	13	<b>VARIOUS ARTISTS</b> - Traveller Soundtrack (Asylum)	52	6
17	14	<b>DARRELL SCOTT</b> - Aloha From Nashville (Sugar Hill)	55	7
12	15	BOB WOODRUFF - Desire Road (Imprint)	46	1
11	16	BRUCE ROBISON - Wrapped (Boar's Nest)	50	0
15	17	PRAIRIE OYSTER - Blue Plate Special (Velvet)	44	0
14	18	NANCI GRIFFITH - Blue Roses from the Moons (Elektra/EEG)	44	1
22	19	<b>JULIE MILLER</b> - Blue Pony (HighTone)	50	7
18	20	<b>LEFTOVER SALMON</b> - Euphoria (Mountain Division/Hollywood)	41	0
23	21	<b>RED MEAT</b> - Meet Red Meat (Ranchero)	43	0
24	22	<b>BARRY &amp; HOLLY TASHIAN</b> - Harmony (Rounder)	42	1
21	23	VARIOUS ARTISTS - Straight Outta Boone County (Bloodshot)	39	0
26	24	<b>FARMER NOT SO JOHN</b> - Farmer Not So John (Compass)	43	3
28	25	<b>RANGER DOUG</b> - Songs of the Sage (Warner Western)	37	2
27	26	<b>SUPERSUCKERS</b> - Must've Been High (Sub Pop)	38	2
20	27	JIMMY LaFAVE - Road Novel (Bohemia Beat/Rounder)	34	0
32	28	<b>BEKKA &amp; BILLY</b> - Bekka & Bil'y (Almo Sounds)	38	5
40	29	<b>BILL FRISELL</b> - Nashville (Nonesuch)	39	9
25	30	BACKSLIDERS - Throwin' Rocks At The Moon (Mammoth)	33	0
29	31	RADIO SWEETHEARTS - New Memories (St. Roch)	40	1
34	32	<b>TARNATION</b> - Mirador (Reprise)	34	1
N	33	<b>LEO KOTTKE</b> - Standing In My Shoes (Private Music)	31	16
33	34	<b>VOLEBEATS</b> - Sky and the Ocean (Safe House)	31	1
38	35	<b>CHIP TAYLOR</b> - The Living Room Tapes (Gadfly)	35	4
N	36	<b>CHRIS ROSSER</b> - Archaeology (ISG/Tangible)	32	6
N	37	<b>THE CICADAS</b> - The Cicadas (Warner Bros.)	29	3
35	38	<b>KAREN ALMQUIST</b> - Tracking Of Time (Althia)	31	0
N	39	<b>R.B. MORRIS</b> - Take That Ride (Oh Boy!)	33	29
N	40	<b>PETE ANDERSON</b> - Dogs In Heaven (Little Dog)	26	2

**Chartbound**

**ASLEEP AT THE WHEEL** (Lucky Dog/Epic)  
**HIGH NOON** (Watermelon)  
**THE JAYHAWKS** (American)  
**JIM CAMPILONGO** (Blue Hen)  
**GREAT D/I/DIE** (BRK)

**ADIE GREY** (Hey Baby)  
**WILD FRONTIER** (Lift)  
**Dropped:** #30 Slaid Cleaves, #31 Richard Buckner,  
 #36 Terri Binion, #37 Christine Lavin, #39 Bad Livers.

## Americana Inroads

BY ROB BLEETSTEIN



### KHYI Brings Out the Bomb Squad

When **KHYI/FM (Y-95)** in Dallas became our first major market, full-time Americana station a few months ago, they hit the air with a bang, generating great press and an immediate positive reaction from their listeners and advertisers. Well, recently the station and some local authorities thought they had a bang of a different sort on their hands.

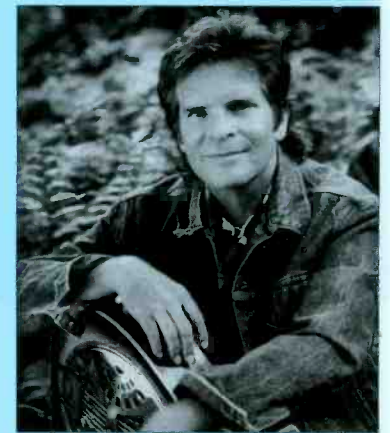
It seems our friends the **Dead Reckoners**, from **Dead Reckoning Records** in Nashville, were the featured artists at Y-95 the week of May 5. The previous week, according to **Joshua Jones**, station VP of Sales and Marketing, the Reckoners had sent the station a package full of CDs and T-shirts for on-air giveaways. While being shipped, the box was placed next to a package containing broken bottles of alcohol, which leaked onto the box destined for Y-95. The post office then wrapped plastic over the box so it wouldn't suffer any further damage. However, the alcohol had already managed to smear the Y-95 address, making it look like "4-95," the date of the Oklahoma City bombing tragedy. How this all fits together is very strange, but there is a Federal court on the third story of the building where the station resides. To top it all off, the package arrived in the midst of the recent Republic of Texas scare. Needless to say, the station had some kind of mess on its hands.

The postman, after delivering a package reeking of alcohol, wrapped in plastic, with "4-95" and Dead Reckoning written all over it, called the local bomb squad. They showed up with their bomb-sniffing dogs and equipment, turning good ol' Dallas into a scene more typical of Belfast or Beirut. Now I call *that* making an impact in your market.

I called **Kieran Kane** of the

Dead Reckoners for his reaction to these hijinks. "You think they would've gone to the source," said Kane. "We haven't heard from anybody in regards to this, but if the FBI or ATF shows up, we'll give you a call."

**FOGERTY'S FILLMORE STATE OF MIND**



To kick off the release of his wonderful new *Blue Moon Swamp* CD, **John Fogerty** took to the stage of San Francisco's **Fillmore Auditorium**, where he hadn't performed since 1968, for two thunderous shows on May 18 & 19. With the ultra-solid backing of drummer **Kenny Aronoff**, bassist **Bob Glaub**, and guitarist **Johnny Lee Schell**, Fogerty was in top form. Covering lots of ground from the **Credence** days (I'm hard pressed for more than a few of their hits that he didn't do) right on up to his new songs, it was a solid show from start to finish, and Fogerty looked right at home, rocking his heart out on stage. The **Fairfield Four** opened the shows, and joined Fogerty for a rousing "Midnight Special" and "A Hundered and Ten In the Shade." The bottom line is, when he comes to your neck of the woods, do not blow your opportunity to catch this show. Yow! ●

Editor: **ROB BLEETSTEIN**

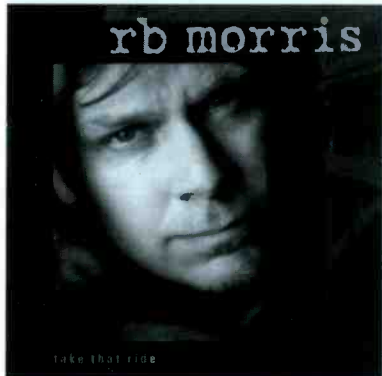
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 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

E-mail: pwr glide@well.com

## Americana Picks

BY ROB BLEETSTEIN

### R.B. MORRIS Take That Ride (Oh Boy)



Knoxville poet-turned-Nashville tunesmith R.B. Morris' debut album is a tasty slice of southern culture, custom made for the right here, right now.

Morris comes out crunchin' with "World Owes Me," a new "Take This Job and Shove It," if I may quote Jackknife's Jenni Sperandeo. If you've ever had a taste for Celtic music but are still searching for the right song to work within your station's musical context, check out "Ridin' With O'Hanlon."

Morris' writing is rock solid, and his accompaniment throughout the album is just as strong, with musical contributions coming from guitar slinger Kenny Vaughan, keyboard legend Al Kooper, and the versatile talents of Bo Ramsey and Steve Conn.

Americana stations should take

an immediate loving several core tracks—"The Ballad of Thunder Road," the heartfelt honesty served up in the twang-tinged title ballad, and the real-life story of "Roy," whose claim to fame was knowing Don Gibson, performed as a duet with John Prine.

The disc's two closing numbers ring with pure Americana. "Bottom of the Big Black Hull" is one for the end of the century, and "Glory Dreams" is an old-time gospel number that includes Jamie Hartford and Lucinda Williams.

### JOHN FOGERTY Blue Moon Swamp (Warner Bros.)

In my book, he's one of the godfathers of this format. His influence has spanned several generations, and his music has impacted more than its fair share of people's lives—both in the public realm as well as in the artistic community. Now, after a ten-year recording hiatus, John Fogerty has returned with what may be his strongest effort to date.

Providing more than a healthy dose of twang, *Blue Moon Swamp* touches just about every base in the Americana ballpark. The opening "Southern Streamline" is just a chicken-pickin', good-time frenzy. Fogerty is pulling on his guitar strings like never before on this tune, which shimmers with Country appeal. "Hot Rod Heart" has a drivin' groove that should veer through several formats—again, Country stations should give this

Continued on page 22

#### PLEASE WELCOME THE FOLLOWING STATIONS TO THE AMERICANA REPORTING PANEL:

##### WJMA/FM 96.7

207 Spicer's Mill Rd.  
Orange, VA 22960  
(540) 672-1000

Fax: (540) 672-0282

Contact: Mike Hays

Music Call Times:

Monday-Friday,  
11 a.m.-2 p.m. EST

##### WBWI/FM 92.5

2410-A South Main St.  
West Bend, WI 53095  
(414) 334-2344

Fax: (414) 334-1512

Contact: Rick McKay

Music Call Times:

Mondays &  
Tuesdays, 9-11 a.m.  
CST

##### Bozeman, MT

59717...KHYI/FM has  
a new phone number:  
(972)-633-0953...

Pat Decker has  
replaced Mike Mason

as MD at KDJR...Dan

Reed has left WNCW

for the bright lights of  
the big city, leaving MD

Bill Buchinsky as the man in

Spindale...Marilyn

Rea Beyer will be the new correspondent

at WUMB/FM in

Boston. Her call times are

Monday-Thurs-

day, 9-9:30 a.m.

and Thursdays

and Fridays from

3-5 p.m. EST.

#### PLEASE ALSO MAKE NOTE OF THESE STATION CHANGES:

Rik James has left

KGLT/FM and

Richard Stark will

be taking over as

Americana correspon-

dent. His phone num-

ber is (406) 994-6483

and his call times are

Mondays, 10 a.m.-2

p.m. MST. Please send

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# Teresa



Baby That's  
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Love Does

NACA Country Entertainer Of The Year

1995 ♦ 1996 ♦ 1997

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You can't fly, but still you leap  
Baby That's What Love Does"



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## GO Chart

### GO MOST ADDED

- KENNY CHESNEY (47)
- MICHAEL PETERSON (38)
- NEAL MCCOY (32)
- THRASHER SHIVER (29)
- DAVID KERSH (28)

### GO STATION PANEL:

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

LW	TW		W	R	Adds	M	M	L
2	1	<b>BRYAN WHITE</b> - Sittin' On Go (Asylum)	13	118	0	118	0	0
5	2	<b>MINDY McCREADY</b> - A Girl's Gotta Do What A... (BNA Records)	14	118	0	115	3	0
4	3	<b>VINCE GILL</b> - A Little More Love (MCA)	10	118	0	113	5	0
3	4	<b>KEVIN SHARP</b> - She's Sure Taking It Well (Asylum)	15	118	0	112	6	0
7	5	<b>ALAN JACKSON</b> - Who's Cheatin' Who (Arista)	8	118	0	109	9	0
8	6	<b>LEANN RIMES</b> - The Light In Your Eyes (MCG/Curb)	11	118	0	105	12	1
6	7	<b>BROOKS AND DUNN</b> - Why Would I Say Goodbye (Arista)	11	118	0	102	16	0
9	8	SAWYER BROWN - Six Days On The Road (Curb)	13	113	0	92	21	0
10	9	<b>DEANA CARTER</b> - Count Me In (Capitol Nashville)	10	118	0	74	44	0
11	10	<b>TANYA TUCKER</b> - Little Things (Capitol Nashville)	15	117	0	70	45	2
15	11	<b>TIM McGRAW</b> - It's Your Love (Curb)	4	117	0	67	50	0
13	12	<b>MARK CHESNUTT</b> - Let It Rain (Decca)	10	118	0	57	57	4
14	13	<b>LEE ANN WOMACK</b> - Never Again, Again (Decca)	11	115	0	47	65	3
17	14	<b>REBA McENTIRE</b> - I'd Rather Ride Around With You (MCA)	5	118	0	35	80	3
16	15	<b>TY HERNDON</b> - Loved Too Much (Epic)	10	116	0	38	71	7
18	16	<b>RICK TREVINO</b> - I Only Get This Way With You (Columbia/CRG)	11	117	1	16	85	16
20	17	<b>TRACE ADKINS</b> - I Left Something Turned On... (Capitol Nashville)	5	117	1	14	88	15
19	18	<b>PAM TILLIS</b> - All The Good Ones Are... (Arista)	6	118	1	15	84	19
22	19	<b>JOHN BERRY</b> - I Will, If You Will (Capitol Nashville)	7	117	2	9	78	30
23	20	<b>PATTY LOVELESS</b> - The Trouble With The Truth (Epic)	6	116	0	4	86	26
24	21	<b>TAMMY GRAHAM</b> - A Dozen Red Roses (Career)	10	109	0	10	70	29
25	22	<b>TRAVIS TRITT</b> - She's Goin' Home With Me (Warner Bros.)	8	108	1	2	80	26
28	23	<b>LONESTAR</b> - Come Cryin' To Me (BNA Records)	5	115	0	0	69	46
27	24	<b>LEE ROY PARNELL</b> - Lucky Me, Lucky You (Career)	6	113	3	0	63	50
29	25	<b>TRACY BYRD</b> - Don't Love Make A Diamond Shine (MCA)	4	114	3	0	59	55
30	26	<b>CLAY WALKER</b> - One, Two, I Love You (Giant)	5	107	3	0	68	39
31	27	<b>GARY ALLAN</b> - From Where I'm Sittin' (Decca)	8	109	6	0	54	55
21	28	JOE DIFFIE - This Is Your Brain (Epic)	12	85	0	16	62	7
34	29	<b>RICOCHE</b> - He Left A Lot To Be Desired (Columbia/CRG)	5	111	10	0	43	68
32	30	SAMMY KERSHAW - Fit To Be Tied Down (Mercury)	8	100	7	2	50	48
1	31	JOHN MICHAEL MONTGOMERY - I Miss You A Little (Atlantic)	13	66	0	51	11	4
39	32	<b>JAMES BONAMY</b> - The Swing (Epic)	8	87	7	2	37	48
36	33	RANDY TRAVIS - King Of The Road (Asylum)	7	85	0	3	37	45
38	34	<b>JODEE MESSINA</b> - He'd Never Seen Julie Cry (Curb)	6	81	3	1	44	36
44	35	<b>MICHAEL PETERSON</b> - Drink, Swear, Steal, And Lie (Reprise)	3	99	38	0	16	83
35	36	PAUL BRANDT - Take It From Me (Reprise)	11	82	1	1	42	39
41	37	<b>SKIP EWING</b> - Mary Go Round (Word Nashville)	6	86	7	0	29	57
42	38	<b>RIVER ROAD</b> - I Broke It, I'll Fix It (Capitol Nashville)	4	88	4	0	24	64
43	39	<b>TERRI CLARK</b> - Just The Same (Mercury)	3	82	14	0	19	63
49	40	<b>NEAL MCCOY</b> - The Shake (Atlantic)	2	83	32	0	15	68
50	41	<b>DAVID KERSH</b> - Day In, Day Out (Curb)	2	75	28	0	6	69
47	42	<b>BIG HOUSE</b> - You Ain't Lonely Yet (MCA)	2	71	17	0	12	59
N	43	<b>KENNY CHESNEY</b> - She's Got It All (BNA Records)	2	73	47	0	5	68
45	44	<b>ALISON KRAUSS/UNION STATION</b> - Find My Way Back... (Rounder)	6	55	2	0	18	37
N	45	<b>LILA McCANN</b> - Down Came A Blackbird (Asylum)	3	60	15	0	9	51
37	46	GEORGE STRAIT - One Night At A Time (MCA)	12	34	0	21	9	4
N	47	<b>SHERRIE AUSTIN</b> - Lucky In Love (Arista)	2	53	24	0	2	51
N	48	<b>JEFF WOOD</b> - You Call That A Mountain (Imprint)	2	50	24	0	4	46
N	49	<b>RICH McCREADY</b> - That Just About Covers It (Magnatone)	4	44	6	0	4	40
N	50	<b>SONS OF THE DESERT</b> - Whatever Comes First (Epic)	13	34	2	0	13	21

**Up & Coming**

Reports	Adds	Weeks	
72	5	9	<b>JOHN AND AUDREY WIGGINS</b> - Somewhere In Love (Mercury)
58	2	5	<b>ALISON KRAUSS &amp; UNION STATION</b> - Find My Way Back To My Heart (Rounder)
58	29	1	* <b>JEFF WOOD</b> - You Call That A Mountain (Imprint)
56	7	3	<b>RICH McCREADY</b> - That Just About Covers It (Magnatone)
47	13	2	<b>DERYL DODD</b> - Movin' Out To The Country (Columbia/CRG)
46	11	2	<b>GENE WATSON</b> - No Goodbyes (Step One)
40	3	3	<b>BAILLIE AND THE BOYS</b> - God's Honest Truth (Intersound)
37	2	2	<b>LITTLE TEXAS</b> - Your Mama Won't Let Me (Warner Bros.)
36	34	1	* <b>THRASHER SHIVER</b> - Between The Stones And Jones (Asylum)
35	35	1	* <b>RAYBON BROTHERS</b> - Butterfly Kisses (MCA)
35	14	1	* <b>KATHY MATTEA</b> - I'm On Your Side (Mercury)
34	32	1	* <b>EMILIO</b> - She Gives (Capitol Nashville)
31	21	1	* <b>BILLY YATES</b> - Flowers (Almo Sounds)
31	4	1	* <b>JEFFREY STEELE</b> - My Greatest Love (MCG/Curb)

DROPPED: #22 Tracy Lawrence, #29 Lorrie Morgan, #40 Jeff Carson, #47 Collin Raye, Bellamy Brothers

\* Indicates Debut

# An Independent View



**Ray Pennington (left), President of Step One Records, and Buzz Ledford (right), VP Promotion**

**STEP ONE RECORDS**  
**1300 DIVISION STREET,**  
**3RD FLOOR**  
**NASHVILLE, TN 37203**  
**P 615-255-3009**  
**F 615-255-6282**  
**STEPONEREC@AOL.COM**



MEL HOLT, CEO  
 RAY PENNINGTON, PRESIDENT  
 LYNN PENNINGTON, VP OPERATIONS  
 BUZZ LEDFORD, VP PROMOTION  
 LINDA JOHNSON, NATIONAL PROMOTION  
 JEFF BROTHERS, VP SALES/MARKETING

**ARTIST ROSTER INCLUDES:**

Gene Watson, Western Flyer, Bryan Smith, and Don Cox

**CURRENT COUNTRY PROJECT:**

Gene Watson, "No Goodbyes"

**DISTRIBUTION:** Includes MS Distributors (West/Midwest/East), Select-O-Hits (South/Southwest), Rock Bottom (Ga./Fla.). The label also distributes directly to many accounts including Anderson Merchandisers, Handleman Company, Associated Distributors, and Record Depot.

**GAVIN TALKS TO THE LABEL'S PRESIDENT RAY PENNINGTON AND VP OF PROMOTION BUZZ LEDFORD:**

**Jamie Matteson: What is your A&R philosophy?**

**SOR:** For songs, we listen to new and established writers and search for material we believe will make the Country audience respond and react. We listen for unique new artists with an identifiable sound, plus we believe there is still a

demand for legendary artists. By recording songs the artist(s) know and feel, and by using top quality musicians, we are able to capture a mood and feel and get the sound we want in a couple of takes. We don't want the music to sound sterile; we try to keep it fresh. We try to set trends instead of following what everyone else is doing.

**How do your recording expenses differ from major labels?**

We arrange and do the production as we record. After three or four sessions, we are 90 percent finished with a project (with exceptions: Western Flyer and Bryan Smith). If the feel is there, we don't have any reason for a lot of over-dubbing and stacking. We can turn a project around more quickly and economically.

**How does your promotion strategy differ from most major labels?**

We concentrate on all Country radio—all 2,500 stations. We try to explore other genres of music, and the same in-house staff works all formats. We record polka, Christian, instrumental, blues, A/C, and Americana music.

**How do you overcome resistance to independent product at radio?**

With persistence, determination, and faith in the singles we work!



**Album Cuts**

- TRACY LAWRENCE - How A Cowgirl Says Goodbye**
- GEORGE STRAIT - Round About Way**
- NICOLE ERWIN - Tied To The Wheel Of A Runaway Heart**

**CONSULTANT'S CORNER**

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**Broadcast Programing**  
**2211 Fifth Avenue**  
**Seattle, WA 98121**  
**P(206) 728-2741; F(206) 441-6582**



**On Being "Local"**

I am currently working in Two top 50 markets that are within signal shot of each other. Luckily, both stations have the same owner. In fact, this owner has four Country signals in this area, all of which overlap to some extent. The challenge is to keep the two metro stations out of the TSA and the outlying signals pretty much out of the metro. While this is not an uncommon scenario—especially in this era of cluster radio—it is new ground for a lot of PDs. That is where BP Consulting comes in. We can help by first determining the available audience for each station, identifying their hot zips, and then marketing each station to core demographics in its own area of influence.

We have the stations in the TSA serving their communities while avoiding the metro area. By concentrating heavily on being "local," these stations can dominate their respective counties while not cannibalizing the stations within the metro.

Of course, to make this work, your programming, talent, promotions, and even sales reps must be as good as those at the stronger metro stations. Otherwise, the Country residents will have no compelling reason to listen to you over the bigger players. The important thing to remember is, the money demo for Country (or any format) is finite, and if you're too different, then Country listeners won't listen. Differentiating is a tightrope act, but it's one I take seriously as a consultant. John Jenkins and the crew at WOWC/FM just outside Birmingham, Ala., understand how to live in the shadows of a major market competitor and bottom-feed their way to the top. While WZZK has been—and may always be—the metro gorilla, WOWC/FM has found a way to be "everyone else's" Country radio station. Sure, they do Birmingham promotions and remotes, but their main focus is in the communities surrounding that metro. These listeners think of WOW as *their* radio station. We're doing this in several markets and are finding success with it.

The formula for winning in this atmosphere is the same as competing in the metros:

1. Know your audience. (What demo will like your station/format? What are their interests?)
2. Target your audience. (Marketing to the core.)
3. Live your audience's lifestyle. (Where do they hang? What consumes their day?)
4. Be everywhere. (Get out and get involved in their lives.)

Is there a topic you'd like to see answered? Fax your queries to (615) 255-5020, or e-mail to [gavingirl@earthlink.net](mailto:gavingirl@earthlink.net).

# INDEPENDENT meals...

Three indie label presidents talk survival

As independent music distributors, manufacturers, and artists convene in New Orleans for the 25th anniversary of NAIRD and the last-ever NAIRD Conference (the group is changing its name to the Association for Independent Music), we thought we'd present a panel of our own.

To discuss the state of the independent record business, the shaky state of retail and distribution in the US, the tactics needed to survive in today's marketplace, and the always-tricky matter of getting airplay on radio and music video channels, we called on three indie label heads. They are Bob Frank, President of Velvel Records, Walter Yetnikoff's new label; Steve Popovich, formerly with Columbia Records, now the chief at Cleveland International Records, and Matt Marshall, President of Higher Octave Records.

**GAVIN:** How would you characterize the current state of the business?

**STEVE POPOVICH:** Retail is still in some pretty troubled times out there. Bob and I speak about that often. I'm in a different position than the other two, because we're really a small company—we don't have any major, major backing going on here. But we're surviving, luckily. But the problem isn't so much at retail—we can all get records in . . .

**BOB FRANK:** Yes, we can all get records in, but due to the current state of the business, our distribution company gets in the door last, so to speak, and we don't have some of the opportunities that some of the major distribution companies have. The constriction at retail, combined with the state of distribution, puts us in a position where we have to be that much more careful about what we do, and the monies we spend.

I think to a degree also there's been a lot of doomsayers, about how bad things are. But at the end of the day, in 1996 and 1995, those were the first two years in the history of the business when over a billion album units were sold, according to the RIAA. That's amazing! The market has still been expanding tremendously for a lot of different reasons over the past 15 years.

You had the CD revolution, but you also had the MTV revolution happen at the same time. You really hadn't had two major changes happening at the same time in this industry before.

**MATT MARSHALL:** If it's a billion units being sold, the smaller company has plenty of room to figure out how to plug into that market. I find that it's endless—there's so much to do to just keep plugging into what's available. It's just a matter of resources versus time versus people power . . .

**FRANK:** We're finding a lot of these little companies that actually serve as sub-distributors who don't do any business with the majors, because they're too small for the majors to deal with. They may distribute to a chain of 30 New Age stores in New York, but nobody in the majors has ever dealt with them. And they'll buy 90 Michelle Malone CDs for us. For us, that's very important.

**POPOVICH:** I had a call last week from an Indian store in Miami, who wanted to buy 75 Michael Learns to Rock records, based on the Indian population in Florida coming back from vacation in India. And a guy at a Korean radio station, KFOX in L.A., had already



By Kevin Zimmerman





# THE INDEPENDENT LABELS' CHOICE PAST, PRESENT & FUTURE...

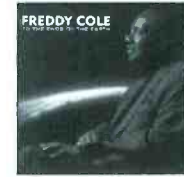
NAIRD

TURK MAURO  
The Truth  
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TURK MAURO  
The Truth  
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**Filling up the charts  
with the finest in jazz!**



FREDDY COLE  
To the Ends of the Earth  
FCD-9675-2

FREDDY COLE  
To the Ends Of  
The Earth  
FAN 9675



JIMMY McGRIFF  
The Dream Team  
MCD-9268-2

JIMMY McGRIFF  
The Dream Team  
MIL 9268



NIELS-HENNING ØRSTED  
PEDERSEN TRIO  
Friends Forever  
MCD-9269-2

NIELS-HENNING ØRSTED  
PEDERSON TRIO  
Friends Forever  
MIL 9269

LANNY MORGAN QUARTET  
Pacific Standard  
CON 14084



THE LANNY MORGAN  
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CCD-14084-2

BILLY MARCUS  
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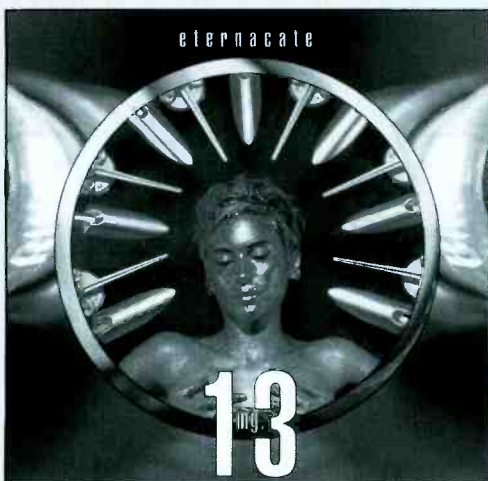
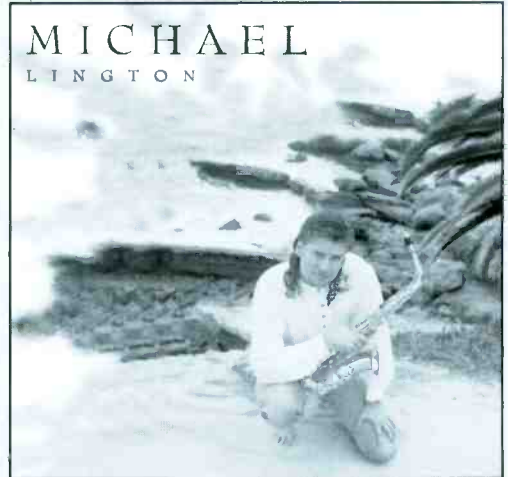
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## MICHAEL LINGTON Featuring the hit single with BOBBY CALDWELL "Tell It Like It Is"

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**#2 MOST ADDED - GAVIN**

**#2 MOST ADDED - Album Network**

**#2 MOST ADDED - HITS**

**#3 MOST ADDED - FMQB**

**#19 MOST ADDED - CMJ ALTERNATIVE**

SLD 3118

**SLIPDISC  
records**

been playing our records, based on his jocks knowing what's happening in Korea, where this band's gold and platinum.

### **GAVIN: Will the malaise at retail shake out in the near term?**

**FRANK:** We've all had conversations about this, and everybody's looking past this year into '98 for this 'market correction' to really be finished, to some degree. It may take longer than that. Nobody has a crystal ball to say what's really going to happen, because nobody really knows what's going to happen with some of these major accounts that are having such tremendous problems.

We all want them to come out of this healthier than they were before, and they're all making moves in that direction, to correct their own problems. The major companies and the independents are trying to help them as much as they can.

**POPOVICH:** I never thought I'd see the day come when there would be accounts that I *didn't* want to be in, like certain chains. "Please don't sell these guys my records." I'm with MS for distribution, and my directions to MS were to only put our records in accounts that are paying MS.

### **GAVIN: Has this constriction resulted in less shelf-space for independent records?**

**MARSHALL:** There's just a realistic way that it works. Labels learn how the whole game is played, and fall in line. If you compare it to, say, U2, there's no comparison. But if you go down the food-chain, you know you're going to put out X amount of your record out there.

You want to get it to a point where it's kind of a math: you know which chains will move your kind of music, which chains have better listening posts, which regions are better . . . it's up to the label to be very mathematical. The distributor is just a conduit; it's up to the label to do their homework, and realize that maybe they're not going to sell an urban record on a national basis.

**POPOVICH:** I agree with that. Plus the major labels are taking up a lot of shelf space on records that are stifling. You talk to any major retailer, and I think you'll find the Aerosmith and U2 records are both pretty lame out there.

**MARSHALL:** Especially for the kind of monies that are being spent.

**POPOVICH:** Oh, it's unbelievable what these guys are doing. I mean, I'm selling my records in Polish restaurants here. I've got the only two records that they're selling, and their traffic is 5,000 people a week. When they're standing in a buffet line, mine are the only two polka records they hear.

**FRANK:** A lot of the stuff Steve is talking about is again about the entrepreneurial nature of the independents. Everything he's saying reflects on his ability to be the consummate entrepreneur, and find ways of selling records that nobody else is thinking of, or taking the time to really maximize.

Part of the joy of being an independent is that we don't have to form a task force to decide whether to sell records in a restaurant. As long as we have those mentalities, it puts it all in our lap as far as whether we're going to be successful in this marketplace.

**MARSHALL:** It's not really about the independents competing with the majors, or even competing with themselves. It's a question of what is happening in the marketplace. There have been a tremendous amount of changes in the past few years. The distributors went from a regional to a national basis, and a lot of the retailers went from regional to national purchasing. The dynamics have changed, and everyone has to adapt accordingly.

All of these factors, plus the Internet and MTV and this and that—they keep changing and making it like you're surfing: you just don't know what the next wave is going to be. You try to create some of them, you try to predict some of them, and you try to borrow from some of them.

### **GAVIN: What is the situation like at MTV and the other main video channels for independents?**

**FRANK:** With the new changes at MTV, they're playing a lot more independent stuff. We've had some good feedback from MTV with a couple of things we're doing.

**POPOVICH:** They called for a couple of things from the Watchmen, a band I have from Holland.

**FRANK:** It's going to take some time to evolve. Right now M2 doesn't have the reach that MTV does, but once it does, I think we're going to see a lot more independent videos playing. They've already announced at MTV that they're playing more independent videos. And we're counting on that in our marketing mix.

**MARSHALL:** Technology has made music easier to make, so to speak, or more accessible to the masses. There's just an excessive amount of artists and releases, and how do

you get the cream of the crop to rise through this maze of so much? That's a big issue.

**POPOVICH:** I agree totally with that. You get a band now with 10 tunes, they're the first ten tunes they ever wrote, and they're already in a studio and putting out a CD. I say, 'Wait a minute man, wait a couple of years, put some lines around the block, pack some clubs, develop a following—and then go regionally.' There's a lot of bullshit clouding up the market here.

**MARSHALL:** That's up to us, as well as the majors, to watch. The independents put out an enormous amount of records.

**POPOVICH:** Distributors have hundreds of labels and put out hundreds of CDs a month. So how do their 20-some salesmen have time for my stuff? How do they differentiate between the labels they carry?

**FRANK:** I think that's going to be part of the shake-out. We're with Navarre, and Navarre's down to about 30 labels. Alliance just dropped 800 labels, or whatever. They're trying to make it healthy again.

**MARSHALL:** They'd bought a lot of companies, and now they've had to let some of them go, or change them or close them. Higher Octave just signed a distribution deal with Virgin America.

**FRANK:** Congratulations.

**POPOVICH:** That's great.

**MARSHALL:** Well, we'll see (*laughing*). It doesn't necessarily mean anything. I was with Navarre for ten years, and Encore and Passport. Now the face of it has changed dramatically from what it was 10 years ago, and it is becoming extremely difficult for those guys. There are only a couple of major independent distributors, like Navarre and INDI. They used to be more regional. Now that they have to rely on being more national, it becomes much more tricky for them.

**FRANK:** We've had so far, so good with Navarre, but they're also a partner in us, equity-wise. They've done a great job for us from Maine to Washington.

Another way the indies can get strong is to stay independent and build up a critical mass, which is part of the philosophy behind Velvel and our family of labels. We're not going to sell off a piece to, say, A&M, when they come along and want to buy whatever label they're interested in.

### **GAVIN: What is the situation at radio for independent labels currently?**

**MARSHALL:** We're in the smooth jazz/New Age area. And currently we have two albums in the Top 10 in GAVIN, which is the best we've done in our 10 years. The music has shifted, and we didn't even think we'd be so much in this category. So we're happy to have a couple of records that have performed as well as they have.

It shows that the independent can succeed in this area. We use an independent promoter, and it works. It can be done.

We've found radio to be very hard, and getting tougher and tougher in our genre, because it's consultant-oriented and it's

"It's up to the label to do their homework, and realize that maybe they're not going to sell an urban record on a national basis."  
—Matt Marshall

changed from being album-oriented to being more hit- or song-oriented recently. And that makes it a little tighter.

**FRANK:** We have a bit of an eclectic mix of product. We released a record on the Americana format by Prairie Oyster, and we used a country indie as well, but we went Top 10 on that, and we're Soundscanning between 400-500 a week. We use a secondary independent out of Atlanta called Ideal Promotions to work all the P2 and P3 stations in the country marketplace, because realistically we know that unless you have a national promotion staff in the country genre, you're relatively doomed unless you team up with somebody.

Which we are currently trying to do; we're looking to hook up with a major Nashville label, just to work the next Prairie Oyster single.

On the alternative side, we have two records on the college chart right now—Five-Eight and Telstar Ponies—and we're using different consultants. We're using McGaffey for college and McCluskey for commercial alternative. And we've hired away our promotion staff from major labels—people who have really good relationships at radio.

Over the short term we've done very well so far in terms of competing. Of course, the real test will come when we think we have a big hit, to see if we can take it the extra mile. We don't have 20 promotion people; we have four. So it comes down to manpower and money.

**POPOVICH:** We originally started out with a label that was going to reflect the region, which we've done to a certain extent with the Indian CD, and Frank Yankovic. It's a pretty healthy niche we're in, and we are now getting airplay on Yankovic. We have Drew Carey on the record, and he's going to do the record on his TV show.

We're looking for something to cross Frank over. He's like 81 years old, but Weird Al and Chet Atkins are on the record, and we need to just develop him into some other marketplaces. Best Buy and National Record Mart are doing well with it, and for the first time Wal-Mart will be in on it. And the Chicago Handelman people are gung-ho for it, because no one else is doing polka, and there's two million Polish-Americans in Chicago.

**GAVIN: Does good music win out in radio?**

**POPOVICH:** With a lot of these closed minds out there in radio, and with these consultants being what they are—when you've got a Mel Kamarzin who has 150 or 200 stations right now, that's some pretty powerful things going on that freeze out little guys from their playlists, if in fact you need those playlists. There is a side of the coin in this business that holds you can sell records without airplay.

**MARSHALL:** Good music should sell.

**POPOVICH:** Guess what? I used to believe that. In the old days, hit records couldn't be stopped. Today they can. I really believe that now.

**MARSHALL:** That's probably true.

**POPOVICH:** I know that it is. There are a lot of strong records that are not on a big label or are not a priority, or you can't get the consultant on the phone....these guys are notorious

for not getting back to anybody.

**MARSHALL:** But part of that is again that there's just so much product out there, that in a 24-hour day you can't fit it all in.

**POPOVICH:** I know. There's too much of everything. And everybody wants their blood. Nobody's ever walked into anybody and said, "I got a great piece of shit you've gotta hear." I mean, everybody comes in with a smash. Including us.

**FRANK:** We're all guilty of that. We all want our unfair share.

**POPOVICH:** Absolutely!

**GAVIN: Crystal-ball time. As far as a means of selling records in significant amounts, how valuable a resource will the Internet become?**

**FRANK:** I read an article a few months ago where someone said, "I don't know what's going to happen, but I'm sure that in the next five to 10 years it will be obvious." (laughing) I thought it was the best quote I ever read.

I think as an independent we're going to be settlers, and not pioneers, in this game. At the end of the day, we need to sell records to Handelman, Tower and Musicland right now. The Internet's very interesting, and it's nice to play in, but we don't see a lot of sales there right now, and down the road whatever happens, if it does help us sell records, we're going to be involved.

**POPOVICH:** I second that. Let the big boys find out what it is.

**MARSHALL:** I guess I go the other way. I think what you've said is correct: I've always tried to let the big companies pave the road and then I'll follow along. But in this particular case, I think at least participating as it's unfolding, and being up to speed with some of the technology is important.

We have a pretty active direct marketing department. We haven't spent a lot of money marketing ourselves on the Internet, but we have spent a considerable amount being on the Internet and building up the conduits so we can grow it.

And we have seen that our sales are beginning to grow on the Internet, but we find that other distributors can sell it for almost cheaper than we can, because they buy it at a good price and don't mark it up in the normal way. We're having difficulty competing, funny enough, with some of those companies who started out as distributors on the Internet, because the way they're doing their pricing structure, they can almost undercut the label, which is amazing.

But we're learning how to attract customers,

what they like—it's certainly going to be a part of the wave of the future. I don't think that any one new distribution channel closes the door on another; in fact, it's great for all of us that every time there's a new distribution channel, we all get to reap some of the rewards. That's happened with new stores opening, it's happening with the Internet, and it will probably happen with new technologies that are coming that we don't even know about.

**FRANK:** As independents, we've all decided to a degree that we want to be pirates, and that we don't want to be in the Navy. That gives us the ability to react quickly. So if we see some kind of new distribution channel becoming viable, we can jump on it in a day. We don't have to get approval from London or Tokyo. We can do it tomorrow.

It's all going to come down to marketing issues, and quality of the distribution systems—it's all going to come down to brand awareness.

**GAVIN: We can only assume that you're optimistic about the record business — why else would you be involved in it?**

**MARSHALL:** I think the music business has been healthy for us—we're enjoying it. Part of it is that we've gotten better—we've learned the business better, and we're riding the wave better. The last couple of years they've sold a billion records, and we're just plugging in to this whole scenario a little bit better every year. We're not here to change the entire record industry; we're here to play our role as best we can within it. And I think that's what the independent is all about.

**FRANK:** I agree. We're very healthy right now. We haven't built up a big infrastructure that we have to support; we can sell 10% of what a major does and not just break even, but make money, which really puts us at a big advantage.

**POPOVICH:** I'm pretty optimistic. I'm using a principle that Stuart Madison at Malaco taught me a long time ago. After we sold millions of records on Meat Loaf—now it's 30 million, and I'm suing Sony for our money—he said, "No, you're doing it the wrong way. Do something

where you spend five to 10 grand making a record, so that when you sell 10, 15, 20,000 you're making money." And that's what we're trying to do here.

My gold is 50,000, and my platinum is 100,000. We do those kind of figures, and we're happy.

There's a lot of opportunity right now. You just have to stay focused on what you're doing, and get into that ring every day. ★

"Part of the joy of being an independent is that we don't have to form a task force to decide whether to sell records in a restaurant."

—Bob Frank

## Static BY MAX TOLKOFF

# Only the Brave May Enter Here

Even though the cover says "Alternative Soup" this week, denoting a potpourri of Alternative "stuff," there is actually a second overall slant to this week's issue. It's a nod in the direction of independent labels. Elsewhere in this issue, there's a roundtable discussion with a few indie label heads, and as part of the Alternative special, we profile over 20 of the most promising up-and-comers now doing promotion at independent labels. Fact is, there are so many interesting characters out there, we couldn't fit them all in (part two of "Take My Call, Dammit!" will appear on this page next week). Anyway, I think it only fitting, given this indie lean, that I use this space wisely and make you aware of some music with real potential that just happens to be on independent labels. Are you brave enough to take the leap into the unknown? That's what this format is supposed to be about, isn't it?

### **SHERRI JACKSON** "Maple Tree," from Sherri Jackson (Hybrid)



Clearly, Kalun Lee is doing his job. He got me to drop what I was doing and listen

to this disc. He did it by emitting a high-pitched squeal that pierced my brain right through the phone. I wonder if the Army knows about Kalun. Anyway, in case you haven't noticed, Hybrid is making a lot of noise in the Mod A/C/A3/Adult world with this record, and it should not go unrecognized in our format. Jackson's self-titled album has many wonderful songs, but the easy radio favorite (and the one the label wants you to pay attention to) is "Maple Tree." It would be easy to make the obvious Alanis comparison, but it wouldn't be doing Sherri justice. Yes, there's the aggressive vocals and the in-your-face percussion driving every lyric home, but the voice is very different. And "Maple Tree" has the hooks everyone loves to love—

kind of like Blues Traveler with a female singer. Weird image, huh? Where is Sherri from? Denver. And Steve Berlin from Los Lobos produced the album. By the way, if "Maple Tree" doesn't do it for you, try "World Away." There's a lot to choose from on this disc. Now, make Kalun stop squealing at me.

### **VOODOO GLOW SKULLS** "Bulletproof," from Baile De Los Locos (Epitaph)

Try to imagine the Mighty Mighty Bosstones on speed. What an incredibly twisted and horrible nightmare that would be. Welcome the Voodoo Glow Skulls, who prove everything you think you know about the ska/punk thing is wrong. One listen to *any* Skulls song, not just "Bulletproof," will demonstrate the principle of "turbo power" as applied to music. We first saw this principle in action last year when various really, really, really brave stations put "Fat Randy," from their last album *Firme*, into rotation (to the never-ending delight of their hard core fans). It had the same impact on radio as "Someone's in My Room" from the Butthole Surfers. "Fat Randy" was a screamin' fast, but well-executed rock anthem. Eventually 160,000 copies of *Firme* escaped record stores around the country. Some of those sales can be attributed to the amazing live show the Voodoo Glow Skulls concentrate on. They've supported the likes of 311, No Doubt, Pennywise, Sublime, and the Reverend Horton Heat, to name a few. This year, the Skulls are hitting the radio fest circuit, so you will no doubt hear incredible reports back about their on stage feats. In the meantime, "Bulletproof" will satisfy your craving for the harder edge music you think is missing in the format right now. So stop whining and play the Voodoo Glow Skulls. By the way, the title of the album can be loosely translated as "Dance of the crazy people." Got it?

### **LECTURE ON NOTHING** "Addiction," from Lecture On Nothing (PopMafia)

At the risk of sounding like one of the dinosaurs from *The Lost World*,

I would like to express the following sentiment: I miss the early days of Alternative. I miss the discovery of bands like New Order, the Cure, and Talking Heads—especially Talking Heads. They sounded like nothing else on the radio. If anyone represented what the future of music would be, it was them...or so we thought at the time. There was a certain wit and intelligence to their music that seems to be lacking in today's offerings. In fact, for some time now, I've been of the opinion that the format in general could use an enema. What we need right now is a band like Talking Heads to come along and be *different* again. And then Paul Marzalek from KFOG sent me a tape this past January. It was a sampler of bands signed to his own little San Francisco-based indie. Paul wanted to know my thoughts, and maybe we could use one of the songs on Jukebox Jury at the Gavin Seminar. To me, Lecture on Nothing was the stand-out band. And yes, we used "Addiction" on Jukebox Jury. Remember the response? I do. "Hey, what the hell is this?" was the gist of it. It piqued Aaron Axelsen's interest right away. Folks, here's the wit, intelligence, and funky percussion we're missing right now. If you utter the word "electronica," I'll kill you. Even Rhythmotech doesn't do Lecture on Nothing justice. I swear it's Talking Heads-meets-Art of Noise. Trust me, you need this right now. Forget about the breakup of Soundgarden, you have other options. You must boldly take your station into the future. So far, WXPB and Live 105 have seen the light. And by the time you read this, many more stations will be listening to the Lecture on Nothing. If you don't have a copy call Andria at (415) 339-2100 and get one.

### **IN CLOSING**

I've run out of room again. But I just want to mention some other names to go dig up and listen to. We'll do full write-ups in the coming weeks: Plumb, Ross Rice, Lusk, The Vents, Lori Carson, Buck O Nine, Engine 88, and Cake Like. ●



## Data

### **MOST ADDED**

#### **SMASHING PUMPKINS (61)**

*The End Is The Beginning Is The End* (Warner Bros.)

KMYZ, WQBK, WPBZ, WMAD, WQXA, WEND, KFRR, WXEG, KXPK, KNDD, KKND, WBTZ, KQXR, KTbz, KLZR, WEDG, WWDX, WBRU, KRZQ, WBZU, WEQX, WPGU, KROX, KSPI, KKDM, WHMP, WDGE, WRXQ, KXTE, KJEE, CIMX, KNRK, KEDJ, WENZ, KDGE, WBCN, XHRM, WNNX, WOBR, KPNT, KOME, KTOZ, KISF, WHTG, WHFS, WXRT, WMRQ, KLYY, KITS, KGDE, KROQ, WROX, XTRA, WGRD, KCHZ, WLUM, KXRX, WKRO, WRLG, KEDG, WAQZ

#### **THE NIXONS (15)**

*Baton Rouge* (MCA)

KCXX, WDGE, KXTE, KDGE, WQXA, WEND, KKND, KQXR, KLZR, KPNT, KGDE, WGRD, WLUM, WIXO, WKRO

#### **DEL AMITRI (14)**

*Not Where It's At* (A&M)

WDST, WOXY, WXEG, WWCD, WEQX, WHMP, CIMX, XHRM, WNNX, KISF, WHTG, WXRT, WGRD, WRLG

#### **MANBREAK (13)**

*Ready Or Not* (Almo)

WWDX, KQXR, KNDD, WEQX, WPGU, KKDM, WHMP, KTCL, KXTE, WENZ, WBCN, WHTG, WRLG

#### **SUPERGRASS (11)**

*Cheapskate* (Capitol)

WEND, WBZU, WDGE, KJEE, CIMX, KNRK, XHRM, WNNX, KITS, WLUM, WRLG

### **MOST REQUESTED**

#### **BLUR**

"Song 2" (Virgin)

#### **MEREDITH BROOKS**

"Bitch" (Capitol)

#### **K'S CHOICE**

"Not Addict" (550)

#### **SQUIRREL NUT ZIPPERS**

"Hell" (Mammoth)

#### **MIGHTY MIGHTY**

#### **BOSSTONES**

"The Impression That I Get"

(Mercury)

### **MOST BUH-UZZ**

#### **BLUR**

"Song 2" (Virgin)

#### **K'S CHOICE**

"Not An Addict" (550)

#### **CHEMICAL BROTHERS**

"Block Rockin' Beats"

(Astralwerks/Caroline)

#### **THAT DOG**

"Never Say Never" (DGC)

#### **SNEAKER PIMPS**

"6 Underground" (Virgin)

### **MOST LIKELY TO**

### **SUCCEED**

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

#### **REEL BIG FISH**

"Sell Out" (Mojo)

#### **SUPERGRASS**

"Cheapskate" (Capitol)

#### **PULSARS**

"Tunnel Song" (DGC)

#### **SUMMERCAMP**

"Drawer" (Maverick)

#### **FOLK IMPLOSION**

"Insinuation" (Communion)

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~~Superman's~~

~~Dead~~

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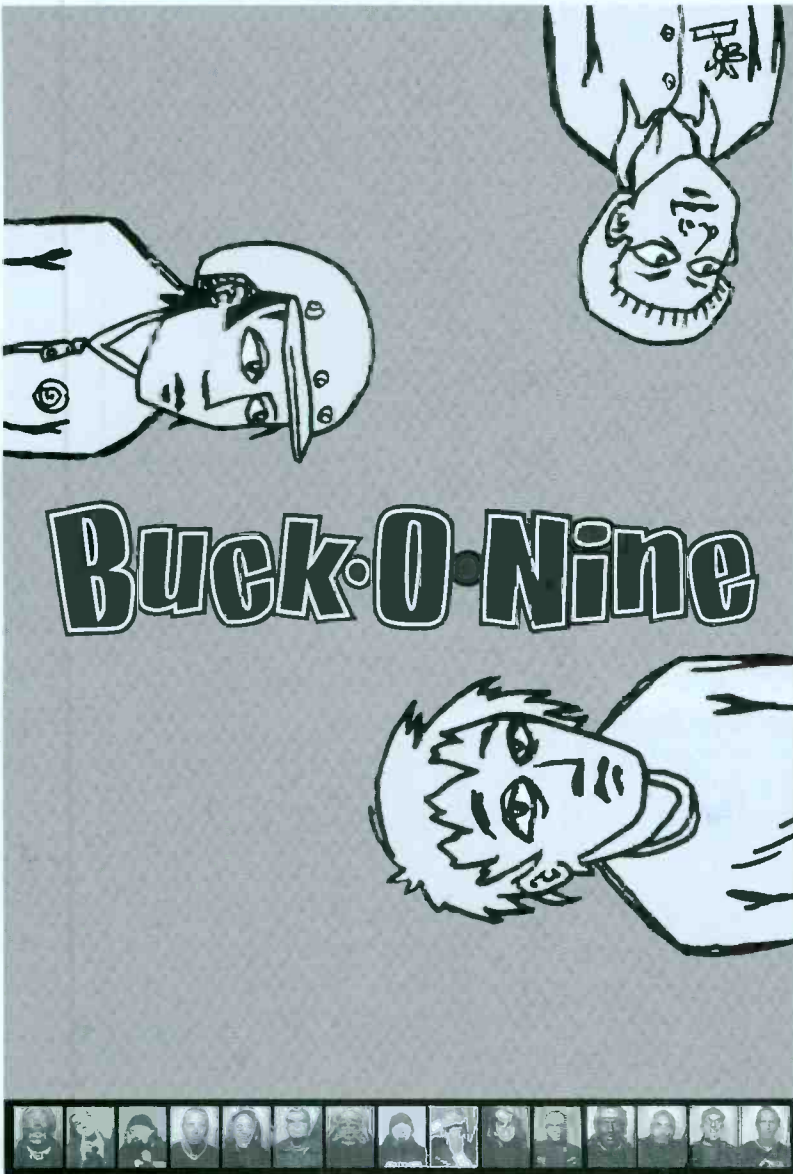
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Field any questions, comments or laments to Spence D. @ fön: (415) 495-1990 x 648  
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### MAY 26

Blues Traveler	"Carolina Blues"	(A&M)
v/a	Ovum Sampler	(Ovum/Ruffhouse/Columbia)
Sugar Ray	"Fly"	(Atlantic)
Ugly Beauty	The Sweetness	(Atlantic)

### JUNE 2

v/a	Batman & Robin Soundtrack	(Warner Bros.)
Brad	Interiors	(Loose Groove)
Chantal Kreviazuk	Under These Rocks and Stones	(Columbia)
Dandy Warhols	...The Dandy Warhols Come Down	(Capitol)
Faith No More	Album of the Year	(Reprise)
Fiona Apple	"Criminal"	(WORK)
Fluid Ounces	Big Notebook For Easy Piano	(Spongebath)
Lightning Seeds	Dizzy Heights	(Epic)
Manbreak	Come and See	(Almo Sounds)
Me First & The Gimme Gimmes	Have A Ball	(Fat Wreck Chords)
Michael Penn	Resigned	(57 Records/Epic)
Our Lady Peace	Naveed	(Columbia)
Prodigy	"Breathe"	(Maverick/Mute)
Radiolodine	"Things I Do"	(Radiouniverse)
Reef	Glow	(Epic)
Seahorses	"Love Is The Law"	(DGC)
Sinead O'Conner	Gospel Oak	(Chrysalis/EMI)
Sugar Ray	"Fly"	(Atlantic)
Suicidal Tendencies	Prime Cuts: The Best Of...	(Epic)
World Party	Egyptology	(The Enclave)

### JUNE 9

Buck-O-Nine	"My Town"	(TVT)
Darren Price	Under The Flightpath	(Nova/Mute)
Fountains of Wayne	"Leave The Biker"	(Atlantic)
Greyboy Allstars	A Town Called Earth	(Greyboy Records)
Marcy Playground	"Sex and Candy"	(EMI)
Shallow	High Flyin' Kid Stuff	(Zero Hour)
Ziggy Marley	"People Get Ready"	(Elektra)

### JUNE 16

The Autumns	Suicide...Park	(Risk/Ichiban International)
Agnes Gooch	Blind	(Revolution)
Ben Harper	The Will To Live	(Virgin)
Catherine Wheel	"Delicious"	(Mercury)
Chopper One	Now Playing	(Restless)
Clay Harper	East of Easter	(Casino/Altered)
Grammatrain	Flying	(Forefront)
Jill Sobule	"When The Ship Comes In"	(Atlantic)
Johan	Johan	(Mojo/SpinART)
John Lydon	Psycho's Path	(Virgin)
Maypole	"Concrete Shoes"	(WORK)
Megadeth	Cryptic Writings	(Capitol)
Seahorses	Do It Yourself	(Geffen)
Swing Out Sister	Shapes and Patterns	(Mercury)
Walt Mink	Colossus	(Deep Elm)
Ween	"Mutilated Lips"	(Elektra)
World Party	Egyptology	(The Enclave)

### JUNE 23

Amateur Lovers	Virgin White Lies	(Loose Groove)
Bop Dead	Where Robots Go To Die	(Fishhead Records)
Brad	Interiors	(Epic)
Del Amitri	Some Other Sucker's Parade	(A&M)
Madder Rose	"Hung Up On You"	(Atlantic)
Madder Rose	Tragic Magic	(Atlantic)
Mansun	Attack of the Grey Lantern	(Epic)
Reservoir	"American Tune"/"Back In NYC" 7"	(Zero Hour)
Sevendust	"Black"	(TVT)
Shootyz Groove	Hipnosis	(Roadrunner)
Verbow	Chronicles	(550)

### JUNE 30

Blues Traveler	Straight On Till Morning	(A&M)
Cottonmouth, Texas	Anti-Social Butterfly	(Virgin)
Dambuilders	"Burn This Bridge"	(Elektra)
Geneva	"Into The Blue"	(WORK)
Geraldine Fibbers	Butch	(Virgin)
Greg Garing	Alone	(Revolution)
Super deluxe	#24678	(Revolution)

### JULY 14

Catherine Wheel	Adam and Eve	(Mercury)
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### JULY 21

Royal Fingerbowl	Royal Fingerbowl	(TVT)
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### JULY 28

Feeder	"Cement"	(Elektra)
Reservoir	Pink Machine	(Zero Hour)
Smoking Popes	Destination Failure	(Capitol)

### AUGUST 11

Luna	"IHOP"	(Elektra)
Suncatcher	Owlflower	(Restless)

### AUGUST 18

Bogues		(Casino/Altered)
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# SUMMERCAMP

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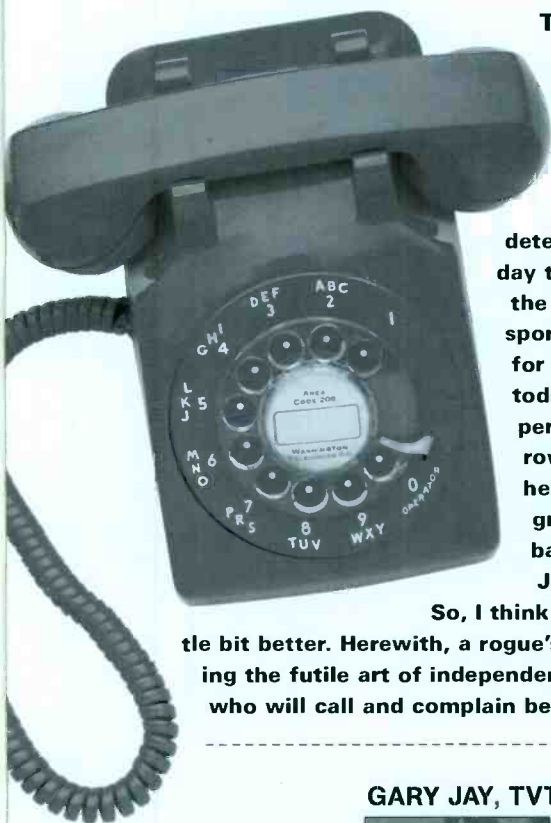
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# Take My Call, DAMNIT!



**THE INDEPENDENT LABEL PROMOTION PERSON is different from you or me. They look similar, but inside it's all alien guts. On the evolutionary scale they are definitely above nematodes, but way south of Steve Tipp—the highly evolved Sr. VP of Promotion at Reprise, who took millions of years in the Alternative ranks to develop into the creature we know now. These determined young promotion people struggle mightily each day to get programmers on the phone. And programmers, with the zeal of Marine drill sergeants, keep them at bay, just for sport. Why, I myself was quite good at remaining inaccessible for extended periods of time (some say I retain this skill even today). Yet the hardy independent label promotion person persists, perhaps knowing that one day (maybe even tomorrow, given the job turnover in this industry), they will be the head of a major label and will say "No!" to the same programmers who now happen to be desperate for a big name band for their radio fest. Just for sport.**

**So, I think it's important to get to know your indie label person a little bit better. Herewith, a rogue's gallery of some of the more notable characters practicing the futile art of independent label promotion. And yes, I already have a list of people who will call and complain because they weren't in here. Get a life. — Max**

## GARY JAY, TVT RECORDS



The less you know about Gary's history, the better. However, some of the highlights include a stint as an MD at WRRC—Lawrenceville/Princeton, NJ. It wasn't clear whether this was a prison or college radio station, but I suspect the former. Gary also interned at Columbia Records, founded AIM Marketings's college radio independent promotion department, and did a lot of other things that created a really long run-on sentence. Since 1995, he's been at TVT under the tutelage of Steve Gottlieb. What a stud (see John Perrone).

*Promotional Philosophy:* "A man's only got two things in this world, his word and his balls. I don't break neither of them for nobody!" —Al Pacino in *Scarface*. Gary's a bit dramatic.

*Personal Defects:* "I'm too sexy for my shirt, too sexy for my shirt, so sexy it hurts..." — Right Said Fred, 1992. Gary also speaks only in quotes, which is really annoying.

*Current Projects:* Buck O Nine, Gravity Kills, Royal Fingerbowl, Sevendust, Vallejo, Catherine, Birdbrain, *All Over Me* soundtrack

## JOHN PERRONE, TVT RECORDS

Condemned to a life of hell partnered with the aforementioned Mr. Jay, John has an even less auspicious past than Gary. He graduated from the University of New Haven in 1992. He had worked at the college station for four years (WNHU), eventually replacing "...the great Douglas (we call him 'Dog') Lagambina [now at Revolution] as Station Manager. John then wound up at Chameleon Records doing college radio promotion. Since 1994, he's been at TVT making Gary Jay

look good.

*Promotional Philosophy:* He tells stations, "My mom said you should add my records because I'm a nice boy." Hmm, I wonder if Gravity Kills knows this is how radio promotion is really done?

*Personal Defects:* John claims to have none, saying that, "dealing with Gary Jay is enough for anyone." Wow. And Gary had such nice things to say about you, John.

*Current Projects:* (see Gary Jay)

## MIWA OKUMURA, GRAND ROYAL



When able-bodied GAVIN Alternative Assistant Spence D. contacted Miwa Okumura there must have

been a problem with the phone line. All we got from Miwa was a description of her first job, her hobbies, goals, and a "promotional quote"—whatever the hell that is.

See? That's a totally independent label attitude. Anyway, Miwa says, "Hi, I'm Miwa. Ummmmm, I'm 5'7", brown hair, brown eyes, Scorpio, love the rain and poetry."

That's it for bio. Except her first job: bicycle repair shop. Her hobbies? Skiing in the Alps and riding in convertibles to the beach with her boyfriend "Wally" (that's gotta be made up).

*Promotional Philosophy:* Saturate the market with product.

*Personal Defects:* "Besides birth? None." (yeah, right)

*Current Projects:* Ben Lee, Atari Teenage Riot, Bis.

## LARRY MUNROE, CARGO



Larry thought it was important that we know as much about him as humanly possible. That's why his bio goes all the way back to his birth in Harbor City, California (you know, I've spent a major part of my life here in Cali, and I



# Lightning Seeds "You Showed Me"

**First Week  
#6 Most Added!**

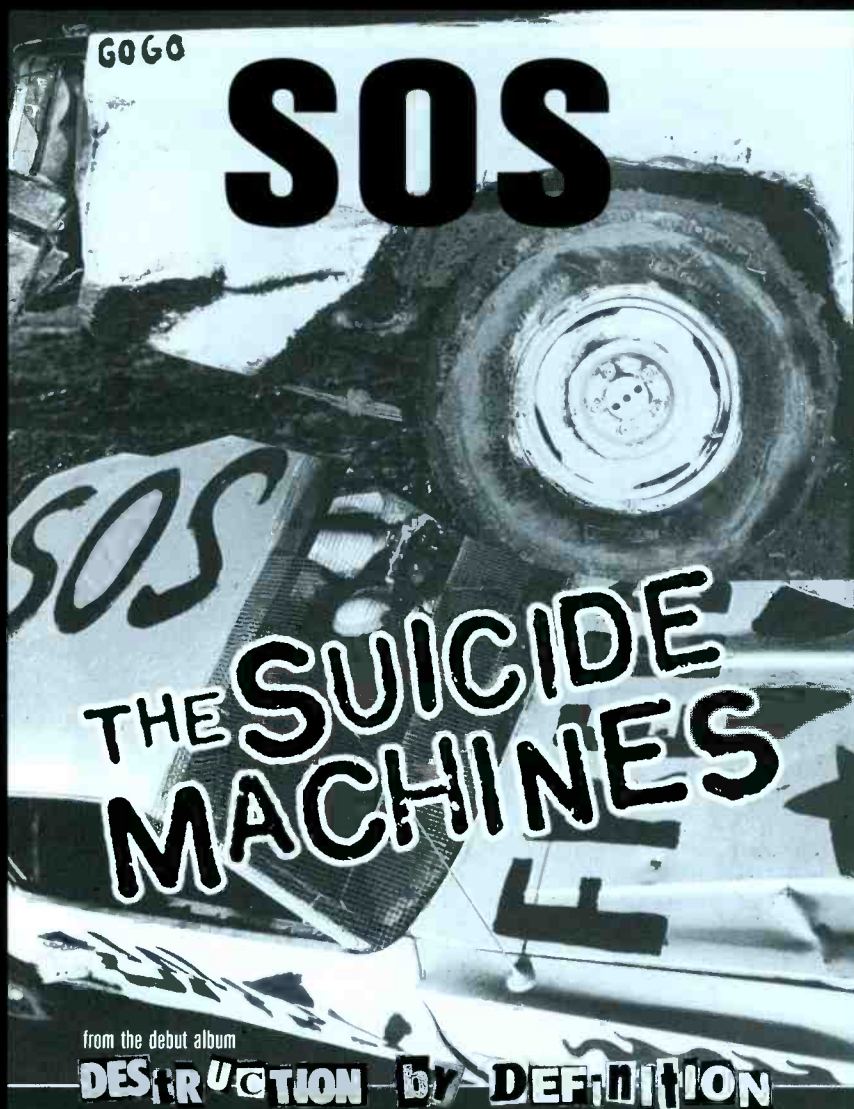
<b>WHFS</b>	<b>WMAD</b>
<b>WENZ</b>	<b>WPBZ</b>
<b>WPLA</b>	<b>WEND</b>
<b>WRLG</b>	<b>KROX</b>
<b>KNRX</b>	

Executive Soundtrack Album Producers:  
Mitchell Leib, Mike Myers, Demi Moore, Suzanne Todd and Jennifer Todd  
Music Supervisor: John Houlihan Soundtrack Album Consultant: Karen Glauber  
Soundtrack Executive for New Line Cinema: Jonathan McHugh  
Lightning Seeds appear courtesy of Epic Records



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**AUSTIN  
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WARPED TOUR THIS SUMMER.**

from the debut album  
**DES:RUCTION by DEFINITION**



produced by Julian Raymond, Phil Kaffel and The Suicide Machines  
for A Violent Society Productions mixed by Jerry Finn  
management: Bruce Lorfel for Eternal Artists

have no clue where Harbor City is). But he moved to San Diego when he was 11-years old. He's lived there ever since. Larry started working for local concert promoter Harlan Schiffman when he was 16. At 20, he worked at KCR, the college station at San Diego State University. Somehow he met Robbie Lloyd, who was working at Cargo at the time. Before Robbie left for "another label" (hmmm, Epitaph?) he took care of Larry, and Larry got the gig. According to Larry, "I've been workin' and jerkin' at Cargo for three years."

**Promotional Philosophy:** "We're taking this song coast-to-coast. Either you play it or you don't. I don't give a fuck." You'd be surprised how many programmers are charmed by this sentiment.

**Personal Defects:** "As soon as I walk into the office, I'm already thinking of where I want to eat lunch."

**Current Projects:** Inch

**GREG TOMLINSON, ALIAS**



Sometime just after college, Greg decided that his life basically consisted of going to shows and buying CDs. So why not work at a record label, right? Gee, I wonder how many people have had *that* idea? Greg wound up in Atlanta interning at Zoo. No paying jobs in Atlanta, so it was off to L.A. (Greg hates the cold, so NYC was not an

option. Wimp), where he got another internship, this time at Alias. After two months, he was promoted to mailroom boy, and started making the big bucks. Mailroom boy turns into college radio geek under the guidance of (guess who) Robbie Lloyd (again...no wonder all these people are so screwed up). Anyway, one thing leads to another and Greg is handed commercial radio duties. His rate rises to \$3.60 an hour.

**Promotional Philosophy:** Greg started out sassy and sarcastic, then he got drippy and serious. I'm not going to use that part. "It's not too complicated. Make a lot of phone calls. Leave a lot of messages. Try to meet people in person so they will take my phone calls. Leave more messages, and so on." Optimistic chap, isn't he?

**Personal Defects:** Always late returning calls. That's all he put except for a part at the end where he says "Feel free to edit away and make me sound like I know what I'm talking about." He really *is* naive, isn't he?

**Current Projects:** Knapsack, Blithe

**TAMI MORRISSEY, EPITAPH RECORDS**

During the late '80s and early '90s, Tami drove a big-rig for the U.S. government. Rumor has it she was ferrying nuclear missiles across the country, but Tami's not talking. After self-tattooing all the elements of the major food groups on her stomach in squid ink, Tami then embarked on a campaign to round up all the prairie



dogs in the lower 48 and teach them to deliver the mail. Apparently, this was not quite challenging enough, so she became an independent record promoter working at Mutant Promotions. Still not suitably challenged, Tami moved on to Discovery Records. Now *that* was a challenge! After pissing off the entire company, she found a new home at Epitaph. She has remained there for almost eight full months!

**Promotional Philosophy:** After wading through what seems like the screenplay for *War and Peace*, Tami gives us the following hope: "Optimal conditions are when a band has an organic success...you try to start a buzz as naturally as possible." But she also believes in going out on the road. "I think actually sitting down with programmers, and playing your music is the best set up. However, everything works best if your bands write hit songs." Duh!

**Personal Defects:** "I really love collecting dead stuff, and I'm overwhelmingly fascinated by serial killers. I read true crime books, and when I have time to cruise the Internet, I look for photos of dead people, gory crime scenes and such. If you have any taxidermy items laying around that you think are disgusting or just plain gross, send them my way."

**Current Projects:** Pennywise



**THE NIXONS**  
*Baton Rouge*

From Their Self-Titled New Album

**On Tour Forever.**

Produced by Toby Wright and The Nixons (Revisited and mixed by Toby Wright)  
Management: Paul Pigout and Mike Swindell at RainMaker Artists  
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"On a bad night, they'll tear the roof off.  
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- CAK

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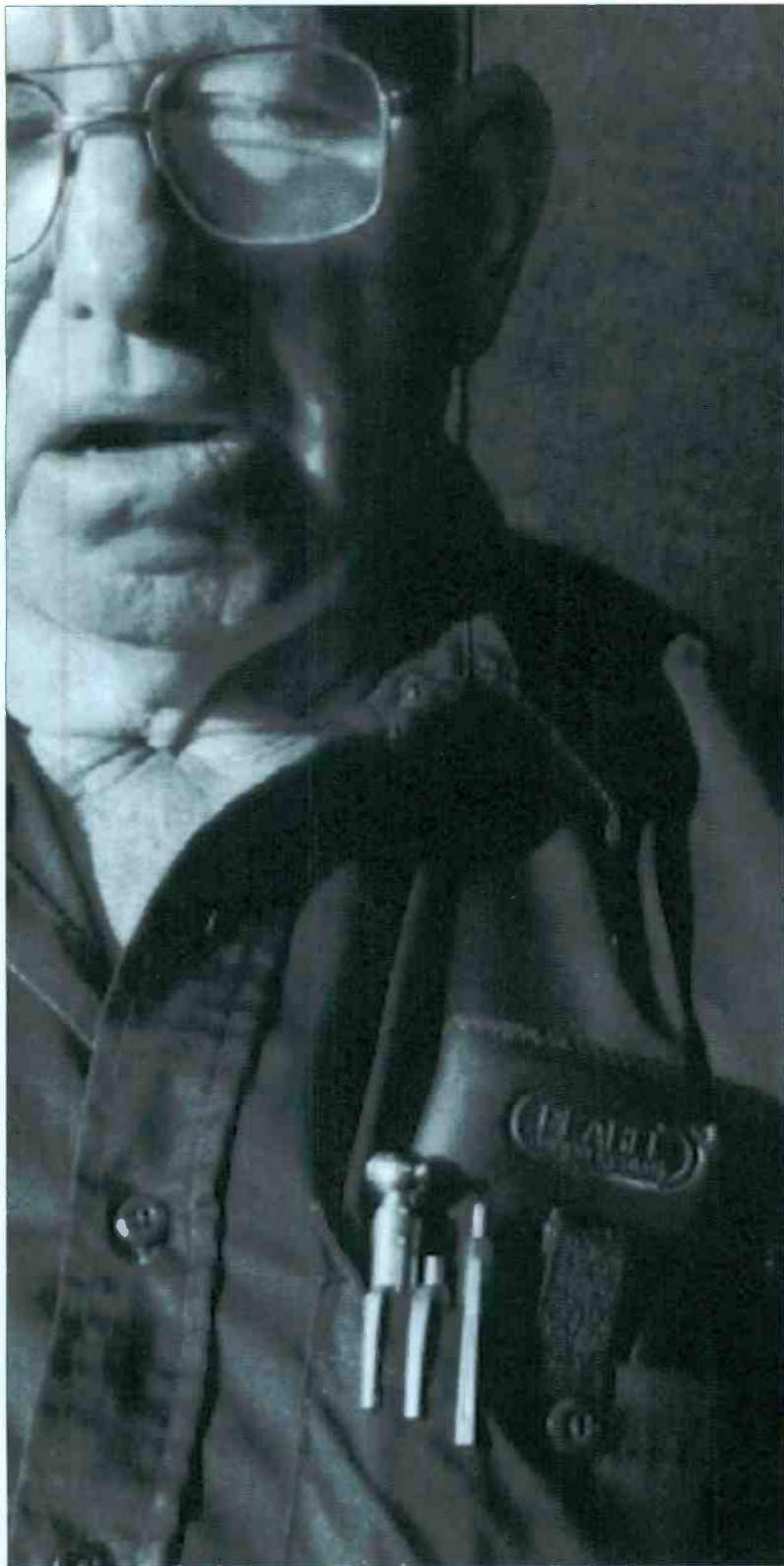
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## PETE BURNES, FAT WRECK CHORDS

Seriously, this is the kind of bio I was looking for: "I was born the Summer of 1947 in Baldambang, Cambodia. My father made a meager wage harvesting poppies for the U.S. government, so he couldn't afford to send me to school until I was nine. Around puberty I moved to Spain and began working at bull fights as a clown. Soon after high school, which I finished in Spain in the early '70s after being held back in third, seventh, and eighth grades, I worked briefly at the Playboy mansion in Chicago, where I got my first taste of the music industry. I was in charge of the floral arrangements in the dressing rooms of the bands that were making appearances on the show "After Dark." In the early '80s, I started a punk record label that I named Dischord and spent my nights moonlighting in the sweat shops of D.C. making "kangaroo" zip pockets shoes. I abandoned my record label about a year later and landed an A&R job at Warner Bros., where I signed Van Halen and the B52's, just to name a few. In late 1994, Fat Mike came calling with a six figure offer to do promotions at his young Fat Wreck Chords label. I'm still here."

*Promotional Philosophy:* "Threats, bribery, thievery, and blackmail."

*Personal Defects:* Very poor sense of humor. Fat and skinny at the same time. I don't always put my dishes in the dishwasher."

*Current Projects:* Me First & The Gimme Gimmes

## JOSH KIRBY, TIM/KERR RECORDS



Sometimes I think the mark of a good promo person is the ability to be concise. Our good buddy Josh thinks he's in a David Mamet play. It's all bullet points.

- From Chicago.
- Went to school, joined bands, booked bands, had deviant fun at Beloit College and WBCR, 1992-1996.
- Interned at Caroline/Astralwerks with Jeff Sperber.
- Moved to the wondrous Pacific Northwest (Portland) in the fall of '96 and hooked up with Tim/Kerr Records.

● I am currently the publicist and VP of Promotions for Tim/Kerr and love it immensely.

Nice job Josh. But that last part about loving it immensely is just obvious butt-sucking. You'll grow out of it, though.

*Promotional Philosophy:* Josh likes to think of himself as a radio "coordinator" more than a promoter, so I think I'll spare you the rest of the thirty-two sentences he uses to explain this nonsense.

He actually boils it down himself to, "Educate, don't irritate."

'Nuff said.

*Personal Defects:* "Sleeping too much, can't save money, and I still love all my old Rush albums." Are you *sure* you want to admit that?

*Current Projects:* Miss Red Flowers, Bush Tetras, Man Ray, Little Red Rockets

## LINDSAY SHANNON, ALTERED/ICHIBAN RECORDS



I don't know Lindsay, and I'm not sure I want to. But, you decide for yourself.

"I was born in the heart of nuclear waste in Harrisburg, Pennsylvania, which doesn't explain much except my glowing personality. My adolescence was spent breakdancing on the streets of New York City in the early '80s. I was in a gang called the New Wave Crew—you know, with Haircut 100 looks—and we used to get the crap beat out of us, so we decided to breakdance against other crews for "musical supremacy." In our routine, we used new wave cuts like 'Just Got Lucky,' 'Slowdive,' and 'Sexbeat,' that we picked up from our favorite new wave station WLIR." Lindsay starts to ramble on a bit here, so I'll condense. Like David Mamet.


- Moved to Columbia, Mo. to attend college.
- Started band: Cerebral Manifestations. Kept part-time job at Streetside Records.

- Moved to Atlanta.
- Got a job at Altered/Ichiban.

Got it?

*Promotional Philosophy:* "Have a good time all the time. I like to bug the hell out of programmers with practical jokes so they'll remember to add my record. Once I sprayed Nair on this one guy's head, and boy, was it funny to see the patches of hair fall to the ground. He added the Fleshtones immediately. I handcuffed another programmer naked to the uptown D train and got the add as soon as she got out of the holding cell. My personal philosophy is to irritate!. Irritate the programmer so much that there is no possible way they can ignore you." (see Josh Kirby)

*Personal Defects:* My undying love for power pop. Uni-brow. Dry skin. Spice Girls. Flatulence. Talking loudly with a mouth full of Whoppers (the candy, not the burger) in a full movie house. Loverboy. Spitting while laughing.



# Muse

Karyanne  
the new single from the debut album

**ARCANA**

Produced by Steven Haigler and Muse • Management: Jose Pulido, Peter Freedman and Steve Smith



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*Current projects:* Penniless People From Bulgaria, Boggles, Love Tractor

**LULU COHEN, THIRSTY EAR**



Hey, our first trekkie! Golf applause please. Lulu's very clever and writes, "I was born the bastard child of Deanna Troy and Will Ryker. No, that's not right. Born on Long Island...I

was always mistaken for the "Long Island Lolita" Amy Fisher. Raised entrenched in the world of New York's Mafia, but I didn't realize it then (and I'm still not sure). Graduated Emerson College in Boston where I mastered the art of making the perfect rum and Coke. Turn-ons: A large, well-done, almost burnt piece of steak with onions and French fries. Turn-offs: *Grace Under Fire*.

*Promotional Philosophy:* "Hit em hard...hit em fast."

*Personal Defects:* "Sound like Fran Drescher when I'm tired. Drink 7-Up and chain smoke."

*Current Projects:* Marky Ramone

**CORY BRENNAN, BEGGARS BANQUET**



Cory was very polite in his response letter about our little project here. He asked to please let him know if we'd like him to cut some of his bio down. Hey, leave that to us. In fact, instead

of the three page resume you sent, Cory, here's what your life looks like now:

- Moved to L.A. senior year of college. Became an intern at Triple X Records.
- Started at Beggars Banquet about a year and a half ago as National Director of Marketing and Sales.
- That also encompasses commercial radio promotion.

There, that about sums it up.

*Promotional Philosophy:* "As a friend once pointed out, promotion and philosophy shouldn't be used in the same sentence." Gee, who said that? William Shakespeare? "That aside, at Beggars we're trying to get commercial radio to see what the label is up to now, and to notice that we have some incredible artists. We hope once the stations listen to the song or album and see that there is a story building around it, they'll get behind it." How nice of you to share your plans for world peace with us.

*Personal Defects:* But wait, this is the ultimate: "Hmmm...nothing I'd like to write down. You could probably call Beggars Banquet and get a few." Well, I called. Here's what they told us about you, Cory: Stubborn as a mule. Doesn't shower nearly enough. Makes annoying noise with his throat all day long. Was recently caught looking up someone's skirt. Keeps a nose hair trimmer in his desk. Doesn't wear boxers or briefs (he apparently wears Depends instead). Likes to pretend he works for Con Edison and constantly jumps down open manhole covers. Eats Spam, every day.

*Current Projects:* Swell, Sterling Moss

**JEREMY BROWN, MOONSHINE RECORDS**



Jeremy's a major wise guy. That's why his bio looks like this: "Jeremy's career started with his starring role in the film *Breakin' II: Electric Boogaloo*, in which he played opposite

child star Aaron "Backspin" Axelsen. Promotion became a natural choice for Jeremy when Aaron left to join the staff of Live 105 in San Francisco. Jeremy found that many of the film's other stars, such as Lisa "Cabbage Patch" Worden, "Liquid" Todd Wilkinson, Malcolm "Full Force" Ryker, and Mike "Form a Circle" Peer, had joined the programming departments of various Alternative radio outlets. As VP of

Radio Promotion at Moonshine Music, Jeremy is responsible for operating the fog machine, lasers, and strobe lights in the Moonshine office, as well as posting bail for Moonshine recording artists."

*Promotional Philosophy:* "Three words: Velcro breakaway pants."

*Personal Defects:* "Permanent ringing in my left ear."

*Current Projects:* Cirrus

**RICH SCHMIDT, RESTLESS**



While everyone else here provided us with documents that they themselves painstakingly scrawled—or typed—Rich chose to communicate through an intermediary, giving

us zero for the bio segment. So I guess I'll just have to tell you what I know of Rich's past. He was born in a cardboard refrigerator box outside of a Sears in Pocatello, Idaho, to parents Todd Bisson and Todd Elmore. Rich spent his early years in Spain. Which explains his fanatical refusal to give up on promoting the band with the same name. After moving to Halifax, Nova Scotia in the late '70s Rich became a leader in that city's "underground" movement and was responsible for Nova Scotia's Summer of Love in 1979. He then got a job at Restless and has been there ever since.

*Promotional Philosophy:* "Find four to five champions for your record, then micro-market the living shit out of each of those to see what you got. If it looks like you have a hit, push every available button."

*Personal Defects:* Rich claims he is "foli-cley challenged." I'm not even sure foli-cley is spelled correctly.

*Current Projects:* Lori Carson, the Hang Ups.

**ERROL KOLOSINE, CAROLINE**

This man has the strangest accent I've ever heard. For a while, I thought perhaps

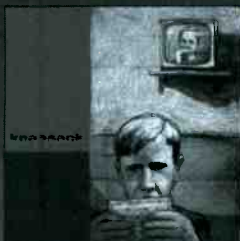


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scenic pastures

the second single from the album ALL THE NATIONS AIRPORTS  
Going for adds on 6/10

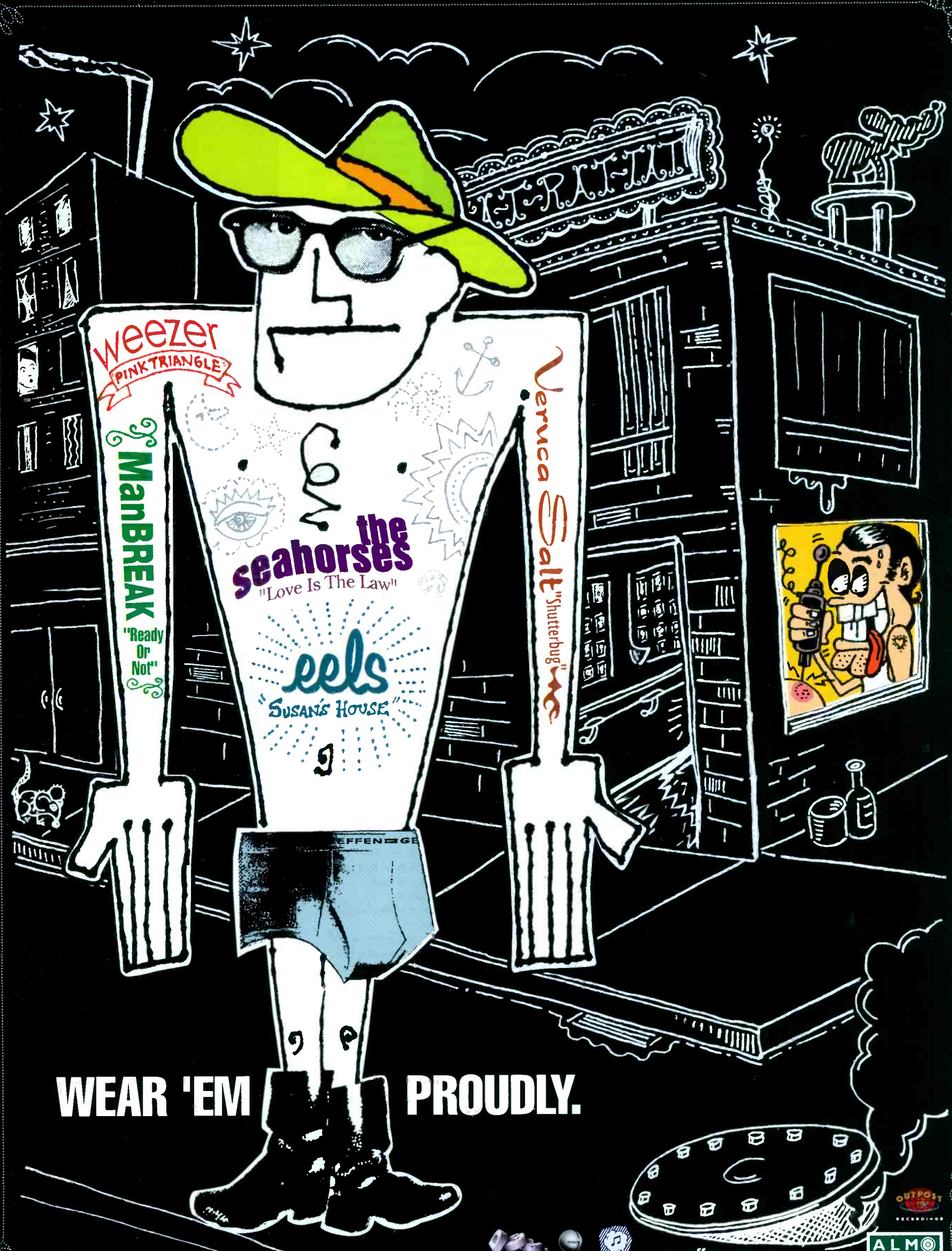
ARCHERS OF LOAF  
ALL THE NATIONS AIRPORTS



Produced by Brian Paulson and Archers of Loaf  
Management: Shawn Rogers for Maxi-Management

Radio: Greg Tomlinson @ 818-566-1034  
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Weezer  
"PINK TRIANGLE"

ManBREAK  
"Ready Or Not"

the  
seahorses  
"Love Is The Law"

eels  
"SUSAN'S HOUSE"

Veruca Salt  
"Shutterbug"

GEFFEN RECORDS

WEAR 'EM PROUDLY.



that Errol was from another planet. He has since proven that while he is, indeed, from Earth, Errol is still from a completely different dimension. But his accent can be explained

thusly: "I was born in London, England, and my family moved to the States just in time for me to be bullied by an entire new group of young children. It worked out nicely as I was actually starting to make some friends in England and, well, we couldn't have that. So we moved to (of all places) Florida."

To make a long story short, Errol went on to attend Florida State University, became a drummer and band manager. He worked in college radio, and somehow wound up on the staff of the Governor of the State of Florida. After "burning out on Florida," Errol moved to NYC and went immediately to Caroline. Two and a half years later, he's still there.

*Promotional Philosophy:* "Developing our artists in the long term is what matters to me. No amount of personality can replace good music and integrity." Hmmm, you may have to re-think that one. "Oh, and no, I can't get you any Ecstasy."

*Personal Defects:* "I am very anal retentive. I have a really fucked-up accent that becomes weirder with alcohol, often leading people to believe it's an affectation. I sleep very little. I have very bad hair."

*Current Projects:* Chemical Brothers, Fluke, Engine 88

### TODD NICHOLS, CRITIQUE



Todd grew up in and around Boston in the 1600s. Todd was there when they tossed all that tea into Boston Harbor in the 1700s. It was there that he stumbled upon the secret

to Snapple iced tea, but he decided to keep it quiet for another two hundred years or so. After selling the recipe for Snapple to Howard Stern in the late '80s, Todd had enough money to get a small tattoo on his right buttock that says "Pahk the Cah in the Yahd." Todd's been biding his time at Critique for the past five years, waiting for the Gwar reunion tour so he can be a roadie. He's devilishly handsome and would make some department store a great women's shoe salesman.

*Promotional Philosophy:* "Keep bullshit to a minimum. Keep the facts concise, and maybe someone will step out with support. Then, never forget those people." Ah, but will they remember you?

*Personal Defects:* Todd has a legendary, and I mean *legendary*, foot fetish.

*Current Projects:* Gouds Thumb

### MIA KLEIN, VAPOR RECORDS

Mia called me 38 times to make sure I got all the info. She must be really good at promotion. "Born and raised in L.A., I've been VP of Promotion for Vapor Records



since March of 1996. Prior to that, I worked for Larry Frazen at Platinum Music as an independent promoter. Prior to that, I was Regional Promo Manager for Giant

Records out of L.A. Before that, Director of Rock Promo for Arista out of Chicago. Before that, Local Promo Manager for Polydor Records out of Detroit (that's ten years of my life right there...yikes!). But wait, there's more of Mia. Before that, she wrote songs with the Supremes at Motown Records. Before that, she developed the "flexi-disc" (you know, the one that comes in magazines and you put on your turntable). Before that, Mia invented the turntable. Before that, she built the UCLA campus library by hand while simultaneously studying for three separate degrees. Before that, she started her own record company in high school and got the principal to add her songs to the school P.A. system. Before that, Mia bought the rights to "Itsy Bitsy Spider."

Before that, she pooped her drawers. Before that, Mia was an egg.

*Promotional Philosophy:* Be prepared, this is really, really sappy and sincere: "Treat everyone with the respect and dignity that every living thing on this planet deserves." Oy!

*Personal Defects:* "I have an absolute inability to accept failure. And I hate green peppers."

*Current Projects:* Cake Like. Going for adds on the track "Lorraines Car" on June 9th.

### MARC ALGHINI, NETTWERK

Marc's past is mysterious, dark, confusing, and scary. Plus, I never know what to believe with him. You know, he worked for me for a while at WFNX and became one of the best part-timers we ever had. He was on his way to a full-time gig when something (or someone) from his past caused him to leave Boston—suddenly. Marc showed up in Chicago for a few radio moments at "The Bear." He then put in time at Mute, Taang, and then back to radio at WEQX as MD. Now he's at Nettwerk as "Director Of Radio Gardening" as he puts it.

Please don't make me hang out with him at a convention.

*Promotional Philosophy:* "Plant the seed, support the plant, develop the garden. I also have a MLB analogy. Call me if you want to hear it."

*Personal Defects:* Still thinks the Cubs could win the World Series in '97.

*Current Projects:* Autour de Lucie, Delerium, Ginger

### MONICA MYLOD, SUB POP

My most poignant memory of Monica is when she first came to WFNX as an intern for Mercury Records under legendary local guy Don Masters. One day Don and Monica show up in my office with a fishing pole with a cigarette attached to a hook at the end of the line. This was to promote "Cigarette Dangles" from Pursuit of Happiness. Now look at her. Here's



Monica's bio in her own words: "Hi Max! O.k., I'm gonna try not to ruin your indie beauty pageant. ● Part timer at WBMX, Boston (worked in research and programming).

- College rep for Virgin
- A million internships at PGD (college and video departments), Mercury, and Virgin
- Indie sales rep/merchandise for PGD, Boston
- Bugged Max a lot
- Alternative Regional radio promotion for Mercury Records
- East Coast Director of Promotion for Sub Pop
- National Director Video/Radio Sub Pop
- Still bugging Max

*Promotional Philosophy:* "My promo philosophy is like my life philosophy. If you build it they will come. Waking up at 6 a.m. on a cool warm morning, opening up windows and breathing in petrol, an amateur band rehearsing in a nearby yard, watching the telly, thinking about holidays. That's entertainment."

*Personal Defects:* "I'm a classic klutz. The one who spills the drink all over the table, the one who falls down tall escalators, the one with the toilet paper trail all night long—I'm that girl! Recently, I've come to realize that not every song was meant to be sung Ethel Mermon style."

*Current Projects:* Plexi, Pigeonhead, and praying for Sunny Day Real Estate to get back together (that's more of a hobby).

### MIKE ABBATTISTA, VELVEL



What many people don't know about Mike is that he's another of the Boston-trained next generation of promo stud. He's from the Jon Cohen "new school," but Mike is

much more low key. A man of few words, Mike's bio is terse and to the point. "Last job: EMI National Alternative/AAA Director. Before that: EMI Northeast Promotion/Marketing Manager. Current: Velvel VP of Promo." I'd like to embellish, but I've been sworn to secrecy. His greatest accomplishment (aside from bringing Fun Lovin Criminals and White Town to your attention) is bringing over Nick "Mad Cow" Bull from EMI to work with him.

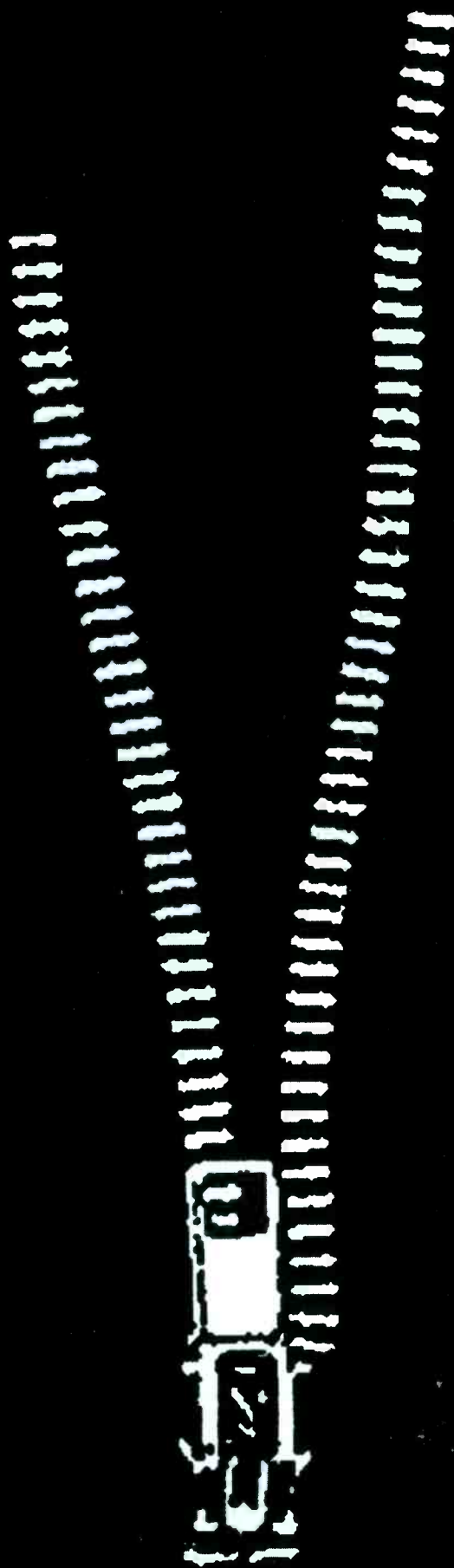
*Promotional Philosophy:* "The best advice I could give to aspiring promo people is to have a presentable appearance, drop a lot of names, use a ton of sports analogies, and, most importantly, remember to call every record a smash. This is what has always worked for me." Then he writes, "...but seriously..." But we're not gonna use that.

*Personal Defects:* "Severe over-use of the word 'dude.' Smelling the trades before I read them (HITS and FMQB smell like Obsession to me). Clandestine gay love tryst with Nick Bull bound to hurt both our careers one day."

*Current projects:* Five-Eight, Libido, Michelle Malone ●







MY LIFE WITH THE  
**THRILL KILL KULT**

# How Does Groovy Music Get on Soundtracks Anyway?

## A Look at the Relationship Between Alternative Music and Motion Picture Soundtracks



**THE MODERN SOUNDTRACK** is something of an anomaly. In most people's minds soundtracks consist mainly of orchestral music which has been specifically composed for the film. Nowadays, a majority of movie soundtracks—while still containing their share of specially tailored instrumental music—also feature music from popular artists. Is the inclusion of hip, popular music on soundtracks merely a brilliant marketing ploy to sell more records, or a way to get avid music listeners into the theatre? Consider this: these days the music on the soundtrack often outlives the theatrical run of the film. Take *Romeo + Juliet*. While the film received mixed reviews and made a hasty retreat to video, the soundtrack actually multiplied (the film eventually spawned two volumes of music).

While the inclusion of popular music on film soundtracks is nothing new, it has gained considerable steam in the last few years. So what exactly does this mean to us here in the Alternative universe? Well, for one thing, soundtracks provide an additional outlet to generate hits. Take the upcoming *Batman & Robin* soundtrack, for example. We're already seeing spin action on Smashing Pumpkins' "The End Is the Beginning Is the End" and the

movie doesn't even open until June 20! Furthermore, the Pumpkins are still getting spins on "Eye," which is off yet another soundtrack, *The Lost Highway*.

One of the main labels working soundtracks is New York-based TVT (for those in the know, TVT, a.k.a. TV Toons, got its start with television soundtracks). According to TVT radio promotions guru Gary Jay, "Part of what we utilize the soundtrack division for is the ability to affiliate ourselves as a label with a successful entity such as a 'hit' motion picture, but it also allows us to create placement and awareness for our developing artists." Case in point: TVT Soundtrax put out the *Seven* soundtrack, which featured "Guilty," by Gravity Kills. The bands presence on that soundtrack helped to break them by generating spins at Alternative radio. TVT Soundtrax also released the *Scream* soundtrack and when that movie became a critical and box office success, it helped expose newer TVT bands like Birdbrain.

Exactly how does music make it onto a soundtrack? The process varies, but usually a music supervisor is brought in to coordinate the score and/or gather music for the film. A music supervisor may also get involved in production and the process of getting legal clearance for songs from publishers. Marq Roswell is an independent music supervisor who

runs his own company, aptly named The Soundtrack Company. He has worked on such films as *The Commitments*, *Wild at Heart*, and *Kids in the Hall: Brain Candy*. For the upcoming David Duchovny film, *Playing God*, which will feature a bevy of electronic music, Roswell worked closely with director Andy Wilson. "You're as good as the director [you're working for]," says Roswell. "Andy Wilson is a fairly young guy, lives in London, and is totally into the bass & drum techno-jungle world, and that's how he wanted the music. We hooked up an English composer, Richard Hartley, with a programmer from Wall of Sound and we temped the music with everything from Grassy Knoll to Underworld to Prodigy to Martin Hill, Dr. Octagon, and DJ Shadow. That way we developed a template for the composer of the movie [score] to work from. And then we had a lot of songs written directly for the film."

Patricia Joseph, a self-proclaimed "huge soundtrack fanatic" and VP of Soundtracks and A&R at TVT Soundtrax, not only pitches TVT artists to be placed in film and television, but she also helps TVT provide soundtrack releases for films and, on occasion, even convinces studios to release soundtracks they otherwise wouldn't (she twisted New Line's arm just enough to get the *Seven* soundtrack released). "Steve Gottlieb [the President of TVT] has always been really into soundtracks. At one point, I decided that I was going to make it my business to be involved with that community," she explains.

TVT's soundtrack division started out doing placements and then made a name for itself by quickly turning around soundtracks for films like *Hideaway* and *Mortal Kombat*. "The role that I play is that I am the person who goes after soundtracks and we release these records through TVT Soundtrax," Joseph explains. "I have the ability to pitch music from our roster, and we can speak for some of the publishing, so we're sort of a [soundtrack] one-stop. And I do A&R, so I'm out there listening to stuff that might not be on our label, but might be exciting for lower budget soundtracks."

In addition to contributing existing songs to movie projects, more and more popular musicians are gravitating toward the field of film scores. We've all witnessed the success of Danny Elfman, former lead singer of Oingo Boingo (he composed the score for *Batman*, among others), and one time Devo leader Mark Mothersbaugh (whose latest project was the music for the indie film *The Last Supper*). And who could forget ex-Police drummer Stewart Copeland, who worked on the *Equalizer* TV series and continues to compose music for film and television today. As far as recent Alternative impact is concerned, Soul Asylum's Dave Pirner worked on *Chasing Amy*, Foo Fighters captain Dave Grohl composed the music for *Touch*, Joe Strummer did some scoring for *Grosse Pointe Blank*, and Sonic Youth's Thurston Moore added to the *Heavy* score, while his band Sonic Youth wrote a couple of songs for the *Suburbia*

BY SPENCE D.

# man ray

casual thinking

the debut album featuring  
**moisture**

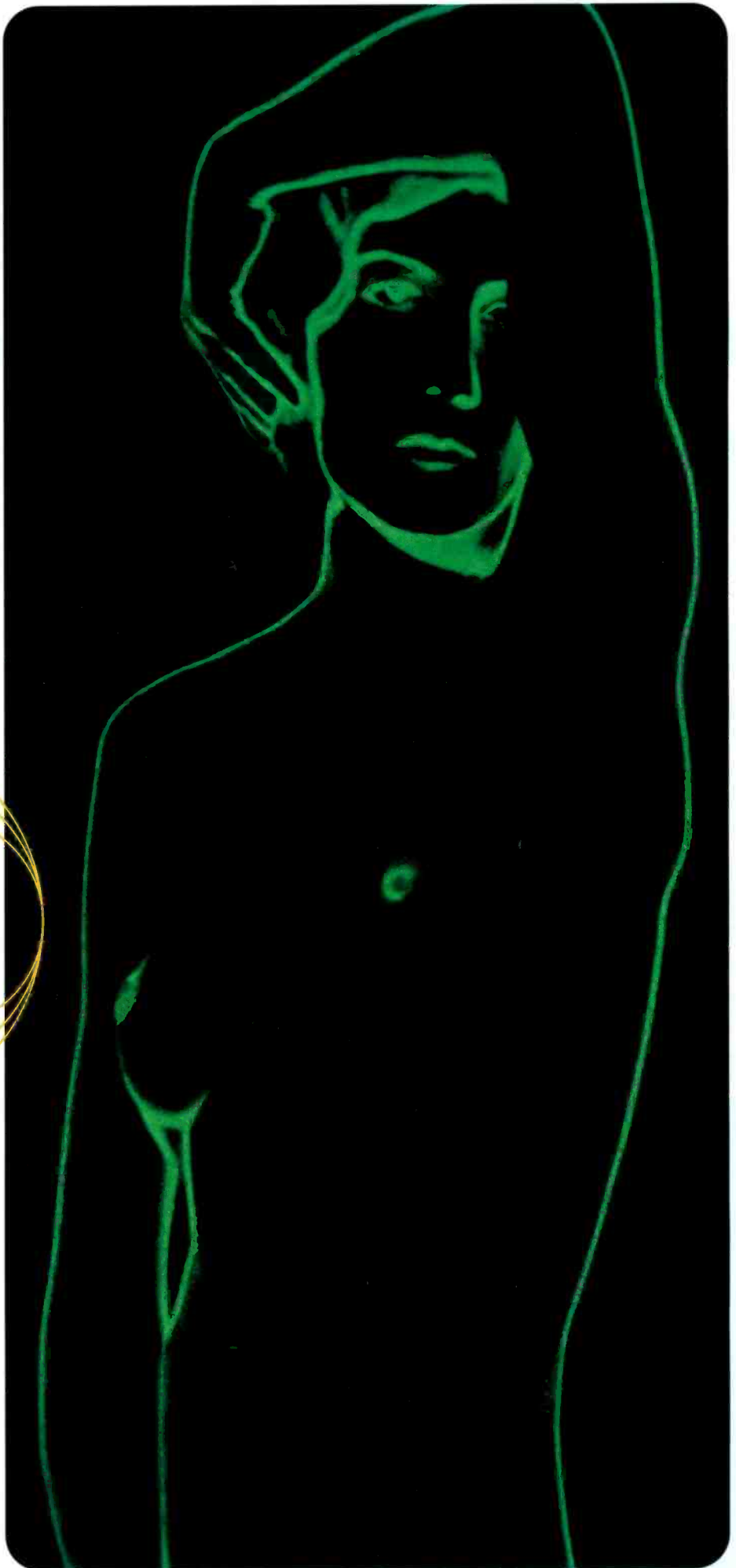
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soundtrack.

In the case of *Heavy*, Moore's involvement came about through people involved in the project. "The director of *Heavy*, Jim Mangold, is a contemporary [of mine]. He's my age and he just happens to be making films. He's into the same kind of music and is involved in the same art world that I am, as well," says Thurston. "The people he works with—as far as the young people who edited his film—were using something from my solo record as the temporary music for the soundtrack. And they called me up and asked if it was

okay [to use the music], and I said 'Yeah, okay.' Then they asked if I would be interested in doing some underscore for the film. That's all it was."

Thurston then saw a rough copy of the film and "just went down in the basement and turned on the bass amp and leaned the bass guitar against it. It all started feeding back and playing itself, and then I took a drum loop and recorded that and sent it to him. And he said 'Oh, this is perfect.' [Laughter] We took off from there. I also played a few acoustic things for the lighter moments of the film."

For *Suburbia*, Sonic Youth composed two new tracks specifically for the film's soundtrack, which also included new music from Beck, Elastica, and several other Alternative heavyweights. Sonic Youth became involved as a result of long time associate Eric Bogosian, the writer upon whose play the film was based. "The song 'Sunday,' which was like the big closing song, was sort of waiting to be written anyway, regardless of what the instigation was. That song was already on the burner, and we geared it towards the film."

Sonic Youth will continue to do soundtrack work, says Moore, "but it depends on the project. Since the beginning people have said 'You guys should do soundtrack music because a lot of your music is very filmic.' But it's also a weird thing. When you ask a band to do music for a film, you're putting the band in a position where they have to be of one mind. When a band writes music for themselves, there's a lot of discourse that goes on. But when you're writing music for films, you're not the only people making decisions about the music. There's a whole studio—producers and directors—listening and making comments.

"There's a lot of people whose fingers are in the pie. That is not very gratifying. I found it more gratifying working solo, where it's just me that they have to deal with. It's a little more difficult to have [a band do soundtracks]. You don't see too many bands becoming soundtrack artists [laughter]."

There ya have it. As long as music supervisors continue to "always want to try and break new ground," as Marq Roswell says, there is no doubt that popular artists will steadily be drawn toward soundtrack work. Furthermore, the continued influx of younger, hipper directors coming down the Hollywood turnpike insures that the talents of contemporary musicians will be utilized for soundtracks and, as a result, soundtracks will continue to provide alternative outlets for exciting new music. ●

## Soundtracks Which Have Impacted Alternative Over The Last Year

### **The Saint** (Virgin)

Sparked interest in the Sneaker Pimps' "6 Underground," Daft Punk's "Da Funk," and brought Simon LeBon and crew back into the limelight with Duran Duran's "Out of My Mind."

### **Kids** (London)

Contained Folk Implosion's surprise hit, "Natural One."

### **Grosse Pointe Blank** (London)

The soundtrack to this John Cusack film brought the Violent Femmes back into Alternative consciousness with their "Blister 2000" update.

### **Lost Highway** (Interscope)

Produced hits in both Smashing Pumpkins' "Eye" and NIN "The Perfect Drug."

### **Seven** (TVT)

Broke Gravity Kills' "Guilty"

### **Romeo + Juliet** (Capitol)

#### **Romeo + Juliet Volume 2** (Capitol)

The first volume made hits of Garbage's "#1 Crush", the Cardigans' "Lovefool," and Mundy's "To You I Bestow."

### **Trainspotting** (Capitol)

Featured "Born Slippy" by Underworld and Iggy Pop's "Lust For Life."

### **Austin Powers** (Hollywood)

The Lightning Seeds' "You Showed Me" is turning out to be a smash.

### **The Crow: City of Angels** (Hollywood)

Chock full of choice cuts like Hole's "Gold Dust Woman," Filter's "Jurassitol," and White Zombie's "I'm Your Boogiemán."

### **Cable Guy** (Work)

Jerry Cantrell scored with

"Leave Me Alone." Also included Filter's "Hey Man Nice Shot" and Porno for Pyros' "Satellite of Love."

### **Howard Stern—Private Parts: The Album** (Warner Bros.)

Includes "Head Charger" from Porno for Pyros, plus Stern gets busy with the Dust Brothers and Rob Zombie!

### **OTHER SOUNDTRACKS WORTH A LISTEN:**

#### **City of Industry** (Quango)

Contains a nice sampling of Quango's eclectic electronic offerings

#### **Suburbia** (Geffen)

Brand spankin' new tunes from Sonic Youth, Beck, Elastica, Flaming Lips, and Butthole Surfers.

#### **Touch** (Capitol)

Dave Grohl's foray into the cinematic sonic experience has rootsy surf undertones.

### **Nowhere** (Mercury)

The soundtrack to the new Gregg Araki (*Doom Generation*) flick contains a wealth of tasty Alt treats, including Radiohead, Elastica, Hole, Chemical Brothers, Lush, James, and Marilyn Manson.

### **Heavy** (TVT)

Contains Thurston Moore's feedback-enhanced ambiance and some acoustic compositions as well.

### **WHAT TO WATCH FOR**

#### **Playing God** (Milan)

The accompanying soundtrack to the upcoming David Duchovny film vehicle includes music by BPM experts LTJ Bukem and Propellerheads.

#### **Batman & Robin** (Warner Bros.)

It's got the new Smashing Pumpkins; what more couldja ask for?

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"The English Beat has influenced an entire generation of Ska bands, and "Mirror In The Bathroom" is timeless.

The Grosse Pointe Blank soundtrack is already selling, and we believe this time around

"Mirror In The Bathroom" will be a big hit for Summer 1997."

- Garret Michaels and Alex Tear WHY? Detroit

# GROSSE POINTE BLANK



Violent Femmes  
The English Beat  
Faith No More  
Bowie & Queen  
Guns 'N Roses  
Pete Townshend  
Los Fabulosos Cadillacs

The Clash  
The Specials  
The Jam  
Johnny Nash

MUSIC FROM THE FILM

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-- USA Today

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# COWARD

I DON'T CARE

The premiere single and video  
from their self-titled debut album.

Produced by Jerry Finn and COWARD  
Management: All Access

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# The Fest Never Rests



**HAVING SPENT** *my waning moments in radio as a glorified concert promoter, I felt the bile rising in my gut as I contemplated doing a piece on radio fests. That old sickening, sinking feeling took over—like Malcolm McDowell in Clockwork Orange after he undergoes the "Ludivico Technique." Better to have a more neutral perspective on this, so I called in occasional GAVIN "Mordant Wit" Correspondent Dred Scott to do the deed.*

*Dred's last assignment for us was a look at politics and the Alternative vote during the presidential election, as well as the "alternative" side of San Francisco for our Boot Camp special last Summer. Dred has recently been hired by Westwood One as producer for Alternative and Top 40 programming services, and as entertainment news correspondent. He's done time at 91X, Live 105, KFOG, KCXX, and is also now doing a weekend airshift on KLSX in LA. He makes me laugh, so I'll probably have him do something for this year's Boot Camp special, too. — Max*

Many people think the phenomenon of Alternarock festivals, with names like "End Fest" or "Edge Fest" or "Radish Fest," dates back only to the early '80s. However, recently unearthed documents show the first such shebang actually took place June 8, 1692 near Plymouth Rock. Titled "Harsh Fest," it featured sets by Smashing Pilgrims and the Squirrel Nut Gatherers, plus a surprise appearance by Depeche Mode.

So much for history. In the present tense, we've reached a point of critical mass vis à vis festivals. Many are now asking, 'Is it worth the time, trouble, and expense for stations and labels to put these things together?' On this question, radio and records are like the Gallagher brothers: they want to make beautiful music together, but they're just as likely to whack each other upside the head.

For the most part, radio folk don't subscribe to the theory that interest in the fests is waning. "Our first Edge Fest was two years ago this September," says KMYZ—Tulsa PD Paul Kriegl. "We had 25,000 people at our first one, and last year we drew 30,000, so attendance isn't

dropping."

KEGE—Minneapolis PD John Lassman adds, "In this market, we don't have a shed. Lollapalooza has passed us up for two years straight. This is the biggest outdoor event in Minnesota. I'm a huge advocate."

Not all stations hold the festival circuit in such high esteem, however. "It's totally worthless," says WENZ—Cleveland PD Sean Robertson, who's obviously not concerned with sugarcoating his feelings. "It's gotten to the point where stations have full-time people on their staff putting together these shows; it's ridiculous. The pay-off in ratings—or even in respect from the listener—is diminishing."

With an attitude like this, you'd think Robertson and ENZ wouldn't get within a mile of a festival, but you'd be oh so wrong. "We did an End Fest on May 17, but the only reason we did it was that the promoter came to us and said 'We'll pay for bands, make sure everybody's flown in, handle the riders, book the rooms, and talk to the agents and labels. All you have to do is say yes or no on bands.' In that situation, it's still valuable, because you still put on a good show for the core, and it's of zero cost to the radio station. There's no risk."

Super-serving your core audience, it seems, does still have a place. "I think a lot depends on what you expect out of [the festival]," says Ted Volk, head of Alternative promotion at Geffen. "It's a great promotion for your active core listener, and I think that's pretty important. It's just a matter of how the station balances out the rest of its programming and promotional needs."

KEDJ—Phoenix PD Shellie Hart adds, "It's to give our core audience something comparable to a Lollapalooza, where it's not just a concert, it's an event and there's a lot of things happening. It's a carnival with rides and music and food."

With so many to choose from, which fest is best? Atlantic Director of Alternative Promotion Gary Spivak believes, "You should have a maximum of four artists that have at least two songs on your station, because most of the time, the audience sit on their hands and wait for the one song they know and it gets lost in the shuffle. It needs to be quality over quantity. Don't jam in twelve groups. Pick the bands and pay the bands. Bands

**BY DRED SCOTT**

## lori carson

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need to make a living."

Yeah, what about that—who should pay? There was a time when it was just assumed your friendly neighborhood label would foot the bill. For radio, those days are fast becoming a candy-coated memory. KEDJ's Hart sees it this way: "For baby bands, it only makes sense for the label to come in and pay for the show; but if the station is going to ask for No Doubt, Bush, or 311, be prepared to pay for them. They're considered major headliners now."

If you ask programmers to sum up their biggest problem with festivals in one word, they invariably say "record company politics." Okay, that's three words, but these people are verbose. KEGE PD Lassman describes the classic scenario: "We had a band booked for our show. The band, the manager, and road manager all knew about it and liked it. The record company gave me the green light two months prior. Then when the Top 40 in town heard about it, they scared the shit out of the powers-that-be at the label and subsequently the band was pulled. This is the first year we've ever had a band back out because of the record company."

Things are a little different in Tulsa, Oklahoma (but you knew that.)

KMYZ's Kriegler says, "In a lot of major markets it's become a problem, especially with so many



different formats sharing the same music. Here in Tulsa, though, we don't have as many political hoops to jump through."

Geffen's Volk weighs in with the label point of view: "The radio stations have to have good relations with the people they deal with at the record companies, because all [the

politics] should be avoided well in advance. As a label, you don't give a station a band for their festival if you know it's going to cause problems. You have to know that stuff going in. It's internal common sense."

KEDJ's Hart also believes relationships are sacred (of course, that's just what Donald told Marla). "Phoenix is a really competitive market, but it's all about relationships. Who came to the plate first, who really broke that artist in town, and who is still committed to that artist?"

Most of those in the know ultimately think that radio stations should be radio stations, not P.T. Barnum. "It's not worth it to you or your listeners for radio stations to try and be concert promoters," says WENZ's Robertson.

Spivak of Atlantic agrees: "Stations should work with the local promoter to maximize their show. Don't try to be a concert promoter. Take a field trip to KROQ in Los Angeles or WHFS in D.C. to see how a great radio concert is run."

Speaking of maximizing, there's many a clever way to get the most mileage out of your festival hype. With all the traveling roadshows kicking up dust, local tie-ins are a natural. For instance, everybody who bought tickets for WENZ's fest got a free pair of tickets to the Cleveland date of the ROAR tour. Minneapolis' KEGE is also taking a bite out of ROAR, making it the second half of their two-day event. In Phoenix, KEDJ uses a database to make discount festival tickets available before actual tickets go on sale.

Bottom line time: To fest or not to fest? Geffen Alternative viceroy Volk gets down with the label viewpoint: "Does it sell more records? Absolutely. Is it a pain in the butt? Absolutely. But depending on the type of act you have, it can be very worthwhile. Let's not forget, it's usually a really young audience. It's 15 to 21-year olds. If you have the right act for that audience, it's a good thing to be part of."

Atlantic's Spivak throws in his two cents (don't worry, he'll expense it): "These festivals usually don't show up in ratings, but stations should still do them, because they're valuable for presence and visibility."

For radio, KEDJ's Hart sums it up thusly, "It's definitely a big ballfield to play in, and if you're going to do it, be prepared to take the heat." Spoken like a true desert resident.

KMYZ's Kriegler gets borderline philosophical: "To a certain degree it's almost good that some stations have stopped doing festivals, because it just takes you over—everyone from sales to promotions to programming [gets involved]. It's a time suckage."

What better place to end than on "suckage"? Based on the upcoming schedule, Alternafests aren't going away any time soon, so get ready to spread your blanket. Still, the eternal dilemma remains—who gets an all-access pass? ●



# Alternative Radio Contacts

STATION	PD/MD	LOCATION	PHONE	FAX	STATION	PD/MD	LOCATION	PHONE	FAX
<b>CFNY</b>	PD Stewart Meyers MD Kneale Mann	Toronto, Ontario	(416) 408-3343	(416) 408-5446	<b>KLLK</b>	PD Brian Henry MD Matthew Mcardle	Willits/ Ft. Bragg, CA	(707) 459-1250	(707) 459-1251
<b>CIMX</b>	PM Murray Brookshaw PD Vince Cannova	Detroit, MI	(313) 961-9811	(313) 961-1603	<b>KLYY</b>	VP/OM Steve Blatter MD Sandy Horowitz	Los Angeles, CA	(818) 351-9107	(818) 351-6218
<b>KAGV</b>	PD Jamey Karr MD Sarah Stone	Amarillo, TX	(806) 371-5227	(806) 371-5258	<b>KLZR</b>	PD Roger the Dodger MD Bob Osburn	Lawrence, KS	(913) 843-1320	(913) 841-5924
<b>KCHZ</b>	PD Super Frank APD Johnny Cage MD Drew Bennett	Kansas City, MO	(913) 696-3700	(913) 696-3715	<b>KMYZ</b>	PD Paul Krieglner APD Greg Kocsak MD Jane Shasserre	Tulsa, OK	(918) 665-3131	(918) 663-6622
<b>KCXX</b>	OM/PD Dwight Arnold APD Lisa Axe	San Bernardino, CA	(909) 384-1039	(909) 988-7302	<b>KNDD</b>	PD Phil Manning MD Kim Monroe	Seattle, WA	(206) 622-3251	(206) 682-8349
<b>KDGE</b>	PD Joel Folger APD Alan Smith MD Mike Peer	Dallas, TX	(214) 770-7765	(214) 770-7747	<b>KNNC</b>	APD Melody Lee MD Drew	Austin, TX	(512) 863-0077	(512) 869-0026
<b>KEDG</b>	PD John Griffin MD Freddie Snakeskin	Las Vegas, NV	(702) 795-1035	(702) 798-1738	<b>KNRK</b>	PD Mark Hamilton APD Jayn	Portland, OR	(503) 223-1441	(503) 221-0004
<b>KEDJ</b>	PD Shellie Hart MD Chris "Curly" Patyk	Phoenix, AZ	(602) 266-1360	(602) 263-4820	<b>KOME</b>	OM Ron Nenni PD Jay Taylor	San Jose, CA	(408) 985-9800	(408) 296-8962
<b>KEGE</b>	PD John Lassman APD Wade Linder MD Mike Hanson	Minneapolis, MN	(612) 545-5601	(612) 595-4937	<b>KPNT</b>	PD Alex Luke MD Adam Potts	St. Louis, MO	(314) 231-1057	(314) 259-5598
<b>KENZ</b>	PD Bruce Jones MD Dom Casual	Salt Lake City, UT	(801) 264-9771	(801) 269-8595	<b>KPOI</b>	PD Brock Whaley MD Nikki Basque	Honolulu, HI	(808) 591-9369	(808) 591-9349
<b>KFRR</b>	PD Don O'Neal AMD Andy Winford	Fresno, CA	(209) 255-1041	(209) 456-8077	<b>KQXR</b>	PD Dan McColly MD Tim Johnstone	Boise, ID	(208) 344-3511	(208) 336-3264
<b>KGDE</b>	PD Lynn Barstow	Omaha, NB	(402) 342-2000	(402) 342-6146	<b>KROQ</b>	PD Kevin Weatherly APD Gene Sandbloom MD Lisa Worden	Los Angeles, CA	(818) 567-1067	(818) 841-5903
<b>KISF</b>	PD Jon Anthony APD Dave Horn MD Jason Justice	Independence, MO	(816) 254-1073	(816) 254-6929	<b>KROX</b>	PD Sara Trexler APD/MD Lloyd "LA" Hocutt	Austin, TX	(512) 472-1071	(512) 478-5100
<b>KITS</b> (LIVE 105)	VPD Richard Sands APD Roland West MD Aaron Axelsen	San Francisco, CA	(415) 512-1053	(415) 777-2284	<b>KRZO</b>	PD Rob "Blaze"	BrooksReno, NV	(702) 829-1964	(702) 825-3183
<b>KJEE</b>	GM/PD Eddie Gutierrez	Santa Barbara, CA	(805) 899-3292	(805) 963-8166	<b>KSPI</b>	PD Hugh Foley	Stillwater, OK	(405) 372-7800	(405) 372-3112
<b>KKDM</b>	PD J. Michael McCoy MD Sophia John	Des Moines, IO	(515) 262-0000	(515) 262-9460	<b>KTBZ</b>	PD Cruze APD Steve Robison MD David Sadof	Houston TX	(713) 968-1000	(713) 968-1070
<b>KKNB</b>	PD Charlie Thomas MD Junior	Lincoln, NE	(402) 483-1517	(402) 483-1579	<b>KTCL</b>	PD John Hayes	Ft. Collins, CO	(303) 571-1232	(970) 484-5451
<b>KKND</b>	PD Vince Richards MD Rod Ryan	New Orleans, LA	(504) 524-5158	(504) 522-6544	<b>KTEG</b>	PD Skip Isley APD Julie Hoyt	Albuquerque, NM	(505) 299-0044	(505) 299-5727
					<b>KTOZ</b>	AVP Rob Nicolson PD Melody Lee	Springfield, MO	(417) 869-8400	(417) 831-5070

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Alternative Special Issue

STATION	PD/MD	LOCATION	PHONE	FAX	STATION	PD/MD	LOCATION	PHONE	FAX
<b>KWOD</b>	PD Ron Bunce APD Boomer Barbosa	Sacramento, CA	(916) 448-5000	(916) 448-1655	<b>WLIR</b>	PD Jeff Levine	Long Island, NY	(516) 222-1103	(516) 222-1391
<b>KXPK</b>	PD Gary Schoenwetter MD Eric Schmidt	Denver, CO	(303) 989-1340	(303) 989-1364	<b>WLUM</b>	PD Tommy Wilde APD Chuck Summers MD Zerrin Bulut	Milwaukee, WI	(414) 771-1021	(414) 771-3036
<b>KXRK</b> (X96)	VPD Mike Summers MD Sean Ziebarth	Salt Lake City, UT	(801) 521-9696	(801) 534-0262	<b>WMAD</b>	PD Pat Frawley MD Amy Hudson	Madison, WI	(608) 837-9581	(608) 825-6707
<b>KXTE</b>	PD Mike Stern MD Chris "Rip" Ewing	Las Vegas, NV	(702) 367-9494	(702) 735-6094	<b>WMRQ</b>	PD Jay Beau Jones MD Dave Hill	Hartford, CT	(860) 666-1411	(860) 665-1175
<b>WAQZ</b>	PD Matt Harris APD Sterling Schiessler MD Rick Jamie	Cincinnati, OH	(513) 621-9326	(513) 749-7444	<b>WNNX</b> (99X)	VP/OM Brian Philips PD Leslie Fram MD Sean Demery	Atlanta, GA	(404) 266-0997	(404) 364-5855
<b>WBCN</b>	VP Oedipus MD Carter Alan	Boston, MA	(617) 266-1111	(617) 247-2266	<b>WOBK</b>	PD Chris Cummings MD Kenzie	Edenton, NC	(919) 473-9376	(919) 473-1584
<b>WBRU</b>	PD Tim Schiavelli MD Matt Maloney	Providence, RI	(401) 272-9550	(401) 272-9278	<b>WOSC</b>	IPD T.J. Roberts MD Paula Sangeleer	Ocean City, MD	(410) 860-2200	(410) 860-0559
<b>WBTZ</b>	PD Stephanie Hindley MD Steve Picard	Burlington, VT	(802) 860-2465	(802) 860-2462	<b>WOXY</b>	PD Dave Tellmann MD Dorsie Fyffe	Oxford/ Cincinnati, OH	(513) 523-4114	(513) 523-1412
<b>WBZU</b>	PD J.J. Quest APD Mike Scott	Richmond, VA	(804) 330-5700	(804) 330-5714	<b>WPBZ</b>	PD John O'Connell MD Robert English	Palm Beach, FL	(407) 686-9505	(407) 688-0209
<b>WCHZ</b>	OM/PD "Reckless Eric" S. Hall APD Todd Haller MD Jay Bradley	Augusta, GA	(706) 650-1122	(706) 650-0610	<b>WPGU</b>	PD Ben Ponzio MD Jacent Jackson	Champaign, IL	(217) 244-3000	(217) 244-3001
<b>WDGE</b>	PD Brent Petersen APD John Allers	Providence, RI	(410) 823-3334	(401) 821-2726	<b>WQBK</b>	PD Dan Binder MD Kelli McNamara	Albany, NY	(518) 462-5555	(518) 462-0555
<b>WDST</b>	PD Dave Leonard APD Dave Doud MD Nic Harcourt	Woodstock, NY	(914) 679-7266	(914) 679-5395	<b>WQXA</b>	PD John Moschitta MD Scott McFadden	Harrisburg, PA	(717) 367-7700	(717) 367-9322
<b>WEDG</b>	PD Rich Wall	Buffalo, NY	(716) 881-4555	(716) 884-2931	<b>WRLG</b>	OM John Lenac PD Julie Forman MD Jason Moon	Nashville, TN	(615) 242-5600	(615) 242-9877
<b>WEJE</b>	PD Sean Smyth MD Weasel	Ft. Wayne, IN	(219) 747-1511	(219) 747-3999	<b>WROX</b>	PD Perry Stone MD Al Mitchel	Norfolk, VA	(804) 622-7699	(804) 622-9769
<b>WEND</b>	PD Jack Daniel MD Rick Brewer	Charlotte, NC	(704) 376-1065	(704) 334-9525	<b>WRXQ</b>	PD Tony Williams MD Dianna Gee	Memphis, TN	(901) 578-1100	(901) 525-8054
<b>WENZ</b>	PD Sean Robertson	Cleveland, OH	(216) 861-0100	(216) 718-0267	<b>WRXS</b>	OM Chris Kelly MD Phil Dirt	Ocean City, MD	(410) 352-5656	(410) 352-3337
<b>WEQX</b>	PD Ian Harrison APD Kevin Quinn MD DeAnna Mach	Manchester, VT	(802) 362-4800	(802) 362-4885	<b>WWCD</b>	PD Jane Purcell MD Andy Davis	Columbus, OH	(614) 221-9923	(614) 227-0021
<b>WFNX</b>	PD Bill Glasser MD Laurie Gail	Boston, MA	(617) 595-6200	(617) 595-3810	<b>WWDX</b>	PD Chris Kerr MD Chris Brunt	E.Lansing, MI	(517) 332-8700	(517) 332-6418
<b>WGRD</b>	PD Alan Fee APD Sue Farmer-Jordan MD Margot Smith	Grand Rapids, MI	(616) 459-4111	(616) 454-5530	<b>WXDX</b>	PD Ali Castellini MD Lenny Diana	Pittsburg, PA	(412) 937-1441	(412) 937-9239
<b>WHFS</b>	PD Robert Benjamin APD Bob Waugh MD Pat Ferrise	Washington, DC	(301) 306-0991	(301) 731-0431	<b>WXEG</b>	PD Jeff Stevens MD Allen Rantz	Dayton, OH	(937) 224-1137	(937) 224-3667
<b>WHMP</b>	PD Adam Wright MD Nick Danjer	Northampton, MA	(413) 586-7400	(413) 585-0927	<b>WXRK</b>	PD Steve Kingston APD/MD Alexa Tobin	New York, NY	(212) 314-9320	(212) 314-9333
<b>WHTE</b>	PD T.J. Bryan MD Shelley Miller	Asbury Park, NJ	(908) 542-1410	(908) 493-0813	<b>WXRT</b>	PD Norm Winer MD Patty Martin	Chicago, IL	(312) 777-1700	(312) 286-9978
<b>WHYI</b>	PD Garrett Micheals APD Alex Tear	Detroit, MI	(313) 871-3030	(313) 875-9636	<b>WXSR</b>	PD Rick Schmidt MD Chaz Kelly	Tallahassee, FL	(904) 385-0101	(904)386-7363
<b>WIXO</b>	OM/PD Jay Nunley MD Russ Schenk	Peoria, IL	(309) 346-6135	(309) 346-2662	<b>XHRM</b> (THE FLASH)	MD Brynn Capella AMD Greg Pearson	San Diego, CA	(619) 336-4900	(619) 336-4925
<b>WKRO</b>	PD Taft Moore MD Delia Rae	Daytona Beach, FL	(904) 255-9300	(904) 255-0382	<b>XTRA</b> (91X)	PD Brian Schock APD Malcolm Ryker MD Chris Muckley	San Diego, CA	(619) 291-9191	(619) 291-3299

**MOST ADDED****OZZFEST (47)****BRUCE DICKENSON (45)****FLOTSAM AND JETSAM (40)****PRIMUS (35)****SKUNK ANANSIE (33)****TOP TIP****THE MISFITS***American Psycho*  
(Geffen)

Generous from WFCS(39), WRBC(30), WSOU(19), WELH(15), WMHB(15), and WKTA(14) help the Misfits claim this week's highest debut position.

**RECORD TO WATCH****N17***Trust No One*  
(Slipdisc)

Veterans of the GAVIN Rocks Riverboat bash in New Orleans, N17 delivers waves of sonic hardrock. The band's debut release features dark rhythmic grinds layered with cutting hooks and gruesome spuzz.

# Gavin Rocks

TW		SPINS	TREND
1	<b>SEVENDUST</b> - Seven Dust (TVT)	643	-73
2	MACHINE HEAD - The More Things Change... (Roadrunner)	543	-58
3	ROLLINS BAND - Come In and Burn (Dreamworks)	476	-55
4	GWAR - Carnival of Chaos (Metal Blade)	422	-51
5	QUEENSRYCHE - Here In the Now Frontier (EMI)	391	-5
6	GRIP INC. - Nemesis (Metal Blade)	386	-55
7	<b>W.A.S.P.</b> - Kill Fuck Die (Castle)	376	+67
8	OBITUARY - Back from the Dead (Roadrunner)	370	-55
9	GLENN TIPTON - Baptizm of Fire (Atlantic)	357	-14
10	SICK OF IT ALL - Built To Last (eastwest/EEG)	337	-107
11	POWERMAN 5000 - Mega!! Kung Fu Radio (Geffen)	319	-17
12	COAL CHAMBER - Coal Chamber (Roadrunner)	308	-56
13	HANDSOME - Handsome (Epic)	296	-98
14	<b>FEAR FACTORY</b> - Remanufacture (Roadrunner)	287	+6
15	SLO BURN - Amazing the Amusing (Malicious Vinyl/Red Ant)	284	-6
16	<b>MOTLEY CRUE</b> - Swine Sampler (Elektra/EEG)	283	+141
17	SNAPCASE - Progression Through Unlearning (Victory)	280	-52
18	FATES WARNING - Pleasant Shade of Grey (Metal Blade)	278	-2
19	SNOT - Get Some (Geffen)	276	-7
20	KILLINGCULTURE - Killing Culture (Edel America)	266	-61
21	CRUSHED - Crushed (911)	265	-6
22	FORBIDDEN - Green (Pavement)	257	-40
23	<b>MEGADETH</b> - Trust (Capitol)	249	+114
24	PIST*ON - Number One (Mayhem/Atlantic)	249	-2
25	DOGMA - Feeding The Future (Mercury)	249	-12
26	<b>OZZFEST</b> - Sepultura-"Attitude" (Red Ant/Ozz)	244	+6
27	DOWNSET - Do We Speak A Dead Language? (Mercury)	242	-27
28	BODYCOUNT - Violent Demise (Virgin)	239	-58
29	<b>THE MISFITS</b> - American Psycho (Geffen)	231	<b>NEW</b>
30	SHED - Unashamed (Deadsheephead)	222	-24
31	<b>SUGARTOOTH</b> - The Sounds of Solid (Geffen)	217	+1
32	WITHSTAND - An Anger Was a Warm Place to Hide (Mayhem/Fierce)	214	-23
33	HELMET - Aftertaste (Interscope)	214	-49
34	FUELED - In the House of the Enemy (Energy)	204	-37
35	SKUNK ANANSIE - Milk is My Sugar (Epic)	200	0
36	DOKKEN - Shadow Life (CMC International)	197	-2
37	KISS IT GOODBYE - She Loves Me, She Loves Me Not (Revelation)	193	-49
38	APOCALYPTICA - Plays Metallica By Four Cellos (Mercury)	187	-21
39	MY DYING BRIDE - Like Gods Of The Sun (Futurist)	187	-41
40	STILLSUIT - At The Speed Of Light (Building/TVT)	160	-44
41	MINDSET - Mindset (Noise)	155	-28
42	KARMA TO BURN - Karma to Burn (Roadrunner)	152	-21
43	CRADLE OF FILTH - Dusk and Her Embrace (Fierce/FLG)	147	-38
44	<b>DEATH ...IS JUST THE BEGINNING IV</b> - Various Artists (Nuclear Blast)	136	+5
45	<b>13MG</b> - Eternacate (Slipdisc)	133	<b>NEW</b>
46	CHASTAIN - In Dementia (Leviathan)	131	-13
47	DRAIN S.T.H. - I Don't Mind (The Enclave)	129	-77
48	KORN - Life is Peachy (Immortal/Epic)	125	-48
49	LIT - Tripping the Light Fantastic (Malicious Vinyl/Red Ant)	124	-26
50	BILE - Biledegradable (Energy)	124	-29

## Hard Kopy BY ROB FIEND



### Independent Success

To the relief of many, this week's column is absent of any of my usual banter. Why? Because one night last week I was visited by the corporate commandos who, after tying me up in bungee cords, threatened to harvest veins from my tongue unless I toned down my column. So this week I will be showcasing a couple of Independent Record labels to commemorate the upcoming NAIRD (National Association of Independent Record Distributors) convention in New Orleans—and to avoid any more unwelcome visits by the corporate henchmen. The only item that's not indie related is that I'm seriously considering accepting **Mike DePippa's** generous offer of donating his back hair for my designer skull weave.

NAIRD, which has recently renamed itself AFIM (Association for Independent Music), defines an independent record label as a company that is self-owned, conducts all business activities independently, and is independently distributed.

There are several indies that enjoy success in the hard rock/metal format, but because of limited space, I will be focusing on **Earache** and **Revelation Records**, because both labels fit the independent definition, both feature extreme hard rock artists that appeal to the underground community, and both are successful in terms of sales without the aid of commercial radio or major label assistance.



Earache Records is a UK-based label that was founded by **Digby Pearson** in his bedroom sometime in 1986. Pearson, a fan of the extreme metal usually referred to as grindcore, created the label to capitalize on the bustling UK grindcore scene and to help bands reach potential fans through recordings. The first band to sign Earache's dotted line

was the **Accused**. Soon **Napalm Death**, **Morbid Angel**, **Carcass**, and **Bolt Thrower** became part of the exclusive Earache family.

The initial success of the first few Earache bands sparked interest in the United States and led Pearson to a licensing deal with **Important Record Distributors** (better known as **Relativity**, which later became **R.E.D. Distribution**). Realizing the potential success Earache could enjoy in the States, Earache opened up its U.S. offices in 1993.

1993 was also the year the label became aligned with **Columbia Records**. Columbia became familiar with Earache's early success due in part to a few Columbia people who followed and understood the potential of the grindcore scene. But it was also Columbia's intimate familiarity with Relativity—both companies fell under the Sony corporate umbrella—that solidified the deal with Earache.

Over the next three years, Earache and Columbia shared modest successes with joint releases by **Cathedral**, **Carcass**, **Entombed**, **Godflesh**, and **Napalm Death**. In 1995, Earache decided it could prosper on its own, so the partnership was dissolved and it returned to its independent roots.

Today, Earache continues its tradition of catering to the aggressive underground scene by providing extreme hard rock/metal acts, be they grindcore or death metal. The label's brief affiliation with a major label, although not entirely lucrative, did open Pearson's eyes to commercial radio's potential rewards, and has inspired him to expand into other genres of music, including gabba/techno bands like **D.O.A.**, **Delta 9**, and most notably **Dub War**, whose "Enemy Maker" single just missed the coveted UK Top 40 chart by one position.

Even though the label is still distributed through R.E.D., it is consid-

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GAVIN Fax: (415) 495-2580

ered independent because it is distributed through a company that is itself independent. The fact that Morbid Angel and Napalm Death have sold over a million records worldwide is proof that a label can succeed with out the assistance of a major label or any other corporate backing.



**Revelation Records** is another record label that fits AFIMs definition of an indie. Whereas Earache specializes in grindcore and other forms of extreme music, Revelation specializes in an aggressive style of hard rock called hardcore.



Created in 1984 by Danbury, Connecticut high school buddies **Jordan Cooper** and **Ray Cappo**, Revelation was a result of a shared interest in punk and hardcore music. The two hardcore enthusiasts, working from home, released their first record in 1986 in the form of a seven-inch featuring New York City's **Warzone**.

In early 1987, Cooper and Cappo released *Together*, a compilation featuring NYC hardcore bands **Youth of Today** (Cappo's band), **Side by Side**, **Warzone**, **Superthought**, **Sick of It All**, **BOLD**, and **Gorilla Biscuits**. This particular release is significant because it showcases bands that defined the hardcore sound that is being emulated by several groups today. Sick of It All, now on **Elektra Records**, are considered by many to be the founding fathers of hardcore. Youth of Today and Bold, meanwhile, helped shaped the straight-edge movement, an offshoot of hardcore that preaches intoxicant-free values. Today, straight-edge bands like **Victory Records'** (another indie) **Earth Crisis** have generated huge audiences.

1988 witnessed Revelation Records' move from home to its first office space in New Haven, Connecticut. This was also the year that more responsibilities fell to Jordan as Cappo became more involved with his band.

Revelation's first attempt to release a compact disc were mired by digital mishaps, and many copies of Youth of Today's split single was returned. However, success came the next year when **Gorilla Biscuits'** *Sart Today* LP was released in 1989 and became the first Revelation album to sell over 10,000 units in its first year.

In late 1990, Revelation expanded to three employees and watched as Gorilla Biscuits' **Walter Schrieffels** launched a new band called **Quicksand**. Quicksand was eventually picked up by **Island Records**. Around the same time, Cappo left YOT to start a new project called **Shelter**, now on **Roadrunner Records**. Both new bands explored

different variations of hardcore, helping to spawn a new breed heavy of churning groove bands.

Taking General Custard's advice to go West, Revelation moved to Southern California in 1991. By this time, the label had over 20 releases, and it started distributing records for other independent labels including **Crisis Records**, **Equal Vision**, and **Ambassador**.

In 1992, the label moved into the industrial section of Huntington Beach and signed Orange County's **Farside**. This was another turning point for hardcore, because Farside delivers more passionate vocals (singing) and more pronounced melodies. This new hybrid of hardcore encouraged Revelation to sign more eclectic hardcore bands like **Iceburn** and **Into Another**.

Today, Revelation has a staff of 17 and continues to release aggressive punk that appeals to the hardcore community. The label has enjoyed great success with bands like Gorilla Biscuits, Youth of Today, and **Inside Out**, all of which have sold between 50,000 to 100,000 units. With a lot of hard work and many sacrifices by Cooper, Cappo, and rest of the staff, the label has not only managed to prosper in a industry dominated by large corporations, but has been able to assist other independent labels with manufacturing and distribution.

One of the quickest ways to familiarize yourself with what the an indie has to offer is to study its catalog which list all of its releases and other bands with a similar sound. Catalogs are regularly used as label promotional tools to reach to potential buyers who may not be exposed to bands via radio, video, or music mags. Both Earache and Revelation Records rely on their catalogs for sales of CDs, T-shirts, stickers, etc., but also for self-promotion. Revelation currently enjoys a mailing of 15,000 while Earache retains a healthy 20,000. Since both labels feature artists that rely predominately on college radio, touring, and word-of-mouth to boost sales, catalogs are essential.

One key to an independent label's success—in addition to signing good music—is to consistently supply music to a specialized niche or format. Once a targeted group becomes accustomed to the type of music that a record label supplies, the label name will become a symbol for the type of music that the label releases. A label that expands its categorized sound to include bands that don't sound like its original roster runs the risk of alienating its core patronage. However, expansion and trying new avenues is also a way to garnish an entirely separate niche. Like a lot of things in life, it's a gamble. But it's a gamble that can succeed with the correct approach...●

ARTIST PROFILE

FAT



**FROM:** New York via London

**LABEL:** DVS/A&M Records

**PREVIOUS RELEASES:** Self-produced seven and 12-inches, and a released single of "Downtime."

**LATEST RELEASE:**

**Fat (four-song EP). Full-length should be added on July 15.**

**ADD DATE:**

**You should already be on it!**

**RADIO PROMOTION CONTACT:**

**Jay Hughen (213) 856-7139**

**FAT IS somebody who is over-**

**weight. Fat the band is Adrian,**

**vocals; Gareth, guitar; Paul, bass;**

**Michael, drums.**

**BACKGROUND:**

**We formed in London three years ago and moved to New York City earlier this year.** —Adrian

**ABOUT THE ALBUM:**

**"We were given total freedom to record it. We produced, mixed, and mastered everything ourselves. It took about two months to complete."** —Adrian

**THOUGHTS ON ROCK RADIO:**

**"It's great to have it! There's nothing like it in England. It's a place where fans can hear the music before seeing us live—our live performances are what we're all about."** —Adrian

**GENERAL INFO:**

**Fat features one Buddhist. One Alex Lifeson worshipping Pagan Celt. One former Scatterbrain/Ludichrist and current spiritual adviser. One neuro-linguistic programmer and hypnotherapist.**

**TOURING:** "All we want to do is play live." —Adrian

N17

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GOING FOR ADDS  
MAY 26 & 27

CONTACT: FRANK CHACKLER @ SLIPDISC  
[312]755-1300 SLIPDISC3.AOL.COM

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FROM YOUR FRIENDS AT



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W.A.S.P.



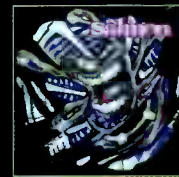
OZZFEST LIVE



MOTORHEAD



MASTERS OF REALITY



SALMON



SLO BURN



LIT

**MOST ADDED**

- WORLD PARTY (17/23 reports)
- STEVE WINWOOD (16/17 reports)
- DEL AMITRI (14/24 reports)
- LEO KOTTKE (13/25 reports)
- HUFFAMOOSE (11/11 reports)
- 10,000 MANIACS (11/15 reports)

**TOP TIP**

**JOHN FOGERTY**

*"Walking in a Hurricane"*  
(Warner Bros.)

Highest debut at #21 and this week's #1 Spin Trend. Watch Fogerty's Non Comm stock rise once the entire album is available. 400 spins, +213.

**RECORD TO WATCH**

**BETH ORTON**

*"She Cries Your Name"*  
(Dedicated/BMG)

One of the most haunting songs of the year is building a base, starting with the cream of the Non Comm. 21 reports, including WXPN, KERA, WFPK, KCRW, WFUV, and WYSO already spinning.

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:

KENT/KEITH ZIMMERMAN

LW	TW	COMBINED	LW	TW	COMMERCIAL	LW	TW	NON-COMMERCIAL
2	1	INDIGO GIRLS (Epic)	1	1	U2 (Island)	2	1	INDIGO GIRLS (Epic)
1	2	U2 (Island)	2	2	INDIGO GIRLS (Epic)	1	2	BOZ SCAGGS (Virgin)
4	3	THE WALLFLOWERS (Interscope)	3	3	THE WALLFLOWERS (Interscope)	3	3	ROBERT EARL KEEN (Arista Austin)
3	4	BOZ SCAGGS (Virgin)	5	4	SHAWN COLVIN (Columbia/CRG)	4	4	ALISON KRAUSS & UNION STATION (Rounder)
7	5	ABRA MOORE (Arista Austin)	7	5	THE VERVE PIPE (RCA)	5	5	SON VOLT (Warner Bros.)
6	6	SHAWN COLVIN (Columbia/CRG)	4	6	INXS (Mercury)	9	6	NANCI GRIFFITH (Elektra/EEG)
5	7	INXS (Mercury)	9	7	TOAD THE WET SPROCKET (Columbia/CRG)	6	7	KIM RICHEY (Mercury)
10	8	PAUL MCCARTNEY (Capitol)	10	8	ABRA MOORE (Arista Austin)	7	8	ABRA MOORE (Arista Austin)
9	9	THE VERVE PIPE (RCA)	6	9	COUNTING CROWS (DGC)	8	9	VAN MORRISON (A&M)
14	10	TOAD THE WET SPROCKET (Columbia/CRG)	8	10	BOZ SCAGGS (Virgin)	10	10	JAYHAWKS (American/Reprise)
8	11	COUNTING CROWS (DGC)	11	11	PAUL MCCARTNEY (Capitol)	16	11	LAURA LOVE (Mercury)
11	12	VAN MORRISON (A&M)	12	12	BIG HEAD TODD & THE MONSTERS (Revolution)	15	12	ROBERT CRAY (Mercury)
13	13	BIG HEAD TODD & THE MONSTERS (Revolution)	13	13	SHERYL CROW (A&M)	22	13	JOHN PRINE (Oh Boy!)
12	14	SON VOLT (Warner Bros.)	15	14	JONNY LANG (A&M)	11	14	JOHN LEE HOOKER (Point Blank/Virgin)
16	15	SHERYL CROW (A&M)	14	15	DAVE MATTHEWS BAND (RCA)	12	15	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)
15	16	ROBERT EARL KEEN (Arista Austin)	17	16	SISTER HAZEL (Universal)	14	16	MORPHINE (DreamWorks/Rykco)
19	17	SISTER HAZEL (Universal)	16	17	VAN MORRISON (A&M)	21	17	JOE LOUIS WALKER (Verve)
17	18	DAVE MATTHEWS BAND (RCA)	18	18	SON VOLT (Warner Bros.)	18	18	BRUCE COCKBURN (Rykodisc)
18	19	JONNY LANG (A&M)	42	19	JOHN FOGERTY (Warner Bros.)	23	19	MARY BLACK (Curb)
21	20	JAYHAWKS (American/Reprise)	19	20	WIDESPREAD PANIC (Capricorn)	26	20	THE BONESHAKERS (Point Blank/Virgin)
NEW	21	JOHN FOGERTY (Warner Bros.)	25	21	MATCHBOX 20 (Lava/Atlantic)	34	21	PAUL MCCARTNEY (Capitol)
20	22	WIDESPREAD PANIC (Capricorn)	30	22	THIRD EYE BLIND (Elektra/EEG)	32	22	SHERRI JACKSON (Hybrid)
22	23	KIM RICHEY (Mercury)	20	23	ROBERT EARL KEEN (Arista Austin)	28	23	ANI DIFRANCO (Righteous Babe)
28	24	THIRD EYE BLIND (Elektra/EEG)	22	24	COLLECTIVE SOUL (Atlantic)	24	24	VENICE (Vanguard)
35	25	MATCHBOX 20 (Lava/Atlantic)	27	25	JAYHAWKS (American/Reprise)	NEW	25	MARK EITZEL (Warner Bros.)
27	26	COLLECTIVE SOUL (Atlantic)	26	26	PAULA COLE (Warner Bros.)	13	26	U2 (Island)
25	27	PAULA COLE (Warner Bros.)	24	27	WILLIAM TOPLEY (Mercury)	NEW	27	BETH ORTON (Dedicated)
32	28	ROBERT CRAY (Mercury)	21	28	FIONA APPLE (Clean Slate/WORK)	17	28	JILL SOBULE (Lava/Atlantic)
26	29	MORPHINE (DreamWorks/Rykco)	23	29	MATTHEW SWEET (Volcano Recordings)	20	29	BEN FOLDS FIVE (550 Music)
30	30	NANCI GRIFFITH (Elektra/EEG)	34	30	ROBERT CRAY (Mercury)	31	30	ORQUESTRA WAS (Verve Forecast)
23	31	FIONA APPLE (Clean Slate/WORK)	31	31	MORPHINE (DreamWorks/Rykco)	37	31	LUTHER ALLISON (Alligator)
33	32	BRUCE COCKBURN (Rykodisc)	28	32	ODDS (Elektra/EEG)	NEW	32	KATELL KEINEG (Elektra/EEG)
37	33	ALISON KRAUSS & UNION STATION (Rounder)	NEW	33	JOHN MELLENCAMP (Mercury)	27	33	MOXY FRIVOLOUS (Bottom Line/Velvet Music)
34	34	WILLIAM TOPLEY (Mercury)	34	34	MICHAEL PENN (Epic)	35	34	ZAP MAMA (Warner Bros.)
31	35	MATTHEW SWEET (Volcano Recordings)	29	35	BEN FOLDS FIVE (550 Music)	36	35	LEFTOVER SALMON (Mountain Division/Hollywood)
29	36	BEN FOLDS FIVE (550 Music)	32	36	BRUCE COCKBURN (Rykodisc)	33	36	JEREMY TOBACK (RCA)
24	37	JOHN LEE HOOKER (Point Blank/Virgin)	35	37	JAMIROQUOI (WORK)	29	37	SUBDUDES (High Street)
38	38	JAMIROQUOI (WORK)	39	38	WILCO (Reprise)	25	38	WIDESPREAD PANIC (Capricorn)
36	39	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)	49	39	FOOL'S PROGRESS (Capricorn)	19	39	FREEDY JOHNSTON (Elektra/EEG)
NEW	40	MICHAEL PENN (Epic)	43	40	WHITE TOWN (EMI)	46	40	ABRAXAS POOL (Miramar)
42	41	JOHN MELLENCAMP (Mercury)	40	41	KIM RICHEY (Mercury)	30	41	DAN BERN (WORK)
NEW	42	SHERRI JACKSON (Hybrid)	47	42	OMC (Mercury)	43	42	THE CICADAS (Warner Bros.)
NEW	43	FOOL'S PROGRESS (Capricorn)	41	43	DUNCAN SHEIK (Atlantic)	38	43	HAMELL ON TRIAL (Mercury)
46	44	ANI DIFRANCO (Righteous Babe)	33	44	JOHN LEE HOOKER (Point Blank/Virgin)	NEW	44	MAIA SHARP (ARK 21)
40	45	ODDS (Elektra/EEG)	38	45	JEWEL (Atlantic)	NEW	45	AUSTIN POWERS SOUNDTRACK (Hollywood)
45	46	JEREMY TOBACK (RCA)	44	46	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)	44	46	SISTER HAZEL (Universal)
NEW	47	LAURA LOVE (Mercury)	37	47	ROOMFUL OF BLUES (Rounder)	NEW	47	LEO KOTTKE (Private Music)
44	48	JOE LOUIS WALKER (Verve)	NEW	48	JEREMY TOBACK (RCA)	42	48	BIG HEAD TODD & THE MONSTERS (Revolution)
41	49	DUNCAN SHEIK (Atlantic)	50	49	CHRIS WHITLEY (WORK)	NEW	49	MICHAEL PENN (Epic)
47	50	THE BONESHAKERS (Point Blank/Virgin)	45	50	NANCI GRIFFITH (Elektra/EEG)	NEW	50	JOSEPH ARTHUR (Real World)

## World Party "It Is Time" #1 Most Added!

On over 40 stations First Week including: WBOS, WXRC, WXPN, KGSR, WXRV, WNCS

"World Party has always played an important part in Triple A's mission to bring thoughtful and insightful music to adults. It is time to carry on that tradition."

— Dennis Constantine

"Triple A was made for World Party, and vice versa. It's about time for 'It Is Time'."

— Jody Denberg, KGSR

"Karl Walligen is a pop genius."

— Bruce Warren, WXPN

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## WHY SHOULD SON VOLT STRAIGHTAWAYS BE IN HEAVY ROTATION

AT YOUR STATION? *Sales: First week 25,000 pieces sold*  
*44\* Billboard 200 Chart*

Here's what some of your peers think:

Norm Winer, WXRT

"Son Volt redefines the boundaries of rock from America's heartland. We love these guys."

Jody Densberg, KGSR

"With one foot planted in the past and one foot in the future, Straightaways is an album that is ripe right now. In our market the sales are through the roof and we have "Back Into Your World" in heavy and it sounds great."

Jessie Scott, WRLT

"Great phones on this one. They really strike a chord here."

Jane Fredericksen, KTCZ

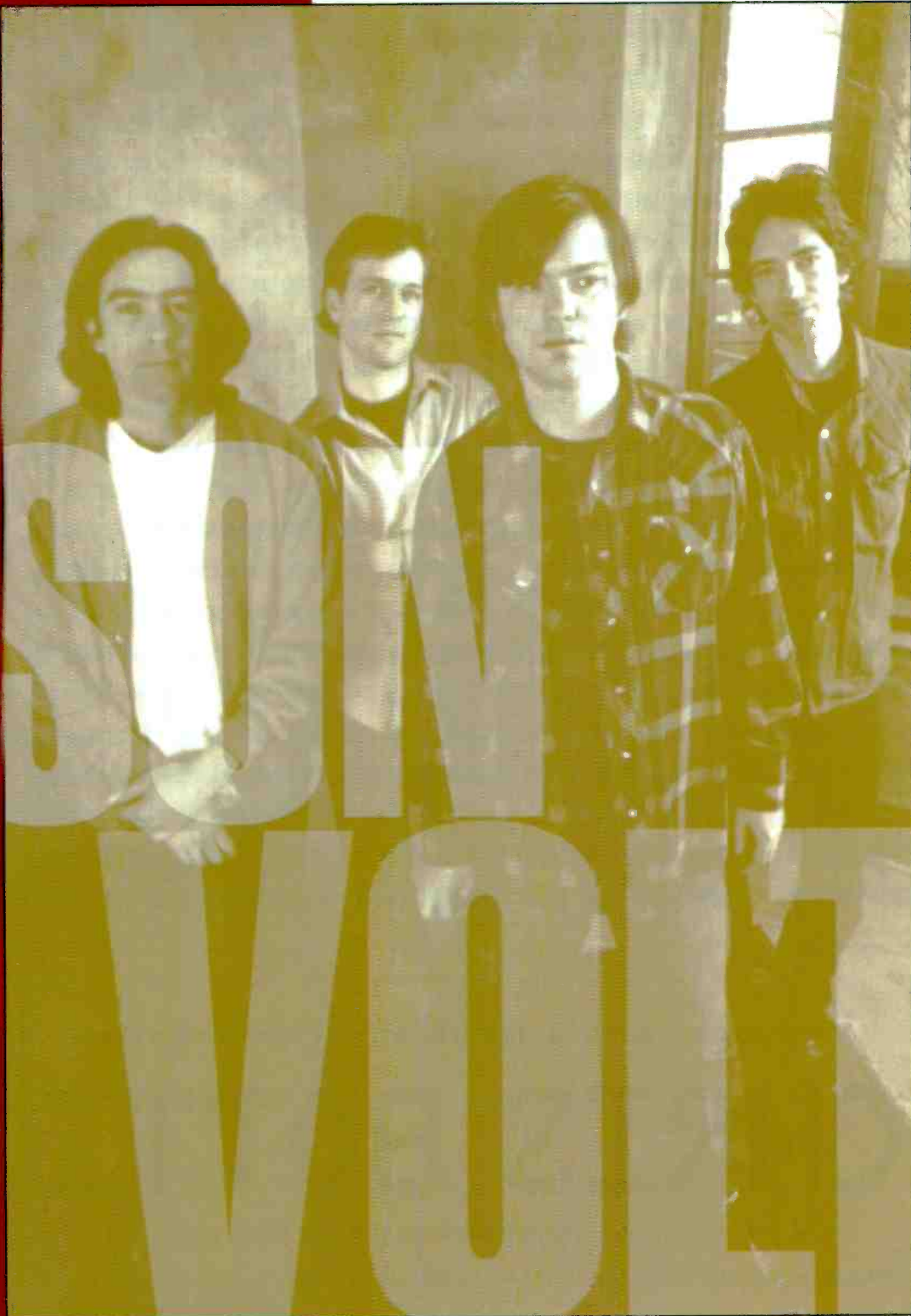
"Son Volt mixes honest, rip-your-guts-out lyrics with melodies that capture the dusty appeal of the open road. It's a volatile cocktail. They're something akin to local heroes here. A number six debut on SoundScan—what more can I say?"

Greg Roberts, KFXD

"Son Volt electrically charge our listeners and our request lines."

Tom Teuber, WMMM

"Son Volt "Back Into Your World." They are the Eagles of the 90's. Our #2 most requested."



*Produced by*  
Brian Paulson and  
Son Volt

*Management:*  
Ed & Sharon for Black Park Management



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# SON VOLT

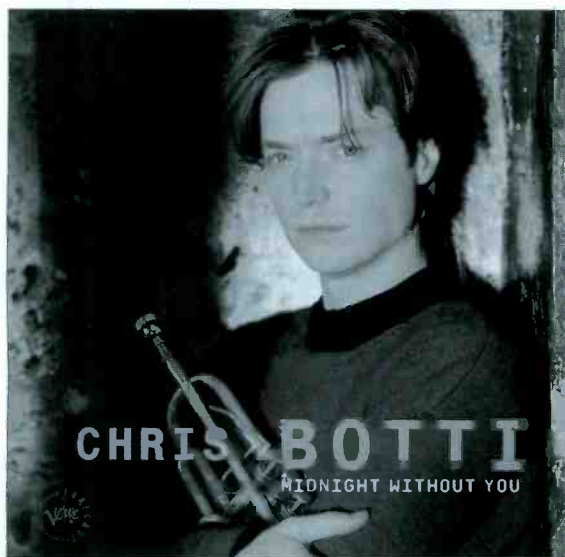
# STRAIGHTAWAYS

# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	Cldr	KACY	KBCD	KBVR	KCRW	KEPC	KFAN	KFGG	KEFD	KBRC	KFSR	KIWK	KKZN	KLCC	KLRO	KMMS	KMTT	KMBA	KOTR	KPFT	KPIG	KOPT	KRCL	KESH	KRVM	KSMF	KSPN	KSUT	KTAO	KTCZ	KTHX
1	INDIGO GIRLS (Epic)	919	+1	31	15	14	22		12	5	22	34		32		22	7	15	11	24	13	4	7	9		8	24	20		13	8	9	5	17
2	U2 (Island)	886	-102	22	22	14	21	3			20		31	11	19	17		23	22	33	4	10				22	20		13		19	19	9	
3	THE WALLFLOWERS (Interscope)	766	+23	30	15	26	8		4		15	13	31	11	10	32				10	11			4	45		22						33	8
4	BOZ SCAGGS (Virgin)	751	-32	4	14				10	20	19	6	14	20	26	11	7	12	11	11	16	9	7	13		5	25	15	6	20	9	15	25	21
5	ABRA MOORE (Arista Austin)	728	+34	21	18	6	21	5	11	20	7	13		22	5	23		12	10	11	12	4	2	3		2	13	5		20	8	15	13	8
6	SHAWN COLVIN (Columbia/CRG)	677	-19			23	22			15	20	14	31	9	18	26	7			24				6	49		5	7	4	20	7		21	8
7	INXS (Mercury)	660	-61	31	18	13	22				21	31		31		18		25	11	12						24	15		13		9		9	
8	PAUL McCARTNEY (Capitol)	635	+31	4	18	13	21	27	3		23	13	14	21	8	32		9	11	24	12					24	7		20	6	17	7	7	
9	THE VERVE PIPE (RCA)	621	-48			26	12				10	14				26			8	23					41		4	7		20	5		7	
10	TOAD THE WET SPROCKET (Columbia/CRG)	616	+52	16	20	14	13			15	19	15		12		26		15	11	9						13	7		20	6	10	7		
11	COUNTING CROWS (DGC)	590	-79	30		12	21			5	6	3	25		9	18		20		11	8			6	36		26	20		10		6	8	
12	VAN MORRISON (A&M)	588	-11	15		13	7		7	10	23	10	14	12	21	9	7			8		7		10		5	14	15	7	10	11	9	6	18
13	BIG HEAD TODD & THE MONSTERS (Revolution)	587	+21	20		42	11		4	15	17	7	14	10	5	33	7		22	12	8	12	4			6	15		20	8	13	18		
14	SON VOLT (Warner Bros.)	573	-2	5	16			14	5	8	15		12		32		4	12	11	8		16	7	6		4	7		20	7	9	6	8	
15	SHERYL CROW (A&M)	540	+17	4	14	14	21			10	20			14	31			11	10		11	8			50		24	10	2		11	7		17
16	ROBERT EARL KEEN (Arista Austin)	528	+4		19		7		10	20		12		33		10	4		11	8	9	14	7	15		5	10	10		11	7		17	
17	SISTER HAZEL (Universal)	514	+26		18	13	8		4	10		36	14			26			8				2			11	10			6	12	8		
18	DAVE MATTHEWS BAND (RCA)	499	-4	29	16	11	8				13	31	12		24			8	16		8			44		8				10		3	7	
19	JONNY LANG (A&M)	478	-21	15		10	21			20	8	11	11		18	5		10	24	8						22	10		20	5	11	16		
20	JAYHAWKS (American/Reprise)	442	+45		11		8		9	5	5	7				4	6	22		8	8			6	1	23	10		10	8	11	10	8	
21	JOHN FOGERTY (Warner Bros.)	400	NEW			6	3			5	19	11		23	7	6	4	4	12	4		14	15			16			13	8	14	21	7	
22	WIDESPREAD PANIC (Capricorn)	395	-25		7					15	6			6			8	21		11	12			5		2	5	15		10	8	10	17	
23	KIM RICHEY (Mercury)	374	-18	17	13				12	15		11		22			5				9		7	7		3				11		7		
24	THIRD EYE BLIND (Elektra/EEG)	368	+26		19	14											26			24							14				5			
25	MATCHBOX 20 (Lava/Antarctic)	362	+61	4	19	7	9					37					17			10	4					10			13					
26	COLLECTIVE SOUL (Atlantic)	361	+13		15	11	10			5		13		10		10	6					7			12					9				
27	PAULA COLE (Warner Bros.)	360	+5	13			8					2	31	12	15			12							34		4	15	2	13				
28	ROBERT CRAY (Mercury)	345	+18						9		16	12		11			7			8	15		4	5			18	15	6	13	5	7		8
29	MORPHINE (DreamWorks/Rykko)	324	-31	22		8	3	7			13						4	23	9	14	13	9			3		15			5	7	5	9	
30	NANCI GRIFFITH (Elektra/EEG)	321	-17					11	15		17										9	4	7	9		5		15	5		5	5		11
31	FIONA APPLE (Clean Slate/AVOORK)	310	-54		17	8						13			31					10	11	7			20		9	15		13			7	
32	BRUCE COCKBURN (Rykodisc)	299	-27	4					3		5	3		4	7		7			10		9		12		1	10	10	7	14	8			
33	ALISON KRAUSS & UNION STATION (Rounder)	297	+2		14			3	12					11			7					7	5		4		15	3		11	6		8	
34	WILLIAM TOPLEY (Mercury)	292	-29	4						20				7	5		7		22		4			7		10				13	6	10	9	
35	MATTHEW SWEET (Volcano Recordings)	283	-47			7		7			4						20	11		11	8					2	17			13	5	7		
36	BEN FOLDS FIVE (550 Music)	283	-59	19			3	10									17	22				7	4			4	15	10			5	9		
37	JOHN LEE HOOKER (Point Blank/Virgin)	282	-74			14		9	10	7	2			6		5				8	9		9				15	5		9	5	8		
38	JAMIRQUOI (WORK)	269	-18				16	4			14	25	11				15		10						1						5			
39	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)	267	-28			6		4	10							7						9	4	6		4	11	10		13	10	6	9	
40	MICHAEL PENN (Epic)	266	NEW		13							11		10			7	11		12							10	7		20	6			
41	JOHN MELLENCAMP (Mercury)	253	+6	22		13				5		31		7			16		15					10		12							9	
42	SHERRI JACKSON (Hybrid)	237	NEW						5	1						5	5	6			4	4		4	3		10	2		8	13			
43	FOOL'S PROGRESS (Capricorn)	235	NEW		5				15	13										8	4	2					10	10	4	10	7			
44	ANI DIFRANCO (Righteous Babe)	229	+14			8					12		4									4				6	7	7		8	8		5	
45	ODDS (Elektra/EEG)	223	-44	17	5	14			4		6	15						8	5												5	7		
46	JEREMY TOBACK (RCA)	222	+4	4		7			10	5	7											7				9								
47	LAURA LOVE (Mercury)	221	NEW							5			11			7						12	5	13			7		10	8		7		
48	JOE LOUIS WALKER (Verve)	221	-10						8	10	8	13					7					4	4	8			6	7	5	10	8	5		8
49	DUNCAN SHEIK (Atlantic)	220	-33	1		13	6						31	11	8	16									46		6							
50	THE BONECHAKERS (Point Blank/Virgin)	214	+3		5					5	8	10		4			7										7	7		9	5			8



CHRIS BOTTI  
MIDNIGHT WITHOUT YOU

The New Adult Rock instrumentalist

## CHRIS BOTTI

From the new album, MIDNIGHT WITHOUT YOU comes the stunning title track now being added at A3 stations everywhere!

Featuring THE BLUE NILE with Paul Buchanan

Now On:

- |       |       |      |      |        |
|-------|-------|------|------|--------|
| KGSR  | WXR V | KPFT | WAPS | WXP N  |
| WCL Z | KFX D | KSUT | WYEP | W MV Y |
| WKZE  | KTA O | KBAC | KUWR | WCL Z  |
| KRVM  | WXP N | KVNF | KUNC | KPCC   |



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# Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KTUL	KUMR	KPFT	WAPS	WQDS	WBZC	WQBE	WCLZ	WDET	WEEK	WFBY	WFDU	WVIS	WVLE	WMAX	WMMM	WNNY	WNCS	WNCW	WNCU	WDXE	WRLT	WRRR	WRNY	WRSJ	WRRV	WVCD	WVLE	WVPI	WVRT	WRRV	WTEP	
INDIGO GIRLS (Epic)	13	7	11	10	24	10	6	12	10	14	24	8	26	16	17	28	9	14	16	15	22	6	23	18	13	27	15	5	17	13			
U2 (Island)	13		27	11	24	8		13		12			24	16	38	35	18	29			33	3		18	27	25	42	14	28	16	11		
THE WALLFLOWERS (Interscope)	6		12		52	10				13			13		43	16	5	15			25	29		20	6	47	26	41	5	12	18		
BOZ SCAGGS (Virgin)	20	7		6	7		9	13	14	14	7	10	13	16		13	12	9	16	15	15	24	18	10	18			14	7	8	9		
ABRA MOORE (Arista Austin)	20	7	2	11	24	8	9	7	10	17	36	9	19	16	11		4	15	16	3	7	18	4	8	6	30		11	5	9	16	8	
SHAWN COLVIN (Columbia/CRG)	20		12		45							8	13		14	13	11	19			21		19		38		42		14	19	9		
INXS (Mercury)	13		11	5				13		7			22	12	25	31	14	16			34	24		20	12	39	13	27		17	10		
PAUL McCARTNEY (Capitol)	20	7	12	10	7			9		14	7		21	12	16	10	10				15	18	5	19		13	7	6	14	17	6		
THE VERVE PIPE (RCA)	20		26		45			7		11		3	22		34	29	12	11		3	20	4		20		42	14	38	7	7	11	8	
TOAD THE WET SPROCKET (Columbia/CRG)	20	6	12	12	24					12			26	16	13	15	7	17			16	24		20	12	32	13	9	7	10	16	9	
COUNTING CROWS (DGC)	10		3		7					9			24	16	12	28	13	20			8	27		21		27	23	26		11	12	8	
VAN MORRISON (A&M)	10	7		5			9	12		7	17	9	9	12		14	14	11	16	6		21	7	21	18			15	4	10	9		
BIG HEAD TODD & THE MONSTERS (Revolution)	20			10				13		23	36		15	12	34	10	11	14			15	3	5							20	9		
SON VOLT (Warner Bros.)	20	7		4		8	9	7	8	18	17	9	13	16		16	9	16	16	15		7	12	18				7	11	10	12		
SHERYL CROW (A&M)			27		24							7				13	22				24	22		19		21	27		7	15	12	6	
ROBERT EARL KEEN (Arista Austin)		7		8	7	13	9	2	11	16	7	9	11	16		10	4	7	16	15		17	15	18				2			12	7	
SISTER HAZEL (Universal)			12	8	45	18					36		24		12		10	12	4		8	23		10		28		26			20	8	
DAVE MATTHEWS BAND (RCA)	10				24								14		11	15	15				7	19			37	14	49		14	16			
JONNY LANG (A&M)	20		27		7						7		18		15	9	11		3			14	14					6	11	17			
JAYHAWKS (American/Reprise)	10	7		6			9		6	18	7	9	9	12		9	4	11	8	15		7	11	9	18			24	6	12	9		
JOHN FOGERTY (Warner Bros.)	13		2	5			6	6	7	7	24					8	1					8	14	10	18			5	10	13	3		
WIDESPREAD PANIC (Capricorn)	10		6					8		21	24		12		10	14	4	8			10	11		18			7	17	17	10			
KIM RICHEY (Mercury)			7			13	6			16		4	8	16		3			16	15	15	15	16		6			11	10	10			
THIRD EYE BLIND (Elektra/EEG)		5	10		45	8					22		14		14			8				33				35	29	13			10		
MATCHBOX 20 (Lava/Atlantic)	13		14		45								9		17		10				34	16					13	26		4	17		
COLLECTIVE SOUL (Atlantic)		5	10	6	24	3		5							40	9					22	8			15	23		21	19				
PAULA COLE (Warner Bros.)	13											8			25		12	5			5	11	4	6			12	51	12	12	11		
ROBERT CRAY (Mercury)	13	7						6	13	13			10	12		10	10		16	3		6	11	12				5	4		8		
MORPHINE (DreamWorks/Ryk)		6		5			9					9	7		16	7		16	3		4	16	6					6	7	10	11		
NANCI GRIFFITH (Elektra/EEG)		7		4			9		6	12		9	13	16			8		16	15		3	6	12				6			10		
FIONA APPLE (Clean Slate/WORK)	13				24			7			8	11										9	9		23	14	10	7		10			
BRUCE COCKBURN (Rykodisc)						9	8				7	10		12		15	13	6	16			9	8		18			5		18			
ALISON KRAUSS & UNION STATION (Rounder)		7				9		15	7		10		16			4		16	6			6	6		12			7			9		
WILLIAM TOPELY (Mercury)	13			4		8	3	6		24	36		9	12		7	11		3				9	6			10	3		3			
MATTHEW SWEET (Volcano Recordings)	13			10						17	17							18			6					26	5	5	7	11	9		
BEN FOLDS FIVE (550 Music)				4			6				7	2	11	12				12	8			17	9				14	7	18		10	13	
JOHN LEE HOOKER (Point Blank/Virgin)		7		6			9		5		17	3	8	12			4	7	16			5		6					3	17			
JAMIROQUOI (WORK)	13	7					6			13	7		10	6			11	14						6			13	5	13		20	10	
JOHN MAYALL & THE BLUEBREAKERS (Silvertone)	13	7		5		6	6	14	16	7			6	6			6	8	15			17	5										
MICHAEL PENN (Epic)	20	6		11			9				24	5	12	6		10	4	11				7					12		4	7	11		
JOHN MELLENCAMP (Mercury)					24			12					7									8	22		10				15				
SHERRI JACKSON (Hybrid)		5		5	7		9		5	18	36	3	8	6			3		4	15	5		7				7	6			8		
FOOL'S PROGRESS (Capricorn)	10	5		5	7		6	5	24				16		11	4	6	4			8	6		9						10			
ANI DIFRANCO (Righteous Babe)		7					9		9		36	2		12				6	8	6					18			10		17	7		
ODDS (Elektra/EEG)	20		13	5		8		6		12			7	6		8	4												7				
JEREMY TOBACK (RCA)		6		4	7	8	3	6	7	16	17	2	9	12	12						4	5	16				5	4		5	10		
LAURA LOVE (Mercury)		6							7		3		12								8	15			12			3			4		
JOE LOUIS WALKER (Verve)	10	7					6		11				16				3		4	3									5		6		
DUNCAN SHEIK (Atlantic)			2					8									14								35			5					
THE BONESKINNERS (Point Blank/Virgin)		6					9	7	13	12	24	2		12														4					

## Extension 606 BY KENT ZIMMERMAN

### NAIRD Salute What's Shakin' at Ryko, Baby?



Ryko's National Director of Promotion, Mike Marrone and his baseball tie.

You've got to be strong and focused in order to be a successful indie label these days, and Ryko is just that—realistic in terms of its place in the market and dedicated to carving out an impressive niche by signing cutting-edge artists while continuing to

redefine how to reissue catalog (i.e. David Bowie and Frank Zappa). Among Ryko's upcoming projects are the last Material Issue recordings, the entire Yoko Ono catalog, a Celtic album from Maura O'Connell, *Songs for Indian Veterans* on Mickey Hart's label, *Cubanismo* with Jesus Alemany, and Richard Thompson with Danny Thompson. Also in the works is a deal with the Slow River label featuring Future Bible Heroes. We called Mike Marrone to ask; **What's shakin', baby?**  
Things are positive. I find people

tend to get lost in negativity, and that's counter-productive. Whenever you get a group of people together—whether they're music people or programmers—you should always keep things positive. When one programmer hears that another has success—whether it's with database marketing, direct mail, or twofor Tuesdays—it's good to come away with positive ideas that you can impart to your staff on your own level.

**Nevertheless, there's been changes and prickly realities to deal with, like the changing complexion of adult radio. It's resulted in some important**



supposed to be grown ups, creating something out of the markets that had Alternatives tightening up.

**If a format is artist-oriented as opposed to song-oriented, how do you avoid being vulnerable to another format cherry-picking from the artists you break? Sometimes musical passion can be your downfall.**

**It worries me when we fall back on vapid artists for the temporary quick fix. It worries me when I see artists who are proven survivors—veterans who know how to make music that will live on for years—pushed aside in the heat of a format trend. Look at the way Alternative was raped by the Top 40 carpetbaggers. The worst thing to come out of all that is lousy artist development,—acts that are platinum one release, gone the next.**

No question. We put out a record by Throwing Muses, and we couldn't get arrested. Instead, Alternatives were playing the one-hit-wonders that are gone now. Even stations that had the band as a strong foothold didn't want to bother. I could see if these stations didn't think the record was there, but the music was the *last* thing mentioned. It was more about how much promotion support we could put behind it. What scares me about A3 is that there are signs that it's going that way—the way of Alternative. We're

If you're too wide open, you're vulnerable. But cutting three tracks down to one, by cutting down to a total of four hundred titles doesn't necessarily stop a well-funded Modern A/C from coming in and cherry-picking your best songs and throwing them right back at you.

**Are you inferring that no matter how small the arena shrinks, someone else can come in and focus on the hits?**

I would think so. This format should give themselves a nice pat on the back. Look at all the new artists that have been broken over the last two years. Maybe we didn't break them on our own, but we discovered them. Then Top 40, Alternative, and Modern A/C came in. There's Paula Cole, Wallflowers, Counting Crows, Sheryl Crow, Duncan Sheik—I'm not even looking at a chart, these are off the top of my head. Where did these artists start? A3. Every one of them. Does that mean if someone comes in and steals all your music, that you

should stop discovering great music? No. When it becomes popular, you'd better not abandoned them. In fact, you'd better ram home the fact that they heard them at your station first. One of the positives is that Triple A isn't so quick to throw artists away after other formats embrace them. A few years ago, they would have. Look at Dave Matthews. How many Alternative hits started at Triple A?

**Are stations slowing down, using the mind-set that it's not good for an A3 station to be too far ahead on playing songs by hit artists? Is there wisdom in slowing down to the speed of the rest of the dial?**

I'll say this, if we were all ruled by research and data, Alternative and Triple A radio would have never come into existence. Everybody said it was stupid. They told me in 1984 that WHYG, a commercial Alternative station in New Jersey would never

work—"You're crazy. Nobody wants to hear R.E.M., the Cure, New Order, or the Smiths." When Triple A started, before your chart was in existence, when Jim Trapp and I were at the *Hard Report*, they called us crazy. "Triple A is just for little tiny tertiary stations." Eventually, stations like WXRT, KMTT, and KFOG proved it can be done.

**How is this job different at Ryko?**

It's not a matter of doing a dance on the president's desk. I work at

## Spin Trends

1	JOHN FOGERTY	+213
2	LEO KOTTKE	+104
3	MICHAEL PENN	+72
4	MATCHBOX 20	+61
5	KATELL KEINEG	+57
	STEVE WINWOOD	+57

## A3 Gridbound

LUTHER ALLISON (Alligator)	JOHN PRINE (Oh Boy!)	ABRAXAS POOL (Miramar)
LEO KOTTKE (Private Music)	BETH ORTON (Dedicated/BMG)	MAIA SHARP (Ark 21)
THE CICADAS (Warner Bros.)	MOXY FRUVOUS (Bottomline/Velvet)	*STEVE WINWOOD (Virgin)
*DEL AMITRI (A&M)	*COREY STEVENS (Discovery)	HAMEL ON TRIAL (Mercury)
VENICE (Vanguard)	ORQUESTRA WAS (Verve Forecast)	JOSEPH ARTHUR (Real World/Caroline)
KATELL KEINEG (Elektra/EEG)		DEAD RECKONERS (Dead Reckoning)
*WORLD PARTY (The Enclave)		
*WILCO (Reprise)		

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Rykodisc. I don't have to worry about fucking over the Triple A in town when the Alternative starts playing my record. Triple A is our big format. We concentrate on NPR, college radio, and specialty shows. We know what we do well, and if we stay on that course, we'll do fine. Hitting top ten on your chart with Bruce [Cockburn] was a big deal to us. It wasn't a matter of going to Alternative next. Maybe we sent it to your A/Cs, but the bigger labels will get into those battles. How do you balance an artist who starts on Triple A and spreads to other formats? How do record companies handle it when the Triple A director needs a band to start a record, yet the Alternative person wants it because once they get it the sales will go through the roof? Even though it's a business of dollars and cents, there's got to be a way to make everyone happy. I've always been a proponent of neutral shows, letting everyone image a show or a band for themselves. I know that doesn't work in all markets.

**Yet isn't neutrality a nobody-wins scenario?**

I think it's an everybody-wins scenario. It's up to the station to image it as their own. What's so great about attaching a set of call letters to a show? You can put a banner up, park your van outside, and image it on the air, it's a matter of "welcomes"

instead of "presents." Everybody wins, including the label. Nobody's shut out. You buy all the stations.

**Is the playing field level for independent labels?**

Absolutely not. If someone isn't paying attention to one of my releases, I don't have the kind of leverage that a U2 tour might bring. We don't have anything like that. Talk about building on musical strength, that's what this company was built on. We battle every day, and we're happy to do it, because we believe in what we put out. But manpower is an issue. Here at Ryko, it's me and Jamie Canfield. That's our promotion department.

**So what can Ryko do better than a major?**

I can be honest every single day. I never have to lie to a programmer—ever! When I get on a phone and talk to a radio person about our music, I can be genuinely excited. No false-ness. I can look myself in the mirror, whether or not I get the add, and say I didn't have to lie.

**How's business? Do you have to enlist alternative marketing schemes?**

Business is good. We're meeting all of our sales goals. We're doing fine. On the Bob Mould record, for example, without any radio play, we scanned 60,000 units. We use lots of marketing, print, and co-op retail. Of course we have a definite label identity. That helps. We just did this thing



**WILLIAM TOPLEY**  
"The Ring"

*"A hauntingly distinctive voice and listener response bolted Topley's first single 'Uptown' to the top of our playlist faster than any other new artist this year!!"*

**Dave Chaney - KTHX**

*"'Uptown' was only our courtship... We can't wait for 'THE RING'!"*

**Jessie Scott - WLRT**

*"...the album's tunes are almost as good as this newcomer's powerful, growling Van [Morrison] vocals: Fans of Counting Crows and Van the Man shouldn't be slow in getting this disc."*

**NEW YORK POST**

*"...The man's voice is the most prominent instrument on this album. Destined to become a classic."*

**BLINK**

*"William Topley is an incredible performer who has one of the most distinctive and powerful voices of the 90's"*

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PRODUCED, ENGINEERED, AND MIXED BY DON SWIFT FOR MCKENBEG PRODUCTIONS, INC.  
http://www.mercuryrecords.com/mercury\_records MERCURY RECORDS

with our Frank Zappa, *Have I Offended Someone?* compilation. We did a blister-packed postcard bounce-back from a comic and got a boatload of them back. Stuff like that.

**What's happening with David Bowie?**

**Does his catalog revert back soon?**

In about a year. We had a great run with it. Bowie himself has a lot of respect for Rykodisc. There was a recent special where he mentions what a great job we did. You have to admit, this company is at the forefront of handling catalog reissues—we remaster it, add bonus tracks, and treat it with the respect it deserves—and there isn't a label out there that would dispute that. ●

**MAC MEETS THE MASSES**

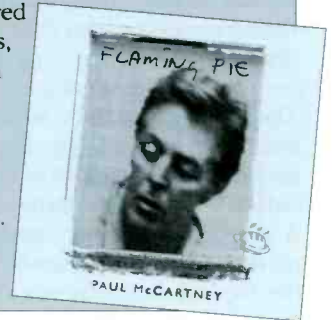


Jody Denberg and I walked through Covent Gardens, slightly lost (but in a good way), in London to watch Paul McCartney during his VH1 Town Hall Meeting. That morning, Capitol's Lou Mann set up a special tour of Abbey Road Studios.

All in our group reverently crept around the building, especially Studio 2, where the Beatles had cut 190 of their 200+ songs, from the mop-topped to the drug-addled. The engineers/guides were patient and hospitable. Losing Paul Marszalek to a fast food breakfast joint, Jody and I stopped off at Tower and HMV in Piccadilly to—what else?—buy

music. We were soon clutching our bags containing beautifully remastered Small Faces discs.

On the heels of *Flaming Pie*—his very best effort in years—McCartney answered questions posed via live camera, telephone, the Internet, and in person. It was a cozy hour of Paul's bubbly personality. His mannerisms emulated the album, unpretentious yet regal. Before show time, McCartney bantered good-naturedly with all of us, a nerdy, starstruck collection of Beatles fans. Clad in raggedy tartan pants and sweatshirt, McCartney displayed his eternal youth. Maybe we were all amazed... a rare sight in our jaded, "seen it all" industry.



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prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2580).

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A 100K Hot A/C, is still looking for the right candidate for PD, middays. Strong, Positive leader and mentor with promotion experience desired. Rush T&R to: Tom Chapman, P.O. Box 778, Wausau, WI 54402-0778. EOE.

**Jazz Host (part-time)** for KPLU-Tacoma/Seattle. Must have knowledge of Jazz and conversational style. T&R to: KPLU, Joe Cohn, Tacoma, WA, 98447.

**20 year veteran** seeking PD or MD/On Air position. See my resume on the web at: [www.odyline.com/~vgarcia](http://www.odyline.com/~vgarcia) or call Vince

Garcia at (916) 921-2224.

**Z93/KQIZ FULLTIME OPENING** Heritage T40 accepting T&R, production, picture for possible fulltime on air opening. Send to: Ted Kelly, 2903 s Western, Amarillo, TX. 79109.

**WGRD** is looking for a full time midday Personality with possible Music Director responsibilities. Must be dynamic, relatable, aggressive team player. Minimum 2 years full time experience. Send T&R; WGRD Radio, Attn: Midday Opening, 38 West Fulton, Ste, 200, Grand Rapids, MI 49503.

**89.7 The River** now accepting apps. for full time AT/Music Director- Send T&R to Bill Stewart, 1700 college Road, Council Bluffs, IA 51503. No calls. EOE.

**WXPN is in Dire Straits** for an assistant Music

Director. BA/BS preferred. T&R w/music scheduling sample to Dept BLR c/o WXPXN, 3905 Spruce, Phila., PA. 19104-6005 by 5/30/97. ADA/EOE/AA.

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THE CHARLATANS U.K.

*Tellin' Stories*  
(MCA)

These sweethearts of college radio make a strong debut this week at #22. Stations playing *Stories* include KWVA, KGLT, KUNV, WCDB, WXCI, and WWVU.

**RECORD TO WATCH**  
LAUREN HOFFMAN

*Megiddo*  
(Virgin)

This stunning 20-year old beauty with an equally beautiful voice is poised to make an impression on our charts with this, her debut effort produced by David Lowery and John Morand.

# Collegiate Gavin College

2W LW TW

5	1	1	YO LA TENGO - I Can Hear The Heart Beating As One (Matador)
2	2	2	SLEATER-KINNEY - Dig Me Out (Kill Rock Stars)
1	3	3	CHEMICAL BROTHERS - Dig Your Own Hole (Astralwerks)
4	4	4	FOLK IMPLOSION - Dare to be Suprised (Communion)
7	6	5	BELLE & SEBASTIAN - If You're Feeling Sinister (Enclave)
10	5	6	PAPAS FRITAS - Helioself (Minty Fresh)
3	10	7	DAFT PUNK - Homework (Virgin)
21	16	8	HELIUM - No Guitars (Matador)
25	14	9	PALACE MUSIC - Lost Blues And Other Songs (Drag City)
6	8	10	BLUR - Blur (Virgin)
14	21	11	THAT DOG - Retreat From The Sun (DGC)
24	28	12	BIS - the new transistor heroes (Grand Royal/Capitol)
8	9	13	THE ORB - Orblivion (Island)
9	7	14	SON VOLT - Straightaways (Warner Bros.)
18	24	15	PENNYWISE - Full Circle (Epitaph)
35	19	16	DR. OCTAGON - Dr. Octagonecologist (Bulk/DreamWorks)
—	47	17	VARIOUS ARTISTS - Austin Powers Soundtrack (Hollywood)
29	31	18	HALF JAPANESE - Bone Head (Alternative Tentacles)
16	18	19	GUS GUS - Polydistortion (4-AD)
—	36	20	EDITH FROST - Calling Over Time (Drag City)
22	26	21	DINOSAUR JR. - Hand It Over (Sire/Reprise)
NEW	22	22	THE CHARLATANS UK - Tellin' Stories (MCA)
NEW	23	23	BEN LEE - Something To Remember Me By (Grand Royal)
20	20	24	SUPERGRASS - In It For The Money (Capitol)
34	15	25	WE - As Is (Asphodel)
17	22	26	BETTIE SERVEERT - Dust Bunnies (Matador/Capitol)
12	17	27	MAN OR ASTROMAN? - 1000x (Touch & Go)
28	30	28	BEN FOLDS FIVE - Whatever and Ever Amen (550 Music)
42	35	29	BUCK-O-NINE - Twenty-Eight Teeth (TVT)
—	41	30	TARNATION - Mirador (Reprise)
33	46	31	CIRRUS - Drop the Break (Moonshine)
45	39	32	VOODOO GLOW SKULLS - Baile De Los Locos (Epitaph)
NEW	33	33	MEAT BEAT MANIFESTO - Original Fire (Interscope)
40	38	34	POSTER CHILDREN - RTFM (Reprise)
NEW	35	35	MARK EITZEL - West (Warner Bros.)
NEW	36	36	GALAXIE 500 - Copenhagen (Rykodisc)
—	42	37	THE LONDON SUEDE - Coming Up (Nude/Columbia)
26	50	38	COLD COLD HEARTS - Cold Cold Hearts (Kill Rock Stars)
13	11	39	THE SEA & CAKE - the fawn (Thrill Jockey)
—	37	40	PIZZICATO FIVE - Combinations Spaciale (Matador)
19	13	41	MORPHINE - Like Swimming (DreamWorks/Ryk)
—	40	42	SILKWORM - Developer (Matador)
31	33	43	THIRD EYE FOUNDATION - Ghost (Merge)
15	25	44	MOGWAI - Ten Rapid (Jet Set/Big Cat)
32	27	45	ATARI TEENAGE RIOT - Burn, Berlin, Burn! (Grand Royal)
NEW	46	46	ARCHIVE - Londinium (Island)
NEW	47	47	BLINK 182 - Dude Ranch (Cargo/MCA)
NEW	48	48	BETH ORTON - Trailer Park (Dedicated)
NEW	49	49	ANTEDILUVIAN ROCKING HORSE - Music For The Odd Occasion (Seeland)
11	23	50	POLARA - C'Est La Vie (Interscope)

## Inside College

BY MATT BROWN & VINNIE ESPARZA



### Take Off, You Hosers! Part 2

Here now, a recap of our silly Canadian escapade thus far:

We are invited by **Universal** to fly to the Great White North to check out the fabulous **Holly McNarland** perform on her stomping grounds of Vancouver, B.C.

At customs, Fluffy, the Drug Sniffing Wonder Muttt points out Vinnie as the supposed possessor of "kilos" of "narcotics," and Canadian officials practically pee their pants in anticipation of scoring "the big one." Vinnie, having quit drugs in the fourth grade, was, of course, completely clean. He *was*, however, under the influence of the complementary turkey sausage the airline provided for breakfast. Vinnie and Matt escape the evil Vancouver airport with their lives and luggage, *already* vowing never to return to Canada. This is where we left off.

Looking like total outsiders—Matt with his bald head and Vinnie with his afro hair—we frighten Canadian hosers who immediately begin to hand us change, or, as they call it "loons," as we walk toward our hotel. We quickly amass an impressive amount of coins with goofy bear, duck, and moose designs. We soon realize that what looks like a handful of change, is really \$67.00, as quarter-size bear coins have a value of \$2 a piece! That crazy maple funny money!

We finally arrive at the Hoser Hotel and are psyched to discover that we have a room on the 33rd floor overlooking the water.

To celebrate our arrival in a city where McDonald's serves pizza, we decide to go buy some beer. Little did we know that booze is government regulated, thus you cannot find beer at the local 7-11 or supermarket. We are told rather rudely by a big ol' Large Marge lookin' Canuck, that beer is sold *only* at the liquor store, simply named "Liquor Store," located five long blocks from our hotel. Damn!

We stop by the local supermarket to

pick up snacks, as the liquor store sells nothing but *warm* beer and booze. We experience heavy culture shock as we discover that while we cannot find any Funions, we can buy the tasty Canadian treat of ketchup flavored (!) potato chips. Suddenly, we realize that **Rod Serling** is shop-lifting right next to us!

So, we get the snacks, head back to our hotel, and tune in local college station **CITR**. We are appalled to discover that DJs can swear up a storm, play uncensored versions of songs, and totally get away with it! Wow! Canada is cool! The only drawback is that they have to play **Rush** every other song.

We do some record shopping and find nothing but bad service and beautiful women throughout the day.

At about showtime, we head down to the venue, named the Town Pump, and are treated to an awesome performance by **Holly McNarland**, whose album will drop sometime this summer. Joey Santiago, formerly of the Pixies, was on hand to lend guitar work, complementing Holly's incredible vocals and rough feet (she never wears shoes on stage). Universal A&R champs **Greg Hammer** and **Tom Lewis** provide the good vibes, along with **Adam Haft** from **Debris Records**.

Later that evening, we hook up with **Blaze** and **Martini** of the **FWUH** hip-hop shop crew for a little rendezvous in Blaze's Jeep. We are bumpin' **A Tribe Called Quest** and are given dirty looks by cops who give out tickets for playing music too loud. This is funny to us, as we are both from Oakland, where homies make it a point of playing their music loud enough to rattle the windows of your house and loosen your fillings.

The night eventually comes to a close and the next day we are on our way back to American soil. Fortunately, there are no fat cops with drug sniffing dogs on the return trip. ●

College Crew: MATT BROWN and VINNIE ESPARZA

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

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**MOST ADDED**



- PAUL HARDCASTLE (14)**
- NORMAN BROWN (12)**
- GROVER WASHINGTON, JR. (12)**
- PAUL TAYLOR (10)**
- DAVE KOZ (10)**

**TOP TIP**

**CHRIS BOTTI**

*Midnight Without You (Verve Forecast)*  
Chris Botti continues to flavor his music with progressive rock influences, using singers like Blue Nile's Paul Buchanan and the Story's Jonatha Brooke. "The Way Home" leads the way, hopefully paving the way for "Regroovable" in the summer.

**RECORD TO WATCH**

**PAUL TAYLOR**

*Pleasure Seeker (Countdown/Unity)*

On his latest solo recording, saxophonist Paul Taylor utilizes a hipper and more dense studio sound. Expect to hear a bigger and oth Jazz airwaves for many months to come.

# Gavin Smooth Jazz *Vocals*

## On Z Corner

BY KEITH ZIMMERMAN



## JVC's David Kunert

### on the State of Independence

In the spirit of this week's special issue honoring NAIRD and independent record labels, we interviewed David Kunert, who works for JVC Music. JVC is one of the

they've always been good at contemporary jazz.

**Since JVC deals very well with both genres, how do you survey the situation for jazz and Smooth Jazz?**

I think the situation is getting tougher all the time for independent labels. One of the key issues is that it's harder to get product in the retail environment. The major chains like Musicland and Blockbuster have central buying offices, and all the major and independent distributors have reps that service those accounts. It's crucial for labels to get involved with the major national retailers, by way of in-store marketing, advertising, and listening posts. In order to insure their product is purchased by the retailer on a national scope. That puts a heavy squeeze on the mom-and-pop labels who don't have the resources to get into those big chains.

**Where does JVC fit in?**

We're very aggressive in supporting retail to insure that we have an appropriate representation. Listening posts are one of the most effective means of selling product out there, as opposed to having your CDs buried in the bins. Mainstream jazz probably doesn't sell as well off of listening posts, but I can tell you that the music like Paul Hardcastle or Count Basic do well—especially anything that may have some element of hip-hop crossover. Ronny Jordan's first record sold well from the listening posts. The key element of in-house retail advertising is that it gets you sale-pricing and special endcap display positioning. It's all about visibility. If you don't have stock in the marketplace while you're getting your airplay, you're in trouble.

**Are you satisfied with the airplay**



JVC Music's David Kunert speaks out.

most successful indie labels in the jazz and Smooth Jazz field, representing such artists as Special EFX, Paul Hardcastle, Chieli Minucci, and Ernie Watts.

**David, tell us a bit about your background. I know you've spent time in both promotion and retail distribution for independent labels.**

Before coming to JVC Music, I worked for CTI Records, another independent label. But prior to that, I worked for INDI, which is one of the preeminent record distributors in the country. I worked for INDI for five years as a regional sales rep in Los Angeles at an outlet called California Record Distributors. I joined JVC in early 1996.

**How is JVC Music distributed?**

We go exclusively through INDI, our national distributor. They have had a great deal of success over the years distributing labels like Unity, Fantasy, Concord, and Muse. Alliance is the parent company to INDI. They have a lot of experience in the jazz world, and

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LW	TW	Reports	Adds	Spins	Differences
1	1	65	2	1354	-74
2	2	66	0	1049	+23
7	3	63	0	864	+113
6	4	59	0	781	-7
5	5	46	0	770	-35
3	6	50	0	710	-146
4	7	46	0	675	-151
8	8	59	0	660	-16
9	9	39	0	647	-23
12	10	54	0	639	+28
10	11	58	0	630	-31
11	12	58	3	624	-30
14	13	57	0	590	+67
13	14	56	0	581	-17
17	15	50	1	498	-36
15	16	50	0	497	-21
16	17	54	0	473	-17
19	18	59	2	472	+47
35	19	53	3	455	+161
22	20	49	0	425	+15
20	21	47	1	425	+8
18	22	39	1	403	-25
28	23	52	2	389	+39
30	24	54	3	374	+36
34	25	42	2	365	+70
31	26	51	2	357	+35
27	27	35	0	335	-20
26	28	33	0	323	-40
25	29	28	0	313	-65
21	30	30	0	307	-107
29	31	34	1	301	-40
38	32	41	1	288	+18
36	33	34	0	280	-14
41	34	38	0	279	+26
40	35	31	4	279	+22
—	36	50	9	277	NEW
47	37	46	5	273	NEW
—	38	46	5	253	NEW
23	39	23	0	249	-160
43	40	27	0	241	-2
42	41	28	1	240	-6
37	42	25	1	231	-51
33	43	37	14	231	-72
32	44	23	0	226	-77
24	45	23	0	224	-177
44	46	26	0	199	-11
46	47	20	0	189	-5
49	48	23	0	179	+9
—	49	17	0	162	0
—	50	36	10	160	NEW

# Hungry?

*Boney James*



*Sweet Thing*

PRODUCED BY PAUL BROWN AND BONEY JAMES.

*#1 NAC Artist of 1996 returns...with something tasty.*

**FEATURING "NOTHIN' BUT LOVE," "SWEET THING" AND  
"I STILL DREAM" WITH VOCALS BY AL JARREAU.**

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### MOST ADDED

- SHERMAN IRBY (32)**
- CAECILIE NORBY (26)**
- DONALD HARRISON (21)**
- BILL EASLEY (21)**
- RANDY WESTON (19)**

### TOP TIP

#### DAVE BRUBECK

*In Their Own Sweet Way*  
(Telarc Jazz)

The Brubeck family project hits the 60 station mark and is this week's highest debut at #37.

### RECORD TO WATCH

#### SHERMAN IRBY

*Full Circle*  
(Blue Note)

This young saxophonist from the Wynton Marsalis school grabs a week high 32 out-of-the-boxers, along with four early birds from the week before.

# Gavin Jazz

LW	GW	Reports	Adds	H	M	L	
2	1	OSCAR PETERSON (Telarc Jazz)	78	0	68	10	0
1	2	GARY BURTON & FRIENDS (Concord Jazz)	78	0	67	10	1
3	3	MARK ELF (Jen Bay)	72	0	62	8	2
6	4	CHARLIE HUNTER QUARTET (Blue Note)	73	1	58	7	7
9	5	NAT ADDERLEY QUINTET (Evidence)	73	1	54	12	6
13	6	KURT ELLING (Blue Note)	72	1	43	24	4
7	7	ANTONIO HART (Impulse!)	70	0	55	9	6
5	8	BENNY CARTER (Music Masters)	67	0	58	9	0
4	9	CHARLIE HADEN & PAT METHENY (Verve)	71	0	50	17	4
14	10	LEONARD HOCHMAN (Jazzheads)	71	0	34	30	7
10	11	MARK WHITFIELD (Verve)	64	0	46	14	4
11	12	ELIAS HASLANGER (Heart Music)	63	0	47	11	5
20	13	CLAYTON BROTHERS (Owest/Warner Bros.)	72	3	23	34	12
23	14	NICHOLAS PAYTON & DOC CHEATHAM (Verve)	70	1	22	36	11
15	15	NEW YORK HARD BOP QUINTET (TCB)	62	1	39	18	5
18	16	RALPH PETERSON FO'TET (Evidence)	61	1	36	20	4
26	17	RUSSELL GUNN (HighNote)	65	0	22	33	10
25	18	BOBBY SHEW QUINTET (MAMA Foundation)	67	3	18	39	7
24	19	MARY STALLINGS (Concord Jazz)	65	1	23	31	10
17	20	HERBIE MANN (Lightyear)	58	1	39	13	5
21	21	GRAND CENTRAL (Evidence)	61	1	26	30	4
39	22	KELLYE GRAY (Proteus)	63	3	12	35	13
33	23	ABBEY LINCOLN (Verve)	68	4	12	30	22
12	24	JIMMY McGRUFF (Milestone)	51	0	31	18	2
30	25	CARLOS GARNETT (HighNote)	62	2	16	28	16
22	26	DIANE SCHUUR (GRP)	53	1	30	17	5
8	27	CHICK COREA & FRIENDS (Stretch/Concord)	51	1	28	18	4
31	28	FREDDIE COLE (Fantasy)	58	5	17	26	10
16	29	SHIRLEY HORN (Verve)	52	0	20	24	8
48	30	JAE SINNETT (Heart Music)	72	6	1	26	39
50	31	HOUSTON PERSON (HighNote)	67	12	7	22	26
38	32	RONNIE LAWS (Blue Note)	54	2	14	19	19
42	33	SCOTT HAMILTON (Concord Jazz)	58	5	8	25	20
44	34	NIELS-HENNING ORSTED PEDERSEN (Milestone)	52	3	12	24	13
19	35	LEROY JONES (Columbia/CRG)	46	0	17	22	7
40	36	ESSENCE ALL STARS (Hip Bop Essence)	47	0	15	18	14
—	37	DAVE BRUBECK (Telarc Jazz)	60	5	4	21	30
36	38	BILL STEWART (Blue Note)	47	2	10	28	7
32	39	BILLY MARCUS (Contemporary)	46	2	11	25	8
27	40	TURK MAURO (Milestone)	43	0	13	22	8
46	41	DAVE STRYKER QUINTET (Steeple Chase)	48	2	8	20	18
45	42	FAREED HAQUE (Blue Note)	39	1	17	13	8
—	43	JOHN PIZZARELLI (RCA)	50	4	3	20	23
47	44	LANNY MORGAN QUARTET (Contemporary)	42	1	7	23	11
28	45	CECIL McBEE BAND (Palmetto)	37	1	11	18	7
41	46	CONSUELO-JON QUINTET (Accurate)	37	0	7	23	7
—	47	FRANK SINATRA (Blue Note)	41	1	3	22	15
35	48	JEFF COFFIN ENSEMBLE (Artifex)	34	0	11	16	7
—	49	MILO PETERSEN AND THE JAZZ DISCIPLES (Passage)	46	7	2	18	19
29	50	MICHEL CAMILO (Tropijazz)	33	0	11	16	6

**stimulus to sell Smooth Jazz CDs now that it's more track-oriented? Most labels seem to prefer the old-fashioned method of saturation air-play of one song at a time.**

This is just my view, but personally, I'm not sold that Smooth Jazz is a singles format. I'm not sold that any instrumental music is a singles format. I'm of the opinion that consumers are not as likely to buy a CD based on hearing one instrumental track without some knowledge of what the rest of the album sounds like. I don't care how many times it's played. With CDs costing \$15.99—and particularly with new artists—are consumers likely to buy product based on one song? No.

#### How about vocals?

That's a different story; that's a proven singles format. Vocal songs tend to have a much greater hook identification. But I have yet to be completely sold on the fact that, even with power rotation, you see a significant increase in your sales [with instrumental music]. Personally, with new and developing artists, I would rather have two songs getting played ten times each per week than have one song played 20 times. If you get a record in one of these power rotations and it's getting spun in excess of 20 times a week, the burnout on that song is a lot faster. If you're getting one track recommended or you're one song deep into a CD, the power rotations rarely last longer than six to eight week. Then you have stations on the other side of the spectrum where the reverse occurs. One track getting played three times a

week doesn't seem to have much penetration. I'm not satisfied that a listener, based on hearing one song by instrumental artists like Chieli Minucci, Norman Brown, or Val Gardena, will go out and buy the album. I come from a retail and distribution background, and I know that consumers nowadays spend discretionary entertainment money very carefully. With computers, the Internet, and CD ROM, people are no longer just spending their money on records. But getting back to the retail environment, the real serious problem we have is that a lot of major retailers are afraid of Smooth Jazz and straight ahead jazz. Most of them really don't know how to effectively market that music. They would rather carry another ten copies of Erykah Badu's *Baduizm* than ten individual jazz or Smooth Jazz catalog releases. When retail tightens up,

### SJ&V Spin Trends

1. CHRIS BOTTI +219
2. BONEY JAMES +161
3. PAUL TAYLOR +134
4. GATO BARBIERI +113
5. WALTER BEASLEY +99
6. SPYRO GYRA +91

### Jazz Chartbound

- BARBARA MORRISON (Chartmaker)  
VARIOUS ARTISTS/FOR THE LOVE OF MONK (32 Jazz)
- \*DAVE GRUSIN (GRP)
  - \*DONALD HARRISON (Impulse!)
  - STEVE TURRE (Verve)
  - ETTA JONES (HighNote)
  - \*TED CURSON (Evidence)
  - \*SHERMAN IRBY (Blue Note)
  - \*JIM HALL (Telarc Jazz)
  - \*JAN LEDER (Montebay)
  - \*CAECILIE NORBY (Blue Note)
  - \*BILL EASLEY (Evidence)
- Dropped:** #34 General Music Project, #37 Roland Vazquez, #43 K-JAZZ All-Stars, #49 Twist of Jobim, Joe Augustine.

### SJ&V Chartbound

- DAVE GRUSIN (GRP)
  - JEFF KASHIWA (Fahrenheit)
  - KEIKO MATSUI (Countdown/Unity)
  - LEE OSKAR (Zebra)
  - DIRK K (Countdown/Unity)
  - \*GERALD VEASLEY (Heads-Up)
  - GEORGE DUKE (Warner Bros.)
- Dropped:** #39 Norman Brown, #45 Tim Bowman, #48 Grover Washington, Jr., Byron Miller, Slim Man.

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those are the first titles to go.

**What about jazz in the bigger retail chains?**

The difficulty with jazz is the depth of catalog available from so many manufacturers. To have a jazz section worth its salt, there's so much product that you have to carry that's catalog, not to mention the current product. It's a Catch-22 for the retailers who get caught in the pinch. I think the problem with mainstream jazz is that we have a listening audience that's getting older and older. Are we cultivating a new audience for the genre? I don't think we are, and the reason is that the NPR affiliates, non-commercial, and college stations are getting squeezed towards programming more news and information.

**It's a rough era for the artistic high road. Many people don't want to be educated about other kinds of music.**

I tend to agree. Record labels will put out new product by a new or developing artist, and if that product doesn't meet certain minimum expectations, they'll drop them. The days of patient artist development from the '60s and '70s have passed us. Companies are very worried about the bottom line, and with jazz being a smaller profit center than music played on hit radio, it makes it even more difficult.

**The remastering and reissue campaigns are top notch these days. Great jazz artists like Ernie Watts or Junko Onishi now have to compete with fantastic reissues that many of the major labels are now putting out.**

No question. When you see those tremendous reissue packages from labels like Blue Note or Columbia, you can't blame them for resorting to their bread-and-butter catalog releases. Catalogs finance the new product.

**While we all like to address the problems in our industries, is there any good news out there?**

At this stage of the game, with jazz and Smooth Jazz, I think the good news is that there is a plethora of fine new artists who are creating better and better music. That's particularly true in the Smooth Jazz arena. There's so much more outstanding music than there was three or four years ago. It makes for a much healthier format, and I think it's incumbent on the labels to continue to develop that talent so that we have a future in the format. But, we need to find more creative ways to make the public aware of these wonderful artists. I think artist development is the key. In certain cities, Smooth Jazz is very healthy. We can parlay those major market success stories—or even secondary markets—into a long run with this



Here's one of the coolest pictures we've seen all year. Herbie Hancock (middle) has a grip on both of his 1997 Gavin Awards—for Jazz Album of the Year and Jazz Artist of the Year. Verve President Chuck Mitchell (left) and Verve A&R VP Richard Seidel make the presentation.

format of music. The reality is that the majority of sales is going to happen in the top ten markets. Cities like San Francisco, New York, San Diego, Philadelphia, Washington D.C., and Norfolk are good Smooth Jazz markets and are stimulating listeners to go out and buy the product.

**If you were the Smooth Jazz radio**

**God, what would they do?**

If we continue pinching some of the new and developing artists off the independent labels, we're going to stall the growth of the format. I also think we shouldn't throw the towel in on our own "format vocals." I think there's a little too much of the A/C crossover element coming into the mix. ●

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 for info contact Julie  
 at 1800.733.4487

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**Weisberg, Tim**



# Gavin Urban Landzcape

## PRIME PROPERTY



### MOST ADDED

#### EN VOGUE (48)

*Whatever* (eastwest/EEG)  
 WFLM, WQKI, KZWA, WJZD, WDZZ, KMJM, WIZF, WRKE, KSJL, WVAZ, KBCE, KMJK, KXZZ, WUFO, WFXA, WALT, KKDA, WWWZ, WFXE, WCKX, WQHH, WZAK, WKYS, WWDW, WDCI, KCEP, WDAO, KPRS, WUSL, WEDR, WJIZ, WJNN, WPEG, WCDX, KRIZ, KHRN, WNFQ, WTCC, WDAS, WMCS, KYEA, WILD, KKBT, WJMJ, WJMG, WBLK, WROU, WKGN

#### PATTI LA BELLE (46)

*When You Talk About Love* (MCA)  
 KZWA, WJZD, WDZZ, KMJM, WNHC, WIZF, WEUP, WRKE, KSJL, WVAZ, KMJK, KXZZ, WUFO, WFXA, WALT, WHUR, WWWZ, WFXE, WCKX, WHRK, WQHH, WKYS, WWDW, WRNB, KCEP, WDAO, KPRS, WUSL, WEDR, WJIZ, WJNN, WPEG, WCDX, WYLD, KRIZ, KHRN, WNFQ, WDAS, WTMP, WMCS, KYEA, WILD, WTUG, WJMJ, WJMG, WKGN

#### PUFFY, 112, MASE, FAITH EVANS (32)

*I'll Be Missing You* (Bad Boy/Arista)  
 WOWI, WTLZ, KZWA, WJZD, WIZF, WEUP, KSJL, KBCE, WFXA, KKDA, WJMH, WWWZ, WCKX, WQHH, WZAK, WKYS, WWDW, KCEP, WEDR, WJNN, WCDX, KRIZ, WPLZ, KHRN, WNFQ, WTCC, KYEA, KKBT, WPAL, WJMG, WBLK, WKGN

#### BABYFACE (31)

*How Come, How Long* (Epic)  
 WTLZ, KZWA, WJZD, WNHC, WEUP, WRKE, KSJL, WVAZ, KBCE, WFXA, WHUR, WWWZ, WCKX, WQHH, WZAK, WWDW, WRNB, WDAO, KPRS, WEDR, WJNN, WPEG, WCDX, WPLZ, KHRN, WNFQ, WTMP, KYEA, WILD, WJMG, WKGN

**BONE THUGS N' HARMONY (26)**  
*Look Into My Eyes* (Relativity/Ruthless)  
 WVEE, WTLZ, KZWA, WJZD, KMJM, WIZF, KSJL, KBCE, WFXA, KKDA, WWWZ, WFXE, WCKX, WQHH, WZAK, KCEP, WJNN, WPEG, WPLZ, KHRN, KYEA, KKBT, WPAL, WJMG, WAMO, WKGN

### BLACK A/C

Most Played Current Hits  
**TONY TONI TONE**  
*"Thinking Of You"* (Mercury)  
**ERYKAH BADU**  
*"Next Lifetime"* (Kedar/Universal)  
**DIONNE FARRIS**  
*"Hopeless"* (Columbia/CRG)  
**LAURYN HILL**  
*"The Sweetest Thing"* (Columbia/CRG)  
**ROME**  
*"I Belong To You"* (RCA)

### WEST COAST

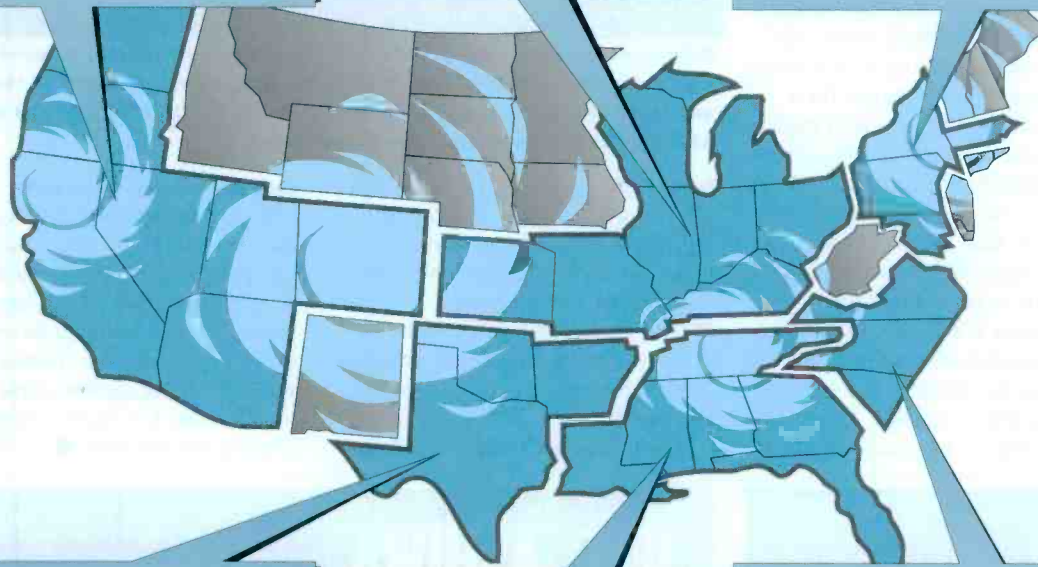
**ZHANE +56** "Crush" (Motown)  
**NOTORIOUS B.I.G. +48**  
 "Mo Money Mo Problems" (Bad Boy/Arista)  
**K-CI & JOJO +47** "You Bring Me Up" (MCA)  
**MAXWELL +47** "Suitelady" (Columbia/CRG)  
**BABYFACE +39** "How Come, How Long" (Epic)

### MIDWEST

**NOTORIOUS B.I.G. +64**  
 "Mo Money Mo Problems" (Bad Boy/Arista)  
**LAURYN HILL +56** "The Sweetest Thing" (Columbia/CRG)  
**KIRK FRANKLIN +55** "Stomp" (Interscope)  
**MAXWELL +47** "Suitelady" (Columbia/CRG)  
**EN VOGUE +47** "Whatever" (eastwest/EEG)

### EAST COAST

**KRS-ONE +138** "Step Into A World" (Jive)  
**702 +101** "No Doubt" (Biv 10/Motown)  
**WU TANG +93** "Triumph" (Loud/RCA)  
**EN VOGUE +84** "Whatever" (eastwest/EEG)  
**K-CI & JOJO +73** "You Bring Me Up" (MCA)



### SOUTHWEST

**KIRK FRANKLIN +107** "Stomp" (Interscope)  
**SCARFACE +58** "Smile" (Rap-A-Lot/Noo Trybe)  
**MDNTEL JORDEN +32** "What's On Tonite" (Def Jam)  
**HEAVY D +30** "Big Daddy" (Universal)  
**MASTER P +27** "If I Could Change" (No Limit/Priority)

### SOUTHEAST

**CHANGING FACES +82** "G.H.E.T.T.O.U.T." (Atlantic)  
**ROBIN S +82** "It Must Be Love" (Big Beat/Atlantic)  
**SCARFACE +78** "Smile" (Rap-A-Lot/Noo Trybe)  
**KIRK FRANKLIN +77** "Stomp" (Interscope)  
**NOTORIOUS B.I.G. +73** "Mo Money Mo Problems" (Bad Boy/Arista)

### CAROLINAS/VIRGINIA

**KIRK FRANKLIN +120** "Stomp" (Interscope)  
**ROBIN S +114** "It Must Be Love" (Big Beat/Atlantic)  
**WHITNEY HOUSTON +83**  
 "My Heart Is Calling" (Arista)  
**NEW EDITION +83** "One More Day" (MCA)  
**KEITH SWEAT +77** "Come With Me" (Elektra)

## TOP TEN SPINZ

Rank	Artist	Single	SPINZ LAST WEEK	SPINZ THIS WEEK
1	ROME	"I Belong To You"	3011	3071
2	CHANGING FACES	"G.H.E.T.T.O.U.T."	2649	2969
3	ERYKAH BADU	"Next Lifetime"	2863	2941
4	LAURYN HILL	"The Sweetest Thing"	2329	2637
5	KENNY LATTIMORE	"For You"	2441	2561
6	TONY TONI TONE	"Thinking Of You"	2359	2410
7	JOE	"Don't Wanna Be A Player"	2265	2352
8	112	"Cupid"	2277	2899
9	MARY J. BLIGE	"Love Is All We Need"	2132	2886
10	EROWNSTONE	"5 Miles To Empty"	1796	1928

Editor: QUINCY MCCOY • Assistant: STACY BAINES  
 Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

## Q - FILE

**Don't Forget!** The Urban Landzcape Special Issue is June 13th. The issue is entitled *Radio Improvisation: Where Intuition and Imagination Meet*. For advertising information call Lou Galliani (805) 542-9999.

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SMASH FOLLOW UP TO  
THE PLATINUM SINGLE  
IMPACTING JUNE 17th



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# Raves

BY QUINCY MCCOY

## THE BRAND NEW HEAVIES Shelter (Delicious Vinyl/Red Ant)



The Brand New Heavies keep re-inventing themselves. They first exploded on to the Urban Landscape in 1987 as an acid jazz instrumental trio from England, sounding like a funky mix of the Crusaders and the Meters. In 1990, they added Atlanta-born vocalist N'Dea Davenport and had a top five R&B hit with "Never Stop." In 1992, they released their sophomore album, *Heavy Rhyme Experience: Volume 1*, which paired the funk-oriented band with rappers like Gang Starr, Masta Ace, and the Pharcyde. Next, the group returned to England and produced *Brother-Sister*, which went double platinum in the UK and featured the final vocals from Davenport, who then left the band to pursue a solo career.

Now fronted by veteran songwriter and performer Siedah Garrett, the Heavies have stepped up their lyrical and soulful content. Garret, a one time protégé of Quincy Jones, has a voice of great energy and pop sensibility. Her experience, combined with the band's relentless funky grooves, should ensure the group a better reception from radio this time around. *Shelter* is a strong album, full of inventive songs that should take the Heavies from cult status to new found attention from the popular culture.

## PATTI LA BELLE Flame (MCA)



Have you ever known a Patti La Belle fan? These people *loove* them some Patti. They go to all

of her shows within a hundred mile radius and stand through the entire concert shouting, "Patti! Patti!" They know all the words to every song and can replicate any of her movements flawlessly. When Patti leaves mid-way through the show for her now famous change of clothes, the fans take bets on

what outfit she will return in. Whatever it is, they loose control at first sight and scream, shout, and place their hands under their armpits then flap their arms like wings. Just like Patti, her fans are great to watch; her shows are like revival meetings.

Well, I just finished listening to Patti's new album, *Flame*, and her fans have good reason to shout and spread their wings. From the album's first song, "Someone Like You," through the jamming first single, "When You Talk About Love," to the last cut "Don't Block the Blessings," Patti is serving nothing but positive vibrations about love and life. *Flame* is Patti's first CD since releasing her best selling autobiography, also called *Don't Block the Blessings*. Patti says, "I feel like I've dusted off my soul and now I can shine."

If you're not one of those that follow "the high priestess of good vibrations" from show to show and have so far escaped the emotional high of acting happy and free, then don't listen to *Flame*. You won't be able to escape the heat. *Patti! Patti!*

## O'JAYS "What's Stopping You" (Global Soul/Volcano)



When I first heard the 1995 album *Father and Son*, which featured duets by Gerald and his father Eddie Levert (himself a member of the legendary O'Jays), I had a feeling that the O'Jays would soon be emerging from retirement. This year

marks the 40th anniversary of the O'Jays, and the mighty trio is celebrating with a release on Global Soul Records, the new joint venture co-owned by Gerald Levert. The first single "What's Stopping You," combines a great lyric written by Gerald with all the traditional trademarks of the O'Jays Philly soul sound: sophisticated arrangements, jazzy syncopation, and Eddie Levert's fiery baritone.

"What's Stopping You" will thrill life-long O'Jays fans and should attract a new generation of music lovers—that is if Urban radio gives this music the airplay it deserves. I hope so.

## JOOSE joose (flavor unit/EastWest)



I usually don't give a second rave review (March 7, 1997) but there are special circumstances with the group joose. This is one of the strongest debut albums this year, but misguided marketing has hurt this quartet's chances of breaking through. I believe it's almost impossible for any black group to break right into the mass market. Even Stevie, Whitney, and Toni Braxton had to build a solid Urban base before crossing over. It could be looked upon as a courageous move by the label to go directly to the top, but if you take the shot, you better hit the target.

Now, after flying wide of the mark, it's back to the brothers and sisters in black radio to try and save the project. Hopefully, radio will recognize joose as a talented foursome from Oklahoma, new to this business, who deserve a real shot. joose is an amazing group, straight out of the gospel tradition, that has made a flawless transition into secular R&B music. They have great vocal chops and know their way straight to the heart of a love song. Black radio: Don't be mad at joose. If you hold your grudge, you'll never grasp their talent.



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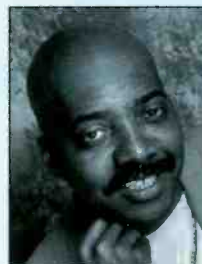
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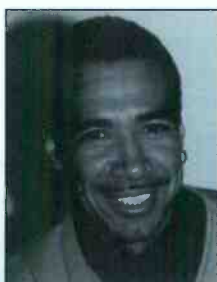
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# Gavin Rap

2W LW TW

7	1	1	<b>THA ALKAHOLIKS</b> - Hip-Hop Drunkies (Loud)
5	3	2	<b>GP WU</b> - Black-On-Black Crime (MCA)
\$	4	3	<b>KRS-ONE</b> - Step Into A World (Rapture's Delight) Remix (Jive)
1	2	4	GRIDLOCK'd SOUNDTRACK - Lady Of Rage: Sho Shot (Death Row)
12	8	5	<b>SPRUNG SOUNDTRACK</b> - Sprung Soundtrack-Jay-Z:Who You Wit (Qwest/Warner Bros.)
8	7	6	<b>JUNGLE BROTHERS</b> - Brain (Gee Street/V2)
—	14	7	<b>BOOGIEMONSTERS</b> - The Beginning Of The End/God Sound (EMI)
4	5	8	MR. COMPLEX - Visualize/Why Don't You (Raw Shack)
\$	6	9	TRACEY LEE - The Theme(The After Party Remix) (ByStorm/Universal)
—	28	10	<b>SAUCE MONEY</b> - Action (Roc-A-Fella/Geffen)
\$	10	11	THE NOTORIOUS B.I.G - Hypnotize (Bad Boy/Arista)
<b>NEW</b>	12	12	<b>O.C.</b> - My World (Payday/FFRR)
6	9	13	BUCKSHOT - No Joke (Loud)
\$	15	14	<b>CRU</b> - Just Another Case (Def Jam Recording Group)
<b>NEW</b>	15	15	<b>RAMPAGE: The Last Boy Scout</b> - Take It To The Streets (Flipmode/Violator/Elektra)
\$	17	16	<b>THE BEATNUTS</b> - Do You Believe/Give Up The Ass (Violator/Relativity)
\$	13	17	KILLARMY - Wu-Renegades (Wu-Tang Records/Priority)
25	22	18	<b>RASCALS</b> - Dreaded Fist/Clockwork (FIGURE IV)
10	11	19	DJ MUGGS - Various Artists:The Soul Assassins (Ruffhouse/Columbia/CRG)
31	16	20	UNEEK - Above Water (Tape Kingz)
16	12	21	GHOSTFACE KILLAH - Iron Maiden/All I Got Iz You (Razor Sharp/Epic Street)
30	31	22	<b>RAWCOTIKS</b> - Nevertheless (Opposition)
14	18	23	3 X KRAZY - Keep It On The Real (Noo Trybe/Virgin)
<b>NEW</b>	24	24	<b>BIG MIKE</b> - All A Dream (Rap-A-Lot/Noo Trybe)
—	37	25	<b>RAHSHEED</b> - Never Put You Down (Quake City)
29	26	26	BIG PUNISHER - You Ain't A Killer (Loud)
33	27	27	TEFLON - Get Mine/The Rawness (Relativity)
23	25	28	CORMEGA - Dead Man Walking/Mega Funk (Def Jam Recording Group)
38	33	29	<b>BUDDAH TYE</b> - Money Matters (Double Down)
\$	30	30	MASTER P - If I Could Change (No Limit/Priority)
34	32	31	<b>RASCO</b> - The Unassisted/Hip-Hop Essentials (Stones Throw Records)
—	34	32	<b>MAD LION</b> - Carpenter/New York (Wreck/Nervous)
\$	23	33	SUGA FREE - If You Stay Ready (Island)
<b>NEW</b>	34	34	<b>RUBBERROOM</b> - Street Theme/White-Hot Razors (Chrew'd)
—	38	35	<b>MEEN GREEN</b> - Fat Sacks/L.A.'s Finest (Patchwerk/Priority)
<b>NEW</b>	36	36	<b>HURRICANE G</b> - Underground Lockdown (H.O.L.A.)
\$	35	37	TWISTA - Emotions (CWAL/Big Beat/Atlantic)
<b>NEW</b>	38	38	<b>WHORIDAS</b> - Talkin' Bout Bank/Taxin' (Delicious Vinyl/Red Ant)
\$	20	39	LIL' KIM - Crush On You/Dreams (Undeas/Big Beat/Atlantic)
19	21	40	ALL NATURAL - 50 Years/MC Avenger (All Natural Recordings)

\$ — Indicates GAVIN Rap Retail Action.

**Chartbound**

- REDMAN** - Pick It Up (Def Jam Recording Group)
- CAMP LO** - Black Nostaljack (Profile)
- RAIDERMEN** - Magnetic Feat. Natural Elements (Raidermen Ent.)
- LOST BOYZ** - Love, Peace, & Nappiness (Universal)
- CAPPADONNA** - '97 Mentality Feat. Ghostface (Razor Sharp/Epic Street)

## Like That!

BY THEMBISA S. MSHAKA



## Indie Power!

Since the **N.A.I.R.D.** convention is taking place this week, I spoke with some key executives at independent labels about their power, their tribulations, and their triumphs. With the success of indie stars like **B-Roc & The Bizz**, **Freak Nasty**, and **Wu-Tang Clan**, the playing field has never been more level for indie operations of all types. It's worth noting that there are more independent releases gracing our Rap chart than there have been in a while, and we've long been known for championing the little guy (or gal) with the big record. Vancouver-based crew the **Rascals**, signed to **Figure IV Recordings**, are a great example. "Dreaded Fist" has maneuvered its way to #18 after just a month on the chart. **Sol Guy** of **BMG Canada** spoke about the hurdles they've jumped to establish a stateside presence for the **Rascals**. "Being independent and being from Canada got real heads interested. Doin' for themself—



Although we hit a pound of herb We're still nice with the verbs. Chillin' Canadian-style with the **FWUH Crew**. (l-r) **Matt Brown, GAVIN; Blaise Olson & Kilo-Cee, FWUH.**

everything from touring to mail order—before the group got with **BMG** gave them more legitimacy."

**Delicious Vinyl Marketing Director James Lopez** notes that sometimes, legitimacy isn't enough to move quickly within the major label structure. Delicious is smokin' with **Whoridas** but "it's a struggle in some ways, because our communication lines get blurred by us being located in different buildings from our distributor [Red Ant]. The blessings come with the larger

budgets and the national staff of regionals. You can't just roll with an idea when you're distributed by a major. Your acts still have to prove themselves on the street before the parent pays attention."

I also talked with **Shamus**, who is the debut artist on his own label, **Raw Track Records**. Established since '94, he pushed "Big Willie Style" on the streets until he realized he was getting national recognition. "My greatest fear is to get picked up for a P&D deal with a major, then lose control of what I've been building for so long. The biggest challenge is to keep learning."

Majors have offered him artist deals, but he'd have to put **Raw Track** on hold. **Shamus** wasn't havin' that. "Executives throw around figures thinking you'll just go for [the money], but I have artists I have to look after so I've turned them all down."

According to **BJ Kerr** of **Patchwerk Recordings**, an Atlanta-based label and studio currently breaking **Meen Green**, "being an indie is the ideal situation. The system's set up to prevent you from doing it yourself, and it comes down to the Big Six for distribution. However, from a marketing standpoint, you can do everything at the indie level, until you get into the politics of commercial airplay. For example, **Master P** was sellin' like crazy, but he couldn't get airplay until he signed with **Priority**. **MTV** is virtually impossible to secure unless you have major label clout."

**Loud Records** has come a long way from its first release, **Tung Twista's** first single "Mista Tung Twista," in 1992. Loud has taken the indie attitude and translated it into marketing power. "**Wu-Tang's** popularity puts us in a power position," says **John Rifkind**. "We have pulled our resources together to be able to compete like a major."

Continued on page 76

Editor: **THEMBISA S. MSHAKA** • Rap Assistant: **JUSTIN TORRES**  
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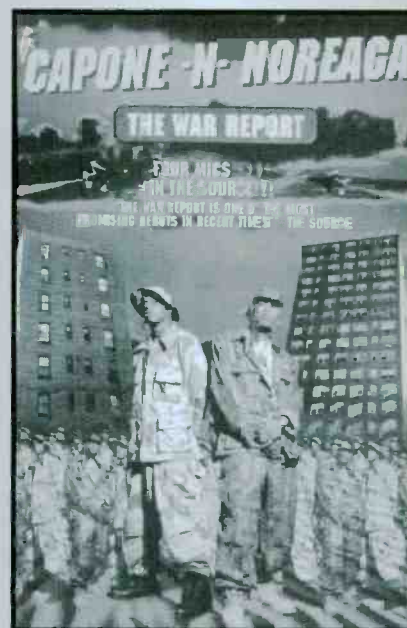
# Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	<b>THE NOTORIOUS B.I.G.</b> - Hypnotize (Bad Boy/Arista)
3	2	2	B-ROCK & THE BIZZ - My Baby Daddy (LaFace/Arista)
7	5	3	<b>KRS-ONE</b> - Step Into A World(Rapture's Delight) (Jive)
2	3	4	TRACEY LEE - The Theme (ByStorm/Universal)
5	6	5	<b>PUFF DADDY featuring MASE</b> - Can't Nobody Hold Me Down (Bad Boy/Arista)
4	4	6	HEAVY D. - Big Daddy (Uptown/Universal)
9	8	7	<b>OUTKAST</b> - Jazzy Belle (LaFace/Arista)
8	7	8	MOBB DEEP - G.O.D. Part III (Loud)
6	9	9	FOXY BROWN - I'll Be (Def Jam Recording Group)
—	13	10	<b>THE BEATNUTS</b> - Do You Believe/Give Up The Ass (Violator/Relativity)
—	18	11	<b>MASTER P</b> - If I Could Change (No Limit/Priority)
11	12	12	JAY-Z - Feelin' It (Roc-A-Fella/Priority)
10	10	13	WARREN G. - I Shot The Sheriff (G-Funk/Def Jam Recording Group)
—	23	14	<b>SUGA FREE</b> - If You Stay Ready (Island)
13	22	15	<b>FREAK NASTY</b> - Da' Dip (Power)
18	19	16	<b>KILLARMY</b> - Wu-Renegades (Wu-Tang Records/Priority)
12	11	17	CAPONE N NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)
15	16	18	D.J. KOOL - Let Me Clear My Throat (American Recordings)
19	15	19	WESTSIDE CONNECTION - Gangstas Make The World Go Round (Priority)
<b>NEW</b>		20	<b>TRAPPED</b> - Stop The Gunfight (Def Trapp)
16	14	21	LIL' KIM - Crush On You (Undeas/Big Beat/Atlantic)
<b>NEW</b>		22	<b>REDMAN</b> - Pick It Up/Yes, Yes, Y'all (Def Jam Recording Group)
—	24	23	<b>CRU</b> - Just Another Case (Def Jam Recording Group)
<b>NEW</b>		24	<b>DEFARI</b> - Bionic (ABB)
—	21	25	TWISTA - Emotions (CWAL/Big Beat/Atlantic)

2W	LW	TW	Albums
1	1	1	<b>THE NOTORIOUS B.I.G.</b> - Life After Death...Til Death Do Us Part (Bad Boy/Arista)
3	3	2	<b>HEAVY D.</b> - Waterbed Hev (Uptown/Universal)
2	2	3	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
8	7	4	<b>MAKAVELI(THE DON KILLUMINATI)</b> - The 7 Day Theory (Death Row/Interscope)
5	5	5	LIL' KIM - Hardcore (Undeas/Big Beat/Atlantic)
6	8	6	<b>TRU</b> - Tru 2 Da Game (No Limit/Priority)
9	6	7	BIG MIKE - Still Serious (Rap-A-Lot/Noo Trybe)
4	4	8	TRACEY LEE - Many Facez (ByStorm/Universal)
7	13	9	<b>BOOTY CALL SOUNDTRACK</b> - Various Artists (Jive)
12	9	10	<b>ARTIFACTS</b> - That's Them (Big Beat/Atlantic)
11	10	11	FOXY BROWN - III Na Na (Def Jam Recording Group)
13	12	12	DJ MUGGS - The Soul Assassins (Ruffhouse/Columbia/CRG)
25	—	13	<b>C-BO</b> - One Life 2 Live (AWOL)
16	15	14	<b>3 X KRAZY</b> - Stackin Chips (Noo Trybe/Virgin)
17	19	15	<b>CAMP LO</b> - Uptown Saturday Night (Profile)
15	16	16	FRANKIE CUTLASS - Politics And Bullshit (Violator/Relativity)
10	11	17	WARREN G. - Take A Look Over/Shoulder(Reality) (G-Funk/Def Jam Recording Group)
<b>NEW</b>		18	<b>STEADY MOBB'N</b> - Pre-Meditated Drama (No Life)
19	17	19	WESTSIDE CONNECTION - Bow Down (Lench Mob/Priority)
18	18	20	TELA - Piece Of Mind (Suave/Relativity)
—	24	21	<b>SPRUNG SOUNDTRACK</b> - Various Artists (Qwest/Warner Bros.)
21	23	22	<b>REDMAN</b> - Muddy Waters (Def Jam Recording Group)
20	20	23	FUNKMASTER FLEX - Mix Tape Vol. II (Loud)
<b>NEW</b>		24	<b>MOBB DEEP</b> - Hell On Earth (Loud)
<b>NEW</b>		25	<b>SHAQUILLE O'NEAL</b> - You Can't Stop The Reign (T.W.I.S.M./Trauma/Interscope)

# IT'S GETTIN' HOT!

## THE WAR REPORT



## CAPONE-N-NOREAGA

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MC LYTE "Cold Rock A Party" SWV "Can We" GINA THOMPSON "Things You Do"

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
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Continued from page 72

SRG started as a street team, and now corporations come to us to give their products an identity. Loud wins from the extra exposure, and the company wins from the automatic association with artists who have been proven credible. Through our corporate clients, we're able to underwrite events, support mixshows, and do benefits for the youth who love **Mobb Deep** and **Wu-Tang**. It means that as an indie, we have more freedom and therefore more choices."

**Help for indies:** Our marketing guru, **John Austin** has developed a

summit for indie labels. It will take place in Philadelphia and is appropriately called the **Independent Label Summit**. Chock full of information and experts in the fields of retail and distribution, this is the showcase and networking opportunity all you indie entrepreneurs have been waiting for. For details, contact him at **Austin Associates** (215) 424-6571...*like that*. —ONE LOVE. ●

## Rap Picks

**WU-TANG CLAN**  
"Triumph" feat. Cappadonna (Loud)

Soon as ODB confronts your disbe-

lief that the Wu wouldn't return stronger than ever, Inspectah Deck ignites the mic with the first few bars and "bombs atomically." Pass to Tical, whose smoky flow charges right into rapid fire shots from Cappadonna and U-God, whose voices ring with determination. RZA's frenetic poetry, GZA's cerebral sermon, and Master Killer's incantation roll like dominoes into the photo finishes of Ghostface and Raekwon. Victory is theirs!

Don't get it twisted, the hook is in the track, an RZA masterpiece dominated by strings and bass. It's cleaner than most of his com-

positions, and all the better for it. Contact Mong for yours (213) 653-5881.

**COOLBONE**  
"Nothin' but Strife" (Hollywood)

This 8-piece band from the Big Easy picks up the mic in the tradition of the Roots, but with one difference: the emcees are just as proficient on the horns as they are with their lyrics. "Nothin' but Strife" pays homage to the roots of jazz, swing, and rap, creating what they call "brass-hop." A laid-back groove and rhymes of substance make Coolbone's debut a fine standout. Contact Brian Samson at Blueprint (213) 878-1100.

## ARTIST PROFILE

### MISSY 'MISDEMEANOR' ELLIOTT



**FROM:** Portsmouth, Va.

**LABEL:** Goldmine/eastwest/EEG

**SINGLE:** "The Rain", a hip-hop joint going for adds June 2

**ALBUM:** *Supa Dupa Fly*, out this July

**ON THE ALBUM:** "It's a Year 2000 sound. It combines singing and rhyning, and there are only two samples. Radio is stuck on loops, which hurt creativity and keep the artist from making money."

**MUSICAL INFLUENCES:** "Salt 'N

Pepa, Lyte, and Latifah inspired me to rap. I never thought I'd do a song with Lyte. That was wild."

**ON THE POWER OF SONGWRITING:** "Many fail to realize that I was already making money from songwriting before I decided to do an album. Songs are where the real money is." Missy has written songs for SWV, 702, Total, and Jodeci.

**LITTLE KNOWN FACT:** Her first professional song was "That's What Little Girls are Made Of" for Raven Simone. She was also the lead writer and singer of Sista.

**HOW THE ALBUM CAME ABOUT:** "I would accompany Gina Thompson and 702 to in-stores on the road, and retailers would tell me they got calls for a Missy single. I decided to give my fans more than guest raps."

**SHE SAYS:** "Sometimes it takes coming the second time around to get what you deserve. That's what happened with me, the Sista album didn't even come out, but here I am."

**The WhoRidas**

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**june 9th**

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# WHEN WE NEEDED AN OPEN DOOR, THE PEOPLE AT EMI OPENED THEIR HEARTS

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**Steve Murphy**

President of Angel Records



# GAVIN PICKS

## Singles

BY DAVE SHOLIN



### **SAVAGE GARDEN** "To the Moon and Back" (Columbia/CRG)

When they talk about Top 40's pop revival of 1997, pros will certainly go to this Aussie twosome for their key role. The overnight success of "I Want You," which hung around at Number One longer than the Hale-Bopp comet, has fueled demand for Savage Garden's distinct sound, and this follow-up is sure to launch 'em even further into the stratosphere.

### **PAUL McCARTNEY** "The World Tonight" (Capitol)



No surprise to find this kickin' track among the week's Most Added. The world's most successful songsmith delivers his finest work in many years. It's got grit, gusto, and all the makings of a hit on several format fronts.

### **TONIC** "If You Could Only See" (Polydor/A&M)

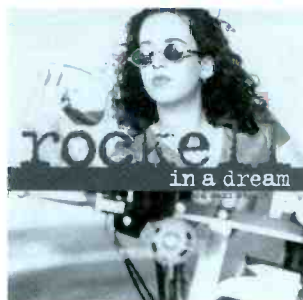
It's extremely rare when a pick reappears on this page, but this is one of those times when the song deserves it. With several new mixes, including an acoustic version, a growing number of

key programmers are seeing the light and breathing new life into this mesmerizing production. Number six and climbing at Alternative and set to explode at mainstream. Don't get caught snoozin' on this one.

### **FOOL'S GARDEN** "Lemon Tree" (Intercord/Universal)

Hey, check outside...summer's almost here and the audience wants to feel good. Well, if they're not all smiles at this very moment, they will be shortly after this song hits the airwaves. Lemons just might taste sweet from now on.

### **ROCKELL** "In a Dream" (Robbins Entertainment)



Just like she did on "I Fell in Love," this young talent shows off her vocal skill, remaking this song and turning it into one solid rhythmic winner.

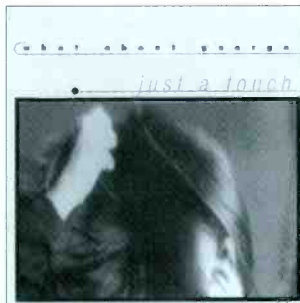
### **CROSSOVER PICK**



### **WYCLEF JEAN** featuring **REFUGEE ALLSTARS** "We Trying to Stay Alive" (Columbia/CRG)

With the Bee Gees top-of-mind and sales of their music soaring, what a perfect time for Fugee Wyclef Jean to create a production that uses "Stayin' Alive" as its foundation. Debuts in Top 40 Up & Coming, and picks up more support everyday.

## Albums



### **WHAT ABOUT GEORGE** Just a Touch (Spinning)

Over the years, Boston has become a fertile breeding ground for musical talent, recently producing such heroes as Sebadoh, Folk Implosion, and the Mighty Mighty Bosstones to name a few. Beantown's latest offering is a young quartet by the name of What About George. The band has built a solid local following, and it's easy to see why when you listen to the quartet's debut EP *Just a Touch*. Catchy, crunchy

guitar hooks along with tight drumming make up the band's trademark sound. Garret Thomas' vocals are always in control, but can get downright rough when they need to be. Much of the lyrics are of a somber nature, dealing with issues of frustration and heartbreak, while the music is finger-snapping pop with more hooks than a tackle shop. The disc was produced by the band and David Minehan, touring guitarist for Paul Westerberg and former leader of the Neighborhoods. Recommended tracks include "Going Nowhere," "I've Tried," and "Nothing at All." If you're interested in checking out the disc, contact the Planetary Group at (617) 451-0444 or e-mail the band at wag@rounder.com. —VINNIE ESPARZA

### **N17** Trust No One (Slipdisc)

Beneath the bright steaming Phoenix desert lurks a dark entity the locals call N17. Armed with aggressive guitars, supercharged techno beats, and sludge-infested vocals, N17 weave a torturous web of sound. Those of you who attended the GAVIN Seminar may remember the carnage N17 created on the GAVIN Rocks riverboat bash. *Trust No One*, which is going

for adds at rock radio on May 26/27, contains ten tracks and marks the band's debut release. "Grip," reveals the first glimpse of the band's pulsating rhythms, which toss and turn recklessly before drowning in a crowded pool of melodic chaos. "A Different Kind of War" is a bone-crushing melee laced with ghostly sampling and deceptive riffage, while "Version 1.2" erupts into a frenzy of adrenaline pumping grinds. "Religion" is another track that features quick tempos and edgy sampling, but look out for the churning time change. "Waste" showcases the power of the low-end metal grind before exploding into shards twisted chords. N17 cleverly mixes the guitar's metallic crunch with mysterious electronic synth, and it's this hard-hitting and hook-filled style that will appeal to aggressive radio.

—ROB FIEND

### **VARIOUS DJs** Deep Concentration (OM Records)



Subtitled "The Future of Experimental Hip-Hop," this album ushers in a new millennium of turntable expression. The full spectrum of DJ prowess is represented here, from the instructive displays of sheer skill by Cut Chemist and Prince Paul to the ambient-flavored contributions by rising star Radar and highly underrated producer the Angel. This double vinyl album thinks globally, including gems from Frenchwoman Ingrid De Lambre, who collaborates with San Francisco mix fixture Eddie Def on the hypnotic "Poesies, Scene 1 Le Blues."

The album's cover is the icing on the cake. Inside of both vinyl and CD formats, you'll find a shout-out timetable of the world's most influential turntable musicians—yes, I said musicians—and thoroughly descriptive liner notes. Plus, in CD form, you get a bonus CD ROM on which you can mix your own from hundreds of loops, beats, and breaks. *Deep Concentration* is an instant classic; it feeds the mind, ear, and soul.

—THEMBISA S. MSHAKA

# GAVIN

Miller Freeman Entertainment Group  
140 Second Street  
San Francisco, CA 94105  
Phone: (415) 495-1990  
Fax: (415) 495-2580  
http://www.gavin.com  
e-mail: editorial@gavin.com

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HEAD OF SALES AND MARKETING  
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