

GAVIN



THE BLAZERS



DALE WATSON



ROBBIE FOLKS



TIM O'DRIEN



CHRIS KNIGHT



SECONDS FLAT



FRED EAGLESMITH



JIMMIE DALE GILMORE



LAURIE LEWIS

IN THE PINES

Rolling Into New Hampshire



KELLY JOE PHELPS



THE HANGOGS

Plus Tony Brown of MCA Nashville:
Riding the Next Wave



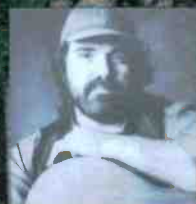
JULIE MILLER



JAMIE HARTFORD



WAYNE HANCOCK



DARRELL SCOTT



BUDDY MILLER

Wyclef Jean

"One of my personal favorites on the record with HUGE callout."
— Tracy Cloherty, Hot 97

BILLBOARD TOP 40/RHYTHM MONITOR HOT SHOT DEBUT 30*

Guantanamera

the next single from

**"Wyclef Jean Presents
The Carnival featuring Refugee Allstars"**

ALBUM APPROACHING PLATINUM!

Spins = Album Sales	
HOT97	40X NEW YORK
POWER106	47X LOS ANGELES
KMEL/KYLD	55X SAN FRANCISCO
WPOW	35X MIAMI
WJMH	58X GREENSBORO

Produced by Wyclef
for R.C.E.
Co-Produced by
Jerry "Te Bass" Duplessis
for R.C.E.



COLUMBIA

<http://www.wyclef.com>

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AS TOLD TO ROB BLEETSTEIN

Buck Owens

On the Cycles of Country Radio

Buck Owens is a musical legend on numerous levels: as a hitmaker out of Bakersfield in the '50s (with 21 Number One country singles), as a concert and television performer (he was co-host of Hee-Haw for 17 years), and as an influence on musicians including the Beatles (who recorded his song, "Act Naturally"), Dwight Yoakam, and Gram Parsons. The Sherman, Texas native is also a broadcaster. His Buck Owens Enterprises owns many radio properties and satellite operations, as well as the new Crystal Palace Theater and Museum in Bakersfield, where he has lived since 1951.



Buck Owens

When rock came along in the '50s, Elvis was a huge shot in the arm. He brought people into the record stores to buy him, and they bought something else while they were there. Garth Brooks has done the same thing. He's made a lot of other record companies millions of dollars, whether they want to admit it or not.

As for the image-over-quality issue that seems to pervade the record business today, I don't like it, but I have to be honest: If I was in the record business, and I saw that bringing in a young, good-looking guy with a twang was gonna sell a lot of records and make everyone some money, I'd do it. I wouldn't like it, but, I'd do it. I feel a responsibility to the music, but if you don't get the ratings, you won't have an outlet at all. We need the record people and they need us. I'm not in the record business, though, I'm in the advertising business. If I don't get ratings and the desired

demo, those dollars and listeners are going to go somewhere else.

Country keeps making a rise and fall, as does all music. So, whether it be the Garth-pop-country boom, or the outlaw country boom of the '70s, it always comes back to some kind of traditional country music. I think country is at a place where it's going to be like rock, where you can have three or four different kinds of country—more pronounced than they are now. I'd like to hear some fun put back into the radio, and from what I've heard about Americana, this may be the movement that starts little and turns into something big. By the time the format gets 40 full-time stations aboard, it will pick up big-time steam.

ABC Radio and I have been doing the *Real Country* satellite format for about six years now, and we're in 150 markets. In Bakersfield, I have an FM that gets all the listeners I could possibly get here, so, I can take an oldies format like *Real Country* and maybe get a couple of more points. But, in a lot of different markets, they want it for their main format. We didn't used to play any currents, but we've slipped some in lately in an attempt to please more listeners.

Consolidation has pretty much left us with no choice but to go out and buy up the competition.

Madison Avenue has lots of money to spend, but you have to have the demographics they want to spend it on; that's really what it's all about. **GAVIN**

I entered the radio business in 1966 with the purchase of KUZZ/AM in Bakersfield. The next year we got an FM station on board, so I've been at it for a while, and I love radio

For a time, not too long ago, country radio had gotten so bad I couldn't listen. But radio today is improving, although I don't like the assembly-line sound. The cycle always seems to come around, and there's plenty of people out there fighting for a change now. It's going to happen, maybe not on a level like Garth Brooks, but I think it will continue to evolve.

I'd like to figure out a way where everybody could be involved in some movement where you don't have to leave somebody out. The people who couldn't get on rock radio, many of them who had country roots, they came to country. Is that bad? It depends on how you look at it.

First Words

As you read this, GAVIN has crews in New Orleans, for the NAB Radio Show, and in Holderness, New Hampshire, where we are staging our first Americana Retreat, In the Pines. They couldn't be more different. The Radio Show will reflect how big and bold radio has become, and address the many issues that come with consolidation. The keynote is one of the founders of MTV. In the Pines is a gathering of believers in roots music and, by extension, roots radio. They are passionate about their music, first, and see radio as a way to get the music out. Americana has little interest in corporate radio; In the Pines has no keynote speaker. And yet, there is a common bond. Big or small; mainstream or renegade, all radio professionals seek to increase their listenership. For some, it's to gain more advertising revenue;

for others, it's to spread the gospel, and to survive. Some in Americana radio feel misunderstood, and seek more recognition. They should find support and advice in the Pines. Just five years ago, another new format had its first meeting. Now, A3 is established. In fact, it can even feel right at home at the NAB Radio Show.

Ben Fong-Torres
Managing Editor



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Americana beads to New Hampshire for its first-ever solo outing. Editor Rob Bleetstein runs down the itinerary and profiles the artists who will entertain the campers.

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NEXT WEEK

4th (Quarter) and Goal

Fall is here, and with it comes our annual Top 40 Football special. Dave Sholin and Annette Lai check in with the industry bigwigs to find out what's coming up in the holiday blitz and to get those oh-so-wise Superbowl predictions.

GAVIN

Founded by Bill Gavin—1958

GAVIN is published 50 weeks a year on Friday of each week. Subscription Rates \$325 for 50 issues or \$180 for 25 issues. Subscription and circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission.

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140 Second Street, San Francisco
California 94105, USA

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“People don’t have to worry I’m some sort of loose cannon.”

—Riki Rachtman

See Below

MTV Still Wields Power

MTV may be getting knocked for its programming, but, with its recent Video Music Awards, the network showed that it still wields considerable muscle.

Not only did MTV stage another show that drew a who’s-who of music and pop culture, from the Stones and Springsteen to Puff Daddy and Marilyn Manson, scoring the highest ratings yet in 14 years of the awards show. It also moved records off the racks.

In fact, artists performing on the show had immediate impact in retail. SoundScan figures for the week ending September 7, just two days after the show, revealed sales jumps for Jamiroquai and Beck, who won the most awards. Jamiroquai’s album, *Traveling Without Moving*, had a gain of 93 percent over

the previous week, jumping from 75th in the album rankings to 29th. Beck’s year-old *Odelay* album had a 50 per-

cent gain and moved from 83rd to 51st. had not cracked the top 200, got in, at 191, thanks to a 45 percent increase in sales.

Jewel, who impressed with



Puff ‘n’ Patti: At a post-MTV awards party hosted by Sony’s COO Thomas Mottola (l), Puff Daddy chills with singer Patti Scialfa and her husband, a guy named Bruce.

cent gain and moved from 83rd to 51st.

Host Chris Rock, whose comedy album, *Roll With It*,

an acoustic number, was already number 8 with *Pieces of You*, which has sold more than 4 million copies; she moved up to fifth place with a nine percent gain. Fiona Apple, whose *Tidal* is platinum, had a seven percent sales increase. And show-closer Marilyn Manson’s *Antichrist Superstar* enjoyed a 48 percent boost, from number 192 to 132.

Dallas TV Stations Yank Q102 Spot

BY ALEXANDRA RUSSELL

Three Dallas area television stations have pulled a promotional spot for the *Lex & Terry Morning Show* from their airwaves, resulting in cries of censorship from the pair’s homebase, KTXQ/FM (Q102).

The commercial in question plays on the tale of baseball slugger Babe Ruth’s promise to hit a homerun for a sick child. In the spot, Lex and Terry promise an ailing boy that they’ll do a funny show, to help keep him alive. The personalities are next seen at a grave, with Lex saying, “I thought it was a funny show.”

“We viewed it, and it was just in poor taste,” WFAA/TV GM/VP Kathy Clements-Hill told the

Dallas Morning News. The spot was also dropped by KTXA/TV and KTVT/TV after airing once on each station. Explaining why his station dropped the spot, Brian Jones, VP/GM of TVT cited several dozen phones calls complaining about the ad’s content.

“And now the censorship’s kicked in,” complained KTXQ PD Andy Lockridge. “The objective was never to hurt anybody’s feelings or create problems emotionally for anybody, but all humor is irreverent, and this was self-deprecating humor, at that.”

The commercial in question has also aired on a few other local television outlets, but those stations have not yet weighed in about whether or not they will continue to air the spot.

Danny Goldberg Is Mercury’s Chairman

Danny Goldberg, President/CEO of Mercury Records, has hit the very top: Effective immediately, he is Chairman of the Mercury Group.

Goldberg, the former rock journalist, publicist, and artist manager who joined Mercury in 1995, will continue to head that label while, in his new role, he will also oversee the management of PolyGram Classics and Jazz (PC&J) and Motown Records in the United States.

Goldberg’s promotion had been anticipated since mid-August, when parent company PolyGram ousted Motown President/CEO Andre Harrell. Motown was immediately placed under the responsibility of Goldberg, who is expected to name a new head for the struggling label.

Meantime, Mercury is riding high with such artists as 311, Hanson, Foxy Brown, John Anderson, and Mighty Mighty Bosstones. Under Goldberg, Mercury’s market share has leapt from about 1.6 to 4.5 percent, easily outperforming fellow

PolyGram labels like A&M, Island, or Motown.

Goldberg credited “our new A&R team” for the label’s success and called his promotion “a great honor and a great challenge.” He



added, “It is a joy working as an executive in a corporation run by record people.”

Goldberg came to Mercury after being dismissed as President of Atlantic Records in the fall of 1995, when the Warner Music Group was going through massive management changes.

Riki Rachtman Punched Out

BY LAURA SWEZEY

Riki Rachtman is singing the unemployment blues.

Last Wednesday, the evening talk show host of KLSX/FM-Los Angeles was fired for allegedly punching out station colleague Doug Steckler earlier in the week. Rachtman faces misdemeanor battery charges, and is scheduled to appear in court on September 29.

Rachtman, 35, had six months left on his contract and says he will receive no severance pay. The former MTV *Headbanger’s Ball* host

joined KLSX last year after two successful years as host of *Love Line* on KROQ/FM-Los Angeles.

The altercation took place on Monday following on-air insults between Rachtman and midday hosts Steckler and Tim Conway, Jr. Rachtman claims the situation escalated when Steckler made nasty and threatening comments about Rachtman’s girlfriend, an adult film actress, and allegedly vandalized Rachtman’s office.

Rachtman said he feared for his own safety when he appeared at KLSX on

Monday, because of the “vicious threats” Steckler had made on the air.

Steckler suffered a black eye in the fracas and spent the week at home recovering.

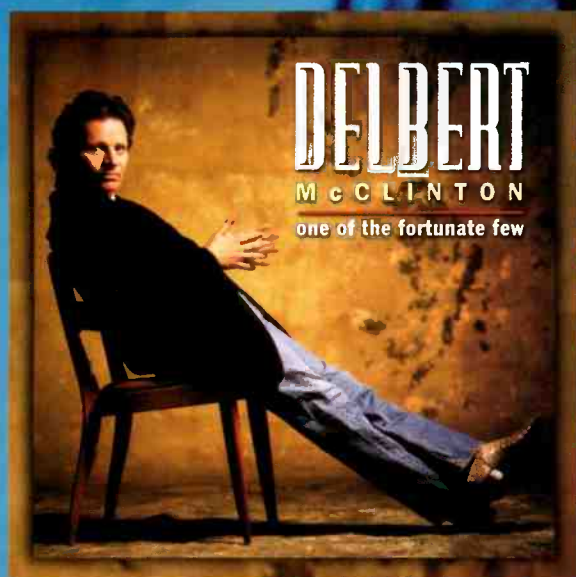
KLSX General Manager Bob Moore said this week that he will name a replacement for Rachtman’s 7-10 p.m. slot.

Rachtman says he has no immediate plans. “It was a stupid thing I did. I just went ballistic. I hope to God I’m picked up...People don’t have to worry that I’m some sort of loose cannon.”

DELBERT McCLINTON

one of the fortunate few

The new album in stores October 7



53042

FEATURING:

Sending Me Angels
Leap of Faith
Somebody To Love You

AND SPECIAL GUESTS: Vince Gill • B.B. King • Mavis Staples
John Prine • Lyle Lovett • Lee Roy Parnell • and MORE

“A Jack of all genres and a master of each.”

— ROCKY MOUNTAIN NEWS



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LIKE A ROLLING STONE

Time, Once Again, To Do the Quandary

FOR THOSE OF US who get to vote for new inductees into the Rock and Roll Hall of Fame, it's time for our annual quandary.

Each year, the Hall of Fame sends out a brochure with the names of the nominees for the year—usually about 15 artists—along with a cassette of a song apiece, and asks judges to vote for about eight, in order of preference.

And, each year, it's a series of tough calls, made in the privacy of one's own set of musical experiences and standards. And, no matter the results, there are musicians and fans left puzzled, disappointed—even angry.



This year will be no different. The nominees, in alphabetical order, are **Solomon Burke, the Eagles, Earth, Wind & Fire, Fleetwood Mac, Billy Joel, the Mamas & the Papas, the Moonglows, Gene Pitney, Lloyd Price, Santana, Del Shannon, Dusty Springfield, Stoooges, Joe Tex, and Gene Vincent.**

You see our problem. No matter your taste in music and your sense of history, there are more than eight worthies. And if you're not up on, say, Solomon Burke or Gene Pitney, a glance at their bio and a listen to a song will certify their place on the ballot.

So, as with any vote, you do a little research and more than a little soul-searching. You think about those that have been nominated before and may not have many more chances. You look into those who may have had few hits, but inspired others. You consider artists in their first year of eligibility and wonder, "Can they wait a year?" And you make your picks.

I've made mine. They include the Moonglows, Dusty, Fleetwood Mac, and Santana. That's all I'll say for now. I'm sure you're already upset with me...



LET'S HAVE A benefit for him: **WMVP/AM-Chicago** got **O.J. Simpson** to talk and field calls for two hours on **Steve Cochran's** show August 21. Simpson took what the station called "unscreened, random" calls over ten lines. Among his utterances: "I have no money to pay detectives" to investigate the murders. Simpson receives \$25,000 a month from his pension, netting a measly \$16,000. It's a tough life...



FAVE RAVES: **Chris Rock's** dope video for "I Like Champagne"...**Delbert McClinton's** *One of the Fortunate Few* (Rising Tide), his first in four years...and the packaging geniuses at Rhino Records. Two great new releases from the masters of reissues serve notice that Rhino still rules. Yes, that was hilarious of Capitol to send out cassette players with Radiohead's latest tape glued into them. But here comes Rhino, first with *Beg, Screem & Shout! The Big Ol' Box of '60s Soul*, a six-CD set encased in a 45 rpm carrying case, each CD fitted onto a plastic disc the size of a 45 rpm and housed in cardboard jackets that replicate those of old R&B labels, complete with crumpled-looking edges. And that's not to mention some of the greatest music of all time. Then, jumping to the '70s, Rhino offers *VH1 8-Track Flashback: The One-Hit Wonders*. To promote it, the company sent out—what else?—the collection in an 8-track cartridge. At least I thought it was. Then I got to peeling off the suspicious-looking label, revealing the original tape: **Stevie Wonder's** *Looking Back*...

Bonus point: Rhino has announced a Christmas album from **RuPaul**. The title: Ho Ho Ho.

Oops—gotta go. **C. Delores Tucker's** on the line...

BEN FONG-TORRES

Radio Is Nuts Over 'Dr. Laura'

When it comes to Laura Schlessinger, to say that the doctor is in is an understatement, to the extreme.

With the sale of her syndicated radio talk show to Jacor Communications, in a \$71.5 million package deal, "Dr. Laura" has emerged as the hottest property in the medium.

Jacor, the aggressive media group led by Randy Michaels, with a roster of 153 stations (to date), bought the rights to the therapist's show, along with Multiverse Networks, a radio sales firm, from Synergy Broadcasting Inc., with whom Schlessinger and her husband, Lew Bishop, are equity partners. "Dr. Laura" will become part of

the Jacor-owned Premiere Radio lineup.

Jacor entered the talk show wars earlier this year with the \$50 million pur-



chase of syndication rights for industry leader Rush Limbaugh and the popular medical advice show hosted by Dr. Dean Edell.

Dr. Laura is on some 400 stations. That's about 200 behind Limbaugh. But while Limbaugh's numbers are said to be declining, Schlessinger is clearly on the rise.

Observers said the \$71.5 million price tag—which reportedly doesn't include Dr. Laura's seven-figure salary—is fair. Said Geoffrey

Jones of Donaldson, Lufkin & Jenrette: "We think it's a very reasonable price based on the success of the show." By airing Dr. Laura on its stations, Jacor is keeping her away from competitors.

Schlessinger, 50, is known for her tough, candid advice (one of her best-selling books is entitled *Ten Stupid Things Women Do to Mess Up Their Lives*), and is equally popular with listeners and advertisers.

"Her show is advertising-friendly," said Steve Lehman, President/CEO of Premiere Radio Networks. "Non-traditional radio advertisers gravitate toward her."

Schlessinger earned her Ph.D in physiology from the University of Southern California, and, after getting into marriage and family counseling, got a local radio show. She joined KFI/AM-Los Angeles nine years ago and has been syndicated only since 1994.

Brandmeier in L.A.—But in Chicago, Too

Jonathon Brandmeier, a fixture on Chicago radio for more than 20 years, takes over mornings on Los Angeles' KYSR (Star 98.7)/FM Monday, September 22.

But, as anticipated (GAVIN August 1, 1997), Brandmeier will still be heard in the Windy City, as his show will be syndicated to his current radio home, WMVP. Both stations are owned by Chancellor Media.

Brandmeier had long been at WLUP/FM, but after Evergreen Media sold the Loop to Bonneville, and the latter refused to assume Brandmeier's superstar salary, he was shifted to Evergreen's WMVP in July while he worked out his deal with Star. KYSR is an A/C station, but Brandmeier, who's done album and classic rock, de-emphasizes music in his show, which features talk with callers and visiting guests, along with live performances from artists.

Brandmeier takes the 5:30-10 a.m. shift from Larry Morgan, who shifts to mid-days.

memo to the
GMI

Time Is Money

Supply and demand; it's the basic premise of Economics 101. But, when it comes to valuing station inventory, is this equation as simple as it sounds? As GMs and PDs know, many networks and syndicators claim that stations that relinquish a certain amount of inventory on a daily (or weekly) basis actually increase the value of their remaining spot load by creating a scarce commodity. Conversely, station operators insist that the more inventory that's available to sell, the greater the opportunity to increase overall revenues (and by trading out some of those avails, you reduce your chances of making money).

Just where does reality fit in between these two economic theories? Find out in the September issue of GAVIN GM. —REED BUNZEL

NEWS continued on page 11

GAVIN SEPTEMBER 19, 1997

THAT'S SHO-BIZ

By Dave Sholin

How often will we hear about **ARS** and **Jacor** during the **NAB** confab? Enough to set your watch by.

What about the expected announcement that **550 Music** President **Polly Anthony** will move into a similar role at **Epic**?

Why were all the bigwigs from **Chancellor** meeting in the City by the Bay? Is there change in the air?

Many of the country's top programmers were in Santa Monica last week to get up close and personal with **Virgin Records** superstar **Janet Jackson** and to hear her long-awaited new album, *The Velvet Rope*, which drops October 7. Sounds like "Got 'Til It's Gone" is just the first of many hits from this project.

In a special tribute to **The Real Don Steele**, which appeared in *Inside Top 40* shortly after his death, **Gavin** quoted longtime San Diego radio personality **Shotgun Tom Kelly**, who said he considered Steele and the late **Chuck Browning** "the best Top 40 jocks of all-time." Well, starting September 18, Kelly will be heard in the afternoon on **KRTH (K-Earth)**-Los Angeles, as he's been chosen to fill the post previously occupied by the man he idolized.



Could a **Pulitzer Prize** be next for **KHKS**-Dallas morning star **Kidd Kraddick**? Admitting that he's "always wanted to write a novel in the worst way, and now I've done it... in the worst way," Kraddick's paperback, *Rude Awakenings*, debuted in Dallas/Ft. Worth bookstores. All proceeds from this literary masterpiece go to "Kidd's Kids," a charity he founded which makes it possible for kids with chronic, terminal, or traumatic illnesses to take trips to **Walt Disney World**. It's a wonderful cause and makes for some funny reading, too. The station's latest trend shows both he and the station Number One 18-34 and 25-54.



Bob Mitchell is now consulting **Groove Radio**-Los Angeles.

Former **KIIS**-Los Angeles afternoon talent **Nastyman**, last at **KHOM**-New Orleans, moves into the talk radio realm, filling the nighttime slot recently vacated by **Riki Rachtman** at **KLSX**.

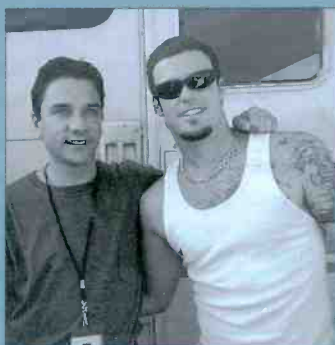
B94-Pittsburgh names **Keith Clark** Operations Manager, while APD **David Edgar** is upped to PD.

National Record Company Prez **Ron Alexenburg** names **Joel Newman** to run the label's West Coast operation. But the big question is... can the pair get new **WIDA**-Mt. Ida, Mass. morning man **Smooth** to play their music? Smooth is none other than Ron's son, **Ari**.

Described as a way to "hear trends in the industry," **Vallie-Richards** consulting has created "**Radio Focus on CD**." The debut hits next week and features "articles" on Modern A/C, Top 40, Soft A/C, research methodology, and how to buy TV spots among the highlights.

That long-vacant PD chair at **Z104**-Madison, Wis. has been filled by one-time **KJLH**-Los Angeles and **KIQQ**-Sacramento PD **Sky Walker**. Former **Q104**-St. Louis p.m. driver **Jimmy Steele** also comes on board as APD/Production Director.

New Yorkers partied on the beach at **WKTU**'s recent day-long concert, **Beatstock**. Convincing PD **Frankie Blue** to take a trip down to the tattoo parlor was the one and only **Vanilla Ice**.



Congrats to **Columbia** recording artist **Harry Connick, Jr.** and wife **Jill** on the birth of their second child, **Sara Kate**, born Friday, September 12. The couple also have a one-year old daughter, **Georgia Tatom**.

Yes, that certainly was **B96**-Chicago MD **Erik Bradley** sitting in the front row when **Mariah Carey** helped **Oprah Winfrey** kick off her new season on September 15.

Legal battle in Kansas City, where **KCFX (The Fox)** is asking **KCCX (107.3 the X)** to change its calls.

On the Air

Former **WAXQ**-New York PD **Kurt Johnson** is named PD at Modern A/C outlet **WYXR**-Philadelphia... **Randy James**, last at **WRXQ**-Washington, D.C., is the new PD at **WLTF**-Cleveland... **Patterson Broadcasting** names **Kevin Peterson** PD of Soft A/C **WMEZ/FM**-Pensacola, Fla... **ARS** makes some changes at **B94** and **The Point 100.7**-Pittsburgh: **David Edgar** becomes PD/middayer and **Laura Lilley MD** at **B94**, while **Dave Cook** returns to the station as part of the *John Dave Bubba Shelley Morning Show*. Morning man **Stoney Richards** is upped to APD at **The Point**... **Dotty Davis**,

longtime morning mainstay on **WKAK**-Albany, exits that station to join crosstown **WOBB**. "When **Brooks Communications** decided to go with a satellite program in the mornings," says Davis, "I couldn't stand by and watch Albany lose its local connection"... Tri-county contender **KRUZ 103.3 FM**-Santa Barbara adds **Dan Mitchinson** and **Kerry Murphey** to the weekend and fill-in airstaff... Seattle bids farewell to rap radio pioneer **Nasty Nes**, who retires after nearly 20 years on the air. In addition to radio, Nes made waves with **Nastymix Records** (a partnership with **Sir Mix-A-Lot**) and **Crazy Pinoy Promotions**. He's relocating to L.A. to pursue acting and become Rap Editor at **HITS**.

Craving Attention

Crave Records, **Mariah Carey**'s Sony-affiliated imprint, is finally ready to roll. President **Rick Bisceglia** this week announced both his management team and roster additions. "For the past six months," he says, "we have been putting together a great staff and signing



The Crave Team (l-r): **Lisa Wolfe**, **Cory Rooney**, **Rick Bisceglia**, **Julia Eisenthal**, **Morace Landy**, **Michael Ellis**, **Michael Kushner**, (front) **Dawn Fox**.

artists... Now that we have a full roster, we are ready to roll." **Morace Landy**, formerly of **Epic**, joins the team as VP of R&B Promotion; he'll no doubt work closely with new VP Pop Promotion **Lisa Wolfe**, Senior Director National Promotion **Dawn Fox**, and VP Black Music/A&R **Cory Rooney**.

With new releases from **Allure** (a duet with **112**) and **DJ**

Company, these guys will soon

be burning the midnight oil. Other VP announcements include **Julia Eisenthal**, who'll oversee Marketing and Artists Development.

Michael Ellis takes the A&R title, and **Michael Kushner** will crunch the numbers as VP of Business Operations. "Crave is now an artist-driven company focusing on all genres of music," enthuses Bisceglia.

Halper's Dream Team

Wayne Halper becomes Head of Operations for **DreamWorks Records** Nashville. He'll work with Principal Executive **James Stroud** to develop the new company. "DreamWorks really lives the philosophy of taking care of the music and the people, and trusting the business will follow," he says. "My job is to create a team environment that maximizes the artist's potential for success."



Wayne Halper

Michael Worldwide

Sony Music Entertainment, **Michael Jackson**, and **Kingdom Holding**, an investment firm owned by Jackson friend **His Royal Highness Prince Alwaleed Bin Talal Bin Abdulaziz Al Saud**, have formed a new joint venture company which will expand the scope of **MJJ Music**, the Sony/Jackson joint venture label launched in 1994. "Our new association allows MJJ Music to expand its horizons beyond my wildest dreams," said Jackson. Jackson and the Prince are also partners in **Kingdom Entertainment**, a broad-based company involved in music and theme parks, among other ventures.

Sho-Dates

September 21

Alexandra Russell GAVIN
 Dickey Lee, Leonard Cohen, Alia Davis (Allure), Faith Hill, Ronna Reeves

September 22

Paul Loggins Loggins Promotion
 Renel 98.1 KISS-San Francisco
 Dave Stone WQSM-Fayetteville, NC
 Carson Schreiber
 Heather Austin Capitol Records
 Debbie Boone, Joan Jett, Richard Fairbrass (Right Said Fred), King Sunny Ade, Keith Martin

September 23

Mark Elliott KBBY-Ventura, CA
 Wayne Coy WABB-Mobile, AL
 Martin Page, Bruce Springsteen, Ray Charles, Julio Iglesias, Kev Scott (Joe Public), June Forester (Forester Sisters)

September 24

Robin Lightner Rising Tide Entertainment
 Kyle Dewberry WZDQ-Jackson, TN
 Jim Hill WSNN-Potsdam, NY
 John Hampton KSTN-Stockton, CA
 Suzie Sponder Sony Music International
 C.J. Clements KMDL-Lafayette, LA
 Linda McCartney, Holly Knight, Marty Cintron (No Mercy)

September 25

Henry Marx Sin-Drome Records
 Bernie Corrigan Jr.
 Micheal Castaldo (Lives of a Cell)

September 26

Shawn Stockman (Boyz II Men), Cindy Herron (EnVogue), Bryan Ferry, Carlene Carter, David Frizzell, Olivia Newton-John, Craig Chaquico, Marty Robbins, Martin Delray

September 27

Meat Loaf, Mark Calderon (Color Me Badd), Glenn Jones

Wedding bells ring September 20 in Maggie Valley, N.C. for GAVIN Country Chart Editor Jeff House and his fiancée Lyndie Clendening, traffic manager for WRLT-Nashville.

Sho-Case

ELTON JOHN/BERNIE TAUPIN



Elton John's songwriting partner Bernie Taupin told the *Los Angeles Times* that, after the death of Princess Diana, Elton called and asked him to write a song with sentiments similar to "Candle in the Wind." He thought Elton just wanted a re-write of "Candle," so Taupin reworked the lyric over a two hour period.

Sho-Prep



BILLY JOEL

Besides his flourishing career in music, Billy Joel also helps design powerboats for his Long Island Boating Company.

THIRD EYE BLIND

Stephan Jenkins of Third Eye Blind says the group's name is a tongue-in-cheek reference to the spiritual third eye, which is supposed to offer a window on the world of magic and dreams.

JACKSON BROWNE

Jackson Browne is one of 15 people being honored by Amnesty International as part of its Media Spotlight awards in New York City September 23. Others to be honored include Mike Wallace of CBS News,

Bianca Jagger, director Jonathan Demme, and playwright Arthur Miller.

PAUL SIMON

For only the second time since 1985, Paul Simon will release a new studio album. *The Capeman*, scheduled for November, features songs from his soon-to-be-on-Broadway musical of the same title.

MISSY ELLIOT

Five years ago, Elektra Entertainment scrapped a nearly complete Missy Elliott album. In the intervening years, Elliott performed on albums by SWV, Aaliyah, New Edition, and Jodeci, before this summer's *Supa DuPa Fly*, marked her own debut.

GENESIS

When Mike Rutherford and Tony Banks recruited Scotsman Ray Wilson, the newcomer admitted to being a bigger fan of Peter Gabriel than the band itself. Wilson said he only has three Genesis albums in his personal collection.

BECK/WILLIE NELSON

Willie Nelson makes a cameo appearance in the video for Beck's new song, "Jack Ass."

GLORIA ESTEFAN

Gloria Estefan and Julio Iglesias are among the charter members of the Latin Academy of Recording Arts and Sciences, an organization that, by 1999, hopes to have its own set of annual Grammy awards.

VERUCA SALT

The simple, and understated production on Veruca Salt's 1994 debut album *American Thighs*, pales in comparison with the band's bold new, Bob Rock-produced release,

Eight Arms to Hold You. Nina Gordon explains it by saying, "We didn't have a lot of money to make the first record, so it sounded low-fi, but that wasn't what we wanted to sound like."

OMC

OMC has filmed a video of Randy Newman's "I Love L.A." at the Playboy mansion.

Flashbacks

SEPT. 22, 1990

Luther "Luke" Campbell settles a lawsuit brought by filmmaker George Lucas for using the stage name Luke Skywalker. Campbell settles the \$300 million suit by paying Lucas \$300,000.

SEPT. 22, 1985

The first *Farm Aid* benefit concert takes place in Champaign, Illinois and raises \$10 million for American farmers. Performing organizers include Willie Nelson, John Mellencamp, and Neil Young.

SEPT. 25, 1991

Miles Davis dies.

SEPT. 25, 1986

Metallica bass player Cliff Burton is killed in a tour bus accident on a icy highway outside of Stockholm.

SEPT. 25, 1980

Led Zeppelin's drummer, John Bonham, dies of asphyxiation at the age of 33.

SEPT. 26, 1887

German immigrant Emile Berliner receives a patent from the U.S. government for his invention of the gramophone.

F.O.R. #203

Friends of Radio

Elliot Cahn



Cahn-Man
 Oakland, Calif.

Hometown:

Berkeley, Calif.

Management roster:

Big Blue Hearts, Nerf Herder, Super Deluxe, Jawbreaker

What radio stations did you grow up listening to?

I grew up in Boston and started listening to radio in 1956 on a crystal radio, which I used to hide under the covers and listen to WBOS when I was supposed to be sleeping. Arnie "Woo Woo" Ginsburg was my hero. Maybe my last hero.

What stations do you listen to now?

A variety, like KFOG and KITS (Live 105). I station hop a lot. I also listen to Classic Rock and Oldies stations more than I'd like to admit.

If you owned a radio station...

...I'd ignore people like me suggesting what songs to play, go several cuts deep on albums I liked, and probably go out of business when the first ratings were published.

Radio should play Big Blue Hearts because...

...their songs are wonderful and David Fisher's voice will break hearts.

Proudest career achievement to-date:

Helping Green Day go from sales of 30,000 to 14 million in one album.

Laugh Tracks

Rodney King has started his own record label. I think that's great, because if anyone can recognize a good beat, it's Rodney King. —Chris Spencer, **VIBE** talk show.

Donny and Marie (Osmond) are getting a new syndicated talk show. People, do we need yet another talk show for the black, hip-hop audience? —Bill Maher, **Politically Incorrect**.

So far, we've seen two black men and a lesbian. "Welcome Home, CBS!" —Chris Rock at the Emmys.

(Michael J. Fox) plays a mayor or something. I play myself. And I guess you people didn't buy me as me. —Jerry Seinfeld at the Emmys, on not being nominated for Best Actor in a Comedy Series.

MOST ADDED

ROBYN (40)

DURAN DURAN (35)

SHAWN COLVIN (26)

JAMIROQUAI (22)

SMASH MOUTH (21)



TOP TIP

USHER

"You Make Me Wanna..."
(LaFace/Arista)

A 200+ increase in spins demonstrates the mainstream appeal of this monster Urban hit.



RECORD TO WATCH

CHUMBAWAMBA

"Tubthumping"
(Republic/Universal)

Expect this quick reaction tune to become nothing less than an anthem. Exploding at Alternative, it isn't taking long to build a groundswell of support at Top 40.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	JEWEL - Foolish Games (Atlantic)	11	165	1	7222	+333
2	SPICE GIRLS - 2 Become 1 (Virgin)	14	163	0	6981	+83
3	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	21	152	0	6659	+30
4	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	24	149	0	6377	-229
5	MATCHBOX 20 - Push (Lava/Atlantic)	15	156	2	6116	+300
6	MARIAH CAREY - Honey (Columbia/CRG)	8	159	1	6062	+267
7	SUGAR RAY - Fly (Lava/Atlantic)	8	169	7	5470	+881
8	WILL SMITH - Men In Black (Columbia/CRG)	16	120	2	5042	-241
9	SISTER HAZEL - All For You (Universal)	29	125	2	4692	-86
10	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	12	148	2	4635	+356
11	OMC - How Bizarre (Mercury)	32	114	0	4414	-413
12	98° - Invisible Man (Motown)	13	124	3	4408	+264
13	THE WALLFLOWERS - The Difference (Interscope)	18	131	1	4295	-293
14	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	12	141	4	4199	+147
15	HANSON - Where's The Love? (Mercury)	12	115	0	3890	-677
16	TONIC - If You Could Only See (Polydor/A&M)	29	122	1	3758	+12
17	LeANN RIMES - How Do I Live (MCG/Curb)	16	118	5	3705	+728
18	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	20	123	4	3574	+184
19	AQUA - Barbie Girl (MCA) †	8	119	2	3567	+50
20	PEACH UNION - On My Own (Epic)	6	139	7	3455	+461
21	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)	5	130	18	3218	+896
22	ROBYN - Do You Know (What It Takes) (RCA)	22	92	0	3135	-643
23	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	18	82	1	3121	-156
24	AMY GRANT - Takes A Little Time (A&M)	9	111	3	2748	+189
25	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	6	106	3	2550	+356
26	ALLURE featuring 112 - All Cried Out (Crave)	8	86	10	2424	+491
27	THE VERVE PIPE - The Freshmen (RCA)	32	74	0	2351	-239
28	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	34	75	0	2304	-454
29	MEREDITH BROOKS - Bitch (Capitol)	22	72	0	2154	-486
30	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)	19	69	4	2087	+14
31	MR. PRESIDENT - Coco Jambo (Warner Bros.)	14	66	0	1975	-564
32	JANET JACKSON - Got 'Til It's Gone (Virgin)	3	83	6	1973	↔
33	FIONA APPLE - Criminal (Clean Slate/WORK) †	11	89	12	1905	+170
34	FLEETWOOD MAC - Silver Springs (Reprise)	7	88	6	1828	+251
35	DAVE MATTHEWS BAND - Crash Into Me (RCA)	45	59	0	1769	-272
36	SAMANTHA COLE - Happy With You (Universal)	9	71	2	1768	-157
37	ROBYN - Show Me Love (RCA)	3	106	40	1744	↔
38	INOJ - Love You Down (So So Def/Columbia/CRG)	11	50	2	1716	↔
39	IMANI COPPOLA - Legend Of A Cowgirl (Columbia/CRG)	5	90	12	1694	↔
40	MARK MORRISON - Return Of The Mack (Atlantic)	35	54	0	1675	-262

† = Daypart

Total Reports This Week 203 Last Week 204

Chartbound		Reports	Adds	SPINS	TREND
SMASH MOUTH - "Walkin' on the Sun" (Interscope)	86	21	1538	+601	
ELTON JOHN - "The Way You Look Tonight" (Rocket/A&M)	70	4	1305	+267	

Inside Top 40 BY DAVE SHOLIN

Making Sense of Firewalls



Pick a year, any year, and odds are that the most popular songs reached the widest possible audience—hey! that must be why they're called "multi-format hits," huh? In recent months however, a growing number of promo execs have had programmers tell them that even though they know "Song X" is a hit, they're holding off on playing it to let one of their sister properties in the market have it exclusively. Are we in danger of fewer records having the opportunity to gain maximum exposure? There is currently quite a bit of debate on whether these are isolated instances or just the latest addition to the laundry list of excuses for *not* adding a record.

Arista's **Ken Lane** ran into just such a problem recently when faced



Ken Lane

with giving a rhythmic Top 40 a remix of a **Toni Braxton** song. The programmer was part of a three-station cluster that included a hot A/C, which was "bangin'" the Braxton track and, as Lane puts it, "didn't want to have the same song on both stations. Everyone has their own core now, and those people who are trying to protect their core don't want to piss off their neighbor."

Despite a growing number of similar stories, there doesn't seem to be much concern on the part of programmers that format boundaries will keep deserving songs off the air. Midwest-based consultant **Harv Blain** sees it this way: "Radio programmers," he says, "have to remember how audiences really use their radio stations. If one looks at the amount of [shared] listening that

occurs between stations [as opposed to] reading the **Arbitron** cume duplication report, the firewall theo-



Harv Blain

ry really doesn't make a lot of sense. In my 20-plus years in the business, I have never heard in a focus group, read a verbatim response in a perceptual project, or viewed in Arbitron diary comments a listener who says, "I only listen to Station Z, because they are the only station to play artist/title." Instead, Blain groups the typical radio station's audience into thirds. "Just over one-third of your audience is the P1 user. On average, 70 percent of a station's total quarter-hours come from these folks. The next tier, the P2 audience, makes up about another third of your cume, but they contribute on average 10-20 percent of a station's quarter-hours. The final third, made up of the P3 and greater audience, makes up a third of your cume as well, and they are only contributing 5-15 percent of a station's total quarters." So, he reasons, "the logic of preventing a sister station from playing a particular song has, in my opinion, no basis."

KROQ-Los Angeles PD **Kevin Weatherly** admits there have been discussions on the subject of sharing songs in various market situations, "but we decided it's in everyone's best interest to stay aggressive and play offense. If you start spending too much time thinking of reasons why you shouldn't do something, it seems sort of counterproductive."

John Roberts, Director of Operations and Programmer for **Clear Channel's KHFI**-Austin, says

Editor: **DAVE SHOLIN** • Associate Editor: **ANNETTE M. LAI**

Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
66	6	1287	+170	FOREST FOR THE TREES - Dreams (DreamWorks/Geffen)
62	4	1276	+278	BLUES TRAVELER - Most Precarious (A&M)
56	15	838	+201	AALIYAH - The One I Gave My Heart To (Blackground Ent./Atlantic)
52	17	731	+590	ROLLING STONES - Anybody Seen My Baby (Virgin)
50	—	1063	-183	LIVE - Turn My Head (Radioactive)
42	15	1075	+244	USHER - You Make Me Wanna... (LaFace/Arista)
42	26	325	+272	SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)
38	1	782	+27	TONY KISHMAN - How'm I Gonna Get By (Mercury)
37	5	676	+149	THE SUNDAYS - Summertime (DGC)
36	35	115	+105	* DURAN DURAN - Electric Barbarella (Capitol)
35	—	747	-63	SNEAKER PIMPS - 6 Underground (Virgin)
35	3	614	-23	SUBLIME - Wrong Way (MCA)
34	—	842	+24	WEATHERVANE - Roll Like Thunder (Soup Can Music)
34	1	688	+58	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
33	18	575	+521	* ELTON JOHN - Candle In The Wind 1997 (Rocket/A&M)
30	11	367	+97	TEXAS - Say What You Want (Mercury)
27	1	996	+87	MARY J. BLIGE - Everything (MCA)
27	22	133	+99	JAMIROQUAI - Alright (WORK)
26	1	882	+194	NU FLAVOR - Heaven (Reprise)
25	2	503	+149	911 - Love Sensation (Virgin)
23	7	365	+132	BILLIE MYERS - Kiss The Rain (Universal)
22	1	422	+28	THE POWER STATION - She Can Rock It (Guardian)
21	—	522	+120	LE CLICK featuring KAYO - Don't Go (Logic/RCA)
21	1	465	-133	GINUWINE - When Doves Cry (550 Music)
20	1	448	-78	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
20	11	295	+150	* CHUMBAWAMBA - Tubthumping (Republic/Universal)
20	5	260	+42	REFUGEE CAMP ALL STARS - Avenues (Arista)
20	11	254	+103	3rd PARTY - Love Is Alive (DVR/A&M)
19	9	246	+182	OASIS - Don't Go Away (Epic)
19	7	141	+127	PETER CETERA featuring AZ YET - You're The Inspiration (River North)
15	4	198	-6	KC & THE SUNSHINE BAND/SILVER CONVENTION - Hooked On Dance (Starbound)
14	3	399	+17	LOS UMBRELLOS - No Tengo Dinero (Virgin)
14	9	235	+235	* SOMETHING FOR THE PEOPLE - My Love Is The Shhhht (Warner Bros.)
14	13	27	+12	* NATALIE COLE - A Smile Like Yours (Elektra/EEG)
14	13	25	+25	* GARY BARLOW - So Help Me Girl (Arista)
13	1	289	+11	THE REAL McCOY - (If You're Not In It For Love) I'm Outta Here (Arista)
13	1	221	+32	SUPA QUAD - Cruisin' (Intersound)
12	—	259	+58	BROWNSTONE - Kiss And Tell (WORK/MJJ)
11	2	210	+2	2 EIVISSA - Oh La La La (Edel America)
11	2	201	+111	* DAMAGE - Wonderful Tonight (Critique/BMG)
11	6	100	+81	* MOLOKO - Fun 4 Me (Warner Bros.)
10	—	307	+9	SHAGGY - Piece Of My Heart (Virgin)
10	1	240	+14	WYCLEF JEAN - Guantanamera (Columbia/CRG)
10	2	231	+103	* SHERYL CROW - Home (A&M)
10	—	212	+118	* BUSTA RHYMES - Put Your Hands Where My Eyes Could See/We Gets Down (Elektra/EEG)
10	1	176	+11	ROME - Do You Like This (RCA)
10	2	147	+112	* BROTHER NOLAND - Life Feels Fine (Tiki Talk)

Dropped: #35-10,000 Maniacs, #36-Sheryl Crow ("A Change"), #39-Monaco, #40-Diana King, Vanessa Williams, Abra Moore, Dru Hill, Cravin' Melon, Bone Thugs N' Harmony. * Indicates Debut

Crossover

URBAN/DANCE

USHER - "You Make Me Wanna..." (LaFace/Arista)
AALIYAH - "The One I Gave My Heart To" (Blackground Ent./Atlantic)
REFUGEE CAMP ALL STARS - "Avenues" (Arista)
911 - "Love Sensation" (Virgin)
LOS UMBRELLOS - "No Tengo Dinero" (Virgin)
MARY J. BLIGE - "Everything" (MCA)
NU FLAVOR - "Heaven" (Reprise)

ALTERNATIVE

CHUMBAWAMBA - "Tubthumping" (Republic/Universal)
BLUES TRAVELER - "Most Precarious" (A&M)
OASIS - "Don't Go Away" (Epic)
THE SUNDAYS - "Summertime" (DGC)
SUBLIME - "Wrong Way" (MCA)
FOREST FOR THE TREES - "Dream" (DreamWorks/Geffen)

the notion that corporate strategy mandates specific titles be kept off certain stations is simply "unbelievable." While he fully understands that "companies [that own] a cluster of stations in a market [often try] to lock up particular franchises," he nonetheless feels that it's really a stretch to then infer that "business people involved in running our organization would be getting into the minute, song-by-song evaluations."

In all truth, the issue is just one of many that has arisen in the post-Telecom era. At least, that's the view of consultant **Dan Vallie** of **Vallie/Richards**, who on one hand agrees that "from a pure business perspective, you do have to take these things into consideration. You're all one big family in each individual market where you own five to six of these radio stations." But, like his peers, Dan feels, "the goal is still for each one of these stations to win as big as they can. That's the challenge and charge for each individual station manager and programmer. Sometimes that means there's an overlap in the music they play. It always has been [that way] and always will be."

Vallie doesn't see any chance that protecting a group's flanks will ever be taken to the "no duplication of music" extreme, because such a move would cause "one of two things. Either a very short playlist or playing a lot of music that isn't very compelling. There has to be an overlap of product." But, he says, it's important to not lose sight that "it's a new world we're working in, and you do have to make sure you compete against each other in a very wise fashion. The bottom line is, each one of these stations is charged to win as big as they can in the market when it comes to ratings and revenue."

Signals & Detections

When's the last time you can recall two hits on one single? It appears that **Elton John** is about the pull off that rare feat with his current single "The Way You Look Tonight," which will also include his "Candle in the Wind 1997"... **KHKS**-Dallas continues to track top three phones on the **Backstreet Boys** import, "Everybody"... Only add at **B96**-Chicago is **Mariah Carey's** "Butterfly," which is destined to be one of the most played songs in the closing months of 1997. **Chumbawamba's** "Tubthumping" is the lone add at **G105**-Durham/ Raleigh... **KTFM**-San Antonio adds **LeAnn Rimes'** "How Do I Live," which is, by any yardstick, an out-and-out mass appeal home run... **WKUU**-New York adds **Los Umbrellos'** "No Tengo Dinero." **Notorious B.I.G.'s** "Mo Money, Mo Problems," and **Damage's** re-do of **Eric Clapton's** "Wonderful Tonight." ●

ARTIST PROFILE

EN VOGUE PART 1



EN VOGUE IS (L-R): Maxine Jones, Cindy Herron, Terry Ellis
Hometowns: Maxine—Patterson, N.J.; Cindy—San Francisco; Terry—Houston
LABEL: eastwest/EEG
SENIOR VP, PROMOTION, ELEKTRA: Greg Thompson
CURRENT SINGLE: "Too Gone, Too Long"
CURRENT ALBUM: EV3
MAJOR MUSICAL INFLUENCES: Maxine—**"Chaka Khan, Tina Turner, Michael Jackson, Minnie Ripperton, and Stevie Wonder";** Cindy—"Ella Fitzgerald and Michael Jackson"; Terry—"Patti LaBelle, Natalie Cole, Gladys Knight, and Chaka Khan."
FAVORITE RECORD BY ANOTHER ARTIST: Maxine—"Minnie Ripperton's 'Loving You'"; Cindy—"After 7's 'Ready or Not'"; Terry—"Wynonna's 'Only Love.'"
BEST THING SUCCESS HAS BROUGHT YOU: Maxine—"The ability to take care of my family"; Cindy—"My husband"; Terry—"The ability to buy my parents a home."
WORST THING SUCCESS HAS BROUGHT YOU: Maxine and Terry—"No privacy"; Cindy—"Less time for family."
TOUR PLANS: En Vogue's world tour begins October 11 in Fresno, Calif. and continues through the winter of 1998. After a U.S. leg, the trio will travel overseas for shows in France, England, the Netherlands, etc.

GO Chart

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels.

Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

GO MOST ADDED

ROBYN (23)
SHAWN COLVIN (20)
**** JAMIROQUAI (16)**
**** SMASH MOUTH (16)**

TW	SPINS	TREND	TW	SPINS	TREND		
1	JEWEL - Foolish Games (Atlantic)	3827	+135	21	AQUA - Barbie Girl (MCA)	1758	+89
2	SPICE GIRLS - 2 Become 1 (Virgin)	3728	-1	22	<u>FLEETWOOD MAC</u> - Silver Springs (Reprise)	1537	+237
3	<u>BACKSTREET BOYS</u> - Quit Playing Games (With My Heart) (Jive)	3554	+135	23	<u>EL VOGUE</u> - Too Gone, Too Long (EastWest/EEG)	1498	+234
4	<u>MATCHBOX 20</u> - Push (Lava/Atlantic)	3399	+156	24	ROBYN - Do You Know (What It Takes) (RCA)	1450	-113
5	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	3394	-51	25	<u>BOYZ II MEN</u> - 4 Seasons Of Loneliness (Motown)	1373	NEW
6	<u>MARIAH CAREY</u> - Honey (Columbia/CRG)	3324	+288	26	<u>FRONA APPLE</u> - Criminal (Clean Slate/WORK)	1351	+122
7	<u>PAULA COLE</u> - I Don't Want To Wait (Imago/Warner Bros.)	3055	+283	27	<u>SAMANTHA COLE</u> - Happy With You (Universal)	1312	+64
8	<u>SUGAR RAY</u> - Fly (Lava/Atlantic)	2860	+427	28	THE VERVE PIPE - The Freshmen (RCA)	1252	-19
9	THE WALLFLOWERS - The Difference (Interscope)	2831	-12	29	<u>MR. PRESIDENT</u> - Coco Jamboo (Warner Bros.)	1161	-75
10	HANSON - Where's The Love? (Mercury)	2677	-115	30	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	1140	-5
11	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	2597	+156	31	<u>10,000 MANIACS</u> - More Than This (Geffen)	1097	-61
12	SISTER HAZEL - All For You (Universal)	2413	-49	32	<u>ALLURE</u> featuring <u>112</u> - All Cried Out (Crave)	1003	NEW
13	<u>98°</u> - Invisible Man (Motown)	2246	+239	33	<u>ELTON JOHN</u> - The Way You Look Tonight (Rocket/A&M)	1000	+192
14	OMC - How Bizarre (Mercury)	2207	-10	34	<u>JANET JACKSON</u> - Got 'Til It's Gone (Virgin)	943	NEW
15	<u>PEACH UNION</u> - On My Own (Epic)	2183	+293	35	<u>PUFF DADDY & FAITH EVANS</u> feat. <u>112</u> - I'll Be Missing You (Bad Boy/Arista)	937	+18
16	TONIC - If You Could Only See (Polydor/A&M)	2180	+55	36	MEREDITH BROOKS - Bitch (Capitol)	930	-59
17	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	2061	+136	37	<u>SHERYL CROW</u> - A Change Would Do You Good (A&M)	900	-56
18	WILL SMITH - Men In Black (Columbia/CRG)	1973	-33	38	<u>MAMI COPPOLA</u> - Legend Of A Cowgirl (Columbia/CRG)	883	NEW
19	AMY GRANT - Takes A Little Time (A&M)	1965	+150	39	<u>SAVAGE GARDEN</u> - To The Moon & Back (Columbia/CRG)	843	-77
20	<u>LeANN RIMES</u> - How Do I Live (MCG/Curb)	1924	+408	40	<u>MONACO</u> - What Do You Want From Me? (Polydor/A&M)	825	-27

NEWS continued from page 6

NEWS

Arbitron: It's All in the Name

Arbitron has sent its updated Station Name Preview to metro stations. Radio managers have until December 11 to submit changes and corrections to the ratings company.

Stations are being asked to review names, not only their own, but for others in their market, to avoid conflicts.

"Making sure that Arbitron has been given a station's correct name is essential," said Dave Willinski of Arbitron,

"if that station is to be credited with appropriate listening. It's also vital that a station be aware if its name conflicts with that of another station. It provides a substantial benefit for radio broadcasters who then are ensured of getting the listening credit they deserve."

In its Preview, Arbitron offers guidelines for submitting station names, which are

defined as a station's "most frequently used on-air station identifier other than call letters or lone exact frequency." (Examples are "Z Rock," "Live 105," "Amarillo's New Country.")

Station names, Arbitron notes, must be used at least four times per hour or on more than 50 percent of the

occasions on which a station uses an ID during the hour.

The rule echoes advice the company regularly dispenses to stations. As Bob Michaels, Manager, Radio Programming Services, recently told stations, through GAVIN (August 22): "Use your name...as often as you can. The way people will know who you are is by giving them your name."

Alice@97.3

CMJ Tackles Technology Issues

BY SPENCE D.

In addition to hosting a plethora of live music events, this year's CMJ New Music Marathon also presented several panels which dealt with various aspects of new media. The most compelling of these was "The Future Sound of Music Distribution: On-Line Distribution," which was moderated by Bill Woods of Liquid Audio. The panel consisted of individuals from some of the biggest (and most powerful) names in online business: David Kessel from IUMA, Jason Olim from CDNNow, Debbie Newman from N2K, and Ted Hooban from Supersonic Boom.

After introducing panel members and allowing each to briefly explain their respective company's role in online media, Woods immediately began fielding questions from the audience. Asked whether or not bands

would get lost on the 'Net, Olim stressed that the Internet actually makes it *easier* for bands to distribute materials (band photos, info, tour schedules) and product, and remarked that using the Internet can not only help bands create a buzz, but that the distribu-

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tion of materials online is far cheaper than regular mail. Other questions revolved around security, licensing, international sales, and whether or not online distribution would break down the concept of "hits." On this last question, the panel agreed that distribution could easily damage the traditional "hit-making" structure of record companies

and move the market in a niche-oriented direction.

Both CDNNow and N2K are trying to create virtual stores online, as a way of getting browsers to purchase music via computer. Another discussed aspect of online distribution was the exclusive offering of songs and full-length albums via the Internet. Newman pointed to last year's N2K offering of an exclusive David Bowie track, which resulted in 300,000 people downloading the song, proving that there is a marketplace for online-only releases.

In the end, the panel agreed that all concerned still have a long way to go toward presenting the best quality music with the easiest accessibility. Hooban echoed the panel's overall mission when he stated that both artists and labels should exploit every channel available to reach the largest possible audience.

Gavin Country

REPORTS THIS WEEK: 202 LAST WEEK: 202

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
4	1	LEE ANN WOMACK - The Fool (Decca)	14	202	1	7274	+227	132	62	8	0
5	2	DIAMOND RIO - How Your Love Makes Me Feel (Arista)	17	202	0	7267	+243	135	59	6	2
3	3	COLLIN RAYE - What The Heart Wants (Epic)	17	201	0	7233	+123	131	60	9	1
6	4	NEAL MCCOY - The Shake (Atlantic)	19	198	0	6729	-5	114	60	16	8
8	5	DEANA CARTER - How Do I Get There (Capitol Nashville)	9	201	0	6615	+537	96	74	30	1
7	6	VINCE GILL - You And You Alone (MCA)	11	202	0	6511	+179	91	76	30	5
10	7	LORRIE MORGAN - Go Away (BNA Records)	13	201	1	6301	+523	81	78	39	3
13	8	TIM MCGRAW - Everywhere (Curb)	7	202	1	6209	+640	75	75	48	4
12	9	SAWYER BROWN - This Night Won't Last Forever (Curb)	14	200	0	6137	+543	76	73	48	3
11	10	KEVIN SHARP - If You Love Somebody (Asylum)	10	202	0	5940	+327	62	77	59	4
16	11	TRISHA YEARWOOD & GARTH BROOKS - In Another's Eyes (MCA)	5	200	1	5515	+575	36	93	69	2
15	12	BRYAN WHITE - Love Is The Right Place (Asylum)	9	202	2	5475	+435	43	77	77	5
2	13	ALABAMA - Dancin' Shaggin' On The Boulevard (RCA)	14	170	0	5376	-1758	92	41	19	18
17	14	BROOKS AND DUNN - Honky Tonk Truth (Arista)	5	202	2	5253	+501	25	95	76	6
1	15	ALAN JACKSON - There Goes (Arista)	12	165	0	5069	-2076	82	40	18	25
18	16	MARK CHESNUTT - Thank God For Believers (Decca)	9	200	2	4936	+478	19	85	81	15
19	17	TRAVIS TRITT & LARI WHITE - Helping Me Get Over You (Warner Bros.)	11	201	5	4808	+403	17	75	96	13
20	18	CLINT BLACK - Something That We Do (RCA)	5	201	3	4678	+473	10	75	102	14
23	19	CHELY WRIGHT - Shut Up And Drive (MCA)	10	201	3	4508	+462	13	66	94	28
26	20	REBA MCGENTIRE - What If It's You (MCA)	4	200	4	4401	+605	5	66	110	19
21	21	DAVID LEE MURPHY - All Lit Up In Love (MCA)	13	191	1	4305	+167	19	65	70	37
27	22	CLAY WALKER - Watch This (Giant)	8	194	5	3883	+310	5	50	100	39
22	23	BLACKHAWK - Hole In My Heart (Arista)	14	161	2	3855	-206	25	53	59	24
28	24	TRACE ADKINS - The Rest Of Mine (Capitol Nashville)	4	195	12	3717	+566	2	45	105	43
32	25	GEORGE STRAIT - Today My World Slipped Away (MCA)	2	190	31	3681	+1156	5	45	93	47
14	26	JOHN MICHAEL MONTGOMERY - How Was I To Know (Atlantic)	16	138	1	3651	-1765	53	24	24	37
30	27	PAM TILLIS - Land Of The Living (Arista)	4	194	11	3548	+622	1	37	104	52
29	28	THE KINLEYS - Please (Epic)	9	181	2	3339	+261	1	40	89	51
35	29	LONESTAR - You Walked In (BNA Records)	4	178	24	2954	+612	1	26	75	76
31	30	LEE ROY PARNELL - You Can't Get There From Here (Career)	7	168	6	2887	+173	1	31	74	62
34	31	RIVER ROAD - Nickajack (Capitol Nashville)	7	156	6	2689	+293	5	29	60	62
33	32	JASON SELLERS - I'm Your Man (BNA Records)	10	159	2	2532	+133	0	28	55	76
44	33	TRACY LAWRENCE - The Coast Is Clear (Atlantic)	2	162	57	2512	+1095	1	16	71	74
39	34	MARTINA MCBRIDE - A Broken Wing (RCA)	3	163	27	2464	+666	0	16	65	82
42	35	MICHAEL PETERSON - From Here To Eternity (Reprise)	2	165	55	2399	+954	0	11	68	86
37	36	KATHY MATTEA - Love Travels (Mercury)	7	156	13	2398	+334	1	23	56	76
36	37	GARY ALLAN - Living In A House Full Of Love (Decca)	5	156	7	2376	+203	0	21	54	81
9	38	DAVID KERSH - Day In, Day Out (Curb)	19	97	0	2117	-3828	14	24	33	26
38	39	BLAKE & BRIAN - Another Perfect Day (MCG/Curb)	13	129	6	1896	+56	0	19	39	71
41	40	RICOCHET - Blink Of An Eye (Columbia/CRG)	4	117	14	1837	+247	1	10	50	56
—	41	PATTY LOVELESS - You Don't Seem To Miss Me (Epic)	2	117	76	1690	NEW	1	7	48	61
49	42	TY HERNDON - I Have To Surrender (Epic)	3	124	42	1617	+550	1	7	37	79
45	43	MATT KING - A Woman Like You (Atlantic)	7	107	6	1500	+136	0	8	35	64
24	44	BILLY RAY CYRUS - It's All The Same (Mercury)	14	67	0	1385	-2631	5	20	22	20
46	45	RICKY VAN SHELTON - She Needs Me (RVS)	9	70	1	1310	+22	2	11	35	22
47	46	MATRACA BERG - That Train Don't Run (Rising Tide)	6	85	8	1267	+119	1	6	33	45
48	47	SONS OF THE DESERT - Hand of Fate (Epic)	5	106	6	1252	+126	0	6	25	75
—	48	MINDY MCCREADY - What If I Do (BNA Records)	1	91	76	1197	NEW	0	5	26	60
—	49	JOHN BERRY - The Stone (Capitol Nashville)	2	88	24	1149	NEW	0	3	29	56
—	50	TRACY BYRD - Good Ol' Fashioned Love (MCA)	1	81	74	1025	NEW	1	1	25	54

Most Added



MINDY MCCREADY (76)
"What If I Do" (BNA)
PATTY LOVELESS (76)

"You Don't Seem To Miss Me" (Epic)
TRACY BYRD (74)
"Good Ol' Fashioned Love" (MCA)
TRACY LAWRENCE (57)
"The Coast Is Clear" (Atlantic)
MICHAEL PETERSON (55)
"From Here To Eternity" (Reprise)

Spinincreases

TIM MCGRAW +640
"Everywhere" (Curb)
PAM TILLIS +622
"Land Of The Living" (Arista)
REBA MCGENTIRE +605
"What If It's You" (MCA)
TRISHA YEARWOOD & GARTH BROOKS +575
"In Another's Eyes" (MCA)
TRACE ADKINS +586
"The Rest Of Mine" (Capitol)

Top Requests

NEAL MCCOY
"The Shake" (Atlantic)
TRISHA YEARWOOD & GARTH BROOKS
"In Another's Eyes" (MCA)
TIM MCGRAW
"Everywhere" (Curb)
LEE ANN WOMACK
"The Fool" (Decca)
DEANA CARTER
"How Do I Get There" (Capitol)

Record to Watch



PATTY LOVELESS
"You Don't Seem To Miss Me" (Epic)

WE SAY:
"Patty has one of the greatest voices in

country music and she sings this song with finesse."

RADIO SAYS: "Well, it's Patty Loveless—it's amazing. The fact that George Jones sings on it is inspired. It makes for a great listening experience." Dave Spencer, WBKR-Owensboro, Ken. MD

STATS: Most added with 76/Highest debut at #41

Up & Coming

Rpts.	Adds	Spins	Wks	
89	43	1009	2	RICK TREVINO - See Rock City (Columbia/CRG)
76	34	980	2	JOHN ANDERSON - Small Town (Mercury)
73	53	956	1	LILA MCCANN - I Wanna Fall In Love (Asylum)
65	3	1022	8	SKIP EWING - Answer To My Prayer (Word Nashville)

Rpts.	Adds	Spins	Weeks	
57	21	690	2	SHERRIE AUSTIN - One Solitary Tear (Arista)
56	3	752	4	BILLY YATES - When The Walls Come... (Almo Sounds)

Country Notes BY JAMIE MATTESON



The Spirit of Sherrie' Austin

Australia's Sherrie' Austin insists her family line must have some "gypsy blood." She spent her childhood roaming her native country with her army chef mother, painter/wallpaperer father, and two siblings. Life was always an adventure, she says, but now she talks about the latest trek of all—her journey to Nashville and the roads yet to come.

Jamie Matteson: Growing up in Australia, how did you come to love and sing country music?

Sherrie Austin: My love of country music certainly came from my mom. She's always been a huge fan, especially of Johnny Cash and Loretta Lynn. I can remember my Auntie Joy bringing over Skeeter Davis and Anne Murray records, and those sounds filling our house. I was also listening to a lot of popular music, like Bread, Elton John, Linda Ronstadt, and Olivia Newton-John. I think my sound is

a melding of those different influences, and you can hear that on my record. As long as I can remember, I've wanted to entertain people. I began singing country music at 13, and at 14, we began travelling to different country music festivals in Australia, and I was lucky enough to open for Jonnhy Cash when his tour brought him to Australia.

How did your move to Nashville come about?

Right before my fifteenth birthday, the Australian Country Music Association wanted to sponsor a trip for me to come to Nashville, but my parents felt I was too young. After I finished school at age 16, we sold our house and moved to Los Angeles, where my parents thought I'd have more opportunities. I became involved with all different kinds of music. I got a publishing deal and began to learn to write songs. After a while, I knew I needed to come to

Nashville in order to concentrate on what I really wanted to do—write and perform country songs. So one day in 1994 I said to my mom, 'I'm going to Nashville' and she said, 'It's about bloody time.' I moved here by myself, with enough money saved for two months, a few names on a piece of paper, and a plan to get with some good writers and write songs. I knew I wanted to be an artist, too, but I wasn't in a big hurry for that. Within those two months, I was offered a publishing deal with Wrensong Publishing, which is where I still write today. Things took off from there, and that same year I got my record deal. Wrensong's Ree Guyer and my producer [and fellow Wrensong writer] Will Rambeaux took my demo tape to several labels, but I felt a connection with Tim DuBois; I felt very safe with him. The second demo tape we took Tim had the song "One Solitary Tear" on it. It blew



Sherrie' Austin

him away, and he asked me to sign with Arista. Will Rambeaux and I then went on a search for a co-producer. When we met Ed Seay, we all just clicked.

As a songwriter, where does your inspiration come from? Are you currently writing new songs?

I wrote or co-wrote seven of my album's songs. This record is very reflective of my first big love and having my heart broken. There's a lot on the album about him. Looking back now, I am happy about that relationship, because I got an album full of songs.

There was never any set idea to make this album about my shattered heart, it just turned out that way. During that writing period, I didn't have to really do anything but write. Now, I am traveling, performing, and have many more commitments. My head is in a totally different place. I try to make writing appointments. It will be interesting to see what kinds of songs I write now. ●

SEE PAGE 18 FOR CONSULTANT'S CORNER

Editor: JAMIE MATTESON Consulting Editor: LISA SMITH Chart Editor: JEFF HOUSE • Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580 • Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.

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MOST ADDED

- JOHN WAITE (54)
- CHICAGO (46)
- SHAWN COLVIN (40)
- ELTON JOHN "CANDLE" (38)
- ** AMBROSIA (19)
- ** PETER CETERA WITH AZ YET (19)

TOP TIP

SHAWN COLVIN
"You and the Mona Lisa"
 (Columbia/CRG)
 Taking off like a house on fire. Top calls include KHMx, KDMx, WNSR, WAHR, WFMK, WMFX, and WQSM.

RECORD TO WATCH

ROLLING STONES -
"Anybody Seen My Baby?"
 (Virgin)
 Let's hear it for four guys in their 50's making it relevant after all these years. WMEE, KMXC, WLSW, WVNC, KJLS, WBLG, KOKO, etc.

Gavin A/C

Adult Contemporary

Inside A/C



BY RON FELL

Who's on What

This was the week that wasn't. We waited in vain for the studio version of **Elton John's** "Candle in the Wind 1997," but it was delayed due to a change in cover art. **Scott Emerson** at **A&M** says the record *finally* shipped to radio on Tuesday, directly from the label's pressing plant so you should have it by now. Some copies trickled in from the UK over the weekend, where it sold 300,000 copies in its first 24 hours of availability.

Airplay on the live and/or studio versions of "Candle" totaled less than 30 percent of the format, but reports of four or more plays per day are coming in from **KPLZ, Y92, WMYI, KLSY, WKDD, KMAJ, WALK, WCOD, WMJQ, KSTZ, WYYY, WJLK,** and **WRZQ**.

Elton does, however, become the first artist to ever simultaneously rank Numbers One and Two in Spinincreases. His established single, "The Way You Look Tonight," increased its weekly play by 659 spins, while "Candle in the Wind 1997" improved by 891.

Meanwhile, **Jewel's** "Foolish Games" continues to absolutely dominate the chart with 85% of the panel committed and an average of about 29 spins per station. No record is being played at more A/C stations.

Matchbox 20's "Push" has come to shove its way from #28 to #17 over the past two issues, and among its 80 station supporters, the spin average is 28.42 per week.

The Wilsons' "Monday Without You" is beginning to come on strong, climbing from #36 to #22 in the past two weeks. Top calls include **KVIL, WWLI, WLIF, WKWK, WAHR, KWAY, KELO, KBLQ,** and **KCRE**.

Our highest debut is **Big Head**

TW	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+	
1	JEWEL - Foolish Games (Atlantic)	14	216	5	6139	+16	128	45	28	12
2	FLEETWOOD MAC - Silver Springs (Reprise)	8	210	4	5252	+256	89	63	41	15
3	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	13	182	6	4964	+278	103	43	25	10
4	AMY GRANT - Takes A Little Time (A&M)	11	202	4	4815	+325	84	52	41	24
5	ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	5	211	9	4768	+659	67	61	57	23
6	LeANN RIMES - How Do I Live (MCG/Curb)	18	179	12	4509	+188	81	46	41	9
7	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	12	140	6	3808	+514	75	31	21	12
8	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	14	135	3	3763	+371	78	31	15	10
9	DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	7	170	5	3554	+407	43	48	53	23
10	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	35	143	0	3488	-444	58	32	35	15
11	SISTER HAZEL - All For You (Universal)	23	108	1	3263	-223	72	16	15	5
12	SPICE GIRLS - 2 Become 1 (Virgin)	15	139	15	3136	+369	48	36	25	23
13	OMC - How Bizarre (Mercury)	32	98	3	2843	-335	59	14	18	6
14	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	19	89	1	2842	-213	64	11	7	7
15	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	17	110	0	2544	-102	38	34	27	11
16	MARIAH CAREY - Honey (Columbia/CRG)	7	111	3	2428	+103	34	27	36	13
17	MATCHBOX 20 - Push (Lava/Atlantic)	12	80	9	2263	+369	42	15	16	7
18	THE WALLFLOWERS - The Difference (Interscope)	13	94	4	2249	-123	34	29	18	12
19	10,000 MANIACS - More Than This (Geffen)	20	94	0	2112	-726	24	31	30	7
20	DUNCAN SHEIK - She Runs Away (Atlantic)	12	107	3	2093	+80	18	36	33	17
21	JOHN TESH - Avalon (GTSP/Polygram)	9	111	7	1988	+131	14	27	43	22
22	THE WILSONS - Monday Without You (Mercury)	7	111	7	1976	+274	12	35	36	23
23	PAUL CARRACK - For Once In Our Lives (Ark 21)	19	90	1	1878	-276	22	24	30	11
24	HANSON - Where's The Love? (Mercury)	12	84	2	1727	-868	25	20	20	18
25	SHERYL CROW - A Change Would Do You Good (A&M)	21	65	0	1693	-308	32	11	15	5
26	NATALIE COLE - A Smile Like Yours (Elektra/EEG)	16	79	0	1690	-115	22	20	25	7
27	SUPERTRAMP - Live To Love You (Oxygen/Silver Cab)	10	92	5	1678	+86	16	24	27	19
28	BILLY JOEL - To Make You Feel My Love (Columbia/CRG)	10	84	2	1628	-725	18	19	28	15
29	PAUL McCARTNEY - Young Boy (Capitol)	5	105	16	1613	+418	2	27	35	35
30	TEXAS - Say What You Want (Mercury)	10	92	7	1583	+143	8	23	36	22
31	THE VERVE PIPE - The Freshmen (RCA)	23	57	1	1573	-215	30	10	13	4
32	TONIC - If You Could Only See (Polydor/A&M)	13	66	5	1569	+100	26	15	13	10
33	WEATHERVANE - Roll Like Thunder (Soup Can Music)	15	78	0	1546	-113	16	22	30	9
34	NIGHT RANGER - Forever All Over Again (Columbia/CRG)	12	77	4	1447	+129	11	26	24	14
35	BIG HEAD TODD & THE MONSTERS - Please Don't Tell Her (Revolution)	7	79	7	1334	N	5	19	39	14
36	THE WALLFLOWERS - One Headlight (Interscope)	37	44	0	1267	-181	24	8	7	5
37	STEEL PULSE - Brown Eyed Girl (Mesa/Atlantic)	10	74	7	1232	N	5	17	35	17
38	JAMES TAYLOR - Little More Time With You (Columbia/CRG)	18	65	0	1222	-353	8	21	21	14
39	MONICA - For You I Will (Warner Sunset/Atlantic)	27	64	0	1209	-232	11	14	24	13
40	CHICAGO - The Only One (Reprise)	3	95	46	1202	N	3	13	24	43

Chartbound

Reports Adds SPINS TREND

- SHAWN COLVIN - "You and the Mona Lisa" (Columbia/CRG) 79 40 995 +602
- AMBROSIA - "I Just Can't Let Go" (Warner Bros.) 78 19 1112 +341
- BLAKE McSHANE - "Want It Right Now" (Titanic) 68 1 1154 +89
- MARTY BALIN - "Can't Forget The Night" (Trove) 66 3 1091 +205

Total Reports This Week: 247 Last Week: 246

Editor: RON FELL

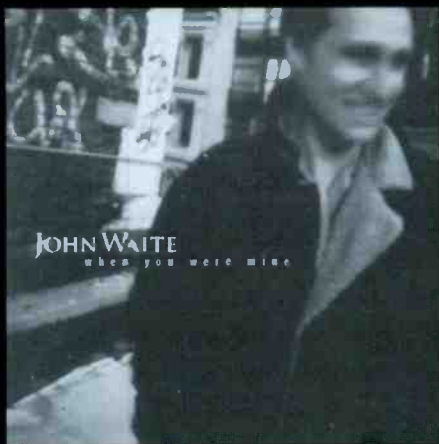
Associate Editor: ANNETTE M. LAI

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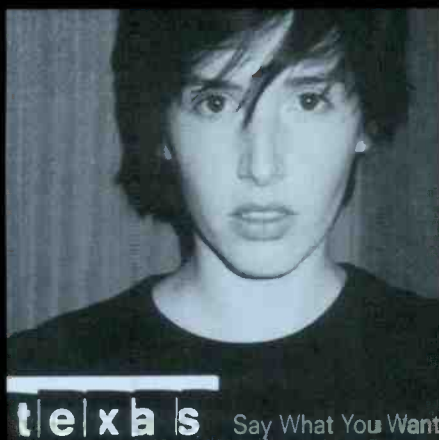
John Waite

“When You Were Mine”

Gavin AC #1 Most Added! 54/54

WDEF, WFMK, K WAV, WWLI, WQSM, 3WM, WCKQ, KOKO and many more...

R&R Most Added at both Mainstream AC and Hot AC



Texas

“Say What You Want”

Gavin AC 36*-30* • 92/7 • 1583 spins!

KBEE, KOSO, WNSR, WMTX, WKTI, KMXC, WQSM, WJLK, WBLG and many more...

R&R Hot AC Debut 30*



Wilson

“Monday Without You”

Gavin AC 28*-22* • 111 Stations • 1976 spins!

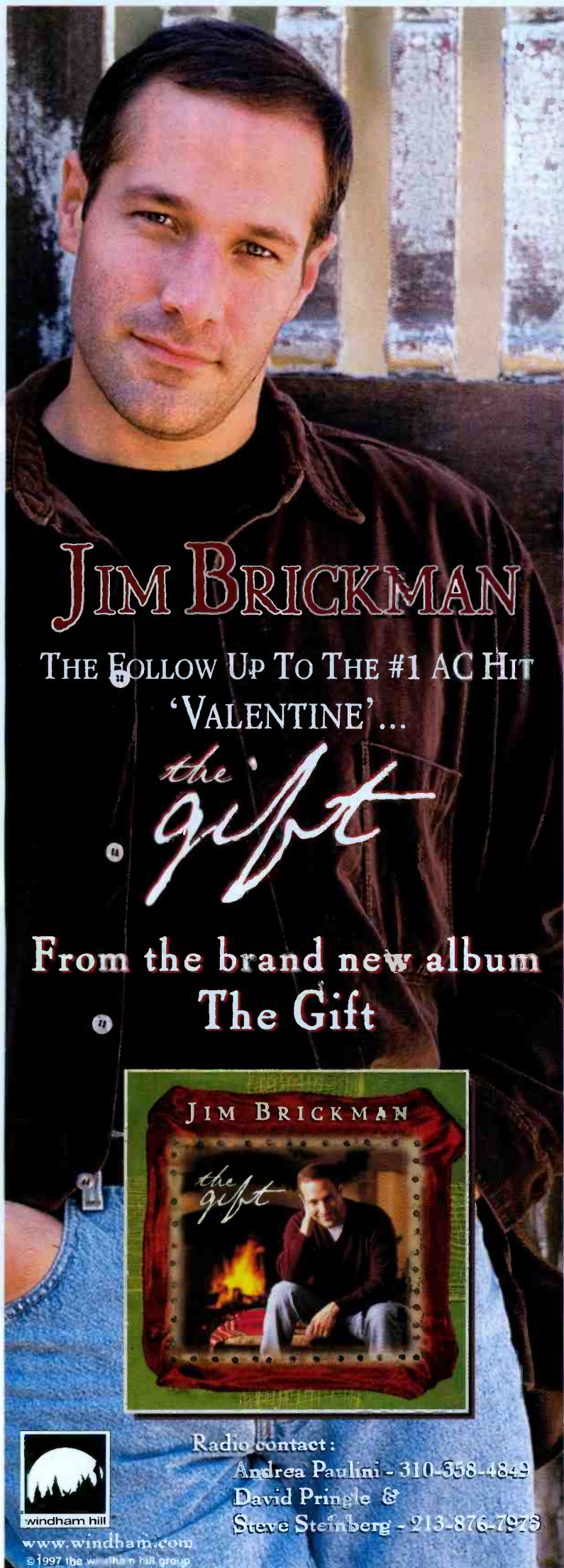
Hanson

“I Will Come To You”

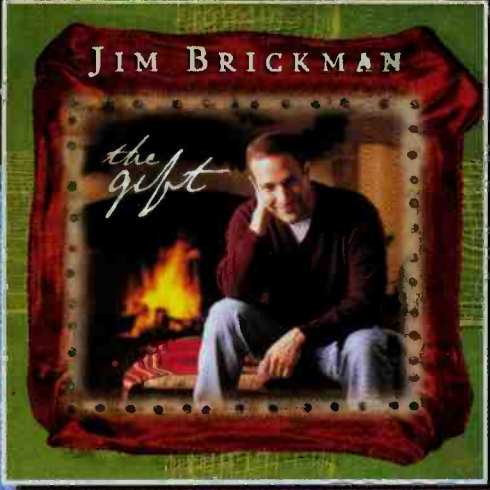
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A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
62	9	912	+255	GARY BARLOW - So Help Me Girl (Arista)
62	3	812	+36	DAVE KOZ - That's The Way I Feel About You (Capitol)
62	6	787	+106	MARY GRIFFIN featuring FRANKIE VALLI - Can't Take My Eyes Off Of You (Curb)
58	5	827	+134	VENICE - If I Were You (Vanguard)
54	54	597	+592 *	JOHN WAITE - When You Were Mine (Mercury)
53	7	1053	+185	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)
52	38	1069	+891 *	ELTON JOHN - Candle In The Wind 1997 (Rocket/A&M)
51	13	833	+243	PEACH UNION - On My Own (Epic)
50	8	617	+84	BARRY MANILOW - I Go Crazy (Arista)
49	1	823	+42	BETH NIELSEN CHAPMAN - Happy Girl (Reprise)
46	2	772	+90	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
45	5	1069	+258	SUGAR RAY - Fly (Lava/Atlantic)
39	3	666	+93	MICHAEL LINGTON with BOBBY CALDWELL - Tell It Like It Is (Nu Groove)
38	17	446	+263	CARLY SIMON - Ev'ry Time We Say Goodbye (Arista)
37	3	479	+40	PRETENDERS - Goodbye (Hollywood)
33	5	503	+202	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)
32	4	408	+41	BOBBY SKY - My Favorite Song (Future)
32	12	367	+164	AARON NEVILLE - Say What's In My Heart (A&M)
31	11	333	+84	JOHN ELEFANTE - Where Does Our Love Go (Pamplin Music)
30	5	606	+144	98 DEGREES - Invisible Man (Motown)
30	6	598	+183	FIONA APPLE - Criminal (Clean State/WORK)
29	2	378	+55	JOEY LAWRENCE - Ven Ven Conmigo (Curb)
29	19	340	+239 *	PETER CETERA featuring AZ YET - You're The Inspiration (River North)
25	6	355	+135	ATLANTA RHYTHM SECTION - Alien (Southern Tracks)
24	6	279	+50	RIC OCASEK - Hang On Tight (Columbia/CRG)
23	2	296	+107	EN VOGUE - Too Gone, Too Long (EastWest/EEG)
23	12	327	+183 *	ROLLING STONES - Anybody Seen My Baby (Virgin)
21	3	379	+111	BLUES TRAVELER - Most Precarious (A&M)
21	3	281	-4	CHRIS BOTTI with PAUL BUCHANAN - Midnight Without You (Verve Forecast)
21	6	235	+69 *	DOC CASTLE - Westwind (Coast)
20	6	394	+197 *	SMASH MOUTH - Walkin' On The Sun (Interscope)
20	5	289	+71 *	SHERYL CROW - Home (A&M)
20	6	242	+65 *	KYLE VINCENT - Arianne (Carport/Hollywood)
20	1	206	+8	LORI CARSON - I Saw The Light (Restless)
18	6	206	+69 *	RACHEL VICTORIA - Lover's Dream (Phantom Heart)
17	5	160	+67 *	LINDA EDER - Only Love (Atlantic)
16	3	210	+75 *	NICKY D. - Wishing On A Star (Amour)
16	6	178	+43 *	STACEY Q - Tenderness (Eno/In)

Dropped: Sheik(Breathing), Bolton, Wallflowers (Headlight), Suzy K., R. Obiedo, and Live.

* Indicates Debut

Todd and the Monsters' "Please Don't Tell Her," which opens with a #35 ranking. Nearly a third of the format has discovered this track, led by significant play at WBMX, Q93, WBLG, WCKQ, WSNU, KLOG, WFPS, and KOSO. ●

A/C Picks

HANSON

"I Will Come to You" (Mercury)

Lest there was any doubt about the brothers' talent, we've got this sugarless, straight-forward track with deliberate pacing and a tasty, string-supported arrangement.

JIM BRICKMAN

"The Gift" (Windham Hill)

Jim Brickman becomes the newest Pied Pianist of love songs with his richly romantic ivory-tickling, particularly with the huge success of "Valentine," featuring Martina McBride. Now comes a menage à trois with Collin Raye and Susan Ashton that just compounds the splendor. Raye and Ashton trade-off dedications, thank yous, and pledges of love with accompaniment from JB the piano man.

MICHAEL JOHNSON WITH ALISON KRAUSS
"Whenever I Call You Friend" (Intersound)

The famous duet between Kenny Loggins and Stevie Nicks from 19 years ago is reworked into a hushed acoustic ballad. Plenty of back porch harmony gives it a very homey attitude that can work at A/C.

LAZLO BANE

"Overkill" (Almo Sounds)

Lazlo Bane, the band, hails from Southern California, but listen closely and you'll hear Colin Hay from Australia's Men at Work, who contributes backing vocals and inspiration for the group's lead vocalist, Chad Fisher.

ART GARFUNKEL

"You're a Wonderful One"

(Sony Wonder/CRG)

Art Garfunkel, with the help of Billy Preston and Merry Clayton, reconfigures one of Marvin Gaye's earliest hits for Garfunkel's recent Sony Wonder project, *Songs from a Parent to a Child*. It's effectively transformed from a boy/girl love song into a perky tribute to the joys of parenthood.

please don't tell her



big head todd & the monsters

From the album *Beautiful World*

Produced & Arranged by Jerry Harrison
Mixed by Tom Lord-Alge
Management: Morris Bliesener & Assoc.

www.revolution-online.com



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S/P/W

SPINS PER WEEK PER STATION

THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	31.93
SISTER HAZEL - All For You (Universal)	30.21
OMC - How Bizarre (Mercury)	29.01
THE WALLFLOWERS - One Headlight (Interscope)	28.80
JEWEL - Foolish Games (Atlantic)	28.42
MATCHBOX 20 - Push (Lava/Atlantic)	28.29
SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	27.87
THE VERVE PIPE - The Freshmen (RCA)	27.60
BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	27.27
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	27.20

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

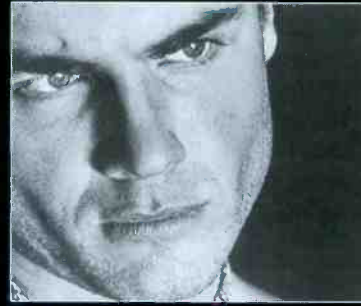
SPINCREASES

RANKED INCREASE IN TOTAL SPINS

ELTON JOHN - Candle In The Wind 1997 (Rocket/A&M)	891
ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	659
SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)	602
JOHN WAITE - When You Were Mine (Mercury)	592
CHICAGO - The Only One (Reprise)	576
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	514
PAUL McCARTNEY - Young Boy (Capitol)	418
DARYL HALL and JOHN QATES - Promise Ain't Enough (Push/BMG)	407
SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	371
MATCHBOX 20 - Push (Lava/Atlantic)	369

ARTIST PROFILE

GARY BARLOW



PROMOTION CONTACT: Mark Rizzo at Arista

FORTHCOMING ALBUM: *Open Road* (release date end of October)

BIRTHPLACE AND BIRTHDATE: "Frodsham in Cheshire, England; January 20, 1971."

MAJOR MUSICAL INFLUENCES: "Elton John, Earth, Wind & Fire, Hall & Oates."

THINGS THAT MAKE YOU HAPPY: "Food, sex, time off, music."

THINGS THAT MAKE YOU SAD: "Food, sex, time off, music."

FAVORITE SPORTS TEAM: "The Liverpool Football Club."

FAVORITE TYPE OF FOOD: "Japanese."

WHAT'S YOUR POISON? "Southern Comfort with lemonade. I don't drink very often, but when I do it's terrible. I turn into a Southern Comfort lout. I've got a really sweet tooth and it's the only alcohol I'll drink. I don't like lager. I'll have a shandy, but it has to be heavily diluted with lemonade."
—Q Magazine, June, 1997

FAVORITE MOVIE OF ALL-TIME: "Awakenings."

IF YOU COULDN'T BE A MUSICIAN, YOU'D BE: "...a spaceman."

THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND: "A potato, a piano, and a top girlie."

BARLOW ON HIS MUSIC: "It's very nice music, Mrs.!!"

GAVIN across the COUNTRY

GAVIN Country Continued from page 13

CONSULTANT'S CORNER



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WHEN 'NO OPINION' IS AN OPINION

Someone asked me last weekend what I thought of Ricky Van Shelton's recent interview with the AP's Nashville guy, Jim Patterson. "In a series of interviews, [Van Shelton] blasted the radio station practice of hiring consultants to advise them about what albums to play," wrote Patterson who was talking to the vocalist about his decision to sell his new self-produced LP, *Making Plans*, exclusively through Wal-Mart stores.

So, what did I think after reading that Van Shelton thinks consultants are ruining country music and have no business being in that position?

Well, as a consultant, I must point out that it's not the advisors who are to blame for the music choices of country radio and its listeners. We don't select the music the stations play; we merely research available material and report the results back to programmers, who then make their own decisions about what goes on the air. The real problem is the lack of songs that generate excitement with listeners. A recent test group of 100 listeners to a well-known Midwest country station responded, "no opinion" when played the hooks of 600 country hits. The study was fielded just a few weeks ago, and the most surprising finding was how many tunes were neither like no disliked by the sample. Sadly, these results are not uncommon: in fact, they reflect what we routinely hear as we poll country radio listeners around the nation.

For example, these songs were rated "no opinion" by more than 40% of the midwest respondents:

Alabama, We Can't Love Like This Anymore
David Ball, When the Thought of You...
John Berry, Change My Mind
John Berry, I Think About It All the Time
BlackHawk, Every Once in A While

BlackHawk, I Sure Can Smell the Rain
BlackHawk, Like There Ain't No Yesterday
BlackHawk, That's Just About Right
Suzy Bogguss, Just Like the Weather
Boy Howdy, She'd Give Anything

Buffalo Club, If She Don't Love You
Tracy Byrd, Big Love
Mary Chapin Carpenter, The Hard Way
Jeff Carson, Holdin' Onto Something
Mark Chesnutt, I Just Wanted You to Know
Billy Dean, Billy the Kid
Billy Dean, That Girl's Been Spyin' On Me
Ty Herndon, Living In A Moment
James House, This Is Me Missing You
Sammy Kershaw, Mean to Be
Tracy Lawrence, How A Cowgirl...
Tracy Lawrence, Can't Break It to My Heart
Little Texas, My Love
Lonestar, Come Cryin' to Me
Lonestar, Runnin' Away With My Heart
McBride and the Ride, Just One Night
Lorrie Morgan, I Didn't Know My Own

Strength
David Lee Murphy, Everytime I Get Around You
Lee Roy Parnell, A Little Bit of You
Lee Roy Parnell, Holding My Own
Lee Roy Parnell, Tender Moment
Eddie Rabbitt, Step By Step
Collin Raye, On the Verge
Ricochet, What Do I Know
Shenandoah, I Got You
Sons of the Desert, Whatever Comes First
Pam Tillis, Deep Down
Randy Travis, The Box
Travis Tritt, Drift Off to Dream
Clay Walker, Live Until I Die
Clay Walker, What's It to You
Keith Whitley, Somebody's Doin' Me Right

In fact, more than 150 of the 600 songs we tested were given a "no opinion" vote by at least 25% of the respondents! At a time when country's format shares continue to stagnate nationally, it seems to me that what we need is more music our listeners can be passionate about.

If consultants seem (to the Music City community) to be saying things that those who make and promote today's country music (like Van Shelton) don't want to hear, that's unfortunate. But, as I evaluate what our listeners say, I try to keep my personal opinion out of these things. I'm sure probably Mike, Keith, Rusty, Phil, both Bob's, Joel, and the rest would say the same thing. I find that, when we ask country radio listeners what they like and want, what they feel passionate about, and then when we help our stations give them those things in large doses, ratings tend to go up. Maybe that's why more than two-thirds of Albright, Hill & O'Malley clients saw ratings increases this spring.

In any case, it's not my opinion on which we base our advice to client stations. It's listeners' opinions, collected for us each week by some of radio's best researchers and collated by our own Mike O'Malley and Jon Badeaux. And, sadly, a lot of the music we are playing for those listeners today elicits "no opinion."

Shoot the messenger if it makes you feel better, Ricky. But, that is still the message.

A black and white close-up portrait of Barry Manilow. He has light-colored, wavy hair and is looking directly at the camera with a slight smile. He is wearing a dark-colored t-shirt. The background is plain and light-colored.

Barry Manilow i go crazy

His worldwide tour has sold out every engagement, with audiences on their feet screaming for more. His last single, "I'd Really Love To See You Tonight," was a Top 15 A/C hit.

Now comes the next single from his newest release Summer Of '78.
Already at 21* this week with 50 stations at R&R!

"Manilow's performance is pure magic. He continues to attract audiences large and fervent enough to rival those of any young rock star of the '90s." — CHICAGO TRIBUNE AUGUST 1997

BARRY CONTINUES HIS SOLD-OUT TOUR FROM NOVEMBER 4TH THROUGH NEW YEAR'S EVE!

ARISTA

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MANAGEMENT: GARRY KIEF • STEVE WAX
STILETTO ENTERTAINMENT

MOST ADDED

- DON BRADEN (43)**
- JOE HENDERSON (33)**
- MIKE STERN (32)**
- VINCENT HERRING (23)**
- GREG OSBY (23)**

TOP TIP

WALLACE RONEY

Village
(Warner Bros.)

Wallace Roney pierces the chart with an impressive debut at #34, with a little help from guest players like Pharoah Sanders, Michael Brecker, Chick Corea, and Geri Allen.

RECORD TO WATCH

MIKE STERN

Give and Take (Atlantic)

Guitarist Mike Stern "gives and takes" by sacrificing his searing guitar solos and adapting to a more traditional sound. Stern scores 32 adds his first official week out.



Gavin Jazz

LW	TW		Reports	Adds	H	M	L
3	1	T.S. MONK (N2K Encoded Music)	79	6	64	9	1
5	2	ANTHONY WILSON (MAMA Foundation)	79	2	63	12	2
4	3	ELIANE ELIAS (Blue Note)	76	0	64	8	4
6	4	KEVIN HAYS (Blue Note)	76	1	58	15	2
1	5	BILLY TAYLOR TRIO (Arkadia Jazz)	73	0	66	7	0
2	6	THE TENOR TRIO (JVC)	72	0	65	5	2
11	7	J.J. JOHNSON (Verve)	71	0	52	11	8
8	8	JACK McDUFF (Concord Jazz)	67	0	56	8	3
29	9	DIANA KRALL (Impulse!)	81	5	22	41	13
10	10	DENNIS ROWLAND (Concord Jazz)	70	0	46	17	7
13	11	BRUCE WILLIAMS (Savant)	71	1	41	22	7
7	12	MILT JACKSON (Qwest/Warner Bros.)	66	0	52	11	3
22	13	TOMMY FLANAGAN (Evidence)	77	3	24	35	15
14	14	MONTY ALEXANDER (Concord Jazz)	70	0	36	26	8
16	15	BUDDY RICH BIG BAND feat. STEVE MARCUS (Atlantic)	65	2	48	10	6
21	16	KEVIN MAHOGANY (Warner Bros.)	73	4	22	37	10
19	17	BARBARA DENNERLEIN (Verve)	67	1	27	30	9
20	18	MANHATTAN TRANSFER (Atlantic)	67	0	30	24	13
23	19	BHEKI MSELEKU (Verve)	70	2	18	36	14
25	20	CARMEN LUNDY (JVC)	71	3	15	39	14
9	21	LARRY GOLDINGS (Warner Bros.)	61	0	30	22	9
17	22	WARNER JAMS VOL. 2 (Warner Bros.)	55	0	38	12	5
26	23	MAKOTO OZONE TRIO (Verve)	68	1	11	39	17
15	24	HERBIE HANCOCK/WAYNE SHORTER (Verve)	58	0	22	28	8
34	25	HEATH BROTHERS (Concord Jazz)	68	5	8	35	20
39	26	PAT MARTINO (Blue Note)	72	8	5	35	24
18	27	KEYSTONE TRIO (Milestone)	49	0	30	16	3
31	28	CLARENCE "GATEMOUTH" BROWN (Verve)	56	1	15	30	10
32	29	DAVID LIEBMAN (Arkadia Jazz)	52	1	17	30	4
40	30	PETE (LAROCA) SIMS (Blue Note)	62	5	6	34	19
35	31	PAUL VORNHAGEN (Schoolkids')	57	0	7	34	16
37	32	PAUL SILBERGLEIT (Silberspoon)	55	5	13	25	13
12	33	ONE FOR ALL with ERIC ALEXANDER (Sharp Nine)	49	1	18	24	7
—	34	WALLACE RONEY QUINTET (Warner Bros.)	59	9	6	27	18
28	35	STEVE MILLION (Palmetto)	47	0	19	12	16
24	36	DMITRI MATHENY (Monarch)	45	0	16	18	11
—	37	CHARLES EARLAND (HighNote)	61	10	3	21	28
46	38	WALLY SCHNALLE (Retlaw)	54	4	3	26	22
—	39	ROSEANNA VITRO (Telarc Jazz)	59	7	1	22	29
49	40	DELFEAYO MARSALIS (Evidence)	54	5	4	21	24
—	41	KARRIN ALLYSON (Concord Jazz)	52	8	6	21	18
30	42	ROY HARGROVE'S CRISOL (Verve)	41	0	16	17	8
44	43	JOE SAMPLE (Warner Bros.)	40	1	13	18	9
27	44	JAMES WEIDMAN (TCB)	40	0	12	21	7
47	45	MARLENA SHAW (Concord Jazz)	43	1	8	19	15
—	46	ANTHONY WONSEY TRIO (Evidence)	60	13	3	12	32
41	47	MELTON MUSTAFA ORCHESTRA (Contemporary)	39	0	8	19	12
—	48	RUTH BROWN (Bullseye/Rounder)	53	5	2	10	36
33	49	ART FARMER (Monarch)	32	0	12	16	4
36	50	DAVID SCHUMACHER (Amosaya)	34	1	10	13	10

On Z Corner BY KEITH ZIMMERMAN



Craig Chaquico, Smooth Jazz Ambassador

It was time to check in with Craig Chaquico, a great guy and a musician with a conscience. His new Higher Octave release, *Once in a Blue Universe*, is off and running.

Craig, how the hell are you?

Craig Chaquico: I just got back from a show in Columbus, Ohio, and enjoying being home for a couple of days, re-stringing some guitars. I'm loving the fact that this new record is done. I had all these great guys playing on it. I'm pinching myself about it! Am I dreaming or what?

After looking at the artwork for *Once in a Blue Universe*, I have one question. Did you really jump into a swimming pool with your guitar, or is that just a computer graphics trick?

I really did jump into the pool, but I didn't destroy the guitar. Afterwards, I thought guitar players would hate my guts when they saw that picture. But that particular guitar had been on the road with me for so long, through so many take-offs, landings, and humidities. The neck was so warped it couldn't be adjusted. Hey! It turned

Thanks to Gavin Jazz reporters for your airplay of MIKI KONO'S FOR MY MOTHER

Already being aired on:



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- KSJS**
- KXJZ**
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- WAER**
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T/S MONK on MONK

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#1

GAVIN JAZZ

THANK YOU JAZZ RADIO!

“**** 1/2 TS drops his awesome chops right from the git-to... there is not enough room to highlight all the brilliant corners of this session.”
- Herb Boyd, Downbeat

“Among the most effective guest-laden albums of recent years.”
- Bob Blumenthal, Fi Magazine

“A” - Christopher Blank, St. Petersburg Times



FEATURING:
GERI ALLEN
DAVID AMRAM
RON CARTER
NNENNA FREELON
HERBIE HANCOCK
ROY HARGROVE
JIMMY HEATH
DAVE HOLLAND
HOWARD JOHNSON
KEVIN MAHOGANY
RONNIE MATHEW
CHRISTIAN MCBRIDE
DANILO PEREZ
BOBBY PORCELLI
DIANNE REEVES
WALLACE RONEY
ARTURO SANDOVAL
WAYNE SHORTER
DON SICKLER
CLARK TERRY
GARY WANG
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He is very mysterious and reclusive, but once you hear him play sax, you know it's him.

Did he show up at Paul's studio?

That's the mystery of it all. I wasn't even there. I cut the track myself and gave Paul the ADAT. Paul did the session because John won't work with just anybody. It's like having someone from another planet playing on your record.

You never even met him face-to-face?

I never saw him, but we spoke over the phone, and even that was mysterious. He left a nice message on my machine. I called back and had to go through all these operators to connect with him. There was some talk about him recording on Higher Octave. I don't know if it will ever happen. I hope he does some more recording.

What's the relevance of the title *Once in a Blue Universe*?

The record feels like a wish list come true. You hear the term "once in a blue moon," and that's how I felt getting all these people to play on my record. What are the chances? *Once in a Blue Universe*. I'm also inspired by the environment. I see the sky and the ocean and I feel like I'm in the middle of this big blue universe. Plus my wife's eyes are blue, another blue universe.

What's the secret behind selling over 500,000 records. You're one of the premiere Smooth Jazz artists in terms of sales.

Even when I was a kid and would get picked on at school for having long hair, I would totally immerse myself in my guitar playing. Part of that does pay off in some way. I'm blessed to be working with my band and the Higher Octave label. Everything came together to support me. When GAVIN acknowledged my first CD, that gave it instant credibility.

The Starship seemed to sell automatically on a huge pop scale. Do you feel nowadays you've earned every unit sold of your solo records?

I feel lucky, but it's not as easy as being with Jefferson Starship. Back then, I walked into a band that already had Grace Slick! I did the music career backwards. Usually, you work hard and pay dues and get into a famous band and kick back. I got into the famous band first, and now I have to do the work. I'm glad to be recognized and appreciated.

Tell us about "Lights Out San Francisco."

That song has a melancholy, happy/sad feeling of missing someone. There's something nostalgic about seeing city lights sparkling. I find myself thinking about faraway friends. Steve Feinstein died on September 26, almost a year ago. That was my birthday. It was also an eclipse of the moon. The night I watched the eclipse I felt kind of

weird looking at the lights of San Francisco. It seemed ominous. I don't know if it was a premonition, but I felt strangely sad. I found out that was the night Steve died. That feeling translated into the song. Hopefully, the song also emits the joy of being able to remember the good times. I think of Steve bringing this music to us. There was a show on KKSF called *Lights Out*.

Is there more touring on your agenda?

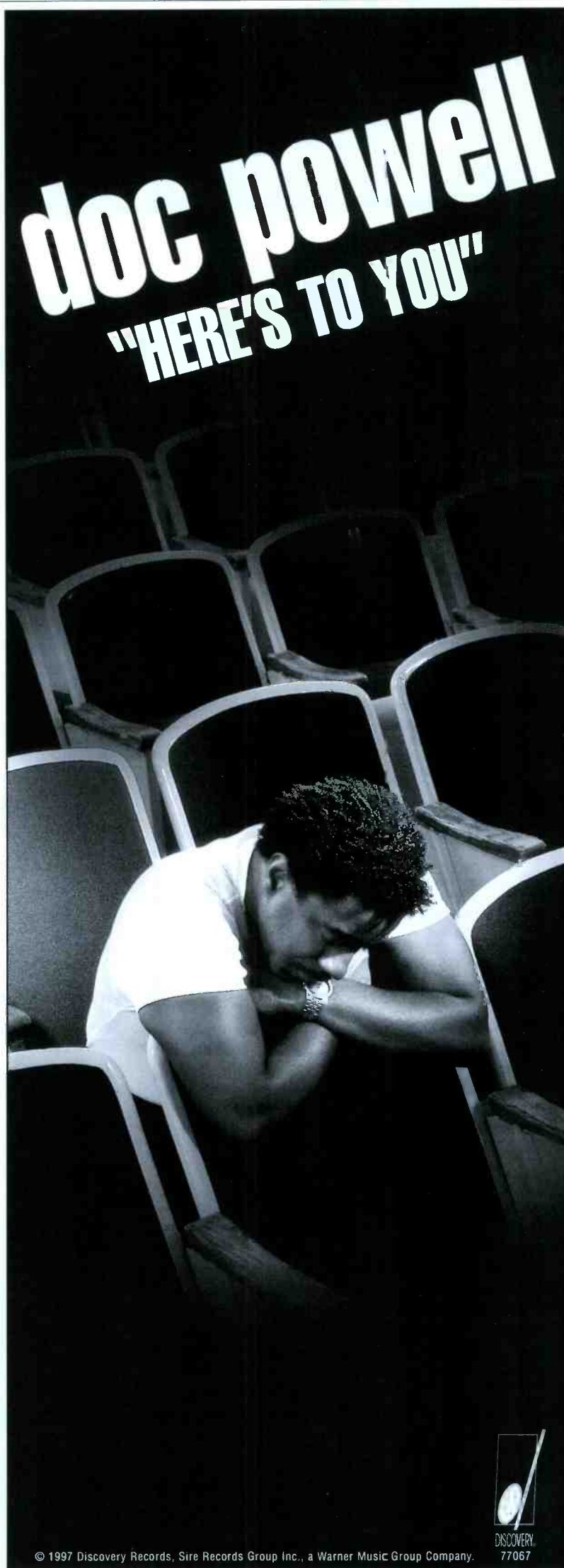
The Guitar and Saxs Tour was fun to do between finishing an album and waiting for it come out. Usually you sit around for three months and don't know what to do with yourself. I had a great time on the road. It was so well received, they just kept booking more shows. Now we have more stuff coming up in November and December. Plus I'm doing shows with my band. We're getting ready to go to Oklahoma City where KTNT is putting on a show. Three years ago, after the bombing, I went to play at a hospital for the National Association for Music Therapy (NAMT). I played for some of the children and survivors of the bombing. Not long after that, KTNT did a Spirit of Jazz Concert benefit for the families. I went back again with Dave Koz and other Smooth Jazz artists. It went over so well they're doing this third one. I'm going to play at the hospital again, so I'll get there a day early before the big concert.

It must be difficult scheduling benefit concerts.

There's been a couple of things I wanted to do, but couldn't because of my obligations to Guitars and Saxs. I can't just back out of something that headlines three other guys. When schedules permit, we try to do as much as we can. With the NAMT, I can do a lot. If I get in early enough during the day of a concert, someone picks me up and I set up my DAT machine and play for hospital patients. I play for geriatric, pediatric, and psychiatric patients. Down's syndrome children, autistic children, Alzheimer's patients. It's pretty easy to pull off because the NAMT does all the hard work of picking me up and getting me back in time for sound checks. Last time I was in San Diego, I played for a children's cancer ward, and then for an old person's home. For those shows you have to turn the volume way down.

Who put all those sea shells inside the spine of your new CD?

What do you mean? There's shells in your CDs? We stole that idea from William Aura, who put the sunflower seeds inside his CD. It was such a cool idea, I asked what could we do. Moons and stars didn't fit. My manager thought of the shells. They were all done by hand at Higher Octave, and no animals or guitars were harmed in the making of this CD. ●



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MOST ADDED

- JACKSON BROWNE (38/41 reports)**
CATIE CURTIS (23/25 reports)
PATTI SMITH (13/16 reports)
DELBERT McCLINTON
(12/23 reports)
JOAN BAEZ (10/27 reports)

TOP TIP

OASIS

"Don't Go Away"
(Epic)

With a boatload of our own potential discoveries, A3 continues its trend of chasing other formats' core artists. This week the Oasis ballad debuts highest at #40.

RECORD TO WATCH

MOUNT PILOT

Help Wanted, Love Needed... (Doolittle)
 I guess I'm not the only one groovin' to this new band produced by John Keane (Widespread Panic, Robert Earl Keen). Check out the burnin' guitar work of Jon Williams. "3 Years in October" is one of the tracks spun by 20 stations.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:
 KENT/KEITH ZIMMERMAN



COMBINED		COMMERCIAL		NON-COMMERCIAL	
LW	TW	LW	TW	LW	TW
1	1	1	1	1	1
2	2	2	2	3	2
3	3	8	3	2	3
14	4	3	4	12	4
4	5	4	5	8	5
15	6	5	6	5	6
16	7	9	7	7	7
8	8	13	8	4	8
5	9	6	9	6	9
9	10	10	10	14	10
6	11	11	11	9	11
7	12	7	12	16	12
11	13	15	13	10	13
13	14	14	14	13	14
10	15	12	15	18	15
18	16	24	16	15	16
12	17	20	17	23	17
23	18	25	18	NEW 17	18
25	19	16	19	39	19
17	20	17	20	30	20
19	21	18	21	NEW 33	21
20	22	29	22	22	22
24	23	19	23	28	23
28	24	27	24	29	24
21	25	23	25	17	25
22	26	21	26	22	26
27	27	30	27	45	27
30	28	26	28	36	28
31	29	49	29	25	29
49	30	35	30	31	30
36	31	34	31	19	31
50	32	31	32	34	32
42	33	22	33	20	33
46	34	41	34	44	34
NEW 35	35	39	35	27	35
47	36	33	36	24	36
26	37	37	37	38	37
41	38	46	38	26	38
NEW 38	39	48	39	—	39
NEW 40	40	44	40	35	40
29	41	38	41	48	41
33	42	50	42	42	42
NEW 43	43	28	43	21	43
NEW 44	44	40	44	49	44
43	45	NEW 45	45	NEW 45	45
44	46	—	46	41	46
NEW 47	47	32	47	40	47
48	48	NEW 48	48	11	48
32	49	43	49	NEW 49	49
48	50	45	50	NEW 50	50

The police keep coming around,
 and I got bruises from sleeping on this cot
 And your kid keeps asking for that C-note,
 I was hoping she'd forgot
 What she's just another mouth to feed
 But if you don't know me by now ... you never will.

Royal Fingerbowl
 "Nothing But Time"
 from the debut album
 happy birthday, Sabo!

W RECORDS
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WAPS

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WRRX

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KBAC

FROM THEIR SELF-TITLED DEBUT ALBUM.



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Produced by ROB TAYLOR and EVA TROUT
Mixed by HOLMAN and PAUL PALMER

Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



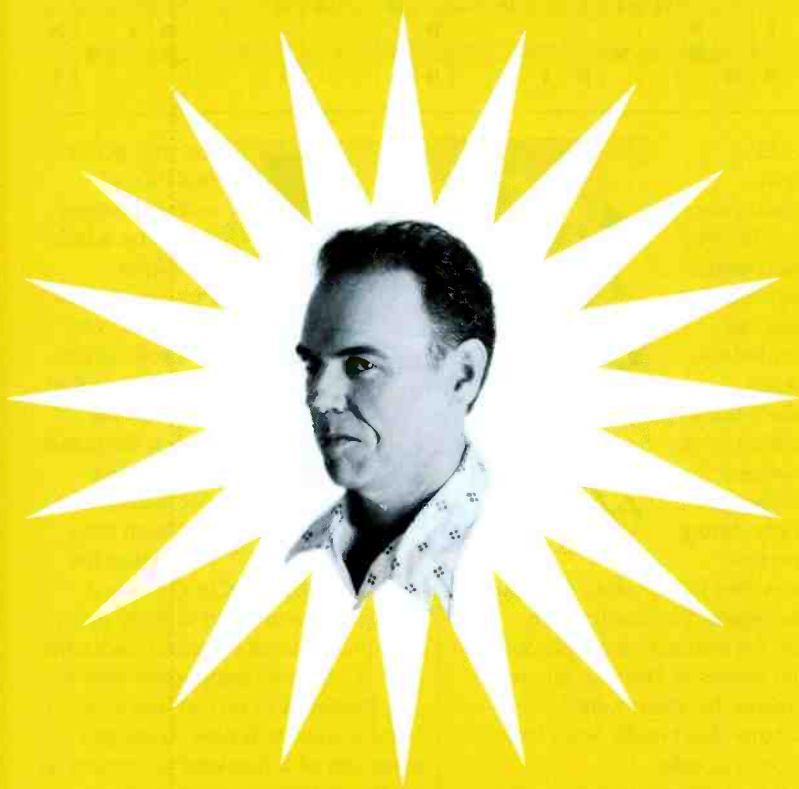
TW	Title (Label)	Spins	Trend	CDR	KACV	KBAC	KBCO	KBYR	KEPC	KEFN	KEFG	KEYD	KFSR	KNMK	KNZN	KLBC	KMMMS	KMTT	KMBA	KOTR	KPIC	KPFT	KPIG	KRCL	KROK	KRSH	KRRM	KRXS	KSNF	KSPN	KSUT	KTAO	KTCZ	KTHX		
1	SARAH McLACHLAN (Neltwerk/Arista)	1144	-141	30	7	21	28	25	4		20	32	20	22	24	20	21	21		13	7	7		3	38	11	15	14	4	20	11	8	18	12		
2	JOHN FOGERTY (Warner Bros.)	882	-22	30	11	16	13	24		20	27	19	31	11	13	20	23	11		19	7	7	15	1	36	28	10	39	13	12	7	21	12			
3	BLUES TRAVELER (A&M)	835	+10	11	22	22	11	24			20	25	11	6	14	13	19	21		14	15	7		7	1	36	18	15	21	20		14	23	9		
4	ROLLING STONES (Virgin)	782	+264		19	18	23	22		20	22	13	25	11	26	8	21	24		15	2	7		3	14	16	10	12		20		7	20	13		
5	DAR WILLIAMS (Razor & Tie)	709	-8	14		8			11	12	20									14	12	7	7	6	5	32	9	10	12	2	13	10	13		9	
6	FREDDY JONES BAND (Capricorn)	602	+88		21	9		11	11	20	18	24	12	4	14	12	9	13		7	7		2	34	22	10	12		13		9	18		10		
7	WHISKEYTOWN (Outpost)	599	+86		7	23	15		3	9	10					10	40									5	15		10	10	7			10		
8	PAULA COLE (Warner Bros.)	596	+12	28				12	9					20	16	25									38	11	15	14		13				9		
9	FIONA APPLE (Clean Slate/WORK)	559	-60	34	23			13	13			4	20	11	3	23									37	16	15	12		13				8		
10	THE WALLFLOWERS (Interscope)	554	-21	53		14	10	23				5													37	10		23					9			
11	JOHN HIATT (Capitol)	540	+65			8			12	15	8	7		5	7		5	7						9	7		14					20	8	15	1	15
12	TOAD THE WET SPROCKET (Columbia/CRG)	523	-71	32	23	8		8			20	23	22		13	16	7	4	14	23	5				31		15						20	11	7	
13	FLEETWOOD MAC (Reprise)	519	-22	23	15	16	6	13		10	24	12	21	25	18	16		9		8				5		10	15	14		20		13	7		9	
14	PAUL McCARTNEY (Capitol)	499	-27					13			7	7	20	14		16	7	5	9		7			13	1		22	20	26		20		8	7	7	
15	WORLD PARTY (Enclave)	483	-73						10		10	12			12	15		11	9	13	5	7			12		15				20	6	7	3	17	
16	HUFFAMOOSE (Interscope)	478	-4	31				22	10		9	3	9			11	10	11							38		10	9			4	6	6	9		
17	BEN HARPER (Virgin)	475	-58	13		3		10	5			14		9				11	9	16	7		3	3	24		10	14	2		4	8		10		
18	THE SUNDAYS (DGC)	444	+62		21	12		12		5		24	21	10				7	14						28	5							6	2		
19	JEN TRYNIN (Warner Bros.)	437	+71	20	14	15			12	5		12	10	6		8		6	10	7	3			3		15			20	4	5			9		
20	ABRA MOORE (Arista Austin)	432	-52	12				24		10	10		7	2	22		8	8		8					32	4	10	9			6	7		9		
21	MATCHBOX 20 (Lava/Antic)	431	-27			8		15				7			23		8	8							35		10	14					7			
22	INDIGO GIRLS (Epic)	424	-23	12	17	8	23	11			9	12				9	25	7						5	2		13	20					8	8		
23	SISTER HAZEL (Universal)	379	0				23	23						9										3		37	5	10					19			
24	JEB LOY NICHOLS (Capitol)	376	+39	5	15	11			6	5		7	10	6		8		6	7				4	6	2	10		7		13	9	5		7		
25	JONNY LANG (A&M)	371	-39			11		27		10	15	10			9		8	7								26	23	10	30					23	9	
26	GI JANE SOUNDTRACK (Hollywood)	363	-27	12		15			5	10	19	10	20	4		22		6	7	4	3					11		14		20	5	11		6	10	
27	TEXAS (Mercury)	344	+4	7	8	7			9			25		6				7						6			20				5					
28	GREG GARING (Paladin/Revolution)	339	+26			8			6		8				6	8	8		6						13		15	9		13	5			9		
29	SHAWN COLVIN (Columbia/CRG)	337	+27	19	14	23	22					12			29	13																		4	8	
30	PATTY LARKIN (High Street/Windham Hill)	335	+72			7			10										16	2	7	4	5	4			7		8	13	12	6		8		
31	COLLECTIVE SOUL (Atlantic)	318	+18		16	3		23				7								7					44		15	23		10						
32	KAMI LYLE (MCA)	303	+40		15	8			12			8									8	5	7		7	22					10	5				
33	JEWEL (Atlantic)	291	+7																2																	
34	THE BLAZERS (Rounder)	282	+17						6	10		7								7	5	4	7	3		6								5		
35	TONIC (A&M)	281	+24				28																													
36	FABULOUS THUNDERBIRDS (High Street/Windham Hill)	275	+11						12	20			10													9		18	6	13	4					
37	THIRD EYE BLIND (Elektra/EEG)	273	-68	11			10								24			8	7						5		14							4		
38	WIDESPREAD PANIC (Capricorn)	271	-16	21				9			16						8	7		37					16	9	15	14								
39	NEAL COTY (Mercury)	267	-26						5	20		13										3	4	13	1	12		10	12				7	7	9	
40	OASIS (Epic)	264	NEW		20	9							9		5	5	7		8								20						4			
41	DAVE MATTHEWS BAND (RCA)	264	-62	25				13			18			4	42		10	10							26	11								11		
42	BIG BLUE HEARTS (Geffen)	263	-44		16	15					17	12			11				6	10															10	
43	DOG'S EYE VIEW (Columbia/CRG)	259	NEW		12					5		11				10	11	8	11																	
44	LAURA LOVE (Mercury)	256	+17			7			5								9		8	21				13	4	5									9	
45	DEL AMITRI (A&M)	255	-27	5	16							7	11	5											13	6	10	24		10			5	3		
46	BETH ORTON (Dedicated)	248	-24						7				10					11																	9	
47	JAMES McMURTRY (Sugar Hill)	247	-44							20			4		9																				18	
48	JARS OF CLAY (Silvertone)	246	NEW		16	8	3			20		7				7																			8	
49	SHERYL CROW (A&M)	245	-65	42	4		11						11	20																						
50	BIG BACK FORTY (A&M)	241	-23				12													15	7														8	

Once upon a time there was such a thing as

Pirate Radio

The next single from his new album **LITTLE HEAD.**

John Hiatt

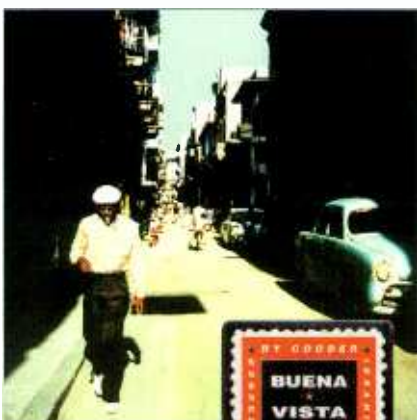


Gavin A3 Boomer Grid

SPINS in **BLUE** are ADDS

Artist - Title (Label)	KUNR	KRPT	KZZO	KMPS	WBOS	WBZC	WCBE	WCLZ	WDET	WEEK	WEEK	WERU	WEPK	WFUV	WHIS	WKCE	WMAX	WMMM	WMNY	WMBW	WNCB	WNCW	WNU	WRLT	WRNR	WRNK	WRXK	WRSI	WRV	WVCD	WVLE	WYFN	WYRT	WYRV			
SARAH McLACHLAN (Netwerk/Arista)	8	23	17	11	30	10	6	6	1	22		8	9	10	23	16	34	25	15	21	23	16	15		30	23	4	18	20	42	47	15	12	23			
JOHN FOGERTY (Warner Bros.)	8	26		8			6	9		22	24		9	9		23	16		25	13	20	12	6		25	11	21	7							28		
BLUES TRAVELER (A&M)	8	14		9				10			7				23		25	24	17	10	14	8	15	22	19	22		18	27	18	24	7	8	32			
ROLLING STONES (Virgin)		26		7	30		6	6	6	21	7				15	12	15	23	7	10	14	3	16	11	22	8	6	23	21			5	20	26			
DAR WILLIAMS (Razor & Tie)	8			12	7	11	3	4	8		24	10	9	10	6	16		16	6	13	11	16	15	24	31		7				37	1		24			
FREDDY JONES BAND (Capricorn)	8	8			15			6		19					17	16	14	34	1	9	14	8		15	3	11							22	11			
WHISKEYTOWN (Outpost)	8			5		13	9	5	10	13	17	7	9	5	10	16		8	5	13	9	16	15	16	11	12	12				6		12	12			
PAULA COLE (Warner Bros.)	7	14	57		51			11		7					5		33		14	13	10			25					20		36		15	15			
FIONA APPLE (Clean Slate/WORK)		26	44		45			5							5	23		29		4	8			11	22				32	35							
THE WALLFLOWERS (Interscope)		14			66										19		21	19	8					16		10			25	32	53			12			
JOHN HIATT (Capitol)	8			15			6	10	11	20	24	10	9	8	7	2				5	18	13	16			31	11	5	18			5	9	16			
TOAD THE WET SPROCKET (Columbia/CRG)	8	7		8	15										8		16		6	13	17			23	11	11			35		6	5	20				
FLEETWOOD MAC (Reprise)	7	15		10	21		4			22						6		7	4		14			2	4	28				15		7	23				
PAUL McCARTNEY (Capitol)				14		13	6	6	21	24	6			4	10	12		15	18	18	12			22	12		4	18			3	8	25				
WORLD PARTY (Enclave)	8			8			3	8	16	24	10	9	4	10				9	4	23	13		15	18		4	18			15	11	13					
HUFFAMOOSE (Interscope)		27								7		6				23	12		15	8	5	9		24		24			29		7	15	6	12			
BEN HARPER (Virgin)	8				18	9	3	6	13	50	9	9	5	8	16				4	9		16			20		7	18		16		5	7				
THE SUNDAYS (DGC)	7		27	4	15			4							5	21	16	25	13	4	13			16		6				36	9	8	5				
JEN TRYNIN (Warner Bros.)	7			6	30	9	3	6	6	17	17	5	1		7	12			7	4	9	6		7	4		3	6		8	5		11				
ABRA MOORE (Arista Austin)		16	42							7	50			9	16	6				4	8				4	23	4		30				10				
MATCHBOX 20 (Lava/Atlantic)		16	51		45												24	12	14						13			21	30	49			9				
INDIGO GIRLS (Epic)		15						7						10	17		23	9	12					17	9		18					7	21				
SISTER HAZE (Universal)			53		45	12										29								9	4			41		50	16						
JEB LOY NICHOLS (Capitol)	8						9	6	13	17	17	5	9	7	2	12			4	4		16	15	5	4		7	6			4		9				
JONNY LANG (A&M)	8			6				9							17				8	10	10			18	4	11					11						
GI JANE SOUNDTRACK (Hollywood)	7			5						7					9	12		13	5	12	9		3	16						19		3	12				
TEXAS (Mercury)	8			12	15											16			7	7			6	1										6			
GREG GARING (Paladin/Revolution)	8						9	4	10	14	24	4	5		9	6		7	4	10	10	6	15	6			8							9			
SHAWN COLVIN (Columbia/CRG)			49		36										5				13					1				15			18		13				
PATTY LARKIN (High Street/Windham Hill)	8			5			3	4	15			6	9	8		12			4	14	14	16	15	7			1			5		6		9			
COLLECTIVE SOUL (Atlantic)			41		30		3								19						11			5				25	30				6				
KAMILLYLE (MCA)	8				15	9			13			6	5	5		12				4		16	6	8			8	12									
JEWEL (Atlantic)	7		93		21												27		7						11				40		37		4		10		
THE BLAZERS (Rounder)	7			6		8	9	4	16	16	17	4	5	2		12						12	6	8	15	6	11										
TONIC (A&M)			52		45																																
FABULOUS THUNDERBIRDS (High Street/Windham Hill)	7						9	3	3	16		3	5		15	12													43	16	49						
THIRD EYE BLIND (Elektra/EEG)			50		45												8												42	6	48						
WIDESPREAD PANIC (Capricorn)	7										50								17	4					15									16			
NEAL COTY (Mercury)	8				7	15	9	5		17	17		5		8						3		8	6	6	16											
OASIS (Epic)			9	9	7					21	17				18																				5		
DAVE MATTHEWS BAND (RCA)			42														34												11						4		
BIG BLUE HEARTS (Geffen)							6		8			9	5	3	12				4	3	6		3	17	30		3						5				
DIG'S EYE VIEW (Columbia/CRG)				4		10		5		19	36		1		22	12		8		5			6											5	8	12	
LAURA LOVE (Mercury)					15	6	6			7	17	7	9	5	5	6			4			8		17	14		5						5				
DEL AMITRI (A&M)				5	7					14	7				9		12		13	7			3	7			3	12				8		7	9		
BETH ORTON (Dedicated)	8			9		9				7	7	5	9	10					1			20	8		7	10		2			15	8	12				
JAMES McMURTRY (Sugar Hill)	8						9					6	9	4					8	4	8		16			20	2	18									
JARS OF CLAY (Silvertone)	8				8	7		5		16					9		16																			24	
SHERYL CROW (A&M)																	30			14																	
BIG BACK FORTY (A&M)						9	9	6			14	17	5																								

Gold and Boys booked Havana's Egreto Studio, gathered together "a dream 13-strong band" that spanned four generations and included half a dozen *soneros* (singers), and whipped up an amazing repertoire of *son* and *mambo*, mostly reflecting the '50s golden age of Cuban music, all in just six days. Wading through organizational setbacks and technical emergencies, the result is the Afro Cuban All Stars' *A Toda Cuba le Gusta*, a magnificent way to kill 55 minutes. Arranged by Juan de Marcos Gonzalez, the players—



younger musicians trading chops with their elder heroes—swung with a competitive vigor, eager, like gunfighters, to outdo each other. Yet as Cooder described the sessions, there was "no ego or jockeying for position." Ry Cooder's production, *Buena Vista Social Club*, is equally amazing, with its more ambient, roomy presence. A few less bodies comprise the ensemble, so there's more breathing room and a relaxed percussive air. Fueled by the 90-

year old Compay Segundo (who invents his own stringed instruments) and the 77-year old pianist Ruben Gonzalez, Cooder's outfit benefitted from improvisation not only during the performances, but in recruiting musicians off the street. Vocalist Ibrahim Ferrer, for instance, was "plucked off the streets of Havana, where he was taking his daily walk." "Cubans don't really want to say 'no,'" says Cooder. As if two classics in two weeks isn't already close to a world record,



the true gem of this trio of releases turned out to be a brilliant afterthought, Ruben Gonzalez' very first solo album, innocently titled *Introducing Ruben Gonzalez* (the biggest understatement in album titles since *Meet the Beatles*). Regarded in Cuba as a national treasure and with 36 years as a professional musician under his belt, it's hard to understand why no one bothered to record him as a band leader until now. Gonzalez came out of a five-year retirement to rip through three quarters of an hour of music, surfing a myriad of

Two out of two gold records in the U.S.
Four million records sold worldwide.
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Mum's The Word...

LOREENA MCKENNITT

"The Mummers' Dance"

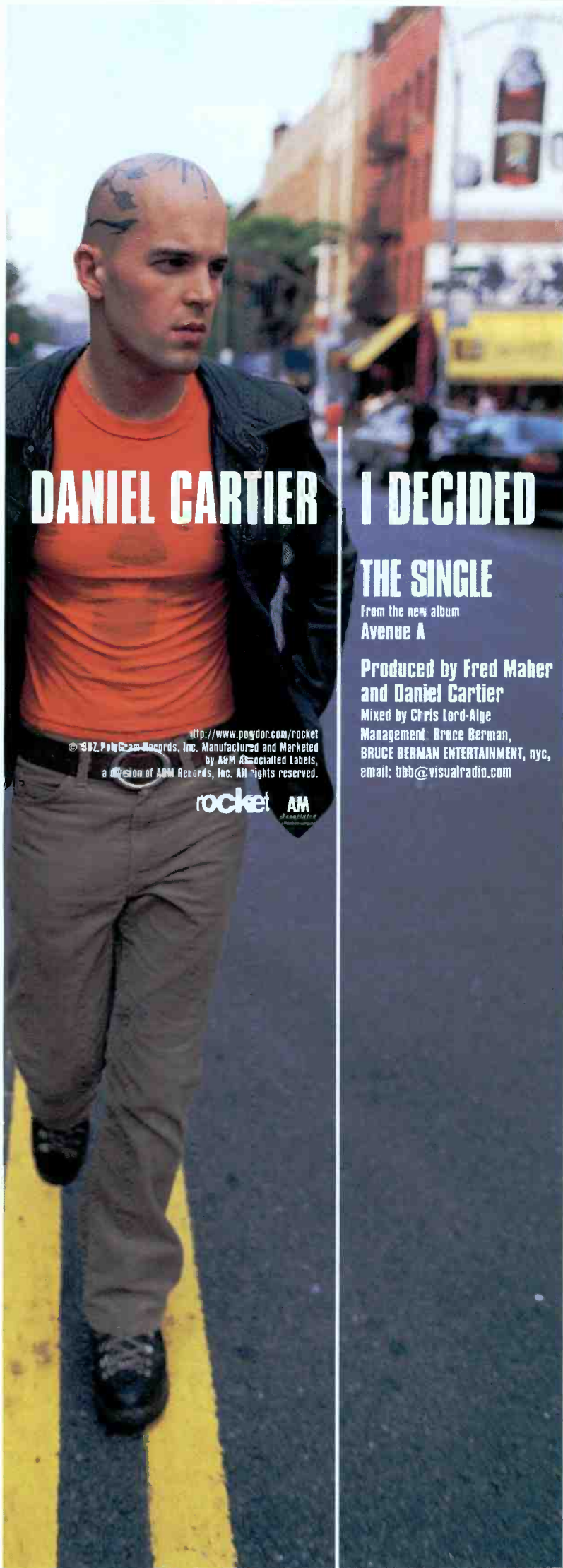
From the new album:

The Book Of Secrets

Album on your desk September 24.

Following The Mask And Mirror (Over 600,000 copies sold in the U.S.)
and The Visit (Over 500,000 copies sold)
The ultimate word of mouth artist.

GOING FOR ADDS
SEPTEMBER 22.



DANIEL CARTIER I DECIDED

THE SINGLE

From the new album
Avenue A

Produced by Fred Maher
and Daniel Cartier
Mixed by Chris Lord-Alge
Management: Bruce Berman,
BRUCE BERMAN ENTERTAINMENT, NYC,
email: bbb@visualradio.com

<http://www.pogdor.com/rocket>
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Cuban styles. Every morning before his sessions, Gonzalez was found waiting for the studio doors to be unlocked. Once opened, he'd dash to the keyboard and begin exercising his fingers, beginning a marathon of playing that set an energetic standard for even the younger musicians. Congratulations to Ruben on his first album. It's truly a remarkable achievement, and an intimate and sensual effort. Remember, Keith and I have access to the best of jazz, so trust us when we tell you that this album cooks.

Ry Cooder puts it best by summing up these valuable sessions as "vital living music, not some museum that we stumbled into. Music is a treasure hunt.



You dig and dig and sometimes you find something. In Cuba, it flows like a river. It's a music that takes care of you and rebuilds you from the inside out."

Rather than going the standard independent route, World Circuit pact-ed with Nonesuch for distribution in the States. With lots in common (espe-cially packaging concepts), World Circuit makes an ideal addition to Nonesuch's own progressive direction (Cesaira Evora, Gipsy Kings and Le Mystere des Voix Bulgares). While Ali Farke Toure will continue his North American association with Rykodisk, look for future WC/Nonesuch releases from Oumou Sangare and Radio Tarifa, as well as some Farke Toure back catalog. As for the here and now, kick back and take a quick (and legal) trip to the streets of Havana, courtesy of the guys at World Circuit. It's music that burns as evenly as the finest Cohiba. ●

A3 Picks

BILLIE MYERS Growing Pains (Universal)

Boy or girl? It kinda doesn't matter if the music is cool. Billie Myers is, in fact, a female, and she has a street smart curl to her voice, not unlike Chrissie Hynde. Her debut album, *Growing Pains*, is a massive production, with lots of synergism, including

writer Eric Bazilian and producer Desmond Child. Lately, we're finding ourselves attracted to big production albums, like this one and Jars of Clay's magnificent new opus.

Growing Pains is front loaded with some amazingly catchy songs, like the opening "Kiss the Rain," "Tell Me" (a boiler with a raga/Persian feel), as well as the acousta-based "You Send Me Flying." Myers is a 27-year old Jamaican/British subject who was discovered by Desmond Child at a songwriters workshop. On the basis of "Kiss the Rain" and "A Few Words Too Many" (the album's opening two tracks), this album came to fruition. If your world is about songs, check out *Growing Pains*.



THE SUNDAYS Static & Silence (DGC)



To say that the Sunday's new album has an Alternative base wouldn't be entirely accurate.

Here at GAVIN, the growth patterns between Alternative and A3 have been absolutely parallel. Yet the success so far of "Summertime" at A3 has, frankly, surprised us. But when examined in the context of the rest of the album, the Sunday's A3 appeal becomes more and more obvious. The writing, performing, and production team of guitarist David Gavurin and singer Harriet Wheeler shows the Sundays firmly in control of their destiny. We like the relaxed, strummy, jangly, sometimes downright folky groove *Static & Silence* has to offer.

Spin Trends

1. ROLLING STONES +264
2. JACKSON BROWNE +109
3. DELBERT McCLINTON +104
4. JOAN BAEZ +91
5. FREDDY JONES BAND +88
6. WHISKEYTOWN +86

A3 Gridbound

*JACKSON BROWNE (Elektra/EEG)	ALL THE KING'S MEN (Sweetfish)	*HONEYDOGS (Debris/Mercury)
PAUL CEBAR (Don't)	*DELBERT McCLINTON (Rising Tide)	*SOUTHERN CULTURE ON THE SKIDS (A&M)
ROYAL FINGERBOWL (TVT)	VENICE (Vanguard)	*PATTI SMITH (Arista)
*JOAN BAEZ (Guardian)	MAIA SHARP (Ark 21)	Dropped: #34 10,000 Maniacs, #35 Live, #37 David Byrne, #39 Big Head Todd, #45 Brad, Tim O'Brien, Delevantes, Stevie Ray Vaughan.
BOB DYLAN (Columbia)	*MOUNT PILOT (Doolittle)	
*CATIE CURTIS (Guardian)	*MATTHEW RYAN (A&M)	
ROBBEN FORD (Blue Thumb)	*KELLY JOE PHELPS (Rykodisc)	
*BEHAN JOHNSON (RCA)		

We went down to the

JOAN
BAEZ



THE HIGHLY
ANTICIPATED NEW ALBUM
"GONE FROM DANGER"

A Gavin A3 Most Added! Two Weeks!

Debut-18* Non-Comm • Gridbound +91 Spins

On over 30 A3 stations!

Most Added R&R

Most Added FMQB (D-10* Non-Comm)

Most Added Album Network (+122 Spin Trend)

Most Added Gavin Americana (Chartbound)

Debut 24* College

red flag danger



MANAGEMENT: The Mark Spector Company

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patti smith word of mouth

"1959" "don't say nothing" "dead city"

3 songs from the forthcoming new album peace and noise

at radio now.

peace and noise arrives september 30th

be a gathering



work on paper: patti smith

ARISTA

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MOST ADDED

- WYLIE & THE WILD WEST (24)**
BILL KIRCHEN (18)
TOM RUSSELL (16)
JOAN BAEZ (15)
CATIE CURTIS (13)
FLYING BURRITO BROTHERS (12)

TOP TIP**DOC WATSON & DAVID GRISMAN**

Doc & Dawg
(Acoustic Disc)

A fat ol' slice of the true Americana from two of its masters. Focusing on the old-timey, folk, and country blues sides of their artistry, *Doc & Dawg* is the perfect slice of acoustic-based music to balance out your playlist.

RECORD TO WATCH**JEB LOY NICHOLS**

Lovers Knot (Capitol)

Cool and ethereal, yet accessible and highly creative, Jeb Loy Nichols has unleashed one of the year's finer gems with *Lovers Knot*. Taking songs like the traditional "Dark Hollow" to another dimension, Nichols' vision veers right into Americana's eyes and ears.

Gavin Americana™

LW	TW		Rpts	Adds	H	M	L
1	1	THE SONGS OF JIMMIE RODGERS - V/A (Egyptian Records/Columbia)	74	3	40	20	14
3	2	TIM O'BRIEN - When No One's Around (Sugar Hill)	74	5	32	26	16
2	3	ALL THE KING'S MEN - All The King's Men (Sweetfish)	67	0	33	19	15
7	4	CLAIRE LYNCH - Silver And Gold (Rounder)	68	3	24	21	23
5	5	RICKY SKAGGS - Life Is A Journey (Atlantic)	59	2	36	12	11
6	6	WHISKEYTOWN - Strangers Almanac (Outpost)	62	0	24	28	10
4	7	THE DELEVANTES - Postcards From Along The Way (Capitol Nashville)	64	1	29	15	20
9	8	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	63	2	23	17	23
10	9	BUDDY MILLER - Poison Love (HighTone)	60	3	25	14	21
16	10	SECONDS FLAT - Seconds Flat (Green Linnet/Redbird Series)	63	4	11	31	21
8	11	DWIGHT YOAKAM - Under The Covers (Reprise)	50	0	24	20	6
13	12	RAY WYLIE HUBBARD - Dangerous Spirits (Philo)	55	2	17	21	17
11	13	PAM GADD - The Long Road (Vanguard)	55	1	18	16	21
15	14	THE BLAZERS - Just For You (Rounder)	55	1	10	23	22
17	15	AMAZING RHYTHM ACES - Out Of The Blue (Breaker)	48	2	16	19	13
12	16	DALE WATSON - I Hate These Songs (HighTone)	47	0	17	21	9
21	17	MOUNT PILOT - Help Wanted, Love Needed, Caretaker (Doolittle)	50	1	6	26	18
14	18	MARCIA BALL - Let Me Play With Your Poodle (Rounder)	46	0	10	21	15
19	19	LAURIE LEWIS - Earth & Sky (Rounder)	42	1	14	14	14
29	20	RIPTONES - Extra Sauce (Bloodshot)	43	1	6	20	17
18	21	DAR WILLIAMS - End of the Summer (Razor & Tie)	37	1	19	9	9
27	22	TWO DOLLAR PISTOLS - On Down The Track (Scrimshaw)	42	1	5	21	16
28	23	SIX STRING DRAG - High Hat (E-Squared)	45	2	6	15	24
20	24	BIG BLUE HEARTS - Big Blue Hearts (Geffen)	41	0	7	18	16
22	25	JOHN FOGERTY - Blue Moon Swamp (Warner Bros.)	33	0	15	12	6
24	26	JAMES McMURTRY - It Had To Happen (Sugar Hill)	34	0	12	14	8
26	27	BIG SANDY & HIS FLY-RITE BOYS - Feelin' Kinda Lucky (HighTone)	35	1	9	17	9
31	28	DAVID OLNEY - Real Lies (Philo)	38	0	3	21	14
40	29	KELLY JOE PHELPS - Roll Away The Stone (Rykodisc)	39	11	4	14	21
34	30	BOB MARTIN - The River Turns The Wheel (Riversong)	36	2	7	12	17
36	31	VALERIE SMITH - Patchwork Heart (Bell Buckle Records)	36	5	8	11	17
23	32	DALE ANN BRADLEY - East Kentucky Morning (Pinecastle)	34	0	7	18	9
37	33	DOC WATSON & DAVID GRISMAN - Doc & Dawg (Acoustic Disc)	32	4	8	11	13
30	34	BLUE MOUNTAIN - Home Grown (Roadrunner)	35	0	7	14	14
N	35	TONI PRICE - Sol Power (Discovery)	31	6	8	10	13
25	36	BLUE RODEO - Tremolo (Sire Records Group)	33	0	8	11	14
38	37	LOUISE TAYLOR - Ride (Signature Sounds)	37	2	4	7	26
39	38	BLUE RAGS - Rag-n-Roll (Sub Pop)	33	2	5	8	20
32	39	BILLY LEE RILEY - Hot Damn! (Capricorn)	32	0	5	16	11
N	40	FLYING BURRITO BROTHERS - California Jukebox (Ether)	36	12	1	12	23

Chartbound

- JOAN BAEZ** (Guardian)
CHRIS JONES (Rebel)
PATTY LARKIN (High Street/Windham Hill)
PAUL BURLISON (Sweetfish)
JAMES INTVELD (Innerworks)

- JEB LOY NICHOLS** (Capitol)
NEAL COTY (Mercury)
RICHARD SHINDELL (Shanachie)
Dropped: #33 David Allen Coe, #35 Michael Martin Murphey.

Americana Inroads BY ROB BLEETSTEIN

Hands Up America, We've Got You Surrounded

If you think that any one city or part of the country is going to become the "hotbed" of Americana, I'd advise you to give up that notion pretty quick. As those of us who've been doing this dance for some time know, the good shit is pouring out of every possible crack.

Let's take a musical cross-continent stroll to see what all's bubbling under the surface, certain to gain attention in the not too distant future, starting with the locally twangin' mainstays here in my hometown of S.F. (including **Red Meat**, the **Sunshine Club**, and the **Old Joe Clarks**). The OJC's have signed with **Eric Babcock's** new label, **Checked Past**, which will soon release the band's self-produced *Town of Ten*, which saw some Americana action earlier this year. Venturing up north a bit, I just got turned on to a great tape by **Mike Ireland** and **Holler**, which will be released by **Sub Pop** in Seattle. More real-to-the-bone country stuff; that is, the kind that makes Americana tick, which usually means it's also 100 country for mainstream country radio. But that'd be their loss, 'cause this is country in the pure form.

More purity comes my way from Vancouver, B.C. via the splendid, whip-crackin' vocals of the young **Neko Case & Her Boyfriends**. Her debut album, *The Virginian*, is out on the indie **Mint Records**, and it had me on the phone to the label just three songs in. Ms. Case is currently a college student in Vancouver, but the makings are already there for a career in music, that's for sure. **Bloodshot's** **Nan Warshaw** had the chance to see Neko perform during **CMJ** a few weeks back, and reports that her live show surpassed the magic on the album by a good country mile.

Shootin' out of the Southwest, Austin's **Trish Murphy** keeps plugging away with live gigs to support her independent *Crooked Mile* CD. After a few years on the Houston scene, Murphy moved to Austin where she immediately won praise from the local press for her talent, and she's blessed with the desire to maintain a long and healthy musical career. *Crooked Mile* reminds me of a young **Lucinda Williams**, both in the songwriting style and Murphy's passionate delivery of songs. There's been a bunch of label interest buzzing around Ms. Murphy, and she's currently scheduled to hit L.A. for a week to continue collaborating with **Kevin Hunter**, formerly of **Wire Train**.

OK, I've told you who needs a deal (hey, who doesn't need a deal?), and now I can report that another favorite band of mine, **Jolene**, who GAVIN Americana showcased at our Seminar in Atlanta in 1996, has just been signed to **Sire Records**. The group is already in the studio at work on their next release. Also inked to Sire as part of the Discovery Records takeover is **Parlor James**, the duo featuring **Amy Allison** and **Ryan Hedgecock**. Parlor James is down in New Orleans with producer **Malcolm Burn**, currently working on their next project. Stay tuned. ●

Americana Picks

BY ROB BLEETSTEIN

LEROY PRESTON
Country Pedigree
(Alcazar)

Bill Morrissey nails it on the head when, on the back of this CD, he writes, "When I listen to LeRoy Preston, I know nobody is lying to me." Preston is one of the greater unknown songwriters to ever grace

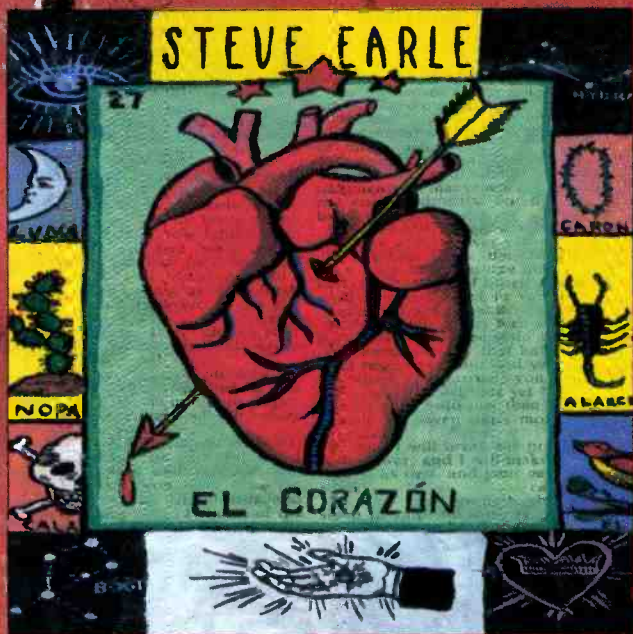
Editor: ROB BLEETSTEIN

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
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Steve Earle

GOING FOR ADDS 9/28

THE NEW ALBUM!
EL CORAZÓN



IN STORES ON OCTOBER 7

PRODUCED BY THE TWANGTRUST



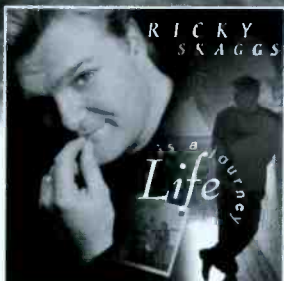
Dan Gillis
MANAGEMENT

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RICKY SKAGGS

THE HIPPEST
TRADITIONALIST
RECORDING
MUSIC
TODAY



83030

Produced by
Dr. Ricky Skaggs



TRUST
THE
MUSIC

country music, having penned hits for Rosanne Cash ("My Baby Thinks He's a Train," "I Wonder"), k.d. lang ("Full Moon Full of Love"), and Asleep at the Wheel ("The Letter That Johnny Walker Read"), of which he was a founding member.

With *Country Pedigree*, Preston has assembled a collection of songs that goes down as smooth as a shot of Gentleman Jack while simultaneously hitting you so deep in the heart that there'll be more than just one tear in your beer. His vocals are an interesting blend of his own native Vermont twang and the smooth-but-rough styles of greats like Jones and Haggard.

When you're a writer of Preston's stature, there aren't any throw-away tracks. From the opening "Fool on a Stool," which was co-written with longtime compadre Kevin "Blackie" Farrell, your tab is open and running. "Mr. Jones" is a waltz that brings back the classic cheatin' song. The wonderful—and completely true—"Shakin' All the Wrong Hands" puts the whole 'makin'-it-in-Nashville' syndrome into perspective. "Tennessee Ridge" churns with a fine Duane Eddy-type of twang, and the swift-pickin' "City Water" will leave you thirsty for more.

Sometimes the finest gems come from the most unsuspecting places, and LeRoy Preston has come out of the woodwork with a gleamer. *Country Pedigree* is Americana in the first degree.

BOB MARTIN The River Turns the Wheel (Riversong)

Bob Martin *The River Turns The Wheel*



Poetry in motion. This oft-used cliché nonetheless speaks the truth when applied to Bob Martin's *The River Turns the Wheel*. Martin's songwriting is of such intense, lyrical depth, that the brain is hard-pressed not to conjure up images of Bob Dylan. From the first line of "American Street Dream" ("Sunlight peels like dead paint on the church of the Italian Saint"), I found myself drawn into this disc like water swirling into a whirlpool.

The wonderful title track bounces off the textures of mandolin and fiddle, while "Silver Rails to Rio" puts you right smack in the middle of the tracks. "Sweet River Days" is another

of Martin's songs that has the power to take you out of your everyday routine and put you directly into the song. Storytelling is surely Martin's strong point, and his New England vocal twist and unobtrusive musical accompaniment flesh out these songs to fine results.

"Goin' Home" is another of Martin's masterpieces, with a chorus that tempts you to sing along to this hard-core Viet Nam memorial piece. The song has been the most requested at KHYI in Dallas for the past few weeks.

VARIOUS ARTISTS Heritage (Six Degrees/Island)



Bay Area fiddler Darol Anger, an alumnus of the David Grisman Quintet, Montreux, and the Turtle Island String Quartet, has dug deep into America's musical tradition for *Heritage*. A celebration of roots music that features stellar new interpretations of traditional songs by some of today's brightest contemporary artists.

"Reinvention" is the best word to describe what Anger has done with this landscape of work. "While Roving on a Winter's Night" pairs the vocals of John Gorka and Dar Williams with the musical backing of David Lindley, Bela Fleck, and John Jennings. Willie Nelson's reading of "Hard Times Come Again No More" comes off as pure as if it's one of Nelson's own, and the accompaniment of David Grisman's mandolin gives the track an even greater boost.

Going deeper than just folk classics, *Heritage* includes a gripping version of "Oh Death" by Mavis Staples with Lindley and Grisman providing a haunting backdrop. Tim O'Brien brings a Celtic ring to "The Water Is Wide," and Jane Siberry opens and closes the album with two tales of the Shenandoah Valley. Also filling out *Heritage* are numerous instrumentals by gifted musical gods Jerry Douglas, Edgar Meyer, Russ Barenberg, Paul McCandless, Victor Wooten, Tony Trischka, Fleck, Grisman, Michael Doucet, Vassar Clements, and John Hartford.

America's musical heritage is something that should be treasured, and this project brings it new light

PLUG IN, TURN ON, DROP OUT.

CALIFORNIA JUKEBOX

The Flying Burrito Brothers

REMADE BURRITO TASTES JUST AS GOOD

"NEARLY 30 YEARS AFTER GRAM PARSONS AND CHRIS HILLMAN FOUNDED THE FLYING BURRITO BROTHERS, THE LATEST INCARNATION OF THE COUNTRY ROCK GROUP STAGES A SOARING COMEBACK WITH "CALIFORNIA JUKEBOX." EVEN THOUGH THE ONLY ORIGINAL MEMBER PRESENT IS PEDAL STEEL GUITAR ACE "SNEEKY" PETE KLEINOW, THE NEW BURRITOS AND GUESTS DELIVER AN IMPRESSIVE COLLECTION OF CLASSIC COUNTRY, CAJUN-STYLE AND HONKY-TONK COUNTRY ROCK TUNES. IN ADDITION TO A SOLID BATCH OF ORIGINALS (INCLUDING THE TITLE ANTHEM WITH ITS CHIMING GUITAR ALLUDING TO THE BYRDS), THERE'S A COOKING SPIN THROUGH BUCK OWENS' 1965 INSTRUMENTAL CHART TOPPER "BUCKAROO" - WITH OWENS ALONG FOR THE RIDE. THERE'S ALSO A BITTERSWEET TRAD-COUNTRY TAKE ON THE LOUVIN BROTHERS' 1958 HIT SINGLE, "MY BABY'S GONE" IN WHICH CHARLIE LOUVIN SHARES VOCAL DUTIES WITH THE BURRITOS' LEAD SINGER LARRY PATTON. BUT THE BURRITOS AREN'T JUST WAXING NOSTALGIA FOR THE DISTANT COUNTRY PAST. THE BAND ALSO COVERS SON VOLT'S "WINDFALL," THE JAYHAWKS' "TWO HEARTS," AND NEIL YOUNG'S "DANCE, DANCE, DANCE." WAYLON JENNINGS, ACCORDION PLAYER JO-EL SONNIER AND SLIDE GUITAR KING SONNY LANDRETH MAKE APPEARANCES. (SET FOR RELEASE ON AUGUST 19) ON LAS VEGAS BASED ETHER RECORDS, "JUKEBOX" MAY BE HARD TO FIND, BUT IT'S WORTH THE EFFORT."



DAN OUELETTE
SAN FRANCISCO CHRONICLE
JULY 6, 1997

"THE BURRITOS STILL MAKE HAUNTING COUNTRY-ROCK"
DALLAS MORNING NEWS / JUNE 1997

"THIS RECORD IS REALLY GREAT AND I WASN'T EXPECTING IT AT ALL. ON CALIFORNIA JUKEBOX, THE FLYING BURRITO BROTHERS WERE ABLE TO CAPTURE THE SPIRIT OF THEIR HEYDAY WITHOUT DATING THEIR SOUND."
BUTCH HAUSE - THE DENVER POST / JUNE 1997

"ALL THE INGREDIENTS ARE STILL THERE - RICH VOCAL HARMONIES, A SMOOTH EASY GOING BEAT, VAGUELY BEATLESQUE CHIMING GUITARS AND SLIPPERY STEEL."
ROBERT K. OERMANN - MUSIC ROW / AUG 1997
(REVIEWING THE SINGLE, 'CALIFORNIA JUKEBOX')

"THE THING THAT IS SO COMPELLING ABOUT THE DISC, ASIDE FROM THE SUPERB MUSICIANSHIP, IS THE BREADTH OF THE MUSIC AND THE SPIRIT WITH WHICH IT IS PERFORMED."
MICK SKIDMORE
RELIX / AUGUST 1997



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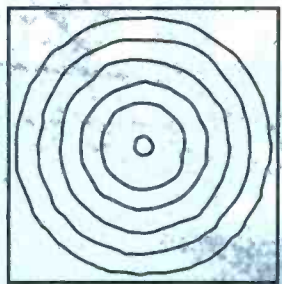


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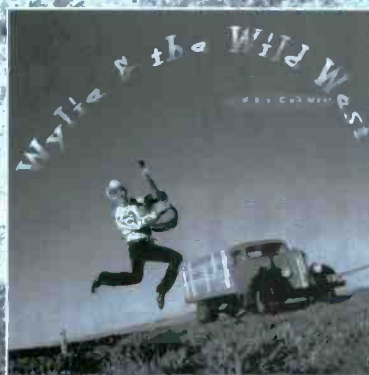
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JOHN GRIMSON 615. 352 - 0420

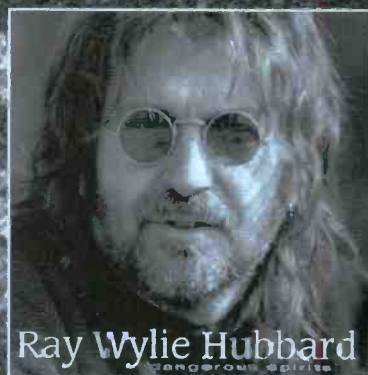
WHEN THE MUSIC REALLY MATTERS, WHEN IT'S ALL ABOUT A SONG, THE CALIFORNIA JUKEBOX PLAYS ON.



ROUNDER®



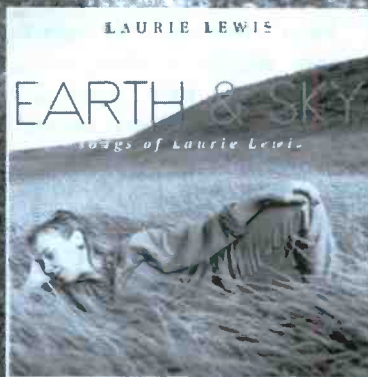
Wylie and The Wild West



Ray Wylie Hubbard



The Blazers

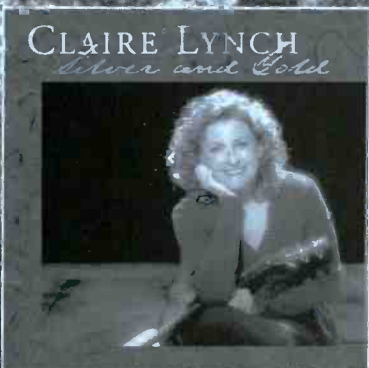


Laurie Lewis

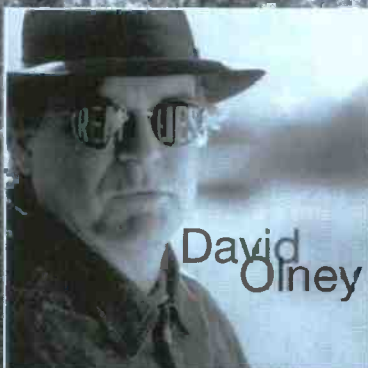
Rounder Records

welcomes Americana adventure attendees
to our neck of the woods!

Don't go
hiking
"In The Pines"
without these
latest and
greatest
releases from
the 1997
Gavin
Americana
label of the
year.



Claire Lynch



David Olney

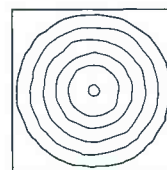


ROUNDER RECORDS WELCOMES RICKY SCAGGS BACK HOME!

**It's been fifteen years since Ricky made
his last Rounder album,**

**"Family and Friends." Now get ready for
"Bluegrass Rules!" on Skaggs Family Label/Rounder Records,**

COMING YOUR WAY IN OCTOBER.



ROUNDER®



So, here we are, In the Pines. Out in the middle of nowhere, on a scenic lake in New Hampshire, the land of "Live Free or Die," where Fonda and Hepburn filmed *On Golden Pond*. What other format could possibly come up with something like this—let alone pull it off? And it's only fitting that we name the whole shindig after a standard by Bill Monroe.

It's all a part of what makes Americana a force that will have to be reckoned with. Our unified belief in the music, and our desire to get it heard by millions of others, is only part of the powerful mixture that keeps us going and keeps us growing—no matter what its detractors may say.

From the outset, Americana has been an anomaly in the music business. Collectively, we share a common vision and belief in how we approach music and radio. And our collective includes the artists, the labels and their staffs, the media, the promoters, the buying public, and even the trade editor.

But our individual personalities and approaches make this format unique, intriguing, downright enjoyable—and, frankly, misunderstood.

Americana is not A3 Junior, nor is it a country dumping ground. We have the talent, desire, and direction to stand on our own and let things grow and thrive from the grass-roots level. We are about the music first, and we're damn proud of it. But don't think for a minute that we're oblivious to the bottom line; we all have to make a living.

Our passion for the music seeps into areas that reach beyond radio. Who's paying attention to the Americana chart? It's not only radio, record labels, and artists, but also managers, concert promoters, record producers, booking agents, and record retailers and distributors, as well as the music's ever-growing fan base across the globe.

I'm sure many of you are wondering, "Why do they need their own retreat/event/convention/whatever you want to call it?" Well, the need for a specialized Americana event grew out of a desire, on the part of many who work within the format on a daily basis, to have a chance to get more business done on a group level. Our experiences at previous GAVIN Seminars and at the meetings we've had at past A3 Summits proved that we needed more time to delve deep into the issues that are of most concern for us. Personally, I wanted this event to happen so that Americana programmers could get together in a large group setting and learn from each other. I believe in strength in numbers, and I also believe those numbers will continue to grow—not only in stations adapting the format, but also in record sales, which is something that can be achieved if we all continue to work together.

But, New Hampshire? Believe me, I thought the same thing when Rounder's Brad Paul pitched the location last year.

Of course, my sights were set on Austin, Texas, with its built-in club scene, numerous hotels, and Americana artists living on every corner. But the East Coast idea was intriguing, so last September, a committee of believers headed out for Rockywold-Deephaven Camp on Squam Lake to investigate.

I have to be honest. When Rounder's Leslie Rouffe picked me up at the Manchester, New Hampshire, airport, and we proceeded to drive into the boonies to the camp, I had a real bad attitude on. I thought, "There's just no way. How the hell could anybody find this place?" The whole way there, I was thinking Austin. But, after spending a day at the site, checking out the accommodations, the meeting rooms, and the playhouse with its built-in stage, I was completely convinced and thought, we have to do this. After taking a hike, enjoying the scenery, and jumping in the lake, I was completely sold.

I believe we've assembled a great group of people, willing to take the necessary steps to keep our discussions focused and on target. We've got attendees from all across the country, converging on Squam Lake because they believe in the music and the format's potential. We are grateful to have folks like Larry Milam from Anderson Merchandising, Andy Oatman from Great Empire Broadcasting, Jo Gioffre from Planet Bluegrass, Steve Hoiberg from Monterey Artists, Joan Myers from Myers Media, and Bud Scoppa from Sire Records participating in our sessions. And I think we've assem-

bled a musical menu that not only demonstrates the depth and diversity of the format, but is sure to fulfill your entertainment needs.

So, a great big welcome to those of you with the wisdom and foresight to brave the woods of New England, in the fall, In the Pines.

Also, a great big thank you to all the committee members who helped make this event possible: Brad Paul and Leslie Rouffe from Rounder, Jon Grimson from Counterpoint Music Group, Tom Frouge from Green Linnet Records, Ellen Karas from Ellen Karas Management, Jim Olsen from Signature Sounds Records, Chuck Wentworth from Lagniappe Productions, Dick Pleasants from WGBH/FM, John "Klondike" Koehler from Klondike Sound Company, and to Natalie Duitsman, Catherine Ryan, and Sandra Derian from GAVIN Convention Services. Thank you also to Meg McDonald and Kevin Welk from Vanguard Records for the donation of a John Jennings Gibson guitar that we will be giving away to one lucky radio registrant, and to the Berkshire Brewing Company for keeping the suds flowing. Thanks to Ann Rampulla at Rockywold-Deephaven Camp for giving us the opportunity to use this amazing site, and of course, thanks to all of you out there—radio especially—who believe in the format and who'll continue to stay true to yourselves and the music.

the Life and Times of Americana In The Pines

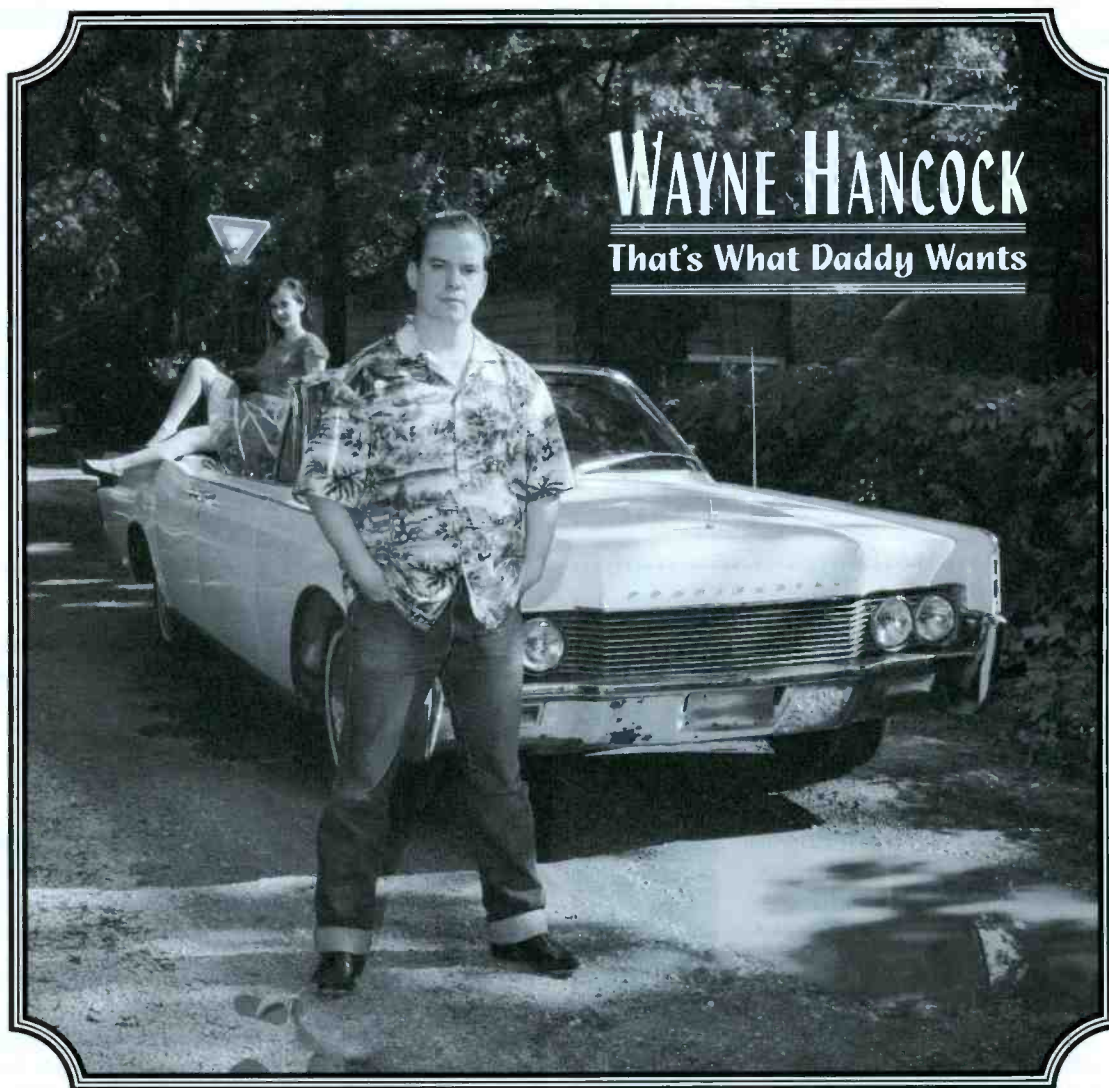
By Rob Bleetstein



WANTED AT AMERICANA



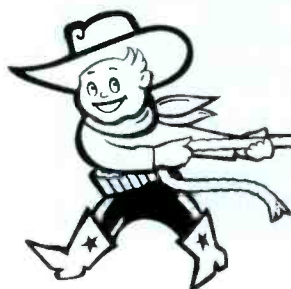
SEE WAYNE PERFORM AT THE AMERICANA RETREAT



WAYNE HANCOCK

A ROCKIN' DOSE OF KNOCKED OUT RHYTHM

- * On Tour
- * Sales are Smoking
- * Week #4 9*-8*



AGENDA

Thursday, September 18
6 p.m.

Opening Dinner Reception
Rockywold Dining Hall

8 p.m.-midnight

Performances in the Playhouse
Jimmie Dale Gilmore, Razor & Tie recording artist **Fred Eaglesmith**, Ark 21 recording artist **Wayne "The Train" Hancock**, and Ryko recording artist **Kelly Joe Phelps**

Friday, September 19
9-10 a.m.

Breakfast
Rockywold Dining Hall

10:15 a.m.

Morning Session: Programming
Deephaven Lodge
How to mix and match the various

Gavin Presents IN THE PINES

An Americana Adventure

Squam Lake, Holderness, New Hampshire
September 18-20, 1997

musical styles the format encompasses. We'll discuss how live music and artist interviews play a role in defining your station, and how to get the best results from

both elements.

Participants include: Bruce Kidder (KHYY/FM), Chris Marino (WMLB/AM), Rita Houston (WFUV/FM), Dick Pleasants

(WGBH/WUMB), and Sully Roddy (All Kinds of Country).

Noon-1:30 p.m.

Lunch
Rockywold Dining Hall
Followed by a performance by Rounder recording artist **Laurie Lewis**

2 p.m.

Deephaven Lodge
A Fireside Chat with very special guest **Emmylou Harris**

3 p.m.

Afternoon Session: Beyond the Music
Deephaven Lodge
Production, promotions, news, and information are all as important as the music mix. This session will focus on the various elements that complete the radio picture.
Participants include: Laura Hopper (KPIG/FM), Terry Moses (KDHX/FM), Felton Pruitt (Fat Music Radio Network),

JIMMIE DALE GILMORE Thursday in the Playhouse
We're pleased to welcome the distinct voice and Zen-country song stylings of Jimmie Dale Gilmore to In the Pines. His most recent release, *Braver Newer World*, found Gilmore exploring different textures than those on his previous masterpiece, *Spinning Around the Sun*, and we can look forward to a hard-driving, back-to-basics set from Gilmore and his band, which includes guitarist Gurf Morlix.

FRED EAGLESMITH Thursday in the Playhouse
Have we seen the future of Americana, and is his name Fred Eaglesmith? We reached north of the border to bring his intense songwriting and emotion to New Hampshire, and you won't be disappointed. Recently signed to Razor & Tie Records, Eaglesmith will release *Lipstick Lies & Gasoline* in October, and will certainly be raising a ruckus with his band, the Flying Squirrels.

WAYNE HANCOCK Thursday in the Playhouse
If you thought Hank Williams had attitude, wait until you catch Wayne "The Train" Hancock's performance. Riding the rails of Americana with his new Ark 21 release, *That's What Daddy Wants*, Hancock will surely keep adding fuel to the fire during his set, which should turn the dance floor into one big two-step.



KELLY JOE PHELPS Thursday in the Playhouse
Phelps hails from Washington state, and he brings a haunting melancholy to his acoustic country blues guitar wizardry. His talent has graced the recordings of Greg Brown and Townes Van Zandt, among others, and his brand new album, *Roll Away the Stone*, on Ryko, is proof positive that this man is "all music in one."

LAURIE LEWIS Friday, Lunchtime performance, Rockywold Dining Hall
The bluegrass queen of the Bay Area, Berkeley's Laurie Lewis is a champion fiddler, a charming vocalist, and a songwriter who always hits the mark and the heart. The two-time International Bluegrass Music Association Female Vocalist of the Year will be joined by Tom Rozum and Todd Phillips for this very special afternoon performance.

BUDDY & JULIE MILLER Friday, Twilight performance - Rockywold Dining Hall
Real emotion, integrity, and honesty lie at the core of the music of husband and wife duo Buddy and Julie Miller. Julie's Hightone release earlier this year, *Blue Pony*, brought her unique vocals and raw, intense songwriting to many people's ears for the first time, and Buddy's new Hightone release, *Poison Love*, is already being hailed as one of the true "knock-em-dead" country records of the year.



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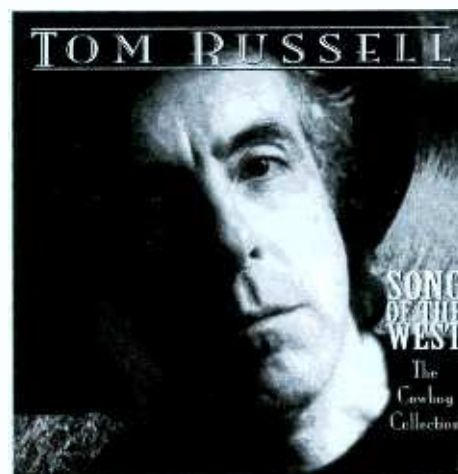
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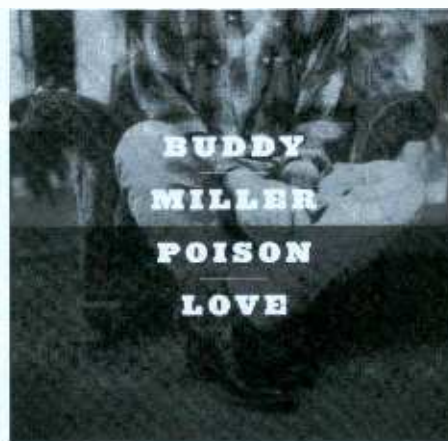
The band name is TOO MUCH FUN & that describes this record to a tee! From the first bars of Big Mack's Off The Blocks to the closing notes of The Finger this is one great show! When you get a chance, don't miss the incredible 8 minute version of Hot Rod Lincoln.

We're looking for adds this week!

BUDDY MILLER - POISON LOVE



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AGENDA

10:15 a.m.

Morning Session: Developing Partnerships

Deephaven Lodge

Building relationships with record retailers, concert promoters, music shops, and the local press are important links to establishing, maintaining, and reinforcing your image with your target audience. We'll start with a look at ways to work with these important community allies.

Participants include: Larry Milam (Anderson Merchandising), Mike Dreece (Newbury Comics), Jordi Herold (The Iron Horse), Jo Gioffre (Planet Bluegrass), Randy Wynne (WMNF/FM), and Chuck Wentworth (Lagniappe Productions)

Andy Oatman (KVOO/FM), and Mattson Rainer (KNBT/FM)

4:30 p.m.

Twilight Performance

Rockywold Dining Hall

Featuring Hightone recording artists **Buddy & Julie Miller**

6 p.m.

Dinner, Rockywold Dining Hall

8 p.m.-midnight

Performances in the Playhouse
Hightone recording artist

Dale Watson, Decca recording artist **Chris Knight**, Rounder recording artists **The Blazers**, and **The Hangdogs**.

Noon-1:30 p.m.

Lunch

Rockywold Dining Hall

Followed by a performance by Bloodshot recording artist

Robbie Fulks

Saturday, September 20

9-10 a.m.

Breakfast

Rockywold Dining Hall

DALE WATSON *Friday in the Playhouse* There's no doubt that Dale Watson is one of the kings of country music. Then again, there's that question of which country music. Well, in Dale's book, there's only one kind—the real, hard-core, traditional stuff—and that's what we can expect him to deliver. He's got three albums under his belt, and his latest, *I Hate These Songs*, recently topped the Americana chart. Look for Watson to rip the roof right off the Playhouse.



CHRIS KNIGHT *Friday in the Playhouse* Only three songs into Chris Knight's upcoming Decca debut, I got on the phone and requested his presence in the Pines. A Kentucky native who set out for Nashville in 1992, Knight has spent the years since then writing songs that ring true to his life, reflecting the influences of John Prine and Steve Earle. Chris Knight's performance is highly anticipated, and from what I've heard so far, should live up to all expectations.



THE BLAZERS *Friday in the Playhouse* When we looked into the spice rack, we went top shelf. The Blazers' rousing mix of rockabilly, R&B, rocked-up norteño, and country sets them up as the latest in the line of ear-shaking artists from East L.A. For their recent Rounder release, *Just for You*, they worked with producer Pete Anderson, and the results took their dedication and spirit to new heights. Better get your dancin' shoes on for this performance, as the Blazers promise to set your tail on fire. And a warning to those of you who are faint-hearted—these boys play loud.



THE HANGDOGS *Friday in the Playhouse* We're doing our part to bring them beyond cult status, and it's with great pleasure that we present New York City's finest unsigned rockin' twang band, the Hangdogs. After releasing last year's *Same Old Story* and endearing themselves to many Americana stations, the hard-livin' Hangdogs are shopping a new album. Look for them to perform songs from that while they rev up the room for a night of rock-solid twang-core at its best.

ROBBIE FULKS *Saturday, Luncheon performance, Rockywold Dining Hall* His music is as stone country as you're gonna find, and Robbie Fulks' association with Bloodshot Records and his walk-it-like-you-talk-it stance on issues surrounding modern country music have made him the king of the insurgent country scene, which he says, is like "wearing a crown in an outhouse." His songs are in increased demand by other artists, and with a new Bloodshot release due next month, the stage is set for Robbie Fulks to lay it on the line.





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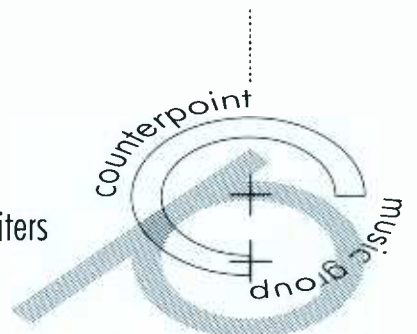


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AGENDA

6 p.m.
Dinner
Rockywold Dining Hall

2 p.m.
Afternoon Session:
Getting the Word Out and Looking Into the Future
Deephaven Lodge
Getting and keeping your station in the black is always the bottom line. This session will concentrate on sales, underwriting, marketing, and promotions. We'll wrap things up with a "gloves off" discussion about Americana's future, with insight from publicists, managers, booking agents, and record label executives.
Participants include:
Joshua Jones (KHYI/FM), Stasia Lanier (KSUT/FM), Jim Olsen (Signature Sounds), Joan Myers (Myers Media), Bud Scoppa (Sire Records), Steve Hoiberg (Monterey Artists), Tom Carrico (Studio One Artists), and, recording artist Tim O'Brien (Sugar Hill)

8 p.m.-midnight
Performances in the Playhouse
Sugar Hill recording artist **Tim O'Brien**, Sugar Hill recording artist **Darrell Scott**, and Green Linnet/Redbird recording artists **Seconds Flat**

GAVIN would like to thank the following sponsors for their support of **In the Pines**:
Atlantic Records Nashville, Avenue Communications, Berkshire Brewing Company, BMI, Counterpoint Music Group, IBMA, Lucky Dog Records, Michele Clark Promotion, Paladin Records, Rounder Records, SESAC, Six Degrees Records, Sony Classical, Sugar Hill Records, Vanguard Records, Windham Hill Records

4:30 p.m.
Twilight Performance
Rockywold Dining Hall
Featuring Paladin recording artist **Jamie Hartford**

JAMIE HARTFORD Saturday, Twilight performance, Rockywold Dining Hall When you're the offspring of bluegrass/folk legend John Hartford, the talent just might be in the genes. But rest assured that Jamie Hartford has taken whatever was given to him genetically and multiplied it, making him one of the more in-demand young musicians in Nashville. With a new album, *What About Yes?* ready for release on Paladin Records, Jamie Hartford's twilight performance will be highly charged.

TIM O'BRIEN Saturday in the Playhouse
Quickly becoming one of Americana's top spokesmen, Tim O'Brien is also one of our quintessential artists. A top-rated multi-instrumentalist who plays fiddle, mandolin, guitar, bouzouki, and just about anything else with strings, O'Brien approaches his craft with a splendid mix of talent, dignity, humor, and taste. His new Sugar Hill release, *When No One's Around*, is easily his finest work to date, and we look forward to seeing him perform many of these new songs during this performance.

DARRELL SCOTT Saturday in the Playhouse
My first glimpse of Darrell Scott and his awesome guitar talent came when he was touring with Sam Bush. After being wowed by his pickin', I was just as struck by his songwriting talents, as showcased on his Sugar Hill debut, *Alaha From Nashville*. Be sure you're in the Playhouse to catch his fine playing and singing on Saturday night.

SECONDS FLAT Saturday in the Playhouse
Here's the epitome of an Americana roots band. Along with their fine songs, harmonies, and new self-titled Green Linnet/Redbird release, Seconds Flat has effectively used the Americana byways to spread their sound far beyond their North Carolina base. Since they appeared at the GAVIN Seminar in Atlanta in '96, the band has stepped things up a few notches, and the results will have us all swinging across the dance floor.



Tony Brown on Americana: The Next Wave Is Now

While Americana continues to forge its own path and determine its own history, the big question that keeps popping up is, "Are the Nashville labels going to embrace the format, and if so, when?"

Who better to take the question to than MCA Nashville President Tony Brown? I wanted to bring the burning questions of the moment to Tony because he's someone who's not only extremely successful at what he does; he's also someone who's seen the business from both sides of the tracks.

A musician who's toured with Elvis Presley, Emmylou Harris' Hot Band, and Rodney Crowell and Rosanne Cash's Cherrybombs, Brown is also a producer and the A&R man who over the years has brought us Steve Earle, Nanci Griffith, Lyle Lovett, Kelly Willis, and Todd Snider. On the flip side of the musical spectrum, he has achieved multi-platinum status for his work with George Strait and Reba McEntire.

I talked with Tony to get his views on where country and Americana music stand in his book, and to see if he envisions a way to merge cutting-edge artistry with commercial success. — ROB BLEETSTEIN

Rob Bleetstein: When I lived in Nashville ten years ago, I felt like that was the time for a change to come to country, with your work with Steve Earle, Nanci Griffith, Lyle Lovett, and the breaking of Dwight Yoakam and Randy Travis happening. Was there any one reason things didn't take off like we might have thought, and did you feel like a one-man revolutionary in town back then?

Tony Brown: I didn't even feel like we were doing anything revolutionary at the time. A&R departments are basically the taste of a label. At that time, I was a novice A&R person with the autonomy that Jimmy Bowen gave me. It turned out that the first few things I heard that turned me on showed up at about the same time. And they were basically all from the same area, that Austin scene. You can't make artists like that appear. Sometimes I believe in predestination. All those artists seemed to surface at a time when country music was at a really stale point, like it's getting again right now. And it was a much smaller business back then. The country music industry has quadrupled in the last ten years.

RB: Can you put the whole early '90s boom and the current backlash into any kind of perspective?



TB: Success in any kind of music genre seems to breed bad taste. When we were searching in '85 and '86, people were searching for something different, and one begat the other. When Steve and Dwight started happening, it gave me courage to think that Lyle and Nanci could make it, too. It's basically on the shoulders of A&R people. Warner Brothers and MCA were the ones stepping out back then. k.d. lang came in through

Sire, and I think that gave CBS the courage to go with Mary Chapin Carpenter. Rosanne Cash and Rodney Crowell were the beginnings of all this stuff, in my opinion. That was such an important time in country music because it seemed to be opening up to something other than mainstream, generic kind of music. It was time for new superstars to be born because the other ones were over, like Kenny Rogers and the Oak Ridge Boys. Out of that area also came the new mainstream stars, like Randy Travis, the Judds, and Clint Black. Then Vince Gill started having his day, then Garth Brooks appeared. Then, as record companies will always do—and this doesn't make the record companies bad—the ones that make the most money are

the ones that the company goes, "we need more of them and less of those," those being the ones that are not quite selling as many records because it was harder to get Dwight or Steve Earle on the radio than it was to get Randy Travis and Clint Black on the radio. When everybody was looking for something fresh, everybody was happy to work really hard to try to bring some new music to the front, to mainstream. A&R people are always happy to do that, but when it comes to promotion and marketing people, they were hungry for something new, but then when something new also became Randy Travis, Clint Black, then Vince Gill and Garth Brooks, which sold such big numbers, it became harder to be excited about all the hard work you



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had to do to get 100,000 record sales on a Steve Earle as opposed to 2 million on Randy Travis. Everybody was really hungry back in '86, and it was a perfect time to bring all this stuff onto country music, and it influenced it big time. Country music became such big business with the class of '89 (Alan Jackson, Garth, Vince, Travis Tritt), that everybody all of a sudden got into making money as opposed to making music. Now we're back to the point where something new and fresh is needed because we're so over-saturated with everybody copying what's working so well that everybody's bored again, and that's the reason Americana is here. Thank God that you and GAVIN have championed that chart, because every A&R person in town that's got any taste basically is a little bummed out because the bean counters don't want any creative or artistic babble from us, they want the bottom line.

RB: Do you feel that promotion departments have been dictating what A&R direction Nashville labels have gone in recently?

TB: Pop A&R manipulates pop radio. When alternative music came in so big, it's because record companies kept feeding it to radio, and they

basically had to deal with it because the records were selling and people were going to see all these bands in concert. Eventually, alternative became mainstream, and as always, the music then became tailored to mainstream, and now hip-hop is the latest thing, and this surge of people like Son Volt and Whiskeytown is sort of like a mainstream version of Americana in a pop realm. But, on the country side, country radio has always been more of the manipulator of A&R departments because we have to live within their parameters. That's the nature of our industry. It's not about attitude, it's about songs. Pop music is about attitude.

RB: Nashville has prioritized the major market reporting stations. What do you think the impact would be if the remaining 2,000-plus smaller market stations weren't country? What kind of impact would that have on the overall sales picture?

TB: It'd have to affect it. Part of the reason country got so huge is because there are over 2,000 stations across America, even though only 200 of them are reporting stations. If you ride through any parts of the heartland, you can find three country stations for every one Top

40. What also helped us break through was CMT and TNN. Getting some TV exposure with satellite and cable really has helped. If we were to lose, say, half of the radio stations, it would definitely be felt.

RB: You've always supported this music, but as a successful businessman, what do you think it's going to take to make the industry realize that Americana is the natural step to take for the future?

TB: It's not *the* way to go for the future, it's *another* way to go for the future. What Americana needs is exactly what the country music industry needs. When country got its version of MTV with CMT to get our music out there, and the Garth thing happened, the press jumped on it and it created a phenomenon and opened the doors to the masses like pop music gets. If Americana all of a sudden gets 200 stations playing Americana music 24 hours a day, then you would see people discovering it at a much greater pace. A lot of the music in Americana is an acquired taste. We all know what mainstream is. Mainstream, nine times out of ten, is either easy to love or easy to hate. With Americana, a lot of it is able to touch a nerve with people, something you can't live without. But if you can't hear it, then you don't know it.

Nashville is always looking for ways to make more money, and if all the record companies join up with what you're doing, that's the only way it's really going to happen. Americana can easily be the way to make more money while at the same time be more artistic.

RB: Do you think artistic integrity and edginess can find commercial success these days?

TB: Let's face it. It's all about the voices. In pop music, a lot of these alternative bands and hip-hop and rap bands, it's not about the voice. In country music, usually what turns people on is the voice. Most Americana artists are writers and great musicians, but the voice is not necessarily the thing. In country, they love the voice. That's the reason they loved Buck and Merle and Hank and Jones. That's what you think about, even in R&B, you think about what a great voice Marvin Gaye had. In alternative, you're not thinking about what a great voice Kurt Cobain had. He had something to say, however. In Americana, most of the acts on the chart, their voices probably won't ever find a place on mainstream country radio. Maybe they could have a hit, if the song is right.

RB: When country radio resists an act that you're passionate

about and have put a lot of energy into, and that act winds up leaving the Nashville community for L.A. or New York doesn't that have a negative effect on Nashville?

TB: It depends. If they leave and things continue to happen and their audience expands, it's not negative. It's not like they abandon us, they expand to a new format. Some of them leave because they get pissed off and they think they're more of a pop artist, whatever that means. With Lyle, when he moved to the L.A. division, he never really was necessarily a country artist. When I first heard his voice and we were working on the first album, he was doing songs like "Farther Down the Line" and "God Will." He probably was listening to a lot of country music back in those days. The more I got to know him, what I noticed was that what he really did was the stuff he's doing now. Had he stayed here, it would not have worked. So his moving out there really became more of an artist development thing. The three artists that left here, Steve Earle, Lyle Lovett, and Nanci Griffith, all their careers were enhanced when they made the move. Todd Snider's in the same boat now, too, and I think it's the right move. You can either look at it as artist development, or they left town. I see my role in it as a link in the chain of artist development. I believe I can be involved with artists here that may not necessarily be country, but they can start here, and no one would be surprised that MCA Nashville was putting it out, and they can expand from here.

RB: Does having multi-platinum success with many of your artists enable you to reach into more of what I'll call your "heart" acts, like Joe Ely?

TB: It's the reason I get to keep doing records with Joe Ely. He doesn't make us a lot of money here, but everybody in this building, in the back of our minds, we keep thinking that he's going to have his hit one day. Just like Jimmy Buffett made a career off of "Margaritaville" and became a lifestyle artist, that's what Joe Ely is, too. If he ever does have that one hit, we have his catalog. Plus, he inspires this whole building. He walks in here and I feel like, in his own way, he has the same respect of a George Strait or Vince Gill or Reba. We're doing a Flatlanders song for *The Horse Whisperer* soundtrack, and I'm considering a potential reunion record. This is where the predestination thing comes into play again. I don't want to do it here if we don't feel that we could make it happen, though. I feel

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like it's a good time for it to happen.
RB: If you do make that record, as well as *The Horse Whisperer* soundtrack, don't you see this as something you'd want to aggressively work to Americana, make some noise with it there, then take it elsewhere, be it country, A3, or even A/C?

TB: Here's what we plan to do. The first single will be from Allison Moorer, which to me sounds like a country hit. Sort of in the vein of "Blue Eyes Cryin' In the Rain." It's not so mainstream, but it's not weird. When you hear it, you'll know it's not those other girls in country music. I want to release a couple of Americana singles from it, too, whether it's Lucinda Williams, the Flatlanders, or Emmylou Harris. I want to use this as a platform to experiment with at Americana. I really want to support this format. And it's not dissing country radio at all. If they say, "We can't play Buddy Miller," you'd say, "Well, we can't play Colin Raye."

RB: We're really talking about two different audiences.

TB: All it is is that you're expanding the format.

RB: And it's going to be an income to the industry that could be Nashville's.

TB: I believe it. And while my support is completely with you, I also love making mainstream records. I love when I know I made a Number One record. Nine times out of ten, I know when I've done it. At the same time, I would love to know when I found this act—say that it's the next Lyle or Steve Earle—that it's going to be a big Americana act and it's going to sell a lot of records and subsequently help your format, help our industry, and help the artist. I think the next five years will tell a lot. If Americana breaks, that means A&R departments may have to have extended or satellite offices.

RB: If it does break, is Nashville going to be in on it when it happens, or is it going to wait until it happens out of somewhere else?

TB: Nashville can't make it happen. Pop music always has its outbreaks, like Seattle or Minneapolis. With Nashville, it seems like everyone thinks the only new exciting music happening is in Austin. That's because a lot of people drift down there thinking that's where it's hap-

pening. People don't come to a town because it's happening in that town. There's usually a person or a group of people who are doing something, and people sort of flock to what those people have going on. It's about people who have taste and can make things happen; not really about the town they're in.

RB: What's your opinion on other avenues of selling records, like the Internet? Do you think the future is going to see more of this, or is radio going to remain an ever-present factor?

TB: For country, radio will play a big role for a long time. I think the Internet is definitely the next step for us. That's where Americana artists have as good a shot as anybody. The global potential is enormous, whereas in this country, everything is about branding these days. This country is about "entertain me, and entertain me now."

RB: When do you think the assembly line mentality of artists with the same sound and look is going to stop?

TB: It's always sort of been that way, there's just so much of it now that it seems more obvious. Back in the old days, George Jones sounded like

Hank Williams, and Merle Haggard sounded like Buck Owens. The tendency for everyone to always copy one another is always there, but the business is so big now. You go from six labels in 1984 to 26 in 1997, then all of a sudden, the sameness is so big that it appears that it just started happening, but it's been happening for years. It's the nature of the business. Sheryl Crow is angry, then Alanis Morissette is angrier. I think we're going to hit a wall with the oversaturation.

RB: Don't you think you've already hit that wall?

TB: We've hit the wall, but we haven't seen the fallout yet. The fallout is going to happen over the next 18 months. When it happens, I think you're going to see some changes that are going to help your format and open the door for some more radically different artists like Dwight and those guys that came along in '85. I think Allison Moorer, Jack Ingram, and Chris Knight may be the first influx of those type of artists. It goes in cycles, and the sad part is a lot of A&R people don't know the difference, that the cycle is taking place. You're seeing the beginnings of the next wave. ●

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B-100 has immediate opening for team player. Experience a must! Overnight T&R to Jim Squires, G.M. 809 S. Westover Blvd. Albany, GA 31707, no calls, EOE.

Production/AT for Smooth Jazz. Resumes and tapes with writing samples to: Bill Harman, WZJZ, 655 Metro Place South, Suite 100, Dublin Ohio 43017, E.O.E.

Production Director/Air-Talent for AAA south of Big Sur on California's Central Coast. T&R to: Drew Ross, KOTR, 840 Sheffield, Cambria, CA, 93428. EOE.

Love Radio enough to work soft AC mornings for tiny bucks in the shadows of three

huge markets? P.O. Box 689, Vineland NJ, 08362-0689. EOE.

KXXO-FM seeks experienced play by play announcer & color commentator for Seattle Reign. Good ABL knowledge. Women. People of Color encouraged. 360-913-9937.

PRODUCTION DIRECTOR & afternoon AT for top rated T10 50 miles west of Chicago. T&R and samples to: Keith Bannemer, PD, POB 448, DeKalb, IL 60115. EOE.

KEAG-FM (Anchorage) is accepting T&R for our new morning show. If you're a winner, rush your package to KOOL 97.3 P.D., 11259 Tower Road, Anchorage, AK, 99515. EOE.

Variety 93 is looking for a co-host/news person for its Adult Contemporary morning show. If you have a great personality and a strong desire to win, rush T&R to KGRC 329 Maine, Quincy, IL, 62301.

WROE-Appleton, WI, a Lite AC station seeks an adult communicator for middays. Must have 3 years experience. T&R to ATTN: Dan Larkin, WROE, P.O. Box 1035, Neenah, WI 54957-1035.

KG95 HAS A POSITION OPEN FOR AN NIGHT PERSONALITY. Promotions involved. Females and minorities are strongly encouraged to apply. Send T&R to Mark Hahn...KG95...BOX 3009...Sioux City, IA. 51102. No Calls. EOE.

Asst. PD/PM drive opening. (Sports play-by-play experience is a plus!) Tape and Resume to: Mark Anthony, KMXL KIDMO, P.O. Box 1302, Joplin, MO 64802

WOBB/WMGR in search of on-air talent for possible future openings. Please send resumes, tapes and photos. Attn.: Bill West, P.O. Box 3106, Albany Ga. 31701.

BUILDING TOP 40 MORNING SHOW from ground up. Already have female co-host news person. Need high energy, team player. T&R TO Tim @ KBCC P.O. Box 670 Roswell, NM, 88202.

CMA Station Of The Year Nominee has a unique part-time opening. If you have on-air experience, enthusiasm and want to work for a leader in country music radio, send t&r a.s.a.p. to Bob Richards, WFMS, 8120 Knue Road, Indpls, IN 46250. Susquehanna Radio is an EOE, ADA.

INCREASE YOUR EXPOSURE WITH MEDIACASTING'S AUDIO CLASSIFIEDS. FOR THE PRICE OF DINNER YOUR AIRCHECK WILL BE HEARD BY THOUSANDS OF BROADCAST PROFESSIONALS VIA THE INTERNET. GET ONLINE TODAY! CALL (414) 926-9620 OR WWW.MEDIACASTING.COM.

THE LEGENDARY Z100/NEW YORK has a rare Assistant Program Director opening. Programming, copy writing, management and on-air experience a must. T&R to Tom Poleman, Program Director, WHIZ, 333 Meadowlands Pkwy, 5th floor, Secaucus, NJ, 07094

99.9 the Buzz seeks enthusiastic, innovative morning DJ. Knowledge of alternative format and promotions a must. T&R to: Box 999 Burlington, VT, 05402.

NEED MULT-TALENTED TEAM PLAYER For DJ, Prod, Sports PBP. Love Radio? Send T&R to : The Cabin, KKBN/KBYN, P.O. Box 708, Twain Harte, CA 95383.

CREATIVE SERVICES DIRECTOR

New York based radio entertainment marketing company seeks creative services director. Position requires exceptional organization skills and computer proficiency. Working knowledge of radio programming is required. Candidate must be able to manage all department functions including supervising staff, managing budget and supplies and interfacing with other departments on a daily basis to meet production needs. Please send resume to Blind Box, Gavin Classifieds, SF CA 94105



Gavin Urban Landzcape

PRIME PROPERTY

WEST COAST

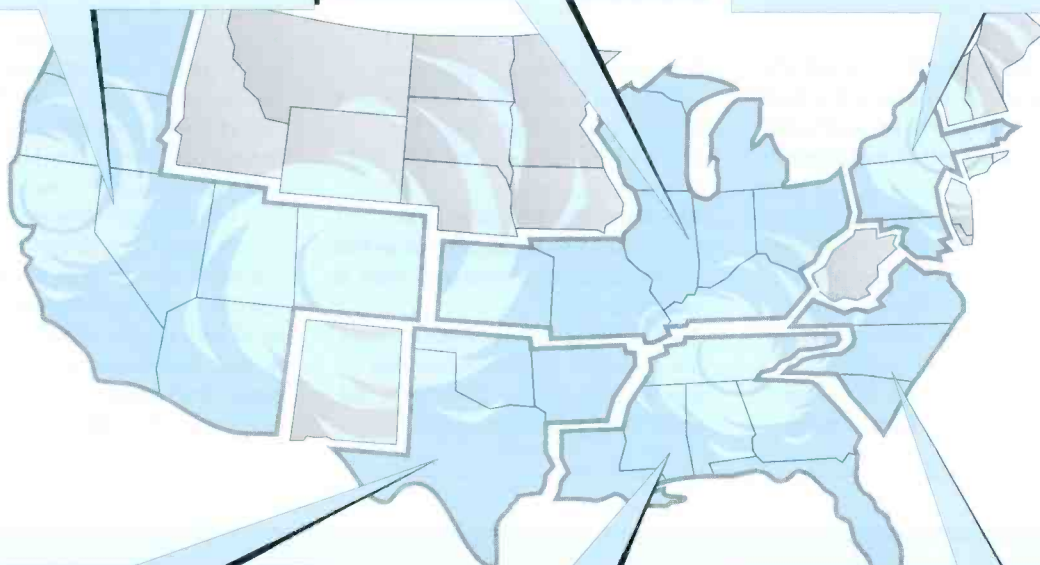
BOYZ II MEN +49 "4 Seasons..." (Motown)
JANET JACKSON FEATURING Q-TIP & JONI MITCHELL +48 "Got 'Til It's Gone" (Virgin)
AALIYAH +41 "The One I Gave My Heart To" (Blackground/Atlantic)
ERIC BENET +29 "True To Myself" (Warner Bros.)
USHER +29 "You Make Me Wanna..." (LaFace/Arista)

MIDWEST

BOYZ II MEN +44 "4 Seasons Of Loneliness" (Motown)
JANET JACKSON FEATURING Q-TIP & JONI MITCHELL +48 "Got 'Til It's Gone" (Virgin)
ROME +42 "Do You Like This" (RCA)
MARIAH CAREY +34 "Honey" (Columbia/CRG)
ERIC BENET +31 "True To Myself" (Warner Bros.)

EAST COAST

MISSY "MISDEMEANOR" ELLIOTT +86 "Sock It To Me" (The Gold Mine/Eastwest)
MASTER P +65 "I Miss My Homies" (No Limit/Priority)
WYCLEF JEAN +65 "Guanianamera" (Columbia)
MARIAH CAREY +61 "Honey" (Columbia/CRG)
SOMETHIN' FOR THE PEOPLE +61 "My Love Is The Shhh!" (Warner Bros.)



SOUTHWEST

JANET JACKSON FEATURING Q-TIP & JONI MITCHELL +48 "Got 'Til It's Gone" (Virgin)
ERIC BENET +68 "True To Myself" (Warner Bros.)
MASE +68 "Feel So Good" (Bad Boy/Arista)
BOYZ II MEN +65 "4 Seasons Of Loneliness" (Motown)
MISSY "MISDEMEANOR" ELLIOTT +61 "Sock It To Me" (The Gold Mine/Eastwest)

SOUTHEAST

BRIAN MCKNIGHT FEATURING MASE +119 "You Should Be Mine" (Mercury)
GOD'S PROPERTY f/ KIRK FRANKLIN +114 "You Are The Only One" (B-Rite/Interscope)
LUTHER VANDROSS +112 "When You..." (Epic)
SOMETHIN' FOR THE PEOPLE +104 "My Love Is The Shhh!" (Warner Bros.)
BOYZ II MEN +96 "4 Seasons..." (Motown)

CAROLINAS/VIRGINIA

MASTER P +213 "I Miss My Homies" (No Limit/Priority)
MISSY "MISDEMEANOR" ELLIOTT +88 "Sock It To Me" (The Gold Mine/Eastwest)
LUTHER VANDROSS +78 "When You..." (Epic)
MARY J. BLIGE +77 "Everything" (MCA)
JANET JACKSON FEATURING Q-TIP & JONI MITCHELL +48 "Got 'Til It's Gone" (Virgin)



MOST ADDED

ANGIE STONE (36)
Everyday (Arista)
 WPLZ, WTLZ, WKGN, WDLT, KYEA, WJJN, KBCE, WXQL, KHRN, WRKE, WJMG, WJZD, KJMM, KVSP, WAAA, KMJJ, KXZZ, WQHH, WRNB, WTMP, WILD, WCDX, WIBB, WBLX, WJKX, KJMS, WHRK, WZAK, WWWZ, WCKX, WIZF, WJFX, WGZB, WPAL, WYNN, KPRS
COOLIO (26)
Ooh La La (Tommy Boy)
 WKGN, WPLZ, KYEA, KBCE, WXQL, KHRN, WJMG, WJZD, KJMM, KVSP, KMJJ, WPEG, WWDM, WZHT, WTMP, WIBB, WJKX, KRRQ, WCKX, WIZF, WJFX, WGZB, WNFO, WPAL, WYNN, KPRS
CHICO DEBARGE (18)
Iggin' Me (Kedar/Universal)
 WFXA, KRIZ, WXQL, WRKE, WVAZ, WQHH, WWDM, WILD, KCEP, WJLB, KPRS, WZAK, KRRQ, WWWZ, KSJL, WJFX, WJTT, WYNN
NADANUF (18)
The Breaks (Warner Bros.)
 KYEA, WKGN, WXQL, KHRN, WJMG, WJZD, KJMM, KVSP, KMJJ, WQHH, WTMP, WIBB, WJLB, WKKV, WCKX, WJFX, WGZB, KPRS
GEORGE CLINTON (16)
Nutbin' But A Jam Y'All (Intersound)
 WXQL, KYEA, WKGN, WJJN, KHRN, WJZD, KMJJ, WZHT, WIBB, WFKE, WKKV, WCKX, WIZF, WGZB, WPAL, WYNN

BLACK A/C

Most Played Current Hits
JOE
"The Love Scene" (Five)
MARIAH CAREY
"Honey" (Columbia/CRG)
BOYZ II MEN
"4 Seasons Of Loveliness" (Motown)
PATTI LABELLE
"When You Talk About Love" (MCA)
VANESSA WILLIAMS
"Happiness" (Mercury)

TOP TEN SPINZ

1	MARY J. BLIGE "Everything"	3031	3320
2	JOE "The Love Scene"	3271	3303
3	MARIAH CAREY "Honey"	2824	3118
4	USHER "You Make Me Wanna..."	3111	3156
5	ROME "Do You Like This"	2392	2431
6	BOYZ II MEN "4 Seasons Of Loneliness"	1908	2366
7	TOTAL "What About Us?"	2012	2239
8	BRIAN MCKNIGHT/MASE "You Should..."	1762	2154
9	DRU HILL "Never Make A Promise"	2131	2491
10	SOMETHIN' FOR THE PEOPLE "My Love Is..."	1703	2091

SPINZ LABS
SPINZ THIS WEEK

Q-FILE



Greenville, SC—"Look this way, fellas!" K-Ci & JoJo are in the house with 107.3 JAMZ Quiet Storm Hostess/MD Kelly Berry after a sold out performance promoting their new CD *Love Always*.

Gerald Levert
Keith Sweat
Johntá Gill
Three stars, one number



LSG

MY BODY

The premiere single and video from LEVERT • SWEAT • GILL
Album in stores November 11

"My Body" produced by Carral "Delite" Allamby for 200C Watts Music, Inc.

Management: Brodie Payne for 617 Management



On EastWest Records America compact discs and cassettes

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On-line

BY QUINCY MCCOY

Chicago, Part One



Not long ago, I did a three-part series on black radio in Philadelphia. I chose Philly because it is one of the few markets in the country where African Americans actually run the stations (quite successfully, I should add) from top to bottom. Another major market where this has been happening for quite some time is Chicago. In the Windy City, WGCI/FM and WVAZ/FM (V-103) have been flip-flopping between first and second ranking, dominating 25-54 in the third largest market in the country. In the latest Arbitrend, WGCI had a 6.3 and WVAZ a 6.0 share in the money 25-54 demo.

My Chicago story starts with veteran broadcaster Maxx Myrick, Operations Manager of WVAZ. "V-103 is one of the most focused stations I have ever worked at," says Myrick. "A lot of stations will tell you they're targeted 25-54, but they're really in the 12+ game also. Not us. We are a research-oriented adult station, strictly interested in the 25-54 demo. Period."

Q: When V-103 debuted in 1988, it was a very oldies-based, 25-54 adult targeted station. Are the oldies still a major part of your format?

MM: Yes, but we call them "dusties" here in Chicago. So much music has been made here, that our listeners take their music and music history seriously. "Dusties" as a term is only relevant in Chicago, but it's very relevant to our format.

Do you know how the term "dusties" originated?

It came from back-in-the-day, when disk jockeys like Herb Kent, Richard Pogue, and E. Rodney Jones used to do a lot of rhyming on the air. "I'm blowing off the dust/off this musty dusty stuff," you remember those days. Well, the phrase "dusty" stuck.

It's just like steppin', which is purely a Chicago phenomenon. Steppin' is a form of black ballroom dancing. We do the world largest steppin' contest. This year, we'll have over 3000 people show up for this event. It's beautiful, colorful, and unique—and it's a uniquely Chicago experience.

What else is there about Chicago that sets it apart from other markets?

The huge number of black people. There are almost 2 million black people in Chicago. We have a large black middle class with an exciting social scene that's also

very active on a community level. Black Chicago is happening.

Chicago has a long history of radio personalities, you already mentioned Herb Kent and E. Rodney. Is personality radio central to your station?

Yes it is. In fact, our competitor [WGCI/FM] was once considered the personality radio station in town, until we switched the paradigm. Now, we have Tom Joyner in the morning; syndicated or not, he's a legend in Chicago. The show is a



Maxx Myrick, Operations Manager, WVAZ/FM (V-103)-Chicago

full service morning show, and we localize it to make it as [community-based] as possible. We have Shirley Hayes, on middays who has been in the market a long time. We have basically a full service morning show in afternoon drive with the Monds Squad. The Monds Squad is John Monds, Bonnie DeShong, and George Willborn, who is a comedian. We actually started the idea of putting comedians on the air here in Chicago. George has been with us three years, long before Steve Harvey or George Wallace were even thought about at WGCI. At night it's *Night Moves* with Mel DeVone. And last but not least, on the weekends we have Herb Kent. Who has been on the radio in Chicago for 50 years. He's been inducted into the Radio Hall of Fame, one of the few African Americans in there. He has a street named after him here in Chicago. Herb is an icon. Herb does Saturday mornings 8 a.m. to 1 p.m., and on Sundays, his noon to 6 p.m. show has an 11 share.

Besides being a great ratings producer, it must be great having a legend like Herb Kent on your staff.

One of the features we do to re-enforce our dusties image is called *Herb's Deep Dusty*. He does it twice a day. He tells a little short story about the music before he plays the song. The stories are always entertaining, because he was there!

Is there a Chicago sound?

Chicago has its own rhythm. The only way I can describe it is to compare it to a mid-tempo groove. We play music here that urban A/Cs don't normally play. For example "I'll Be the One," by Boz

Scaggs, Steve Winwood's new song with Dionne Ferris, "Give Me Plenty Loving," and "Pathway to Glory" by Loggins and Messina are Chicago groove records. When you hear these songs included in the station's music mix, they fit. These songs have a groove that lends itself perfectly to steppers. Some other great steppers records we play are "Can I Touch You There" by Michael Bolton, "The Thinker" by George Benson, and "Deep Waters" by Incognito. The Benson and Incognito songs we've been playing for a year, and I wouldn't dare try to take them off the radio.

Chicago is the home of the blues. Does that have any influence on your programming?

We have a blues show on Sundays. We replaced a countdown show with the blues show, and it sounds better and has provided better ratings. The blues show is sandwiched between Herb's all day dusty show and the *Dusties for Lovers Only* at night. The blues show with Jim Raggs fits the daypart better and is more congruent with the two other shows.

What other kind of specialty shows do you have to keep your station different from run-of-the-mill urban A/C stations?

We have a *Dusty Dance Party* on Friday nights, where we do nothing but jam! Our station has tempo, energy, and variety. We have all the ingredients: good people, good music, and great marketing. Two of the main reasons I think V-103 is successful are 1) the people that work here are part of our target audience and express the vibe of the city and 2) our General Manager Don Moore is a marketing genius; He's vital to the success of this operation. He's done a lot to make things happen for me and the programming department. Personally, he's a tremendous mentor for me.

Chicago is an intensely political town. Do politicians use the radio to reach the community?

We have politicians on quite often, and the station is very involved with the issues. We're very interactive with our listeners, and we've been known to take politicians to task. Sometimes politicians will come on and defend themselves, sometimes not. For example, Senator Carol Mosely Braun appears frequently on our afternoon drive show.

A few weeks ago, the west and north sides of Chicago were flooded. Sewers backed-up and a lot of people lost homes or sustained property damage. The city refused to take any blame and insurance companies declined to pay for damages. We sent people out to cover it, put people on the air, got their aldermen involved, and got that problem solved for them.

Chicago is one of the most black and white cities in the country. Black folks in the city, white folks in the suburbs. Do you have to go after people in the suburbs to win?

The heavy suburban population doesn't affect us at all. The black people in Chicago live on the South and West sides. Then you have people who live in pockets in the suburbs, but they're not as significant as the HDBAs. We're a black radio station. We don't make any apologies that we go after and cater to a black audience.

Complete this sentence for me. If I've learned anything as a PD it's...

Never go into a market with fixed ideas. You have to go into the market and find out what it is all about. Always keep your ears wide open. Here, I was fortunate to have been the Music Director for a year, and had worked in Chicago before. That gave me the opportunity to really get out and explore the marketplace. I continue to do that now. I'm in the streets all the time, getting the real scoop on what's happening in retail, the steppers clubs, and the clubs that cater to our black middle class.

How has consolidation affected your station?

It's actually given us more resources to work with. As this station continues to perform well, we'll need more resources to market it. Because our company, Chancellor Media Corporation, is so big, it gives us a network of stations to tie in national sales promotions and help generate more revenue.

What is your opinion of the current state of the urban landscape?

I think that the people that are talented will make it. Consolidation requires having the best people you can get to program your stations. No more programming from the hip. Today's programmer must be focused on marketing and being fiscally responsible. Preparing and maintaining a budget is key in today's world of radio.

MOST ADDED



RAKIM
It's Been A Long Time
 (Universal)
JAY-Z
Sunshine/Streets Is Watchin'
 (Roc-A-Fella/Def Jam)

TOP TIP



NAUGHTY BY NATURE
Mourn Ya Til I Join Ya
 (Tommy Boy)
 A loving tribute to Tupac is embraced by 26 stations this week.

RECORD TO WATCH



SPICE-1
Playa Man
 (Jive)
 Will Spice break the Westside chart barrier? 37 reports are a great start...

Gavin Rap

2W	LW	TW	
\$	1	1	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Elektra/EEG)
\$	4	2	THA ALKAHOLIKS - Likwidation (Loud)
\$	3	3	COMMON - Reminding Me/1,2 Many (Relativity)
17	10	4	NATURAL RESOURCE - I Love This World/Bum Deal & They Lied (Remixes) (Makin' Records)
18	11	5	NO I.D. - Sky's The Limit (Relativity)
1	2	6	DIAMOND - The Hiatus/Diamond Jewelz (Mercury)
\$	8	7	ROYAL FLUSH - Iced Down Medallions (Blunt Recordings)
\$	7	8	LOST BOYZ - Me And My Crazy World/Summertime (Universal)
\$	12	9	RAMPAGE - Get The Money And Dip (Flipmode/Violator/Elektra)
\$	6	10	THE BEATNUTS - Off The Books (Violator/Relativity)
—	13	11	ORGANIZED KONFUSION - Somehow, Someway (Priority)
\$	5	12	AZ - Hey AZ (Noo Trybe/Virgin)
23	20	13	GRAVEDIGGAZ - Dangerous Mindz (Gee Street/V2)
—	37	14	EPMD - The Joint/You Gots To Chill '97 (Def Jam Recording Group)
6	9	15	GP WU - Hit Me Wit That Sh*/Party People (MCA)
\$	15	16	KRS-ONE - A Friend/Heartbeat (Jive)
12	14	17	MOS DEF - Universal Magnetic/If You Can Hah... (Rawkus Entertainment)
29	22	18	LUNIZ - Funkin' Ova Nuthin' Feat. Too \$hort (C-NOTE/Noo Trybe)
13	17	19	TRACEY LEE - Give It Up Baby/Stars In The East (ByStorm/Universal)
34	24	20	WU-ALL STARS - Soul In The Hole (Loud)
32	23	21	ALL CITY - Move On You (Geffen)
30	30	22	CRU - Bubblin' (Def Jam Recording Group)
\$	16	23	MOBB DEEP - Hoodlum feat. Rakim (Loud)
15	19	24	HURRICANE G - Somebody Else (H.O.L.A.)
22	25	25	THA MEXAKINZ - Problems (Wild West)
16	21	26	CAPONE N NOREAGA - Capone Bone/Calm Down (Penalty Recordings)
24	27	27	SUPAFRIENDS - Unseen World Pt. II (804 Flava)
—	36	28	COCO BROVAZ - Won On Won (Loud)
33	31	29	X-PERADO - The Entity (Official Jointz)
NEW	30	30	RAKIM - It's Been A Long Time (Universal)
\$	26	31	O.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)
—	38	32	THE FIRM - Firm Biz/Executive Decision (Interscope)
20	32	33	VOODOO - Southern California Nites (Patchwerk/Priority)
NEW	34	34	WYCLEF - Guantanamo (Ruffhouse/Columbia/CRG)
36	34	35	RAW BREED - Everything's Lovely (Warner Bros.)
NEW	36	36	TRAGEDY KHADAFI - True Confessions (25 To Life)
28	28	37	KILLARMY - Swinging Swords (Wu-Tang Records/Priority)
19	33	38	BREEZE EVERFLOWIN' - I Heard It/Dip Dip (remix) (Wreck/Nervous)
NEW	39	39	BRAND NUBIAN - A Child Is Born (Loud)
\$	18	40	EPMD - Never Seen Before (Def Jam Recording Group)

\$—Indicates GAVIN Rap Retail Action.

Chartbound

- WITCH DOCTOR**-Holiday (Organized Noise/Interscope)
- JUNGLE BROTHERS**-Jungle Brother (Gee Street/V2)
- JAY-Z**-Streets Is Watchin' (Roc-A-Fella/Def Jam)

Up & ADD 'Em

- QUEEN PEN**-Man Behind The Music (Intscop.) 9/18
- CAPONE-N-NOREAGA**-Closer (Penalty) 9/25
- COLORED SECTION**-Bomb MC (12"RPM) 10/2

Like That!

BY THEMBISA S. MSHAKA



Creative Fun-Raising

School's back in, and the holidays are already right around the corner. With them comes the motorcade of generosity, and rap departments at non-commercial and college stations must take it upon themselves to secure their future as best they can (read: raise your own funds, above and beyond what the station does as a whole).

You all know that internal politics can kill a show simply because it's hip-hop, no matter how popular it is. Many stations also have restrictions on when and how funds can be spent, which, by extension, confines how creative rap directors can get with promotions and outside events. **WKPS**-Penn State program director **Mike** and **GAVIN** correspondent **Des** weren't willing to accept restricted—or meager—funds, so they did some politicking of their own and got Penn State to put mobile equipment into the station's budget this past summer. The two then proceeded to DJ campus events, from stepshows to club gigs and parties. "This gives us access to unrestricted funds for the station," says Mike. "We're using the profits [we earn] to add to the mobile setup."

Mobile access also keeps community relations between the station and the listeners at a premium, because the station's DJs are live in the mix at all the parties, where they can shape tastes and test records. And, as long as kids wanna party, there will be revenue for the department.

Unfortunately, rap departments often face a double standard at the sales level. Your pull with listeners will not be enough to guarantee you advertising from the area's businesses, even though they, ironically, depend on the same people you do to keep your show on the air (especially near colleges). Mike attrib-

utes this to misperceptions about the music and culture that cloud business judgment, as though appealing to young consumers during a favorite show reflects badly upon them somehow.

"The businesses in State College are not underwriting the urban shows, claiming there's no audience. However, the student population calls us weekly to spin at their events. I did my first show of the semester last week. Complete strangers in my classes complemented me on that show." That's living proof of audience and recognizability.

Other ideas? **DJ Mecca** recommends live artist appearances during pledge marathons. "Just hearing their favorite groups [on the air] gets the pledges up," she says. Freestyle pledge contests, where the most money pledged on a particular emcee determines the winner, can raise the stakes and add local color to your program. **C.R.E.A.M.** is the goal, so get the money! Dolla dolla bill, y'all...Speaking of skrilla, what gives? **El Ness** and **Reg Reg** swap labels, putting **El at Penalty** and **Reg at Blunt...Sol Guy** makes the global power-move, leaving **BMG Canada** to direct international urban marketing at **Arista** in New York. Fear not, **Rascalz** fans, **Figure IV** is held down by **Mr. Morgan**, and **DJ Jazzy** takes **Sol's** position at **BMG...Dan Charnas** embarks on a paper chase with his own production, available on his tape, **108 Frogs**. The beats rock, and the **Chino XL** holiday greetings are priceless. Dan has one for ya at (213) 662-8880...**Rob-One** resurfaces at **Menes Records** (213) 965-2800...Shouts to **Marlo** and **Diamond** for showing California love last week...To the **WhoRidas** for a "Likwit Ridas" style trek across

Continued on page 54

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

Gavin Rap Retail

Compiled by Matt Brown and Justin Torres

2W	LW	TW	Singles
1	1	1	THE NOTORIOUS B.I.G - Mo Money Mo Problems (Bad Boy/Arista)
2	2	2	LIL' KIM - Not Tonight (Undeas/Big Beat/Atlantic)
3	3	3	MAGOO & TIMBALAND - Up Jumps da Boogie (Atlantic)
—	6	4	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Elektra/EEG)
5	7	5	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
10	8	6	COMMON - Reminding Me (of Sel) (Relativity)
4	5	7	RAMPAGE - Take It To The Streets (Flipmode/Violator/Elektra)
—	17	8	THE BEATNUTS - Off The Books (Violator/Relativity)
6	4	9	BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)
14	13	10	AZ - Hey AZ (Noo Trybe/Virgin)
15	9	11	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
20	19	12	LOST BOYZ - Love, Peace & Nappiness (Universal)
—	24	13	THA ALKAHOLIKS - Likwidation (Loud)
18	—	14	EPMD - Never Seen Before (Def Jam Recording Group)
NEW	15	15	REFUGEE CAMP ALL STARS - Avenues (Arista)
9	14	16	ROYAL FLUSH - Iced Down Medallions (Blunt Recordings)
21	20	17	MACK 10 - Backyard Boogie (Priority)
NEW	18	18	MASTER P - I Miss My Homies (No Limit/Priority)
11	12	19	O.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)
13	16	20	KRS-ONE - A Friend/Heartbeat (Jive)
12	18	21	MOBB DEEP - Hoodlum feat. Rakim (Loud)
7	10	22	SCARFACE - Smile (featuring 2 Pac and Johnny P) (Rap-A-Lot/Noo Trybe)
15	9	23	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
22	23	24	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Rain) (The Gold Mine,Inc./EastWest)
25	22	25	COOLIO featuring THE 40 THEVZ - C U When You Get There (Tommy Boy)

2W	LW	TW	Albums
1	1	1	PUFF DADDY & THE FAMILY - No Way Out (Bad Boy/Arista)
2	2	2	BONE THUGS N' HARMONY - The Art Of War (Relativity/Ruthless)
4	4	3	VARIOUS ARTISTS - How To Be A Player Soundtrack (Def Jam Recording Group)
5	5	4	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine,Inc./EastWest)
NEW	5	5	MASTER P - Ghetto D (No Limit/Priority)
3	3	6	WU-TANG CLAN - Wu-Tang Forever (Wu-Tang/Loud/RCA)
7	7	7	WYCLEF JEAN - The Carnival (Columbia/CRG)
11	8	8	MIA X - Unlady Like (No Limit/Priority)
22	20	9	O.C. - Jewelz (Payday/FFRR)
—	13	10	THA ALKAHOLIKS - Likwidation (Loud)
8	6	11	VARIOUS ARTISTS - I'm Bout It Soundtrack (No Limit/Priority)
6	10	12	THE NOTORIOUS B.I.G - Life After Death...Til Death Do Us Part (Bad Boy/Arista)
9	9	13	VARIOUS ARTISTS - Suave House Compilation (Suave/Relativity)
10	14	14	RAMPAGE - Scouts Honor (Flipmode/Violator/Elektra)
12	11	15	ANT BANKS - Big Thangs (Jive)
19	15	16	THE BEATNUTS - Stone Crazy (Violator/Relativity)
16	18	17	VARIOUS ARTISTS - Men In Black Soundtrack (Columbia/CRG)
17	17	18	LOST BOYZ - Love, Peace, and Nappiness (Universal)
15	16	19	VARIOUS ARTISTS - Nothing To Lose Soundtrack (Tommy Boy)
—	21	20	CRU - The Dirty 30 (Def Jam Recording Group)
18	19	21	KILLARMY - Silent Weapons For Quiet Wars (Wu-Tang Recoros/Priority)
13	22	22	CAPONE N NOREAGA - War Report (Penalty Recordings)
NEW	23	23	ROYAL FLUSH - Ghetto Millionaire (Blunt Recordings)
21	25	24	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
NEW	25	25	COMPANY FLOW - Funcrusher+ (Official Records)



EXECUTIVE PRODUCERS<<<>>Ray Benzino and David Mays<<<>>produced by HANGMEN 3<<<>>for more info contact DOOMSDAY MGMT. 781.821.6422

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●●●major spins at: **WERS • WBRU • WILD • WUSL**
WPAL • WJHM • WOWI • KDHX



(NEXT SINGLE & VIDEO... "WE'RE LVIN"...OCT 97)



EAST SIDE, WEST SIDE...

EIHT SIDE

MC EIGHT

"HIT THE FLOOR"

featuring Daz of the Dogg Pound.
MC Eiht's leadoff single from the new album,

LAST MAN STANDING

Featuring remixes by Easy Mo Bee and Daz.

Stations Already Hittin' The Floor!!!!

KKBT KUNV KYLD KSCU KKDA KCAQ KDKS

KBBF KMEL KBVR KPWR KTSU KBXX


KYLD WAMO WOWI WPLZ WZFX WZAK

WTLZ WBTT KRRQ BARC 88 HIP HOP

Produced by Daz

Daz appears courtesy of D. Dillinger Music, Inc.



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"IT'S ALL GOOD!"

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World Class Wreckin' Cru
Beck 'N' The Dru



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CLi-N-Tel
Shinin' On The Funk



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Albums include the hit

"World Class (remix)"

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Continued from page 51

the Bay Bridge during the BART strike...To **Jen Norwood** (happy belated, homie!), who goes from representin' at *HITS* to doin' that and more in crossover promotion at **Priority!** **Crazy Pinoy Nasty Nes** slides into her shoes...**KUCR**-Riverside's **Anthony "A-1" Morris** (not to be confused with **T-Mor**) is the station's new rap reporter, and can be reached at (909) 680-2468...**Colton** at **KUCI**-Irvine has vinyl out. Holla at him for it by dialing (714) 737-1040...**Up & Add 'Em:** This new addition to the sidebar helps DJs keep their add dates straight, and for reps to keep reporters in the loop (and eek out some more visibility for their artists). *Firm* add dates should be faxed to me two weeks prior at (415) 495-2580...*like that.* —ONE LOVE. ●

Rap Picks

RAKIM

"It's Been a Long Time"

(Universal)

"Still one of the deepest on the mic," Rakim returns to rescue the artform he changed forever with seminal joints like "Paid in Full" and "Follow the Leader." This track heralds his arrival with strings and horns that rise and fall while his voice takes control of your consciousness. We can all breathe a little easier now that he's back! Contact Garnett at Universal (212) 373-0755.

COLORED SECTION

"Bomb MC"

(12 Inch RPM)

Remember MadKap, the zany, trio of skilled emcees (one had a trumpet) signed to Loud for a hot minute? Well, now they're claimin' they "showed Red how to roll a Blunt," "sold dope with Eazy-E" and "tried to keep EPMD together." May sound crazy at first, but it's not tough to believe when you check the authority with which they spin their tall hip-hop history tales. This one caught my ear like Ras Kass' down-low smash, "Won't Catch Me Runnin'." Contact Matt or Mona Lisa at (213) 930-1035.

MEEN GREEN

"In Da Wind"

(PatchWerk)

PatchWerk has been puttin' in the hours for a few years now, delivering great underground joints, including gems from Ras Kass and Voodoo!. At last, their breakthrough jam comes from Meen Green, who teams up with producer/singer Jazze Pha' (Tela's "Sho' Nuff") to craft a smooth, smokin' commercial hit that retains street credibility. Contact BJ for wax at (404) 249-9661.

ARTIST PROFILE

GRAVEDIGGAZ



WHO (L-R):

Too Poetic (The Grym Reaper), Frukwan (The Gatekeeper), Prince Paul (Dr. Strange), and RZA (The Rzarector). In other words, a hip-hop supergroup that has touched Stetsasonic, Wu-Tang, and Native Tongues over the course of its members' careers.

SAYS RZA:

"We've all been in the game a long time. Our mission is to take our skills to the next level on this project."

LABEL:

Gez Street/V2

CURRENT SINGLE:

Dangerous Mindz

NEW ALBUM: The Pick, The

Sickle, and The Shovel

SAYS PRINCE PAUL:

"The album is reportage from the dark sides of our own neighborhoods. We're not trying to be an episode of 'Chiller Theatre,' but reality can be very scary."

SAYS TOO POETIC:

"Like Marvin Gaye and Otis Redding, my own original music influences, I consider myself to be a sound painter."

SAYS FRUKWAN:

"On 'Deadliest Biz,' I wanted to take the music back to days of The Roxy and the Latin Quarter, when rap was real and people weren't acting like savages in pursuit of happiness."

Gavin Alternative

Static

THIS WEEK BY SPENCE D.

Road Scholar

We interrupt our on-going tirade about how to be a better alternative programmer for a word from GAVIN's sonically challenged Alternative Editorial Assistant Spence D. He's been on the road a lot lately and I figured we better let him spew now, or we'll lose the window of opportunity. Wouldn't want to miss his tales of gutter-crawling through New York City during CMJ or the account of his trip to WEND last weekend for their fest and tour of the radio station for the next GAVIN video reel. O.K. Spence, do your stuff...

CMJ 9/3-9/7

You're probably wonderin' why a commercial alternative cat like myself would venture to NYC for the annual College Music Journal ha. But if you look at it in the right light, the goings on at CMJ present the future of the alternative format. Say what? Well for starters, all those young, impressionable (and extremely hungry) college radio MDs and PDs are currently clockin' long hours at their respective stations, learnin' all they can about the biz so's they can move to LA and NY and snatch your jobs away when they graduate.

On the musical front, there's always a ton of great sounds emanating from the participating clubs. Many of these bands are die-hard "indie" freaks who abhor the major label aesthetic, but just as many are lookin' to bust out of the college circuit and assault the commercial airwaves with a vengeance.

While CMJ manages to present a wide array of panels, keynotes and advance movie screenings, the main focus has always been on music (and a fair amount of partying, to boot). As far as the panels go, the logistics are a bit skewed. The official CMJ convention (check-in, movie screenings, panels, and exhibitor's hall) is located uptown in the Lincoln Center. Don't get me wrong, the LC is a tremendous place to hold an event, but, many of the attendees usually stay downtown, out in Brooklyn, or in other parts of the City, which makes getting to and from the bulk of the convention somewhat of a chore.

Anyway, enough of that. My second CMJ (I last attended back in 1990 when I was a young, impressionable—and hungry—college jock) was off to a good start, thanks to the intervention of CMJ Director of Sales Robert Schmerler, who took me to the front of the long line of registrants and promptly hooked me up with my badge. From there it was a whirlwind of cab rides, club hopping, and ear-searing sonic bombardment.

On Wednesday I started the evening at the Cowgirl Hall of Fame with Todd Cronin of Zero Hour, Chris Davies and Mikey D. of the Planetary Group, Donovan Finn from Matador, Kelso from Roadrunner, and a spate of folks from KJHK-Lawrence, Kansas. After some serious grub and a barrell of Lone Stars, we hit the Knitting Factory for the Cornershop show. It was so hot out so we retired to the basement for a little Matt Keating and some cool jazz. From there it was on to Tramps for the climax of Unwound, and then to Roseland for the techno/electronic bash. Live 105's Aaron Axelsen, Moonshine's Jeremy Brown, Chuck Newingham from Mercury, Errol Kolosině from Caroline, and a host of others were gyratin' to the manic sounds and cascading light show of Crystal Method. The evening capped off at the Village Idiot, a perennial fav of the NYC dive bar crowd.

Thursday evening began with a trip to Sidewalk to catch Steve Wynn (also on the bill was Chris Barron from the Spin Doctors and John Taylor, ex of Duran Duran). Then it was off to Tramps for the Drag City showcase, then Westbeth for the SubPop blow-out, and finally the Kordova Milk Bar for electric martinis (they're neon blue!).

Friday started off with the Planetary Group's afternoon shindig at the Fez, then it was off to catch Fu Manchu's mega loud instore at Sam Goody's. From there, we hopped over to Brownies for the Acetone/Varnaline gig. The evening was rounded out by trips to Coyote Ugly for a PBR fix, then the Kordova, followed by a requisite stopover at Billy's Topless.

Saturday was the wind-down day.

After attending a few panels I caught the D-Train to Coney Island with Will Simon from Jetset, his sisters Tara (formerly of Red Ink) and Elizabeth, plus a few radioheads (Anthony Delrosario from WTUL-New Orleans and Stacy Kay and Brian from WUTK-Knoxville). We grubbed at Nathan's Famous Hot Dogs, then rode the Astroland Cyclone, the king daddy of roller coasters. I'm talkin' solid wood, rusty nails and rickety as hell—the ultimate rollercoaster thrill ride, bar none. We capped the afternoon off at the Coney Island Freakshow where we saw Serpentina the Snake Lady and Koko the Killer Clown, plus I was introduced to the gourmet taste of funnelcake.

We followed that with a trip to Other Music (an incredible store) and the best pizza ever at St. Mark's, making it one helluv a day. The nighttime activities began with dinner courtesy of Greg "Frosty" Tomlinson, Tony Kiewel, and Cari Duhamel from Alias, then we hit the Fez for the Reservoir show, where we picked up Larry Munroe from Vapor and Robert Cappadona from Varnaline. Then we headed across the street to Below Acme for the farewell Mineral show. Later that night, we ended up in a limo, cruisin' the streets sippin' Ballatine tall boys and groovin' to Gregory Isaacs before eventually landing at the very chill Bar On A, thus ending a 4-day assault on NYC.

(One final CMJ note: I gotta give a big thanks to the folks at Zero Hour; the use of their "executive shower" was a bona fide plus. Also Robert and Ethan from Vapor, who provided a most comfortable floor to crash on at The Paramount).

From the Big Apple to the "First in Flight" State 9/12-9/14

With DAT vid in hand I made yet another long plane trek, this time to Charlotte N.C., the city where Church's Fried Chicken offers 10-piece liver dinners for \$3.99, they name roads after Billy Graham, and they've got pawn shops on every corner. What the hell was I doin' down in Charlotte? Well, I was there



Data

MOST ADDED

OASIS (14)

Don't Go Away (Epic)
WPBZ, KMYZ, WOSC, KROX, WDX, WROX, KRZQ, KNRK, KTCL, KJEE, WEDG, WQXA, WBCN, KCCX

THE VERVE (12)

Bitter Sweet Symphony (Virgin)
WBTZ, WPGU, KKDM, WENZ, WLUM, KTOZ, KTCL, KGDE, WMAD, WBRU, KCHZ, KTEG

CHUMBAWAMBA (12)

Tubthumping (Republic)
WOBZ, KPNT, KQXR, KKDM, KKNB, WDX, KFRR, CIMX, WEDG, WMAD, WGRD, KPOI

LONGPIGS (12)

On and On (Island)
CFNY, KENZ, WOXY, KKND, KLZR, KQXR, WENZ, KNRK, KGDE, WMAD, KXPX, WRXQ

SAVE FERRIS (11)

Come On Eileen (Atlantic)
KMYZ, KKDM, WWDX, KNRK, KTCL, KJEE, WAQZ, WBRU, KITS, KCHZ, KTEG

MOST REQUESTED

PRODIGY

"Breathe" (Mute/Maverick)

GREEN DAY

"Hitchin' A Ride" (Reprise)

SUGAR RAY

"Fly" (Atlantic)

EVERCLEAR

"Everything to Everyone" (Capitol)

CHUMBAWAMBA

"Tubthumping" (Republic/Universal)

MOST BUH-UZZ

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

SMASH MOUTH

"Walkin' On The Sun" (Interscope)

CHUMBAWAMBA

"Tubthumping" (Republic/Universal)

BUCK-O-NINE

"My Town" (TVT)

SUNDAYS

"Summertime" (Geffen)

GREEN DAY

"Hitchin' A Ride" (Reprise)

MOST LIKELY TO SUCCEED

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

SEVEN MARY THREE

"Lucky" (Mammoth)

MECCA BODEGA

"Love On The A Train" (Hybrid)

TANYA DONELLY

"Pretty Deep" (Reprise)

JOYKILLER

"Supervision" (Epitaph)

EVA TROUT

"Beautiful South" (Trauma)

for WEND's annual End of the Summer Weenie Roast, which took place at the Blockbuster Pavilion. Upon my arrival Friday night, I headed over to Swing 1000, a dinner/dance club where I hooked-up with Mike Snow, the regional Capitol rep; William Marion, the Atlanta Freeworld rep; Tod Elmore, the Restless Atlanta rep; Sean Moseley, the Columbia Atlanta rep; Brian Cullinan, the Columbia Charlotte rep; Tim Satterfield from WXRA-Winston/Salem and his friend Theresa; James Fairey from 99X; and Jeremy Rubin from Sony. After shutting that place down, we headed over to Props, a veritable frat boy/southern belle haven. Needless to say, we shut them down as well and finally headed to our respective beds to prepare for Saturday's events.

On Saturday morn, Snow snatched me up at the hotel and we headed up to the Blockbuster Pav. We hit the Pavilion at around 3 after gettin' semi-lost (Snow just moved to Charlotte from LA, so we were essentially the two Cali kids down South), and made straight to the VIP lounge for some free booze and grub. After catching Cowboy Mouth, I hooked-up with my photo escort (the Pavilion is *very tight* on security) and snapped some shots of Goldfinger on the second stage. It's interesting to note that, prior to

Goldfinger taking the stage, they were cranking Metallica and the kids were eatin' it up. Charlotte likes it's metal and it's skunk (ska-punk) in equal measures. I next flipped off some vid footage of 'END MD Rick "Brewee" Brewer hectorically overseeing the whole event backstage before slippin' out front to capture Calvert DeForest (a.k.a. Larry "Bud" Melman) introducing Seven Mary Three to a wild-n-crazy Charlotte crowd.

The event finally wound down with Faith No More (who commanded a long line at the autograph tent). From the Pavilion, it was over to the Hilton at University Place for the after party at the hotel bar, The Upper Deck. We're talkin' keg party sans keg (all they served was "race-car beer" which is Lite, Icehouse, and Bud. FYI: stockcar racing is considered a sport in Charlotte, rivaled only by football). Protein and the Nixons kept the party rollin', and I managed to suck down a few brews with the cats from K's Choice before the Charlotte Fire Marshall and half his squad shut it all down. With nowhere else to go (and the night still young) we headed to the South's famous Waffle House for some late night/early morning feed. I grubbed on the "scattered, smothered, and covered" hash browns while the Charlotte PD kept a

watchful eye on the front (police presence in Charlotte is nothing short of omnipresent).

I managed to grab a few hours of sleep at the hotel before visiting the station (Brewer went MIA—which is another story entirely—so I was forced

to give myself the "self-guided" tour of WEND's premises.

I got to the airport way ahead of schedule and was tossed onto an early plane which got me home 2 hours early, thus ending my two week rule of the road. ●

BE ON THE LOOKOUT

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

Field any questions, comments or laments to Spence D. @

fon: (415) 495-1990 x 648 fax: (415) 495-2580

e-mail: dookey@gavin.com

SEPTEMBER 22

Bouncing Souls	Bouncing Souls	(Epitaph)
Clarissa	"All But White"	(Mammoth)
Cramps	Big Beat From Badsville	(Epitaph)
David Poe	David Poe	(550)
Devlins	Waiting	(radiouniverse)
Fluke	Risotto	(Astralwerks)
Free Kitten	Sentimental Education	(Kill Rock Stars)
Gas Huffer	Just Beautiful Music	(Eptiaph)
Grant McLennan	In Your Bright Ray	(Beggars Banquet)
Ivy	"The Best Thing"	(Atlantic)
Lisa Sanders	Isn't Life Fine	(MCA)
Luke Slater	"Freek Funk"	(NovaMute)
Marcy Playground	Hurricane Streets	(Mammoth)
Matthew Ryan	Mayday	(A&M)
Moby	"007 (James Bond Theme)"	(Elektra)
The Normal	Warm Leatherette	(Mute)
Okra Pickles	No Lifeguard On Duty At The Gene Pool	(Huge Label)
Shift	Get In	(Columbia)
Shelter	Beyond Planet Earth	(Roadrunner)
The Slackers	Redlight	(Hellcat)
Slim Moon	Won't You Dance With This Man?	(Kill Rock Stars)
v/a	Some Songs	(Kill Rock Stars)
v/a	TV Terror	(Re-Constriction)
U2	"Please"	(Island)
US Bombs	Warbirth	(Hellcat)

SEPTEMBER 29

Big Wreck	"The Oaf"	(Atlantic)
Charlatans UK	"How High"	(MCA)
KMFDM	KMFDM	(Wax Trax)
Muler	The State of Play	(Dedicated)
Naked Aggression	Gut Wringing Machine	(Grilled Cheese/Cargo)
Peach Union	Audiopeach	(Epic)
Silver Scooter	The Other Palm Springs	(Peek-a-Boo)
Transiter	"Look Who's Perfect Now"	(Interscope)
The Verve	Urban Hymns	(Virgin)

OCTOBER 6

Bentley Rhythm Ace	Bentley Rhythm Ace	(Astralwerks)
Boymerang	The Balance Of Force	(Astralwerks)
Clarissa	Blood & Commons	(Mammoth)
Damaged	Token Remedies Research	(Rotten Records)
Drop Kick Murphys		(Hellcat)
Fu Manchu	The Action Is Go	(Mammoth)
Misery Loves Company	"Not Like Them"	(Earache)
Moby	I Like To Score	(Elektra)
Motorpsycho	Angels And Daemons At Play	(Headhunter/Cargo)
Pie Tasters	Willis	(Hellcat)
Pulley		(Eptiaph)
Robbie Fulks	South Mouth	(Bloodshot)
Seely	Seconds	(Beggars Banquet)
Toy Dolls	One More Megabyte	(Rotten Records)
Travis	Good Feeling	(Independiente/Epic)
Ultrahorse	tbd	(911)
Ween	"Ocean Man"	(Elektra)

OCTOBER 13

Bottom 12	Balderdash	(Strap On)
Carlos	Bigger Teeth	(Headhunter/Cargo)
Eight Frozen Modules	The Confused Designer	(Trance Syndicate)
Joan Jett	Greatest Hits	(Mercury)
My Dad Is Dead	Everyone Wants The Honey But Not The Sting	(Trance Syndicate)
Old Hickory	Other Eras...Such As Witchcraft	(A&M)
Pfibrtye	"Merry Go Round"	(Ignition)
Protein	"Maybe I Will"	(WORK)
To Rococo Rot	Veiculo	(Emperor Jones)
The Volebeats	"Maggot Brain"	(Bloodshot)

OCTOBER 20

the Autumns	Angel Pool	(Risk/Ichiban Int'l)
China Drum	Self Made Maniac	(Beggars Banquet)
Dream City Film Club	Dream City Film Club	(Beggars Banquet)
Fu Manchu	"Evil Eye"	(Mammoth)
Kashmir: The Symphonic Led Zeppelin (produced by Killing Joke)		(Point Music)
Mick Harvey	Pink Elephants	(Mute)
Luke Slater	Freek Funk	(NovaMute)

NOVEMBER 3

Half Japanese	Heaven Sent	(Trance Syndicate)
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THE REFRESHMENTS



Good Year

--Great Song

the first track from the brand new album

THE BOTTLE & FRESH HORSES



in stores now

See The Refreshments On Tour:

9/21	Denver, CO	10/15	Portland, OR	11/6	New York, NY
9/25	Tucson, AZ	10/17	Spokane, WA	11/7	Philadelphia, PA
9/26	Las Cruces, NM	10/18	Boise, ID	11/8	Washington, DC
9/27	Las Vegas, NV	10/20	Boulder, CO	11/10	Atlanta, GA
9/28	Santa Ana, CA	10/21	Colorado Springs, CO	11/11	Tampa/St. Petersburg, FL
9/30	San Diego, CA	10/22	Denver, CO	11/12	Ft. Lauderdale, FL
10/1	Riverside, CA	10/23	Ft. Collins, CO	11/13	Orlando, FL
10/2	Santa Barbara, CA	10/25	Minneapolis, MN	11/15	New Orleans, LA
10/3	San Francisco, CA	10/26	Chicago, IL	11/17	San Antonio, TX
10/6	Sacramento, CA	10/27	Detroit, MI	11/18	Austin, TX
10/7	San Jose, CA	10/28	Charleston, IL	11/19	Dallas, TX
10/8	Reno, NV	10/30	Toronto, ONT	11/21	Oklahoma City, OK
10/9	Los Angeles, CA	10/31	London, ONT	11/22	Springfield, MO
10/12	Eugene, OR	11/1	Montreal, QUE	11/28	Lawrence, KS
10/13	Seattle, WA	11/2	Ottawa, ONT		
10/14	Vancouver, BC	11/5	Boston, MA		

subject to change



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MOST ADDED**STEREOLAB (45)****CORNERSHOP (43)****TANYA DONELLY (29)****THE GRIFTERS (27)****DANCEHALL CRASHERS (20)****TOP TIP
THE CRABS***What Were Flames Now Smolder*
(K)

This duo makes a stunning debut on our chart, as they crack our Top Ten their first week out. Calvin Johnson, Pat Maley, Seamus Campbell, and others are along to lend a hand.

**RECORD TO WATCH
THE VERVE***Urban Hymns*
(Virgin)

They're back! Having broken up at one point, we weren't expecting these guys to resurface, but rejoice, a new album has arrived and it's every bit as good as we had hoped it would be. Welcome back, boys!

Gavin College

2W LW TW

1	1	1	NEGATIVLAND - SIEDPSIP (Seeland)
9	2	2	SUPERCHUNK - indoor living (Merge)
10	6	3	THE DELTA 72 - The Soul of a New Machine (Touch & Go)
7	13	4	u-Ziq - Lunatic Harness (Astralwerks)
16	20	5	TANYA DONELLY - Pretty Deep EP (4-AD/Reprise)
12	7	6	BROADCAST - Work And Non Work (Drag City)
3	4	7	HIGH LLAMAS - Hawaii (Alpaca Park/V2)
2	5	8	TEENAGE FANCLUB - Songs From Northern Britain (Columbia/CRG)
6	9	9	MR. T EXPERIENCE - Revenge Is Sweet and So Are You (Lookout)
NEW	10		THE CRABS - What Were Flames Now Smolder (K)
15	10	11	VARIOUS ARTISTS - What's Up Matador (Matador)
NEW	12		CORNERSHOP - When I Was Born For The 7th Time (Luaka Bop/Warner Bros.)
NEW	13		MAN OR ASTROMAN? - Made From Technetium (Touch & Go)
18	16	14	CATHERINE WHEEL - Adam & Eve (Mercury)
14	14	15	RADIOHEAD - OK Computer (Capitol)
NEW	16		TURN ON - Turn On (Drag City)
5	3	17	LUNA - Pup Tent (Elektra/EEG)
21	18	18	SHIZUO - Shizuo vs. Shizor (DHR/Grand Royal)
—	43	19	LAGWAGON - Double Plaidium (Fat Wreck Chords)
8	11	20	TOENUT - Two In The Pinata (Mute)
—	36	21	PIERRE HENRY/MICHEL COLOMBIER - Metamorphose (ffrr/London)
NEW	22		DANCE HALL CRASHERS - Honey, I'm Homely! (MCA)
11	21	23	LEE SCRATCH PERRY - Arkology (Island)
33	46	24	CALEXICO - Spoke (1/4 Stick)
NEW	25		PIZZICATO FIVE - Happy End of the World (Matador/Capitol)
32	23	26	THE EL CAMINOS - Reverb Explosion! (Del-Fi)
4	15	27	GERALDINE FIBBERS - Butch (Virgin)
NEW	28		STEREOLAB - Dots and Loops (Elektra/EEG)
26	47	29	JAMES TAYLOR QUARTET - Creation (Acid Jazz/Hollywood)
43	28	30	CRYSTAL METHOD - Vegas (Outpost)
17	12	31	EC8OR - All Of Us Can Be Rich... (DHR/Grand Royal)
NEW	32		OBLIVIONS - Play 9 Songs With Mr. Quintron (Crypt)
NEW	33		VARIOUS ARTISTS - Songs For the Jet Set (Jet Set)
24	22	34	STRICTLY BALLROOM - hide here forever (Waxploitation)
—	25	35	MOUSE ON MARS - autoditacker (Thrill Jockey)
39	32	36	SONORA PINE - II (1/4 Stick)
48	—	37	CUB - Mauler (Au Go Go)
NEW	38		PIGFACE - A New High In Low (Invisible)
—	44	39	SPECTRUM - Forever Alien (Reprise)
NEW	40		JIM O'ROURKE - Bad Timing (Drag City)
45	29	41	LOVE SPIT LOVE - Trysome Eatone (Maverick)
34	24	42	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)
27	38	43	LUKE VIBERT - Big Soup (MoWax/ffrr/London)
NEW	44		VARIOUS ARTISTS - What's Mine Is Yours: The Emo Diaries (Deep Elm)
NEW	45		PHOTEK - Modus Operandi (Astralwerks)
47	—	46	THE WANNADIES - The Wannadies (RCA)
NEW	47		KARA'S FLOWERS - The Fourth World (Reprise)
44	35	48	VARIOUS ARTISTS - Spawn (Immortal/Epic)
40	34	49	ERIC MATTHEWS - The Lateness Of The Hour (Sub Pop)
20	17	50	MORRISSEY - Maladjusted (Mercury)

Inside College BY MATT BROWN & VINNIE ESPARZA

More Snappy Snaps

Alright, you monkey lovin' emo rockers and "e" poppin' technophiles, here's round two of photos from the infamous CMJ Drink-a-thon. Hope you all had a blast and we look forward to seeing you at our thing in San Diego next February. Just you wait and see what *we* have in store for you!

News: All kinds of changes at **Autotonic**. **Dina Hornreich**, former MD at **WHRW**, has been added to the team. They also have



The original Spice Girls are (l-r): Julie from Warner Bros., Stephanie from Vision Trust, Sherri from Moonshine, and Anya from TVT. (photo: Vision Trust)

Dayinthelife... (Building), Flyin' Traps (Hollywood), Polvo (Touch & Go) We Will Fall: Iggy Pop Tribute (Royalty), Lambchop (Merge), Lonesome Organist (Thrill Jockey), Busta Rhymes (Elektra), Headrillaz (V2), Bouncing Souls (Epitaph), The Cramps (Epitaph), RL Burnside (Fat Possum), Junior Kimbrough (Fat Possum), U.S. Bombs (Hellcat), The Slackers (Hellcat), Blue Bird (Revelation), Southern Culture on the Skids (DGC), The Sundays (DGC), Garrison Starr (Geffen), The Ids



Members of Hugs Not Drugs include (front row, l-r) Vanessa, KWUR; Dawn, Jackknife; (back row, l-r): Steve, KZSU; Mike, WSMU; Sean O'Hagen, High Llamas; Jill, KUSF; Lawrence, V2; and Andy, KJHK. (photo: V2)

new numbers and a new address. The new phone number is (901) 276-2225; their new fax is (901) 276-6554, and the new address is P.O. Box 41246, Memphis, TN 38174-9997. UPS/FedEx to: 796 South Cooper, Memphis, TN 38104. You can still reach the gang at the same 1-800 numbers... **Mike Powers**, former MD of **WICB**, can be reached at (818) 848-9361... This week's Pigskin Mayhem winner is **AIM's Jon "Archer of Loaf"**

Landman... Our condolences to **McGathy's Scott Rogers** and his family. Scott's father passed away recently. Stay strong, brother.

Adds for September 22/23: Bjork (Elektra), Mike Ladd (Scratchie), Silver Scooter (Peek-a-Boo) Shift (Columbia), Boy Wonder (Cherry Disc), Pig (Wax Trax!/TVT)



Boogie Nights... Hoping to land the sequel roles of Dirk Diggler and Rollergirl are Mike Newman from Virgin and Stacy Kay from WUTK. (photo: AIM)

(Netwerk) Wig (Island) Spring Heel Jack (Island). ●

College Pick

STRICTLY BALLROOM
Hide Here Forever
(Waxploitation)

Born in the halls of LA's KXLU radio, Strictly Ballroom consists of

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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former MD Jimmy Tamborello on bass/vocals, Chris Gunst on vocals/guitar, Ian Mackinnon on drums, and Paul Larson on second guitar. This is the debut album from Waxploitation, funded by our good man Tony Kiewel from Alias and his homeboy. Now lookie here, Tony blew all the dough intended for his thesis film on this record, so you *best* be checking this out—otherwise I may have to bust you in the jaw. The quintet & friends play an



Waiting to eat Atlantic's Carolyn Wolfe's birthday cake are her best friends (l-r) Jon from AIM, Mikey D. from Planetary, Tracy from AIM, and Alicia from Vision Trust.

or maybe it is—if you carjack for a living. Some cuts have sort of a psychedelic feel, as in "This Will Self-Destruct," which features a fat breakbeat and stoney effects a la Brian Eno. The 16-minute "Sudden Interest in Nature" is also worth a listen, as is "Train in the Distance at Night," *this* carjackers favorite song. —VINNIE



It's your birthday! It's your birthday! You go girl! CMJ's Cheryl "Miss Thang" Botchick celebrates her birthday. (photo: our own damn selves)

explosive mixture that is at times pretty and dreamy, but also gets downright obstreperous when it needs to. The ingredients are one part emo, one part drone, and one part pop, blended with angst and frustration, to give the band a very rough edge. This is *not* music for Sunday morning coffee,



The freaks come out at night (l-r): X-Man, Interscope; Nelson, Team Clermont; Jeux, AIM; Ben, Merge/Ba-Da-Bing; Julie, WB; and Jeff, Hollywood. (photo: VT)

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MOST ADDED



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- SAXON (49)**
- SHELTER (46)**
- HUMAN WASTE PROJECT (45)**
- INCUBUS (43)**

**TOP TIP
OVERKILL**

"The Rip N' Tear"
(CMC)

Overkill's first single grabs this week's highest debut spot thanks to generous spins from WELH(25), KOFX(20), WMHB(20), DMX(16), WRBC(15), KVIK(14), WKTA(14), WSOU(12), and WVUM(11).

**RECORD TO WATCH
DAYINTHELIFE...**

DayintheLife (Building/TVT)

Former Mind Over Matter members Josh Demarco and George Reynolds deliver a refreshing offshoot of hardcore with their new band DayintheLife... Aggressive and melodic, this band represents hardcore's next level.

Gavin Rocks

TW		SPINS	TREND
1	PANTERA - Official Live: 101 Proof (Elektra Entertainment Grp.)	594	+28
2	GEEZER - Black Science (TVT)	562	-5
3	SPAWN - Various Artists (Immortal/Epic)	502	-10
4	LIMP BIZKIT - Counterfeit Countdown (Flip/Interscope)	495	-44
5	TESTAMENT - Demonic (Mayhem/Fierce)	493	-12
6	TREPONEM PAL - Renegade (Mercury)	457	+78
7	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	448	+14
8	PARADISE LOST - One Second (Music for Nations)	433	+68
9	SNOT - Get Some (Geffen)	417	-25
10	SEVENDUST - Seven Dust (TVT)	387	-12
11	BRUCE DICKINSON - Accident of Birth (CMC International)	366	-11
12	MEGADETH - Trust (Capitol)	360	-53
13	SIX FEET UNDER - Warpath (Metal Blade)	345	+71
14	TEA PARTY - Transmission (Atlantic)	333	+53
15	FALL FROM GRACE - Fall From Grace (Mayhem/Fierce)	321	+14
16	ANOTHER SOCIETY - Blood Wrong (PC Music)	313	+27
17	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)	291	-13
18	NAPALM DEATH - Inside the Torn Apart (Earache)	282	-22
19	MACHINE HEAD - The More Things Change... (Roadrunner)	281	-29
20	FLOTSAM AND JETSAM - High (Metal Blade)	256	-48
21	SEPULTURA - Blood-Rooted (Roadrunner)	248	+16
22	STRIFE - In This Defiance (Victory)	248	-2
23	OVERKILL - The Rip n' Tear (CMC International)	245 NEW	
24	KREATOR - Outcast (F.A.D.)	244	0
25	N17 - Trust No One (Slipdisc)	231	-8
26	HED(PE) - Hed(pe) (Jive)	230	+3
27	MARAYA - Counter Culture (80 West)	221	+7
28	DREAM THEATER - 3 Song EP (Elektra Entertainment Grp.)	216 NEW	
29	EXTREME NOISE TERROR - Damage 381 (Earache)	200	-23
30	INCUBUS - Science (Immortal/Epic)	189 NEW	
31	MOTLEY CRUE - Generation Swine (Elektra/EEG)	189	-24
32	SUGAR RAY - Floored (Lava/Atlantic)	188	-39
33	JIMMIE'S CHICKEN SHACK - High (A&M)	186	-22
34	CELLOPHANE - 4 Song EP (Virgin)	181	+1
35	STEM - Forever Up (Ignition)	176	-44
36	CAST IRON HIKE - Watch It Burn (Victory)	175	-53
37	LIVING SACRIFICE - Reborn (Tooth And Nail)	161	+7
38	FLAMBOOKEY - Flambookey (F.A.D.)	159	-14
39	20 DEAD FLOWER CHILDREN - Candy Toy Guns and Television (OVERCORE)	155	-10
40	BIOHAZARD - No Holds Barred (Roadrunner)	154	+1
41	VARIOUS ARTIST - Godmoney Soundtrack (V2)	141	-25
42	MURDER 1 - Shopping for Porn (Pavement)	134 NEW	
43	INTEGRITY - Seasons In the Size of Days (Victory)	133	-31
44	INSANE CLOWN POSSE - The Great Milenko (Island)	132 NEW	
45	FAT - Fat EP (A&M)	130	-4
46	WILL HAVEN - El Diablo (Revelation)	128 NEW	
47	DEMONSPEED - Swing Is Hell (Black Pumpkin)	127	-25
48	CRUSHED - Crushed (911)	124	-5
49	FEAR FACTORY - Remanufacture (Roadrunner)	123	+10
50	GALACTIC COWBOYS - The Horse That Bud Bought (Metal Blade)	123	-48

Hard Kopy BY ROB FIEND



Hard of Hearing

Before I begin this week's tirade, I must apologize for an oversight in last week's column. I neglected to give props to **Testament**, who kicked my ass the Tuesday night just before CMJ kicked off.

Mayhem/Fierce's Chainsaw warned me it was going to be a loud show, and he wasn't kidding. My ears are still ringing, but the bleeding has finally stopped.

Chuck Billy and company provided the packed club, Tramps, with a ferocious display of metallic stamina. The show was the definite highlight of my CMJ experience—apart, of course, from the fireworks display on top of the **McGathy** offices, where I witnessed unexpected speed and agility from **AIM's Marc Meltzer**, who narrowly escaped a close encounter with a fiery roman candle. His cheetah-like speed and bold stance in the presence of danger was admirable, but it almost knocked **McGathy's Steve Krucher** off the roof. *That* would have really put a damper on the evening, because Krucher was buying beers that night (plus, he owed me \$20).

My premature departure from CMJ was due to **WRCX-Chicago's** annual Rockstock. The station is on **GAVIN's** Active Rock panel, set to debut October 3, so I cruised over to the Windy City to check out the station festivities. It was a hot day, and things got even hotter that night, when **Megadeth** stormed the stage before headliners **Faith No More** did their thing. **The Tea Party, Helmet, Gravity Kills, Limp Bizkit, and Fat** were just a few of the 20 bands that rocked the house.

The folks at **WRCX** put on one hell of an event. I've never been to a more organized or smoother running station-sponsored event than this one.

It should be noted that all the

bands that I mentioned were, at one time or another, worked to metal radio. **WRCX's** support of these bands is an excellent sign that commercial rock radio is slowly opening its doors to more aggressive acts. Hopefully, the large crowds these bands attract—especially bands like **Megadeth**—will put to rest the myth that hard rock/metal doesn't sell. But don't hold your breath.

If you're a fan of **Helmet** and you enjoy things that are free, then check this out: **Helmet** will be cybercasting live on the Web from Irving Plaza in New York City on Monday, September 22. Starting at 7 p.m. EST, you can chat with the band by plugging into their sonic net at:

<http://www.sonicnet.com>. The band will start playing after the chat session.

Condolences to the friends and family of **Warzone's** frontman **Ray "Beez" Barbieri** who passed away September 11. He began his music career 20 years ago as drummer for **Agnostic Front**, and formed **Warzone** in 1985. His contributions to the hardcore scene will continue and inspire those who are champions of peace, community unity, and freedom. The new **Warzone** album, *Fight for Justice*, will be released on October 21.

...Adds for September 22/23 include **Acume Nation**, "Unkind" (Conscious); **Breakdown**, *Blacklisted* (Eyeball); **Cause for Alarm**, *Birth After Birth* EP (Victory); **DayintheLife**, *DayintheLife* (Building/TVT); **Dream Theater**, *Falling Into Infinity* (Elektra); **Inhuman**, *Evolver* (Eyeball); **Overkill**, *From the Underground and Below* (CMC); **Pig**, *Wrecked* (Wax Trax!/TVT)...Adds for September 29/30 are **Fu Manchu**, *The Action is Go* (Mammoth); **Judas Priest**, "Bullet Train" (CMC). ●

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Rock Picks

**DAYINTHELIFE...
Dayinthelife... (Building/TVT)**

It often requires several listens to make an accurate assessment of a never-before-heard CD, but that wasn't the case with *Dayinthelife...* It took me only one listen before the band's infinite hooks and brash hardcore foundation caressed my brain's pleasure center. The band doesn't regulate itself to quick tempos and screaming vocals; instead, *Dayinthelife...* deliver expanded melodies that incorporate flickering chords, modulated bass lines, and a variety of textural sounds. The basic rhythm encompasses traditional hardcore abrasiveness, but boasts a triple-layered wall of guitars and vocal interplay. Formed in Long Island, New York, Dayinthelife... is the brainchild of ex-Mind Over Matter members Josh Demarco and George Reynolds. Both artists mix their personal hardcore lean into Dayinthelife's unique sound. Reynolds takes elements from his straight hardcore background, while Demaroc borrows dark industrial grinds from Neurosis, Godflesh, and Skinny Puppy. The result could be the next level of hardcore. Dayinthelife... will easily break through the genre's repetitiveness to create a niche of its own. Suggest tracks include "Sign of the Times," "Self-serve," "Chameleon," "Open Wide," and "Cermemony of the New Empire."

**OVERKILL
From the Underground and Below (CMC International)**

The divisions between hard rock, metal, industrial, hardcore, and other forms of abrasive, guitar-oriented rock have become blurred, but true metal still remains intact, thanks to bands like Overkill. The band's latest effort, *From the Underground and Below* offers ten true heavy metal tracks. "It Lives," which opens the album, boasts huge slabs of metallic guitars that riot around beefy drum beats, deep bass lines, and anthem vocal yells. "Long Time Dyin'" sneaks along a bluesy riff before erupting into head-banging grooves and crunchy licks. "F.U.C.T." doesn't hesitate to get crazy; it explodes right off the bat with double-time drum slams, metallic guitars, low-end bass bumps, and death metal vocals. Hard rock/metal radio should already be familiar with swooning hooks of "The Rip N' Tear," because it hit radio a few weeks back and it obviously made an impact, because it claimed this week's Top Tip. Overkill's firm grasp on the pulse's of yesterday and today's metal contributes to the accessibility radio will

find on *From the Underground and Below*—a must play.

**MURDER 1
Shopping for Porn (Pavement)**

If the name doesn't offend you, the music surely will. Murder 1 hails from New York City's crusty sewers, where rakish, in-your-face punk is the norm and easy listening is non-existent. Murder 1 specializes in static-filled thrash chords that reverberate like someone just hit the switch on Ol' Sparky. The key-word here is "thrash" since the band's coiled guitar licks escape the confines of eleven on the aggression meter. I saw this band a few year's back, and watched in horror as the singer was attacked after inadvertently insulting someone in the audience. At first, I thought it was part of the act until the singer ran like hell out of the club without his pants (it must have been cold because there was obvious shrinkage). *Shopping for Porn* offers 13 tracks that hard rock/metal radio will enjoy torturing its listeners with. Throw on "Hero Within," and listen carefully for a groove or two above the scolding vocals. "J. Crew Girl" has a little rockabilly flavor to it, while "You're the One" careens uncontrollably as the guitar and bass compete for volume while the singer screams out a lung. Murder 1 is for those who want to challenge their listening palate; punk enthusiasts will rally for the return of the pogo dance.

**WILL HAVEN
El Diablo (Revelation)**

I met the members of this band, at the McGathy offices during the CMJ and had a hard time connecting these unassuming young men with their music. They don't look or act half as evil as the music the conjure up on their album *El Diablo*. Boasting huge doses of low, low-end grinds, Will Haven has to work their way up the scale in order to provide any kind of sound that can be registered by studio equipment. They can't accurately be described as hardcore, although they're just as aggressive, but they also don't fit any metal description. They lie somewhere between the brooding world of Neurosis and the accusing chaos of Sepultura. It's in this turbulent world of jagged riffs, pulsating grooves, and wretched yells that Will Haven excels at creating a mystical sound that's untouched by trendy influences. "Stick Up Kid," "Ego's Game," "Mason," "Foreign Film," and "Climbing Out This Bottle" are just a few of the ten tracks that showcase the brutal delivery and unhampered aggression. Will Haven is an intimidating listen that will make alternative types fold up into the fetal position and pray for daylight.

It's Getting Loud In Here!

OVER KILL

"The Rip N' Tear"

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GAVIN PICKS

Singles

BY DAVE SHOLIN



MARIAH CAREY
"Butterfly"
(Columbia/CRG)

It takes mere nanoseconds to know that this song has everything necessary to become one of the top ballads of 1997. Maybe that's why scores of key programmers were racing to get this one down to the on-air studio. Nothing less than perfect from start to finish.

HANSON
"I Will Come to You"
(Mercury)



Much of the credit for the renewed interest in pop goes to the brothers Hanson. Now that the world is acquainted with the trio's expertise on up-tempo material, it seems only right to do a 180° turn. Perfect time of year for this sweet melody to be played, and it's destined to become the group's third consecutive hit.

OASIS
"Don't Go Away" (Epic)

All the praise heaped on this band over the past several years is well-deserved. Their unique approach, combined with Noel Gallagher's songwriting skill, is heard song after song on their newest CD, *Be Here Now*. This track is one of the finer examples of the group's own special brand of edgy pop.

DJ COMPANY
"Forever Young" (Crave)



Not just once, but *twice* in the '80s, the original version of this Alphaville tune hit the chart. Both times, programmers testified about how well the song tested in callout. Now it's been reborn, thanks to this rhythmic production for the late-'90s, which should generate similar positive reaction.

CROSSOVER PICK
MASTER P
"I Miss My Homies"
(No Limit/Priority)



One glance at retail stats of his album *Ghetto D* and it's clear the Master is in demand. Whether in sound or picture, he pushes the envelope and lets nothing get in the way of the message. The public is obviously responding.

Albums



HURRICANE G
All Woman (H.O.L.A.)

"With the metaphors that make emcees wonder what type of spell I be under," Hurricane G. hurls a twister of rugged rhymes your way. The Boriqua Mami who set Redman straight on "Tonite's Da Nite" has finally released an album (though she has recorded three). Needless to say, G has a lot on her mind, and holding her tongue is not on the agenda. She breaks off sucka emcees and deadbeat dads lovely on joints like "Wuteva" and "No Love," which have the bounce to succeed at college radio, just as "Underground Locdown" and "Somebody Else" already have. The Hurricane holds her own alongside throbbing, bass-laden tracks, bearing her automated, bilingual vocal tone with pride.

—THEMBISA S. MSHAKA

PHOTEK
Modus Operandi
(Astralwerks/Science)



Ah, the sweet soulful sound of jungle. The assault of British electronic dance music onto the American soundscape continues with the debut American release of Photek—a.k.a. Rupert Parkes, the legendary London-based Drum & Bass producer. The ten sublime tracks on *Modus Operandi* range from the dark, haunting landscapes of "Hidden Camera," to the smooth B-boy ethic of the title track, and the genre

expanding jungle/house hybrid of "120." The Photek sound is timeless—moody rhythms are married to deep, driving bass lines, while layers of smooth synth washes delicately dance along the edges. His focus on drum programming is singular—not a single vocal is present throughout the album—with each song an experiment in breaks and beats. Gone are the clichéd samples and obvious melodies found in so much contemporary dance music, leaving only the naked soul of sound. Well worth the listen, *Modus Operandi* is pure, unbridled funk that will get your feet and your mind movin'. For more info, contact Crystal at Caroline (212) 886-7570. —CHARLIE HUSTLE

WE WILL FALL: THE
IGGY POP TRIBUTE
Various Artists (Royalty)



We Will Fall: The Iggy Pop Tribute is one of the few CD homages I've ever heard that actually captures the essence of the artist it's lionizing. Most tribute records fall short by getting lost in a haze of over-production or by allowing participants to make too many unnecessary artistic changes. *We Will Fall* avoids the pitfalls of too-much creativity by delivering songs in their original style. Twenty different artists contributed to the CD, including Joey Ramone, who belts out a knee-slapping rendition of "1969." The Misfits deliver a scalding "I Got a Right," while NY Loose cranks out a hip-swaying cover of "Lust for Life." Monster Magnet delivers its psychedelic magic on "Gimmie Danger," and the Lunachicks churn out the bouncing hooks of "The Passenger." Sugar Ray adds a level of crunchiness to "Cold Metal," while 7 Year Bitch hop, skips, and jumps its way through "Shake Appeal." Iggy Pop enthusiasts will get a kick out of this one. It's hero worship of the highest order. —ROB FIEND

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