

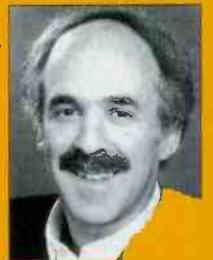
GAVIN

This Week.....

You could say that Verve Records' got a brand new bag, and you'd be right. Verve, the label of Ella Fitzgerald and numerous other jazz greats, hit the big 5-0 last year, and it's roaring into the future with a vengeance, a vision, and a solid executive



team. Led by Chris Roberts (above), president of PolyGram classics and jazz, the crew includes A&R VP Richard Seidel (middle), Verve's main man in the recording studios, working not only with vets like Joe Henderson and Shirley Horn, but also with



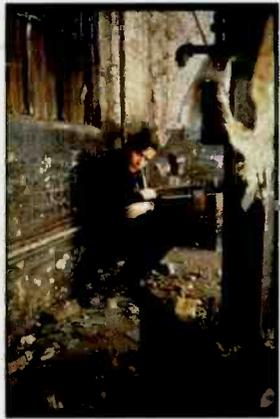
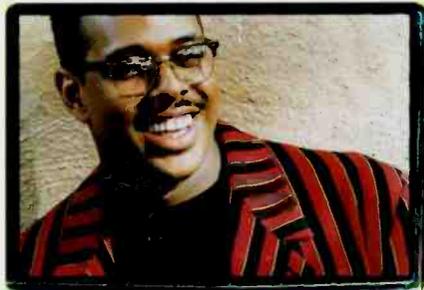
newer artists like Christian McBride and Mark Whitfield. And, mindful that Verve must be both true to its heritage and hip to today's market, he'll mix generations, teaming Jimmy Smith with young drummers and sax players for funk versions of "Watermelon Man" and—yes—"Papa's Got a Brand New Bag." For a label that represents all that's happened and is happening in Jazz/A2—our focus this issue—you need go no further than the Zimmermen's look at the artists and execs at Verve. In News, the first Arbitron books for Winter '95 are out, and there are big surprises on both coasts and in-between. MTV hooks up with a record company to invade Asia (again). After a couple of



false starts and stumbles, Lollapalooza '95 announces its lineup, led by Sonic Youth (left). And how did

the people of Bill Graham Presents keep the company alive and thriving after its namesake's death? Not easily.

Doin' it,
Playin' it, ^{and}
Sayin' it
with Verve!



The label execs give
their



Verve forecasts.

RE-EVALUATING
THE RITUAL:
PROMOTING AND
ADDING MUSIC ON
JAZZ/A2 RADIO

HEAVYSHIFT UNCHAIN YOUR MIND

TRIP, CHILL, OR GROOVE

HEAVYSHIFT pumps up the beat with a blend of jazz, funk, Latin, pop, and kitsch. Already setting a frantic new pace in dance clubs around Europe, **Unchain Your Mind** features darkly danceable themes set off by the muscular saxophone playing of John Wallace and the spicy keyboards of William South. Funky grooves mixed with improvisational riffs and in-your-face sampling put a runaway-train pace on what others merely do as mellow instrumental music. Catch it before it passes you by!



HEAVYSHIFT
UNCHAIN YOUR MIND



Contact: Claudia Stewart,
Discovery Records
800-377-9620

Visit us at JAZZ Online: <http://www.jazzonln.com/JAZZ/Discovery.HTML>

GAVIN AT A GLANCE

RECORD TO WATCH

TOP 40

BETTER THAN EZRA
"Good" (Elektra/EEG)

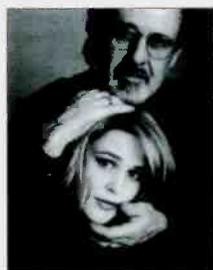
RAP

CHANNEL LIVE
"Reprogram" (Remix) (Capitol)

URBAN

METHOD MAN featuring
MARY J. BLIGE
"You're All I Need/I'll Be There For You"
(RAL/Def Jam)

A/C



**HILARY
JAMES AND
BOB JAMES**
"Shelter Me"
(Warner Bros.)

COUNTRY

GEORGE DUCAS
"Hello Cruel World" (Liberty)

AMERICANA

DOC WATSON
Docabilly (Sugar Hill)

A3

A. J. CROCE
That's Me In The Bar (Private Music)

JAZZ



CARMEN LUNDY
Self Portrait (JVC)

ADULT ALTERNATIVE

HEAVY SHIFT
Unchain Your Mind (Discovery)

ALTERNATIVE

GOD LIVES UNDERWATER
"No More Love" (American)

COLLEGE

PELL MELL
Interstate (DGC)

GAVIN ROCKS

THE ORGANIZATION
Savor The Flavor (Metal Blade)

MOST ADDED

TOP 40

BOYZ II MEN
"Water Runs Dry" (Motown)

CORONA

"Baby Baby" (eastwest/EEG)

RAP

DREAM WARRIORS
"California Dreamin'" (Pendulum/EMI)

RAEKWON THE CHEF

"Glaciers Of Ice" (Loud/RCA)

URBAN

BRANDY
"Bestfriend" (Atlantic)

SAM SNEED

"U Betta Recognize" (Death Row/Interscope)

A/C

ADAM ANT
"Wonderful" (Capitol)

MIKE & THE MECHANICS

"Over My Shoulder" (Atlantic)

COUNTRY

CLAY WALKER
"My Heart Will Never Know" (Giant)

GEORGE DUCAS

"Hello Cruel World" (Liberty)

AMERICANA

THE COX FAMILY
Beyond The City (Rounder)

DOC WATSON

Docabilly (Sugar Hill)

A3

THE ROBERT CRAY BAND
Some Rainy Morning (Mercury)

JANIS IAN

Revenge (Beacon)

JAZZ

CARMEN LUNDY
Self Portrait (JVC)

DAVID SANCHEZ

Sketches Of Dreams (Columbia)

ADULT ALTERNATIVE

LEE RITENOUR/LARRY CARLTON
Larry & Lee (GRP)

CHIEMI MINUCCI

Jewels (JVC)

ALTERNATIVE

THE CRANBERRIES
"Ridiculous Thoughts" (Island)

SPONGE

"Molly" (Work Group)

COLLEGE

ROSA MOTA
Wishful Sinking (Mute/13th Hour)

APHEX TWIN

...I Care Because You Do (Sire)

GAVIN ROCKS

FLOTSAM AND JETSAM
Drift (MCA)

CLUTCH

Songs Of Much Gravity (Elektra/EEG)

GAVIN HOT

TOP 40

BOYZ II MEN
"Water Runs Dry" (Motown)

RAP

MOBB DEEP
"Survival Of The Fittest" (Loud/RCA)

URBAN

BRANDY
"Bestfriend" (Atlantic)

A/C

BRYAN ADAMS
"Have You Ever Really Loved A Woman?" (A&M)

COUNTRY

CLAY WALKER
"My Heart Will Never Know" (Giant)

AMERICANA

THE COX FAMILY
Beyond The City (Rounder)

A3

BILLY PILGRIM
Bloom (Atlantic)

JAZZ

GENE HARRIS QUARTET
Brotherhood (Concord Jazz)

ADULT ALTERNATIVE



**NELSON
RANGELL**
Destiny (GRP)

ALTERNATIVE

MAGNIFICENT BASTARDS
"Mockingbird Girl" (Elektra/EEG)

COLLEGE

GUIDED BY VOICES
Alien Lanes (Matador)

GAVIN ROCKS



WHITE ZOMBIE
Astro-Creep:2000
(Geffen)

Pictured on the cover (top to bottom):
Christian McBride, Chris Botti, Incognito,
Joe Henderson, Nicholas Payton, Jeff Lorber

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Doin' that Jazz/A2 promotion and radio music dance.

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Having been around 50 years, Verve is an historic label. But history doesn't sell records. Verve is as busy singing and producing artists—and working to get them onto radio—as it is mining its rich catalog.

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Seeing things from the club's perspective.

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NEXT WEEK

From Lovely Downtown Burbank...

It's the Academy of Country Music Awards—and the GAVIN Country Seminar—all in one. We spotlight the ACM, where Fran Boyd carries on as executive director, following the death of her husband, Bill Boyd.

GAVIN

Founded by Bill Gavin—1958

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u A UNITED NEWSPAPERS PUBLICATION



GAVIN NEWS

"There is no grand plan of worldwide alliance with MTV."

— Alain Levy of PolyGram

see below

MTV, PolyGram in Joint Venture in Asia

BY BEN FONG-TORRES

In an effort to regroup in Asia, Viacom's MTV has forged its first alliance with a record company to start up MTV Asia, an English-language music channel kicking off May 5, and MTV Mandarin, which debuted April 21 as the first round-the-clock Mandarin-language video channel.

The channels are MTV's first to involve an outside partner: PolyGram.

The deal, in which PolyGram (owner of the largest market share of record sales in Asia) will jointly fund and operate the channels, has been in the works for four months.

The alliance is a change in MTV's recent tune. Just before negotiations began, Viacom and MTV execs had spoken bluntly about record companies' attempts to band together to form a rival music channel and about labels, in Europe, forming what Tom Freston, MTV chairman, called a "cartel" that he said was demanding "onerously high" fees for the use of videos. Viacom

spoke, late last year, about starting its own record label (GAVIN November 4, 1994).

Now, MTV and PolyGram are partners in Asia, where MTV has been off the air for a year, while Rupert Murdoch's Star TV, which carried MTV until May, 1994, now has a channel with BMG, EMI Music, Sony, and Warner Music Group as equity partners.

In PolyGram, MTV has a strong partner. The company has several major stars on its roster, including Jacky Cheung, Faye Wong and Leon Lai.

But PolyGram sees the hookup as a regional venture that will help support its artists. "There is no grand plan of worldwide alliance with MTV," says Alain Levy, its president and CEO.

On MTV's side, the channel said a marriage with a record label would not change the "ecology" of the business.

Said Freston: "The integrity of our playlist is very important to us. We have taken a long time to build up a sense of independence, and it is totally sacrosanct."



Emmis, Love Songs & O.J. Amount to Arbitron Wins

BY BEVERLY MIRE

Emmis Broadcasting pretty much swallowed the Big Apple whole as newly-acquired WRKS/FM blasted back into the number one slot, taking a near-record jump of 3.8-7.4, and right behind is sister station HOT 97 (WQHT) with a 5.4. Z100 rang in with a slight gain, 4.2-4.4. Urban WBLS continued sliding, and is down from 3.8 to 2.7.

In Los Angeles, veteran programmer Bill Tanner, his 22-year-old PD Pio Ferro and music director Maria Nava used what Tanner calls "the rules of the game" to take Spanish A/C KLVE to the top of the heap (3.0-5.2), knocking off Banda-style Spanish outlet KLAX (5.6-4.5). "I applied my knowledge of the rules of the game that made me successful in the English-speaking world," Tanner told GAVIN.

Consistent Washington, D.C. winner WPGC dropped from 9.0-8.8, but still holds a commanding lead over second place WMZQ/A&F which stands at 6.2, down a notch from 6.3.

O.J. Simpson trial coverage brought ratings jumps for newcomer KPIX-San Francisco (0.3-2.7), WMAQ-Chicago (2.2-3.6) and KNX-Los Angeles (2.2-3.7).

NEW YORK

| | F'94 | W'95 |
|----------------|------|------|
| WRKS/F Urb A/C | 3.8 | 7.4 |
| WQHT/F D/T40 | 4.8 | 5.4 |
| WCBS/F Oldies | 4.9 | 4.6 |
| WHTZ/F T40 | 4.2 | 4.4 |
| WSKQ/F Span | 4.2 | 4.4 |
| WABC/A Talk | 4.7 | 4.1 |
| WLTW/F A/C | 4.4 | 4.1 |
| WINS/A News | 3.6 | 4.0 |
| WPLJ/F A/C | 3.8 | 3.5 |
| WCBS/F News | 3.5 | 3.5 |
| WQCD/F Jazz | 3.9 | 3.3 |
| WXRK/F CI Rk | 3.3 | 3.2 |
| WOR/A Talk | 3.3 | 3.0 |
| WQXR/F Class | 2.7 | 2.8 |
| WBLS/F Urban | 3.8 | 2.7 |

LOS ANGELES

| | F'94 | W'95 |
|---------------|------|------|
| KLVE/F Span | 3.0 | 5.2 |
| KPWR/F Dance | 5.5 | 5.0 |
| KLAX/F Span | 5.6 | 4.5 |
| KROQ/F Alt | 4.5 | 4.4 |
| KIIS/F T40 | 4.1 | 4.2 |
| KOST/F A/C | 4.0 | 4.1 |
| KKBT/F Urban | 3.8 | 4.0 |
| KNX/A News | 2.2 | 3.7 |
| KFI/A Talk | 4.6 | 3.4 |
| KBIG/F A/C | 3.6 | 3.2 |
| KRTH/F Oldies | 3.8 | 3.2 |
| KZLA/F Cntry | 2.3 | 2.8 |
| KABC/A Talk | 3.2 | 2.6 |
| KTWV/F AA | 2.5 | 2.6 |
| KFWB/A News | 2.5 | 2.5 |

CHICAGO

| | F'94 | W'95 |
|----------------|------|------|
| WGN/A FI Svc | 6.9 | 7.1 |
| WGCI/F Urb | 6.3 | 6.4 |
| WUSN/F Cntry | 4.1 | 4.3 |
| WLIT/F A/C | 4.1 | 4.1 |
| WBBM/F D/T40 | 4.3 | 4.0 |
| WVAZ/F Urb A/C | 4.3 | 3.9 |
| WKQX/F Alt | 3.6 | 3.7 |
| WMAQ/A News | 2.2 | 3.6 |

| | F'94 | W'95 |
|---------------|------|------|
| WBBM/A News | 3.9 | 3.4 |
| WJMK/F Oldies | 3.1 | 3.4 |
| WLUP/F Album | 3.3 | 3.2 |
| WNUA/F Jazz | 3.5 | 3.2 |
| WRCX/F Album | 3.1 | 3.0 |
| WLS/A Talk | 3.5 | 2.9 |
| WXRT/F A3 | 2.7 | 2.8 |

SAN FRANCISCO

| | F'94 | W'95 |
|-----------------|------|------|
| KGO/A N/T | 8.3 | 7.5 |
| KCBS/A News | 5.0 | 5.1 |
| KMEL/F D/T40 | 4.4 | 4.5 |
| KNBR/A Spts/Tk | 4.4 | 4.2 |
| KOIT/A&F A/C | 4.3 | 4.0 |
| K-101/F A/C | 3.6 | 3.8 |
| KFRC/A&F Oldies | 3.7 | 3.6 |
| KYLD/F D/T40 | 3.4 | 3.2 |
| KDFC/A&F Class | 3.6 | 3.1 |
| KKSF/F AA | 3.7 | 3.0 |
| KITS/F Alt | 3.0 | 2.9 |
| KBLX/F Urb A/C | 2.7 | 2.7 |
| KPIX/A&F Talk | 0.3 | 2.7 |
| KFOG/F A3 | 2.2 | 2.6 |
| KOME/F Alt | 2.0 | 2.1 |

BOSTON

| | F'94 | W'95 |
|---------------|------|------|
| WBZ/A N/T | 8.0 | 9.0 |
| WRKO/A N/T | 7.5 | 7.1 |
| WJMN/F D/T40 | 5.5 | 5.7 |
| WXKS/F D/T40 | 6.0 | 5.6 |
| WZLX/F CI Rk | 4.2 | 5.3 |
| WBCN/F Alb | 5.4 | 5.1 |
| WMJX/F A/C | 4.2 | 4.8 |
| WBMX/F A/C | 4.6 | 4.8 |
| WODS/F Oldies | 4.7 | 4.4 |

PHILADELPHIA

| | F'94 | W'95 |
|----------------|------|------|
| KYW/A News | 7.3 | 7.7 |
| WUSL/F Urb | 5.7 | 5.9 |
| WBEB/F A/C | 4.3 | 5.6 |
| WPEN/A Nost | 5.9 | 5.4 |
| WDAS/F Urb A/C | 5.3 | 5.1 |
| WWDB/F Talk | 4.9 | 5.4 |

| | | |
|---------------|-----|-----|
| WUGL/F Oldies | 4.8 | 4.9 |
| WMMR/F Alb | 4.7 | 4.8 |
| WXTU/F Cntry | 4.3 | 4.8 |
| WYSP/F CI Rk | 4.9 | 4.6 |

DETROIT

| | F'94 | W'95 |
|----------------|------|------|
| WJLB/F Urb | 8.7 | 8.8 |
| WJR/A FI Svc | 7.6 | 8.5 |
| WWJ/A News | 5.9 | 5.2 |
| WWWW/F Cntry | 4.9 | 5.0 |
| WNIC/F A/C | 4.4 | 5.0 |
| WYCD/F Cntry | 4.7 | 4.5 |
| WLTJ/F A/C | 4.2 | 4.5 |
| WOMC/F Oldies | 4.0 | 4.2 |
| WXYT/A N/T | 3.5 | 4.1 |
| WMXD/F Urb A/C | 5.1 | 4.1 |

ST. LOUIS

| | F'94 | W'95 |
|---------------|------|------|
| KMOX/A N/T | 14.9 | 13.8 |
| WIL/F Cntry | 7.2 | 8.9 |
| KEZK/F A/C | 6.5 | 8.3 |
| KMJM/F Urb | 7.7 | 7.4 |
| KYKY/F A/C | 4.9 | 5.7 |
| KSHE/F Alb | 7.9 | 5.4 |
| WKXX/F Cntry | 2.9 | 4.3 |
| KPNT/F Alt | 2.9 | 4.0 |
| WKQJ/F T40 | 3.7 | 4.0 |
| KLOU/F Oldies | 3.4 | 3.6 |

PITTSBURGH

| | F'94 | W'95 |
|-----------------|------|------|
| KDKA/A N/T | 13.1 | 14.3 |
| WDVE/F Alb | 11.0 | 10.3 |
| WDSY/F Cntry | 6.5 | 6.6 |
| WBZZ/F T40 | 6.6 | 6.5 |
| WAMO/F Urb | 5.2 | 5.4 |
| WWSW/A&F Oldies | 5.8 | 5.1 |
| WSHH/F A/C | 4.0 | 4.9 |
| WTAE/A N/T | 4.5 | 4.6 |
| WPTY/F A/C | 4.3 | 4.6 |
| WLTJ/F A/C | 3.3 | 3.9 |

CLEVELAND

| | F'94 | W'95 |
|---------------|------|------|
| WGAR/F Cntry | 10.6 | 8.9 |
| WZAK/F Urb | 8.0 | 7.7 |
| WMJI/F Oldies | 8.1 | 6.6 |
| WDOK/F A/C | 7.3 | 7.2 |
| WRMR/A Nost | 7.2 | 6.5 |
| WMMS/F Alt | 5.9 | 6.4 |
| WNCX/F CI Rk | 5.9 | 6.2 |
| WQAL/F A/C | 5.0 | 4.9 |
| WLTF/F A/C | 6.0 | 4.4 |
| WWWE/A N/T | 3.2 | 4.4 |

WASHINGTON, D.C.

| | F'94 | W'95 |
|----------------|------|------|
| WPGC/F D/T40 | 9.0 | 8.8 |
| WMZQ/A&F Cntry | 6.3 | 6.2 |
| WRQX/F A/C | 4.6 | 4.8 |
| WMAL/A N/T | 4.6 | 4.2 |
| WJZW/F Jazz | 3.3 | 4.1 |
| WASH/F A/C | 4.2 | 3.8 |
| WGAY/F A/C | 4.0 | 3.8 |
| WKYS/F Urb | 3.3 | 3.8 |
| WHFS/F Alt | 3.7 | 3.7 |
| WGMS/F Class | 3.4 | 3.6 |

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SFO2 Tees Off

There'll be more than one kind of swinging clubs at SFO2, GAVIN's artists-oriented convention in San Francisco May 18-21.

Besides the showcases of some 20C artists and bands at nightclubs, there'll be a golf tournament.

Called the "SFO2 Open," the tournament, on May 18, is being hosted by the music legal firm, Simons & Stein, and will take place at Harding Park, one of the city's most challenging courses. Proceeds will go to the HEAR Project and LifeBeat. The modified best-ball tourney is sponsored by BMI, GAVIN, Music People, In-A-Minute Records, Prawn Song Records and California Copy. For more information, call Treva Holtan at Simons & Stein, (415) 249-0800. The SFO2 hotline is (415) 495-3200.

The National Best Seller!

GET AN AFTERLIFE

Listen to **Jordan Hill's** "Remember Me This Way" from Steven Spielberg's film, *Casper*. Airplay impact date, May 16th — On your desk now!

AN OUT-OF-BODY EXPERIENCE

Is what you'll have when you play **IV XAMPLE's** "I'd Rather Be Alone." Now over 1,000 detections and solid Top-10 on the Crossover Chart.

E

mbraced By The Hits

MCA PROMOTION STAFF

"The Most Profound and Complete Musical-Hit Experience Ever"

SEE THE LIGHT

Soul 4 Real's "Candy Rain," now Top 20 Mainstream. On over 145 total stations with new adds this week at B94, WNCI and KMXV

THE "DOMINO" EFFECT EXPLAINED

Learn why stations nationwide are rushing to play **DOMINO's** "Tales From The Hood," the title track from the film of the same name—in your hands now!

*With a foreward by
the New York Times bestselling author,*

GIVE THANKS, BUT DON'T MENTION IT

Find out what John, Tad and Kid did in Boston this week. We can't say, but if you look at their playlist you'll know. Hint: If you put your faith in #1 you will find salvation.

CHART SALVATION

Soul 4 Real - "Candy Rain"
19* Mainstream Chart
Soul 4 Real - "Every Little Thing I Do"
26* Crossover Chart
IV XAMPLE - "I'd Rather Be Alone"
8* Crossover Chart

The Nation's Best Sellers Can Always Be Found On **MCA!**

LIKE A ROLLING STONE

I Tell You What—
I Mean, You Know...

I've got a new tic.

No, it has nothing to do with flea season.

My wife, Dianne, listening to me on my Saturday variety/talk show (*Fog City Radio*, KQED/FM-San Francisco) says she's noticed that I've taken to posing questions in the form of statements and punctuating them with a "huh?" As in, "So you can foresee the election of a 72 year-old president, huh?"

Disgusting.

But I'm confident I'll get rid of it. I remember, when I was a teenager and getting interested in radio, noticing people's verbal tics. The most obvious one, in the late '50s, was the still-popular "you know." Once I knew I didn't want to be saddled with it, I was able to monitor my speech and avoid it, just like cracks on a sidewalk.



These days, the broadcast air is filled with tics, spread primarily by sportscasters (and their interview subjects), talk show hosts, news anchors and field reporters.

I've not read up on verbal tics, but my guess is that we fall prey to them as a delay tactic. While we're conjuring what to say next, we stall with a "you know" or any or all of the following:

● "I tell you what" or "I'm tellin' ya"—Used heavily by sports announcers. Celebrity abuser: John Madden.

● "You know what?"—An update on "you know," but more offensive, because it's often used at the top of a sentence, rather than as a bridge or clause, and it begs the instant, but usually unstated response, "No, what?"

● "A little bit" or "just a little"—Not so much a delaying maneuver as it is a chickening out, softening-the-blow kind of a tic. Again, sports announcers are the most flagrant, with Hall of Famer Joe Morgan a constant abuser. "Butler's writhing on the ground, and he looks a little bit hurt." Or, about an over-the-hill pitcher: "Looks like he's lost just a little off his fast ball."

● "I mean"—Another favorite of Morgan's and of too many other announcers, including Ralph Barbieri of KNBR-San Francisco. Off the air, in general conversation, "I mean" ranks with "you know" as top tics. But, clearly, broadcasters are the role models.

● "Of course"—This is nitpicking, but anchors and reporters, in the course of ad-libbing, often resort to this little clause—which means "following the ordinary procedure" or "as might be expected," inappropriately, using it to introduce an entirely new piece of information. Example: "...the debate on DNA is likely to go on for awhile. Of course, Kato Kaelin is back in the news."

● "You know what I'm sayin'?"—Sammy Davis, Jr. used to say this, but it's become a hip-hop affectation, an appendage on the other side of "I'm tellin' ya." Illest usage: Snoop Doggy Dogg at the *Soul Train Awards*: "First of all, I wanna thank God, you know what I'm sayin'?" Lord knows.



There are others. You know—like "gotcha" or "fair enough" as a ticky response to responses from interview subjects. Also, "and by the way" instead of "also."

In fact, if there are tics that have long been bugging you, send them in, and I'll add them to our collection. Working together, we can take a licking and stop that ticking.

Now, I'm not talking clichés, slang, or teen talk ("So I go, and he goes, and I'm all like..."). But, hey, those'd make a nice future column, huh?

BY BEN FONG-TORRES

Geffen's \$5M
Gift to Theater

David Geffen, one of the most generous of music and film executives, has given \$5 million to UCLA's Westwood Playhouse.

Geffen, who co-produced *Little Shop of Horrors* at the theater in 1983, made the gift with no conditions. However, UCLA plans to rename the 498-seat theater the Geffen Playhouse.

The \$5 million gift is the largest single donation in the arts arena from the David Geffen Foundation, the repository of all profits from Geffen's film and theater ventures.

The Playhouse, said Geffen, "is important to the cultural life of Westwood and the university. It's a terrific opportunity for a smaller alternative to the Music Center or the Huntington Hartford. In a city like L.A., we can't have enough theater."

Lollapalooza Signs
Sonic Youth, Hole

After almost calling the whole thing off, Lollapalooza co-founder Perry Farrell has announced that Sonic Youth and Hole will top the bill at this year's version of the summer caravan of alternative music and lifestyles. Farrell, who's also busy working on a new album with Porno for Pyros, said he almost gave up after the failing to land Neil Young, Snoop Doggy Dog, a reunion of the Clash, and others.



Now, Farrell not only has his lineup, but, he says, "this is back to the roots. I think there's going to be a lot of unity (among the artists) and a lot of collaboration, back to the way it was the first time."

The acts include Beck, Cypress Hill, Pavement,

Sinead O'Connor, Jesus Lizard, and the Mighty Mighty Bosstones.

Courtney Love signed her band on for the festival—which is expected to begin in early July and roll through August—after having made unannounced solo appearances on the tour last year, only months after the suicide of her husband, Kurt Cobain.

Farrell says this year's Lollapalooza will return to smaller sites, with crowds of between 10,000 and 20,000, rather than larger settings in open fields. In other ways, however, the festival will be bigger. Farrell foresees an all-day, multimedia, rave-like environment around and beyond the musical events.

Arbitron's New Rankings:
The Shattering Conclusion

Last week, we published the top 150 metro radio markets from Arbitron's new and revised Radio Market Survey Schedule & Population Rankings. Arbitron has added two new radio markets: Ft. Myers-Naples-Marco Island, Florida (Number 78), combining Collier and Lee counties. The other new metro market is Jackson, Tenn., ranked at 255. FYI, Number 151 Erie has 232,400 persons 12+; Number 261 has 49,700.

151. Erie
152. Poughkeepsie
153. Savannah
154. Salisbury-Ocean City
155. Binghamton
156. Charleston, W.Va.
157. Wausau-Stevens Pt., Wisc. (Central)
158. Hagerstown-Chambersburg-Waynesboro, Md./Pa.
159. South Bend
160. Columbus, Ga.
161. New London, Conn.
162. Portland, Maine
163. Killeen-Temple, Tex.
164. Anchorage
165. Johnstown
166. Fayetteville-Springdale, Ark.
167. San Luis Obispo
168. Ft. Smith, Ark.

169. Tallahassee
170. Kalamazoo
171. Waterbury, Conn.
172. Lincoln
173. Lubbock
174. Odessa-Midland, Tex.
175. Dothan, Ala.
176. Myrtle Beach, S.C.
177. Morgantown-Clarksburg-Fairmont, W.Va.
178. Tupelo, Miss.
179. Topeka
180. Asheville
181. Terre Haute
182. Santa Barbara, Calif.
183. Green Bay
184. Cape Cod, Mass.
185. Chico, Calif.
186. Merced, Calif.
187. Yakima, Wash.
188. Wilmington, N.C.
189. Springfield, Ill.
190. Elmira-Corning, N.Y.
191. Waco
192. Manchester
193. Amarillo
194. Danbury
195. Alexandria, La.
196. Northwest Michigan
197. Florence, S.C.
198. Champaign
199. Cedar Rapids
200. Lake Charles, La.
201. Marion-Carbondale (S. Ill.)
202. Redding, Calif.
203. Frederick, Md.
204. Laurel-Hattiesburg, Miss.
205. Medford-Ashland
206. Duluth-Superior
207. Tuscaloosa
208. Fargo-Moorhead
209. Wheeling
210. Tri-Cities, Wash.
211. Dubuque, Iowa
212. Ft. Walton Beach, Fla.
213. Sioux Falls
214. St. Cloud, Minn.
215. Lima, Ohio

216. Parkersburg-Marietta, W.Va.-Ohio
217. Waterloo-Cedar Falls
218. Abilene, Tex.
219. Burlington, Vt.
220. Laredo
221. Charlottesville, Va.
222. Eau Claire
223. Monroe, La.
224. Lafayette, Ind.
225. Joplin, Mo.
226. Bloomington
227. Battle Creek
228. Panama City, Fla.
229. State College, Pa.
230. Altoona
231. Bryan-College Station, Tex.
232. Pueblo
233. Santa Fe, N.M.
234. Wichita Falls, Tex.
235. Williamsport, Pa.
236. Columbia, Mo.
237. Texarkana, Tex.-Ark.
238. Billings, Mont.
239. Augusta-Waterville, Maine
240. Lawton, Okla.
241. Watertown, N.Y.
242. Sioux City, Iowa
243. Rochester, Minn.
244. Albany, Ga.
245. Rapid City, S.D.
246. Grand Junction, Colo.
247. Grand Forks, N.D.-Minn.
248. La Crosse, Wisc.
249. Ithaca, N.Y.
250. San Angelo, Tex.
251. Harrisonburg, Va.
252. Owensboro, Ky.
253. Danville, Ill.
254. Bismarck, N.D.
255. Jackson, Tenn.
256. Bangor, Maine
257. Great Falls, Mont.
258. Beckley, W.Va.
259. Cheyenne, Wyo.
260. Meridian, Miss.
261. Casper, Wyo.

Bill Speed Leaving

GAVIN Urban Editor Bill Speed has announced that he is leaving the magazine next month.

Said Speed: "I finally have the opportunity to pursue a project which is dear to my heart and I feel I can't pass up this opportunity." Speed said he would announce his plans soon.

Speed, whose dossier includes work in promotion, writing and production at KFRC-San Francisco, *R&R*, *BET* and *Urban Network*, joined GAVIN in late 1993. "I'm glad," he said, "to have been part of refocusing the magazine's energies in its coverage of black music."

GAVIN CEO David Dalton expressed his thanks to Speed for his work. While the magazine looks for a successor, he said, Bill will maintain ties on a consultancy basis.

REALITY BYTES

MERCURY RECORDS BLUESMAN ROBERT CRAY will be on-line May 9 starting at 10 p.m. Eastern in PolyGram's section of the CompuServe Music forum. Cray will talk about his upcoming world tour—he'll open the Rolling Stones' European dates—and his new album, *Some Rainy Morning*. First ten surfers to catch up with Cray will receive autographed copies and the new CD, and a random CompuServe member will get a complete catalog. **ONCE AGAIN, THOSE INTERESTED** in getting information about



GAVIN's upcoming SFO2 can access us on the Web at <http://www.hooked.net/buzznet/sfo2>. If you can't get through to the Web, e-mail sfo2@buzznet.com and we'll get back to you... **SAN FRANCISCO-BASED BUZZNET** is an alternative culture magazine that's only available over the

Internet. Access them by pointing your Web browser, such as Netscape or Mosaic, to <http://www.hooked.net/buzznet>. April's issue includes an article about French rapper M.C. Solaar written by *Buzznet* Reporter and GAVIN contributor Spence (spencedookey) Abbott... **AFTER THIS SUMMER'S LOLLAPALOOZA TOUR** is over, fans will be able to relive the magic via an interactive CD ROM, *Teeth*. Lolla founder Porno for Pyros lead vocalist Perry Farrell calls the project "a cross between a cyber-kinetic Lollapalooza souvenir and a CD ROM interactive adventure game. Iggy Pop is among the musicians featured in the game, which will include live concert footage, digital audio graphics, film clips and other surprises... **RHINO RECORDS** in on-line on CompuServe. They're in the Music Arts Forum. Type GO MUSICVEN. Send e-mail to Rhino at 74774,520... **INFORMATION ABOUT THE UPCOMING MUSIC JOURNALISM AWARDS** can be gotten through both CompuServe and America Online. Dial MJAC@aol.com or 75721,3175@compuserve.com... **THE HUB IS AMERICA ONLINE's** latest entertainment, interaction, information source, and its targeted toward young adults. It'll debut this summer... **WOLFMAN JACK** will be hitting the Internet in August when he hosts a portion of **WORLD AID RELIEF (WAR)**, a musical extravaganza that will be broadcasted in over 50 countries via satellite. Updated concert info can be downloaded from <http://www.earthweb.com/war>... **ASCAP HAS SET UP** a new media and technology strategy department to be directed by Randy Castleman. The top of the department's agenda is licensing music performances transmitted over the on-line services, electronic bulletinboards and other new media. Their Internet site address is ASCAP.COM... **IF YOU WANT TO E-MAIL WBCN**-Boston, dial therock@wbcn.com. The station's World Wide Web page is accessible at <http://\novalink.com\wbcn>...

—BEVERLY MIRE

The Bill Graham Saga: Where There's a Will...

BY BEN FONG-TORRES

Three and a half years after the death of Bill Graham, his concert production company is doing better than ever. And Bill Graham Enterprises—the umbrella for Bill Graham Presents and affiliated companies—is in the hands of some of his most prized executives and employees.

But what a long, strange trip it was—and all because Graham never got around to signing a will he had approved only a week before his death in a helicopter crash in October, 1991.

In a recent series of articles in the *San Francisco Chronicle*, reporter and pop critic Joel Selvin recounted the legal and economic aftermath of the death of Graham, the biggest force in concert promotion and production in the rock era, an aftermath that split up his family into warring factions and cast his company into uncertainty, despite early reports that employees were interested in buying Bill Graham Presents and keeping it going.

The problem, Selvin reported, stemmed from Graham, who was 60, not getting around to signing a revised will in 1991, even though he'd told his attorney that it was "absolutely perfect" and made an appointment to sign it. Before he could, he was killed, along with his girlfriend, Melissa Gold, and copter pilot Steve Kahn.

He left what amounted to a \$36 million estate, with substantial amounts of that money in cash, secreted in safety deposit boxes his survivors had to hunt down.

According to his attorneys, Graham had verbally agreed to a revised will leaving his estate to his two sons, David and Alex, with annual allowances of between \$30,000 and \$50,000 for his siblings. But in a will he had

signed 15 years before, the sons had only 55 percent of the estate, the remainder going to Graham's sister,

protested, asking, "Why should (they) get a cut rate on the company when he treated you so well?"



Ester Chichinsky and other siblings.

By Selvin's account, Chichinsky was the fly in the estate ointment, jeopardizing the planned sale of Graham's company to his employees. Appraisers had estimated the company to be worth \$8.75 million with employment contracts and \$2.75 million without existing executives in place. A group of 15 BGP staffers bid \$4.75 million in mid-1993, but Chichinsky reportedly

Nick Clainos, president of BGP and executor of the estate, then parceled out the stock, making deals to sell three-quarters of the company to various executives. Ester and another of Graham's sisters refused to sell their shares, and held

out until January of this year. Even then, Chichinsky reportedly objected to paying legal fees.

Whatever her objections, BGP was finally in the hands of Graham's own employees, and they steered the company to a new peak in 1994.

"It came down," said co-president Gregg Perloff, "to 'How do we keep this thing going?' If that meant some petty arguments had to go away, that's what it meant."

CAMPAIGN OF THE WEEK



HUM *You'd Prefer an Astronaut*

RCA is putting a big push behind HUM, a four-piece from Champaign, Ill. whose album *You'd Prefer an Astronaut*, is the band's fifth album and major label debut.

LABEL: RCA Records

RADIO: Album serviced to commercial alternative and college stations.

RETAIL: Distribution company supplied key alternative retail with POP and promos. Label has co-op major advertising with major chain accounts. Listening stations have been secured in various retail locations.

PRESS: *Virtually Alternative*, *Raygun* CD review forthcoming. *Chicago Reader* is running preview with a photo for tour dates, *Northwest Herald* will run photo and interview for tour.

Philadelphia Inquirer to run preview of show and tour, *Alternative Press* to run CD Review.

OF SPECIAL INTEREST: HUM will be playing radio festivals during June in the Midwest and touring through September headlining club dates and support slots. Band will shoot their first video, for "STARS" at the end of May.

BY BEVERLY MIRE

THAT'S SHO-BIZ



ACCORDING TO
DAVE SHOLIN

SHO-BITZ

KBCO-Boulder PD Judy McNutt (right) has decided to rejoin **CommuniTech, Communication & Technology for Broadcasters**, a full-service consultant company. KBCO has signed on as a client, so she'll still work with the A3 outlet. No replacement has been named, but parent company **Noble Broadcasting** has signed **Garry Wall** as consultant. Management says they're launching a nationwide search for McNutt's replacement... **CD 103.1 (KACD-Santa Monica and KBCD-Newport Beach, Calif.)** has switched from adult alternative to Hot A/C, and hired **APEX Radio Consultants** principals **Rod Edwards** and **Bob Darling**... **Eileen Woodbury** has been promoted to director of marketing and promotions at **KKBT-Los Angeles**. She was promotion director... At **Y-107 (KTXV)-Jefferson City/Columbia, Mo.**, night personality **Chad Elliot** has been upped to music director... **WABT-Dundee, Ill.** interim PD **Dan Forthover** has gotten the official nod. He's been sitting in since February, and it's an upward move from APD/promotions director... **Mike Henry** (right) has been



WHO AM I?

Marvin Gaye played drums on my first single and in the '60s I appeared in the movies Muscle Beach Party and Bikini Beach. I've recorded under the name Eivets Rednow and sang at the funeral of session musician King Curtis. A 1973 car accident left me in a coma for four days, and I once gave a gold disc to a fan of mine whose boyfriend was shot and killed returning home after attending my concert. Who am I? See page 10 for the answer...

upped from vice president to managing partner at **Paragon Research**... The acclaimed radio drama series **Shoestring Radio Theatre** is celebrating its eighth anniversary. Among its playwrights is GAVIN's **Media Connections** editor **David Beran** whose second play for **Shoestring** entitled **Morning Has No House** is currently in production. To keep it in the family, Beran enlisted GAVIN Top 40 editor **Dave Sholin** to play the part of—what else—a disc jockey...

ROTATIONS:

Triple play at **Warner Bros. Jazz**: **Jeff Levenson** has been named vice president of Jazz; **Marylou Badeaux** has been named vice president of product management/ Jazz; **Kathe Charas** has been named manager of marketing/Jazz. Levenson was Jazz editor and columnist at **Billboard** for seven years; Bunny veteran **Badeaux** was a vice president of special projects in the company's black music department; Charas spent seven years at **GRP Records**... **Todd Interland** has been tapped as associate manager for **Elton John's** newly-reactivated **Rocket Records**. He'll be involved in marketing, radio promotion and A&R and will report directly to president/CEO **John Reid**... **Dee Ann Metzger** has been named to the newly-created post Denver regional promotion manager at **Capricorn Records**. She segues from **Virgin Records** where she was regional marketing director for two years... **Warner Music Enterprises** along with **CCM Communications** have launched the magazine **Christian Music Crossroads**, which comes with its own CD that features new releases in the contemporary Christian vein... At **RCA, U.K.**, **Nancy Farbman** has taken the position vice president, International. She was vice president, marketing and promotion, **BMG International**. Taking Farbman's old post is **Christoph Rucker** who

joined the company in 1990... Many of **Sho-Bitz's** regular correspondents are coming through with help to the families who were devastated by the Oklahoma City disaster. Here are a few requests and some good works done by concerned friends: Adult alternative **KTNT** is looking for artists willing to perform for a benefit concert or concert series. Contact **Derrick Ricketts** at (404) 524-4979... The song "Angels Among Us" by award-winning country group **Alabama** has been edited to include messages called in to **96.1 KXY (KXXY)-Oklahoma City** by artists including **Tammy Wynette, Reba McEntire, Ronnie Dunn, Garth Brooks, Vince Gill** and **Pam Tillis**... **KATT** and **98.9 KISS/FM-Oklahoma City** set up a relief information phone line, (800) 300-5160, and broadcasted live from local blood donation centers. They also set up a chat line on the Internet... **KJ-103 (KJYO)-Oklahoma City** has set up a disaster relief fund. Those wishing to can send donations to Clear Channel Radio Disaster Relief Fund, Bank of Oklahoma, P.O. Box 960138, Oklahoma City, OK 73196... **KKLQ/AM&FM-San Diego** morning personalities **Jeff & Jer** raised \$182,000 during a live broadcast from the San Diego Sports Arena. Over 20,000 listeners stopped by. Money will be sent directly to the Boatman's Bank Victim Relief Fund... **The Black Crowes** are scheduled to perform in Oklahoma City May 10 and will donate all proceeds from the concert to the Red Cross, Feed The Children and the Salvation Army. The band's label, **American Recordings**, will match their donation and the groups' booking agency (**Creative Artists**) and the promoter (**Beaver Productions**) will donate their commissions... **Matthew Sweet** played Oklahoma City Wednesday April 26 and donated the concert's net proceeds to the Red Cross. ●

Disaster strikes and radio reacts quickly. See **Sho-Bitz** for an overview of just some of the ways stations across the country are attempting to help out. Many music stations stopped down and allowed listeners to express sorrow, vent anger or simply talk about what occurred. That included Oklahoma City's **KJ-103 (KJYO)**, which was forced to evacuate their building and broadcast from across the street for a day and half. One wonders how the bashing talk radio has been getting will affect the way **Congress** deals with the move afoot to return the **Fairness Doctrine**.

Those winter **ARBs** rolled in with the most explosive story coming out of New York where **WRKS** tripled their adult numbers, taking them to first place 12-plus. If you want to know what they're up to, check out **Bill Speed's** interview with PD **Vinny Brown** on page 31. How many clones will there be a few months from now? There were strong numbers as well for **WRKS's** sister station, **Hot 97 (WQHT)**, and **Z100 (WHTZ)**, who retains the number one spot in cume.

Look for **Curb/Atlantic's Steve Ellis** to move into the VP, Top 40 slot at **Mercury**.

Grammy In The Schools just got a big boost as **BMG Direct** and the **Warner Music Group** each donated \$125,000 to the cause, which brings concerts, seminars and workshops to some 50,000 students



nationwide. Holding those heavyweight checks are Warner Music Group Chairman/CEO **Robert Morgado**; Warner Music Group VP Group and External Relations **Linda Moran**; and BMG Direct President/CEO **Worth Linen** who presented the check to **Michael Greene**, President/CEO **NARAS** and the **NARAS Foundation** (second from right).

Forget what you've read, **Bob Perry** says he's still searching for to **Pete Manriquez's** successor as MD of **Hot 97.7 (KHQT)-San Jose**. We just might have a finalist by next week.

Up the road apiece, **Dave Shakes** isn't any closer to naming a MD at **K101 (KIOI/FM)-San Francisco**. But Dave had other things on his mind this week as he and wife **Shelley Rae** welcomed their first child, daughter **Miranda Rae** on Monday, April 24. The happy couple wouldn't disclose whether or not they considered naming beautiful baby Shakes "Earth" if she was born a few days earlier on Earth Day. Congrats!

There's plenty of shakin' in Nashville where longtime **Curb** senior VP, promotion and GM **Phil Gernhard** resigns. Nearby, the new regime at **Liberty** has begun to make changes with A&R VP **Renee Bell** and VP publicity **Cathy Gurley** exiting. The next chapter is being written and word is that even new stationery might be needed because the label's name is about to change.

Duff Damos, 17-year veteran at Top 40 **WIFC**-Wausau, Wis. is headed off to lite A/C **WMQA**-Minocqua and hot country **WHDG**-Rhinelander, Wis., where he'll be promotions/programming coordinator. Damos will remain at WIFC until May 10.

Where will **Pearl Jam** kick off their upcoming tour? Try Casper, Wyo. And to think *Casper* the motion picture will hit screens soon, makes the whole thing very spooky.

Expect **Linda Feder** to depart her post as VP, promotion at **Private Music** in the near future. Will her replacement be a well-known industry vet?

Why is **Billy Brill** shopping for roller skates?

By now, only **Andrew Lloyd Webber** has seen *The Phantom of the Opera* more times than our own **Annette M. Lai**, who got an early birthday present when one of the stars of the San Francisco company,



Raymond Saar, dropped by to serenade her personally and sign **Gavin's** Wall Of Fame.



Condolences to **Geffen/DGC's Bob Catania** and his wife **Donna** on the passing of her father, **John Gallagher**, last week.

B96.9 (WBTI)-Pt. Huron, Mich. operations manager, **Eric Hanson**, is handling music and programming due to MD **Scott Mertz** taking on afternoon drive/production director duties at sister A/C station, **WPHM/AM**.

Everything seems to be working at **WORK**. After only being in business 17 weeks, the label is about to go gold with both **Sponge** and *The Bad Boys* soundtrack.

Get well wishes to *Hitmakers'* publisher Barry Fiedel, who has been hospitalized with severe back problems.

KGRS-Burlington, Iowa scored numerous awards from the **Iowa Associated Press Broadcasters Association** and the **Iowa Broadcast News Association**. Among them was "Best Newscast" to news director **J.K. Martin**.

Hootie & The Blowfish's current single, "Let Her Cry," takes on a whole new meaning for **Atlantic's Bob Clark** and his wife **Robin**. Their son **Cole** now has a sister **Madison Louise**, born April 19. Madison, by the way, just happened to be the street in Seattle where Bob met Robin. All together—awwww! Best wishes to all four.

We got late word from **Q106 (KKLQ)**-San Diego where \$182,000 has been raised to help the disaster victims in Oklahoma City. Morning team **Jeff & Jer** received a call from Oklahoma **Governor Frank Keating** who said he was "speechless." "Words cannot describe the depth of our appreciation," he said.

Legendary boss jock "**The Real Don Steele**" gets his well-deserved star on the **Hollywood Walk Of Fame** this Wednesday (May 3). Expect **Tina Delgado** and hundreds of other well-wishers to witness the event.



SHO-PIECES

BRUCE SPRINGSTEEN

Bruce Springsteen's real name is Bruce Frederick Joseph Springsteen.

STEVIE WONDER

It's rumored that Stevie Wonder had so much clout when he signed his famous \$13 million contract with Motown in April of 1976 that one of the clauses in the deal was that label founder/owner Berry Gordy had to get Wonder's permission if Gordy decided to sell the label.

MELISSA ETHERIDGE

VH1 says it got four million phone calls in less than three hours earlier this month when it offered a total of 40,000 tickets for sale to Melissa Etheridge's 50-city concert tour.

CRANBERRIES

Both of the Cranberries albums, 1993's *Everybody Else....* and 1994's *No Need To....* have been certified for sales of three million in the US alone.

ELTON JOHN

In the Summer of 1969, Elton John, a struggling young singer/songwriter, auditions for the lead singer position in Robert Fripp's band King Crimson. He failed the audition and returned to doing session work that included playing piano on The Hollies' "He Ain't Heavy, He's My Brother."

JULIANA HATFIELD

Last fall, Juliana Hatfield made a guest appearance on the television series *My So Called Life*, playing a homeless musician.



REBA McENTIRE

Reba McEntire is the only woman in country music to have recorded five RIAA-certified multi-platinum albums.

MORRISSEY

Morrissey and Sire Records can thank the Internet for one track that will appear on Sire's Smiths' Singles

compilation coming out next month. The company couldn't find the master of the 1987 B-side "What's The World" so they placed a request on the Internet. A copy, one of 20 offered by fans, was soon found in New Hampshire and made available for the disc.

MONICA

Fourteen-year-old rapper Monica (Arnold) is managed by Queen Latifah's Flavor Unit. Monica says Queen Latifah best advice has been "not everything that's good to me is good for me."

R.E.M.

It's ironic that R.E.M.'s world tour has been interrupted by drummer Bill Berry's problems with aneurysms. According to Michael Stipe it was Berry who had pressured the band to resume touring after five years off-stage.

CHRISTOPHER CROSS

Though he's proud of his six Grammys won back in the early '80s, Christopher Cross says, "They're not going to run my life." Cross now keeps them displayed among his young son's soccer trophies in the family room of his Santa Barbara home.

JACKSON BROWNE

Jackson Browne's self-titled 1972 debut album was also the first album to be released by David Geffen's first record company, Asylum Records.

DAVID HASSELHOFF

Singer/actor David Hasselhoff is planning to open a chain of theme restaurants based on his popular syndicated television series, *Baywatch*.

ROB WASSERMAN

Bassist Rob Wasserman is suing the promoters of last summer's Woodstock festival after sustaining what he terms permanent injuries to his left arm after tripping on tent ropes backstage. Wasserman suffered a fractured upper left arm. He is asking for \$10 million in damages and claims he's inhibited from performing or composing music.

DAVE MATTHEWS BAND

The Grateful Dead have asked the Dave Matthews Band to open the Dead shows scheduled for May 19-21 in Las Vegas.

Friends Of Radio

DAVE KOZ



Capitol recording artist and host of SW Networks' "Personal Notes"

Hometown:
Los Angeles

What radio stations did you grow up listening to?

KHJ-early on!, KHIS/FM, KKGQ (an old jazz station), KUTE and KIQQ

What stations do you listen to now regularly?

I moved to Northern California late last year so now I listen a lot to KKSF, K-101 and KBLX.

If you owned a radio station...

I'd give all the jocks one hour of their shift to play the music they wanted to! (Is this legal?)

What's the first record you remember buying?

Tower of Power's Back To Oakland.

Describe your new radio show and provide a contact name and phone:

"Personal Notes" is a weekly syndicated radio music and interview show that caters to A2 and A/C formats. It's two hours of great music and a bit of fun thrown in. Contact Michael Fisher or Sasha Mullen at SW Networks (212) 833-5400 for more information.

Proudest career achievement to-date:

I'd have to say it's my latest record, Lucky Man, just turning gold!

Future ambitions:

I just hope to continue making music and trying new things. I kind of like this "hosting" thing, but I don't think David Letterman has anything to worry about.

GAVIN ALTERNATIVE GRID

SPINS in BLUE are ADDS

| Artist - Title (Label) | WEDY | WFMX | WVFS | WVTC | WVHT | WVOC | WLUM | WMAD | WVNY | WVNZ | WVXY | WVFM | WVBU | WVNF | WVRL | WVPR | WVXQ | WVRS | WVNDY | WVHT | WVZRH | WVTR | WVFM |
|---|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|-------|------|-------|------|------|
| BETTER THAN EZRA - Good (Swell/Elektra) | | | 35 | 19 | 45 | 26 | 44 | 35 | 36 | 21 | 21 | 48 | | | 23 | 43 | 48 | 44 | 45 | 9 | 22 | 20 | 33 |
| ELASTICA - Connection (DGC) | | 5 | 25 | 32 | 44 | 14 | 33 | 35 | 24 | 21 | 24 | 48 | | | 30 | 42 | 49 | 38 | 45 | 48 | 21 | 14 | |
| MATTHEW SWEET - Sick Of Myself (Zoo) | | 13 | 35 | 29 | 35 | 25 | 34 | 33 | 33 | 14 | 24 | 36 | | | 27 | 28 | 47 | 45 | 35 | 9 | 27 | 9 | 10 |
| JULIANA HATFIELD - Universal Heartbeat (Mammoth/Atlantic) | | 7 | 15 | 24 | 11 | 18 | 5 | 34 | | 21 | 24 | 48 | | | 24 | 26 | 47 | 34 | 35 | 10 | 39 | 20 | |
| LIVE - Lightning Crashes (Radioactive) | | 7 | | 18 | 45 | 23 | 44 | | 34 | 21 | | 48 | | | 15 | 29 | 31 | | 45 | | 36 | 15 | 9 |
| BUSH - Little Things (Trauma/Interscope/AG) | 7 | | 25 | 23 | 24 | | 30 | 20 | 24 | | 14 | 14 | | | 16 | 27 | 29 | | 25 | | 20 | 20 | |
| ADAM ANT - Wonderful (Capitol) | | | 25 | | 20 | 25 | 27 | 36 | | | | 26 | | | 36 | 36 | 45 | | | | 41 | | 32 |
| SPONGE - Plowed (Work Group) | | | 35 | | 32 | | 44 | 35 | 18 | 17 | 10 | 19 | | | 13 | 50 | 38 | 45 | | | 17 | 30 | |
| MAD SEASON - River Of Deceit (Columbia) | | | 25 | 14 | 10 | 15 | 28 | 22 | 12 | 21 | 14 | 47 | | | 14 | 25 | 47 | | 35 | 7 | 21 | 18 | |
| PJ HARVEY - Down By The Water (Island) | | 8 | | 31 | 24 | 24 | 8 | 22 | 14 | 21 | 24 | 48 | | | 22 | 22 | 41 | 27 | 35 | 10 | 18 | | 26 |
| NINE INCH NAILS - Hurt (Nothing/TVT/Interscope/ARG) | | 8 | 15 | 23 | 43 | | 35 | 22 | 19 | 7 | | 12 | | | 19 | 11 | 20 | 25 | | | 10 | 19 | |
| OUR LADY PEACE - Starseed (Relativity) | | | | 20 | 23 | 12 | 32 | 17 | 22 | | 14 | 22 | | | 41 | 29 | | | 25 | 9 | 9 | 10 | |
| GREEN DAY - She (Reprise) | | | 25 | | 13 | | 42 | 18 | 33 | 10 | | 37 | | | 41 | 30 | | | 35 | | 12 | | |
| BLUES TRAVELER - Runaround (A&M) | | | | 18 | | 17 | 32 | 37 | 21 | | 14 | 38 | | | 17 | 28 | 49 | 45 | 25 | | 32 | 10 | 9 |
| BJORK - Army Of Me (Elektra Entertainment Grp.) | | 21 | | 23 | 44 | | | 21 | | 14 | 21 | 8 | | | 15 | 17 | 41 | 7 | 15 | | 26 | 15 | 14 |
| STONE TEMPLE PILOTS - Dancin' Days (Atlantic) | | | | 23 | 13 | 23 | | | 32 | | | 35 | | | 40 | 30 | | | 35 | 7 | 38 | 25 | 27 |
| JEFF BUCKLEY - Last Goodbye (Columbia) | | | 25 | 24 | 10 | 12 | 8 | 22 | 16 | 16 | | 24 | | | | | 19 | 35 | 35 | 10 | 12 | 17 | 17 |
| WAX - California (Side One/Interscope) | | 6 | | 15 | | | 16 | 7 | 20 | 21 | 14 | 11 | | | 21 | 28 | 32 | 45 | 25 | | 8 | 17 | |
| COLLECTIVE SOUL - December (Atlantic) | | | 25 | | 15 | 15 | 30 | 19 | 21 | | | 23 | | | 26 | 14 | 10 | | | 15 | 18 | | |
| DAVE MATTHEWS BAND - What Would You Say (RCA) | | 13 | | 25 | | 20 | 32 | | 13 | | | | | | 13 | 5 | 31 | | 45 | | | | 13 |
| R.E.M. - Strange Currencies (Warner Bros.) | | | 9 | 25 | 18 | | 17 | | 22 | 34 | 14 | 32 | | | 8 | 10 | 2 | | 45 | | | | 32 |
| WHITE ZOMBIE - More Human Than Human (Geffen) | | | 15 | 15 | 8 | 17 | 11 | 7 | 16 | 7 | | 10 | | | 19 | 8 | 9 | 25 | | | 6 | 10 | |
| RADIOHEAD - Fake Plastic Trees (Capitol) | | | 11 | | 12 | 10 | 10 | 22 | | 17 | | | | | 8 | | | 13 | | 9 | 22 | 12 | |
| OFFSPRING - Kick Him When He's Down (Epitaph) | | | | | 20 | | 13 | 14 | 22 | | 10 | 22 | | | 12 | 29 | | 9 | 25 | | 12 | 9 | |
| GOO GOO DOLLS - Only One (Warner Bros.) | | 13 | | 24 | 6 | | 10 | 18 | | 17 | 14 | 19 | | | 23 | 11 | 27 | 28 | | 7 | | | |
| CAKE - Rock And Roll Lifestyle (Capricorn) | | | | 9 | | 13 | 33 | 7 | 19 | | 14 | 37 | | | 13 | 19 | 23 | 5 | | 7 | | | 11 |
| SOUNDGARDEN - The Day I Tried To Live (A&M) | | | | | | | 28 | 18 | | | | | | | 35 | 29 | 8 | 35 | | | 15 | | |
| MAGNIFICENT BASTARDS - Mockingbird Girl (Elektra) | | | 25 | | 38 | 8 | 34 | | 19 | | | | | | 21 | | | | | | | | |
| GENERAL PUBLIC - Rainy Days (Epic) | | | 15 | | 8 | | 22 | | | 10 | 7 | | | | 19 | 19 | 23 | 15 | 9 | | 17 | 18 | |
| PETER MURPHY - Scarlet Thing In You (B.Banquet/Atlantic) | | | | 14 | | 15 | | 20 | | 21 | 23 | | | | 8 | 27 | | | | 9 | 10 | 18 | |
| PEARL JAM - Not For You (Epic) | | 2 | | | | | 32 | | | 14 | 36 | | | | | 12 | 17 | | | | 12 | | |
| MONSTER MAGNET - Negasonic Teenage Warhead (A&M) | | 19 | | 29 | 6 | | 19 | | 7 | 10 | 8 | | | | 19 | 8 | 7 | 25 | | 14 | 9 | | |
| LIVE - All Over You (Radioactive) | | | 35 | | | 10 | 30 | 7 | | | 2 | | | | 16 | | | | | | 29 | 14 | |
| PEARL JAM - Corduroy (Epic) | | 6 | | | | 12 | 22 | | | | | | | | | | | | 35 | | | 12 | |
| OSASIS - Live Forever (Epic) | | | | 31 | 12 | 4 | | | | | | | | | 12 | 10 | 39 | | | 5 | 6 | 19 | |
| PHUNK JUNKEEZ - I Love It Loud (Trauma) | | | | 10 | 11 | 12 | | 19 | | | | 10 | | | 20 | 5 | | 25 | | | 17 | 9 | |
| MORPHINE - Honey White (Rykodisc) | | 13 | 15 | 23 | | | 21 | | 14 | 21 | | | | | 22 | 18 | | | | | 7 | | |
| FILTER - Hey Man Nice Shot (Reprise) | | | 12 | 15 | 23 | | 14 | 7 | 14 | | | 10 | | | 13 | | 8 | 35 | | | | 9 | |
| SLEEPER - Delicious (Arista) | | | 10 | | 8 | | 10 | | 19 | 14 | 14 | | | | 14 | | | 15 | | | 9 | 5 | |
| CAULFIELDS - Devil's Diary (A&M) | | | | 14 | 23 | 13 | 20 | 22 | 22 | 21 | | | | | 21 | | | | | | 26 | | |
| MIKE WATT - Against The '70s (Columbia) | | | | 29 | | | | | 15 | 17 | 21 | | | | 16 | | | | 35 | | | 12 | |
| THE CRANBERRIES - Ode To My Family (Island) | | 8 | | | | | 32 | | | | | | | | | | | | 35 | | | | 6 |
| LETTERS TO CLEO - Here & Now (Giant) | | 10 | | | 43 | | 43 | | | 10 | | 36 | | | | | | | 35 | | 22 | | |
| HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic) | | | | | | 11 | | 37 | | | | | | | | | 10 | | | 12 | | | |
| SPONGE - Molly (Work Group) | | | 25 | | 41 | | 29 | | | | | | | | | | | | | | | | |
| NOFX - Leave It Alone (Epitaph) | | | 17 | | 31 | | | | 15 | | | | | | | | | | | | 5 | | |
| SIMPLE MINDS - Hypnotized (Virgin) | | | | 12 | | 14 | | | | | | | | | | | 20 | | | | 10 | | 18 |
| PEARL JAM - Better Man (Epic) | | 7 | | | | 22 | | | | | | | | | 10 | | | | 45 | 9 | 17 | 9 | |
| R.E.M. - Star 69 (Warner Bros.) | | 7 | | | | | | | | 24 | | | | | | | | | | | 6 | | |
| PORTISHEAD - Glory Box (London) | | 11 | | 8 | | 9 | | | | | | 5 | | | 9 | | 19 | 9 | | | | | |

This Week's GRID...

Better Than Ezra continues to hold down the top spot on the chart this week—congratulations to Joel, Pete and Matt on their success. And to think, it all started at a Gavin Seminar party in New Orleans a few short months ago.

Bush's follow up single, "Little Things," is the only new entry into the top ten this week, jumping 17-6. Other notable gains include Nine Inch Nails' "Hurt" (16-11), Green Day's "She" (21-13), Collective Soul's "December" (27-19), R.E.M.'s "Strange Currencies" (28-21), White Zombie's "More Human Than Human" (31-22) and the Magnificent Bastards' "Mockingbird Girl" (46-28).

Our highest debut and therefore Top Tip comes from Live, whose "All Over You" enters the chart at #33. There are six new stations on this one—WBCN, Rev 105, WMAD, WPFM, WBRU and WRXQ. And that's just the beginning, I'm sure.

Finally, a plug for this week's Record To watch, God Lives Underwater's "No More Love," which came in among the most added. I saw the video for this one last week and was blown away. Give it a good listen. —Linda Ryan

but that's exactly what happened. Here are the details; see if you can follow: The demo went from **Opposite Day** to a substitute teacher at University Of Michigan, who passed it on to his son, who passed it on to a substitute teacher, who just happened to be the wife of **WHYT's** chief engineer. The engineer passed the tape on to music coordinator **Rob Ralton**, who got the okay from program director **Rick Gilette** to cart up the song, "Billie Ray." **Gilette** says, "Instead of giving your substitute teacher an apple, give her a demo tape!" **WHYT** is spinning "Billie Ray" a whopping 35 times a week. A&R frenzy to follow.

In that same spirit of adventure, kudos also to **99X-Atlanta** for adding **Silverchair's** "Tomorrow" this week. **CIMX** is spinning this baby 46 times a week, and is get-



ting number one phones. One of my co-workers found a nice on-line article on these 15 year olds, who've apparently been dubbed "**Nirvana In Pyjamas**" down under. Hmmm.

More for the **Cool And Unusual** file: Both **KROQ** and **KNDD/The End** added the import single ("Vow") from **Butch Vig's** new band **Garbage**; **WBCN** added the new—and soon to be out domestically on **Radioactive**—single, "I Turned Out A Punk" from **Big Audio Dynamite** (who now like all three words in their name—again); **WLUM's** name can be

added to **Drugstore's** "Solitary Party Groover" list; **WEQX** added **Ben Lee's** "Away With The Pixies."

Speaking of **Ben Lee**: After seeing his show last week (which both **Sonic Youth's Thurston Moore** and the **Breeders' Josephine Wiggs** attended), I have to wonder if **Ben Lee** sings about anything else besides **Evan Dando**, **The Pixies** and guitars? I'm really curious about this one. Anyone? Anyone? Those who've heard of **Ben Lee** are probably saying, "Come on, Linda—he's only 16. We love Ben Lee 'cos he wrote 'I Wish I Was Him' about Evan Dando." Those who don't know who **Ben Lee** is have already skipped to the next paragraph.

And just annoy you, I'm going to talk about **Korn**. Do you realize that every week this Orange County-based band outsells their

previous sales record? The group has sold upward of 75,000 albums with very little airplay—**KUKQ**, **WRAS** and **KUNV** being the exception—and it looks like they're on the verge of exploding. "Blind" is the latest single. Check it out.

I saw a sizzling show by the New York-via-Leeds band **Spacehog**. **Seymour Stein** emerged the victor of a huge bidding war, and signed the band to **Elektra/EEG**. **Spacehog** goes into the studio in May to record their debut album, tentatively titled **Linda Is Our Goddess**. Okay, I just made that up.

But I'm not making this up, I swear. Have you checked out "Falling Down" from the San Francisco band **Beggars**? It rules! Add **Beggars** to the growing, diverse list of San Francisco Bay Area bands currently glutting your

playlists: **Counting Crows**, **Green Day**, **Rancid**, **Faith No More**, **Red House Painters**, etc. etc. Their debut CD just came out on **Island Records**, so check it out.

Next up: Second and third singles currently making my heart skip a beat include **Ned's Atomic Dustbin's** "Stuck," **Oasis's** "Rock And Roll Star," **Elastica's** "Stutter" and **Sponge's** "Molly." Dig the new breed.

New Releases

ARCHERS OF LOAF "Harness In The Slums" (Alias)

Good Lord, is this one fun to jump around in your office to, or what? "Harness In The Slums" is the kind of song that you'll make funny faces when you sing, and that's okay, because any chance to prance around like Mick Jagger is a good thing. It keeps you young. Try it. Look, this song is catchy, fun, and rocks big time. WHFS, WFNX, KLZR, KACV, etc. are already having fun with this one. Do I need to draw you a map? —LINDA RYAN

MAIDS OF GRAVITY "Only Dreaming"

(Vernon Yard/Virgin)
I heard the advance tape of this song back in February, and have been waiting patiently to gush about it ever since. "Only Dreaming's" dreamy vocals are underscored by sharp, swirling guitars and crisp drums for a sound that's a bit like Smashing Pumpkins meets Verve. Rev 105 and WFNX lead the way on this slow-building charmer. —LINDA RYAN

TRUCK STOP LOVE "You Owe" (Scotti Bros.)

"You Owe's" drum-only intro sets a rockin' tone, but it's after the gravelly vocals kick in that the listener becomes a believer. With a sound

that marries grunge and punk rock, Truck Stop Love has a real radio winner on their hands—just ask KTOZ, WCBR or band's hometown station, KLZR. —LINDA RYAN

MOIST "Silver" (Chrysalis/ERG)

A surprisingly melodic offering from Moist, who usually go for the loud-fast-rules rock sound. "Silver" is a slow, churning song with a claustrophobic egdiness that's found in many Syd Barrett-era Pink Floyd songs. The tinkling piano that peeks out of the sound is a nice distraction, too. Already on CFNY and CIMX. —LINDA RYAN



PETER MURPHY Cascade (Beggars Banquet/Atlantic)

Peter Murphy rises from his three-year hiatus with *Cascade*, his fifth solo album and Beggars Banquet/Atlantic debut. Produced by Pascal Gabriel (Inspirational Carpets, EMF), *Cascade's* irresistible choruses, particularly on "Mirror To My Woman's Mind" and "I'll Fall With Your Knife," sing sincerely about love's feverish degrees. Listen for monks chanting on "Subway," a song for which only Murphy would risk dropping in a Petula Clark line from "Don't Sleep In The Subway." Murphy and guitarist/soloist Michael Brook (Brian Eno, Xymox's Pieter Nooten, The Edge) complement each other using Brook's solos as a leverage for the ominous "Disappearing" and the single, "The Scarlet Thing In You." Beneath



1. NINE INCH NAILS - HURT
2. MATTHEW SWEET - SICK OF MYSELF
3. RADIOHEAD - FAKE PLASTIC TREES
4. BUSH - LITTLE THINGS
5. BETTER THAN EZRA - GOOD
6. MORPHINE - HONEY WHITE
7. ELASTICA - CONNECTION
8. FILTER - HEY MAN NICE SHOT
9. BELLY - SUPERCONNECTED
10. SPEARHEAD - HOLE IN THE BUCKET

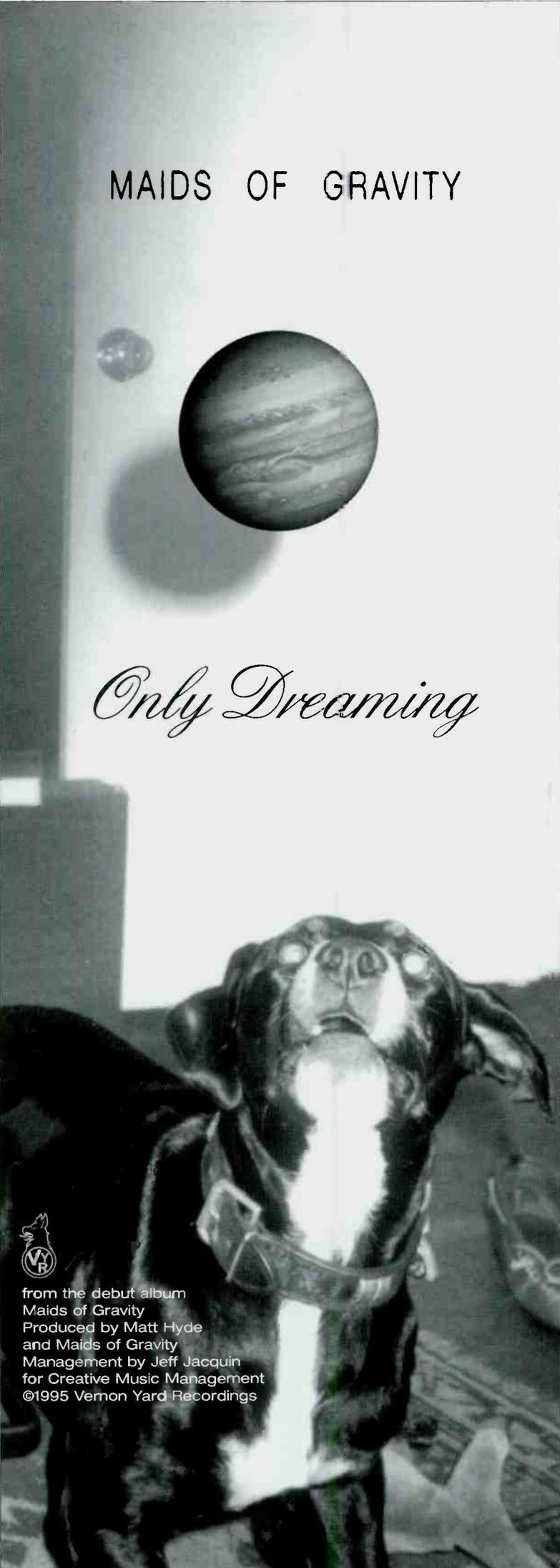
"WAYDOWN"
On your airwaves 5/3




Produced by Gill Norton with Rob Dickinson
 Mixed by Clif Norrell
 Managed by Merck Mercuriadis (Sanctuary Music Management)

© 1995 PolyGram Records, Inc.

MAIDS OF GRAVITY



Only Dreaming



from the debut album
Maids of Gravity
Produced by Matt Hyde
and Maids of Gravity
Management by Jeff Jacquin
for Creative Music Management
©1995 Vernon Yard Recordings

Cascade's lyrics lie a world of intuitive imagery, beauty and grace, and extra points go to Paul Statham for lending a hand to Murphy's lyrical and vocal development. The title track closes out the album and Murphy comes full circle, ready for more success.

—SANDRA DERIAN

THE ORB**Orbus Terrarum (Island)**

Probably the fathers of ambient-house, The Orb have once again pressed a masterpiece of euphoric sound. *Orbus Terrarum* is less house and more ambient, but steers clear of any new age sounds one might hear from Harold Budd or David Sylvian. With all the Brian Eno-like technology cultivated and cured to produce this album, The Orb have put together a finesse collection of ambiance that floats and flutters like the wings of the mythological golden clockwork owl of Hephaestus. "Plateau" carries the underwater tranquility that once only existed in Pieter Nooten's (Xymox) *Sleeps With the Fishes*. "White River Junction" could very well be an example of what the Gods on Mount Olympus have flowing through the speakers of their elevators. "Occidental" is a 13:35 drug-induced soundtrack to making snow angels under a clear, blue skied heaven. *Orbus Terrarum* is like an underwater architecture; its 80 minutes of atmosphere that would sound great in a living room in Atlantis.—ERIC SHEA

SUGAR RAY**Lemonade and Brownies (Atlantic)**

Dangling their feet in the streams of hard rock and funk, Sugar Ray manage to do what the Beasties and Chilis have done. The group's serious approach allows listeners to direct their focus where it should be: on the sound and not the format. "Rhyme Stealer" arches its back with a blast of electric guitar before it injects rapped lyrics and lowdown bass. "Iron Mike" reverses the structure by beginning in funk mode then turning to a scathing chorus of shouting and scalding guitar, while "Hold your Eyes" uses falsetto and a feelgood bass line to grab ears. Hard core waters are tested on the bombastic "Big Black Woman," wherein Sugar Ray changes tempos like the O.J. case changes jurors. "Mean Machine" is unabashed rock and the vocals keep up with its rough and tumble groove, and don't pass up the curdling funk of "Danzig Needs a Hug." Oftentimes, sampling and blatant riff borrowing has a hap-hazard feel, but these guys have got their cutting and pasting down to a science.—DAVID BERAN

ARTIST PROFILE

KMFDM



THEY ARE: Sascha Konietzko, En Esch, Mark Durantula, Gunter Schulz, Raymond Watts

CURRENT ALBUM: *Nihil* (Wax Trax!/TVT Records)

CURRENT SINGLE: "Juke Joint Jezebel"

ON BEING IN KMFDM: "It's unlike any other experience. It doesn't sound like any other band. It's not industrial, it's not anything in particular. It covers a wide range and is not ashamed to go absolutely weird sometimes."

—S.K.

WHAT THEY'RE NOT ABOUT: Commercial accessibility and trendiness.

LITERARY INFLUENCES: Konietzko reads classics and political writings on Marxism; Esch reads French Dadaism of the 20s.

FACT: Sascha Konietzko remixed songs for White Zombie, Front 242, Living Color, Megadeth, Sister Machine Gun, Die Warzau and My Life With The Thrill Kill Kult.

ON ACCEPTANCE: "We will be accepted by those who will accept us... the mix of rhythms and En Esch's weirdness is definitely unusual. I can't believe we're the only ones who see life and play music as we do."

—S.K.

WORST MISCONCEPTION ABOUT KMFDM: "That we're a fascist band."

—S.K.

MUSIC MUST BE LOUD: "People are being fed all this shit by the media and MTV, and they're just getting more and more mindless. Musicians are getting more extreme because it's getting harder to reach people and wake them up from the zoned-out Cheerios-and-talk-show mindset."

—S.K.

GAVIN COLLEGE

ALTERNATIVE
EDITOR:
LINDA RYAN
COLLEGE
EDITOR:
SEANA
BARUTH



2W LW TW

- 16 1 **GUIDED BY VOICES** - Alien Lanes (Matador)
- 4 3 2 **THE 6THS** - Wasps' Nest (London)
- 2 1 3 **MORPHINE** - Yes (Rykodisc)
- 7 4 4 **SPIRITUALIZED** - Pure Phase (Dedicated/Arista)
- 7 5 **HELIUM** - The Dirt Of Luck (Matador)
- 1 2 6 **PJ HARVEY** - To Bring You My Love (Island)
- 24 7 **PAVEMENT** - Rattled By La Rush/Wowee Zowee (Matador)
- 24 20 8 **WILCO** - A.M. (Reprise)
- 16 9 9 **TANK GIRL SOUNDTRACK** - Bjork, Jett/Westerberg, L7, Veruca Salt (Elektra Entertainment Grp.)
- 11 11 10 **JULIANA HATFIELD** - Only Everything (Mammoth/Atlantic)
- 31 11 **THE MUFFS** - Blonder And Blonder (Reprise)
- 12 12 12 **FLYING SAUCER ATTACK** - Further (Drag City)
- 13 13 13 **SQUIRREL NUT ZIPPERS** - The Inevitable Squirrel Nut Zippers (Mammoth)
- 6 6 14 **MIKE WATT** - Ball-Hog Or Tugboat? (Columbia)
- 8 8 15 **MATTHEW SWEET** - 100% Fun (Zoo)
- 10 14 16 **KMFDM** - Nihil (Wax Trax!/TVT)
- 3 10 17 **ARCHERS OF LOAF** - Vee Vee (Alias)
- 37 18 18 **NED'S ATOMIC DUSTBIN** - Brainblocdvolume (Work Group)
- 38 19 **ALL** - Pummel (Interscope/AG)
- 5 5 20 **ELASTICA** - Elastica (DGC)
- 21 21 21 **GOO GOO DOLLS** - A Boy Named Goo (Warner Bros.)
- 42 22 **GODHEADSILO** - Elephantitus Of The Night (Kill Rockstars)
- 15 15 23 **MUDHONEY** - My Brother The Cow (Reprise)
- 33 24 **YO LA TENGO** - Tom Courtenay (Matador)
- 23 23 25 **RED HOUSE PAINTERS** - Ocean Beach (4-AD)
- 28 28 26 **LAIKA** - Silver Apples Of The Moon (Too Pure/American)
- 17 17 27 **SLEEPER** - Smart (Arista)
- NEW** 28 **TSUNAMI** - World Tour And Other Destinations (Simple Machines)
- 41 36 29 **GRIFFERS** - Eureka EP (Shangri-La)
- 30 30 **BLUMFELD** - L'Etat Et Moi (Big Cat)
- NEW** 31 **THE ORB** - Orbsv Terrarvm (Island)
- 32 32 32 **SUDDENLY TAMMY** - We Get There When We Do (Warner Bros.)
- 45 33 **RAIL ROAD JERK** - One Track Mind (Matador)
- 46 41 34 **POOLE** - Alaska Days (SpinArt)
- 22 22 35 **BEN LEE** - Grandpaw Would (Grand Royal)
- 19 19 36 **SMOG** - Wild Love (Drag City)
- 37 37 **RADIOHEAD** - The Bends (Capitol)
- 46 38 **HALF JAPANESE** - Greatest Hits (Sare House)
- 48 39 **HOME** - IX (Relativity)
- NEW** 40 **PETER MURPHY** - Cascade (B.Banquet/Atlantic)
- 14 29 41 **LIDA HUSIK** - Joyride (Caroline)
- 47 42 **AUGUST SONS** - Plants, Planets and Insects (El Recordo)
- NEW** 43 **APHEX TWIN** - ...I Care Because You Do (Sire/EEG)
- NEW** 44 **MADDER ROSE** - The Love You Save (Seed)
- NEW** 45 **EVERCLEAR** - Sparkle And Fade (Capitol)
- NEW** 46 **ENGINE KID** - Angel Wings (Revelation)
- NEW** 47 **COLD WATER FLAT** - Cold Water Flat (Fort Apache/MCA)
- 9 27 48 **MARY LOU LORD** - Mary Lou Lord (Kill Rockstars)
- 34 34 49 **JAYHAWKS** - Tomorrow The Green Grass (American/Reprise)
- 18 26 50 **HAZEL** - Are You Going To Eat That (Sub Pop)

ROSA mota
WISFUL SINKING

WISFUL SINKING
The debut album from Rosa Mota,
featuring "Asbestos Frenz" and "Hopey"

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Most Added

ROSA MOTA (32)

Wishful Sinking (Mute/13th Hour)

APHEX TWIN (25)

...I Care Because You Do (Sire/EEG)

KNAPSACK (24)

Silver Sweepstakes (Alias)

GWEN MARS (24)

Magnosheen (Hollywood)

CLOUDS (22)

Thunderhead (Elektra)

Top Tip

TSUNAMI

World Tour And Other Destinations (Simple Machines)

Tsunami's first stop on this tour is at #28, an arrival that secures the band Top Tip honors. Eleven Stations report Heavy action on *World Tour*.

RECORD TO WATCH

PELL MELL Interstate (DGC)

A hot-and-heavy ADD war kept Pell Mell from a spot in the Most Added top five, but *Interstate* pulled in 16 stations in its first week out.

Chartbound

CLOUDS - Thunderhead (Elektra)

THREADWAXING SPACE LIVE - Various Artists (Zero Hour)

DIRT MERCHANTS - Scarified (Zero Hour)

TRICKY - Maxinquaye (Island)

MAD SEASON - Above (Columbia)

FOETUS - Gash (Columbia)

Dropped #26 Prodigy, #35 Chokebore, #39 Negativland, #40 Wax, #43 Roots, #44 Face To Face, #49 Ivy, #50 Milk Cult.

Inside College

News in brief: **KUGS' Brian Ritter** is now a minister as well as an MD; he was lately ordained a priest of the Universal Life Church and can perform weddings, preside at funerals and do all that minister-type stuff... According to **NACB** attendee (and **WUTK** music director) **Mark Murdoch**, the recent convention—which took place in Athens, Georgia—was a star-studded rawk fest. Mark reported that a **Mike Watt** show at the 40 Watt Club featured guest appearances from **Dave Grohl**, **Pat Smear** and **Eddie Vedder**. **WUSC's Eric Greenwood** and **Sony's Rob**

Kwak also made it to Athens for the gathering, and **Rob** stopped in Columbia on the way to do a show at **Wussy...WQFS** has a new music director, **Andy Ahearn... KZSC's Eric Gordon** has finished his tenure as the station's music director. **Terri Witherspoon** will be taking over again at **KZSC**, and **Eric** will be moving to Los Angeles to look for employment...

Brendan Gillen is damn proud of **WCBN's** home page on the World Wide Web. Its address is

<http://www.umich.edu/~wcbn/> and starting this week, **WCBN's** playlist will be posted there each Tuesday morning... **Mute's Roze Braunstein** is still swooning over the belated birthday gift she received from **WFDU MD Jerry Rubino**. Jer saw Rozey mooning and giggling over **Jon Stewart** in a New York club, so he tapped his connections and got her a personally autographed photo. Awww.

New Releases

CLOUDS

Thunderhead (Elektra)

Hole's critically acclaimed *Live Through This* fueled debates about whether women are dominating the current music vista, and Australia's Clouds are another female-fronted band that has me convinced that the debate has been won. **P.J. Harvey**, **Liz Phair**, **Lida Husik**, **Belly**, **Elastica**—women are resoundingly and refreshingly dominating music.

With any record, the inclusion of printed lyrics can be either a blessing or a curse—depending on the words' strength. On *Thunderhead*, the Clouds have dutifully printed the words to their 16 tracks. And although the lyrics serve as little maps, the beautiful thing is that the way the words are sung takes you far farther than what's printed. "Bower of Bliss" is a good example, because the chorus' words seem to roll out like endless carpets, while lines like "I am a summer night" become resonant when Clouds add double-note vocals to the word "night." The mercurial "Alchemy's Dead" features amazing Burundi-like drumming, a cloying guitar and vocals that swim straight out of the speakers—note the intermittent harmonic interplay between guitar and vocals. The shuffle of the mostly instrumental "Oooh" proves that Clouds do more than sing, and "Baby's" distorted throb proves they can rock. Don't miss "Expecting's" cool organ and the sensuous, delay-ridden "Kitten." Get your head in the clouds.

—DAVID BERAN

ARTIST PROFILE

SQUIRREL NUT ZIPPERS



FROM: Chapel Hill, North Carolina (and its environs)

LATEST RELEASE: *The Inevitable Squirrel Nut Zippers*

LABEL: The Mammoth Recording Company Of Carrboro

CONTACT: Sean Maxon, 919-932-1882

THEY ARE: Katherine Whalen (banjo and vocals), James Mathus (guitar and vocals), Tom Maxwell (guitar, vocals, percussion), Don Raleigh (string bass), Chris Phillips (drums), Ken Mosher (alto and baritone saxophone, guitar, vocals), Stacy Guess (trumpet).

HE SAYS: "The music that we love has nothing to do with fads. It's just to my ears—and I think to a lot of people's ears—the musicians of the thirties got it right. I'm not a person that believes that you have to keep changing things for the sake of changing. Swing and jazz music from that period I just love, and I love music from all over the world from that same time—Hawaiian, calypso or German music.

Something happened that was just wonderful, and there's no reason it has to be changed." —James "Jimbo" Mathus

IT'S SAID: After the Zippers started playing in Chapel Hill, "Salon society in the sleepy little town exploded. The virtues of dancing cheek-to-cheek, knees rubbing, were rediscovered. Love affairs broke out like housefires and finger-snapping came back into vogue. Word spread. Evening gowns and dinner jackets became scarce in thrift stores." —Mammoth bio.

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Limited to 25 words, free classified listings provide subscribers with job openings and available talent information. For classified listing information contact Stacy Baines at 415-495-1990 and fax at 415-495-2580. To advertise in GAVIN Classifieds, contact Chris L. Mitchell at 415-487-8995 and fax at 415-487-1753

The Lund Letter

P. D. RESPONSIBILITIES

Part 6

Your Spring ratings depend on programming perfection!

John Lund continues with another installment listing responsibilities and goals for the Program Director.

Program Staff & Talent Development

- Have good people skills and know the best ways to suggest change ("The One Minute Manager", etc.).
- Create a fertile climate that encourages topicality and locality within the structure of the format, liners, etc.
- Isolate talents from less important matters of the station so they can devote their time and positive energy to their shows.
- The programmer's mission is to improve and administer programming and have loyalty to the company. Have an impartial ("boss's") view of each talent's professional qualities. (Examples: Do we have the best talents in the market on the air at the best times? Is the midday talent really appropriate for days or should he be back at night? How can the morning show be improved?)
- Interview and recruit new talent, and build a bank of new talent prospects.
- Develop the station's talent with regular face-to-face air check critique sessions so they improve. Aircheck each talent (full and part-time) weekly, and have critique and show improvement sessions with them.
- Moderate (but don't dictate) programming meetings using a specific agenda.
- Communicate station goals and needs to the air talents.
- Create opportunities for each talent to become involved with community.
- Keep talents in the public eye,

in newspapers, and on local TV whenever possible.

- Design and implement projects to build and maintain staff morale.
- Police the execution of the formats.
- Talent development sessions are important. All talents, including the morning show, should be airchecked regularly. Every talent needs to be critiqued. The morning show critique should occur daily using that day's tape and a roster of guidelines. Other full and part time talents should be critiqued weekly at specific set times. Talent improvement is an important programming goal.
- Keep a talent bank of applicants to fill new openings including the morning show. Personally interview the best ones so they are "standing by". Ideally, your weekend talents should be terrific and able to take a full time shift when one becomes available

A confidential Programming Evaluation of your station provides you with an outside expert opinion. Call John Lund for this custom, comprehensive programming strategy.

Coming up next week — More P.D. responsibilities pertaining to air talent, plus additional tasks contributed by our readers.

John Lund is President of Lund Media Research and The Lund Consultants to Broadcast Management, Inc., a full service radio research, programming, and consulting firm in San Francisco. Call John Lund, (415) 692-7777.



By John Lund

CLASSIFIEDS

JOB OPENINGS

Q99 Total rock radio needs part-time and full-time AT for all dayparts. T&R&Photo: Craig Michaels, Box 2077, Cape Girardeau, MO 63702. EOE [4/28]

KYQQ is in search of hot country night time flamethrower. Top 40 jocks welcome. T&R: Kevin "Crash" Davis, 1632 S. Maize, Wichita, KS 67209. [4/28]

KTAO is seeking an AT with production skills. Knowledge of A3 format essential. Long hours, low pay, great town, cool boss. T&R: Brad Hokmeyer, PO Box 1844, 192 Blueberry Hill Roak, Taos, NM 87571. [4/28]

KFMU, Steamboat Springs, CO is searching to fill the position of production director ASAP. Position also carries an airshift. If you can write and produce like a pro, send T&R: Greg Roberts, 2955 Village Drive, Steamboat Springs, CO 80477. No calls please. EOE [4/28]

KWAV needs an afternoon drive Production Director. Hard worker, creative, knowledge of digital work station a plus. We needed you yesterday. T&R: Bernie Moody, PO Box 1391 Monterey, CA 93942. EOE [4/28]

KNAX/KFRE/KRBT is accepting T&Rs for future openings. No calls please. T&R: Greg Edwards, 999 N. Van Ness Ave, Fresno, CA 93728. EOE [4/28]

KWNR is searching for someone to do mornings in Vegas. High profile talent or team needed now! Do you have the passion to keep us on top? If so, send T&R: Tom Jordan, 1515 E. Tropicana, Suite 200, Bldg. B, Las Vegas, NV 89119. [4/21]

KQIC HOT A/C is searching for a full-time creative, upbeat overnight AT. Great company and benefits! T&R: Steve Schug, Box 838, Willmar, MN 56201. EOE [4/21]

1190 KEX is looking for an afternoon entertainer. No liner card jocks. T&R: Duane Link, Operations Dept., T-5, 4949 SW Macadam, Portland, OR 97201. EOE [4/21]

MMS USA is seeking New York City-area based interns for radio, publicity, and retail for all labels. Interns need not be college students, but must be hard-working and enthusiastic. Call Beth: (212) 758-4636 or fax resume to: (212) 758-4704. [4/21]

WFQX needs a midday jock, small

market, huge company. T&R: Program Director, 3381 Spinning Wheel Lane, Winchester, VA 22603. [4/21]

KORD FM/AM is seeking an overnight Country AT. Experience required. No calls, please. T&R: John Roxx, Box 2485, Tri-Cities, WA 99302. EOE [4/21]

KCLD is searching for a morning sidekick for heritage Top 40 next to a major market. Great facility and package. Females encouraged to apply. T&R&Photo: John Ramsey, Box 1458, St. Cloud, MN 56302. EOE [4/14]

94.9 Adult Top 40 is looking for AM drive. Two years on-air experience needed. T&R: Paul Walker, PO Box K Tri-Cities, WA 99302. EOE [4/14]

WKZE is looking for a PM drive AT with production experience. T&R: Randy Milroy, 67 Main Street, Sharon, CT 06069. EOE [4/14]

AVAILABLE

TWENTY YEAR VETERAN is looking for new challenges. AT/MD/PD for Top 40. A/C, Hot A/C. J.J. Hemmingway: (406) 454-2100. [4/28]

EXPERIENCED LEADER looking to take your station to the "next level." Seeking PD/GM management, ownership opportunity. Let's talk. ROGER: (615) 235-6889. [4/28]

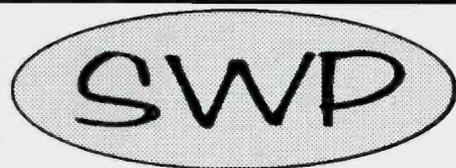
UPBEAT AT with three years experience looking for full-time position. PD, MD, AT can and will do anything. Available now. TODD: (816) 646-5406. [4/14]

A/C, COUNTRY morning AT/PD, phones, promotions, experienced, needs challenging radio market. MARK: (304) 636-0036. [4/14]

SALES, p-b-p, with promotions and music experience seeks station to grow with. TODD: (612) 636-6101. [4/7]

ENTHUSIASTIC NEWS REPORTER with news directing experience seeking medium to major market reporting gig. Corporate down-sizing left this team player jobless. Will relocate. SUSAN: (217) 359-1624. [4/7]

"ON-AIR" Job Tip Sheet
We're the largest, most complete job listing service in radio averaging over 350 of the hottest jobs weekly in all markets/all formats for air talent, PD, MD, news, talk, production, promo & more. Compare us & you'll see the difference! We're BIGGER, BETTER & FASTER! Remember... your career is our business! **CALL US FIRST! 1-800-231-7940**
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GAVIN RAP

EDITOR:
THEMBISA MSHAKA



| RA | LW | TW | |
|------------|----|----|---|
| — | 2 | 1 | THE ROOTS - Silent Treatment (DGC) |
| \$ | 1 | 2 | BIG L - Put It On (Columbia) |
| — | 4 | 3 | JEMINI THE GIFTED ONE - Brooklyn Kids/Funk Soul Sensation (Mercury) |
| — | 11 | 4 | COMMON SENSE - Resurrection (Remixes) (Relativity) |
| \$ | 7 | 5 | 2 PAC - Dear Mama/Old School (Interscope/Atlantic) |
| \$ | 3 | 6 | OL' DIRTY BASTARD - Brooklyn Zoo (Elektra/EEG) |
| — | 6 | 7 | SHOWBIZ & A.G. - Next Level (Payday/FFRR) |
| — | 5 | 8 | LORDS OF THE UNDERGROUND - What I'm After (Pendulum/EMI) |
| — | 8 | 9 | MILKBONE - Keep It Real (Capitol) |
| — | 10 | 10 | NEW JERSEY DRIVE SOUNDTRACK - Various Artists (Tommy Boy) |
| — | 15 | 11 | SMIF N' WESSUN - Wontime/Stand Strong (Wreck/Nervous) |
| — | 9 | 12 | THA ALKAHOLIKS - Next Level (Loud/RCA) |
| — | 23 | 13 | MASTA ACE INCORPORATED - The Inc. Ride/4 Da Mind (Delicious Vinyl/Capitol) |
| \$ | 13 | 14 | NAUGHTY BY NATURE - Craziest (Tommy Boy) |
| — | 22 | 15 | HEATHER B - All Glocks Down (Pendulum/EMI) |
| — | 21 | 16 | METHOD MAN - All I Need (RAL/Def Jam) |
| — | 12 | 17 | 10 THIEVES - It Don't Matter (Break A Dawn) |
| — | 16 | 18 | KING TEE - Way Out There (MCA) |
| \$ | 30 | 19 | MIC GERONIMO - Masta I.C./Time To Build (Blunt) |
| NEW | 20 | 20 | MOBB DEEP - Survival Of The Fittest (Loud/RCA) |
| — | 14 | 21 | ROTTIN RAZKALS - Ohh Yeah! (Illtown/Motown) |
| — | 33 | 22 | PUMP YA FIST -KRS-ONE Music Inspired By The Black Panthers (Avatar) |
| — | 20 | 23 | DOUBLE X - Money Talks/Make Some Noise (Big Beat/Atlantic) |
| — | 19 | 24 | THE NOTORIOUS B.I.G. - Big Poppa (Remix)/Who Shot Ya (Bad Boy/Arista) |
| — | 27 | 25 | ? ASYLUM - Hey Look Away (Kaper/RCA) |
| — | 17 | 26 | THE B.U.M.S. - Elevation (Free My Mind)/6 Figures And Up (Priority) |
| — | 26 | 27 | FRANKIE CUTLASS - Boriqas On The Set (Violator/Relativity) |
| \$ | 31 | 28 | FRIDAY SOUNDTRACK - Dr. Dre: Keep Their Heads Ringin' (Priority) |
| — | 25 | 29 | BLACK SHEEP - North, South, East, West/Only If You're Live (Mercury) |
| \$ | 18 | 30 | KEITH MURRAY - Get Lifted (Jive) |
| — | 32 | 31 | THE D&D PROJECT - Various Artists (Arista) |
| — | 34 | 32 | NINE - Any Emcee (Profile) |
| NEW | 33 | 33 | LOST BOYZ - Lifestyles Of Da Rich and Shameless (Uptown/MCA) |
| — | 24 | 34 | DIGABLE PLANETS - Dial 7/Graffiti (Pendulum/EMI) |
| \$ | 29 | 35 | REDMAN - Can't Wait (RAL/Def Jam) |
| — | 28 | 36 | SAM SNEED - U Beta Recognize (Death Row/Interscp/Priority/Atl) |
| — | 37 | 37 | JOHNNY OSBOURNE - Budy Bye (Priority) |
| — | 35 | 38 | WORLD RENOWN - How Nice I Am (Reprise) |
| — | 36 | 39 | NONCE - Keep It On Yawl/Mix Tapes (Remix) (Wild West) |
| — | 40 | 40 | CHANNEL LIVE - Mad Izm (Remix) (Capitol) |

Chartbound

DREAM WARRIORS -California Dreamin'
(Pendulum/EMI)

URBAN THERMODYNAMICS - Manifest Destiny
(Payday/FFRR)

RAEKWON THE CHEF - Glaciers Of Ice (Loud/RCA)

CHANNEL LIVE - Reprogram (Capitol)

RECORD TO WATCH

CHANNEL LIVE
Reprogram
(Capitol)

Will this jam follow the path of "Mad Izm" to the top?

Most Added

DREAM WARRIORS

California Dreamin'
(Pendulum/EMI)

RAEKWON THE CHEF

Glaciers Of Ice
(Loud/RCA)

Top Tip

FUNKDOOBIEST

Dedicated
(Immortal)

Like That!?

HIP-HOP HISTORY



At Gavin Seminar '95, (L to r) JOE QUIXX, SWAY, & TECH finally get their respect as Gavin Mixshow DJ/Personality of the Year for The Wake-Up Show on KMEL-San Francisco and KKBT-Los Angeles. Right, BABY C and NASTY NES show off Nes' Gavin Award for indie promoter of the Year.

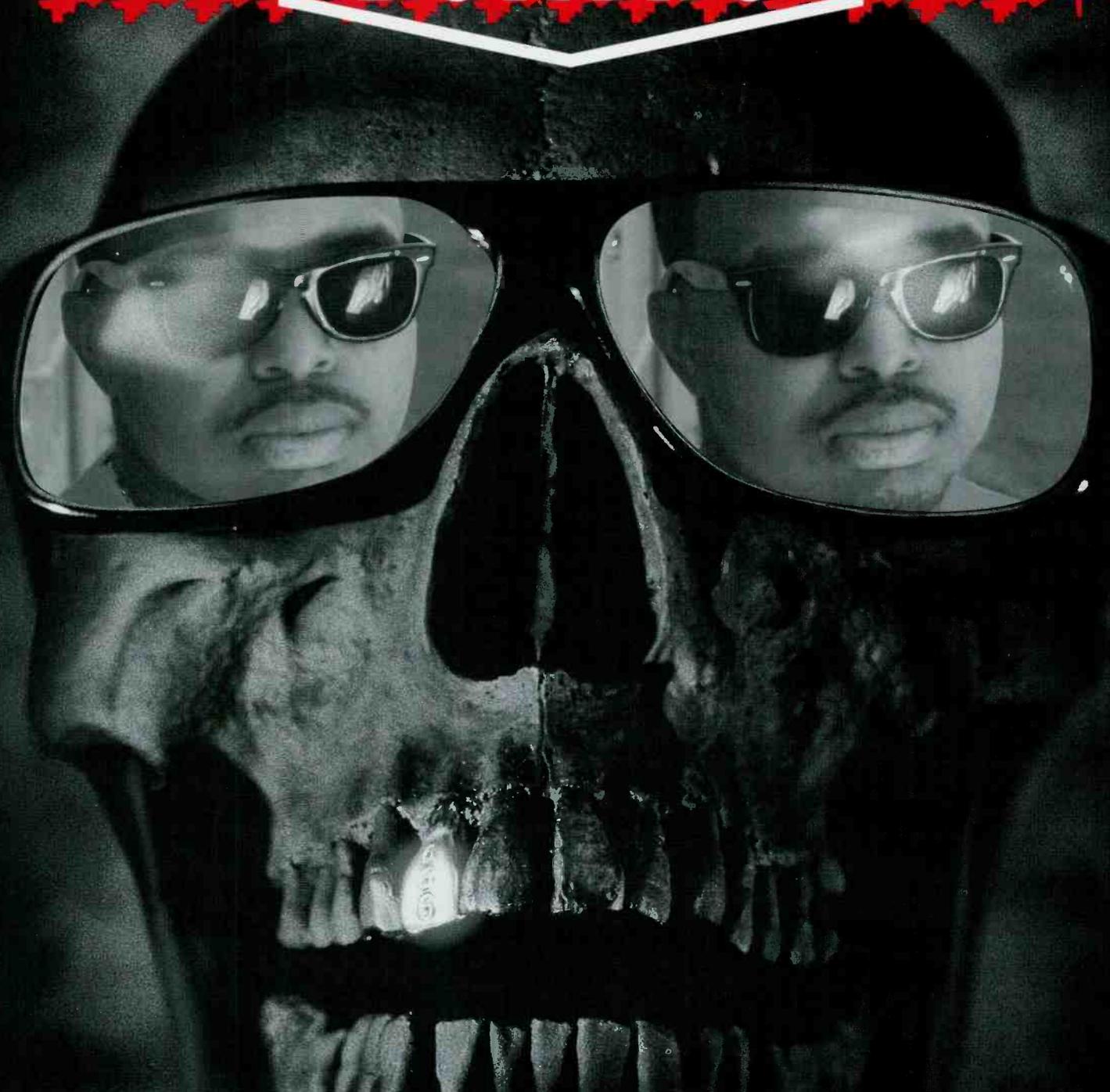
steadily climbing toward #1, and with everyone but **Common** and **The Roots** losing bullets in the top ten, he's got a shot at it...Speaking of the Roots, all props are due. They finally hit #1! All that touring and persistence pays off, y'all. What's next for them? Well, among other top secret stuff, a solo album is coming from **Rahzel**, their wicked oral beatmaster...**Mad Lion** is ready to roar with "Own Destiny," his next single. **Chris Thomas** is back at **Nervous** doing college radio after a nervous stint at **Select**. He says that **Lion** may team up with **Montell Jordan** for a remix...**Noo Trybe** needs an intern, so if you're in L.A. for the summer



ALRIGHTY THEN! Went to Atlantic City for **Impact**, and I'm more convinced than ever that the Boardwalk brings together the best and worst of Vegas and New York. It was a trip, between all the money lost and Moet consumed. The hip-hop presence was minimal from a programming standpoint, but heads were in full force. **Columbia** put together a cool rap/R&B function that ended in senseless brawl-like drama. Seems to me that if the hip-hop attendees had more of their professional issues addressed, the potential for negative energy would be greatly reduced. The writing's on the wall: hip-hop and R&B are Black music, period. **Daddy-O** and **Hank Shocklee** are A&R execs at **MCA**, and **DJ Eddie F** is a VP at **LaFace**. Recognize! Puff got his props, and they were well deserved since he's crushing the barriers that are often unduly placed by urban radio with acts like **Total** and **Faith**, the **Notorious B.I.G.**'s prettier half...**Rottin Razkals** represented lovely with their rousing set in the **PGD Zone** at **Impact**. They've got a slamm'n' remix for "Ohh Yeah" that radio will love. I just hope it's not droppin' too late, 'cuz it's too dope to be forgotten about...**Jemini** also delivered a tight set. He's been

or even for the year, contact **Felicia** at (310) 288-2487...I caught up with **Genius**, and he told me that he's takin' his time with the album for maximum dopeness, so just be patient. In the meantime, **Raekwon** is holdin' **Wu-Tang** fort with "Glaciers Of Ice," and **Ol' Dirty** has a continental collaboration planned for the next single "Shimmy Shimmy Ya." Rumor has it that the remix will include his Bay Area pot-nas **E-40** and **Spice 1** plus a verse from **MC Eiht**. The video is a tribute to **Soul Train** with **ODB** as several hilarious characters. As Elektra's **Mike Jones** said, "it's off the hook!"...Alright. I gotta say this. What was **Mack 10** thinking about when he cut the video to "Foe Life"? Apparently, he couldn't stop with **Cube** in "What Can I Do?"—the man went into a liquor store and held a sista at gunpoint over a 40. I was disappointed, but what I tripped on is that doin' dirt is really that bad today. Visual reinforcement doesn't help though, bruh...No, **Mecca Don Records** is not **C.L. Smooth**'s label! Though he calls himself that, the label belongs to A&R powerhouse **Max Gousse** and former **BOX** programmer **Roget Romain**. They've got a gold smash with **Adina Howard**'s "Freak Like Me"...**Voodoo**, producer of super-

• DOMINO •



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From The Soundtrack
Tales From The Hood

Rap Performed By Chill
Produced By Gerald Baillergeau & Victor Merritt

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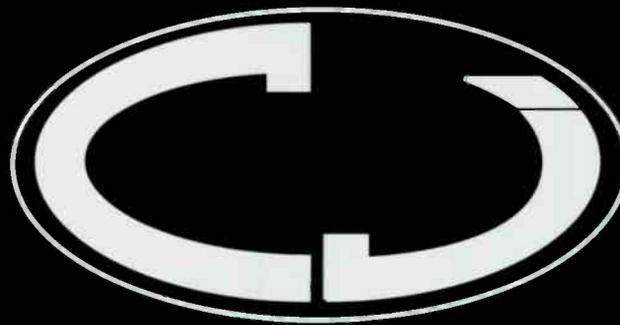
RAP RETAIL

SINGLES

| 2W | LW | TW | |
|----|----|----|---|
| 2 | 2 | 1 | 2 PAC - Dear Mama (Interscope/Atlantic) |
| 1 | 1 | 2 | THE NOTORIOUS B.I.G. - Big Poppa (Bad Boy/Arista) |
| 3 | 3 | 3 | DR. DRE - Keep Their Heads Ringin' (Priority) |
| 4 | 4 | 4 | OL' DIRTY BASTARD - Brooklyn Zoo (Elektra/EEG) |
| 5 | 5 | 5 | CRAIG MACK - Get Down (Bad Boy/Arista) |
| 6 | 6 | 6 | CHANNEL LIVE - Mad Izm (Capitol) |
| 7 | 7 | 7 | ROTTIN RAZKALS - Ohh Yeah! (Illtown/Motown) |
| 8 | 8 | 8 | SCARFACE - People Don't Believe (Rap-A-Lot/Noo Trybe/Virgin) |
| 9 | 9 | 9 | MOBB DEEP - Shook Ones Pt. II (Loud/RCA) |
| 12 | 12 | 10 | E-40 - 1 Luv (Sic Wid It/Jive) |
| 11 | 11 | 11 | KEITH MURRAY - Get Lifted (Jive) |
| — | 16 | 12 | NAUGHTY BY NATURE - Craziest (Tommy Boy) |
| 10 | 10 | 13 | BONE THUGS N' HARMONY - Foe Da Love A \$ (Relativity/Ruthless) |
| 13 | 13 | 14 | NINE - Whutcha Want?! (Profile) |
| 21 | 17 | 15 | RAPPIN' 4-TAY - I'll Be Around (Chrysalis/EMI/Rag Top) |
| — | 21 | 16 | DA BRAT - Give It 2 You (So So Def/Columbia) |
| 14 | 14 | 17 | DJ QUIK - Safe & Sound (Profile) |
| 15 | 15 | 18 | SLICK RICK - Sittin' In My Car (RAL/Def Jam) |
| 18 | 18 | 19 | 69 BOYZ - Kitty Kitty (Downlow/Rip-It) |
| 25 | 22 | 20 | BIG L - Put It On (Columbia) |
| 20 | 20 | 21 | REDMAN - Can't Wait (RAL/Def Jam) |
| — | 25 | 22 | LOST BOYZ - Lifestyles Of Da Rich and Shameless (Uptown/MCA) |
| 16 | 19 | 23 | TOO SHORT - Cocktales (Jive) |
| 23 | 24 | 24 | 95 SOUTH - Rodeo (Rip-It) |
| 19 | 23 | 25 | THE GROUP HOME - Supa Star (Payday/FFRR) |

ALBUMS

| 2W | LW | TW | |
|------------|----|----|--|
| 1 | 1 | 1 | 2 PAC - Me Against The World (Interscope/Atlantic) |
| 2 | 2 | 2 | THE NOTORIOUS B.I.G. - Ready To Die (Bad Boy/Arista) |
| 9 | 3 | 3 | OL' DIRTY BASTARD - Return To The 36 Chambers: The Dirty Version (Elektra/EEG) |
| 3 | 4 | 4 | METHOD MAN - Tical (RAL/Def Jam) |
| 5 | 5 | 5 | E-40 - In A Major Way (Sic Wid It/Jive) |
| 4 | 6 | 6 | DJ QUIK - Safe & Sound (Profile) |
| 15 | 10 | 7 | NEW JERSEY DRIVE SOUNDTRACK - Various Artists (Tommy Boy) |
| 6 | 8 | 8 | TOO SHORT - Cocktales (Jive) |
| 7 | 7 | 9 | SCARFACE - The Diary (Rap-A-Lot/Noo Trybe/Virgin) |
| 12 | 9 | 10 | NINE - Nine Livez (Profile) |
| 10 | 12 | 11 | CRAIG MACK - Project: Funk Da World (Bad Boy/Arista) |
| 13 | 13 | 12 | THA ALKAHOLIKS - Coast II Coast (Loud/RCA) |
| 8 | 11 | 13 | THUG LIFE - Volume I (Interscope/Atlantic) |
| 19 | 16 | 14 | CHANNEL LIVE - Station Identification (Capitol) |
| 22 | 17 | 15 | CRIME BOSS - All In The Game (Suave) |
| — | 20 | 16 | FRIDAY SOUNDTRACK - Various Artists (Priority) |
| NEW | 17 | 17 | PUMP YA FIST - Music Inspired By The Black Panthers (Avatar) |
| 14 | 15 | 18 | MURDER WAS THE CASE - Various Artists (Death Row/Interscp/Priority/All) |
| 11 | 14 | 19 | REDMAN - Dare Iz A Darkside (RAL/Def Jam) |
| — | 25 | 20 | BIG L - Lifestyléz Ov Da Poor & Dangerous (Columbia) |
| NEW | 21 | 21 | BAD BOYS SOUNDTRACK - Bad Boys Soundtrack (Columbia) |
| 16 | 18 | 22 | ICE CUBE - Bootlegs & B-Sides (Priority) |
| 17 | 19 | 23 | KEITH MURRAY - The Most Beautifullest Thing In This World (Jive) |
| 23 | 22 | 24 | ROTTIN RAZKALS - Rottin To Da Core (Illtown/Motown) |
| 20 | 23 | 25 | THE ROOTS - Do You Want More!!!! (DGC) |



MAD CJ MAC



"Come And Take A Ride"

from the forthcoming album
trueegame



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PRODUCED BY MAD AND CJ FOR MAD MAC PRODUCTIONS
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ASSOCIATE PRODUCER & A&R: SEAN "SAFARI" OWOLO
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GIVIN IT TO YA RAW: OL' DIRTY BASTARD

GAVIN DJs have described the ODB as crazy, sick, out of control, hilarious, and as a genius. This Shaolin Soldier's mind takes him to all those places as an artist and as a person. In this special interview, I discovered that there are many sides to the one with no father to his style.

"Rza (Producer and co-member of Wu-Tang Clan) named me Ol' Dirty Bastard because of my style, but also because I used to be the best thief, the one who didn't give a damn. In some ways it represents the negative, outrageous side of me."

He speaks of the days when he had only two names, his birth name and Unique A-son, the name he gave himself that honors the kind, spiritual side of him. He defined it this way: "Unique is self-explanatory. A-son is just that; the body at the center of the universe that keeps planets in orbit." Whether the planets are his Wu-Tang brethren or his three children, the chaos within him seems to bring balance and completion to the equation.

Perhaps the balance is a byproduct of the spectrum of musical styles he was exposed to as a child. Self-described as "the one who refused go to bed," at turns he'd overdose on Sugar Hill Gang and Kool Moe Dee, sneak and watch his mother, a professional singer, perform in the living room, dance with the grown-ups to the

Dramatics and Harold Melvin and the Blue Notes, and hear his older brother (who is now a professional drummer) bang on phone books and play air guitar with a broom-



stick. Ol' Dirty recalls, "my brother loved rock n' roll. I know all those songs, from Hendrix to the Beatles."

Before his celebrated solo deal with Elektra Entertainment, even before Wu-Tang put their album out independently, survival was no easy task. "Me and The Genius used to be bike messengers. He'd do 34 runs and make \$800 a week. Me, I'd get nine done and have \$150." It was during his time off the bike that cuts like "Shimmy Shimmy Ya" and "Brooklyn Zoo" came together, almost two years ago. Ol' Dirty was disillusioned and

frustrated, but had faith about his destiny. He says, "Songs like 'Protect Ya Neck' (from the Wu-Tang debut album) were built around anger because no one believed in us. Now, I'm satisfied because there's money coming in, but I still have the worst luck. Check this out—every time my birthday (November 15) comes around, I get locked up over some dumb shit. I usually get out just in time for my birthday."

But it's April, so the fortune is all good. Dirty was Number One on the GAVIN rap chart for three weeks, and his expressive eyes light up along with the diamonds in his gold fronts as he talks about his creative process. "I don't know what's going to happen when I get into the studio. I just go in with all kinds of sounds and words. If it sounds messed up, I let it be. I realize that the perfection is not in me, it's in how the people see me. Since I can face any track unafraid, I come out with a masterpiece every time." Ol' Dirty makes the listener feel like they can let their aural guard down with *Return to the 36 Chambers: The Dirty Version*. And as the jaw drops or the tears of laughter flow, some healing takes place. "A wise man can play the fool, but the fool can never be wise. Sometimes, in order to understand the wino, you gotta have a drink with him so you can connect. That's how I come to the people."

by **Them b i s a S . M s h a k a**

rhymer **Ras Kass**, has also put in work with **P Street's** new rapper, **Arrogant** (what's in a name?). Look out for "The Truth," the lead single for Arrogant's debut, *Death By Vocal*...Speaking of Ras, it looks like **Priority** wants to ink him down. They'd have a continental gem on their hands if they did, since he's loved by all coasts. Since you're seeing this word for the second time, lemme explain.

Continental is my new word for universal hip-hop by artists who focus more creativity than geography, like **Masta Ace** and **Bone Thugs n' Harmony**. After all, it's not where you're from, but where ya head's at...*like that*.

—ONE LOVE, THEMBISA S. MSHAKA

New Releases

KAPONE
"Get Down To It"
(featuring Keith Murray)
(Penalty)

The nature of success spawns imitation. In some cases, however, it's

not so much biting as it is a consequence of association. Kapone is a long-standing Def Squad member and friend of Keith Murray, so the likeness on wax should come as no surprise. But don't write it off as a copy immediately; the catchy title sample and bass-laden track will fare well in the mix. Penalty Records, a new indie based in New York, has your copy. Contact Martin or Ray at (800) 200-3104.

—THEMBISA S. MSHAKA

KING JUST
"No Flow On The Rodeo"
(Black Fist)

After notable success with "Warrior's Drum," King Just returns with an extra octave of depth in his Shaolin-style voice. This jam thumps to monolithic piano splashes, loping bass, and a pulsing high hat as Just swings a hook inspired by the Old West. Check out "Escape From The Zoo," a dark, moody B-side with a freestyle feel. Contact Gunner at Black Fist (212) 807-8465.

—THEMBISA S. MSHAKA

ARTIFACTS
"Dynamite Soul" b/w "Who I Am"
(Big Beat)



Artifacts come out of hibernation with a blast of "Dynamite Soul." The original edit has feelgood vibe too it, but knowing that it's over a year old, the Jersey duo put together the "Lip Service" remix—an irresistible jazzy offering featuring labelmate Mad Skillz. The B-side smolders with horn riffs and filtered synth. The lyrics on both are tight like cash flow, so rotate 'em! Contact Jennifer Norwood at (310) 205-5720.

—THEMBISA S. MSHAKA

ARTIST PROFILE

FUNK-DOOBIEST



WHO: DJ Ralph M, Tomahawk Funk, and Sondoobie

CLAIMIN': Los Angeles, Calif.

LABEL: Immortal/Epic

CURRENT SINGLE: "Dedicated"

FORTHCOMING ALBUM:

Brothas Doobie, due May 21

RALPH M ON TWISTED

HISTORY: "We're proud to be Latino & Native American role models in rap. The truth is, Christopher Columbus was the original wetback, and the Indians are the real Americans."

SON ON THE NEW ALBUM'S

APPROACH: "Brothas Doobie will kill the stigma of us being Cypress clones. This time, we deal with more sides to the human story."

RALPH ON BOOTLEGGING: "We

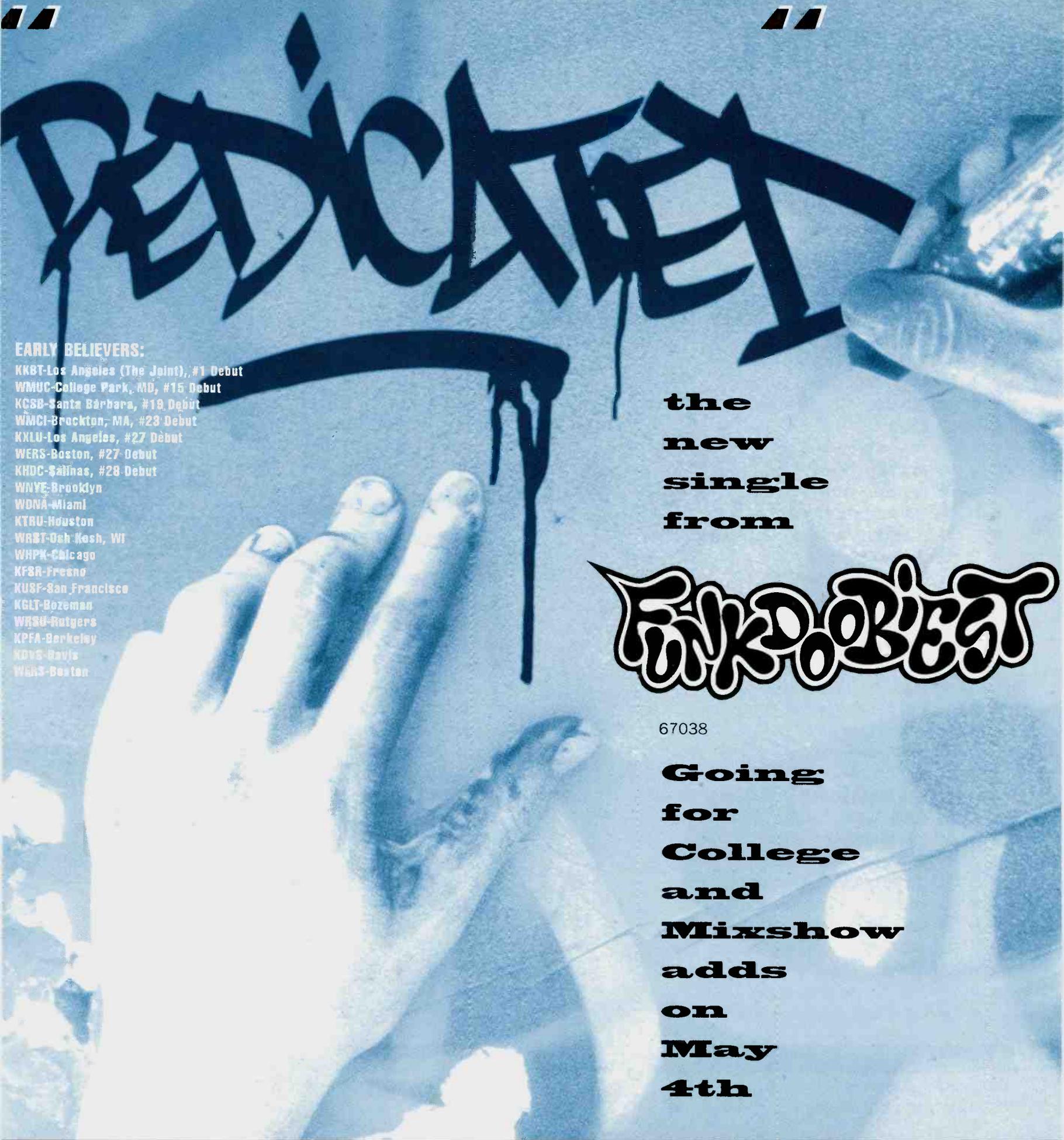
sold about 300,000 albums last time, and could've sold more if 'The Funklest' buzz single hadn't been bootlegged. On one hand, bootlegging hurts sales; on the other it reaches deep underground and promotes us. It's a foul situation."

SON ON RAP AND RADIO:

"Radio is doing more than ever for hip-hop. We wanted to help with a clean version of the album, and a dirty version that features two extra X-rated cuts."

BROTHAS DOOBIE ON EGOS:

"We don't really have big egos. We just want to stay as raw as possible—a DJ, two mics, and a banner behind us. That's how we started."



EARLY BELIEVERS:

- KKBT-Los Angeles (The Joint), #1 Debut
- WMUC-College Park, MD, #15 Debut
- KCSB-Santa Barbara, #19 Debut
- WMCI-Brockton, MA, #23 Debut
- XXLU-Los Angeles, #27 Debut
- WERS-Boston, #27 Debut
- KHDC-Salinas, #28 Debut
- WNYE-Brooklyn
- WDNA-Miami
- KTRU-Houston
- WRST-Osh-Kosh, WI
- WHPK-Chicago
- KFSR-Fresno
- KUSF-San Francisco
- KGLT-Bozeman
- WRSU-Rutgers
- KPFA-Berkeley
- KDVS-Bay's
- WERS-Boston

**the
new
single
from**

Funk Doobie

67038

**Going
for
College
and
Mixshow
adds
on
May
4th**

**The album "Brothas Doobie"
comin' at ya June 6th!
Also check for
Funkdoobiest's "Superhoes"
on the FRIDAY soundtrack.**

**Executive Producer: Muggs
for Soul Assassins
Management:
Happy Walters for
BuzzTone Entertainment**

www.sony.com



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GAVIN URBAN



EDITOR: BILL SPEED

| 2W | LW | TW | | WEEKS | Reports | Adds | H | M | L | HIT FACTOR |
|------------|----|----|--|-------|---------|------|----|----|----|------------|
| 5 | 2 | 1 | BROWNSTONE - Grapevynre (MJJ/Epic) | 8 | 79 | 0 | 51 | 24 | 4 | 95% |
| 1 | 1 | 2 | RAPHAEL SAADIQ - Ask Of You (550 Music) | 13 | 74 | 1 | 63 | 6 | 5 | 93% |
| 8 | 3 | 3 | BLACKSTREET - Joy (Interscope/Atlantic) | 10 | 75 | 0 | 51 | 17 | 7 | 91% |
| 3 | 5 | 4 | MONTELL JORDAN - This Is How We Do It (RAL/Def Jam) | 12 | 67 | 0 | 61 | 3 | 3 | 96% |
| 2 | 4 | 5 | BARRY WHITE - Come On (A&M/Perspective) | 13 | 70 | 0 | 50 | 14 | 6 | 91% |
| 7 | 7 | 6 | ADINA HOWARD - Freak Like Me (eastwest/EEG) | 16 | 64 | 0 | 53 | 6 | 5 | 92% |
| 10 | 9 | 7 | USHER - Think Of You (LaFace/Arista) | 17 | 62 | 0 | 38 | 21 | 3 | 95% |
| 6 | 6 | 8 | TLC - Red Light Special (LaFace/Arista) | 18 | 59 | 0 | 43 | 11 | 5 | 92% |
| 4 | 8 | 9 | STEVIE WONDER - For Your Love (Motown) | 15 | 61 | 0 | 36 | 15 | 10 | 84% |
| 18 | 15 | 10 | BRIAN MCKNIGHT - Crazy Love (Mercury) | 21 | 63 | 0 | 24 | 25 | 14 | 78% |
| 13 | 10 | 11 | LUTHER VANDROSS - Going In Circles (LV/Epic) | 9 | 62 | 0 | 26 | 26 | 10 | 84% |
| 23 | 13 | 12 | ANITA BAKER - It's Been You (Elektra/EEG) | 8 | 69 | 0 | 14 | 36 | 19 | 72% |
| 16 | 17 | 13 | H-TOWN - Emotions (Luke) | 10 | 62 | 2 | 26 | 22 | 14 | 77% |
| 15 | 12 | 14 | 2 PAC - Dear Mama (Interscope/Atlantic) | 12 | 58 | 0 | 33 | 14 | 11 | 81% |
| 22 | 16 | 15 | KUT KLOSE - I Like (Elektra/EEG) | 14 | 57 | 0 | 32 | 14 | 11 | 81% |
| 21 | 14 | 16 | FABU - Just Roll (Big Beat/Atlantic) | 11 | 55 | 0 | 23 | 28 | 4 | 93% |
| 37 | 23 | 17 | TOTAL featuring THE NOTORIOUS B.I.G. - Can't You See (Tommy Boy) | 7 | 58 | 2 | 18 | 26 | 13 | 76% |
| 33 | 20 | 18 | VANESSA WILLIAMS - The Way That You Love (Wing/Mercury) | 6 | 62 | 2 | 10 | 35 | 16 | 73% |
| 17 | 18 | 19 | GLADYS KNIGHT - Next Time (MCA) | 9 | 57 | 0 | 17 | 30 | 10 | 82% |
| 27 | 22 | 20 | DIANA KING - Shy Guy (Work Group) | 8 | 59 | 2 | 13 | 30 | 16 | 73% |
| — | 27 | 21 | BOYZ II MEN - Water Runs Dry (Motown) | 15 | 64 | 11 | 15 | 19 | 28 | 53% |
| NEW | 22 | 22 | VARIOUS ARTISTS - Black Women United: "Freedom" (Mercury) | 5 | 62 | 11 | 9 | 20 | 29 | 47% |
| 11 | 19 | 23 | PORTRAIT - I Can Call You (Capitol) | 14 | 49 | 0 | 22 | 16 | 11 | 78% |
| 26 | 25 | 24 | JESSE - When You Cry, I Cry (Capitol) | 10 | 55 | 1 | 8 | 25 | 22 | 60% |
| NEW | 25 | 25 | DA BRAT - Give It 2 You (So So Def/Columbia) | 5 | 51 | 5 | 14 | 14 | 23 | 55% |
| 31 | 24 | 26 | VYBE - Take It To The Front (Island) | 12 | 56 | 1 | 10 | 19 | 27 | 52% |
| 9 | 11 | 27 | BRANDY - Baby (Atlantic) | 22 | 44 | 0 | 27 | 8 | 9 | 80% |
| NEW | 28 | 28 | BRANDY - Bestfriend (Atlantic) | 3 | 58 | 31 | 12 | 13 | 27 | 43% |
| 40 | 34 | 29 | JOYA - I Like What You're Doing (Atlas/A&M) | 17 | 47 | 0 | 9 | 23 | 15 | 68% |
| NEW | 30 | 30 | JON B. featuring BABYFACE - Someone To Love (Yab Yum/550 Music) | 4 | 58 | 13 | 2 | 21 | 34 | 40% |
| NEW | 31 | 31 | MONICA - Don't Take It Personal (Just One Of Dem Days) (Arista) | 3 | 49 | 10 | 5 | 17 | 26 | 45% |
| 38 | 31 | 32 | IV XAMPLE - I'd Rather Be Alone (MCA) | 16 | 46 | 3 | 6 | 22 | 17 | 61% |
| 29 | 28 | 33 | CHANTE MOORE - This Time (Silas/MCA) | 13 | 45 | 1 | 9 | 18 | 18 | 60% |
| 28 | 37 | 34 | KEITH MARTIN - Never Find Someone Like You (Columbia) | 11 | 47 | 0 | 8 | 16 | 23 | 51% |
| 19 | 32 | 35 | SOUL FOR REAL - Candy Rain (Uptown/MCA) | 23 | 36 | 0 | 18 | 11 | 7 | 81% |
| 35 | 29 | 36 | MONTECO featuring IMMATURE - Is It Me (MCA) | 13 | 41 | 0 | 6 | 26 | 9 | 78% |
| 12 | 21 | 37 | GERALD LEVERT - Answering Service (eastwest/EEG) | 14 | 38 | 0 | 15 | 12 | 11 | 71% |
| 34 | 33 | 38 | CHANGING FACES - Keep It Right There (Big Beat/Atlantic) | 11 | 42 | 0 | 3 | 23 | 16 | 62% |
| 25 | 26 | 39 | ZHANE - You're Sorry Now (Illtown/Motown) | 10 | 39 | 0 | 8 | 18 | 13 | 67% |
| — | 36 | 40 | LO-KEY? - Good Ole Fashion Love (Perspective/A&M) | 9 | 43 | 1 | 3 | 19 | 20 | 51% |

| Chartbound | Reports | Adds | Heavy | Medium | Light | Hit Factor | Weeks |
|---|---------|------|-------|--------|-------|------------|-------|
| VERTICAL HOLD "Love Today" (A&M) | 41 | 5 | 4 | 12 | 25 | 39% | 5 |
| METHOD MAN f/ MARY J. BLIGE "I'll Be There For You..." (DefJam) | 40 | 3 | 5 | 12 | 23 | 43% | 5 |

Total Reports:
This Week 81 Last Week 80

Hit Factor is a percentage of stations which will have it in Heavy or Medium rotation.

Reports accepted:
Monday at 8am through 3pm Tuesday

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

Album Cuts

- SOUL FOR REAL** "If Only You Knew" (Uptown/MCA)
- MONTELL JORDAN** "Somethin' 4 Da Honeyz" (RAL/Def Jam)

RECORD TO WATCH

METHOD MAN
featuring **MARY J. BLIGE**
"I'll Be There For You/All I Need" (DefJam)

Most Added

- BRANDY** "Bestfriend" (Atlantic)
- SAM SNEED** "U Betta Recognize" (Death Row/Interscope)
- SOUL FOR REAL** "Every Little Thing I Do" (Uptown/MCA)

Hot

- BRANDY** "Bestfriend" (Atlantic)

Top Tip

- RAJA-NEE** "Walking Away With It" (Perspective/A&M)

Inside Urban

WUFO-Buffalo is celebrating Black Music month early with a local talent search to benefit the community's Colored Musicians Club. Contestants will be judged in the Gospel, R&B and Rap music genres. The grand prize winner will receive a recording contract, and other prizes include a color TV and some BET gear...KPRS-and KPRT's parent company, **Carter Broadcast Group, Inc.**, has been selected as one the Top Ten Small Businesses of The Year by the greater Kansas City Chamber of Commerce. The criteria was a commitment to good business practices; growth in the number of employees and/or sales; three years in business; history of good employee relations; service to the community; for-profit business headquarters in the 10-county area; and be a member of the chamber...**Nona Gaye** recently accepted an award on behalf of her late father **Marvin Gaye**. A Lifetime achievement award from the Richmond (California) People of Color Earth Day Celebration was presented to Nona for her father's visionary recording, "Mercy Mercy Me (The ecology)". The day-long festivities included food, dance and environmental panels...**KBLX**-San Francisco recently hosted an evening of entertainment featuring pianist Bob James and his daughter Hillary James. They performed selections from their debut album *Flesh and Blood*. The proceeds from ticket sales benefited the American Red Cross relief fund for California flood victims...The first annual **Newport Rhythm & Blues Festival** was announced recently by **George Wein**, CEO of **Festival Productions**, and **Suzan Jenkins**

Up & Coming

| Reports | Adds | |
|---------|------|--|
| 38 | — | HOWARD HEWETT - I Wanna Know You (Caliber) |
| 34 | — | DR. DRE - Keep Their Heads Ringin' (Priority) |
| 43 | 8 | SUBWAY - Fire (BIV 10/Motown) |
| 38 | 1 | LORENZO featuring Keith Sweat - If It's Alright With You (Luke) |
| 35 | — | RAJA-NEE - Walking Away With It (Perspective/A&M) |
| 34 | 1 | RAPPIN' 4-TAY - I'll Be Around (Chrysalis/EMI/Rag Top) |
| 34 | 13 | SOUL FOR REAL - Every Little Thing I Do (Uptown/MCA) |
| 39 | 4 | NUTTIN' NYCE - Froggy Style (Jive) |
| 33 | — | NAUGHTY BY NATURE - Craziest (Tommy Boy) |
| 34 | 1 | BLU - My Ol' Lady (Motown) |
| 27 | — | MINT CONDITION - So Fine (Perspective/A&M) |
| 29 | — | GERALD ALSTON - Devote All My Time (Scotti Brothers) |
| 26 | 2 | R.J. 's LATEST ARRIVAL - Shackles '95 (Golden Boy) |
| 29 | — | LENNY WILLIAMS - Sara Smile (Bellmark) |
| 28 | 3 | KARYN WHITE - I'd Rather Be Alone (Warner Bros.) |
| 30 | 9 | IMMATURE - I Don't Mind (MCA) |
| 26 | — | E-40 - 1 Luv (Sic Wid It/Jive) |
| 26 | — | Kansas City Original Sound - Baby It's On (RCA) |
| 23 | — | 2ND NATURE - Can U Show Me? (Intermix) |
| 22 | — | BLACK PANTA - Do What U Want (Tommy Boy) |
| 19 | 2 | BAR-KAYS - The Slide (Basix Music) |
| 20 | — | ROTTIN RAZKALS - Ohh Yeah! (Illtown/Motown) |
| 24 | 7 | GAP BAND - First Lover (Raging Bull) |
| 24 | 1 | HAMI - Good Thangz (Capitol) |
| 25 | 18 | *SAM SNEED - U Better Recognize (Interscope/Atlantic) |
| 23 | 1 | *BIG L - Put It On (Columbia) |

* Indicates Debut

KINGS OF COMEDY



Work Group Records artist **Diana King** (center) poses with **Will Smith** (left) and **Martin Lawrence**, who are currently starring in the action-comedy **Bad Boys**. King's "Shy Guy," is the first single from the hit soundtrack.

of **The Rhythm & Blues Foundation**. The festival is scheduled to take place July 29 at the Fort Adams State Park in Newport, R.I. Proceeds from the festival will benefit the Rhythm & Blues Foundation's efforts to create a safety net for artists of the '40s through the '60s who are in need of financial and medical assistance. Contact **Gina Nemo** for more details. Call her at (310) 821-0899...DID YOU

SEE THE NEW YORK ARBITRON NUMBERS? In case you haven't, **Vinnie Brown** and staffers at "Kiss-FM" (WRKS) have performed a feat many only dream of. The station switched format from mainstream urban station to urban adult contemporary format, and came out with a 7.4 in their 12 plus numbers, and they went from a 3.5 to a 9.5 in the 25-54 demo. I caught up with Vinnie and we talked about the station's success. "Well, it's everybody's win," he says, "I'm not a one-man band. It takes the effort of the entire station, and that includes the on-air force, the promotion and the production departments, and the support of management. As for the numbers, we're happy with what we've accomplished by changing the format. No black-formatted station has achieved such high ratings in a number of years. But don't forget, we have had 15 # 1 books. When asked if he expected this kind of audience response he says, "In the back of my mind I knew it could work. This is what I've been waiting to do for some time. This is my (musical) era. My generation is this format. I knew we would have immediate impact, the question was, would Arbitron have their measurements in place? We had so much impact, the measurement couldn't be denied." Brown said he immedi-

ately knew he had something. I started hearing the station at toll booths, in stores, at the malls and when I was driving around. There was a buzz on the streets and the phones were ringing. Because it was so different from anything on the dial, we knew we had made a point. But again, we were concerned that Arbitron wouldn't give us the proper credit. When asked if he's worried about copycats Brown says, "People will try to copy something successful. I'm happy that this classic soul and Black music is getting exposure and people are enjoying it." Brown says, the transition to a more adult-oriented format wasn't difficult "The station already had a good relationship with the urban and Black community. We know our audience, and our staff handled the change very well. We



Vinnie Brown

share the same history even though some of us hail from other parts of the country. We still share many things, and we have the same passion for the music our audience does. Brown says, the station will continue to do high profile contest and promotions. This age group likes to have fun too. They like to go to dinner, see a nice show and do all the other things that's associated with their lifestyle. The biggest shows on the road right now are Patti Labelle, Gladys Knight, Anita Baker, Barry White and Luther Vandross. That falls right into what we're about. Our listeners are intelligent and mature. They like to get dressed up, and have a nice evening out. Brown says, "WRKS's success is due to the parent company's backing. "I'm very appreciative of Emmis' support from top to bottom, from general manager Judy Ellis, to Rick Cummings, who's in charge of programming. We've illustrated what we can do with the best of LMAs."

Send your photos and news to: **GAVIN**, Urban Music Department, 140 Second Street, 2nd Floor, San Francisco, CA 94105.

—PEACE, BILL

URBAN STATION PROFILE

**KISS/FM-WRKS
FM NEW YORK**



smooth r&b...classic soul

PHONE/FAX NUMBERS:

212-642-4300 FAX: 212-768-7957

OWNED BY:

Emmis Broadcasting

FREQUENCY: 98.7

MARKET SIZE (RANK AND TOTAL RESIDENTS):

#1/14,000,000.

GENERAL MANAGER: Judy Ellis.

PROGRAM-OPERATIONS

MANAGER: Vinnie Brown.

MUSIC DIRECTOR: Toya

Beasley.

TARGET DEMOGRAPHIC: Adults.

KISS-FM has been an urban station for 13 years.

The air talent line-up boasts The KISS Wake-Up Club with Ken Webb, Jeff Foxx, and the KISS News Team: Bob Slade & Anne Tripp; MIDDAYS with Deborah; Afternoons with Carol Ford; Kissing After Dark featuring Shaila and Kissing After Dark II with Johnny Allen. Weekends highlight the talents of Mike Shannon, Bobby Gales and B.J. Stone. Sunday Morning Special Programming with Sean Cort doing KISS Inspirations, The KISS News Team has mic duty with Open Line in the afternoon and the Week In Review late night.

**WRKS "Kiss-FM." MUSIC SAMPLE HOUR
Thursday 4 P.M.**

- "Sadie" **SPINNERS**
- "I'm So Proud" **IMPRESSIONS**
- "Do You Love What You Feel" **RUFUS**
- "No One In The World" **ANITA BAKER**
- "Going In Circles" **LUTHER VANDROSS**
- "Back Together Again" **ROBERTA FLACK/DONNY HATHAWAY**
- "Sideshow" **BLUE MAGIC**
- "Give Me The Night" **GEORGE BENSON**
- "Neither One Of Us" **GLADYS KNIGHT**
- "Ecstasy" **BARRY WHITE**
- "That Girl" **STEVIE WONDER**
- "For The Love Of You" **THE ISLEY BROS.**
- "Sexual Healing" **MARVIN GAYE**

GAVIN A/C



EDITOR: RON FELL
ASSOCIATE EDITOR: DIANE RUFER

| TW | | Weeks | Reports | Adds | SPINS | TREND | 28+ | 21+ | 14+ | 7+ |
|----|--|-------|---------|------|-------|-------|-----|-----|-----|----|
| 1 | ELTON JOHN - Believe (Rocket/Island) | 9 | 236 | 2 | 6743 | -15 | 140 | 59 | 30 | 7 |
| 2 | FOREIGNER - Until The End Of Time (Generama/R. Safari/Priority) | 14 | 233 | 1 | 6499 | +36 | 139 | 50 | 37 | 6 |
| 3 | BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M) | 5 | 225 | 18 | 5449 | +1213 | 86 | 65 | 53 | 19 |
| 4 | ANNIE LENNOX - No More "I Love You's" (Arista) | 11 | 207 | 6 | 5007 | +313 | 84 | 55 | 47 | 16 |
| 5 | MARTIN PAGE - In The House Of Stone And Light (Mercury) | 38 | 173 | 2 | 4500 | -337 | 79 | 45 | 35 | 12 |
| 6 | DIONNE FARRIS - I Know (Columbia) | 15 | 161 | 5 | 4310 | +205 | 85 | 39 | 24 | 13 |
| 7 | FIREHOUSE - I Live My Life For You (Epic) | 12 | 179 | 8 | 4169 | +30 | 71 | 42 | 28 | 34 |
| 8 | JOHN WAITE - How Did I Get By Without You? (Imago) | 17 | 182 | 3 | 4088 | -1038 | 57 | 52 | 50 | 18 |
| 9 | JAMIE WALTERS - Hold On (Atlantic) | 28 | 161 | 12 | 4080 | +188 | 74 | 38 | 31 | 15 |
| 10 | BLESSID UNION OF SOULS - I Believe (EMI) | 13 | 172 | 8 | 4004 | +395 | 61 | 49 | 31 | 27 |
| 11 | LINDA RONSTADT - The Blue Train (Elektra/EEG) | 9 | 171 | 1 | 3853 | +45 | 52 | 53 | 48 | 18 |
| 12 | STEVIE WONDER - For Your Love (Motown) | 12 | 169 | 2 | 3844 | -132 | 57 | 47 | 43 | 21 |
| 13 | MICHAEL DAMIAN - Never Walk Away (Wildcat) | 11 | 144 | 3 | 3170 | +127 | 42 | 32 | 46 | 23 |
| 14 | MADONNA - Take A Bow (Maverick/Sire/Warner Bros.) | 20 | 123 | 0 | 2989 | -392 | 44 | 32 | 30 | 15 |
| 15 | AARON NEVILLE - Can't Stop My Heart From Loving You (The Rain Song) (A&M) | 5 | 163 | 15 | 2900 | +455 | 23 | 35 | 61 | 39 |
| 16 | MANHATTAN TRANSFER w/PHIL COLLINS - Too Busy Thinking About My Baby (Atlantic) | 9 | 143 | 5 | 2894 | +172 | 26 | 44 | 47 | 25 |
| 17 | BRUCE SPRINGSTEEN - Secret Garden (Columbia) | 4 | 171 | 33 | 2882 | +871 | 15 | 40 | 67 | 43 |
| 18 | BONNIE RAITT - You Got It (Arista) | 14 | 131 | 2 | 2836 | -808 | 37 | 40 | 32 | 22 |
| 19 | EAGLES - Love Will Keep Us Alive (Geffen) | 19 | 125 | 1 | 2828 | -445 | 39 | 34 | 31 | 20 |
| 20 | JIMMY CLIFF featuring LEBO M - Hakuna Matata (Disney) | 11 | 141 | 2 | 2824 | -586 | 33 | 28 | 55 | 24 |
| 21 | SHERYL CROW - Strong Enough (A&M) | 18 | 120 | 3 | 2678 | -746 | 34 | 36 | 31 | 19 |
| 22 | SHAW.BLADES - I'll Always Be With You (Warner Bros.) | 7 | 133 | 10 | 2571 | +288 | 24 | 37 | 47 | 24 |
| 23 | DES'REE - You Gotta Be (550 Music) | 25 | 108 | 1 | 2308 | -368 | 34 | 18 | 28 | 27 |
| 24 | MICHAEL ENGLISH - (Love Moves In) Mysterious Ways (Curb) | 9 | 132 | 7 | 2252 | +166 | 12 | 33 | 47 | 38 |
| 25 | JOSHUA KADISON - Beau's All Night Radio Love Line (SBK/EMI) | 7 | 123 | 3 | 2118 | -6 | 17 | 26 | 42 | 33 |
| 26 | WADE HUBBARD - Dream Baby Dream (Vibration) | 11 | 101 | 2 | 2042 | -52 | 20 | 27 | 35 | 19 |
| 27 | GLORIA ESTEFAN - Everlasting Love (Epic) | 16 | 104 | 0 | 1970 | -562 | 21 | 19 | 38 | 26 |
| 28 | JONATHAN CAIN - Wish That I Was There With You (Intersound) | 9 | 105 | 5 | 1901 | +147 | 19 | 17 | 37 | 26 |
| 29 | SARI - You're All I Need Tonight (Eagle Eye) | 9 | 99 | 2 | 1845 | +24 | 17 | 22 | 37 | 23 |
| 30 | BEN TAYLOR - I Will (Giant) | 6 | 116 | 10 | 1782 | +252 | 4 | 23 | 44 | 42 |
| 31 | AMY GRANT with VINCE GILL - House Of Love (A&M) | 27 | 81 | 0 | 1770 | -88 | 22 | 16 | 22 | 21 |
| 32 | MELISSA ETHERIDGE - If I Wanted To (Island) | 15 | 82 | 1 | 1750 | -713 | 23 | 19 | 25 | 15 |
| 33 | JANN ARDEN - Could I Be Your Girl (A&M) | 6 | 95 | 10 | 1674 | +341 | 12 | 20 | 40 | 23 |
| 34 | LUTHER VANDROSS - Love The One You're With (LV/Epic) | 10 | 95 | 4 | 1654 | +18 | 14 | 23 | 29 | 27 |
| 35 | BOB SEGER AND THE SILVER BULLET BAND - Turn The Page (Capitol) | 9 | 104 | 16 | 1644 | +276 | 8 | 16 | 48 | 31 |
| 36 | MARK WILLIAMSON - Can't Let Go (Peak/GRP) | 6 | 88 | 5 | 1421 | +136 | 3 | 24 | 33 | 27 |
| 37 | TOM PETTY - It's Good To Be King (Warner Bros.) | 6 | 86 | 11 | 1407 | NEW | 7 | 18 | 36 | 24 |
| 38 | HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic) | 8 | 70 | 13 | 1394 | NEW | 20 | 13 | 18 | 19 |
| 39 | VANESSA WILLIAMS - The Sweetest Days (Wing/Mercury) | 24 | 58 | 0 | 1168 | -135 | 14 | 11 | 14 | 18 |
| 40 | CHRISTOPHER CROSS - Save Your Sadness (Rhythm Safari/Priority) | 7 | 72 | 1 | 1159 | NEW | 5 | 18 | 23 | 26 |

Chartbound

| | Reports | Adds | SPINS | TREND |
|---|---------|------|-------|-------|
| MIKE & THE MECHANICS - "Over My Shoulder" (Atlantic) | 84 | 36 | 1080 | +525 |
| JACKSON BROWNE & T.B. SCHMIT - "Let It Be Me" (Giant) | 82 | 24 | 1081 | +376 |
| HARRY CONNICK JR. - "She" (Columbia) | 71 | 5 | 1138 | -4 |
| THURSDAY DIVA - "No More Promises" (DMP) | 66 | 3 | 990 | +57 |
| *ADAM ANT - "Wonderful" (Capitol) | 63 | 63 | 751 | +594 |
| VANESSA WILLIAMS - "The Way That You Love" (Wing/Mercury) | 60 | 23 | 778 | +264 |

RECORD TO WATCH

HILARY JAMES
and BOB JAMES
"Shelter Me"
(Warner Bros.)

Gavin A/C #1 Hits From:

- 4/30/93 GO WEST "What You Won't Do For Love"
- 5/3/91 ROD STEWART - "Rhythm Of My Heart"
- 4/29/88 FOREIGNER - "I Don't Want To Live Without You"
- 5/2/86 PATTI LABELLE & MICHAEL McDONALD - "On My Own"

Total Reports:
This Week 249 Last Week 249

Reports accepted:
Monday at 8am through 2pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580

Most Added

- ADAM ANT (63)
"Wonderful" (Capitol)
- MIKE & THE MECHANICS (36)
"Over My Shoulder" (Atlantic)
- BRUCE SPRINGSTEEN (33)
"Secret Garden" (Columbia)
- EAGLES (30)
"Learn to Be Still" (Geffen)
- JACKSON BROWNE & T.B.
SCHMIT (24)
"Let It Be Me" (Giant)

Top Tip

- MIKE & THE MECHANICS
"Over My Shoulder"
(Atlantic)

Inside A/C

In Los Angeles, former KBIG programmer **Rob Edwards** and consulting partner **Bob Darling** have changed the format of 103.1 KACD-Santa Monica, CA from Adult Alternative to Hot A/C effective Monday, April, 24. Edwards will be the station's manager of programming and **Manon Hennessey** will serve as music director and hold down the 3 p.m. to 7 p.m. air shift. The phone number for the "New CD 103.1" is (310) 458-1031.



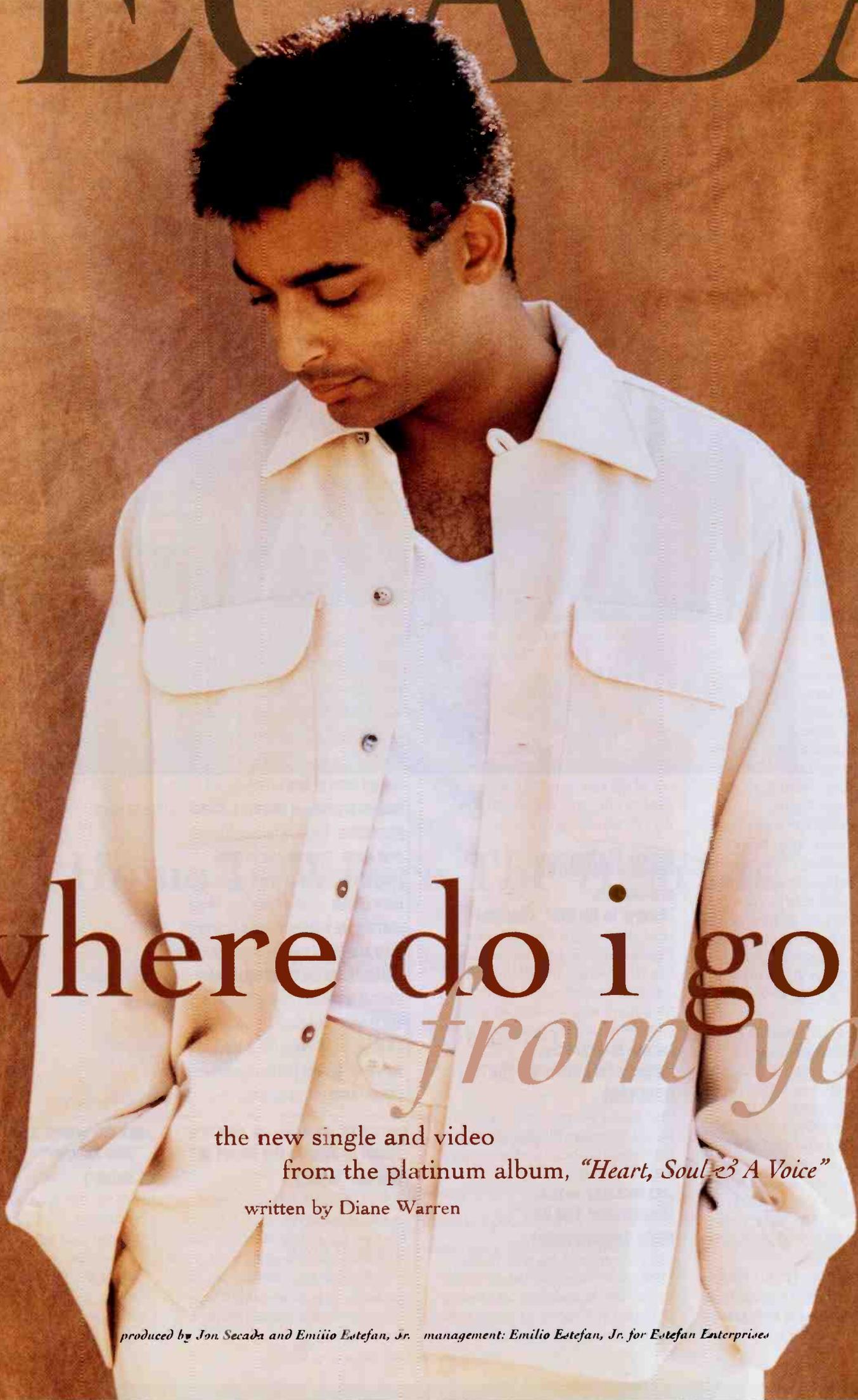
In Beverly Hills, **Christopher Cross** launched his new album, *Window*, with a dinner at Morton's of Chicago. Pictured, left to right, are **Kevin McDonald**, McD Promotion; singer/songwriter **Stephen Bishop**; Cross; **Magda Summerfield**, director of national promotion for Rhythm Safari; **Hilton Rosenthal**, president of Rhythm Safari; **Jill Ramsdell**, McD Promotion; and **Jon Konjoyan**, J.K. Promotion.

THE MUSIC

Bryan Adams' "Have You Ever Really Loved A Woman?" has jumped from #20 to #3 in the past two charts and is poised for a #1 in two weeks or less. It's once again our HOTTEST with a Spincrease of 1,213.

Only one new single penetrates the top ten and that's **Blessid Union Of Soul's** "I Believe" at #10. These guys from Cincinnati score with their debut effort and can boast better than 4,000 spins a week. Also, only

jon SECADADA



where do i go *from you*

the new single and video
from the platinum album, *"Heart, Soul & A Voice"*
written by Diane Warren

produced by Jon Secada and Emilio Estefan, Jr. management: Emilio Estefan, Jr. for Estefan Enterprises

GAVIN AMERICANA™

NASHVILLE BUREAU CHIEF:
CYNDI HOELZLE
GAVIN AMERICANA
ASSOCIATE EDITOR:
ROB BLEETSTEIN



| LW | TW | Reports | Adds | H | M | L | |
|----|----|------------------------------------|------|----|----|----|----|
| 1 | 1 | STEVE EARLE (Winter Harvest) | 55 | 0 | 24 | 26 | 5 |
| 2 | 2 | ALISON KRAUSS (Rounder) | 52 | 0 | 23 | 23 | 6 |
| 3 | 3 | GUY CLARK (Asylum) | 51 | 0 | 20 | 27 | 4 |
| 4 | 4 | JOHN PRINE (Oh Boy!) | 49 | 1 | 24 | 19 | 6 |
| 5 | 5 | LINDA RONSTADT (Elektra/EEG) | 49 | 1 | 19 | 24 | 6 |
| 6 | 6 | KIERAN KANE (Dead Reckoning) | 50 | 1 | 12 | 30 | 8 |
| 7 | 7 | THE HIGHWAYMEN (Liberty) | 46 | 0 | 14 | 23 | 9 |
| 10 | 8 | STEVE FORBERT (Paladin/Giant) | 39 | 3 | 11 | 19 | 9 |
| 11 | 9 | THE DELEVANTES (Rounder) | 43 | 3 | 3 | 23 | 17 |
| 9 | 10 | DAVE MALLETT (Vanguard) | 40 | 0 | 7 | 20 | 13 |
| 14 | 11 | GRAHAM PARKER (Razor & Tie) | 37 | 3 | 7 | 20 | 10 |
| 8 | 12 | HEATHER MYLES (HighTone) | 39 | 1 | 4 | 21 | 14 |
| 13 | 13 | CHRIS SMITHER (HighTone) | 34 | 2 | 8 | 16 | 10 |
| 15 | 14 | A TRIBUTE TO DOC POMUS (Rhino) | 30 | 0 | 10 | 15 | 5 |
| 18 | 15 | JOHN BUNZOW (Liberty) | 33 | 3 | 3 | 21 | 9 |
| 16 | 16 | PETE ANDERSON (Little Dog) | 31 | 2 | 8 | 16 | 7 |
| 17 | 17 | AUSTIN LOUNGE LIZARDS (Watermelon) | 35 | 3 | 2 | 17 | 16 |
| 12 | 18 | DAR WILLIAMS (Razor & Tie) | 31 | 0 | 5 | 20 | 6 |
| 21 | 19 | WEBB WILDER (Watermelon) | 31 | 5 | 5 | 17 | 9 |
| 22 | 20 | JAYHAWKS (American/Reprise) | 27 | 2 | 9 | 9 | 9 |
| 24 | 21 | CARRIE NEWCOMER (Rounder) | 31 | 3 | 4 | 12 | 15 |
| 20 | 22 | BUTCH HANCOCK (Sugar Hill) | 29 | 0 | 4 | 12 | 13 |
| 23 | 23 | NICK LOWE (Upstart/Rounder) | 24 | 0 | 9 | 10 | 5 |
| 25 | 24 | FLACO JIMENEZ (Arista Texas) | 25 | 2 | 5 | 15 | 5 |
| 29 | 25 | TISH HINOJOSA (Rounder) | 23 | 3 | 9 | 8 | 6 |
| 35 | 26 | RADNEY FOSTER (Arista) | 24 | 5 | 6 | 10 | 8 |
| 33 | 27 | RORY BLOCK (Rounder) | 23 | 2 | 5 | 13 | 5 |
| 27 | 28 | THE RANKIN FAMILY (Guardian) | 26 | 2 | 3 | 12 | 11 |
| 36 | 29 | HAMILTON POOL (Watermelon) | 26 | 4 | 0 | 16 | 10 |
| 30 | 30 | SUSAN WERNER (Private Music) | 26 | 2 | 3 | 11 | 12 |
| 19 | 31 | TULARE DUST (HighTone) | 24 | 0 | 6 | 12 | 6 |
| 31 | 32 | DANNY TATE (Virgin) | 24 | 3 | 3 | 14 | 7 |
| 32 | 33 | ROBERT EARL KEEN (Sugar Hill) | 21 | 0 | 4 | 11 | 6 |
| 38 | 34 | WILCO (Reprise) | 21 | 3 | 1 | 15 | 5 |
| 34 | 35 | CHRISTINE LAVIN (Shanachie) | 24 | 4 | 1 | 11 | 12 |
| 28 | 36 | CELESTE KRENZ (Emergency) | 22 | 2 | 4 | 8 | 10 |
| 40 | 37 | MARY BLACK (Curb) | 21 | 2 | 1 | 12 | 8 |
| — | 38 | FRANCINE REED (Ichiban) | 19 | 4 | 3 | 7 | 9 |
| — | 39 | A. J. CROCE (Private Music) | 19 | 5 | 3 | 7 | 9 |
| — | 40 | THE COX FAMILY (Rounder) | 21 | 20 | 0 | 10 | 11 |

Most Added:

THE COX FAMILY (20)

Beyond The City (Rounder)

DOC WATSON (8)

Docabilly (Sugar Hill)

RADNEY FOSTER (5)

Labor Of Love (Arista)

WEBB WILDER (5)

Town & Country (Watermelon)

A.J. CROCE (5)

That's Me In The Bar (Private Music)

Top Tip:

THE COX FAMILY

Beyond The City (Rounder)

Beyond bluegrass, Beyond The City is also this week's most added and hot record. See album reviews for more details.

Inside Americana

TWISTED JUSTICE FOR WILLIE

Houston, Texas-based Justice Records president Randall Jamail checks in with word on the forthcoming compilation of twisted versions of Willie Nelson songs, *Time Of The Preacher*. Pitting the cream of the alternative-world crop with classic Nelson tunes, *Preacher* will see the Supersuckers accompanied by Nelson, covering "Bloody Mary Morning," Reverend Horton Heat tackling "Hello Walls," Jerry Cantrell of Alice In Chains handling the early '60s gem "I've Seen All This World I Care To See," and the coup-de-tat, Johnny Cash, Kim Thayill of Soundgarden and Nirvana members Dave Grohl and Krist Novoselic performing the title cut. Recording is still under way with Jamail handling production chores. Look for a September release. Also coming soon from Justice is Jesse Dayton's *Raisin' Cain*.

MORE FESTIVITIES

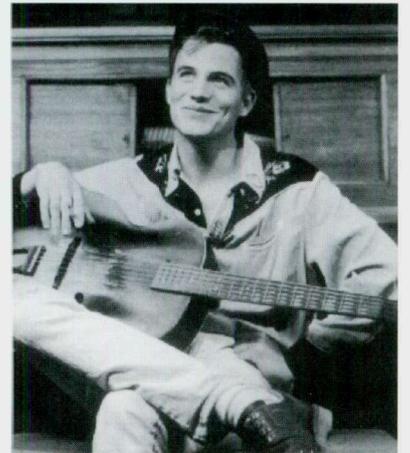
Got plans for Memorial Day Weekend? The Strawberry Spring Music Festival at beautiful Camp Mather in Yosemite, Calif. will kick off on Thursday May 25 and run through the holiday weekend. Another outrageous time is guaranteed as scheduled acts include John

McEuen, Sarah Elizabeth Campbell, Laurie Lewis, Dave Alvin, R. Crumb, Tom Russell, Martin Simpson, Tim O'Brien, Jerry Douglas, Sam Bush & John Cowan with Jon Randall, John Hammond, Chesapeake, and Robert Earl Keen. Bush & Cowan will be making their California debut when they headline Saturday evening May 27 and Keen will be headlining the next evening. Strawberry always features plenty of interesting 'tweener acts and broadcasts over the airwaves throughout the site grounds on the Hog Radio, run by longtime radio maven Tom O'hair. Info and tix can be had by calling (209) 533-0191.

BURBANK OR BUST

The GAVIN Country Seminar at the Burbank Hilton is a week away and I want to remind everyone that the Americana session is on Tuesday, May 9, at 10:45 a.m. in the Academy Two room. Mercury Nashville will be sponsoring a lunch and showcase with Kim Richey immediately following. So, please remember that the report you would normally file on May 9 will be accepted all day Thursday May 4 and until 2 p.m. Pacific time on Friday May 5.

New Releases



JASON EKLUND Lost Causeway (Flying Fish)

Woody Lives. Only it's 1995, his name is Jason, and he rides a Caprice instead of the rails. With the same honest rambling vibe of a folk troubadour like Guthrie, Jason Eklund's second effort for Flying Fish should help bring him past those inevitable comparisons. *Lost Causeway* finds this former street musician in the company of some of Austin, Texas' finest, including Jimmy LaFave, who supplies guest vocals on "Second Story." Though not a member of the Austin scene, Eklund's home is the road, as entailed on "Travelin' On That Lost Causeway" and "What's Left Of 66," his ode to the infamous highway. Eklund sings with a slight twang but conveys a road-weary wisdom that is way beyond his 24 years. "Southern

Chartbound

HELL-BENT (BLOODSHOT)
CHRIS WALL (COLD SPRING)
COME TOGETHER (LIBERTY)
BELA FLECK (WARNER BROS.)
DIANE ZEIGLER (PHILO)
DOC WATSON (SUGAR HILL)
FLOWER & McLAREN (LITTLE CAT)
Dropped: #26 Blue Rodeo, #37 Michael Fraccaso, #39 Sonny Landreth.

RECORD TO WATCH

DOC WATSON Docabilly (Sugar Hill)

The honorable Mr. Watson returns with some country and rockabilly favorites with help from Marty Stuart, Junior Brown, Duane Eddy and Mike Auldridge. Already off to a jump start at WADN, WMNF, KNEW, KDHX, WQQQ and WNCW.

Reports accepted Monday 9am - 5pm and Tuesday 9am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

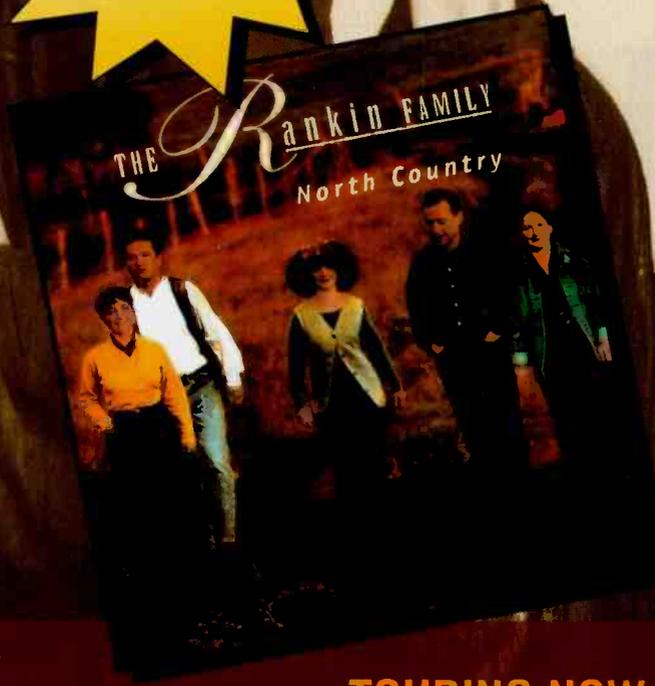
DISCOVER WHAT THE "NORTH COUNTRY" HAS KNOWN FOR YEARS

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— Dallas Dobro, KICE

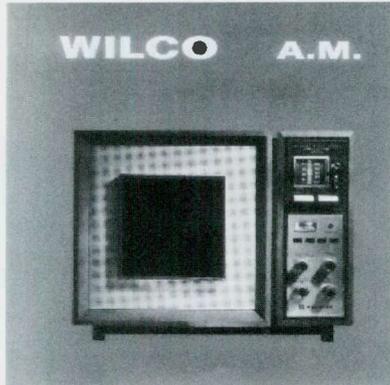
TOURING NOW

- | | | | |
|------|-----------------|------|-------------------|
| 4/21 | Louisville, KY | 5/10 | Ann Arbor, MI |
| 4/23 | Charleston, WV | 5/12 | Lawrence, KS |
| 4/28 | Wilkesboro, NC | 5/13 | Denver, CO |
| 4/29 | Alexandria, VA | 5/14 | Boulcer, CO |
| 5/1 | Milwaukee, WI | 5/16 | Santa Ana, CA |
| 5/2 | Minneapolis, MN | 5/17 | San Francisco, CA |
| 5/3 | Chicago, IL | 5/19 | Portland, OR |
| 5/5 | Columbus, OH | 5/20 | Seattle, WA |
| 5/7 | New York, NY | | |

EARLY BELIEVERS

- | | | | |
|------|------|-----------|------|
| KXCI | KGNU | WCAV | WSCP |
| WMMT | WQQQ | KSDM | WFUV |
| WXJM | WMNF | KTTS | WCBE |
| KTOO | WJTH | KHND | KICE |
| KFJC | WMKY | WMWV | KPFT |
| KPFA | WRFL | KNFT | KULP |
| KPFK | WADN | KAFR | KGKL |
| KSUT | WGBH | SWE Prog. | KVLR |

Breeze" is a good old-timey porch number and "Chaos Blues" is a sure bet that undoubtedly would've made the elder Guthrie proud. "Hometown Again" is a fragile piece about the destruction of one's domain in the name of so-called progress. *Lost Causeway* is a well documented slice of Americana. Let it travel on your airwaves.



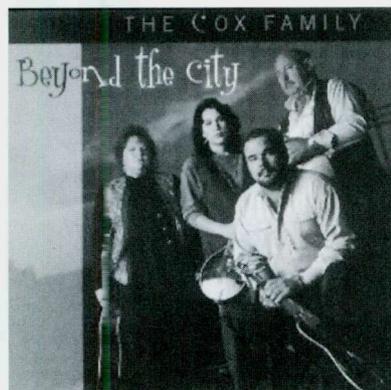
WILCO
A.M.
(Sire/Reprise)

The latest in major players of 'country-wok' (that'd be the mix of lots of American music influences), Wilco is the Jeff Tweedy-led band that arose from the ashes of the late Uncle Tupelo. On *A.M.*, Tweedy and company run the gamut from straight ahead rockers ("I Must Be High," "Casino Queen") to full fledged Americana numbers. Check out

"Pick Up The Change" and "I Thought I Held You," which features Bottle Rocket Brian Henneman on guitar, and pedal steel ace Lloyd Maines. Bassist John Stirratt's striking ballad "It's Just That Simple" is loaded with enough of Maines' steel to make ya want to waltz. But it's Tweedy's D.U.I.-inflected "Passenger Side" that comes off real strong. *A.M.* starts out hard, but tapers down into a well-crafted effort. Tune this one in.

THE COX FAMILY
Beyond The City
(Rounder)

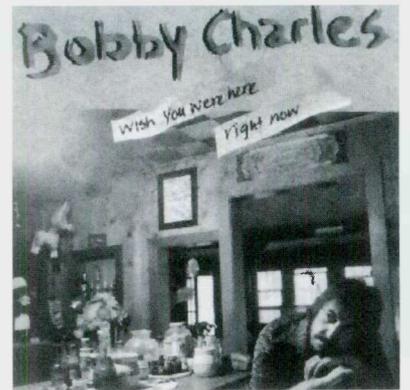
Now here's one special disc from simply one of the best groups, regardless of genre, performing today. The Cox Family from Cotton Valley, Louisiana are a multi-generational band who encompass coun-



try, bluegrass, gospel, and even a little rock. Mix that with their tender vocal blend and acoustic instrumentation and you've got some powerful goods. While the world may at times seem to be coming down around us, listening to *Beyond The City* gives one the tranquil effect of being transported to some other time and place. Whether on A.P. Carter's "I'll Be All Smiles Tonight" or on the remake of "Lizzy And The Rainman," which was a hit for Tanya Tucker in 1975, Evelyn and Suzanne Cox's vocal harmonies are highly uplifting. Patriarch Willard Cox leads the assemble on "Streets Of Gold," and son Sidney shows his songwriting and singing strength on the uptempo "Cowboy's Dream" and the title cut. Be sure to check out the stellar version of the Louvin Brothers' "Broken Engagement," featuring producer Alison Krauss' fiddle and Bruce Bouton's steel playing. A 1974 version of the same song rounds out this mighty fine disc. If you want to put the country back in country, then the Cox family are your ticket.

BOBBY CHARLES
Wish You Were Here Right Now
(Stony Plain)

Never one to glimmer in the limelight, Bobby Charles is historically one of America's premier songwriters. Having penned such New

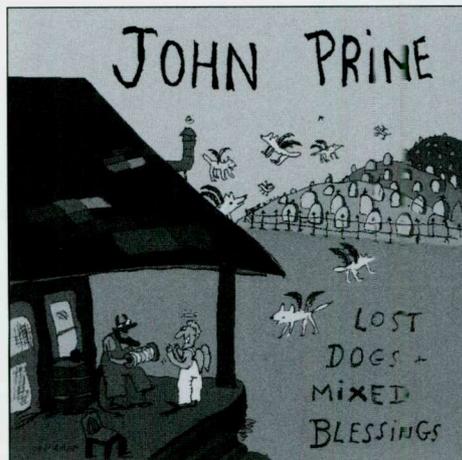


Orleans-style classics as "See You Later Alligator," "The Jealous Kind," "Walking To New Orleans," and "The Mardis Gras Song," Charles re-emerges with a solid country-blues & boogie effort. Aided by friends like Neil Young, Willie Nelson, Fats Domino, Sonny Landreth and Ben Keith, *Wish You Were Here Right Now* finds Charles in fine company as he mixes new tunes with some of his standards. His take on "The Jealous Kind," which Delbert McClinton made popular, and Landreth's slide playing, cut to the core of this blues tune. "I Want To Be The One" has a laid-back country feel, with Keith's steel work prominent and Mickey Raphael's harmonica nuzzled up against Young's acoustic playing. "I Don't See Me" offers more of the same with a few Nelson solos thrown in. Some good spice from down on le bayou.

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JOHN PRINE



GAVIN A³ BOOMER GRID

Album Adult Alternative

EDITORS:
KENT/KEITH
ZIMMERMAN



| TW | Title (Label) | Spins | Trend | CJDR | KBCO | KBYR | KCRW | KCSU | KERA | KFAN | KFMG | KFOG | KGSR | KINK | KIOT | KKOS | KLRF | KMMS | KMITT | KOTR | KPIG | KOPT | KRCL | KRSH | KRRM | KSCA | KSPN | KSUT | KTRQ | KTOZ | KTHX | KUHR | KVMF | KXPT | |
|----|---|-------|-------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|-------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|----|
| 1 | JAYHAWKS (American/Reprise) | 754 | -94 | 14 | | 11 | 6 | 7 | 12 | 31 | 18 | 7 | 18 | | 38 | 29 | 7 | 18 | 8 | | 12 | 10 | 2 | 25 | 15 | 24 | 14 | 18 | 11 | 23 | 7 | 4 | | | |
| 2 | BRUCE SPRINGSTEEN (Columbia) | 736 | 0 | 25 | 15 | 8 | | | | 11 | 19 | 27 | 21 | 14 | 18 | 29 | 22 | 15 | 25 | | 6 | 18 | | 22 | 15 | 24 | 14 | 8 | 18 | 2 | 4 | 9 | | | |
| 3 | BOYS ON THE SIDE (Arista) | 695 | -104 | 21 | | | | 1 | | 28 | 28 | 4 | | | | 20 | 28 | 12 | 11 | | 8 | 14 | | 3 | 15 | 32 | 14 | 15 | 9 | 11 | 8 | 4 | 8 | | |
| 4 | DEL AMITRI (A&M) | 651 | -16 | 15 | 31 | | | 1 | 7 | 22 | 23 | 7 | 22 | | 17 | 29 | 7 | 20 | 11 | | 5 | 11 | | 15 | 15 | 15 | 14 | 11 | 24 | | 4 | | | | |
| 5 | SONIA DADA (Capricorn) | 642 | +13 | | 28 | 8 | | 3 | 1 | | 20 | 15 | 11 | 4 | 26 | 29 | 7 | 18 | 10 | | | | 14 | 27 | 15 | 9 | 11 | 11 | 16 | 9 | 14 | 4 | 12 | | |
| 6 | ANNIE LENNOX (Arista) | 622 | -4 | 11 | 4 | | | 4 | 7 | | 14 | 15 | 22 | 17 | 39 | 11 | 20 | | 22 | | | | 2 | 13 | 10 | 30 | 14 | 15 | | 12 | 4 | 12 | | | |
| 7 | TOM PETTY (Warner Bros.) | 553 | -59 | | 19 | 18 | | 1 | | | 19 | 14 | 21 | 20 | | 21 | | | 24 | | 7 | 34 | 1 | | | 30 | 14 | 3 | 16 | | | | | | |
| 8 | LITTLE FEAT (Zoo) | 543 | +147 | | 14 | | | 5 | 4 | 32 | 17 | 10 | 9 | 32 | 38 | 5 | 8 | 15 | 7 | | 14 | 12 | 6 | 24 | 15 | 12 | 14 | 13 | 12 | 4 | 5 | 3 | 5 | | |
| 9 | JOHN PRINE (Oh Boy!) | 532 | +8 | 7 | 13 | 8 | 4 | 6 | 1 | 33 | 2 | 10 | | | 37 | 10 | 7 | 15 | 11 | | 15 | | 8 | 25 | 10 | 6 | 14 | 18 | 14 | 10 | 7 | 4 | 12 | | |
| 10 | DAVE MATTHEWS BAND (RCA) | 519 | -27 | 11 | 17 | 11 | | 5 | | | 23 | 14 | 36 | | 26 | | | | | | | | 18 | 7 | 15 | 36 | 14 | 16 | 7 | 21 | | 3 | | | |
| 11 | ENCOMIUM, A TRIBUTE TO ZEPPELIN (Atlantic) | 507 | +10 | | 9 | 12 | | | | 31 | 34 | 13 | | | | | | | 35 | 19 | | | 0 | 10 | 15 | 9 | 11 | | 10 | 23 | 4 | 4 | | | |
| 12 | HOOTIE & THE BLOWFISH (Atlantic) | 501 | -63 | 19 | | 10 | | | | | 15 | 16 | 17 | | 4 | 6 | 7 | 18 | 23 | | | | 6 | 18 | 23 | 10 | 22 | 14 | | 13 | 1 | | | | |
| 13 | STEVE FORBERT (Paladin/Giant) | 499 | +43 | | 13 | | | 4 | 12 | 33 | 11 | 10 | | | 39 | 7 | 7 | 19 | 8 | | 15 | | 8 | 9 | 15 | 5 | 11 | 14 | 6 | 9 | 3 | 12 | | | |
| 14 | JOHN LEE HOOKER (Point Blank/Charisma) | 471 | -81 | 14 | 11 | 11 | | 3 | 12 | 21 | | 12 | 3 | 7 | 17 | 29 | 7 | | 9 | | 6 | 15 | 2 | 12 | 15 | 12 | 11 | 14 | 5 | 8 | 12 | 4 | 8 | | |
| 15 | SIMPLE MINDS (Virgin) | 464 | -39 | | 18 | 10 | | 2 | | | 22 | | 8 | 5 | 22 | | | 10 | 9 | | | | | 19 | 15 | 14 | 14 | 14 | 6 | 10 | 7 | 4 | | | |
| 16 | JOAN OSBORNE (Blue Gorilla/Mercury) | 420 | -7 | 6 | 8 | 8 | 4 | 3 | 4 | 5 | 4 | | 9 | | 38 | 6 | | 14 | 7 | | | | | 12 | 15 | 7 | 14 | 9 | 12 | 9 | 7 | 4 | 4 | | |
| 17 | MATTHEW SWEET (Zoo) | 408 | -17 | 6 | 2 | 13 | 4 | 3 | | | 19 | 8 | 14 | | 10 | 10 | | 19 | 3 | | | | | 11 | 10 | 12 | 11 | 6 | 4 | 4 | 7 | | | | |
| 18 | DANNY TATE (Virgin) | 397 | +14 | | | 8 | | 1 | 7 | 7 | | 9 | 10 | | 33 | 29 | 7 | 14 | 3 | | 10 | 8 | 3 | 11 | 10 | 17 | 11 | 9 | 5 | 6 | 4 | | | | |
| 19 | A TRIBUTE TO DOC POMUS (Rhino) | 396 | +10 | | | | | 2 | 5 | 7 | 29 | 3 | 16 | | 10 | 11 | 6 | | | | | | | 10 | 5 | 23 | 10 | 9 | 11 | 12 | 6 | 15 | 3 | 12 | |
| 20 | TIMBUK 3 (High Street) | 376 | -74 | 11 | 11 | 11 | | 1 | | | 23 | 20 | 4 | | | | 6 | 15 | | | | | 6 | 10 | 2 | 14 | 10 | 8 | 12 | 7 | 10 | 15 | 3 | | |
| 21 | CHARLIE SEXTON (MCA) | 371 | -3 | | 12 | | | 1 | 7 | 35 | 1 | 21 | | | 8 | 11 | 7 | 19 | 7 | | 6 | 11 | 3 | 12 | 15 | 10 | 14 | 12 | 6 | 3 | 3 | | | | |
| 22 | JEFF BUCKLEY (Columbia) | 362 | -30 | 27 | 17 | | | | | | 20 | 10 | 12 | | | | 6 | 10 | 9 | | | | | | 5 | 18 | 11 | 6 | 15 | | 6 | | | | |
| 23 | WILCO (Reprise) | 354 | +42 | 6 | 14 | 10 | 8 | 3 | 4 | 32 | 8 | 8 | 7 | | 10 | 5 | | 18 | | | | | | 7 | 5 | 11 | 6 | 7 | 9 | 5 | | | | | |
| 24 | WOLFGANG PRESS (4-AD/Warner Brothers) | 343 | -36 | 26 | 15 | 15 | | | | | 21 | | 4 | | 10 | | | 14 | 10 | | | | | 9 | | 10 | 7 | 8 | 18 | 7 | 4 | | | | |
| 25 | SONNY LANDRETH (Zoo/Praxis) | 339 | -61 | 6 | 5 | 7 | | 2 | 12 | | 3 | 11 | 9 | | 25 | 9 | 6 | 13 | 4 | | 10 | 9 | 3 | 9 | | 11 | 10 | 7 | 9 | 12 | | | | | |
| 26 | DIONNE FARRIS (Columbia) | 322 | -73 | | | 11 | | | 12 | | 20 | 9 | | 8 | 6 | | | 15 | 9 | | | | 12 | 1 | 5 | 5 | 24 | 8 | 19 | 6 | 11 | 7 | 4 | | |
| 27 | BILLY PILGRIM (Atlantic) | 309 | +111 | 4 | 13 | 9 | | | | 10 | 2 | 7 | | | 11 | 6 | 7 | 14 | | | 9 | 14 | | | 8 | 5 | 4 | 11 | 8 | 8 | 9 | 2 | | | |
| 28 | FREDDY JONES BAND (Capricorn) | 309 | +23 | | | | | | 4 | 19 | 15 | 9 | | | 28 | | | | | | 6 | | | | 14 | 15 | 14 | 5 | 11 | 4 | 3 | | | | |
| 29 | MORPHINE (Rykodisc) | 302 | +6 | 26 | 13 | | 2 | | | | 7 | 7 | 12 | | 16 | | | | 21 | | | | 4 | 26 | 10 | 6 | | 8 | 14 | | | | | | |
| 30 | BETTER THAN EZRA (Swell/Elektra) | 301 | +25 | | 13 | 10 | | 1 | 5 | 11 | | | | | 17 | 6 | | 15 | | | 6 | | 1 | | 10 | 5 | | 8 | | | 3 | 4 | | | |
| 31 | LINDA RONSTADT (Elektra/EEG) | 278 | +14 | | | | | 2 | 4 | 12 | 1 | | | 24 | | | 8 | | | | 10 | | 2 | 9 | 5 | 5 | 11 | 7 | 6 | | | | | 3 | 10 |
| 32 | MARY KARLZEN (Atlantic) | 276 | -38 | 13 | | 7 | | 2 | 4 | | 19 | | | | 10 | 28 | 7 | | 3 | | | | | 2 | 10 | | 11 | 6 | 6 | 8 | 3 | | | | |
| 33 | GRANT McLENNAN (B.Banquet/Atlantic) | 273 | -15 | | | 9 | | 1 | 12 | 5 | | | | | 10 | | 7 | 15 | 3 | | 3 | | 4 | 11 | | 7 | 8 | 13 | 5 | 3 | 6 | | | | |
| 34 | JOHN MAYALL & THE BLUEBREAKERS (Silvertone) | 269 | -64 | | 3 | 10 | | 2 | 7 | | 11 | 14 | 12 | | 11 | 11 | | 19 | 3 | | 6 | | | | 4 | 11 | 9 | 6 | 11 | 7 | 4 | | | | |
| 35 | R.E.M. (Warner Bros.) | 268 | -84 | | | 17 | | | | | 9 | 21 | 10 | | | | 9 | | | | | | | 3 | | 4 | 10 | 11 | 11 | 8 | 5 | 4 | 6 | | |
| 36 | JANN ARDEN (A&M) | 262 | +5 | 12 | | | | 2 | 7 | | 1 | 8 | 7 | | 10 | 7 | | | 3 | | | | 2 | 8 | 10 | 10 | 11 | 11 | 8 | 5 | 4 | 6 | | | |
| 37 | THE ROBERT CRAY BAND (Mercury) | 260 | NEW | | | | | | | 26 | | 7 | 8 | 14 | 8 | 6 | 19 | | 15 | | 5 | 10 | 4 | | 15 | | 11 | 4 | 2 | 5 | 2 | | | | |
| 38 | THE CRUEL SEA (A&M) | 246 | -46 | 22 | 11 | | | | | | 13 | | | | 11 | 11 | 10 | | | | | | | | 5 | | 8 | 7 | 15 | | | | | | |
| 39 | BOB DYLAN (Columbia) | 237 | NEW | | | | | | | 16 | 2 | | 22 | | 6 | | 6 | 13 | | | 4 | 10 | | | 7 | 10 | 11 | 7 | 5 | 3 | 5 | 3 | 5 | | |
| 40 | GRAHAM PARKER (Razor & Tie) | 226 | +20 | | | | | 4 | 7 | | 1 | | 8 | | 10 | 10 | 6 | | | | | | | 9 | 10 | 8 | 7 | 5 | | | 3 | 4 | | | |
| 41 | SUSAN WERNER (Private Music) | 224 | +10 | 6 | | | | 2 | 12 | | 2 | | | | | | 11 | 7 | | | | | 6 | 8 | 10 | 4 | 11 | 9 | 5 | 5 | | 3 | 4 | | |
| 42 | KING CRIMSON (Virgin) | 217 | NEW | 4 | 12 | | 6 | | 4 | 6 | 7 | 9 | 12 | | 26 | 6 | | 14 | | | | | | | 15 | 5 | 11 | 8 | 4 | 4 | 4 | 5 | | | |
| 43 | POPA CHUBBY (Okeh/550 Music) | 214 | +27 | | | | | | 4 | 5 | 3 | | | | 10 | 6 | | | | | | | 2 | | 15 | | 11 | 7 | 4 | 13 | 5 | 2 | 9 | | |
| 44 | CHRIS SMITHER (HighTone) | 209 | -18 | | | | | | 7 | 7 | | | 5 | | | 5 | 6 | | 4 | | | | | 8 | 10 | 8 | 13 | 5 | | 5 | 3 | 7 | | | |
| 45 | FRANCINE REED (Ichiban) | 205 | NEW | 6 | 4 | | | | 4 | 9 | 4 | 10 | | | 16 | | | | | | | | | | 15 | | 11 | 15 | 5 | | | | | 7 | |
| 46 | FROM GOOD HOMES (RCA) | 194 | NEW | 6 | 14 | | | | | | 3 | | | | 10 | | 4 | 15 | | | | | | | 5 | | 11 | 7 | | | | 2 | 4 | | |
| 47 | BLUES TRAVELER (A&M) | 194 | -25 | 13 | | | | | | | | 18 | 11 | | | | | | | | | | | 5 | | 12 | 8 | 5 | | | | | | | |
| 48 | DAVE STEWART (eastwest/EEG) | 181 | -30 | 12 | | | | | | | | | | 8 | | | | | | | | | | | 15 | 4 | 14 | | | | | | | | |

GAVIN A³ BOOMER GRID

Album Adult Alternative

SPINS in BLUE are ADDS

| Artist - Title (Label) | KZLH | KZON | SWEC | HBOS | WCBE | WCLZ | WEEK | WFUV | WIII | WKYC | WMAX | WMMR | WMMD | WAPP | WNGS | WNCW | WNUV | WRLT | WRAP | WRBK | WRSI | WTS | WVAY | WVGO | WVNO | WVLE | WVON | WVPT | WVFP |
|---|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|-----|------|------|------|------|------|------|------|
| JAYHAWKS (American/Reprise) | 5 | 11 | 29 | 8 | 9 | | 15 | 6 | | 16 | 21 | 11 | | 5 | 13 | 18 | 20 | 15 | 19 | 14 | 15 | 22 | 14 | 13 | 12 | 8 | 19 | 12 | 15 |
| BRUCE SPRINGSTEEN (Columbia) | 9 | 21 | 28 | 10 | | | 14 | | 11 | 16 | 15 | 25 | 7 | 23 | 24 | | 8 | 14 | | 14 | 15 | 25 | 14 | | | 33 | 5 | 16 | |
| BOYS ON THE SIDE (Arista) | 9 | 11 | 48 | 8 | 9 | | 12 | | 11 | 12 | 21 | 5 | 7 | 28 | 11 | 5 | 16 | 16 | | 14 | 15 | 23 | 28 | 12 | | 40 | 19 | 5 | |
| DEL AMITRI (A&M) | 9 | 10 | 28 | 10 | | | 15 | | 12 | 16 | 10 | 20 | 2 | 8 | 23 | 15 | 6 | 12 | 8 | 14 | 10 | 15 | 14 | 14 | 9 | 9 | 14 | 22 | |
| SONIA DADA (Capricorn) | 9 | 12 | 28 | 5 | 9 | | 12 | 8 | 11 | 16 | 6 | 14 | 2 | 6 | 18 | 15 | 10 | 14 | 18 | 7 | 10 | 18 | 7 | 12 | 10 | 9 | 8 | 15 | |
| ANNIE LENNOX (Arista) | 9 | | 35 | 10 | 9 | | 11 | | 10 | 16 | 12 | 32 | | 14 | 13 | | 10 | 10 | | 14 | | 9 | 7 | 24 | 7 | 25 | 22 | 10 | 15 |
| TOM PETTY (Warner Bros.) | 9 | 22 | 23 | 10 | | | 8 | | 9 | | | 20 | 12 | 9 | 10 | 20 | | 17 | 10 | 14 | | 24 | | 21 | | 23 | 9 | 21 | |
| LITTLE FEAT (Zoo) | 5 | 11 | 23 | 18 | 9 | | 13 | | | | | 12 | | 5 | 8 | 15 | 15 | 8 | 17 | 14 | 10 | | 7 | | | 7 | 3 | 8 | |
| JOHN PRINE (Oh Boy!) | 5 | | 29 | | 9 | | 12 | 9 | 11 | | | 6 | 2 | 5 | 8 | 19 | 20 | 14 | 9 | | 15 | 8 | | | | 9 | 7 | 10 | 7 |
| DAVE MATTHEWS BAND (RCA) | 5 | 7 | 24 | | 9 | | 15 | | | | 21 | 11 | | 5 | | | | 23 | 11 | 14 | 10 | 13 | | | 17 | 15 | 6 | 10 | 15 |
| ENCOMIUM, A TRIBUTE TO ZEPPELIN (Atlantic) | 9 | 8 | 22 | 8 | | | 31 | | 11 | 12 | 24 | 16 | | | 13 | | 11 | 9 | | 2 | 8 | 14 | 21 | 19 | 8 | 10 | 12 | | |
| HOOTIE & THE BLOWFISH (Atlantic) | 9 | 16 | 21 | 10 | | | 12 | | | 6 | 21 | 27 | | 8 | 10 | | | 18 | | 14 | | 23 | | | 9 | 33 | 2 | 20 | |
| STEVE FORBERT (Paladin/Giant) | 5 | | 30 | | 9 | | 15 | 13 | | 16 | | | 2 | 6 | 12 | 7 | 20 | 18 | 20 | 7 | 10 | | | | | 22 | 4 | 13 | |
| JOHN LEE HOOKER (Point Blank/Charisma) | | | 15 | 5 | 6 | | 9 | 6 | 11 | 12 | 9 | 5 | | 8 | 8 | | 8 | 8 | 6 | | 10 | 15 | 14 | | | 20 | 3 | 4 | 9 |
| SIMPLE MINDS (Virgin) | 5 | 11 | 13 | 8 | | | 9 | | 6 | 10 | 11 | 2 | 18 | 10 | | | 10 | | 7 | | 15 | 7 | 32 | 15 | 25 | 22 | 8 | 8 | |
| JOAN OSBORNE (Blue Gorilla/Mercury) | | | 28 | 5 | 6 | | 13 | 8 | 11 | 16 | 6 | 7 | 2 | 5 | 8 | 5 | 18 | 6 | | | 15 | | 7 | 7 | | 9 | 9 | 5 | 15 |
| MATTHEW SWEET (Zoo) | 5 | | 20 | 5 | | | 17 | | | 6 | 13 | 19 | | 3 | 6 | | 10 | 8 | 7 | 7 | 15 | 9 | | 25 | 24 | 6 | 10 | 17 | |
| DANNY TATE (Virgin) | 9 | 10 | 20 | 10 | 9 | | | | 12 | 12 | | 7 | 2 | 5 | | | 18 | 7 | 6 | 14 | 10 | | 7 | | | 9 | | 8 | |
| A TRIBUTE TO DOC PDMUS (Rhino) | 5 | | | 5 | 9 | | 12 | 8 | | 16 | | | | 6 | 6 | 15 | 20 | 7 | 14 | 14 | 10 | 14 | 13 | | | 3 | | 14 | |
| TIMBUK 3 (High Street) | | 11 | | | 9 | | 10 | | | 12 | 5 | 23 | | 9 | 18 | 7 | | 10 | | 10 | | 15 | 4 | 19 | | 5 | 1 | 9 | |
| CHARLIE SEXTON (MCA) | 5 | | 20 | 8 | 9 | | 11 | | 12 | | | 6 | | 6 | 8 | 5 | | 4 | 10 | 7 | 10 | | | | | 8 | 3 | 15 | |
| JEFF BUCKLEY (Columbia) | | | 19 | 10 | 6 | | 14 | | 10 | 12 | | 21 | 10 | | | | | 6 | | 7 | | | | 13 | 10 | 8 | 15 | 10 | 8 |
| WILCO (Reprise) | | | 23 | 8 | 9 | | 17 | 5 | | | | 6 | | 6 | 7 | 11 | 3 | 14 | 7 | 15 | | | | 13 | 10 | 8 | 15 | 10 | 8 |
| WDLFGANG PRESS (4-AD/Warner Brothers) | 5 | | 12 | 8 | 6 | | 11 | | | 12 | | | | 8 | 8 | | | 11 | | 7 | 2 | 9 | 4 | 11 | 20 | 5 | 7 | 13 | |
| SONNY LANDRETH (Zoo/Praxis) | | | 17 | | 9 | | 5 | | | | 6 | 6 | | 5 | 9 | 15 | | 16 | | | 15 | 13 | 14 | | | | | 8 | 9 |
| DIONNE FARRIS (Columbia) | 5 | | 10 | | | | 12 | | | | 10 | 11 | | 8 | | | | 20 | | 14 | | 15 | 4 | | | 6 | | 15 | |
| BILLY PILGRIM (Atlantic) | 5 | | 8 | 8 | | | 17 | | | | 6 | 7 | | 3 | 12 | | | 6 | | 14 | | 5 | | 9 | 26 | 9 | | 8 | |
| FREDDY JONES BAND (Capricorn) | 9 | | | 10 | 9 | | 18 | | 11 | 12 | 6 | | 2 | 4 | 16 | | 8 | | | 14 | | 5 | 7 | | | 21 | | 10 | |
| MORPHINE (Rykodisc) | | | 25 | | 9 | | | | | | | 6 | | 5 | 12 | 7 | 3 | | 7 | | 10 | | | 14 | 7 | 4 | 4 | 4 | 13 |
| BETTER THAN EZRA (Swell/Elektra) | | | 17 | 10 | 9 | | 13 | | | 6 | 8 | 11 | | 6 | 4 | 5 | 8 | 11 | | 7 | | 5 | | 21 | 21 | 7 | 8 | 9 | |
| LINDA RONSTADT (Elektra/EEG) | 9 | | 12 | 8 | 9 | | 13 | | 12 | 6 | | | 7 | 6 | | 20 | 11 | 4 | | 14 | 10 | 5 | 7 | | | 8 | | | |
| MARY KARLZEN (Atlantic) | 5 | | 26 | 8 | 9 | | 9 | | | | 4 | | | 7 | 9 | 7 | | 7 | | 7 | 15 | 7 | | | | 4 | | 8 | |
| GRANT McLENNAN (B.Banquet/Atlantic) | | | 16 | | 9 | | 17 | | 12 | | | | | 3 | 8 | 15 | 18 | 3 | 12 | | 15 | 7 | | | | 8 | | 8 | |
| JOHN MAYALL & THE BLUEBREAKERS (Silvertone) | | | 15 | | 9 | | 11 | | 11 | | | | 2 | 5 | 8 | | 16 | 7 | 7 | | | 7 | | | | 8 | | | |
| R.E.M. (Warner Bros.) | | 19 | | | | | 16 | | | | 5 | 11 | | | | | | 20 | | 14 | 15 | 8 | | | 25 | 18 | | 13 | 8 |
| JANN ARDEN (A&M) | 9 | | 18 | 10 | 6 | | 12 | | 11 | 12 | | | 6 | 5 | | 5 | | 10 | | 14 | | | 4 | | | 8 | | | |
| THE ROBERT CRAY BAND (Mercury) | | 10 | 19 | 5 | 9 | | 13 | | 12 | | | | 2 | 5 | | | | | | 7 | | | 14 | | | | | | |
| THE CRUEL SEA (A&M) | 5 | 11 | 16 | | 9 | | 12 | | | | | 12 | 2 | | | | 8 | 4 | 17 | | | 4 | 4 | 11 | 10 | | | | |
| BOB DYLAN (Columbia) | | 10 | 19 | | 9 | | 12 | 7 | 10 | | | 11 | | | | | 3 | 11 | | | | | 0 | | | 10 | | | |
| GRAHAM PARKER (Razor & Tie) | | | 17 | 8 | 9 | | 12 | 4 | | 16 | | | | 3 | 9 | 5 | 22 | 2 | | | 15 | | | | | 4 | | | |
| SUSAN WERNER (Private Music) | 5 | | 15 | 8 | 9 | | 12 | 12 | 12 | 16 | | | | 3 | | 7 | | 1 | | | 10 | | | | | 7 | 7 | 9 | 9 |
| KING CRIMSON (Virgin) | | | 9 | | | | | | | | | | | | 6 | | | 6 | 9 | 7 | | | | | | 7 | 7 | 9 | 9 |
| PDPA CHUBBY (OKeh/550 Music) | | | 13 | | 9 | | 10 | | | | | 6 | | 4 | | | | 9 | 7 | 7 | 10 | 6 | 7 | | | 9 | | | |
| CHRIS SMITHER (HighTone) | 5 | | 13 | | 6 | | 12 | | | | | | | 3 | | 5 | 19 | | | 18 | | | | | | 4 | | 9 | |
| FRANCINE REED (Ichiban) | | | | | 6 | | 14 | | 10 | 12 | | | | | 4 | 7 | 6 | | | | | | 7 | | | | | | 9 |
| FROM GOOD HOMES (RCA) | 5 | | 17 | 5 | 6 | | 15 | | | | | | | | 6 | 15 | 11 | 5 | | | | | 12 | | 9 | | | | |
| BLUES TRAVELER (A&M) | | | | 10 | 9 | | | | | | | 22 | 11 | | | | | 9 | | | | 12 | | | 9 | 9 | | | 4 |
| DAVE STEWART (eastwest/EEG) | 9 | | | 5 | 6 | | | | 12 | 16 | | | | 18 | | | | | | | 7 | | 14 | | | | 6 | | 7 |
| THE COURAGE BROTHERS (Eastern Front) | 9 | | | | 6 | | 10 | | | 12 | | | | 5 | 14 | | 4 | | | 7 | | | | | | 5 | | | 8 |
| TANITA TIKARAM (Reprise) | | | 16 | | 6 | | | 7 | | 6 | | | | 5 | | 15 | 7 | | | 7 | | | | | | 4 | | | 8 |

THIS WEEK'S GRID

Most Progress

1. Bob Dylan +153
2. Little Feat +147
3. Robert Cray +130
4. Billy Pilgrim +111

Besides the obvious (Little Feat and above), John Prine and Steve Forbert look to be the strongest future movers. Sometimes the spins don't tell the whole story. Take Joan Osborne. With 45 reports, and only a -7 spin deficiency, look for more growth in her future. Ditto Charlie Sexton. Although he was -3, if we still had the old chart, Charlie would have shown a 25-21 relative growth.

Crucial debuts include Robert Cray, Bob Dylan, King Crimson and Francine Reed. Look for a slow but steady build from From Good Homes, debuting at #46 as the band builds on it's East Coast touring base.



safe or financially secure thing to do. In a way, perhaps accidentally, Pell Mell recalls the instrumental German '70s rock movement of Michael Rother and Neu. Either that or there's a lost uptempo instrumental album Pink Floyd recorded between *Piper at the Gates of Dawn* and *Saucerful of Secrets*. Pell Mell makes daring radio music, but they're even better at highway

music. Aptly titled, the songs of *Interstate* whiz by impressively. We're still in shock that someone still wants to play, much less release instrumental rock n roll, but once you get over the trauma, you'll find this record surprisingly addictive. Start or stop with "Nothing Lies Still Long."

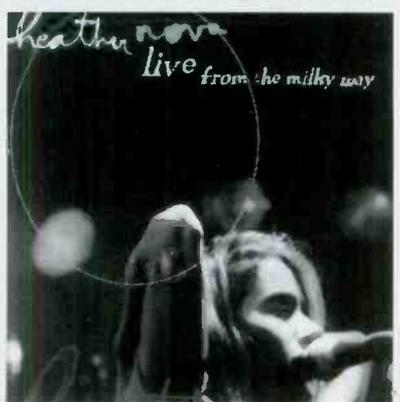
LORI CARSON
Where It Goes (Restless)
Where It Goes is Lori Carson's brave new album, the voice you might recognize from the Golden Palominos stable. Like Syd Straw, Michael Stipe and the other vocalists who have fronted the GPs, Carson's music mixes electric atmospheric with progressive folk. "You Won't Fall" is like that feather during the beginning of Forrest Gump—light but substantive. Anton Fier's production, while always percussion friendly, is careful not to



tread on Carson's vulnerability. *Where It Goes* is really a beautiful piece of work. "Petal" epitomizes that beauty. Also try the title track.

HEATHER NOVA
Live From The Milky Way (Big Cat/Work)
 Like Jeff Buckley's *Live at Sime E* disc, Heather Nova introduces herself informally with a live EP a short stretch before we receive the whole

enchilada. Recorded live in Amsterdam, Heather sounds like something special, a little space, some roughness, vaguely operatic. For a format that takes kindly to moody talent that stretches from Kate Bush to PJ Harvey, there's a wide universe that artists can work under and still be attractive to A3 radio. Heather Nova sounds unusual. Can't wait to hear the real deal.



Most Added

ROBERT CRAY (17)

Some Rainy Morning (Mercury)



JANIS IAN (15)

Revenge (Beacon)

FOR THE LOVE OF HARRY (14)

Everybody Sings Nilsson (MusicMasters Rock)

LITTLE FEAT (9)

Ain't Had Enough Fun (Zoo Entertainment)

Top Tip

ROBERT CRAY BAND

Some Rainy Morning (Mercury)

BOB DYLAN

unplugged (Columbia)

Robert Cray is our highest debut, doing it by doubling his spins, 130 to 260. Meanwhile Bob Dylan has this week's highest trend surging

Gridbound

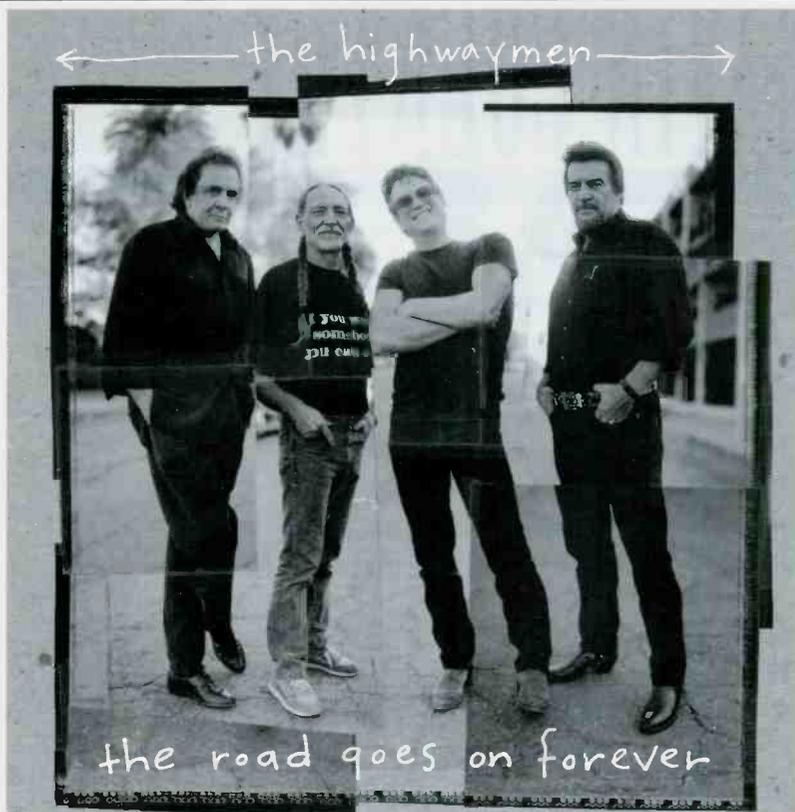
- * DAR WILLIAMS (Razor & Tie)
 - PJ HARVEY (Island)
 - JILL SOBULE (Atlantic)
 - CARRIE NEWCOMER (Philo)
 - SUDDENLY TAMMY (Warner Bros.)
 - PETER MURPHY (Beggars Banquet/Atlantic)
 - TERREL (Point Blank/Charisma)
 - COLLECTIVE SOUL (Atlantic)
 - * A.J. CROCE (Private Music)
 - JEWEL (Atlantic)
 - JUNIOR WELLS (Telarc)
 - * JANIS IAN (Beacon)
 - THE BOOMERS (Wildcat)
 - * FOR THE LOVE OF HARRY (MusicMasters Rock)
- Please Note: All GRIDbounders must have upward spin trends.
- Dropped:** #39 Ivan Neville, #43 Dave Stewart, #46 Pearl Jam, #47 Nick Lowe, #49 Massive Attack, #50 Sheryl Crow, Adam Ant, Bye Bye Love, Siouxsie, Guy Clark.

RECORD TO WATCH

A.J. CROCE

That's Me In The Bar
(Private Music)

An excellent twentysomething saloon singer gathers 98 spins, +67



Early Believers:

**WEBK WRLT KPIG
KSPN KUWR KVNF**

PRODUCED BY DON WAS



LISA CERBONE

close your eyes

Featuring
"Amber" • "Manic Depressive Jubilation"

"Ever since I first became acquainted with Lisa Cerbone and her self-released album over a year ago, I have been a believer. She is sincere, sweet and very talented!"

—John Schoenberger
Adult Rock Editor/Album Network Magazine

Impact Date May 9th

Mike Kondo 404-419-1414

GAVIN COUNTRY

EDITOR: CYNDI HOELZLE
CONSULTING EDITOR: LISA SMITH



| 2W | LW | TW | | WEEKS | Reports | Adds | H | M | L | HIT FACTOR |
|------------|----|----|--|-------|---------|------|-----|-----|-----|------------|
| 3 | 3 | 1 | TRACY BYRD - The Keeper Of The Stars (MCA) | 11 | 203 | 0 | 201 | 2 | 0 | 100% |
| 7 | 5 | 2 | MARK CHESNUTT - Gonna Get A Life (Decca) | 11 | 203 | 0 | 188 | 15 | 0 | 100% |
| 4 | 4 | 3 | TIM MCGRAW - Refried Dreams (Curb) | 11 | 201 | 0 | 191 | 10 | 0 | 100% |
| 9 | 7 | 4 | TY HERNDON - What Mattered Most (Epic) | 12 | 203 | 0 | 183 | 18 | 2 | 99% |
| 6 | 6 | 5 | ALAN JACKSON - Song For The Life (Arista) | 13 | 195 | 0 | 178 | 13 | 4 | 98% |
| 17 | 13 | 6 | GEORGE STRAIT - Adalida (MCA) | 6 | 202 | 0 | 128 | 69 | 5 | 98% |
| 14 | 11 | 7 | JOHN BERRY - Standing On The Edge Of Goodbye (Patriot) | 10 | 203 | 0 | 122 | 78 | 3 | 99% |
| 13 | 12 | 8 | HAL KETCHUM - Stay Forever (MCG/Curb) | 14 | 203 | 1 | 96 | 103 | 4 | 98% |
| 15 | 14 | 9 | SAWYER BROWN - I Don't Believe In Goodbye (Curb) | 9 | 203 | 0 | 90 | 109 | 4 | 98% |
| 16 | 15 | 10 | DOUG STONE - Faith In Me, Faith In You (Columbia) | 10 | 203 | 1 | 79 | 112 | 12 | 94% |
| 1 | 2 | 11 | JOHN MICHAEL MONTGOMERY - I Can Love You Like That (Atlantic) | 10 | 168 | 0 | 155 | 12 | 1 | 99% |
| 19 | 16 | 12 | WADE HAYES - I'm Still Dancing With You (Columbia/DKC) | 8 | 203 | 0 | 59 | 126 | 18 | 91% |
| 21 | 18 | 13 | TOBY KEITH - You Ain't Much Fun (Polydor) | 7 | 203 | 0 | 47 | 148 | 8 | 96% |
| 20 | 17 | 14 | PATTY LOVELESS - You Don't Even Know Who I Am (Epic) | 9 | 202 | 0 | 46 | 143 | 13 | 94% |
| 25 | 19 | 15 | CLINT BLACK - Summer's Coming (RCA) | 5 | 201 | 2 | 42 | 149 | 10 | 95% |
| 23 | 20 | 16 | MARY CHAPIN CARPENTER - House of Cards (Columbia) | 7 | 202 | 0 | 29 | 145 | 28 | 86% |
| 24 | 21 | 17 | SAMMY KERSHAW - If You're Gonna Walk (Mercury) | 8 | 200 | 2 | 18 | 145 | 37 | 82% |
| 28 | 24 | 18 | ALISON KRAUSS - When You Say Nothing At All (BNA Records/Rounder Records) | 12 | 191 | 12 | 32 | 124 | 35 | 82% |
| 33 | 23 | 19 | TRACY LAWRENCE - Texas Tornado (Atlantic) | 4 | 201 | 2 | 14 | 138 | 49 | 76% |
| 2 | 1 | 20 | BROOKS AND DUNN - Little Miss Honky Tonk (Arista) | 11 | 149 | 0 | 124 | 18 | 7 | 95% |
| 26 | 22 | 21 | COLLIN RAYE - If I Were You (Epic) | 6 | 198 | 1 | 8 | 146 | 44 | 78% |
| 29 | 27 | 22 | KATHY MATTEA - Clown In Your Rodeo (Mercury) | 6 | 192 | 9 | 8 | 110 | 74 | 61% |
| 38 | 30 | 23 | TRAVIS TRITT - Tell Me I Was Dreaming (Warner Bros.) | 4 | 191 | 7 | 1 | 120 | 70 | 63% |
| 27 | 26 | 24 | KEN MELLONS - Workin' For The Weekend (Epic) | 7 | 188 | 1 | 5 | 110 | 73 | 61% |
| 31 | 28 | 25 | DAVID LEE MURPHY - Party Crowd (MCA) | 9 | 189 | 6 | 6 | 102 | 81 | 57% |
| 11 | 8 | 26 | SHANIA TWAIN - Whose Bed Have Your Boots Been Under (Mercury) | 17 | 138 | 0 | 81 | 46 | 11 | 92% |
| 30 | 29 | 27 | 4 RUNNER - Cain's Blood (Polydor) | 9 | 181 | 8 | 2 | 103 | 76 | 58% |
| 39 | 31 | 28 | BLACKHAWK - That's Just About Right (Arista) | 4 | 186 | 10 | 1 | 80 | 105 | 44% |
| 12 | 10 | 29 | PAM TILLIS - I Was Blown Away (Arista) | 10 | 132 | 0 | 68 | 60 | 4 | 97% |
| 45 | 32 | 30 | SHENANDOAH - Darned If I Don't (Danged If I Do) (Liberty) | 4 | 189 | 13 | 1 | 72 | 116 | 39% |
| 10 | 9 | 31 | LARI WHITE - That's How You Know (RCA) | 16 | 130 | 0 | 59 | 55 | 16 | 88% |
| — | 38 | 32 | JOHN ANDERSON - Mississippi Moon (BNA Records) | 4 | 177 | 26 | 0 | 54 | 123 | 31% |
| — | 42 | 33 | NEAL MCGOY - They're Playing Our Song (Atlantic) | 2 | 175 | 49 | 2 | 43 | 130 | 26% |
| 41 | 37 | 34 | KENNY CHESNEY - Fall In Love (BNA Records) | 6 | 155 | 12 | 2 | 68 | 85 | 45% |
| 37 | 35 | 35 | WOODY LEE - Get Over It (Atlantic) | 7 | 154 | 6 | 0 | 58 | 96 | 38% |
| 36 | 36 | 36 | MARTY STUART - The Likes Of Me (MCA) | 7 | 140 | 1 | 2 | 63 | 75 | 46% |
| — | 43 | 37 | TRISHA YEARWOOD - You Can Sleep While I Drive (MCA) | 2 | 163 | 39 | 1 | 29 | 133 | 18% |
| 8 | 25 | 38 | RANDY TRAVIS - The Box (Warner Bros.) | 13 | 97 | 1 | 68 | 17 | 12 | 88% |
| 44 | 40 | 39 | LARRY STEWART - Rockin' The Rock (Columbia) | 6 | 131 | 7 | 1 | 50 | 80 | 39% |
| 42 | 39 | 40 | RADNEY FOSTER - Willin' To Walk (Arista) | 7 | 124 | 3 | 0 | 56 | 68 | 45% |
| — | 44 | 41 | JAMES HOUSE - This Is Me Missing You (Epic) | 3 | 138 | 16 | 0 | 23 | 115 | 17% |
| — | 50 | 42 | LITTLE TEXAS - Southern Grace (Warner Bros.) | 2 | 142 | 47 | 1 | 11 | 130 | 8% |
| 47 | 41 | 43 | HOLLY DUNN - I Am Who I Am (River North) | 7 | 121 | 4 | 0 | 45 | 76 | 37% |
| 49 | 46 | 44 | BILLY MONTANA - Didn't Have You (Magnatone) | 7 | 124 | 16 | 0 | 29 | 95 | 23% |
| — | 45 | 45 | DARYLE SINGLETARY - I'm Livin' Up To Your Low Expectations (Giant) | 5 | 125 | 7 | 0 | 18 | 107 | 14% |
| 50 | 47 | 46 | LISA BROKOP - One Of Those Nights (Patriot) | 6 | 107 | 2 | 0 | 32 | 75 | 30% |
| 22 | 34 | 47 | ALABAMA - Give Me One More Shot (RCA) | 14 | 71 | 0 | 38 | 20 | 13 | 82% |
| — | 48 | 48 | RODNEY CROWELL - Please Remember Me (MCA) | 4 | 110 | 4 | 0 | 16 | 94 | 15% |
| 5 | 33 | 49 | REBA MCGENTIRE - The Heart Is A Lonely Hunter (MCA) | 12 | 67 | 0 | 21 | 26 | 20 | 70% |
| NEW | 50 | | CLAY WALKER - My Heart Will Never Know (Giant) | 1 | 87 | 80 | 1 | 9 | 77 | 11% |

Most Added

- CLAY WALKER (80)**
"My Heart Will Never Know" (Giant)
- GEORGE DUCAS (78)**
"Hello Cruel World" (Liberty)
- THE MAVERICKS (73)**
"All That Heaven Will Allow" (MCA)
- RICK TREVINO (70)**
"Bobbie Ann Mason"
- NEAL MCGOY (49)**
"They're Playing Our Song" (Atlantic)

Top Requests

- TRACY BYRD**
- JOHN MICHAEL MONTGOMERY**
- TY HERNDON**
- ALISON KRAUSS**
- TIM MCGRAW**

RECORD TO WATCH

GEORGE DUCAS
"Hello Cruel World"
(Liberty)

Eighty one stations the first week, including WKJN, WPAP, WSM, WYGY, and KTEX.

Inside Country

Country radio and artists responded immediately to last week's bombing of the Federal building in **Oklahoma City**, offering support. **KEBC's** studios are across the street from the building and although they didn't sustain any damage, the station was evacuated ten minutes after the blast. Amazingly, **Victoria Shaw** was scheduled to visit the station with **WB's Jack Purcell**, but they decided to meet at a restaurant three miles away. **KXXY** has edited a version of **Alabama's** "Angels Among Us" which includes messages from the artists who have phoned the station expressing their concern for the victims, including **Tammy Wynette** and **Pam Tillis**, along with Oklahomans **Garth Brooks**, **Reba McEntire**, **Vince Gill**, and **Ronnie Dunn**. **WSM/Nashville** is also airing the edited version.

Pam Tillis has asked stations across the nation to pull off "I Was Blown Away." "My heart goes out to the victims of the Oklahoma tragedy," said Tillis. "The song is a light-hearted love song, but I am concerned that for many it could represent a difficult time." **KCLR-Columbia, MO** pulled Pam's song off the air, and then decided to play one of five songs ("The Dance," "Angels Among Us," "God Bless The USA," "Thank God For Kids," and "We Shall Be Free") whenever the song was scheduled.

Total Reports: This Week 203 Last Week 204
Hit Factor is a percentage of stations which will have the song in Heavy or Medium rotation.
Reports accepted: Mondays - 8am through 5pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Up & Coming

| Reports | Adds | Weeks | |
|---------|------|-------|---|
| 90 | 45 | 2 | LORRIE MORGAN - I Didn't Know My Own Strength (BNA Records) |
| 88 | 7 | 4 | STACY DEAN CAMPBELL - Eight Feet High (Columbia) |
| 87 | 70 | 1 | * RICK TREVINO - Bobbie Ann Mason (Columbia) |
| 81 | 2 | 7 | RUSS TAFF - One And Only (Reprise) |
| 81 | 78 | 1 | * GEORGE DUCAS - Hello Cruel World (Liberty) |
| 76 | 73 | 1 | * THE MAVERICKS - All That Heaven Will Allow (MCA) |
| 71 | 4 | 8 | PERFECT STRANGER - Right To Remain Silent (Curb) |
| 60 | 18 | 2 | THE TRACTORS - Badly Bent (Arista) |
| 57 | 46 | 1 | * BRYAN WHITE - Someone Else's Star (Asylum) |
| 53 | 3 | 4 | MIDSOUTH - Without You (I Haven't Got A Prayer) (Reprise) |
| 45 | 8 | 2 | LINDA RONSTADT - Walk On (Elektra/EEG) |
| 37 | 3 | 3 | RICKY LYNN GREGG - To Find Where I Belong (Liberty) |
| 32 | 5 | 2 | JOHN AND AUDREY WIGGINS - Memory Makin' Night (Mercury) |
| 30 | 28 | 1 | * RHETT AKINS - That Ain't My Truck (Decca) |

Dropped: #49-Boy Howdy, Billy Ray Cyrus, Archer Park, The Highwaymen, Noah Gordon. * Indicates Debut

Album Cuts

COME TOGETHER: AMERICA SALUTES THE BEATLES - Help (Little Texas)/The Long And Winding Road (John Berry)/Let It Be (Collin Raye)/I'll Follow The Sun (David Ball)
JOHN MICHAEL MONTGOMERY - Sold/Cowboy Love/It's What I

SEMINAR UPDATE

The GAVIN Country Seminar just keeps getting sweeter. **Premiere Radio Networks** is inviting programmers who are coming into Burbank Hilton Saturday, May 6 to spend the day at **Disneyland** and catch a live broadcast of "Boot Scoot'n Saturday Night." **Premiere** is taking care of everything, including transportation, tickets to the park, and accommodations in Anaheim. Hurry and call Amy at **Premiere** (818) 377-5300; the offer is limited to the first 100 programmers attending the seminar. For more info on the Seminar, please call GAVIN Nashville (615) 329-3231.

Congratulations to the winners of the **Academy of Country Music's** Radio Station of the Year and Disc Jockey of the Year, which went to **WSIX** and **Gerry House** respectively. We will be honoring the winners at the GAVIN Awards Banquet May 8.

FANFEST, which will be staged May 5-7, has finalized its lineup. Look for **John Anderson**, **Boy Howdy**, **Confederate Railroad**, **Diamond Rio**, **Joe Diffie**, **Tracy Lawrence**, **Little Texas**, **Martina McBride**, **Tim McGraw**, **Doug Supernaw** and **Rick Trevino** to be among those performing or signing autographs.

RADIO-RAMA

J.D. Spangler, **WUSN** morning air personality and general program manager, will replace **KPLX's Brad Chambers** as host of "Country's Cutting Edge." **J.C. Simon** has left **KFMS**-Las Vegas after many years with the station. **PD Charlie McGraw** goes off the air, and **APD Sherry Singer** adds MD duties. In

other Vegas news, **KWNR** morning guy **John Porter** heads to **KKAT**-Salt Lake City for morning duty. **KRST** has added **Ben Chalker** to afternoon drive replacing **Joel Hixon**. **KWAZ**-Bullhead City, MD **Thomas R. Sherman** has been promoted to **APD**.

Spring is here and romance is in the air. **KXTC's Jake Wolf** convinced **Tracy Lawrence** to help him ask his girlfriend to marry him. At last Saturday's concert at the Country Center USA in Queen Creek, Ariz., Lawrence sang "Texas Tornado" and then brought out Jake and thrust him down on one knee. 70,000 people watched as Jake asked **Tanya** to marry him. **KXIA's John Simmons** also asked his sweetheart **Lisa Schwab** to marry him last week. The couple met two years ago on Halloween; he was dressed as a nun and she was a scarecrow. How will they explain that to their kids? Congrats also to **WYQC's Dale Jones**, who married **Della Johnston** Saturday April 22. Though



Terry Radigan (getting set for her **Gavin Country Seminar** debut) gets some support from **Jon Reed** and **Jay Thomas** of **WFLS-Fredricksburg**

they are both from Illinois, they met two years ago at a McDonald's, and decided to get married at the same McDonald's.

Congratulations to **KMIT's Steve Morgan** and his wife **Dawn** on the birth of their daughter **Kendra Leigh**. She was born April 18, weighing 8 1/2 pounds.

Dwight Yoakam is releasing his first live album May 23, featuring 17 songs. He taped it at an incredible show at San Francisco's Warfield last year. I was lucky enough to be in the house, as was **Tim Murphy**, **Tony Thomas**, **Larry Pareigis**, **Lee Logan**, **Bruce Adelman** and **Bill Mayne**. The concert was also taped for a prime-time TV special, which should air after the album's release.

Billy Ray Cyrus will make his acting debut, playing himself, on CBS's "The Nanny," May 3. Cyrus will play himself on the show.

The eighth annual "Music Row Ladies Golf Tournament and Tupperware Party" will be held Tuesday, May 23 at Woodmont Country Club. The event, which is sponsored by **ASCAP**, **Liberty** and **TNN**, is a fundraiser for United Cerebral Palsy of Middle Tennessee.

New Releases

CLAY WALKER
"My Heart Will Never Know"
(Giant)

What a beautiful song. A lot of programmers picked up on this cut from his *If I Could Make A Living* album, and it'll just take one listen to see why.

RICK TREVINO
"Bobbie Ann Mason" (Columbia)

Rick shows us his lighter side with this adorable song, written by Mark D. Sanders, about a high school crush.

GEORGE DUCAS
"Hello Cruel World" (Liberty)

Ducas wrote this honkytonker along with Angelo and Ty Tyler. The hook is unforgettable—a great followup to "Lipstick Promises."

THE MAVERICKS
"All That Heaven Will Allow"
(MCA)

Lots of you have been waiting for this song to be released as a single. The Mavs cover is absolutely brilliant.

BRYAN WHITE
"Someone Else's Star" (Asylum)

Those of you with good memories will recall that Bryan debuted this beautiful song on the Gavin Country Video Magazine last year.

RHETT AKINS
"That Ain't My Truck" (Decca)

The title doesn't give you a clue what a heartfelt song this is. Credit **Rhett**, along with **Tom Shapiro** and **Chris Waters**, for the storyline.

ARTIST PROFILE

ARCHER PARK



THEY ARE: **Randy Archer** and **Johnny Park**

FROM: Randy's from **Swainsboro, Georgia** and Johnny's from **Arlington, Texas**.

LABEL: **Atlantic**

PROMOTION VP: **Bryan Switzer**

CURRENT SINGLE: "Bones"

MUSICAL BEGINNINGS:

Randy Archer learned to play guitar in order to accompany his mother and aunts, who were gospel singers. **Johnny Park** gained early experience in the Texas, Louisiana and Oklahoma club scenes.

INFLUENCES: Both list **Merle Haggard** as a major influence.

Archer would add **Vern Gosdin** to his list, while **Park** rounds out his list with **George Jones**, **Waylon Jennings** and **Willie Nelson**.

ON THEIR ALBUM: "It's traditional country with a jagged edge. It's a real roller coaster ride from heartfelt ballads to the honky tonk songs. It's all leveled out with a few midtempo things. And it's all honest."

RANDY ON GOSPEL MUSIC: "When I began singing country music, my very religious mother would listen intently to the lyrics, and if she felt I shouldn't sing the words, she would come over and point a finger. But singing gospel taught me how to bring out the emotions. I learned to transfer the feelings of those old sacred songs to my own music."

POST-BOP

| 2W | LW | TW | |
|------------|----|----|--|
| 2 | 1 | 1 | NICHOLAS PAYTON - From This Moment (Verve/PolyGram) |
| 6 | 3 | 2 | RAY BROWN - Some Of My Best Friends Are...Piano Players (Telarc Int'l) |
| 12 | 5 | 3 | MONTY ALEXANDER - Steamin' (Concord Jazz) |
| 1 | 2 | 4 | CYRUS CHESTNUT - The Dark Before The Dawn (Atlantic) |
| 10 | 6 | 5 | DIANA KRALL - Only Trust Your Heart (GRP) |
| 23 | 8 | 6 | CARMEN MCRAE - For Lady Day Volume 1 (Novus/RCA) |
| 15 | 10 | 7 | JAMES CARTER - The Real Quietstorm (Atlantic) |
| 21 | 11 | 8 | ROY HAYNES - Te' Vou (Dreyfus Jazz) |
| 26 | 15 | 9 | BUCK HILL - Impulse (Muse) |
| 3 | 4 | 10 | STEPHEN SCOTT TRIO - Renaissance (Verve/PolyGram) |
| 19 | 14 | 11 | CHRIS POTTER - Pure (Concord Jazz) |
| 5 | 7 | 12 | JOHN PIZZARELLI - Dear Mr. Cole (Novus/RCA) |
| NEW | 13 | | ERNIE WATTS - Unity (JVC) |
| — | 26 | 14 | JOE HENDERSON - Double Rainbow The Music Of Antonio Carlos Jobim (Verve/PolyGram) |
| 4 | 9 | 15 | ALLEN FARNHAM QUARTET - The Common Thread (Concord Jazz) |
| 30 | 20 | 16 | GEORGE SHEARING - Walkin' (Telarc Int'l) |
| 29 | 18 | 17 | DAVID SANBORN - Pearls (Elektra/EEG) |
| 28 | 25 | 18 | HILTON RUIZ - Hands On Percussion (Tropijazz) |
| 27 | 22 | 19 | STRAIGHT AHEAD - Dance Of The Forest Rain (Atlantic) |
| — | 21 | 20 | J.J. JOHNSON - Tangence (Verve/PolyGram) |
| 20 | 19 | 21 | CAROLA GREY - The Age Of Illusions (Jazzline) |
| — | 24 | 22 | SKETCHES OF SONDHEIM - Jazz Sketches On Steven Sondheim (Sony Classical) |
| NEW | 23 | | GENE HARRIS QUARTET - Brotherhood (Concord Jazz) |
| NEW | 24 | | FREDDIE COLE - This Is The Life (Muse) |
| 8 | 12 | 25 | JOHN HICKS - In The Mix (Landmark) |
| NEW | 26 | | GARY BURTON & MAKOTO OZONE - Face To Face (GRP) |
| 7 | 13 | 27 | CHRISTIAN McBRIDE - Gettin' To It (Verve/PolyGram) |
| NEW | 28 | | JIMMY PONDER - Soul Eyes (Muse) |
| 9 | 16 | 29 | JACKY TERRASSON - Jacky Terrasson (Blue Note) |
| 17 | 17 | 30 | JOE LOVANO - Rush Hour (Blue Note) |

Post-Bop compiled by a sample of Jazz intensive reports

COMMERCIAL ADULT

| 2W | LW | TW | |
|------------|----|----|---|
| 1 | 1 | 1 | PAT METHENY GROUP - We Live Here (Geffen) |
| 6 | 6 | 2 | CHRIS BOTTI - First Wish (Verve Forecast/PolyGram) |
| 10 | 8 | 3 | SPYRO GYRA - Love & Other Obsessions (GRP) |
| 7 | 4 | 4 | DAVID SANBORN - Pearls (Elektra/EEG) |
| 2 | 3 | 5 | TOM SCOTT - Night Creatures (GRP) |
| 3 | 2 | 6 | GREG ADAMS - Hidden Agenda (Epic) |
| 4 | 5 | 7 | KILAUEA featuring DANIEL HO - Diamond Collection (BrainChild) |
| 13 | 10 | 8 | LARRY CORYELL - I'll Be Over You (CTI) |
| 9 | 9 | 9 | BILLY JOE WALKER, JR. - Life Is Good (Liberty) |
| 5 | 7 | 10 | GEORGE DUKE - Illusions (Warner Bros.) |
| 11 | 12 | 11 | FATTBURGER - Livin' Large (Shanachie/Cachet) |
| — | 20 | 12 | BRIAN CULBERTSON - Modern Life (Bluemoon) |
| 8 | 11 | 13 | VANESSA WILLIAMS - The Sweetest Days (Wing/Mercury) |
| 19 | 15 | 14 | PIECES OF A DREAM - Goodbye Manhattan (Blue Note) |
| 17 | 13 | 15 | STEVIE WONDER - Conversation (Motown) |
| 21 | 21 | 16 | NEAL SCHON - Beyond The Thunder (Higher Octave) |
| 16 | 16 | 17 | JOHN TESH - Sax On The Beach (GTS) |
| 15 | 18 | 18 | AVENUE BLUE featuring JEFF GOLUB - Avenue Blue (Bluemoon) |
| 22 | 26 | 19 | VAL GARDENA - On The Bridge (Mercury) |
| 18 | 19 | 20 | ANITA BAKER - Rhythm Of Love (Elektra/EEG) |
| 12 | 14 | 21 | JEFF LORBER - West Side Stories (Verve Forecast/PolyGram) |
| 28 | 22 | 22 | PETER HORVATH - Foreign Matter (Lake Street) |
| 14 | 17 | 23 | ERIC MARIENTHAL - Street Dance (GRP) |
| 20 | 25 | 24 | WARREN HILL - Truth (RCA) |
| NEW | 25 | | COUNT BASIC - Life Think It Over (Instinct) |
| 23 | 23 | 26 | NICK COLIONNE - It's My Turn (Lake Shore Jazz) |
| 26 | 27 | 27 | RICHARD ELLIOT - After Dark (Blue Note Contemporary) |
| — | 30 | 28 | THURSDAY DIVA - Follow Me (DMP) |
| NEW | 29 | | NELSON RANGELL - Destiny (GRP) |
| 29 | 28 | 30 | ROBERTA FLACK - Roberta (Atlantic) |

Commercial Adult compiled by a sample of Adult intensive reports

Now's
 "An exhilarating illustration of the joyous qualities of jazz at its finest."
 the time.



MICHEL PETRUCCIANI

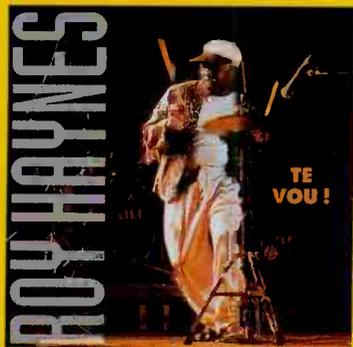
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-LOS ANGELES TIMES

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Continued from page 46

**EVAN MARKS
LONG WAY HOME
(VERVE FORECAST/
POLYGRAM)**

Those twisting funky electric guitar lines come from Evan Marks, the guitarist from Fattburger, and his first solo effort, *Long Way Home*. Marks has a sweet noodling style, as heard on the almost stream-of-consciousness, note-bending "All I Do Is Think Of You." But definitely start with the tongue-in-cheek jam appropriately titled, "Jazz Not Jazz." Marks plays his electric solo licks as clean as a bell, while trumpet player Mitch Manker and electronic pianist Jeff Lorber bring in an electric Miles brew to the stew. Lorber's retro Wurlitzer is a clean break from the usual synthesized pads. *Long Way Home* is a good A2 airplay vehicle because, as the earlier jam implies, it's jazz...but then again. Still, things are allowed to groove and space out simultaneously as Marks will often saturate arrangements with endless notes without giving you the feeling you've been barraged. Wes Montgomery addicts should check out the breezy acoustic/electric blend of "Seaview Drive."

General Announcements

Next week's A2 chart will be based solely on plays-per-week, as opposed to heavy, medium and light rotations. Expect a little shifting and adjustment as a result. Effective immediately the following stations have changed their format reporting status. We've discontinued any dual jazz/A2 status, so KLCC-Eugene will report jazz only and WNJ-Rockford, IL will report adult alternative only. WGMC-Rochester switches from A2 to jazz. We've added a couple of A2 outlets from Santa Barbara, Calif. We're pleased to welcome Paul Hunter's Soundscapes to the GAVIN roster. Contact Paul by phone at (805)-965-5212, by fax (805)-966-3631.

The mailing address is PO Box 369, Santa Barbara, CA, 93102. Also, please say hello to Steve Bauer, the evening smooth jazz host of KMGQ. Phone him at (805)-962-7800, by fax (805)-965-6001. The mailing address is 1221 Chapala Street, Santa Barbara, CA, 93101. More station changes and additions are forthcoming, so stay tuned. We're also in the process of mapping out layout changes for the jazz/A2 sections. We have our own ideas on how to bolster content and improve presentation, but we would welcome your comments what to change, keep or bring back. The Z'men fax is (415)-495-2580.

**WYNTON MARSALIS &
ELLIS MARSALIS
JOE COOL'S BLUES
(COLUMBIA)**

The Marsalis family artistry reaches a fork in the road of sorts on *Joe Cool's Blues*. The recording is divided between Ellis's trio performing the upbeat music of Vince Guaraldi as Wynton signs off the final studio sides with his road-weary septet. This is a happy

record from beginning to end. Ellis is relaxed and swinging on his tunes. Wynton, on the other hand, while jolly and joyful, uses these original compositions to take the septet through some rigorous steps. "Buggy Ride" is speedy and highlights some flashy, live in the studio execution. As usual, Wynton's era-busting performances are as American as Louis Armstrong and, well, ol' piehead himself, Charlie Brown. Most youngsters' earliest

jazz premonitions have come via the Peanuts animated features, and the social microcosms among the wee characters can be as complex as Wynton's band arrangements. So wave goodbye to the sextet as Wynton, Eric Reed, Wessell Anderson, and the gang drift into the cartoon horizon to the gorgeous, bumping strains of the ballad, "Little Red-Haired Girl."

**PURA FE
CAUTION TO THE WIND
(CACHET/SHANACHIE)**

Vocalist Pura Fe is a Tuscarora Indian born and raised in New York City, but if you're expecting *Caution to the Wind* to be some total indigenous listening experience, forget it. Crafted pop tunes like "I Wanna Be Where You Are," "Living at the Bottom" and "I Want to be With You" are as silky A2 fare as you're going to hear anywhere. She's been compared stylistically to Minnie Ripperton, Chaka Khan and Anita Baker, and that's not too far off course, considering Ripperton's rarefied vocal range. Randomly flavored with jazz, blues, R&B and gospel treatments, Pura Fe (translated as "Pure Faith") will give your station some individualistic vocal dimension. Give it time to sink in.

New From Concord Jazz

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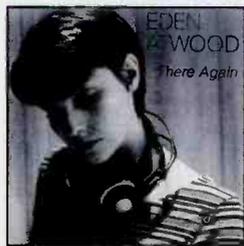
JACK McDUFF



"The Heatin' System"

John Hart - Andrew Beals
Jerry Weldon - Rudolph Petchauer
Dick Oatts - Larry Grenadier
CCD-4644

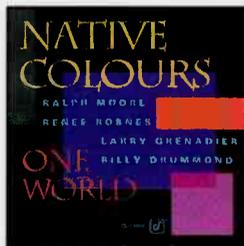
EDEN ATWOOD



"There Again"

Dave Berkman - Michael Moore
Ron Vincent
Special Guests:
Marian McPartland - Chris Potter
CCD-4645

NATIVE COLOURS



"One World"

Ralph Moore - Renee Rosnes
Larry Grenadier - Billy Drummond
CCD-4646

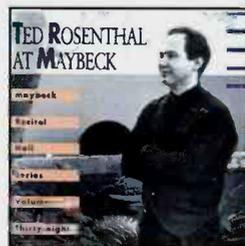
TRAVELIN' LIGHT



"Cookin' With Frank & Sam"

Frank Vignola - Sam Pilafian
Special guests:
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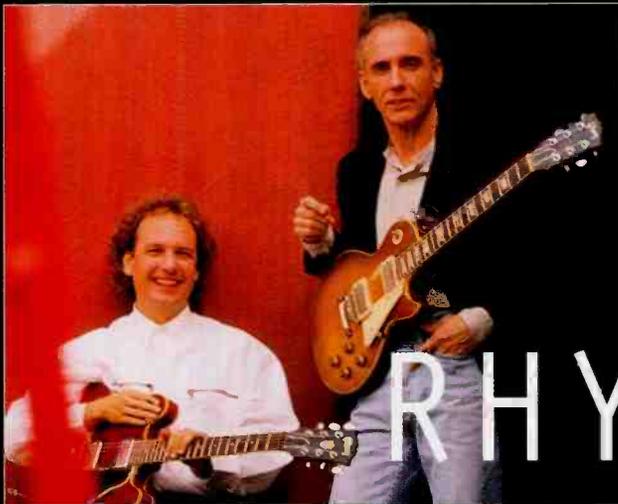
- #4** Monty Alexander "Steamin"
- #11** Chris Potter "Pure"
- #21** Allen Farnham "The Common Thread"
- #29** Gene Harris "Brotherhood"
- #40** Ali Ryerson "Portraits In Silver"
- #48** Karrin Allyson "Azure-Té"



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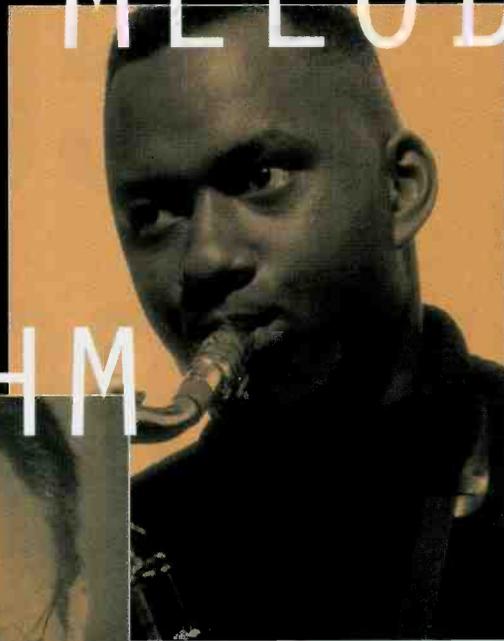
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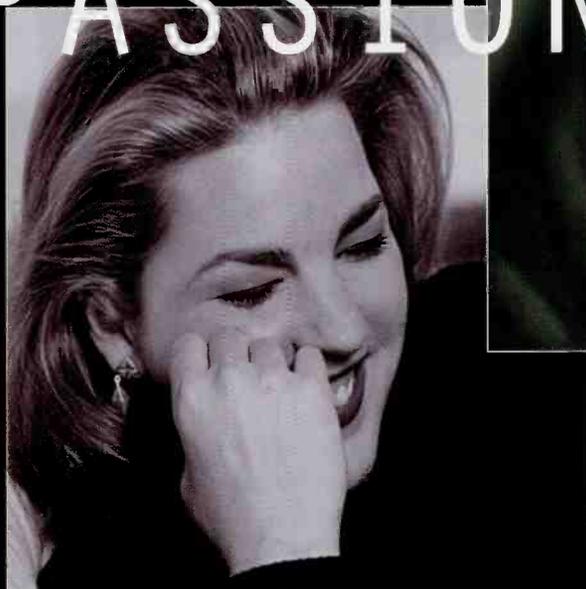
LEE RITENOUR &
LARRY CARLTON

RHYTHM

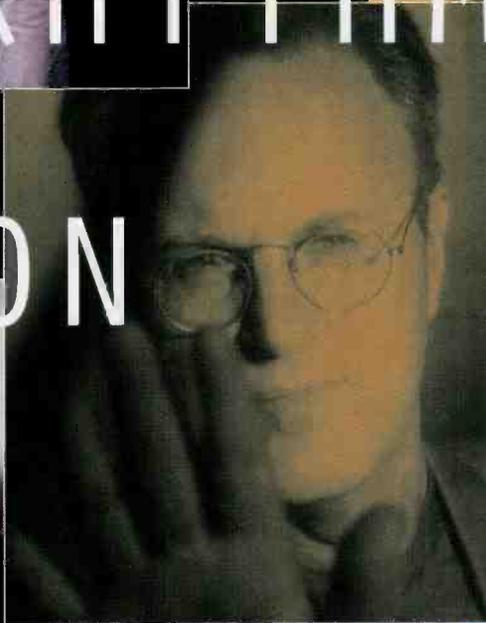


TEODROSS AVERY

PASSION



DIANA KRALL



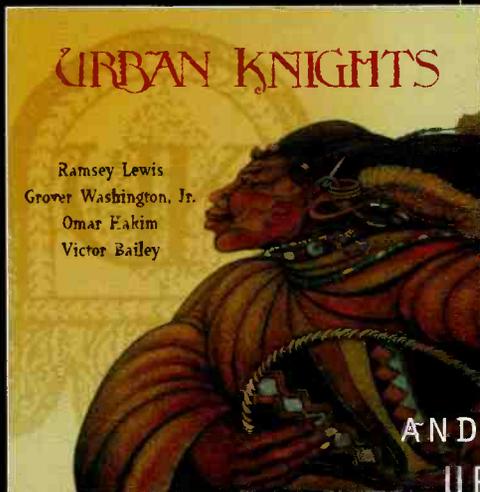
TOM SCOTT



NELSON RANGELL



SPYRO GYRA



AND COMING SOON:
URBAN KNIGHTS



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DEDICATION

Twice a year management hands us the keys to the asylum and lets us do a jazz/A2 special issue. In the spirit of making the term "special" really live up to its meaning, the GAVIN jazz/A2 department (Keith, Kent, Jason and David) dedicate this issue to the memory of Concord Jazz's founder Carl Jefferson. He was there for us in last October's View From The Top, so we'd like to take this opportunity to return the favor and salute his legacy and contributions to jazz.—THE Z'MEN



CARL JEFFERSON

Reevaluating The Ritual

Upping The Ante and Standards

Doin' That Jazz and A2 Promotion and Radio Music Dance

BY KENT AND KEITH ZIMMERMAN

Ah, the sweet smell of impending success. And the fury that will accompany it. As A2 enjoys a nationwide renaissance of stations joining the format and as jazz music enjoys a creative turnover of fresh new talent and re-energized veterans, there's still quite a bit of scurrying out there, a savage jockeying for position. Each and every week we all dance the dance to take the chance. Whether it's the hustle of adds and rotations or the struggle over projects and independent accounts, adult music is a far cry from the niche status it quietly enjoyed a mere two or three years ago. Lately the smell of success smells suspiciously like sweat as competition on both the radio and music fronts has raised the stakes for these two adult formats.

As A2 enters the era of spins, research and tightly controlled playlists, the format's popularity, ratings and major market profile have never been higher.

"Over the last few years, if you look back," said Allen Kepler of Broadcast Architecture, "You can track the growth of the format versus the usage of research. What that says is that programmers are listening to what their listeners have to say about what they want to hear on the radio."

Broadcast Architecture's presence on the research/consultant scene has resulted in major market start-ups swelling their ranks to a total of eighteen stations, putting a viable A2 outlet in almost every major market.

On the jazz side, almost every thinking major or diversified independent label has a promotion person either heading a jazz/adult department or at least calling stations regularly. Technology and the economy have also played a part. These days it's cost effective to press up your own CD, hire promotional assistance and enter the radio arena whether it's to sell homegrown CDs or lay the groundwork for a future record

deal. The result is an explosion of music and a flood of follow-up promotion calls that was heretofore unheard of. These days, it's not uncommon to take two hours to open your mail or spend 45 minutes on the phone with a disgruntled, positively rude saxophone player-turned-record plugger, arguing over whether his self-released album (recorded three years ago) reported 19 reports or his disputed 23.

It leads you to wonder when some of these guys have the time to rehearse and compose. Perhaps they do it in between phone calls to GAVIN stations.

Meanwhile, as shrinking A2 playlists add pop vocalists like Michael Bolton, Luther Vandross, Whitney Houston and Mariah Carey, at the end of the day you begin to roll the words Adult Alternative over and over in your mind. Somehow it all seems far, far away from the music of Pat Metheny. The very next day (as Jackson Browne once sang), you get up and do it all again because you love it.

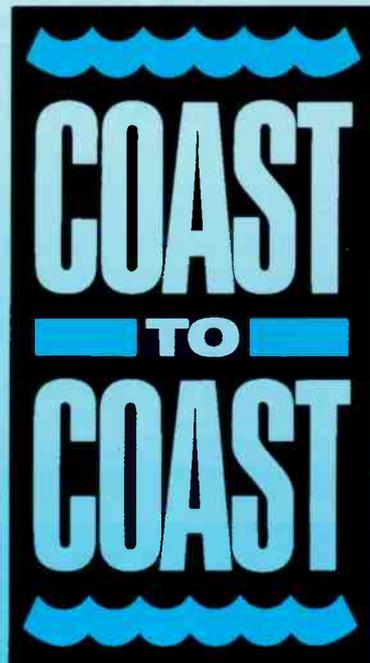
Over the last seven years, since GAVIN's debut into the progressive adult arena, there has existed that special spirit of fellowship. GAVIN Seminars have the warm glow of comrades chewing the fat, old friends reuniting. While we've all worked hard upgrading the adult formats to newer heights, we have to be careful what we wish for. Have you seen the looks on the faces of those working in alternative radio? Not a pretty sight. Playing albums has given way to playing tracks tracks which has now given way to providing almighty hit singles to the mainstream, bleaching the format of its original core. For all the records alternative radio seems to be selling, you'd think we'd see more happy faces rather than more stress

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the least amount of playable tunes will stay in light and medium."

It's also a reality that jazz radio is being judged by whether or not their rotation systems are organized enough to break artists and sell records. Believe us; we've seen even the most supportive jazz promotion exec harbor doubts. Fortunately key non-commercial jazz stations seem to be on the retail alert.

"I want to know if a record we've added is available," said Severetsen. "If it's not, I try to give them suggestions, like the Public Radio Music Source, 1-800-75-MUSIC, a subsidiary of Minnesota Public Radio. We announce a toll-free number. If one of our constituency calls and purchases a CD they've heard, since we're members, we get a percentage. That way my audience can order the music."

"When we play new records, I have a list of local retailers who I send a list to every week. If we're playing a small release on a small label, I'll notify them and give them a contact," said Biddle. "We have a Blockbuster here and they're pretty good about stocking small releases. We also have an independent store that specializes in special ordering anything heard on WVPE."

**"I'd like to say I only
work the best records
out there, but there is
a business reality that
doesn't always allow
that to be true."**

**—Neal Sapper,
New World 'N' Jazz**

"We wouldn't play a release if we knew our listeners couldn't buy it at four key outlets which we work with," said WEMU's Yohn, "School Kids and Tower in Ann Arbor, Streetcorner Music in Birmingham and Car City in Detroit."

In this new era of high stakes, just getting to the add stage can be a swordfight and a half. Over the past five years, both label and independent

promoters have had to hone their phone skills upward to the realms of computer science. In a sense, many of these skilled independents have become the gatekeepers when it comes to reaching radio. An apt question is, just who and how do promoters choose who gets to vie for airplay? In many cases these decisions can hinge on an individual business's financial needs, although everyone we talked to admitted that it would be foolhardy to take on a substandard project. Still, once a project is accepted, hours are then expected to be invested by music-drenched radio people who feel obligated to listen for something worthy of airplay.

As for the criteria for taking on an independent music project, Dr. Jazz is the most up front.

"Number one is that I enjoy the music, number two is if the check clears."

"We accept one out of five independent projects that come across our desk and every major label record that we're able to get behind," explained Neil Gorov of the highly successful promotion company Groov Marketing, "When RCA came to us with Steve Coleman and the Five Elements, we jumped all over it. Is it going to be a top ten GAVIN jazz record? Probably not."

"My biggest kick aside from working Pat Metheny, Sade, Oleta Adams, Vanessa Williams, Warren Hill, Peter White and Richard Elliot," said Cliff Gorov who heads up All That Jazz, "is breaking through with the Kevin Toneys and Doc Powells, going top ten with unknowns on small independent labels. That's when we have the most fun.

"With us, a record is either a priority or we pass."

"The record must lend itself to the format," added James Lewis of James Lewis Marketing, "I have to like it."

"The best records aren't necessarily the most compatible with the format, particularly A2," said Neil Sapper, who picked up this year's GAVIN Jazz/A2 Independent of the Year Award. "I take great pleasure working something from the fringes and breaking it, expanding the boundaries a little bit."

Still, if an independent chooses a project, is distribution a necessity? All of the independents we polled agreed that if a record doesn't have distribution, they rarely want to work it. Many refer distribution information.

"Occasionally an act will want to attract the attention of a label beyond their basement operation using the money their mother-in-law gave to them," stated Groov's Gorov. "I may take on the project if I'm allowed to be up front with

NEAL SCHON

BEYOND THE THUNDER



Gavin AA **17*-12***

Commercial Adult **21*-16***

R&R NAC Albums **18*-16***

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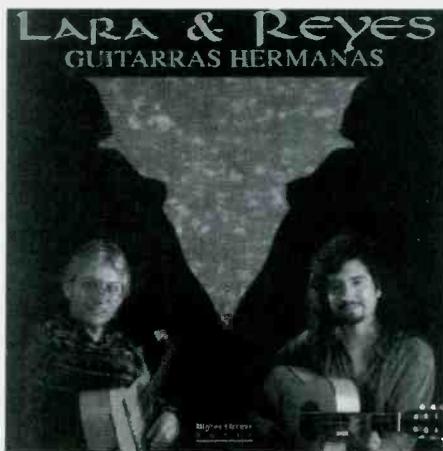
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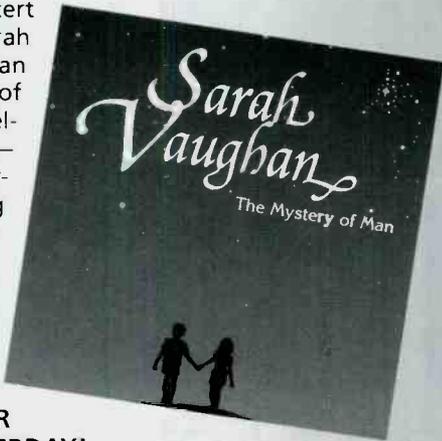
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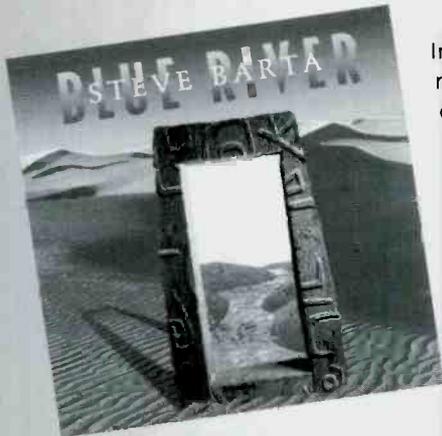
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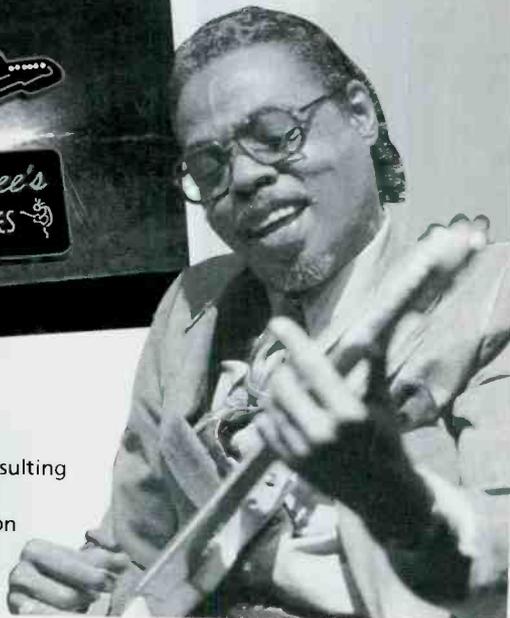
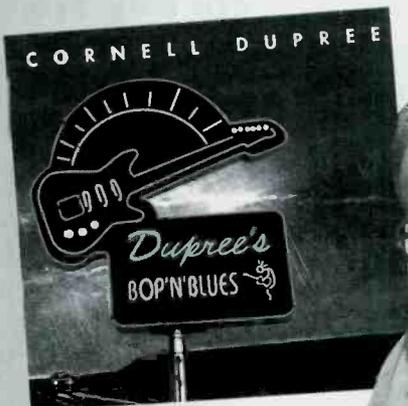
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"Things are growing so rapidly, maybe there are not enough program directors to go around in this format. Stations are flipping from country, A/C and rock. It's not like we can walk to a bin, pull someone out and plug them into these growing markets. It's interesting. I've had to completely revamp how I do what I do. It's so much harder. Thank God I've got a Paul Hardcastle."

• • •

If we are all about to enter even more major radio markets or major label music scrutiny in the months to come, both Jazz and A2 radio must be ready to climb under the microscope, which explains the recent communiqués radio and non-radio have received from GAVIN during the past month. As we expected, the reaction has been boisterous, though overwhelmingly positive. A2 started a new reporting procedure that will enable us to make our charts more useful by using total artist spins. As GAVIN A2 radio enters this new phase, it's equally important that non-commercial Jazz radio also enter a system of greater reality-based reporting. While a "plays per week" system is still far in the horizon, we are calling for Jazz radio to double up and make sure that only the best information is being reported. What we require is that each report accurately reflect the marketplace, balancing the adds and the drops so that our formats continue to command the respect it takes to help jazz musicians earn a better living, gain valuable distribution or even get gigs and tours sparked by making the GAVIN Jazz chart. It's much easier to sustain credibility as opposed to regaining it once you've lost it.

So calm down. What we're calling for is a raising of standards on everybody's end. On what radio is adding. On what promoters work. On what labels sign. On what trades write about.

As Jazz and A2 radio enters the next plateau of industry scrutiny—which we clearly see on the horizon—it's important that all of our systems are checked and balanced, that they're lean and mean. Just maybe we can be the first group that keeps their wits about them if and when the gods of prosperity smile down upon us in the form of increased ratings and sales and it's our turn to steer the boat. ●

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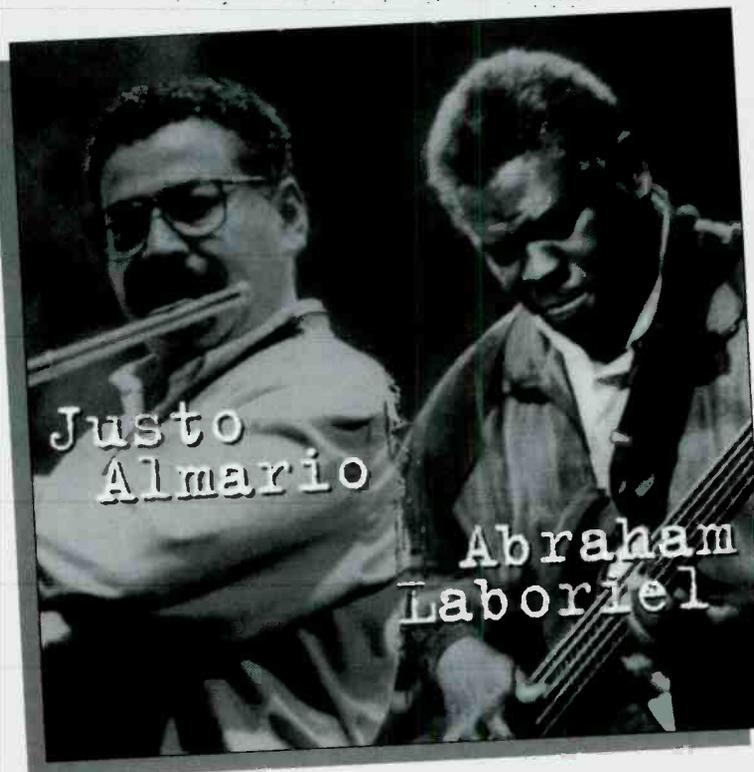
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Verve's Forecast: HOT, HOT, HOT

BY KENT AND KEITH ZIMMERMAN

In the public's mind's eye and ear, Verve Records is a classic jazz label. In fact, as visitors to the company's New York headquarters are quickly reminded, it's a jazz and classical environment. In the hallways, portraits of the Verve Group's stars, ranging from jazz titans like Joe Henderson to young progressives Christian McBride and Chris Botti, hang alongside classical stars Luciano Pavarotti and Kathleen Battle.

Verve and Verve Forecast are positioned under the corporate PolyGram umbrella of the Classics and Jazz division. Decades prior, when Verve was still a



Chris Roberts

jazz reissue label, it had much in common with concert hall labels like Deutsche Grammophon and Philips—both living primarily off the retail strength of their abundant back catalogs. But since Verve's reactivation in 1987 as a major label releasing new product and developing an active roster, they have really hit their stride, especially during the last two years. A string of number one jazz and adult alternative titles scored them the last two GAVIN Major Label of the Year Awards for jazz/A2.

Over the past four years Verve has groomed an extraordinary executive team of passionate idealists and music industry theorists. They realize that jazz and progressive music are on the verge of exploding as young alternative and hip hop fans turn their attention to post bebop.

Sitting with PolyGram classics and jazz president Chris Roberts and his Verve Group staff, VP of A&R Richard Seidel, general manager Chuck Mitchell and promotion director Rachel Lewis, there's as much intrigue and postulation over Verve's future as there is security over its half century lineage of hoppin' classics. Guy Eckstine, also a VP of A&R, was on the road chasing down some last minute details for the long-awaited, much delayed Herbie Hancock pop release.

Roberts is the urbane music executive type; his corner office is decorated with dissident World War II German art posters. Next to the glass coffee table is a rack of opera box sets. He's only been president since January of 1994, but he has bolstered communication between Verve and PolyGram's mammoth sales

machine, PGD (short for PolyGram Group Distribution), as well as his own regional classics/jazz sales staff, keeping them attuned to current artist development beyond catalog product.

As a free-standing major label, why fuse opera with pop?

"Historically it made sense for PolyGram to assign Verve with the classics," says Roberts. "The classics and jazz division concept works nicely because Verve is still uniquely driven, but not dominated, by its catalog business, which has a lot more in common with the classical division than it does with the pop division."

Roberts changed Verve's internal structure by moving Seidel and Eckstine into duo VP A&R roles (theoretically, Richard covers traditional jazz and Guy handles more commercial genres), and adding a general manager not only to oversee Verve's day-to-day operations, but also to help Roberts represent Verve's interests to PolyGram.

Chuck Mitchell, a former industrial filmmaker who previously worked with Roberts on many PolyGram sales presentations during Chris' tenure as an international executive, has just celebrated his first year with the company.

His role as GM gives the label sharper focus over their promotion and marketing activities.

"I inherited the marketing and promotion aspects of running the label on a

day-to-day basis, and making sure Verve is run like a business and makes money. I'm also responsible for setting the agenda for Verve within PolyGram in terms of identity, image and artist development."

Seidel, arguably the label's prime jazz fanatic and producer, has been with the company the longest of the five, having assisted with the reactivating of the label eight years ago. With Roberts and Mitchell presiding over administration and marketing, Seidel is doing less administrative work and working on his studio tan. He prefers rolling tape to hiring promotional staff.

"Now that I'm a VP of A&R, I spend a lot more time in the studio and have become much more active as a hands-on producer. Until last year I was producing two records per year—most closely involved with Joe Henderson and Shirley Horn. Since last year I'm involved in producing younger artists as well, especially Christian McBride and Mark Whitfield."

Seidel has settled into the business of signing Verve's top jazz talent.

"In addition," he says, "I'm either executive producing or doing A&R for artists like Roy Hargrove. I oversee the catalog area, which is headed up by Michael Lang, the director of catalog development."

Rachel Lewis has been overseeing radio promotion for Verve for two years, having caught the jazz promotion bug at a GAVIN convention in 1987. The camaraderie of the jazz record and radio contingent appealed to her and she

"You can point to virtually every project that we've had that's been a major success at Verve, going back to the late '80s when Betty Carter won a Grammy for *Look What I Got*. Every single one of those projects was a success at radio, press and retail, instilling label enthusiasm. You have to succeed at all those levels for it to really work."

"It's all about connecting the dots and making sure every aspect of the operation is talking to each other at all times," insists Mitchell.

"If you miss any one of those scenarios you might still get there," reckons Roberts. "But if you miss any combination, then you're going to have a hard time. If you take radio out of the mix you'll miss one of the most vital links."

Verve is anxious to explore radio crossover opportunities. It's moving into A/C with Gino Vannelli, promoting A3 with Chris Botti's vocal tune with Edie Brickell, and has an upcoming release from bluesman Joe Louis Walker. Plus it's bolstering its urban appeal with Herbie Hancock and Incognito.

Some Verve forecasts

Each member of the Verve team has their pet concern for the immediate future. Chris Roberts sees the redefinition of their Antilles label as a way of luring new fans.

"The reactivating of Antilles is dedicated in part to making that connection with younger people and the college alternative environment," says Roberts. "We see Antilles as a very small and credible alternative label with connections to jazz that may not be that obvious. For instance, we signed a band called Grassy Knoll, who see themselves somewhere between Ornette Coleman and Black Sabbath!"

Rachel Lewis sees the rise of adult urban and the need to rescue jazz radio's non-commercial domain as indicators.

"Regarding adult alternative radio, we're going to continue to see more influx of adult urban music, vocals in particular. As urban A/C grows as a format, that will spotlight a core group of listeners that are currently not being

serviced. As for traditional jazz radio, the industry will have to address the prospect of federal funding cuts for public radio. Record folks will need to lobby and keep an eye on the situation. We have to help those who have been so helpful to our artists."

Richard Seidel optimistically believes Verve is entering an era of good feeling...and more sales.

"I don't think there's ever been a healthier time for this music than right now. We seem to be reaping the benefits, but we're not alone. I know that a few years ago the idea of a straight-ahead jazz record selling six figures was almost unheard of. Now it's happening with a fair amount of frequency and I don't see why it won't be possible to transcend 200,000 units. The fact that major record labels have made a long-term commitment allows for tremendous growth possibilities. Who knows what it will bring?"

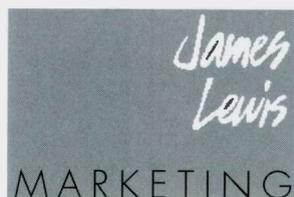
Chuck Mitchell is bullish regarding Verve's piece of the PolyGram mosaic.

"We really feel like we're important to PGD, that they respect what we do at the same time that they're involved in the day-to-day business of getting U2, Boyz II Men, Bon Jovi and Portishead out the door," he says.

"If you were to speak with the head of distribution," Roberts interjects, "You'd find out that one of his favorite labels is Verve. It's sexy. It has upside and is successful. They like it and listen to it."

"Since Chris has taken over and Chuck became general manager, in terms of marketing and promotion of label, the artwork and the general focus has changed," Eckstine says. "We have our own in-house, fully dedicated art department now. David Lau, our art director, is awesome and Chuck and Chris are much more visually oriented."

"I'm amazed how Rachel and Julie can systematically promote our music to radio. Nowadays, I will finish a record and often go around and personally play key tracks for certain sales and distribution people to get them excited. Chuck is like the pit bull. He gets excited about something and goes downstairs to PGD and barges in. 'You gotta hear this song because we're gonna bust this through the walls!'" ●



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VERVE: A HALF-CENTURY OF SWINGING

1944: Norman Granz presents jazz on the concert stage with "Jazz At The Philharmonic." He begins recording the shows and releasing them on record.

1949: Charlie Parker records for Granz's Clef label until 1954.

1956: Granz, manager for Ella Fitzgerald at the time, forms the Verve label and absorbs previous existing ventures, like Clef and Norgran, into the new label.

1960: MGM purchases Verve and continues issuing new product, notably those produced by Creed Taylor, between 1961 and 1967.

1972: Polydor purchases Verve and outside of a limited amount of catalog reissues, the label ceases to operate one year later.

1976: Robert Hurwitz, who later went to Nonesuch Records, steps up a more active reissue program with the Two'fer series.

1980: Prior to CD technology, PolyGram was the first label to bring in LPs from Japan and actively market them in the United States, a series called Original Verve Classics.

1983: In response to Philips developing its compact disc player technology, PolyGram leads the marketplace with a flourishing compact disc inventory. The aggressive reissuing of Verve classics on CD energizes the public's interest in jazz and paves the way for the label's reactivation.

1987: Verve is reactivated as a label for new recordings in addition to their catalog releases.

1988: The label's reactivation is expanded to include Verve Forecast in the interest of separating traditional jazz from contemporary jazz.

1994: Verve celebrates its 50th anniversary with a gala concert at Carnegie Hall. Verve is voted GAVIN Jazz/A2 Major Label of the Year.

1995: Verve wins GAVIN Label of the Year honors again. Plans are to reconceive the Antilles label as an imprint for jazz-oriented alternative recordings. ●

Thank you Gavin reporters for a great first quarter!

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George Shearing

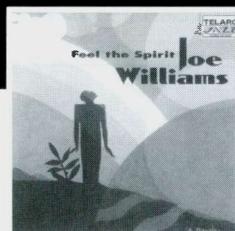
"Walkin'" (CD-83333)

Dave Brubeck

"NightShift" (CD-83351)

Erroll Garner

"Magician & Gershwin and Kern" (CD-83337)



APRIL

Joe Williams

"Feel the Spirit"

(CD-83362)



MAY

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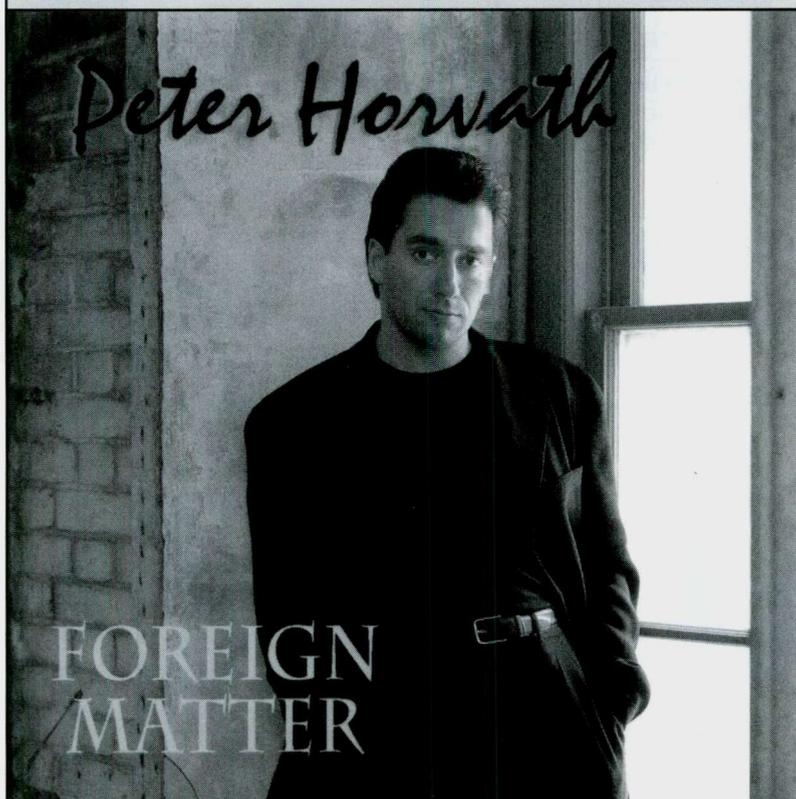
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MINING THE VERVE VAULTS FOR JAZZ GEMS

"Verve probably controls more jazz masters from the LP era than any other label," says A&R VP Richard Seidel. "Verve alone made 900 albums since the '40s until 1972, a catalog, for example, that's twice the size of a Blue Note catalog. Plus we have several other labels, like Mercury, Polydor and MPS, that recorded a certain amount of

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jazz over the years."

As Verve continues to chart success with new releases and artist development, their valuable reissue catalog not only serves as a historical linchpin for the label, but also as a lucrative retail base. To maintain proper control over reissues, Michael Lang was appointed three years ago to the newly-created position of director of catalog development. Coming from a career in retail and possessing a knack for remembering which Verve jazz classics were popular sellers during their vinyl heydays, Lang now supervises the conception and creation of CD reissues. He has at his disposal a small in-house staff as well as a few freelance consultants. Vault retrieval and research, liner notes, remastering, photography searches and the licensing of photos from the respective eras are part of the detail work behind every reissue. Verve designs the booklets in-house, often based on original artwork, and even maintains their own studio mastering facilities.

At this point, 65 different projects are scheduled each year.

"Vocal giants like Ella Fitzgerald, Sarah Vaughan, Billie Holiday and Dinah Washington or instrumentalists like Oscar Peterson and Lester Young will always have titles represented," Lang says.

"A third of them will be fairly obvious. Once the specific reissues are slated, then we concentrate on compilations, which can be greatest hits packages by single artists or a multiple artist compilations with a core theme."

Then there are those coveted box sets, two of which won back-to-back Grammys under Lang's tutelage—the Billie Holiday box and the 16-set complete *Ella Fitzgerald Songbook*.

"The big box set for 1995 will be Bill Evans," he continues. "It's in the blueprint stages because we have a tremendous amount of material—possibly too much—to release as a single box set. One way or the other we're going to start dealing with the Bill Evans catalog en masse. We're also preparing a seven-CD set of 50 years of Mercury jazz, all 78 rpm recordings from the 1940s."

With no mounting recording costs, many music aficionados outside the record business assume the reissue business is a high profit margin game. Not necessarily so, says Lang.

"Reissues are proportionately less costly than a new recording, but then again, the sales are also proportionately less," he says. "There are certainly costs in research and restoration of original tapes, dubbing acetate discs, hiring writers, licensing photographs and other production expenses."

Verve execs Seidel and Chuck Mitchell regularly submit reissue wish lists. For instance, radio requested a certain Willie Bobo title, so it was rushed up on the priority list. Consumer letters of suggestion are kept on file. Over the last four years, Verve has increased its reissue servicing to GAVIN jazz stations over 400 percent, although there will never be enough available titles to satisfy legacy-driven jazz broadcasters.

With a catalog like Verve's, Lang will always have interesting concepts on the boards.

"Right now we're working on Ben Webster with strings, based on two albums he did in the fifties. Then we're doing a whole series of saxophone players with strings. The first will be a two-CD Webster set, followed by Lee Konitz, Stan Getz and Cannonball Adderley."

—KEITH & KENT ZIMMERMAN

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SEEING THINGS FROM THE CLUB'S PERSPECTIVE

B Y J A S O N O L A I N E

(In addition to his responsibilities at GAVIN, Jason Olaine is the entertainment director at Yoshi's, the Bay Area's premier jazz venue. On the occasion of this week's issue, we asked him to offer a few practical observations, mixing radio thoughts with the nuts and bolts world of club booking.)



Verve's Christian McBride and GRP's Diana Krall's double bill tour was a winning team tour effort.

If you work in the jazz music industry, chances are you're doing it for one reason—and it's probably not money. Whether you're playing it, performing it, marketing it or producing it, it's the love that keeps you going. We see around us tons of new product, which seems to be a healthy if not an almost unmanageable development, and a booming A2 format that continues to grow in popularity and commercial success.

But even as our art form's artistic and commercial integrity seems to be on the upswing, I wonder if the artists, labels, radio, trade publications and performance venues that work to present this music to the masses are all on the same page. As new artists continue to emerge in ever-increasing numbers on playlists and while established performers keep on keepin'-on, how can nightclubs and

other live music venues stay in-step with the agendas of radio and labels? We asked a few folks and offer our own thoughts of how these players might want to re-define their existing relationships.

"Club owners are harder to sell than critics," says Joanne Jimenez, who represents such artists as Gonzalo Rubalcaba, Javon Jackson, and Horace Silver. "There are a lot of moldy figs out there that won't take risks or trust their instincts. It's much harder to sell a new concept or a new artist than the tried-and-true. Most club owners don't understand the quality of the music you're selling and don't really take the time to listen to it."

While music and program directors know what works and what doesn't work in their specific market, club bookers, too, have to have a sense of what will or won't sell. Gary Bannister, booker for Seattle's upscale Jazz Alley, says having a "personal feeling" for an act ultimately is the deciding factor when booking a gig.

Of course, the no-brainer for both radio and club programming is when an

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BRANDY Best Friend (Atlantic)

About to make it three in-a-row, this sensational young talent is quickly becoming one of Top 40 radio's best friends, thanks to her special brand of hit music. Expect spins to climb very quickly.



JEFF BUCKLEY Last Goodbye (Columbia)

Singer/songwriter Jeff Buckley has already made his impact felt at alternative and A3. Now, it's time to expand that fan base and let everyone else discover Buckley's mesmerizing sound.



JOE WALSH & LITA FORD A Future To This Life (Pyramid)

There's nothing else out there quite like this duet by two of rock's finest. How it will play in *Robocop—The Series* is anyone's guess, but it's easy to hear how it will play at mainstream Top 40.

BRET REILLY & THE SONS Too Much Of A Good Thing (RCA)

Okay, here's one last track from the *Dumb and Dumber* soundtrack. New Yorker Bret Reilly penned this side and he and his four cohorts, The Sons, take all the right twists and turns on this release.



Brandy

By Dave Sholin

Albums

AVERSION Fall From Grace (Doctor Dream)

Aversion just missed being the sixth most added record last week but the powerful mix of creaming guitar slams, driving bass chords, brutal drum bashing and hefty vocals are guaranteed to generate many spins from the 21 stations that added it. A combination of thrash, punk and hard rock, Aversion go full throttle by delivering waves of double-time drumbeats that cascade over a variety of volatile guitar hooks and in-your-face lyrics. Key cuts include "Way Back," "Waco Jesus," "Heretic," "Make It Go Away" and "Drag The Lake." —ROB FIEND



SENSER Stacked Up (Ultimate/Atlas)

England's Senser are making a substantial impact at rock radio with their patented rap-rock sound. Their debut album, *Stacked Up*, is already receiving spins from 12 GAVIN Rocks stations with more to follow next week. The band's combination of hip-hop lyrics, funky rhythms and metallic guitar hooks will appeal to a variety of listeners. "The Key" and "States Of Mind" are perfect for alternative and Top 40 while "Eject," "Age Of Panic," "Stubborn" and "What's Going On?" will fit in with any aggressive rock programming. Senser are an

amazing seven-piece band whose progressive musical prowess will skirt the boundaries of any format.
—ROB FIEND



KEITH MARTIN It's Long Overdue (Ruffhouse/Columbia)

Ballads drive Keith Martin's debut album, *It's Long Overdue*. He co-wrote several of the 14 songs; other writers include Keith's friend, Boyz II Men's Michael McCary, Danny Sembello, and Marti Sharron. While Martin exhibits some funky moments on tunes like "Give It Up" and "L.O.V.E. Love," the album's strength lies in its soulful, emotion-packed ballads. Examples include the first single, "Never Find Someone Like You" (currently making its impact at urban, Top 40 and A/C), "One Mile From Paradise," "You'll Never Be Alone," and "Because Of You." —ANNETTE M. LAI

TRICKY Maxinquaye (Island)

If you and I were in England or if you shopped at Mod Lang in Berkeley, we wouldn't be having this conversation. You'd already know who the hell Tricky was. For the record, the Tricky duo spun out of the Massive Attack camp and are the undisputed leaders of the Trip Hop, hence *Maxinquaye* can range from quietly rhythmic to starkly trippy. "Overcome" will give you an offbeat taste of the broken rhythms and the detached hip vocal style the band relies on.

—KENT ZIMMERMAN

KING CRIMSON Thrak (Virgin)

King Crimson has always managed to avoid the progressive dinosaur tag so many techno monster bands deserve. In fact, it was Robert Fripp who first used the "dinosaur and gazelle" analogy when citing Crimson's sense of musical finesse. Not that *Thrak* is easy stuff. As is usually the case, Msrs. Fripp, Belew, Levin, Bruford and now Gunn and Mastelotto can orchestrally maneuver in the dark with the best of them. On "Dinosaur," Adrian Belew sounds positively evil yet Beatlesque, but try "THRAK" first. For A3, College and Alternative ears.—KEITH ZIMMERMAN



MOBB DEEP The Infamous (Loud/RCA)

"Real like an innocent child turned killer." Queensbridge rhyme kings Havoc and Prodigy have delivered a raw and truthful slice of ghetto life on their Loud/RCA debut, *The Infamous*. The album is self-produced with the exception of two stellar contributions by Q-Tip The Abstract entitled "Give Up The Goods" and "Temperature's Risin'." The Mobb holds their own with beats driven by atmospheric touches of melody plus heavy doses of soulful percussion and bass. The lyrical passion of *The Infamous* has few rivals as each line stings with harsh reality. A must for anyone who enjoys and reveres hip-hop.

—THEMBISA S. MSHAKA

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