

GAVIN

RIDERS OF THE STORM



Radiohead
and Catherine
Wheel prove
they've got
what it takes
to make it in
the wake of
grunge.

Also: Commercial alternative & college radio programming update. Who's doing what and why?

This Week.....

You've got to be careful with the title of your first hit record. Beck put out "Loser," and even though it was a winner, he got an instant perception as—you guessed it.



Then there's Radiohead and "Creep." This British band has not one creep in it, but, as singer Thom

Yorke tells us, "it forevermore defined how people were going to see me, the most famous creep ever." That's how things work. On the other hand, Catherine Wheel refuse to be pigeonholed. Their debut single was the seven-minute monster,



"Black Metallic," and they've gone on to build a career out of breaking rules. Linda Ryan profiles both

bands and learns that the alternative music scene is, as with all of rock and roll, contradictory and unpredictable. The same holds true for college radio's programming policies. How stations decide what to put on the air depends on who you're talking to—and what mood they're in. Seana Baruth canvasses the



campus stations and spoke with, among others, Ben Goldberg (top) of WVKR-Poughkeepsie.

Linda surveyed commercial alternative and college programmers, including Kevin Stapleford (middle) of 91X-San Diego, on a wide variety of topics, from fun to far-reaching. In News, Robert Morgado, the man at the center of Warner Music's storm this past year, is out. MCA rolls into Asia, and we check out Robin Quivers' new book. On the GO chart, it's R.E.M., Collective Soul (above), and Shaw Blades are looking sharp.

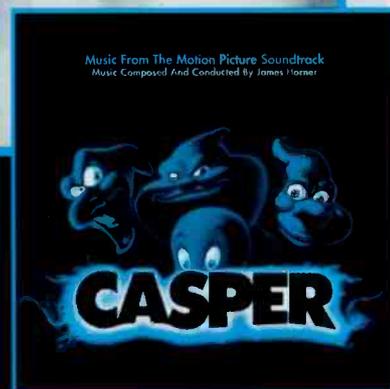
A Performance You'll Never Forget



JORDAN HILL

REMEMBER ME THIS WAY

Produced And Arranged By David Foster



**From Casper
The Motion Picture Soundtrack**

Management: Gallin-Morey

Tune In To AMP—MCA On-Line: http://www.mca.com/mca_records

GAVIN AT A GLANCE

RECORD TO WATCH

TOP 40

THE REMBRANDTS

"I'll Be There For You (Friends Theme)"
(eastwest/EEG)

RAP

BOOGIEMONSTERS

"Honeydips In Gotham" (Pendulum/EMI)

URBAN

MOKENSTEF

"He's Mine" (Outburst/Def Jam/Island)

A/C

EDDIE MONEY

"After This Love Is Gone" (Wolfgang)

COUNTRY

BRYAN WHITE

"Someone Else's Star" (Asylum)

AMERICANA



KIM RICHEY
(Mercury)

A3

DAVID KNOPFLER

Small Mercies (Mesa)

JAZZ

KEITH JARRETT TRIO

Standards In Norway (ECM)

ADULT ALTERNATIVE

LENNY WHITE

Present Tense (Hip Bop)

ALTERNATIVE



PRIMUS

"Wynona's Big Brown Beaver" (Prawn Song/Interscope/AG)

COLLEGE

THE BOREDOMS

Chocolate Synthesizer (Reprise)

GAVIN ROCKS

THE NIXONS

Foma (MCA)

MOST ADDED

TOP 40

PAULA ABDUL

"My Love Is For Real" (Virgin)

EDDIE MONEY

"After This Love Is Gone" (Wolfgang)

RAP

FUNKDOOBIEST

"Dedicated" (Immortal/Epic)

MAD LION

"Own Destiny" (Wrecked/Nervous)

URBAN

TONY THOMPSON

"I Wanna Love Like That" (Giant)

A/C

AMY GRANT

"Big Yellow Taxi" (A&M)

BOYZ II MEN

"Water Runs Dry" (Motown)

COUNTRY

VINCE GILL

"You Better Think Twice" (MCA)

LEE ROY PARNELL

"A Little Bit Of You" (Career Records)

AMERICANA

DALE WATSON

Cheatin' Heart Attack (HighTone)

WILLIE NELSON

Six Hours At Pedernales (Step One)

A3

CHRIS ISAAK

Forever Blue (Reprise)

ELVIS COSTELLO

Kojak Variety (Warner Bros.)

JAZZ

RICHIE COLE

Kush The Music Of Dizzy Gillespie (Heads Up)

JACK McDUFF

The Heatin' System (Concord Jazz)

ADULT ALTERNATIVE

HERBIE HANCOCK

Dis Is Da Drum (Mercury)

LENI STERN

Words (Lipstick)

ALTERNATIVE

SOUL ASYLUM

"Misery" (Columbia)

CATHERINE WHEEL

"Waydown" (Fontana/Mercury)

COLLEGE

STEEL POLE BATH TUB

Scars From Falling Down (Slash)

BAD BRAINS

God Of Love (Maverick/Warner Bros.)

GAVIN ROCKS

THE NIXONS

Foma (MCA)

CATHERINE WHEEL

"Waydown" (Mercury)

GAVIN HOT

TOP 40

BOYZ II MEN

"Water Runs Dry" (Motown)

RAP

ARTIFACTS

"Dynamite Soul" (Big Beat/Atlantic)

URBAN



TONY THOMPSON
"I Wanna Love Like That" (Giant)

A/C

EAGLES

"Learn To Be Still" (Geffen)

COUNTRY

VINCE GILL

"You Better Think Twice" (MCA)

AMERICANA



DOC WATSON

Docabilly (Sugar Hill)

A3

ANNIE LENNOX

Medusa (Arista)

JAZZ

JOHNNY GRIFFIN

Chicago, New York, Paris (Verve/PolyGram)

ADULT ALTERNATIVE

CHIELI MINUCCI

Jewels (JVC)

ALTERNATIVE

SOUL ASYLUM

"Misery" (Columbia)

COLLEGE

PAVEMENT

Wovee Zowee (Matador)

GAVIN ROCKS

DOKKEN

Dysfunctional (Columbia)

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By John Lund

NEXT WEEK

They're Managing...

SFO2 is for artists, but artists need managers, and we'll meet three of the best ones, representing three generations of rock and roll. They are David Lefkowitz (Primus, Charlie Hunter Trio, the Melvins), Elliott Cahn (Green Day, the Muffs, Jawbreaker), and Herbie Herbert (Journey, Mr. Big, Abraxas). They're all at SFO2—and in our next issue.

GAVIN

Founded by Bill Gavin—1958

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u A UNITED NEWSPAPERS PUBLICATION



"Don't touch my people and don't touch my sign."

— Al Smith

see page 5

MCA Opens for Business in Asia

MCA Music Entertainment Group is making its move into Asia—finally.

The last of the six major music companies to do so, MCA has opened a headquarters office in Hong Kong and will have seven more in operation by year's end, in Thailand, New Zealand, Singapore, Malaysia, South Korea, Taiwan, and Australia. (MCA has had a presence in Japan since 1990.)

The Asian invasion completes MCA's international expansion begun last year, when MCA had announced plans to open affiliate labels in France, Italy, Spain, Sweden, Belgium and Holland, joining existing MCA labels in Germany and London.

While MCA is the last of the majors to enter the Asian market, chairman Al Teller says the company is still moving with caution, having researched the market carefully.

Mindful, for example, that Hong Kong music fans pre-

fer home-grown acts over imports, MCA will concentrate on grassroots A&R



Al Teller

efforts rather than attempt to sign established artists from other labels.

Teller also plans to watch developments in China—which has butted heads with the U.S. over bootleg and copyright infringement issues—before plunging into the mainland. "I think I'll let (other companies) pave the way and see what kind of experience they're having," he said. "At the appropriate moment, I'm sure we'll have an operation in the mainland in one fashion or another."

Warner Bounces Morgado, Taps HBO's Michael Fuchs

BY BEN FONG-TORRES

It seems only right.

To cap almost a year of turmoil at the world's largest record company, a year that saw the departure of three valued veterans of the music biz, followed by a palace revolt and the threat that a slew of pop stars might flee their label—a drama, in short, that would make a perfect HBO movie—Time Warner has dismissed Robert Morgado as chairman of the Warner Music Group and replaced him with the chairman of Home Box Office.

The shakeup drew immediate second-guessing around the industry.

Gerald Levin, the Time Warner chairman, may have acted too late, some said, noting that the problems at Warner Music began long before Mo Ostin, the beloved Warner Bros. Records chairman, announced his plans to leave the company last August (see story below) and hinting

that Ostin's departure could have been prevented. Warner also lost Elektra Records chairman Bob Krasnow and Ostin's right hand man, label president Lenny Waronker.

There was also talk that Doug Morris, chairman and CEO of Warner Music U.S., who led a much-publicized revolt against Morgado last fall, was unhappy about being passed over for the Group chairmanship, but he and Fuchs issued mutually supportive statements, with Fuchs saying he would be relying heavily on Morris' expertise, while Morris called Fuchs "a man of accomplishment."

Outside the company,

some wondered about Fuchs' ability to slide from TV to music. But overall, Levin's move was perceived as solving several major problems that were burden-



Doug Morris

ing Time Warner on the eve of a shareholders' meeting later this month in New York. By forcing Morgado's departure, he eliminated a man who, while credited with

streamlining Warner's global machine and boosting revenues, failed to get along with most of the company's major music executives, creating a sense of instability. And he kept Fuchs, rumored to be a candidate for a top position at the recently sold MCA, in the Warner fold.

You Can Look it Up

Cancel those tickets to Beltsville.

Radio programmers who want to look at an Arbitron diary's opinion/commentary page can now do so without going all the way to Maryland. A Diary Comments Report is available thanks to a computer-based imaging system that captures, scans and stores a diary page. The pages are sorted by county. "Since about 40 percent of the diaries that come back to Arbitron have comments in them," says the company's general manager, radio, Pierre Bouvard, "a radio station can get an enormous amount of insight as to how its personalities, morning shows, programming and promotions are performing."

Arbitron will be charging between \$200 and \$500 for the service, which is available in all rated markets.

Quick questions

1. What is your age?
48 years

2. Are you male or female?
 Male Female

3. Where do you live?
City: Shutten
County: my county
State: my state
Zip: 00000

4. Are you employed, either full time or part time?
 Yes No
If yes: How many hours per week are you usually employed?
Check () one.
Less than 35 35 or more

Your opinion counts

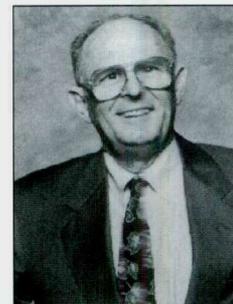
Use this space to make any comments you like about specific stations, announcers or programs.

Steve Wilson is the funniest D.J. in town. He is creative and involves his audience in his program. He is involved in numerous civic & charitable programs and is an asset to the community.

Where Will Mo Go?

The sudden exit of Robert Morgado from Warner Music opens the doors for the grand return of Mo Ostin, right? Not necessarily.

Time Warner chairman Gerald Levin is reported to have spoken with Ostin, who left his job as chairman and CEO of Warner Bros. Records January 1 after refusing a restructuring that would require the 68 year-old Ostin, a 30-year veteran at the company, to report to Morgado, who came to Warner as a fiscal manager, but with no music business experience.



Mo Ostin

Levin reportedly offered Ostin and Lenny Waronker, the label president who left after declining an offer to replace Ostin, a joint venture label deal. One newspaper guessed that the two could be back by summer.

But a top executive of a competing company said Levin's overture was "too little...too late," as Ostin and Waronker have been wooed by all five of Warner Music's major competitors, along with DreamWorks, Viacom, Disney and Rupert Murdoch's News Corporation and Fox.

LIKE A ROLLING STONE

He Kicked Me, and It Felt Like a Kiss

They had a fight in Fresno, Calif. the other night, and a concert broke out.

The battle—essentially a turf war over a George Strait concert—involved two country stations—KNAX/FM (New Country 98) and KSKS/FM (Kiss Country)—and resulted in one PD getting a knee to the groin and a rock through his window.

How's that for your station-promo overkill?

The two stations, who are slugging it out (along with two other country outlets) in this Number 64 market, had pre-concert parties across the street from each other. KNAX was set up at Selland Arena, the concert site, where the station had rented an adjacent exhibition hall and paid for permits



to display its banners. KSKS had their bash at a hotel.

The trouble began when KSKS sent a pair of "Kiss Girls," wearing Dallas Cowboys cheerleader-type outfits and bearing a sign proclaiming that KSKS was hosting the "real" party, toward the KNAX party. At the parking lot outside the arena, Greg Edwards, PD of KNAX, told the women KNAX had exclusivity to the site, seized the sign and tossed it into a trash can.

The Kiss Girls ran to KSKS GM Al Smith. "They said they'd been yanked around a bit," Smith told me. He took another sign—and the women—and marched back across the street. Smith argued to Edwards that KSKS had a right to be in the arena's parking lot, which was public property. "I said don't touch my people and don't touch my sign," says Smith. He says Edwards reached at the women, who were holding the sign, and went to their defense. Edwards says Smith "grabbed my shoulders, turned me around and kneed me in the groin. He later called it a 'body check.'" Police escorted Smith from the arena.

Later that evening, Edwards says, someone threw a rock, emblazoned "Kiss This" in red letters, through his office window.

"We know who the rock came from, and it wasn't their air staff," says Edwards, hinting that the rock came from higher up.

"I don't know anything about that," says Smith, who said he checked with his staff and believes the rock did not come from anyone at his station.

Edwards doesn't plan to press charges. "If I sued, the way things go these days, I'd wind up being the bad guy."

Edwards may be feeling generous because, in the latest ratings, KNAX knocked off the Kisser for the first time in three years. Smith admits that KNAX won out in 25-54s and TSL. But, he adds, "we won 18-34s, and our cume is bigger."

Nyah-nyah-nyah!

Now, here's the *weird* part: These two stations have locked horns before. A couple of years ago, a staffer of one was passing out station flyers at a concert being promoted by the other, and before the dust settled, the sales manager of KSKS had head-butted KNAX's PD, bloodying up his nose.

And the star of that concert? George Strait.

Forget the right-wing talk shows. It's *George* who's inciting people to violence! Stop that man before he sings again!

BY BEN FONG-TORRES

GAVIN MAY 12, 1995

BEV'S BOOKSHELF

Robin Quivers Book: In The Shill of the Night...

Quivers

Robin Quivers, ReganBooks, \$22.

BY BEVERLY MIRE

On a recent *Tonight* show, Linda Ronstadt accused Howard Stern's sidekick Robin Quivers of being a shill for Stern. Quivers put up a loud defense, but the first seven and a half pages of her book, *Quivers*, do little to refute Ronstadt's charge.

"For the record, Howard is a very sweet man," she coos by page six, "and there's no way that sweetness doesn't underlie every outrageous joke."

But as you read further, it becomes clear that if Quivers is a shill, it's because she wants to be. Of Stern's notoriously offensive racial comments she says, "Why would I care about what he thinks of black people? What's important is *my* opinion of black people."

If the reader makes it past that page, they'll find that as a treatise on making it big in radio, *Quivers* is almost a classic. Anyone who ever hated their boss will love the vignettes, and even recognize some names. Especially hilarious are the accounts of a PD Quivers and Stern called "Pig Virus," who had a thing for throwing phones. Her vivid description of Don Imus makes him seem more pathetic than one of the most admired air personalities of his generation.

Her dealings with a news director who made Quivers' life a living hell are entertaining because the reader has the luxury of knowing that, despite the bad times, Quivers will end up on top of the world.

What's upsetting about *Quivers* is the account of her personal life. Eavesdropping on her childhood sexual abuse, the anger that followed, and her years of therapy provoke both admiration and revulsion. And

though it provides insight into what drives Quivers, it's hard to read without becoming queasy.



Unfortunately, Quivers doesn't delve deeply into too many of Stern's most provocative escapades or

his trouble with the FCC. We don't get as many colorful quotes from the man who made her famous as we'd like. One, however, is very telling about their relationship. One night at dinner, Quivers tells Stern that two women he had been flirting with over the air would be "unexpected company" later that night. Stern fumed, "Robin, you tell those b*****s I'll rip their t*ts off if they come near me." They didn't.

Robin Quivers may be a shill for Howard Stern, but, as she proves in *Quivers*, that's her job. And she's good at it.

A Party for Tom Donahue

It's coincidental that it's taking place while musicians and industry people are gathered in San Francisco for SFO2, but May 21 is a significant anniversary date in the history of the late Tom Donahue, a pioneer of free-form FM rock radio, and it's cause for a party.

"It's for family and friends of Tom, including all those whose lives he touched," says Bob McClay, who worked with Donahue at Top 40 KYA, where Donahue was "Big Daddy," at KMPX, the groundbreaking underground station led by Donahue, and KSAN, where most of the KMPX crew moved after a labor strike in 1968.

Donahue, McClay noted, was born on May 21, 1929, opened KMPX on May 21, 1967, and took over KSAN May 21, 1968.

Donahue died April 28, 1975, so the gathering will observe the 20th anniversary of his death.

The party, a no-admission, no-host affair, will be at what McClay called "Tom's favorite haunt," Enrico's, the North Beach restaurant that hosted dozens, if not hundreds of DJs and radio execs from the '50s on, and where KSFO legend Don Sherwood had his "offices" on a stool at the end of the bar.

For more info, call Bob McClay at (415) 285-1628.

Attn: Promoters

GAVIN is updating our listing of indie promoters for our May 26 issue. If you weren't included in our most recent directory, or if your information has changed, contact Beverly Mire at (415) 495-1990, ext. 612, or fax (415)495-2580.

REALITY BYTES

ROCKER/PRODUCER/FUTURIST TODD RUNDGREN

will issue his latest project, *The Individualist*, on CD-ROM only. Rundgren says this makes him the first CD-ROM-only artist. Listeners will be able to hear the audio tracks, but PC and Mac users will see all the visual elements that go with the songs. *The Individualist* will come out on an interactive CD label, *ION*, marking Rundgren's break with traditional record companies. The price will be about \$16.98 and the CD will be available in music and computer stores. As to whether consumers will take to CD+, Rundgren says, "It's not going to work unless the audience perceives a real, serious effort from the artist and perceives additional value in the experience and quality of the content"...**AMERICA ONLINE** subscribers who use Windows software can now access the World Wide Web. A Web browser for Mac users is being developed, and is set to debut by the end of May...**START THINKING ABOUT WHAT YOU'D LIKE TO ASK ANNIE LENNOX.** She'll be on-line May 13. AOL users can reach her from 2-3 p.m. Eastern at Keyword: Odeon...**QUEENSRYCHE** will feature images from their upcoming CD-ROM on the second leg of their current tour. The CD-ROM itself is set for release by the end of the summer on EMI Records. On May 20 from 3-6 p.m. Pacific fans will be able to talk to the band backstage, and download video, audio and artwork. The group's web page is at <http://www.ios.com~qryche/>. Fan club address is rychenet@usa.net...**ANOTHER MAGAZINE AVAILABLE ONLY ON THE INTERNET** has debuted. *Addicted To Noise* publishers say it's the 'net's first rock 'n' roll magazine. Ramones founder/lead singer Joey Ramone is a contributing editor. *Addicted To Noise* offers readers a direct CD-ordering service. Access them at <http://www.addict.com/ATN/>...**NBC** is setting up an interactive viewers club. To receive a newsletter e-mail info@nhextra.com...**IF YOU'D LIKE TO REACH TED TAYLOR** at KPOI-Honolulu: Edge2Aloha.NET or [HHP://Planet-Hawaii.COM/~EDGE](http://Planet-Hawaii.COM/~EDGE). Or Howard Stern via WBCN-Boston: Stern@wbcn.com... —**BEVERLY MIRE**

Sony's CD Future is Both Crystal-Clear—and Cloudy

BY DAVID BERAN

It didn't take a psychic to see the future of entertainment during Sony's recent demonstration of its new digital MultiMedia CD.

Bob Sherwood, Sony's vice president of sound technology, marketing, was in San Francisco with a prototype that intends to make its mark on the movie, music, computer, interactive and game industries.

The Sony/Philips MultiMedia CD (MMCD), developed in cooperation with the 3M company, holds up to ten times as much data as existing discs—enough for a four and a half hour movie—and the crystal-clear image resolution eclipses that of the two strongest formats: VHS and laserdisc.

"We've achieved video playback from a dual layer disc," announced Sony Software's David Kawakami. Consumers have become accustomed to the advan-

tages of digital sound with CDs, but digital video has run into configuration and compression snags.

MMCD is based on the infrastructure of the CD, and current audio CDs, CD-ROMs and other multimedia applications will be compatible with the new system.

"We don't think it's time to reinvent the wheel, so we want to build on existing technology," says Kawakami. The players necessary for MMCD will be available to consumers mid to late next year, but a rival disc may slow down its appearance.

Toshiba-Time Warner introduced its Digital Video Disc, a two-sided CD, in January. A recent recommendation by the Technical Working Group, an unofficial group of technical representatives, strongly encourages the adoption of one format in the interest of consumers. Toshiba has invited Sony to discuss and resolve the issue, and an amalgamation of the two technologies may be the only answer in the battle. Meanwhile, consumer elec-

tronics heavy hitters such as Matsushita and Pioneer, along with the major film studios, are undecided on which technology they will embrace.

Rock Scribes Wicked Games

Rock journalists, write this down: Chris Isaak will be among the performers at the first Music Journalism Awards and Conference in Los Angeles.

The conference, May 24-28, is for writers, broadcasters, photographers, editors, and publishers, and will feature panels, exhibits, and artist showcases.

Isaak will headline at the Whisky Saturday, May 27, with Reprise's the Fourmen opening. The night before, Quality Records will showcase urban acts Strickly for U and HI (Harmony Innocents).

The awards show will take place May 26 at the House of Blues.

For more information, call MJA Productions of Mill Valley, Calif., at (415) 388-4000.



Bob Sherwood

Bernie Taupin Joins New Interactive Record Label

It's been rough sledding in recent months for the CD-ROM software industry, but that's not scaring several music-biz veterans, including Bernie Taupin.

The songwriting partner of Elton John has joined Norm Bastin, a founder of Compton's New Media, in a new company, Nu Millennia (originally "nu.millennia") to produce multimedia titles, with a focus on music.

Bastin calls the new venture an interactive record label and distribution company.

Other partners include manager Michael Lippman, record exec Paul Atkinson, and two of Bastin's fellow

former Compton's executives.

Bastin says his new company will feature well-known musical artists along with new artists.

Product will be released in a format Nu Millennia calls Audio ROM, which, like CD Plus, contains audio and multimedia tracks. Audio ROM is playable on both regular CD as well as CD-ROM players. The company also plans to issue CD Plus releases under license from major labels, and expects to distribute product through both record and computer stores.

Bastin says he left Compton's because of dif-

ferences with fellow executives on company strategy. Best known for its CD-ROM encyclopedia, Compton's also produced the successful *Prince Interactive*. But Compton's reportedly lost \$11 million in the third quarter of 1994. While a number of CD-ROM companies have downsized, Bastin thinks he and his partners have a good shot at success.

"I don't look at Nu Millennia as CD-ROM," he says. "There's a glut of CD-ROM titles on the market...a lot of junk and a tremendous amount of quality difference between the titles." The lack of consistent quality, he says, has hurt the industry.

CAMPAIGN OF THE WEEK



Space Needle Voyager

Voyager is a true indie effort, having been recorded on a 4-track recorder bandmember Jeff Gatland bought with money earned by cleaning pools. He and partner Jud Ehrbar

worked on it between night and day jobs. Zero Hour is mounting a campaign to be augmented by a summer tour.

LABEL: Zero Hour

RADIO: College reacting. Cough syrup label stickers sent out to DJs.

DEMO: Label going after "mad professor" types, academic freaks. Promotional copies will be handed out at university lectures, coffee houses and art galleries.

RETAIL: Posters, postcards and stickers sent to retailers.

PRESS: Secured in *Spin*, *AP*, *Option*, *SOMA*, *Puncture*, *Might*, *Access*, *NY Press*, *New York Daily News*, *Big Takeover*, *High Times*, *Creative Loafing* and *Flagpole*.

BY BEVERLY MIRE

THAT'S SHO-BIZ



ACCORDING TO
DAVE SHOLIN

SHO-BITZ

GAVIN Award winner **Dan Kieley** plucked the plum—job. He's been named program director at **KDWB**-Minneapolis, replacing long-time PD **Mark Bolke**, who exited last month. Kieley leaves **Sweet 98** and **KGDE**-Omaha for what was a much-desired opening... **Tommy Daniels** joins **Magic 105.9 (WXMK)**-Brunswick, Ga. as midday personality as **Jay Miller** moves to the 7 p.m.-12 midnight slot...New PD at **WDUX/FM**-Waupaca, Wis. is **Justin Fox** who also does the station's *Wake-Up Call* from 6-10 a.m. The rest of the air lineup goes like this: 10 a.m.-12 noon, **Rick Winters**; 12 noon - 6 p.m., **Dennis Mitchell**; 6 p.m.-12 midnight, MD **Terry Logan**...At the **ABC Radio Networks**, **Pamela Young** has been appointed regional manager, affiliate marketing, Central/Northwest Region. She gives up frequent flyer miles to take the job—she was a senior sales rep for **Delta Air Lines**...Consultant **Dennis Constantine** is working with **WRLT/FM**-Nashville...Alternative **93 Crow FM** has signed consultants **Burkhart/Douglas & Associates, Inc.**...The **SBR Radio Company** and **Paragon Research** have inked a deal to market their jointly-created **Rock Alternative**, which the companies say is "a mainstream

WHO AM I?

I was born the son of an apostolic minister, and early in my career I was a session drummer for *The Miracles*. In 1964 I appeared on the *T.A.M.I. Show*, and throughout my career I was teamed with female singers including **Mary Wells, Tammi Terrell** and **Diana Ross**. I won my first Grammy in 1983, and one of my songs appeared prominently in the film *The Big Chill*. Who am I? See page 10 for the answer...

rock format rooted in familiar 'alternative' music of the late '70s, '80s and '90s." Rock Alternative is successful at **KXPK "The Peak"**-Denver...Former **WWFG/WOSC**-Salisbury, Md. vice president of programming **L.J. Smith** has joined Seattle-based **Broadcast Programming** as country programmer-consultant... **Robert Dunn** is senior vice president of affiliate relations at **Westwood One**. He comes from Springfield, Mass., where he was VP/GM at **WHYN/AM&FM**...

ROTATIONS:

Hip-hop/rap veteran produc-



er and re-mixer **Hank Shocklee**, and former **Flavor Unit Records** president **David Harleston** (above) have been named senior vice presidents, black music AT **MCA**. Shocklee was most recently head of **SOUL Records**. Before Flavor Unit, Harleston was president of **Def Jam Recordings, Inc./Rush Associated Labels**...Trio of high-level appointments at **Warner Bros. and Reprise**: At Warner, **Jeff Gold** was named executive vice president/general manager and **Barney Kilpatrick** was appointed vice president of promotion. Gold has been with the label for five years as senior vice president/creative services; Kilpatrick has been with the Bunny since 1988, most recently as national singles promotion director. At Reprise, **Rich Fitzgerald** was upped from senior vice president/director of promotion to executive vice president/general manager...Former **MCA** president, black music division **Ernie Singleton** has been appointed by a Superior Court Judge to run day-to-day operations of **Ruthless Records**. Ruthless is part of

the estate of rapper **Eazy-E (Eric Wright)**, who died of AIDS complications earlier this year. Since then, the company has been the center of a dispute between Wright's heirs...**Karen Colamussi** has been named senior vice president of **Atlantic Records**, up from vice president of marketing...Singer **Johnny Gill**, industry veteran **Hank Caldwell** and producers/songwriters **Charles Farrar** and **Troy Taylor** have started up their own imprint, **Diesel Recordings**. At



I. R. S., **Karen Lee** (left) has been upped to vice-president promotion from

national director of promotion...**Jodi Williams** is now national director of field promotion, urban music at **Mercury Records**. She was director of marketing for **Atlantic/EastWest**...Veteran DJ and program director **Dale Miller** has jumped to records. He's now Southwest regional promotion for **Capricorn**. He was most recently at album station **KATP-Amarillo**...**Greg Barbero** has been tapped to be vice president, **London Records**. That's a promotion from director of marketing for **PolyGram Classics & Jazz**...**Virgin Records** executive vice president



Nancy Berry (left) will also head up the company's international operations... Twosome at

Noteworthy: **Curt Wada** joins in the marketing and promotion department and **Gail Namerow** is the label's new administrative director. Wada was in sales and marketing at **AEC Music Distribution**...At **Sony**, **Alexandra Beman** has been promoted to director, marketing, **Sony Music Video** and **Sony Wonder**

In the wake of **Warner Music** Chairman **Robert Morgado's** departure last week (see *News*) comes enough plot lines to fill the next **John Grisham** novel. The final chapter of this story is most likely yet to be written.

The happiest man in the midwest has got to be **Sweet 98 (KQKQ)** PD **Dan Kieley**, who's packing his bags in Omaha and heading back home to Minneapolis to program **KDWB**. Hail the conquering local hero as yet another GAVIN award winner takes some giant steps on the career ladder. While some consider the announcement of **Tom Gjerdrum's** return to Sweet 98 a mere formality, official word is that the position is w-i-d-e open. **Jeff Johnson** at **Alan Burns and Associates** is accepting those T&Rs.

What do Atlantic City and Pittsburgh have in common? Plenty of shuffling going on, though in the case of **WBZZ/WZPT** it's temporary. After more than a decade of running **B94/Point**, GM **Tex Meyer** steps down, and is quickly replaced by **Andrea Martin**, who arrives from sister **EZ** property **KMPS**-Seattle, where she was sales director. Now the big question is who will Martin and **EZ's Doug McGuire** choose to replace PD **Buddy Scott**? He's announced that he will be leaving at month's end to join Greenville, S.C.-based **SFX Broadcasting** as regional program manager. Plus, is there any truth to the talk that Top 40 **B94** is about to take a more adult lean?

Also on the **EZ** front: Where's **Scott Wright**, PD and operations manager for the company's New Orleans' properties, **WEZB (B97)** and **WRNO**, headed? Scott says nowhere other than to honeymoon with his beautiful bride **Martha Fort**, following nuptials this Saturday, May 13. Wright is beaming about "The River's" (**WRNO**) '70s format debuting at number one 25-54.

If you're one of those who like to be on the cutting edge of new technology, be sure to check out **David Beran's** story (in *News*) on the **Sony/Philips** multi-media CD. After having an opportunity to view this electronic marvel, I'm happy not to own any stock in laser discs.



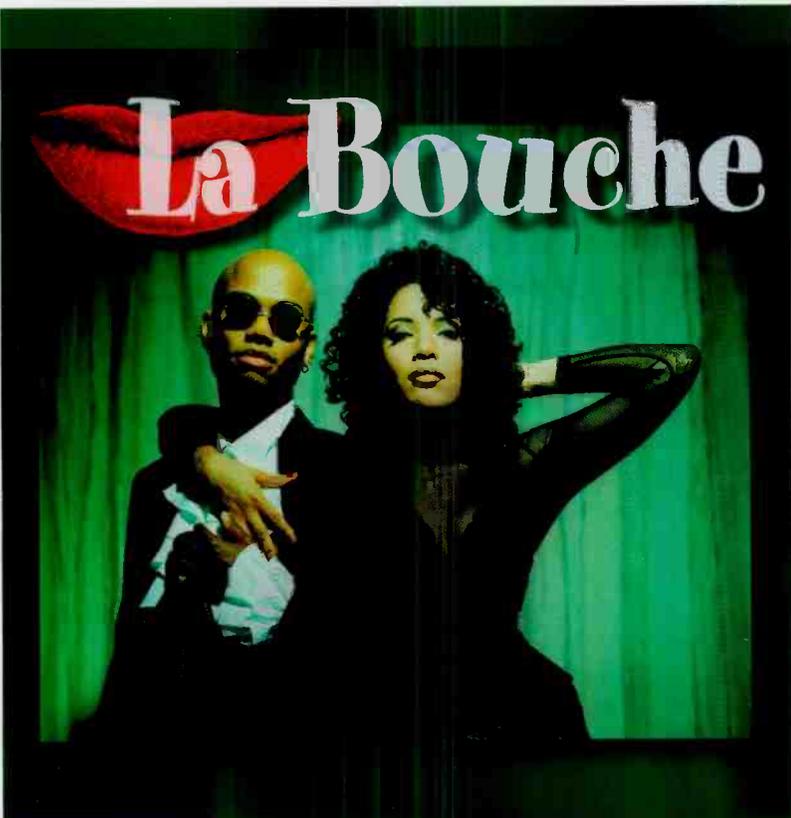
Gold is soooo sweet! **Zoo Entertainment** artist **Matthew Sweet** is seen here holding the plaque signifying that his third gold album, *Girlfriend*, has topped the half million mark. On Matthew's left is

manager **Russell Carter** and to his right, Zoo Entertainment president **Lou Maglia** and Russell Carter Artist Management's **Tom Simonson**.

KKFR-Phoenix PD **Rick Stacy** claims everyone can nix the rumblings that his departure from **Power 92** is imminent.

SBR is no longer involved with A3 **WRLT**-Nashville, which is now being advised by **Constantine Consulting**. **WRLT** GM **Ned Horton** notes he's known **Dennis** "for several years and

SMALL MARKET SUCCESS



featuring
*Melanie Thornton
& Lane McGray*

**"KLRZ New Orleans...
18 spins out of the box.
'Could Not Wait, quick
reaction from females
18-34⁺ KAHUNA-PD"**

**Do you remember
the Summer of 1975???**

**Do you remember the
#1 Billboard Hot 100 Single
from the Summer of '75?**

**"It's Hipper, it's
the Summer of '95"**

**"...It's Fallin' Again...
IMPACT DATES 5/16 & 5/23
on your desk now...
212-219-2040"**

BMG
RECORDS

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RECORDS

This week's "Small Market Success" heads in a different direction as **Jim Johnson** of **KHTR**-Pullman, Wash. trumpets small markets across the country. Jim is one of the most savvy and educated programmers in small market radio and what he has to say reflects what his colleagues seem to feel are the most important issues facing them.

Please share what you think are the biggest hurdles small markets face.

I'd have to say that, overall, recognition in the industry is at an all-time low. As small market stations, we must constantly try to remain visible to labels in particular as much as possible. Here at KHTR we face the same problems as most other small markets. It seems that no matter how hard we strive to get attention, we will never reach the same level of recognition as a parallel station. Being considered a second class station is an extremely difficult barrier to overcome, regardless of how much noise you make. Don't get me wrong because there are certain labels who go to bat for us at certain times, but the inconsistencies in support make it impossible to compete. The most that any secondary will ask for is to at least be taken care of in a timely manner, which seems to be a difficult task for a lot of local reps to handle. We are more than eager to support any artist or label, but the relationship should be reciprocated regardless of market size.

KHTR is located in a major college demographic area, with the majority of the population falling between 19 and 26. This, by the way, is the country's most prominent music-buying demo. As our advertisers recognize, this is not a group to be ignored.

In what way do trades and retail fit into the success of KHTR and other

KHTR/FM FACT FILE

KHTR/FM Radio
P.O. Box One
Pullman, WA 99163
(509) 332-6551
Owner: Radio Palouse, Inc.
General manager: Bill Weed
Program/music director: Jim Johnson
Consultant: Broadcast Programming
Frequency: 104.3 FM
Watts: 24,000
Target demo: 18-34 females
Positioning statement: "Today's hit music."
Major industries: Washington State University/University of Idaho

small market stations?

Reporting to any trade does not automatically translate into consistent industry attention, as we have painfully learned over time. I believe that trades could use their influence more than they have in the past by rallying behind the stations who report. The basic reason for reporting is because what we do is important and what we contribute is considered significant. If this is not the case, then we are doing nothing more than "padding the stats" by adding records to build a story. I cannot tell you the last time I was asked to maintain spins on any given record. Spins sell records, not adds.

What type of evolution do you see occurring with small markets and radio in general?

The ongoing trend is for labels to continue to cut back support of secondaries, KHTR included. Most of us at this level will be the major market PDs and VPs of tomorrow, and this certainly isn't painting a very pretty picture. The relationships have not been established, and overall dissent of labels is at an all-time high. When our day comes, however, we will be expected to play the game and that may be difficult.

The future of KHTR and secondaries around the country is questionable. If the trend towards duopolies and going satellite continues, it will shave away the bottom level (i.e. us), and there will be a serious lack of real estate for the labels to develop bands with. Music people tend to forget that a majority of artists need to be nurtured at some point in order to hedge against burnout. Just as alternative acts need the college level to develop, Top 40 acts need secondary radio. The circulation of new artists is much too high and I think you'll see a drastic reduction in the near future.

As far as KHTR is concerned, we will continue to come more than anyone in our market with or without support, but it will be difficult. Retail and servicing both need a major overhaul. We certainly cannot be expected to sell records in Pullman if our retail outlets are out of product. The record companies should tighten up the smaller market retail and be aware of where product is selling and make sure the product is there. Cooperation at all levels will help new artists in every market large or small. We definitely do not want the GMs last words to be, "Can you say 'satellite?'" ●

BY GREGG MARIUZ

his name is synonymous with the progressive format." Meanwhile, is SBR quietly working in New York City?

And speaking of consultants, people are surprised that **Jerry Clifton** is no longer hooked up with longtime client **KGGL**-San Bernardino/Riverside, which has now secured the services of **Steve Smith**.

"**Naughty Boy**," nighttime personality at **WWKX (KIX 106)**-Providence, gets the nod as MD. As for Naughty Boy's real name? It's a well-guarded secret.



Denying that he ever asked **Rhythm Safari** artist **Christopher Cross** about cross-dressing, **Howard Stern** puts his special love hug on the label's **Magda Summerfield** during the singer's promo stop at **WXRK**-New York.

Caliber's Jack Ashton has been named VP/promotion at **Jac Holzman's Discovery Records**. Ashton is thrilled and has big plans in store.

Best known as the guy who stopped traffic on the San Francisco-Oakland Bay Bridge, **Mancow Muller** is back in the news. Now doing mornings for **Evergreen** at **WRCX**-Chicago, **The Man Who Would Be Cow** and his PD **Dave Richards** apparently had words over a Cinco De Mayo promotion. Did those words include a warning from Mancow about turning in his headsets?

While just-retired **49er/Chiefs** QB **Joe Montana** is a hero to millions, who's Joe's idol? Try **Huey Lewis**. At a private party held in his honor, Montana said: "My real idol in life is Huey. I certainly wouldn't have played football if I'd had any kind of singing voice."

Ex-**Columbia** staffer **Todd Bisson** has been named to head up alternative/A3 promotion at **EMI**, replacing **Shanna Fischer**.



You've got to get up awfully early in the morning to meet **NBC's Katie Couric**. But that's no problem for a guy used to watching the sun come up himself: **WQMZ**-Charlottesville, Va. MD and morning drive personality, **Dave Reynolds**.

Ken Anthony, last at **KLSX**-Los Angeles, makes the leap to the music biz, joining **Zoo Entertainment** as an adult radio consultant.

Excited about the new car she just bought, Mrs. Jones was upset to find no knobs for her radio. Back at the dealership, the salesperson explained that this was a new kind of radio that allowed her to simply shout out what she felt like hearing. With that she drove away and called out "Old rock." Led Zeppelin instantly started playing. A few miles later she requested "Country" and magically, there was a Garth Brooks' song. Amazed, she cruised along until another driver cut her off. "A..hole," she yelled. On the radio came the voice of Rush Limbaugh!

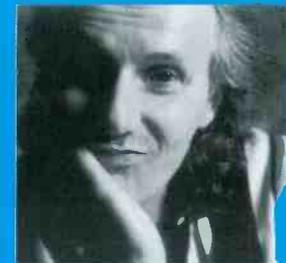
and **Elisa Peimer** has been named product manager at Sony Wonder/ **Nickelodeon**...**Rick Shoemaker** is now president, **Warner/Chappel Music, Inc.** That's up from vice president, creative...**Roadrunner Records** has added a dance division dubbed **Deep Blue**...**Michael Bloom** exits **GRP Records** where he was director of publicity and joins **Windham Hill/High Street** as director of media relations...**Shanachie Entertainment** has opened a New York City branch at 13 Light Street, 6th Floor, Zip: 10013. Call (212) 334-

0284. Fax (212) 3343-5207. Also at **Shanachie**, **Cindy Byram** moves in as national director, media relations after working at **EMI Records** and **Wenner Media**. **Juli Kryslur** has been appointed marketing manager...**Laura Morgan** has been named director of publicity, West Coast and **Jodi Jacobson** is director, artist development & artist relations at **A&M Records**...And in **Mickey Mouse's** house, **Jane Gordon** takes the post manager of public relations at **Walt Disney Records** after two years as assistant manager, public relations ●.

Don't miss this special opportunity to celebrate Black Music Month in a unique way. A Rap version of the GAVIN Video Magazine will hit the streets Friday, June 2nd. Our deadline to receive your tape is May 25th and space is limited, so call John Austin to secure your marketing opportunity at his new phone number 215-924-7823

Friends Of Radio

JOHN ABBEY



Chairman/CEO
Ichiban Records
Atlanta

Hometown:
London

What radio stations did you grow up listening to?

Radio Luxembourg and BBC-1

What stations do you listen to now?

WVEE and WKHX-Atlanta

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

...try to at least listen to every piece of product sent in that fitted my format.

What was your first music industry job?

I was a journalist and founded Blues & Soul magazine in London back in 1966.

What was the last record you went out of your way to listen to?

Tanya Tucker's new album, Fire To Fire

Your proudest career achievement to-date?

Ten years of Ichiban Records

If you could sign anyone to Ichiban that you haven't already worked with, who would it be and why?

I'd sign the O'Jays because, to my ears, they're the greatest male vocal group of all time.

Future ambitions:

To stay alive and see Ichiban continue to succeed.

SHO-PIECES

CHIGAGO

Robert Lamm of Chicago sees a certain irony in the band's choice of material for their new album, *Night and Day (Big Band)*, "Here's a band that's been around forever doing music that's even older than they are."



BRUCE SPRINGSTEEN

Bruce Springsteen's 1984 album *Born In the U.S.A.* has now been certified by the RIAA for sales of 15 million copies, making it the third best-selling album

behind Michael Jackson's *Thriller* (24 million) and Fleetwood Mac's *Rumours* (17 million). It's actually tied with Boston's self-titled 1976 debut album.

COURTNEY LOVE

Hole's Courtney Love is on the cover of the June *Vanity Fair*. This is the same magazine that made her furious over a 1992 story that said she was doing heroin while pregnant.

STEVIE WONDER

Forty-five-year-old Stevie Wonder has been a professional musician for nearly 34 years. Steveland Morris was a 12-year old student at the Michigan School for the Blind in Lansing when he made his now famous debut as Little Stevie Wonder on "Fingertips, Part II."

JONATHAN CAIN

Even before Jonathan Cain became a part of The Babys with John Waite, he had a solo career and had

released a single "Til It's To Say Goodbye," on October Records.

DIANA KING

Diana King is one of 15 children and was raised near Kingston, Jamaica. As a teenager she was already singing professionally in local resorts. **ELTON JOHN**

Twenty years ago this week, Elton John's "Pinball Wizard" was #1 in **GAVIN**.

BARRY WHITE

When Barry White begins his '95 concert schedule in Birmingham, Alabama on June 2, it will be the start of his first tour of the U.S. in more than five years.

AEROSMITH

Aerosmith's Joe Perry has written and performed a new theme song for the cartoon television series, *Spider Man*.

SHAW/BLADES

That Damn Yankees Tommy Shaw and Jack Blades have a new album

out as a duo doesn't mean the Yankees are history. Shaw and Blades say the Yankees are just on hiatus.

MONTELL JORDAN

Montell Jordan is currently the tallest recording artist on the charts. He stands 6'8" ..

PETER, PAUL & MARY

Peter, Paul & Mary's new single, "Home Is Where The Heart Is" was written by Sally Fingerett. She's the sister of Warner Bros.' Minneapolis promotion legend, Steve Fingerett.

EMMYLOU HARRIS

Emmylou Harris will make her next album with producer Daniel Lanois who's most famous for his work with U2, Peter Gabriel and Robbie Robertson.

ROXETTE

Roxette recently performed a sold-out concert in Beijing. Some of the 10,000 tickets sold for about \$75, the equivalent of a half year's income for some of the poorer workers in China.

B.B. KING

A year ago this week, B.B. King was in Beijing to open the first Hard Rock Cafe in the Peoples' Republic of China.

STEVIE B.

Stevie B's last name is Hill.

ABBA

Abba's 1977 hit "Dancing Queen" was the most successful single in the group's eight years of charting.

ICE CUBE

Ice Cube wrote the script for his new movie, *Friday*, while on tour in Europe in 1993, and the entire project was filmed in 20 working days.



WHO AM I? Marvin Gaye

Sho-Bitz: Beverly Mire
Who Am I: David Beran
Friends Of Radio #94:
Annette M. Lai
Sho-Pieces: Ron Fell
Sho-Dates: Diane Rufer

Sho-Dates

Our Best Wishes and HAPPY BIRTHDAY To:

- Tom Gorman** 5/14
- Jeannine Clifford** Capitol Records 5/14
- Grady Ramsdall-McDonald** 5/14
- Blane Mall** Gavin 5/14
- Fade** Interscope Records 5/14
- Kerry Wood** Mercury Records 5/14
- Michelle Stevens** WPST-Trenton, NJ 5/14
- David Byrne** (Talking Heads), **Ian Astbury** (The Cult), **Mike Inez** (Alice In Chains) 5/14
- Dr. Bruce Nelson** WUPY-Ontonagon, MI 5/15
- Prince Be** (P.M. Dawn), **Eddy Arnold**, **Mike Oldfield**, **K.T. Oslin**, **Waylon Jennings**, **Brian Eno** 5/15
- Larry Douglas** Epic Records 5/16
- Terrie Michaels** WBEC-Pittsfield, MA 5/16
- Nikita Germaine**, **Janet Jackson**, **Lenny Kravitz**, **Richard Page** (3rd Matinee) 5/16
- Peter Grame** Gavin 5/17
- Ed Nuhfer** Warner Bros. Records 5/17
- Taj Mahal**, **Homer O'Dell** (Mint Condition), **Mark Mothersbaugh** (Devo), **Enya**, **Tracy Byrn** (Voice Of The Beehive), **Vernie Bennett** (Eternal) 5/17
- Charlie Lombardo** WALK-Long Island, NY 5/18
- Linda Feder** Private Music 5/18
- Perry Como**, **George Strait**, **Kevin Macbeth** (Fabulon), **Josh Clayton Felt** (School Of Fish), **Aldaron West** 5/18
- Stephanie Barsamian** Stephanie B. Promotions 5/19
- Bob Clark** Atlantic Records 5/19
- Pete Townshend**, **Grace Jones**, **Jenny Berggren** (Ace Of Base), **Joey Ramone**, **Jim McCulloch** (Soup Dragons) 5/19
- Ryan Carrington** 98Q-Danbury, CT 5/20
- Joe Cocker**, **Cher**, **Jane Wiedlin** (Go Go's) 5/20

BIRTHS

Our **CONGRATULATIONS** to **OREN HARARI** and his wife, **LESLIE**, on the birth of their son, **JORDAN LIAM**. Born April 25.
...**CONGRATULATIONS** to **SAMANTHA DAVIS**, office services department at Arista Records, and her husband, **KERI**, on the birth of their daughter, **RYANE COURTNEY**. Born April 21 and weighing 6 lbs. 15 oz.

WEDDINGS

Our **WEDDING BELLS** rang on May 13 for **SCOTT WRIGHT**, operations manager at B97 (WEZB)-New Orleans, and his fiancée, **MARTHA FORT**.
...**WEDDING BELLS** rang on April 29 for **JILL OTTO**, music director at KNEB-Norfolk, NE, and her fiancée, **MIKE McELHOSE**.
...**WEDDING BELLS** rang on May 7 in Sausalito, California for **Stephen Anderson** Lewey and his fiancée **JACQUELINE ANN LEON**.
CONGRATULATIONS and best wishes!!

we int**ERUPT**
this magazine for
a message from
LAVA:

Please help us choose a slogan:

- (1) Lava Rocks.
- (2) Lava Flows.
- (3) Lava lamps.
- (4) Lava. Burying everything in its path.
- (5) Lava. An outpouring of love and music.
- (6) Lava. All our albums come with a free trip to Hawaii. (Golf balls not included.)
- (7) Lava. Check out the size of our eruptions.
- (8) Lava. We don't need no stinkin' slogan.
- (9) I Lava You. You Lava Me. We're a happy family.

Call your votes in to your lucky Lava representative.

- JASON FLOM, President (212) 265-1014
- TRACEY LEVINE, Assistant to the President (212) 265-6933
- VALERIE DELONG, Sr. VP/Promotion (212) 265-1337
- DARA KRAVITZ, Assistant to the Sr. VP (212) 265-6957
- DANIEL SAVAGE, VP/Marketing (212) 265-1529
- KEVIN WEAVER, A&R Representative (310) 205-7418
- ANDY KARP, A&R Representative (212) 265-1949
- ERIC COHEN, A&R Assistant (212) 265-6334
- LAVA FAX (212) 265-7706

LAVA
We'll leave the lamp on for you.

LAVA RECORDS • 75 ROCKEFELLER PLAZA, NEW YORK, NY 10019



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GAVIN TOP 40

EDITOR: DAVE SHOLIN
ASSOCIATE EDITOR: ANNETTE M. LAI



TW		Weeks	Reports	Adds	SPINS	TREND	70+	50+	30+	10+
1	BLESSID UNION OF SOULS - I Believe (EMI)	16	177	0	7382	+191 1	44	104	28	
2	DIONNE FARRIS - I Know (Columbia)	18	170	0	6998	-224 1	46	89	34	
3	HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic)	16	179	1	6704	+528 1	32	98	48	
4	BOYZ II MEN - Water Runs Dry (Motown)	16	170	8	5475	+1426 5	16	67	77	
5	BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M)	7	169	6	5386	+752 0	11	82	71	
6	THE REAL McCOY - Run Away (Arista)	18	139	0	5339	-376 6	23	75	35	
7	VAN HALEN - Can't Stop Loving You (Warner Bros.) †	13	158	0	5286	+201 0	14	85	59	
8	FIREHOUSE - I Live My Life For You (Epic)	14	142	0	5229	-290 2	14	88	38	
9	JAMIE WALTERS - Hold On (Atlantic)	26	133	1	5004	-288 1	24	74	33	
10	LIVE - Lightning Crashes (Radioactive) †	14	153	5	4781	+464 0	19	60	69	
11	DAVE MATTHEWS BAND - What Would You Say (RCA) †	13	154	0	4735	+537 0	7	75	72	
12	TLC - Red Light Special (LaFace/Arista)	18	131	1	4596	+107 4	24	43	59	
13	ELTON JOHN - Believe (Rocket/Island) †	11	148	0	4478	-204 0	7	74	66	
14	BLUES TRAVELER - Run-Around (A&M)	14	149	4	4305	+326 0	6	70	72	
15	THE HUMAN LEAGUE - Tell Me When (eastwest/EEG)	10	124	0	4219	-745 0	11	70	43	
16	ANNIE LENNOX - No More "I Love You's" (Arista)	12	143	2	4111	-318 0	5	63	74	
17	SHERYL CROW - Strong Enough (A&M)	20	110	0	3794	-609 0	17	53	40	
18	NICKI FRENCH - Total Eclipse Of The Heart (Critique/BMG)	9	125	16	3709	+900 3	10	47	52	
19	MARTIN PAGE - In The House Of Stone And Light (Mercury)	28	109	0	3568	-374 0	9	54	46	
20	MONTELL JORDAN - This Is How We Do It (RAL/Def Jam) †	11	105	10	3236	+394 10	12	20	53	
21	GREEN DAY - When I Come Around (Reprise) †	21	93	0	3118	-415 0	14	37	42	
22	SOUL FOR REAL - Candy Rain (Uptown/MCA)	17	107	2	3074	-42 1	7	40	57	
23	FOREIGNER - Until The End Of Time (Generama/R. Safari/Priority)	12	109	1	3053	-164 0	3	44	61	
24	TOM PETTY - It's Good To Be King (Warner Bros.)	7	118	3	3028	+288 0	0	39	76	
25	ADAM ANT - Wonderful (Capitol)	7	127	10	2962	+577 0	2	28	88	
26	R.E.M. - Strange Currencies (Warner Bros.)	8	124	4	2832	+396 0	1	27	92	
27	ADINA HOWARD - Freak Like Me (eastwest/EEG)	16	89	4	2814	+307 6	11	19	51	
28	DES'REE - Feel So High (550 Music)	9	111	2	2598	+58 0	1	24	85	
29	STEVIE B - Dream About You (Emporia/Thump)	13	88	2	2579	+250 5	3	27	50	
30	BRUCE SPRINGSTEEN - Secret Garden (Columbia)	5	114	4	2404	+127 0	1	18	92	
31	SHERYL CROW - D'yer Mak'er (Atlantic)	9	87	0	2233	+48 0	1	23	63	
32	COLLECTIVE SOUL - December (Atlantic) †	6	107	9	2209	+342 0	0	22	76	
33	MELISSA ETHERIDGE - If I Wanted To (Island)	17	79	0	2067	-653 0	1	30	48	
34	DAVE STEWART - Jealousy (eastwest/EEG)	7	76	0	2013	-208 0	1	28	47	
35	JAYHAWKS - Blue (American/Reprise)	6	84	0	1862	NEW 0	0	15	69	
36	MADONNA - Take A Bow (Maverick/Sire/Warner Bros.)	22	60	0	1843	-398 2	3	21	34	
37	JON B. featuring BABYFACE - Someone To Love (Yab Yum/550 Music)	5	104	33	1828	NEW 0	2	16	59	
38	DIANA KING - Shy Guy (Work Group)	10	65	3	1807	+93 1	6	19	38	
39	HOOTIE & THE BLOWFISH - Hold My Hand (Atlantic)	41	58	0	1800	-190 0	4	26	28	
40	VANESSA WILLIAMS - The Way That You Love (Wing/Mercury)	4	89	9	1735	NEW 0	0	13	69	

Most Added

PAULA ABDUL (102)

"My Love Is For Real" (Virgin)



EDDIE MONEY (55)

"After This Love Is Gone" (Wolfgang)

CHRIS ISAAK (39)

"Somebody's Crying" (Reprise)

JON B. FEAT. BABYFACE (33)

"Someone To Love" (Yab Yum/550 Music)

BETTER THAN EZRA (28)

"Good" (Elektra/EEG)

Top New Entry

JAYHAWKS

"Blue" (American/Reprise)

Hot

BOYZ II MEN

"Water Runs Dry" (Motown)

Top Tip

CORONA

"Baby, Baby" (eastwest/EEG)

Crossover Action

URBAN/DANCE

MONICA - "Don't Take It Personal..." (Rowdy/Arista)

SOUL FOR REAL - "Every Little Thing I Do" (Uptown/MCA)

JODECI - "Freak 'n You" (Uptown/MCA)

PORTRAIT - "How Deep Is Your Love" (Capitol)

TLC - "Waterfalls" (LaFace/Arista)

BRANDY - "Best Friend" (Atlantic)

THE REAL McCOY - "Come and Get Your Love" (Arista)

FUN FACTORY - "Close To You" (Curb/Arista)

SKEE-LO - "I Wish" (Sunshine/Scotti Bros.)

U.N.V. - "So In Love With You" (Maverick/Sire/Warner Bros.)

CORONA - "Baby Baby" (eastwest/EEG)

ALTERNATIVE

SOUL ASYLUM - "Misery" (Columbia)

GREEN DAY - "She" (Reprise)

STONE TEMPLE PILOTS - "Dancing Days" (Atlantic)

BUSH - "Little Things" (Trauma/Interscope/Arista)

SIMPLE MINDS - "Hypnotised" (Virgin)

ELASTICA - "Connection" (DGC)

JULIANA HATFIELD - "Universal Heartbeat" (Atlantic/Mammoth)

JEFF BUCKLEY - "Last Goodbye" (Columbia)

BILLY PILGRIM - "Sweet Louisiana Sound" (Atlantic)

JILL SOBULE - "I Kissed a Girl" (Lava/Arista)

NEW ORDER - "Bizarre Love Triangle" (Qwest/Warner Bros.)

Chartbound

	Reports	Adds	SPINS	TREND
* PAULA ABDUL - "My Love Is For Real" (Virgin)	103	102	636	+607
BETTER THAN EZRA - "Good" (Elektra/EEG) †	86	28	1261	+560
MATTHEW SWEET - "Sick Of Myself" (Zoo) †	82	11	1362	+187
SHAW*BLADES - "I'll Always Be With You" (Warner Bros.)	80	11	1517	+505

RECORD TO WATCH

THE REMBRANDTS
"I'll Be There For You"
(eastwest/EEG)

Stations have been so desperate to get the "Theme from Friends" on the air that they were taping it off TV. It's set up to go through the roof!

† = Daypart

Total Reports This Week 222 Last Week 219

Reports accepted Monday and Tuesday 8:30am - 4pm

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
84	3	1642	+11	LETTERS TO CLEO - Here & Now (Giant)
76	9	1208	+182	ELASTICA - Connection (DGC)
70	2	1420	+68	GENERAL PUBLIC - Rainy Days (Epic)
70	10	1290	+596	CORONA - Baby Baby (eastwest/EEG)
60	55	300	+274	* EDDIE MONEY - After This Love Is Gone (Wolfgang)
57	26	656	+595	YAKI-DA - I Saw You Dancing (London)
50	2	1225	-85	FUN FACTORY - Close To You (Curb/Atlantic)
45	5	889	+362	SIMPLE MINDS - Hypnotised (Virgin)
45	17	575	+224	JEFF BUCKLEY - Last Goodbye (Columbia)
39	39	160	+160	* CHRIS ISAAK - Somebody's Crying (Reprise)
36	10	543	+196	SHARA NELSON - Down That Road (Chrysalis/ERG)
33	17	386	+240	EAGLES - Learn To Be Still (Geffen)
32	—	628	-166	WATERLILLIES - Never Get Enough (Sire/Reprise)
31	—	823	-175	BLACKSTREET - Joy (Interscope/Atlantic)
30	—	633	-191	4PM - Lay Down Your Love (Next Plateau/Island)
28	7	385	+120	JOE WALSH & LITA FORD - A Future To This Life (Pyramid)
27	22	196	+133	* CIVILIZATION - Mcuntain (AIX)
26	3	934	-38	IV XAMPLE - I'd Rather Be Alone (MCA)
26	20	329	+217	* THE REMBRANDTS - I'll Be There For You (Friends Theme) (eastwest/EEG)
25	—	501	0	CINDERELLA - Through The Rain (Mercury)
24	—	509	+16	PRETENDERS - Everyday Is Like Sunday (Arista)
24	—	480	+104	MIKE & THE MECHANICS - Over My Shoulder (Atlantic)
22	1	828	-7	RAPHAEL SAADIQ - Ask Of You (550 Music)
22	5	757	+61	SOUL FOR REAL - Every Little Thing I Do (Uptown/MCA)
22	1	575	-20	TLC - Waterfalls (LaFace/Arista)
22	3	375	+36	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia)
22	3	375	+207	BILLY PILGRIM - Sweet Louisiana Sound (Atlantic)
22	8	310	+180	BRANDY - Best Friend (Atlantic)
20	18	83	+83	* GLORIA ESTEFAN - It's Too Late (Epic)
19	1	708	-39	K7 - Move It Like This (Tommy Boy)
19	—	584	-255	MARY J. BLIGE - I'm Going Down (Uptown/MCA)
19	6	474	+193	MONICA - Don't Take It Personal (Just One Of Dem Days) (Rowdy/Arista)
18	3	313	+35	JULIANA HATFIELD - Universal Heartbeat (Mammoth/Atlantic)
17	—	469	-41	DR. DRE - Keep Their Heads Ringin' (Priority)
17	12	189	+124	* GREAT WHITE - If I Ever Saw A Good Thing (Zoo)
17	16	144	+144	* SOUL ASYLUM - Misery (Columbia)
16	6	359	+29	SF SPANISH FLY - Crimson & Clover (Upstairs/Warner Bros.)
16	—	340	+46	FREEDY JOHNSTON - Evie's Tears (Elektra/EEG)
16	2	322	+58	DA BRAT - Give It 2 You (So So Def/Columbia)
15	3	286	+49	GREEN DAY - She (Reprise)
15	5	207	+197	MICHAEL DAMIAN - Never Walk Away (Wildcat)
14	1	483	+31	SKEE-LO - I Wish (Sunshine/Scotti Bros.)
14	2	292	+11	STONE TEMPLE PILOTS - Dancing Days (Atlantic)
12	3	188	+44	* JANN ARDEN - Could I Be Your Girl (A&M)
11	2	397	+50	* TOTAL featuring THE NOTORIOUS B.I.G. - Can't You See (Tommy Boy)
11	2	322	+61	* MADONNA - Don't Stop (Maverick/Sire/Warner Bros.)
11	2	264	+136	* U.N.V. - So In Love With You (Maverick/Sire/Warner Bros.)
10	1	225	+51	AARON NEVILLE - Can't Stop My Heart From Loving You (The Rain...) (A&M)
10	6	135	+8	* BRIAN MCKNIGHT - Crazy Love (Mercury)
10	10	115	+115	* JODECI - Freak 'n You (Uptown/MCA)

* Indicates Debut

Inside Top 40

In both 1989 and 1990, **98PXY (WPXY)** PD **Clarke Ingram** was honored as PD of the Year at the GAVIN Seminar, but for much of the '90s he found himself out of day-to-day programming. He did, however, continue to study and evaluate what was happening to Top 40. Ingram's experience gave him the opportunity to view the format's ever shifting trends. In part two of his first in-depth interview since 1992, Ingram touches on numerous issues, both professional and personal.

You've always been one of the most outspoken defenders of mainstream Top 40's approach. Is that still true and why?

There's no question that doing mass-appeal Top 40 is tougher now than it's been in awhile. There are a couple of reasons: **Arbitron**, and the cultural shift toward alternative music. However, I still believe in mainstream Top 40, and it still works. We have an eight share to prove it. On this question I have to side with **Mike Joseph**: There will always be an audience that wants to hear the hits. The presentation may change, and the hits may be different, but the concept is still valid. In this industry, we tend to niche ourselves out of this format every chance we get.

Is there an overreaction to alternative at many Top 40s right now, or is it really the new Top 40?

I've done several 180-degree turns on this issue. I started out at **Z100 (WHTZ)** being very skeptical, eventually warmed up to it, moved to Pittsburgh and got another perspective and then came to Rochester where it has yet to be a factor. Since then, my opinions have swung back in the other direction. Is alternative mass appeal? I find it appeals to a very narrow band of the population, usually 16 to 22-year olds, and as far as Top 40 is concerned, I call them the "lost" people. Younger teens like Top 40 and so do women 22 to 30, but these "lost"

people are college types, and they can't stand it. At least in Rochester, I've found I can't make them happy. They want alternative and only alternative, and they hate the things that make Top 40 successful—hype, repetition and **Real McCoy** singles. If alternative is the new Top 40, then I'll be doing oldies before too long!

Talk about working in major versus medium markets. What are the pluses of being in a market like Rochester?

I much prefer medium markets. The quality of life is better and the people are nicer, not to mention that there is a better chance for some kind of overachievement. You can't get a 23 share in the majors.

What do you do when you take over at a station as successful as 98PXY?

Former PD **John Ivey** left this station in great shape. My job is to take it to the next level while having respect for its heritage. I respect the fact that 98PXY has an eight share, but I don't want to let that stand in the way of getting a nine or ten share.

Looking back, do you have any regrets?

There's a young lady in the Midwest who is possibly the greatest regret of my life. If I had just one thing to do over, I'd go back in time and make that relationship work. I was too involved with my career to give her the attention she deserved. By the time I was ready, it was too late. She became an object lesson to me about taking the things you love for granted. I don't think I'll make that mistake again.

Any final thoughts, or advice for those on the street right now looking for that next gig?

Stay the course. Remember, although you may not hold a position of importance right now, you're still talented. You probably know who your friends are. Stay in touch with them, and ask for their help if you need it. Sooner or later, they're going to need yours!

What's Going On

An overview of early indications from a select panel of GAVIN Only Correspondents

BOB HART, PD AND JOE E. KING, MD, KLYK-LONGVIEW/KELSO, WASH. "Flock Of Seagulls" track is still burnin' up the phones. We're testing **Corona's** 'Baby Baby.'"

BOBBY NOVOSAD, PD, KSMB-LAFAYETTE, LA. "We've been playing **Hootie &**

the Blowfish's 'Only Want To Be With You' about two weeks in medium rotation. The response has been good and album sales are still very strong."

JIM RICHARDS, PD, WWST-KNOXVILLE, TENN. "We've got top five callout on **Mariah Carey's** 'Everything Fades Away' from the 'Hero' sampler. It's a power for us. Listeners are requesting **Paula Abdul's** 'My Love Is For

GAVIN GO CHART

TW		SPINS	TREND
1	HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic)	3705	+233
2	BLESSID UNION OF SOULS - I Believe (EMI)	3573	+125
3	DIONNE FARRIS - I Know (Columbia)	3484	-60
4	BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M)	3229	+377
5	FIREHOUSE - I Live My Life For You (Epic)	3156	-150
6	ELTON JOHN - Believe (Rocket/Island)	3035	+5
7	VAN HALEN - Can't Stop Loving You (Warner Bros.)	3021	+44
8	ANNIE LENNOX - No More "I Love You's" (Arista)	2724	-20
9	DAVE MATTHEWS BAND - What Would You Say (RCA)	2668	+319
10	THE REAL McCOY - Run Away (Arista)	2648	-22
11	JAMIE WALTERS - Hold On (Atlantic)	2542	-122
12	BLUES TRAVELER - Run-Around (A&M)	2501	+200
13	THE HUMAN LEAGUE - Tell Me When (eastwest/EEG)	2501	-93
14	FOREIGNER - Until The End Of Time (Generama/R. Safari/Priority)	2358	+12
15	LIVE - Lightning Crashes (Radioactive)	2287	+171
16	BOYZ II MEN - Water Runs Dry (Motown)	2050	+742
17	TOM PETTY - It's Good To Be King (Warner Bros.)	1999	+173
18	MARTIN PAGE - In The House Of Stone And Light (Mercury)	1894	-76
19	R.E.M. - Strange Currencies (Warner Bros.)	1828	+260
20	SHERYL CROW - Strong Enough (A&M)	1809	-37
21	TLC - Red Light Special (LaFace/Arista)	1783	+33
22	BRUCE SPRINGSTEEN - Secret Garden (Columbia)	1778	+132
23	NICKI FRENCH - Total Eclipse Of The Heart (Critique/BMG)	1704	+387
24	ADAM ANT - Wonderful (Capitol)	1638	+324
25	DAVE STEWART - Jealousy (eastwest/EEG)	1615	+53
26	COLLECTIVE SOUL - December (Atlantic)	1464	+221
27	JAYHAWKS - Blue (American/Reprise)	1463	+156
28	DES'REE - Feel So High (550 Music)	1423	+101
29	MELISSA ETHERIDGE - If I Wanted To (Island)	1400	-106
30	SOUL FOR REAL - Candy Rain (Uptown/MCA)	1241	+89
31	SHERYL CROW - D'yer Mak'er (Atlantic)	1217	+103
32	SHAW.BLADES - I'll Always Be With You (Warner Bros.)	1176	NEW
33	STEVIE B - Dream About You (Emporia/Thump)	1110	+182
34	GREEN DAY - When I Come Around (Reprise)	1090	-94
35	MONTELL JORDAN - This Is How We Do It (RAL/Def Jam)	1080	+177
36	VANESSA WILLIAMS - The Way That You Love (Wing/Mercury)	1075	+205
37	MATTHEW SWEET - Sick Of Myself (Zoo)	1032	+145
38	ADINA HOWARD - Freak Like Me (eastwest/EEG)	891	NEW
39	LETTERS TO CLEO - Here & Now (Giant)	870	NEW
40	MADONNA - Take A Bow (Maverick/Sire/Warner Bros.)	850	-56

Real' after just a few spins."
STEVE McVIE, PD, WRZE (THE ROSE)-HYANNIS, MASS. "Diana King's 'Shy Guy' is getting top five requests after three weeks. She was selling before we started playing it."
KAHUNA, PD, KLRZ-LAROSE, LA. "We're testing **Buckshot LeFonque's** 'Some Cow Fonque' because they got great response at **Jazzfest**. **Rosie Gaines'** 'I Want U' is generating interest."

TIM BARRETT, MD, WPUP-ATHENS, GA. "We're having tremendous success with **Jeff Buckley**, **Jayhawks**, **Victoria Williams**, **Chris Isaak** and **The Rembrandts**. We're testing **Rusted Root's** 'Send Me On My Way' next week."
CHARLIE FISH, PD, WFQX-WINCHESTER, VA. "We added **Chris Isaak's** 'Somebody's Crying' and **Jon B.'s** 'Someone To Love' and are getting nothing but positives."

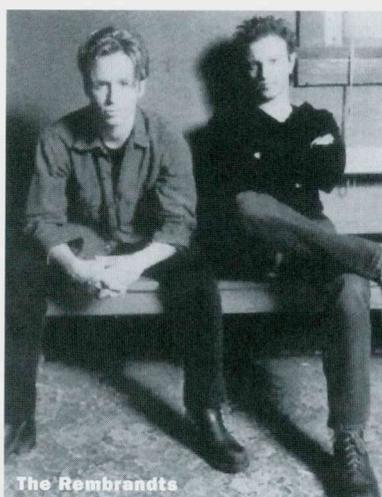
GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

Go Chart Most Added

EDDIE MONEY (33)

PAULA ABDUL (30)

CHRIS ISAAK (26)



The Rembrandts

COSMO LEONE, PD, KGRS-BURLINGTON, IOWA "Eddie Money hasn't lost his touch. 'Could I Be Your Girl' will put **Jann Arden** on the map. Retail is picking up on **Buckshot LeFonque**."

STEVE HELLER, PD, ZFUN (KZFN)-MOSCOW, IDAHO "Yaki-Da's 'I Saw You Dancing' tested well the past few weeks. **Soul Asylum's** 'Misery' will do well here."

RICH SUMMERS, PD, KFTZ-IDAHO FALLS, IDAHO "Amy Grant's 'Big Yellow Taxi' sounds great. I mentioned **Seal's** 'Kiss From a Rose' a couple of months ago, now it's the next single. It's perfect for middays. Any doubts? Call us."

TODD WISE, MD, KBKB-Ft. MADISON, IOWA "Eddie Money's 'After This Love...' is his best song since 'I'll Get By.' Calls are increasing for uptempo tracks like **Elastica's** 'Connection' and **Jill Sobule's** 'I Kissed a Girl.'"
MARTHA STEELE, PD, KTRS-CASPER, WYO. "I love the **Eagles'** single 'Learn To Be Still.' We're getting impressive response to **Yaki-Da's** 'I Saw You Dancing' from a mix of age groups that leans female."

ED KANOI, PD, KONG-LIHUE, KAUAI, HAWAII "We got immediate reaction to **SF Spanish Fly's** 'Crimson and Clover!' We're adding **Amy Grant's** 'Big Yellow Taxi.'"

JON NORTON, MD, KYYY-BISMARCK, N.D. "Firehouse's album has been top two at retail locally for the last month and a half. **Better Than Ezra's** 'Good' sounds great on the air."

GREG THOMAS, PD, WQNN-COLUMBUS, MISS. "We're testing **Eddie Money's** 'After This Love Is Gone' and getting lots of good response. We will be testing **Duran Duran's** 'Perfect Day.' We got a call for **Nelson's** 'All Shook Up' from a fan club member who read about their new single in a newsletter."

ARTIST PROFILE

HOOTIE & THE BLOWFISH



HOOTIE & THE BLOWFISH ARE: **Dean Felber (bass)**, **Jim "Soni" Sonefeld (drummer)**, **Darius Rucker (vocals)**, **Mark Bryan (guitar)**

THEY COME FROM: Columbia, South Carolina

LABEL: Atlantic

Senior VP, promotion: Andrea Ganis

CURRENT SINGLE: "Let Her Cry"

CURRENT ALBUM: Cracked Rear View

MUSICAL INFLUENCES: Classic rock bands such as the Who, the Police, Led Zeppelin and Kiss, as well as soul singers like Otis Redding and Al Green.

HISTORY: The group was formed in the late '80s—they were University of South Carolina students and the band was named after two of lead singer Rucker's friends. While their primary intent in becoming a band was to "make a bit of money, drink a few beers and meet a lot of girls," they soon became a hot club draw. Their 1993 independently-released EP **Kootchypop** has sold 40,000-plus units. Their Atlantic debut has been certified double platinum.

TOUR PLANS: The group tours throughout Europe May 23 through June 7 and then returns to the States to kick off a three-month headlining tour on June 14 in Salem, Va.

IT'S SAID: "This Dixieland version of **Counting Crows** plays uplifting, unpretentious, guitar-driven rock with a soulful kick. The star attraction is singer **Darius Rucker**, a compelling presence in 'Let Her Cry' and 'I'm Goin' Home'..." —USA Today, January 3, 1995

GAVIN ALTERNATIVE GRID

EDITOR: LINDA RYAN
ASSOCIATE EDITOR:
SEANA BARUTH



TW	Title (Label)	Spins	Trend	CHNY	CMAX	KACV	KDGE	KEDS	KEDJ	KFTH	KITS	KLLK	KLZR	KNOO	KWNC	KOME	KPNT	KPOI	KREY	KROQ	KTCL	KTQZ	KUKQ	KWOD	KXRY	WAJZ	WBCN	WBER	WBUR	WCHZ	WDRE	WDST	WEIZ	WEDX
1	BETTER THAN EZRA - Good (Swell/Elektra)	1359	-120	29	33	18	30	25	40	21		10	30	27	38	25	27	30	20	21	15	45		23		41		24		44	33	16	35	32
2	ELASTICA - Connection (DGC)	1304	-91	30		18	48	16	37	21	17			23	35	35	25	31		30	14	44		28	18	23	10	35	26	45	29		29	21
3	MATTHEW SWEET - Sick Of Myself (Zoo)	1257	-73	29	31	17	9		17	16	13			21	23	36	16	28	30	21	10	11	35		23	18	26	36	26	44	33		26	
4	BUSH - Little Things (Trauma/Interscope/AG)	1051	+29	26		17	21		14	14	26			32	27	37	27	20	19		34	28	35		33	14	27	25	33	30	28	7		16
5	NINE INCH NAILS - Hurt (Nihing/TVT/Interscope/ARG)	1027	+39		33	10	28	32	20	21	29			21	34	31	41	14	13	21	37	16	18		34	11	17	10	36	15	23	7	18	20
6	JULIANA HATFIELD - Universal Heartbeat (Mammoth/Atlantic)	1005	-158	29	28	18	4		19	21		20	13				19	30	23		25	34		23	26	17	36	25	31	25	11	16	25	
7	MAD SEASON - River Of Deceit (Columbia)	984	-14	14	22	17		33	19	16			29	31	32	8	28		18		26	17		34	12	36	23	36	17		24	11		27
8	GREEN DAY - She (Reprise)	946	+79	20		9	15	31	19	10	29	10			39	37	20	29		36	25	36		32	14	31	26	17		31			19	17
9	COLLECTIVE SOUL - December (Atlantic)	913	+120	28	46	15	42	23	0			10		25	24	29	25	18		26	25	36		27		32	17		31	22		18	23	
10	ADAM ANT - Wonderful (Capitol)	823	-157	28		18	30	20	37			20		14	23			30			15	37				46	9	19	27	31	31		21	23
11	WHITE ZOMBIE - More Human Than Human (Geffen)	822	+117	11	17	12	13	36	12	14	17		23	36	17	29	12	6		18	10	16	40	35	32	32	16	34	20	15	12		14	
12	BLUES TRAVELER - Runaround (A&M)	810	-25			18	13		36				22				28	30			9	36		9		52				43		11	30	33
13	BJORK - Army Of Me (Elektra Entertainment Grp.)	809	+17	25	16	9	19	21	14	21	5	20	31	21	22			12	17		15	46	16	28	6	33	12	11	26	31		11	13	
14	RADIOHEAD - Fake Plastic Trees (Capitol)	781	+106	18	27	10			18		20	20	23	26	23	28		19	7	26	9			23	7	34	13	27	18		16	19	26	
15	OUR LADY PEACE - Starseed (Relativity)	753	-43		33	17		26	37			22			8	20	31	22			7	17		11	8	21	13	11		34	23	11		15
16	MAGNIFICENT BASTARDS - Mockingbird Girl (Elektra)	745	+193	42		14	20	18			25			25	26	18	28	19		27	12	14		32	32	32	7		16	32			22	
17	THE CRANBERRIES - Ridiculous Thoughts (Island)	735	+249	26	9	13					16	20	30		2	18	14	18			21	15		15	9	18	16	33	19		23	21	13	22
18	LIVE - Lightning Crashes (Radioactive)	727	-215		15		58		37	17	33	20		31							23	45		31	5	48		27		4			31	
19	LIVE - All Over You (Radioactive)	670	+132		45	9			7	16			15	26	38	21	19	18	9	10	7			33	8	10	25		16		27		16	13
20	R.E.M. - Strange Currencies (Warner Bros.)	634	+17	28			42		40	14	5	31			25	29	7	5	5	5	5	17		21	16		20	12	26			31	28	
21	JEFF BUCKLEY - Last Goodbye (Columbia)	624	-65		16				19	21	8		30	5	14		16	18	22	5	5	17				29	15	34	27		32	11	18	14
22	OFFSPRING - Kick Him When He's Down (Epitaph)	607	+42	5	23	16		21	17		13		10	20	2	6	18			16	26	37		33	5	31	16	7				11	14	
23	STONE TEMPLE PILOTS - Dancin' Days (Atlantic)	578	-142			9		23			8	10		19		18	12		7		13	45		30			26		30				13	
24	SPONGE - Molly (Work Group)	559	+148		24	12		33				11	24	24	22	12	12	24	19	24				26	17	9	15	15		25	7	14		
25	FILTER - Hey Man Nice Shot (Reprise)	532	+49	10				17			16	10	20	25	34	11	10	8	16	11	7		15	13	5	10	6		7	9	13			
26	MONSTER MAGNET - Negasonic Teenage Warhead (A&M)	526	+73	12	14	11			0	9	13		23	15	34	19	11	6		13	9	16	16	7		17	7		15	13	7	16	13	
27	CAKE - Rock And Roll Lifestyle (Capricorn)	513	-41	10		18		11	13				21		26		20	19			17	13	16	20	14	17		8		15		19	17	
28	SPONGE - Plowed (Work Group)	480	-284				23		39	14	23		23		28					23		17		11	6	14		9		15			32	
29	PETER DINKlage - Scarlet Thing In You (B.Banquet/Atlantic)	409	+23			16			7	16	20	11					19				27			24	16	18	11	21	11	14		16		
30	DAVE MATTHEWS BAND - What Would You Say (RCA)	408	-140			42					10											16				19	7			28		32		
31	CAULFIELDS - Devil's Diary (A&M)	392	+24												22			15		12	13				17		12	15	17		19	24		
32	PHUNK JUNKEEZ - I Love It Loud (Trauma)	386	-18			12			20		16		9		14	5	12	6			10	37	20	7		10	4		15	10				
33	JILL SOBULE - I Kissed A Girl (Atlantic)	381	+95			31	17	14										16									23	11		28	16	19		
34	PARADE OF LOSERS - Stupid (Giant)	378	+39	11		12		14			16		10		21			7	28		14		29	14		14			23	7	18			
35	SLEEPER - Delicious (Arista)	370	-7	14		12			21		10	6			26			18			14	17				10	17	20	16	10	25	13	14	
36	WAX - California (Side One/Interscope)	361	-116						7	14								12	21		14	17				33	8		32				8	
37	SOUL ASYLUM - Misery (Columbia)	360	NEW	3	26		25						18		11	22	10			9	23	5			11	10	20		18				8	
38	PJ HARVEY - Down By The Water (Island)	349	-191				25		21	17		20										17		12						15				
39	HUM - Stars (RCA)	329	NEW		28						20		7	24	19	15			7	15	10	17	25		10	7		15		7	14			
40	THE MUFFS - Sad Tomorrow (Warner Bros.)	323	-11										6		21			12	18		5	12		24		11	18		10		21	12	14	
41	HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic)	312	-11			49	35															46				45			14			30	18	
42	KMFDM - Juke Joint Jezebel (Wax Trax!/TVT)	311	NEW	14			15	11		5	10	15			4			6			9		29		17			36	11		6	7	12	
43	NOFX - Leave It Alone (Epitaph)	309	-80		33			22		17					9	10		19			11	28				6	7					13		
44	GENERAL PUBLIC - Rainy Days (Epic)	309	-107			11		22		13	20				2			19								17	13		10	15		19	16	
45	SOUNDGARDEN - The Day I Tried To Live (A&M)	305	-64		15		19	10								25	19					46							16					
46	GOO GOO DOLLS - Only One (Warner Bros.)	304	-146			11			15	17																15		14			31			11
47	PEARL JAM - Corduroy (Epic)	301	-63				46	20			27			28	34	13	23																	

HUM

YOU'D PREFER AN ASTRONAUT

45:53



featuring the single
"STARS"

Gavin Alternative Debut 39*
A Most Added This Week!

New this week:

KEGE

XTRA

KPNT

KEDJ

KXRK

WMAD

KMYZ

KPOI

WOXY

KRRK

WPFM

... and more



Larrikin Management



GAVIN ALTERNATIVE GRID

SPINS in BLUE are ADDS

Artist - Title (Label)	WFAK	WHS	WHTG	WHTT	WKOC	WLUM	WMAO	WNNX	WNOX	WPFM	WPGU	WVON	WPLG	WPRO	WPAQ	WPKS	WVCO	WWDY	WVRT	WZRH	WETR	WPRM
BETTER THAN EZRA - Good (Swell/Elektra)		35	24	43	28	33	34	32	24	48	34	49	27	42	43	35	22	45	9	9	11	
ELASTICA - Connection (DGC)	8	25	31	31	26		34	29	24	48	37	49	28	43	45	35	9	45		43	26	
MATTHEW SWEET - Sick Of Myself (Zoo)	12	35	31	24	26	34	34	33	24	48	35	48	28	29	42	45	24	45	9	42	14	
BUSH - Little Things (Trauma/Interscope/AG)		25	32	39		33	22	25	14	37	23	15		41	24	44		35		24	27	
NINE INCH NAILS - Hurt (Nothing/TVT/Interscope/ARG)	9	15	29	44		45	36	16		33	23	27	21	27	7	30		35		10	10	
JULIANA HATFIELD - Universal Heartbeat (Mammoth/Antastic)	7	15	25	6	17		19		24	48	27	46	24	31	44	26	23	35	8	41	21	
MAD SEASON - River Of Deceit (Columbia)		25	14	6	18	33	20	13	14	48	27	49	16	21	50		12	35	13	18	22	
GREEN DAY - She (Reprise)			23	21		44	20	26		36	26	14	13	39	45			35		23	29	
COLLECTIVE SOUL - December (Atlantic)		25		32	15	45	33	22		34	29	16		26	23	25	7		14	25		
ADAM ANT - Wonderful (Capitol)		25		23	29	7	35			24	34	16		13	42	35	22			39		
WHITE ZOMBIE - More Human Than Human (Getten)	19	15	8	28		16	11	19		14	14	9	14	29	11	23		25		7	11	
BLUES TRAVELER - Runaround (A&M)			16		17	46	35	29	14		33	45	14	20	47	45	9	25		36	9	
BJORK - Army Of Me (Elektra Entertainment Grp.)	13		23	43			19		20	10		14	10	26	46	23	8	15		25	13	
RADIOHEAD - Fake Plastic Trees (Capitol)	14	15	12	12	9	31	22	17		12	28	26	16	18	13	30	10		4	19	16	
OUR LADY PEACE - Starseed (Relativity)			21		18	35	31	19	14	25	34	33		41	21		7	35	7	14	11	
MAGNIFICENT BASTARDS - Mockingbird Girl (Elektra)		25		42	10	34	19	28		9				39	18			25		24	16	
THE CRANBERRIES - Ridiculous Thoughts (Island)	18	25	17	14	12		17		24	20	23	14	18	22	22	18	8	35		11	26	
LIVE - Lightning Crashes (Radioactive)	9			44		30		29		48		37	18					45			42	
LIVE - All Over You (Radioactive)		35		37	15	45	22			19	20			29	18		10				32	
R.E.M. - Strange Currencies (Warner Bros.)	10	25	18		15		20			34		9	7		20		12	45	4			
JEFF BUCKLEY - Last Goodbye (Columbia)		25	24	6	7		34	13		23	26			9		13	35	10	13	10		
OFFSPRING - Kick Him When He's Down (Epitaph)			10	19		17	20	18	10	24	25	14	10	31		20		25		10	7	
STONE TEMPLE PILOTS - Dancin' Days (Atlantic)			15	20	23		18			36				43	21		20	35	8	36	10	
SPONGE - Molly (Work Group)					39		32	18						17				25			21	
FILTER - Hey Man Nice Shot (Reprise)	15	15	25	17		16	12	17	10	9		24	13	10		45		15		6	10	
MDNSTER MAGNET - Negasonic Teenage Warhead (A&M)	20		28	6		17	11		10	9	14	8		20	8	10	25			12	12	
CAKE - Rock And Roll Lifestyle (Capricorn)			7	6	3	34	19			38	26		15	20	23	20				8		
SPONGE - Plowed (Work Group)		35		23		33			10	48		19		10						13	12	
PETER MURPHY - Scarlet Thing In You (B.Banquet/Antastic)			15		18		21		20	21				9	28		10		11		9	
DAVE MATTHEWS BAND - What Would You Say (RCA)		25		7		34				35	49	15	10	23		7	45	4				
CAULFIELDS - Devil's Diary (A&M)			21		10	24	20	22	20		27		17	22		11				32		
PHUNK JUNKEEZ - I Love It Loud (Trauma)			8	14		8		21		9	6	8		23		22		25		24	11	
JILL SOBULE - I Kissed A Girl (Atlantic)		25				24	19	23	10	19			20	9		8	13			16	20	
PARADE OF LOSERS - Stupid (Giant)		25	12			17		12		6		16	17		10			25				
SLEEPER - Delicious (Arista)	10		10		7		15	14		9			21	23				15		14		
WAX - California (Side One/Interscope)	5		17			15		10	10	29	33	13	28					25		3	15	
SOUL ASYLUM - Misery (Columbia)				15		17	21	20						4		11	45	8				
PJ HARVEY - Down By The Water (Island)	7	15			16		13	24	35			44	6	10			23		13	16		
HUM - Stars (RCA)	7	25	10	14						29										4		
THE MUFFS - Sad Tomorrow (Warner Bros.)	19		12			6			10	12	16	12	22		7		15				8	
HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic)					19					18							26			12		
KMFDM - Juke Joint Jezebel (Wax Trax!/TVT)			6	27		13	12		10		9		11	10							6	
NOFX - Leave It Alone (Epitaph)	13			23			16			5				16		10		25		9		
GENERAL PUBLIC - Rainy Days (Epic)		15		6					10									18		8	22	18
SOUNDGARDEN - The Day I Tried To Live (A&M)						32					25	23		14				35		15		
GOO GOO DOLLS - Only One (Warner Bros.)			24						20	19			24	24			30			6		
PEARL JAM - Corduroy (Epic)					8	32											10			4		
OASIS - Rock And Roll Star (Epic)			17	10							11			17	20		8	15			7	
WILCO - Boxfull Of Letters (Reprise)					13				14					10			21			8		
PORTISHEAD - Glory Box (London)	9		16		10					6	11	17	10			17	15					

This Week's GRID...

In spite of last week's speculation that Elastica would go number one this week, Better Than Ezra's "Good" managed to hang on to the top slot. A few stations, including KNDD/The End, KOME, KROQ and Live 105, have moved onto the track "In The Blood," which might account for the difference in spins from last week to this week. Still, it's anybody's game next week.

The only new entry to the top ten comes from Collective Soul, whose "December" jumps 13-9. And check out the 17-11 move White Zombie's "More Human Than Human" made. It's a big jump, but not a surprising one when you consider that single is getting top five phones at X96, WROX, KNNC, KLZR, WBER, KNDD/The End and WBRU. The Cranberries' "Ridiculous Thoughts" moves 26-17, and counts Live 105, CFNY, WCHZ and WLUM among this week's new believers.

Our Most Added single this week also happens to be our highest debut and Top Tip. That would be Soul Asylum's "Misery," which got a whopping 34 adds, and debuts at #37. Would anyone like to bet on how many weeks until Soul Asylum lands at the top of the chart?

Another solid debut comes from the Champaign, Ill. band Hum, whose "Stars" enters the chart at #39. There are eight new stations on the track this week, which is enough to put "Stars" among this week's Most Added.

Finally, notice that Catherine Wheel's "Waydown" came in with a solid 27 adds, and are first in the Gridbound box. Check out my interview with the band's Rob Dickinson on page 35.

I'm off to check out the Dave Matthews Band. 'Til next week. —Linda Ryan

Most Added

SOUL ASYLUM (34)

"Misery" (Columbia)



CATHERINE WHEEL (27)

"Waydown" (Fontana/Mercury)

HUM (8)

"Stars" (RCA)

JILL SOBULE (7)

"I Kissed A Girl" (TAG/Antastic)

OASIS (6)

"Rock And Roll Star" (Epic)

CHRIS ISAAK (6)

"Somebody's Cryin'" (Reprise)

Top Tip

SOUL ASYLUM

"Misery" (Columbia)
34 adds and enough spins to debut at #37. A monster hit.



Chartbound

CATHERINE WHEEL - "Waydown" (Fontana/Mercury)

BELLY - "Superconnected" (Reprise)

GOD LIVES UNDERWATER - "No More Love" (American)

SHUDDER TO THINK - "X French T-shirt" (Epic)

Top Requests

NINE INCH NAILS

WHITE ZOMBIE

BETTER THAN EZRA

RADIOHEAD

CAKE

RECORD TO WATCH

PRIMUS

"Wynona's Big Brown Beaver"

(Prawn Song/Interscope)
Your audience is going to love this one. Already on at KNDD/The End and WBCN.

More moves and shakeups this week: **Jim Dickson**, a.k.a. **Jimmy D**,

will segue from Warner Bros' national alternative promotion director to head up Reprise's developing multi-media department. Jimmy and I both vol-

unteered at **KUSF** while we were still in high school, so I've known him for a long time. I envy his computer savvy (a skill he honed while a member of **Consolidated**—did you know that?), and wish him the best of luck in his new position. I know he's going to have a blast. Stepping into the vacancy is Warner Bros.' former Midwest promotion manager, **Tom Biery**, a.k.a. **Grover**.



weezer

say it ain't so

the new track and video
from the platinum self-titled debut album

DAVID GEFLEN COMPANY

Produced by Ric Ocasek
Mixed by Chris Shaw
Management: Bob Cavallo/Pat Magnarella
© 1995 Geffen Records, Inc.

I win trophy

Last Thursday I heard that **Shanna Fisher** and **EMI** had parted ways, and before I could say "The Dwellers," **Todd Bisson** called to say he got the nod. I'm sure the quick turnaround means that "Rocket Ride" won't fall between any cracks.

A couple weeks ago we reported that **Jeff Marks** was heading to Hollywood Records. What we couldn't tell you then was that **Joel Habbeshaw** was also making a move to the label. Both Jeff and Joel

were in Phoenix last weekend for **KEDJ's Edgifest**, and the place hasn't been the same since.

Speaking of *Edgifest*, I've heard nothing but great things about the concert event last weekend, which prompted me to call



Christopher (right) for the details. Apparently **No Use For A Name** was the band of choice for the concert-goers, and when one of the bandmembers jokingly told the crowd to get him the 30-foot inflatable purple dinosaur that was sitting atop one of the tents, about three-to-four hundred kids stormed up the hill to retrieve the prize. Ouch! Call Christopher and ask him about the Ren and Stimpy acid

Both **Live 105**-San Francisco and **Rev 105**-Minneapolis let me know about CDs they're putting out: **Live 105's** is the second in their local band series, and features S.F. faves **Heavy Into Jeff**, **Her Majesty The Baby** and **The Brian Jonestown Massacre**. **Rev 105's** CD features live tracks recorded on-the-air from artists like **The Verve**, **Evan Dando** and **Spearhead**. Can't wait to hear them both.

Looking over my Atlantic alternative hitlist, I notice that May 12 is the day they're going for adds on **Pizzicato Five's** "Twiggy Twiggy vs. James Bond." Funny, 'cos I noticed while watching *Melrose Place* this week that the band's "Baby Love Child" is used in a commercial for **Elizabeth Arden's** new perfume, *True Love*. Give the ad exec responsible for that one a big, fat raise.

Speaking of Atlantic Records and TV, on Monday May 15 (that's probably today), recording artist **Jewel** will make an appearance on *Late Night With Conan O'Brien*. Tune in and see and hear why **91X**-San Diego's **Mike Halloran** is such a fan.

Have you heard **The Verve's** new album, *A Northern Soul*, yet? Ask your friendly **Vernon Yard** or **Virgin** rep for a copy and hear why **KNNC**-Austin's **Mike Peer**, **WPGU**-Champaign's **Sean Smyth** and **The Zyperher's Mitch Cry** can't stop playing it. Start with the beautiful "On Your Own," and go from there.

The Dave Matthews Band's "Ants Marching" took off this week, as **KACV**, **WHTG**, **WKOC**, **99X**, **WEQX** and **WWCD**—among others—reported spins for the track. I'm told sales of the album have surpassed a million copies, so if "What Would You Say" is starting to peak, you might want to check this one out.

Bad Brains is making noise on the commercial alternative side of the panel. The band's latest, "God Of Love," is getting airplay and reports at **WRXS**, **WHTG**, **WDRE**, **KTCL**, **KUKQ** and **WRLG**. Maybe you should give it another listen.

A look at the *Cool And Unusual* file reveals **WHTG** loves **Madder Rose's** version of (The Jackson 5's) "Stop The Love You Save," while **WCHZ** is grooving on **Big Audio Dynamite's** version of **Bowie's** "Suffragette City"; **KOME** and **KROQ** are way into **The Smokin' Popes'** "Need You Around"; more hoorays for **KNDD** for adding **Silverchair's** "Tomorrow"; and yeehaw to **Live 105** for adding **Gene's** "Sleep Well Tonight."

Have you seen **Yo La Tengo's** video for "Tom Courtenay" yet? Mute Records' **Roze Braunstein** (shown on the next page with **Alex** from **Ned's Atomic Dustbin**) is an extra



1. RADIOHEAD - FAKE PLASTIC TREES

2. MATTHEW SWEET - SICK OF MYSELF

3. BETTER THAN EZRA - GOOD

4. BUSH - LITTLE THINGS

5. FILTER - HEY MAN NICE SHOT

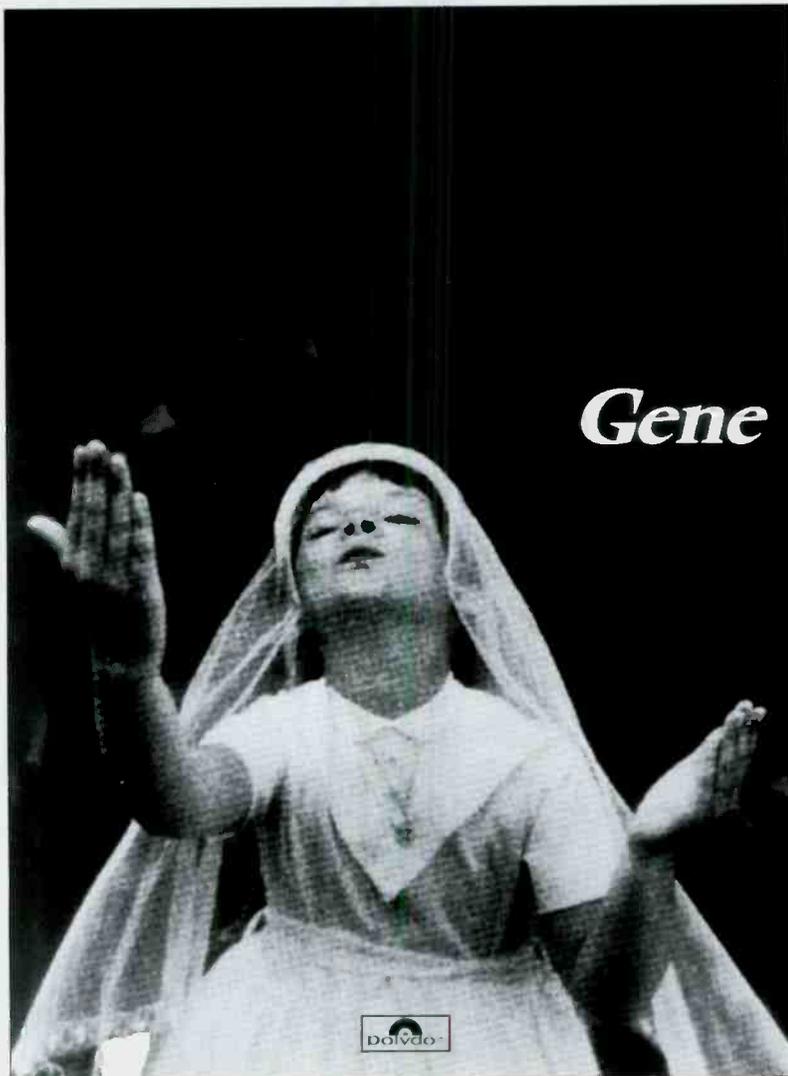
6. MORPHINE - HONEY WHITE

7. BELLY - SUPERCONNECTED

8. NINE INCH NAILS - HURT

9. CATHERINE WHEEL - WAY DOWN

10. BJORK - ARMY OF ME



ARTIST PROFILE

FAITH NO MORE



THEY ARE: **Billy Gould**, **Mike Patton**, **Dean Menta**, **Roddy Bottum** and **Mike Bordin**.

FROM: **San Francisco**

CURRENT SINGLE/ALBUM: "Ricochet"/*King For A Day Fool For A Lifetime*

LABEL: **Slash/Reprise**

CONTACT: **Steve Tipp**, **Jay Harding**, **Kerry Murphy**

ABOUT FIRING GUITARIST

JIM MARTIN: "There was a lot of pressure not to get rid of him, but work's gotta be done—and my life is my work. That might make you a less interesting person in a vilgar sort of way, but you have to make a choice." —**Billy Gould**

ABOUT THE NEW ALBUM:

"*King For A Day* is a nasty, vitriolic record made by angry men." —**NME**

ON BEING IN A BAND:

"Being in a band is like being in any relationship. You have to know how to adapt, how to lobby. It's very political. You have to know how to sneak, how to lie—everything." —**Mike Patton**

ON LIVING IN SAN

FRANCISCO: "San Francisco is a pretty great city. You end up feeling pretty jaded and spoiled there because it's kind of like an island. There's great food, you can go out and do stuff, and it's easy to get around. There's not many cities like that." —**Mike Patton**

THE

DWELLERS

ROCKET RIDE

ALREADY ON:

KPOI

REV105

WQNF

KEDJ

KDGE

WDST

KACV

WRXS

WEQX

WHYT

and more...

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Produced by Tony Visconti Management: The Left Bank Organization

EMI Records



SERVING THE MUSIC



in this humorous clip, and I noticed she gets plenty of on-screen time. Do you think she knew the director or something?

Tickets for **Pearl Jam's** June 24th show in San Francisco went on sale last Sunday and sold out in 23 minutes. Yikes! Time will tell as to whether or not the band's "alternative ticketing system" will work, but we give the guys props for making the effort.

Paying a visit to San Francisco recently: Columbia's **Kevin Fitzgibbons**, RCA's **Nick Bull**, Alias' **Robbie Lloyd**, KROQ's **Lisa Worden**, Atlas' **Trip DuBois** and Scotti Bros.' **Damon Greenfield**. Conspicuously absent was Mercury's new West Coast rep, **Jeremy Brown**.

I just got an advance cassette of **Teenage Fanclub's** soon-to-be-released **Grand Prix**, and, well, you know how much I love this band. I'm going to shut my door and blast this sucker—and of course, I'll tell you all about it next week.

New Releases

SOUL ASYLUM "Misery" (Columbia)

I vividly remember hearing "Misery" at Soul Asylum's showcase during SXSW this past March, but hearing the "finished" version is something else altogether. Soul Asylum's success with "Runaway Train" was no fluke; this band's been playing and paying their dues for close to a dozen years, and have amassed quite a legion of devoted fans.

WBCN's Cater Alan says, "I love hearing a drop-dead smash for the first time—it gives me chills. The cool thing is, five days and 20 spins later, I'm still getting those chills." We couldn't have said it any better ourselves. This week's Most Added single by a long shot! —LINDA RYAN

EDSEL AUCTIONEER "Summer Hit" (Alias)

God, would I love to be a fly on the wall the first time you listen to the Edsel Auctioneer's "Summer Hit!" I'd love to be there when you throw your head back and go "Ah ha! The smash pop-with-an-indie-edge hit I've been waiting for." Then I'd politely say, "Well, I told you so." And I'd try not to rub it in, but... Seriously, this band from Leeds, England has been around for a number of years, and along with a

handful of imports, released an excellent piece of plastic last year on Kramer's Kokopop label. "Summer Hit" is never out of my CD player for long periods of time, and when I crank it (louder than some would like) someone always peeks their head into my office to ask about it. Just think how your phones will light up! And if that's not enough, I'm told Edsel Auctioneer plan to tour the States this summer. "Summer Hit." Omniscient, aren't they?

—LINDA RYAN

BIG AUDIO DYNAMITE "I Turned Out A Punk" (Radioactive/MCA)

With the news of an impending Clash reunion in the works coupled with the new-found popularity of punk rock, Big Audio Dynamite's "I Turned Out A Punk" is a timely, tuneful stroll down memory lane. "I Turned Out A Punk" features Mick Jones' distinctive vocals and, except for the chirping keyboards, sounds like it would be at home on The Clash's legendary *London Calling* album, somewhere between "Lost In The Supermarket" and "Spanish Bombs." Already on at WHY?, WBCN, KUKQ and WBER.

—LINDA RYAN

PRIMUS "Wynona's Big Brown Beaver" (Prawn Song/Interscope)



With two previous albums (*Sailing The Sea Of Cheese* and *Pork Soda*) selling over 700,000 units a piece, it's safe to say that there's a market for the quirky, down right bizzare songs this San Francisco band comes up with. And honestly, you'd make yourself crazy trying to figure out exactly why that is; it's best just to go along with it. One thing for sure: Primus' latest, the bass-heavy "Wynona's Big Brown Beaver," is sure to follow suit. And although we may never know if Les Claypool is singing about Wynonna Judd, Wynona Ryder or someone's pet, we predict massive phones for this one while the listeners try to figure it out. —LINDA RYAN



WEEZER "Say It Ain't So" (DGC/Geffen)

Weezer slow things down a bit on their latest, "Say It Ain't So," and I have to say, it makes a nice change of pace from all the three-chord power-punk pop that's currently dominating station playlists. Don't get me wrong, though—"Say It Ain't So" has plenty of guts and chunky guitars to make you happy; it just sounds like nothing Weezer's released as a single before. Having said that, singer Rivers Cuomo's voice is instantly recognizable; your audience will know this is Weezer. I'm told the band is touring again this summer, so this fresh track comes out just in time. —LINDA RYAN

VARIOUS ARTISTS Johnny Mnemonic Soundtrack (Columbia)

Since techno and industrial music have hit their stride, finding music to match the mood of this futuristic thriller must have been fun. The movie is based on a William Gibson story, and many of these bands epitomize and explore the author's recurring man/machine themes. Cop Shoot Cop's "3 AM Incident" drones and lurches into murky depths of guitar and drum noise as Todd A. insists that "It only takes one spark." The techno-laced epic "Sad But True" sounds like Yellow Magic Orchestra on designer drugs, and Orbital's singer enhances the track's synthetic feel. As he sings in a high, echoed voice, the song repeatedly morphs into nether worlds of rave-out bliss. KMFDM's "Virus" combines a drum machine with clenching guitar, and Rollins Band's "I See Through" snarls in more conventional hard rock fashion. God Lives Underwater's accessible "No More Love" may find friendly climes on radio, and Bono And The Edge's "Alex Descends into Hell for a Bottle of Milk/Korova 1" harks back to the deconstructionist experiments U2 did on singles between the albums *October* and *War*. This is a solid soundtrack that hard rock and alternative radio will welcome, and hopefully the film will keep up its end of the bargain.

—DAVID BERAN

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Terence Trent D'Arby

TERENCE TRENT D'ARBY. IS HE WHITE OR BLACK? Rock or Soul? Fish or Flesh? Symphony or Damn? Tension or Sweetness? On his fourth album, "Terence Trent D'Arby's Vibrator," he proves he's all that and more. The multi-talented singer/songwriter/musician/performer can croon like Sam Cooke, bear witness like Otis Redding, and dance like James Brown, not to mention play an assortment of instruments in a dazzling one-man display of virtuosity.

"Terence Trent D'Arby's Vibrator" continues D'Arby's struggle with the sacred vs. the profane and the body vs. the spirit. The album's double entendre title, according to Terence, refers to the "vibrations which exists within all matter." The title track quickly fuses sensuality and spirituality with fuzz-toned, wah-wah guitars cranking out some finger-lickin' good southern-fried funkadelia.

On "Terence Trent D'Arby's Vibrator," D'Arby's amazingly textured voice shines. Whether it's his gospel-tinged testifying on *Holding On To You*, the lascivious falsetto on *C.Y.E.M.L.A.Y?*, the "Super Fly" seduction of *Read My Lips (I Dig Your Scene)* or the stark croon of *If You Go Before Me*, D'Arby's vocal range is at its most versatile.

Recorded in D'Arby's own LA-based home studio, *Monasteryo*, "Terence Trent D'Arby's Vibrator" offers a garden of earthly musical delights. The African chants and ethereal harmonies of *Read My Lips* suggest the sky above, while the driving guitars and gnarled rhythm are firmly planted in the libido below. Adversely, *C.Y.E.M.L.A.Y?* employs industrial strength power chords to emulate the old in-out/in-out.

"Terence Trent D'Arby's Vibrator," is a return to albums which offered bold statements along with a musical head trip to places you'd never imagined existed. In its variety of settings and moods, the record's like an old-fashioned wide-screen movie, "Around the World in 60 Minutes."

Terence Trent D'Arby has succeeded in tapping the musical power and metaphysical glory of rock 'n' roll's illustrious past without taking his eye off its multi-racial, universal future.

TERENCE TRENT D'ARBY'S VIBRATOR*



get it!

GAVIN COLLEGE

ALTERNATIVE EDITOR:
LINDA RYAN
COLLEGE EDITOR: SEANA BARUTH



Inside College

.....
NEITHER RAIN, NOR SLEET...

WTUL-New Orleans' committed MD **Anthony DelRosario** called in the station's report from his home this past Tuesday because **WTUL's** offices and studios were flooded by the freak weather systems that raged through the Southeast over the weekend. According to Anthony, New Orleans got something like "ten inches of rain in a three or four hour period." WTUL, thankfully, was flooded with only three-quarters of an inch of water, and all music—Anthony assured us—is safe. He expressed little similar concern for the station's in-studio equipment or its transmitter.

However, we're a tad worried about a couple of other Southern **GAVIN** stations—**KTRU**-Houston and **KWBU**-Waco. Neither reported this week; hopefully exams—rather than storm damage—are responsible for their absence.

Q: WHAT'S (PROBABLY) YOUNGER THAN YOUR MOTHER BUT (SLIGHTLY) OLDER THAN COCO GORDON'S?

A: **WNUR**, that's what! This week, **WNUR** in Evanston celebrates its 45th year of broadcasting! The station signed on the air on May 8, 1950 and is celebrating this landmark anniversary with a move to brand-new studio and office facilities at the end of May. Congrats to all **WNUR** staff and alumni.

TWO GOOD REASONS TO WATCH 120 MINUTES:

CMJ's Dawn Sutter and **Mute's Roze Braunstein**. Both Roze and Dawn appear (extensively) in the new **Yo La Tengo** video which debuted on 120 last week. In the Phil Morrison-directed clip, **Yo La** opens for a reunited Fab Four in front of an impatient audience. In the crowd, Roze and Dawn look great; on stage, the **Posies' Ken Stringfellow** and **Jon Auer** fill in for **John Lennon**.

And finally, here's a little doodle that came attached to a playlist this week. I thought it was cute; I hope **Tim** does.



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

2W LW TW

- | | | | |
|------------|----|----|---|
| 7 | 7 | 1 | PAVEMENT - Wovee Zowee (Matador) |
| 5 | 2 | 2 | HELIUM - The Dirt Of Luck (Matador) |
| 24 | 9 | 3 | YO LA TENGO - Electr-O-Pura (Matador) |
| 1 | 1 | 4 | GUIDED BY VOICES - Alien Lanes (Matador) |
| 11 | 5 | 5 | THE MUFFS - Blonder And Blonder (Reprise) |
| 3 | 4 | 6 | MORPHINE - Yes (Rykodisc) |
| 2 | 3 | 7 | THE 6THS - Wasps' Nest (London) |
| 8 | 8 | 8 | WILCO - A.M. (Reprise) |
| 6 | 6 | 9 | PJ HARVEY - To Bring You My Love (Island) |
| 10 | 10 | 10 | JULIANA HATFIELD - Only Everything (Mammoth/Atlantic) |
| 12 | 11 | 11 | FLYING SAUCER ATTACK - Further (Drag City) |
| 17 | 17 | 12 | ARCHERS OF LOAF - Vee Vee (Alias) |
| 4 | 12 | 13 | SPIRITUALIZED - Pure Phase (Dedicated/Arista) |
| 9 | 13 | 14 | TANK GIRL SOUNDTRACK - Bjork, Jett/Westerberg, L7, Veruca Salt (Elektra Entertainment Grp.) |
| 19 | 15 | 15 | ALL - Pummel (Interscope/AG) |
| 16 | 16 | 16 | KMFDM - Nihil (Wax Trax!/TVT) |
| 43 | 43 | 17 | APHEX TWIN - ...I Care Because You Do (Sire/Warner Bros.) |
| 35 | 30 | 18 | BEN LEE - Grandpaw Would (Grand Royal) |
| 37 | 19 | 19 | RADIOHEAD - The Bends (Capitol) |
| 20 | 20 | 20 | ELASTICA - Elastica (DGC) |
| 45 | 38 | 21 | EVERCLEAR - Sparkle And Fade (Capitol) |
| 25 | 25 | 22 | RED HOUSE PAINTERS - Ocean Beach (4-AD) |
| 26 | 24 | 23 | LAIKA - Silver Apples Of The Moon (Top Pure/American) |
| 29 | 35 | 24 | GRIFTERS - Eureka EP (Shangri-La) |
| NEW | 25 | 25 | PELL MELL - Interstate (DGC) |
| — | 26 | 26 | THE FALL - Cerebral Caustic (Permanent Records) |
| 32 | 27 | 27 | SUDDENLY TAMMY - We Get There When We Do (Warner Bros.) |
| NEW | 28 | 28 | TRICKY - Maxinquaye (Island) |
| 15 | 29 | 29 | MATTHEW SWEET - 100% Fun (Zoo) |
| 23 | 23 | 30 | MUDHONEY - My Brother The Cow (Reprise) |
| 40 | 40 | 31 | PETER MURPHY - Cascade (B.Banquet/Atlantic) |
| — | 32 | 32 | CROWSDCELL - Sugar-Coated (Big Cat) |
| 33 | 33 | 33 | RAILROAD JERK - One Track Mind (Matador) |
| 13 | 18 | 34 | SQUIRREL NUT ZIPPERS - The Inevitable Squirrel Nut Zippers (Mammoth) |
| 14 | 14 | 35 | MIKE WATT - Ball-Hog Or Tugboat? (Columbia) |
| — | 36 | 36 | FOETUS - Gash (Columbia) |
| 38 | 37 | 37 | HALF JAPANESE - Greatest Hits (Safe House) |
| 22 | 22 | 38 | GODHEADSILLO - Elephantus Of The Night (Kill Rockstars) |
| 21 | 21 | 39 | GOO GOO DOLLS - A Boy Named Goo (Warner Bros.) |
| NEW | 40 | 40 | CLOUDS - Thunderhead (Elektra/EEG) |
| 27 | 41 | 41 | SLEEPER - Smart (Arista) |
| NEW | 42 | 42 | A MINIATURE - Murk Time Cruiser (Restless) |
| 34 | 34 | 43 | POOLE - Alaska Days (SpinArt) |
| 31 | 31 | 44 | THE ORB - Orbs Terrarvm (Island) |
| 44 | 44 | 45 | MADDER ROSE - The Love You Save (Seed) |
| 18 | 42 | 46 | NED'S ATOMIC DUSTBIN - Brainbloodvolume (Work Group) |
| — | 49 | 47 | KNAPSACK - Silver Sweepstakes (Alias) |
| 39 | 39 | 48 | HOME - IX (Relativity) |
| NEW | 49 | 49 | ROSA MOTA - Wishful Sinking (Mute/13th Hour) |
| NEW | 50 | 50 | THURSTON MOORE - Psychic Hearts (DGC) |

Most Added

STEEL POLE BATH TUB (28)

Scars From Falling Down (Slash/ London)

BAD BRAINS (22)

God Of Love (Maverick/Warner Bros.)

BABES IN TOYLAND (22)

Nemesisters (Reprise)

DRUGSTORE (15)

(Honey/Go! Discs/London)

BOREDOMS (14)

Chocolate Synthesizer (Reprise)

Top Tip

PELL MELL

Interstate (DGC)

Interstate debuts at #25. **KJHK**, **KUCI**, **KUSF**, **KVMR**, **WNYU**, **WUVT**, **WVFS** and **WZBC** are cruisin' it in Heavy; **WCDR** and **WMSV** join the rush with ADDs this week.

RECORD TO WATCH

BOREDOMS

Chocolate Synthesizer (Reprise)

These noise-masters grabbed 14 ADDs outta the box! **KCMU**, **KCPR**, **KUCI**, **KUSF**, **WCBN**, **WCDB**, **WPRK**, **WRFL**, **WTUL**, **WUJC**, **WUNH**, **WUSB**, **WUSC** and **WVKR** are the frontrunners.

Chartbound

STEEL POLE BATH TUB - Scars From Fall ng Down (Slash/London)

ENGINE KID - Angel Wings (Revelation)

LAST POETS - Holy Terror (Rykodisc)

SEA AND CAKE - Nassau (Thrill Jockey)

TILT - 'Til It Kills (Fat Wreck Chords)

BARBARA MANNING - Sings With The Original Artists (Feel Good All Over)

MAD SEASON - Above (Columbia)

EAST RIVER PIPE - Poor Fricky (Merge)

HUM - You'd Prefer An Astronaut (RCA)

Dropped: #28 Tsunami, #45 August Sons, #46 Blumfeld, #47 Cold Water Flat, #48 Smog, #50 Negativland.

Reports accepted Monday 9am - 4pm and Tuesday 9am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

PJ Harvey and Island Records would like to thank College Radio for the success of "To Bring You My Love."

Gavin College #1
six consecutive weeks.



Out now, "C'mon Billy" EP with two unreleased "B" sides exclusively for College Radio . . . of course.

ORB ORBVS TERRARVM

ORBVS TERRARVM is ORB's first full length album of new material in three years. Currently #31 on the Gavin College Chart. Look for them touring soon.



New Releases

TRICKY MAXINQUAYE (ISLAND)

"There is no unifying force to my album, except confusion."—sonic auteur Tricky

Tricky belongs to an elite British conclave of musical conjurers that includes the Stereo MC's, Portishead and Massive Attack. Like his compatriots, Tricky draws heavily on the legacies of jazz, hip-hop, dance, reggae and psychedelia—but then adds a healthy dose of confusion. That is not to say, however, that Tricky is confused. Rather, he confuses and confounds his listeners with a myriad of unique sounds and rich, moody ambient textures; a listener making his or her way through *Maxinquaye's* 12 tracks never knows exactly where the path will terminate.

Along with the nymph-like chanteuse Martina, on *Maxinquaye* Tricky twists the aural spectrum into a hallucinatory polysonic chasm where anything is permitted: On "Ponderosa," Martina's voice twists and veers between Robert Smith's slippery whine and Bjork's bubbly playfulness, while Tricky tosses in weird spoken words, honky-tonk piano fills and static noise. However, the album's piece de resistance is Martina's belting rendition of Public

Enemy's classic rap rant "Black Steel In The Hour Of Chaos." The singer brings a whole new slant to the song's para-military lyrics by drawing a parallel between women's suffrage and black oppression. And Tricky's haunting musical soundscape—complete with rolling-surf drums, echo effects and surge guitar—enshrines the lyrics in an appropriate aura of (harmonic) revolution. Another stand out is "Brand New Your Retro," a mechanical, fuzz-enhanced romp in which Martina proves herself to be a quite competent rapping femme fatale. The additional scratch blips, plus Tricky's smooth Bristol patter make this the closest thing to actual hip-hop on the disc—but it's still way out in the telephonic multiverse. Check your mind and rewind three times (at least). *Maxinquaye* is superb sonic sublimity through and through. —SPENCEDOOKEY

BOREDOMS CHOCOLATE SYNTHESIZER (REPRISE)

It's been two years since The Boredoms' *Pop Tatari* graced the airwaves and inspired countless noise/punk groups with their full-on raging sonic assault. The Boredoms are back with their third release, and *Chocolate Synthesizer* is a sonic treat of wide-ranging production values and percussive, mantric, heaven. This ain't no retro—The Boredoms contin-

ue to be the hardest of hardcore, essential listening for those who admire where music's going rather than where it was ten years ago. This album chronicles the band's continued fascination with studio techniques and effects. Check out the backward club on "Synthesizer Guide Book on Fire," the building effect on "Mama Brain," (their answer to George Clinton's "Maggot Brain") and the cheerleaderesque chorus of "B is for Boredoms." Eye Yamatsuka and company continue to refuse to differentiate between noise and music and so remain the royalty of noise culture; full-throttle maniac genius rules again on *Chocolate Synthesizer*. —WALT REED

THE MERMEN A GLORIOUS LETHAL EUPHORIA (TOADOPHILE RECORDS, 135 BLUXOME ST. SAN FRANCISCO, CA 94107)

Over 70 minutes of surf music swims and glitters on this trio's first true studio effort. "The Drowning Man Knows His God" plunges into currents of guitar distortion as the drums sculpt shrines to honor it. Feedback a la Hendrix's "Third Stone from the Sun" courses through "Pulpin' Line," and "With No Definite Future and No Purpose other than to Prevail Somehow..." floats in relaxing eddies of delay. Surf bands often have trouble sustaining original melodies, but "Scalp Salad" proves that the Mermen

can develop a memorable melody and dissect it at will. Dig the bass drum and pimpin' bass line on the manic "Drub," and the delicate guitar that molts into a monster on the epic "And The Flowers They'll Bloom." The closing number, "Brahms 3rd Movement 3rd Symphony," is a successful experiment. The exquisite interplay between bass and guitar echoes Brahms' bass part and the added flourishes work. *A Glorious* is the result of The Mermen playing live with Dick Dale, and the belief in stretching surf to its outer rim.

—DAVID BERAN

THE DANDY WARHOLS (TIM KERR RECORDS)

If—back when Saturday morning cartoons were worth waking up for—The Dandy Warhols had had their own Saturday morning show, they would have jumped channels, beat the stuffing out of the Banana Splitz, stolen their instruments, shot smack and conquered the world with their rock 'n' roll pop-danger. In case you've been under an indie rock lately, be informed that the Warhols' dangerpop is currently exciting hysteria on two continents, as the group have arrived from outer-space to terrorize Earth's children with polyurethane-smooth harmonies and diamond-edged hooks. The first outstanding single from the

**STEEL POLE
BATH TUB**

SCARS FROM FALLING DOWN

ouch.
on tour now and forever

You'll take it and you'll like it.

Any questions or comments about these recordings should be directed to the proper authorities.

SLASH RECORDS
LONDON
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212-333-8185 213-937-4660

band's self-titled debut on Tim Kerr Records is "The Dandy Warhol's T.V. Theme Song," a sonic pop joyride in Stereolab's car-jacked Pacer-X. "Lou Weed," a purposely derivative Velvet-y offering, comes complete with way-gone vibey flutes, bouncy harmonies and frontman Courtney Taylor's best imitation of a younger Mr. Reed. Taylor's physical resemblance to Keith Reld is musically manifested in "Grunge Betty," which throws the same kind of chops, kicks and punches as the Yardbirds' live rendition of "Train Kept a Rollin'." The Dandy Warhols are not in the least afraid to hegemonically wear their influences on their Chelsea boots. When you've been inspired by the best of 1960's freak-beat and 1990's indie Brit-pop, there's only one way to go: Straight to the top. —ERIC SHEA

**PELL MELL
INTERSTATE (DGC)**

The two lane blacktop: endless, rolling expanses of asphalt melting into the horizon, waves of heat hovering over its faded surface. The open road has long been haven, literary inspiration and stomping ground for such legendary nomadic icons as Steinbeck, Kerouac and Hunter S. Thompson. The also-legendary, somewhat-nomadic Pell Mell have resurfaced after a several-year absence to beckon a new generation of mobile laureates, enticing them to hit the road with this made-for-driving-across-America sonic journey. *Interstate* hits the freeway full throttle, burning high octane and running the supercharger into the red. The ghosts of Link Wray and Dick Dale haunt these tracks, while six strings, meaty organ and driving rhythms leave nothing behind but loose, flying gravel and the faint stench of smouldering rubber. "Nothing Lies Still Long" is full of road-rash twang and and tarmac-encrusted rhythms—inland surf music at its glorious best. "Revival," propelled by chugging bass, hearty organ fills, shuffling drums and crystalline twang, is one damn fine, extremely infectious tune. Logged in the middle of the album, "Blacktop" is the symbolic seventh track, a magnum opus that becomes a celebration of life. Filled with noize-enhanced voices and superior guitar licks, it conjures up biters-veet images from films like *Easy Rider* and *Fandango*. Pell Mell have crafted a minor masterpiece. *Interstate*'s 12 tracks of pure instrumental finesse provide quintessential accompaniment for your next existential long-haul through the heartland. —SPENCEDOOKEY

**VARIOUS ARTISTS
MUSIC FOR A BACHELOR'S DEN (DCC
COMPACT CLASSICS, 8300 TAMPA
AVENUE, NORTHRIDGE, CA 91324)**

The cover boasts "15 seductive selections," and Combustible Edison and Esquivel fans will gobble this up like

fondue. Setting has always played an important role in music. The blues makes you think of the Mississippi delta, rap, of pulsing inner city streets, and '50s and '60s popular music brings the image of suburban bachelor dens. Terry Snyder's "Once in a While" entwines cha cha percussion, a muted xylophone and blustery horns to shift from leisurely to take-charge mode. Morris Stoloff's "Moonglow and Love Theme from Picnic" features an amazing bass/piano combo walking over shuffling rhythm, and George Shearing's "Medley: As Long as I Live/Let's Live Again" follows the same trail while adding strings. One of the two vocal tracks is Linda Lawson's sultry "Like Young." Her husky voice transforms the words "Love, soft as April snow/Love, warm as candle glow" into jewels of ardor. Check out the Esquivelian organ on the John Buzon Trio's rendition of "Ill Wind," Arthur Lyman's soothing "Yellow Bird" and the wondrous sweep of Victor Young's Studio Orchestra's "Around The World." If you take refuge in space age instrumentals, this is not to be missed. —DAVID BERAN

**GUO YE AND
JOJI HIROTA
RED RIBBON (SHANACHIE,
37 E. CLINTON ST., NEWTON, NJ 07860)**

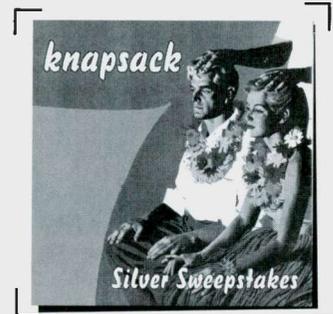
Flute + percussion = Discovery. Working with this principle, Hirota and Ye have created the emotional equivalent of a time tunnel, an instrumental vehicle to explore that strange dimension where awareness surrenders to vulnerability and incomprehension. Big subjects and big ideas are the focus of *Red Ribbon*—seasons passing, friends leaving, the earth orbiting, birds soaring—and the duo's language is beautiful, wild and intoxicating. Ye and Hirota provide a musical free zone where our reactions are limitless; our senses alternately experience the record bit by bit, try to grapple with the whole piece, or just hang. Audio yoga...very peaceful, but I was always kinda questioning and alert. Ye's ultra subtle manipulations of breath, ambriature, and fingering coax just about everything out of the Chinese flute you could hope for—low, somber notes for meditative states, shrill icy notes, and thousands of tricks in between. Hirota, (a Japanese William Hooker if there ever was one) calls up a mighty muse of his own to produce complex symphonies of whispery bells and cymbals that develop into propulsive, mongol drum-horde thrills. Each man perfectly senses the other's destination. Put *Ribbon* on, man, and a magic carpet of tones and moods sweeps you away to fog-enshrouded ancient temples on piny mountain slopes where clouds smile and the rivers laugh...very very OUT THERE. —ALAN LOWE

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(use interesting typeface)

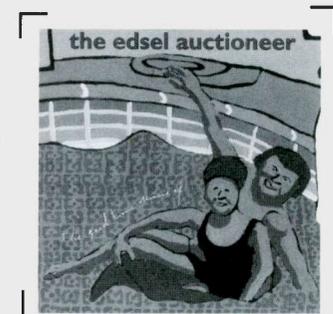
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YOUR GUIDE TO THE GAVINS

College radio's music programming varies widely from station to station. Accordingly, different stations' music departments decide what records to program using quite divergent methods. To help clear up some of the confusion, we've asked each GAVIN college music director to outline his/her station's programming policies. Following are the responses—some earnest, some facetious, all somewhat informative:

WUJC-Cleveland, Russell Moenich, MD

"Jimmy and I get together in the Sound Lounge every Sunday night with some lemonade and listen to all the new records and figure what's objectively the coolest. Those cool records are put into a pushbox and then the kids play them. It's an amazing process if you think about it—so efficient and economical."

KCWR-Santa Monica, Tricia Halloran, MD

"At KCRW the MD reviews every record him/herself and decides whether or not it should become part of the library. Every new recording stays in the 'new adds' section for six weeks. DJs are responsible for reviewing the new adds, and they tend to play those frequently. There is no controlled rotation; DJs can play whatever they choose. Weekly playlists are created by tallying the plays library records have received."

KJHK-Lawrence, Jenn Ruf, MD

"This semester we started a legitimate music review staff (six jocks, the PD and MD, who meet at a set time once a week). Each one of them reviews four to five CDs each week. We listen to the music and vote as a group which ones we think are worthy of adding. If there is a tie, the MD's vote weighs more. I generally do not have to wait for the group's approval to add something, so the most 'important' releases can be added as soon as possible. [Rotation] logs are based on a tempo system. Each track on each release we add is categorized into one of three tempos. DJs can choose any track on any CD that's the tempo the log requires. Some of the releases we don't add are put into the library, while others are not."

WCBN-Ann Arbor, Brendan M. Gillen, MD

"Here at WCBN, Home of the Hits™, the music director and his assistant open and listen to all received music. We also instantaneously recycle all bios and deface all glossy pictures included in said packages. From there, our patented 'Bull Shit Alert System©' helps us do a basic add/not add sort. From there all adds (up to 150) are brought to our Monday Night Record Review Party. About 15-25 DJs and staffers attend. They take the music home for a week, write up a brief critique that alerts DJs to FCC violations and tricky things about tracks like false endings, etc. The not-added records get looked over by our review staff and are generally mocked once a month. When the record is brought back from review it is processed, genrefied and placed in our new bin where it stays for about eight weeks. I post 'good new stuff' lists and DJs program their own shows. I try to point out good records to people and steer people toward records I know they would like."

WXYC-Chapel Hill, Franz Kunst and Spott Philpott, MDs

"A lot of the crap we receive gets weeded out ('ka-ching') early on in the process by the music staff. All DJs are encouraged to review CDs, but a big chunk of the burden falls on our central music staff. We also make a strong effort to buy artists that don't send promos. About 130 things are in rotation at one time (a lot more new stuff in 'new vinyl,' as dubbed by Glenn Booth, though most of it is not vinyl anymore). Heavy gets played about seven to 23 times a week, Medium five to 13, Light three to ten, Singles three to ten. The MD makes the initial decision on where the CD is placed with further adjustments possible with DJ input. The DJ has a large amount of choice [about what to play, but there are] strange and mysterious built-in catches to make sure that the good stuff people wouldn't normally gravitate to isn't overlooked. I could go on, but the system isn't all that simple. Our musical philosophy, however, is: We play music that is good. We don't limit ourselves or our listeners to what some might call 'alternative' music."

KVRX-Austin, Andrew Magilow, MD

"All music that is sent to the station is opened and logged into the database. Every record goes through the reviewing

process whereby our special agent record review volunteers go undercover, check



out materials for seven to ten days, and listen for good stuff and naughty words. Upon return, the music directors are debriefed and listen to all records (briefly) and decide whether

the album goes into rotation or directly into the library. Those records in rotation have the ability to chart."

WUSC-Columbia, Eric Greenwood, MD

"The music director at WUSC reviews most of the records with a small percentage of the staff helping out. The music director decides what goes into rotation but welcomes the staff's input. Records in the A bin get played more than records in the B bin, which get played more than records in the C bin. There is no D bin. New music = 50 percent of a show: eight A's, seven B's, five C's."

KFJC-Los Altos Hill, Acerbic Alan Lowe, MD

"At KFJC, the music director (and sometimes the assistant MD) listens to all music serviced to the station. Acceptable music/sound/noise/spoken word is then passed on to suitable members of the review staff who have a week to prepare comments for the station. Air staff who can't stand a particular release can 'talk to me about it' and we know how THAT goes. Records are tracked for eight weeks. [Jocks abide by a] simple requirement of 35 percent current (material added in the last eight weeks) per airshift. Aside from this stipulation there is NO rotation. Our programming philosophy: call in sick, phone off the hook, tune TV to test pattern, forget everything you ever knew about 'melody' or 'hooks' and just lose yourself in a holographic maelstrom of 14/3 jazz times, detuned feedback dulcimers, 60 minute drone freakouts...we never close, we can't, movin' too fast, man..."

WDCR-Hanover, Jenn Sekelsky and Jacob Waldman, MDs

"The MDs review all music (although we may not both listen to everything). Questionable releases are played for the DJs who come to our 'listening sessions,' where they get to vote. Anything added to new music gets put on a special shelf. DJs

must play five new songs an hour."

KDVS-Davis, Aaron Tassano and Kevin Rafter, MDs

"Either Kevin or I listen to a release and decides 'yes' or 'no.' If yes, then the record goes into the current stacks for three months. If no, we add them to the ceiling mirror above my bed. Because we are a freeform station, we tabulate the current records' plays for the week and make our chart from that tabulation. We have approximately 250 CDs, 150 7"s and 75 LPs in current rotation."

WFMU-East Orange, Robin Edgerton, MD

"We receive thousands and thousands of recordings. The MD decides what goes into the new bin with the assistance of a few DJs and the assistant MD. If a DJ asks for a recording, it automatically goes in. New bin CDs are available to DJs for a month, then they go into the library."

WVXU-Cincinnati, Mike Boberg, MD

"At WVXU, I generally review 90 percent of all CDs that come in for A3 and Alternative. The other 10 percent are reviewed by a handful of trustworthy volunteer jocks that are into music.

Generally, I review the entire CD and target all songs on the disc that work for our rotation. CDs are then split into two categories: Light, which is comprised mostly of advance singles, 7"s and weaker material, and Heavy, which is comprised of strong releases with at least three to five cuts targeted for airplay. Jocks are required to choose and play seven Heavy and two Light cuts per hour. They then fill up the hour with material they choose from the library. Heavies get spun five to seven times a week, mediums three and lights one to two. Records usually stay in rotation for two to four months. Material that has never been added goes into the library or is filed in garbage stuff. This stuff is used during fund-drive, for giveaways or is put in storage. We do not play anything with foul language or questionable content. Our license is held by Jesuits, so we not only answer to the FCC, we answer to God."

WPRK-Winter Park, Lisa Blanning, MD

"We add almost everything. The MD chooses CDs for a special section called rotation, and new DJs must choose from rotation for new release requirements. [All experienced DJs have full freedom of choice of new material]. DJs must play eight new releases an



hour, six indie releases an hour and two local band cuts per show."

WVFS-Tallahassee, Rhea Patton, Czarina

"Dictatorship! What I say goes! No, really, the music staff and the MD decide what CDs go into rotation. The MD does

have final say (and the music staffers buy me lots of gifts). A rotation is 20 to 26 spins a week; B is ten to 17 spins a week."

KUSF-San Francisco, Jim Heffernan, MD

"At KUSF the MD reviews every record. [Whether or not a record is added] depends on his own subjective and self-centered opinion. Music meetings are held weekly to give the staff the illusion of having input. All new adds are placed in a currents section where they remain for two months or until stolen. DJs must play seven current an hour (or two currents followed by a long-winded rant on how worthless the MD is)."

WUSB-Stony Brook, Erika Tooker, MD

"Basically, if a record is received by us, we put it out for play. As far as reviewing—that is a shared task. After that, DJs pretty much pick out what they want to play. We keep a review book in the control booth where DJs pretty much battle egos over whether a record does or does not suck."

WRAS-Atlanta, Dusty and Anni, MDs

"At WRAS, two music directors review CDs all week and allow the DJs in the music department to review them too. We all meet at our weekly music meetings and show 'n' tell what makes our ears flap, ya know? Then, Dusty and Anni narrow 'em down to approximately the ten best and decide what rotation to put 'em in. We desperately like great bands that no one knows about yet! Heavy = 30 spins, Medium = 15, Light = 9."

WVU-Morgantown, Christy Stevenson, MD

"We log everything we receive in the mail, file it in order into the music desk, then distribute three to five CDs to each of our three assistants at the beginning and the end of each week. The MD listens to the remainder and makes any final decision in the event of [departmental] indecisiveness. We do have a strict rotation that jocks follow in this manner: choose from the first three to five records in the Hots, the first five to seven in the Mediums, the first seven to 12 in Lite, and 12 to 17 deep in recurrent and golden recurrent. We spin four Hots, three Mediums, two Lite, two recurrent, two golden recurrent and two DJ choices in one hour. We do not play songs that...we think maybe offensive to our audience. We only play advance singles of highly-anticipated releases. We now also play 7"s and keep them in Lite for about four weeks. If a release is extremely noisy, loud or bizarre, our audience doesn't always receive it well so we may test it or give it to a specialty show. The PD has no say into music and all questions should be directed to Christy Stevenson MWF 2:30 to 4:00 p.m."

WVCR-Poughkeepsie, Ben Goldberg, MD

"At WVCR we have a listening session

with DJs on Wednesday afternoon.

Whatever people like—provided it's not being played to death somewhere else—we put on our playlist (everyone chooses five an hour to play). There are a few simple guidelines: 1) No funky bass, 2) No breasts on the cover (AmRep releases excluded), 3) No Big Star influence, 4) No 'it sounds like Rage Against the Machine meets ____ (see number one),' 5) Frown on fancy mailing packages."

KWBU-Waco, Brooks Grigson, MD

"The MD decides on all the music. Rotation is based on this system: There are three types of currents, Blue (lots of different bands), Black (very popular bands—Pearl Jam, etc.), and Red (really cool new stuff). Blues number about 35 to 55, Black about 20+, and Red includes five to seven records. All music is screened for lyrics because we're the largest Baptist university in the world."

KTRU-Houston, Jeff S., MD

"KTRU is pretty egalitarian when it comes to deciding what gets played. Incoming records—after a quick review by the MDs—are available for the DJs to check out and review. They look over them, review them, give their opinion on what should happen to the record, and return them. The music department takes that opinion into consideration and makes the decision. Usually, if anybody likes something, it goes into rotation. The MDs—being DJs as well—also review, usually more than the regular DJs because they get first pick of incoming releases. Once in rotation (called playlist), DJs are able to choose from approximately 200 things to play for the playlist requirement (about one-third of their shift). This system insures that what we play isn't just the MDs' favorites but reflects staff's taste as a whole."

KSJS-San Jose, Sharon Jennings, MD

"At KSJS the MD previews every CD herself and decides whether or not it should go out for review by her music staff. The CDs usually have a one week turn-around for an informed review. The MD then listens to the CD, taking into account the recommendation of the reviewer, then decides whether or not it should go into rotation. Heavy rotation records typically get about two plays a day, Medium rotation gets at least one play a day, and light gets two to three plays per week."

WMSV-Mississippi State, James Martin, MD

"I have a staff of eight, and we review everything that comes in. Anything questionable is handled by committee. I personally review all adds and most debut releases. Everything passes through the new music bin first, then gets a tryout in Medium rotation—where it's sink or swim time. Everything then gets spins based on DJ-play and audience response—the releases have got to make it on their own merit. [Whether a record gets a] Light, Medium or Heavy (report) isn't chosen by

anyone—the spins decide."

WDBM-East Lansing, Chris Brunt, MD

"WDBM follows a strict rotation system for its daily 18 hours of alternative music programming. CDs in Heavy rotation spin consistently four times a day, Medium two times and light one time. We play about 60 percent current, 20 percent recurrent, 10 percent gold and 10 percent requests per hour. We follow a tight rotation to keep continuity through airshifts—a difficult task at a station with 45 jocks with diverse backgrounds on the air weekly. Where a CD is placed is decided on a case-by-case basis. The music department determines whether an artist can stand on its own or whether it must be nurtured through rotation. A Pearl Jam automatically goes into Heavy, a Melissa Ferrick starts in Light and builds, perhaps over a three to four month period. If WDBM is going to play a new artist, we are determined to develop and nurture that artist."

KUNV-Las Vegas, Ian Scott, MD

"The MD listens to all records and then decides on the rotation of each record. If a staff member or the PD disagrees, then that staff member can appeal at the music meeting. All records in A rotation get two to three plays per day, all records in B get one to two plays per day. Some records go directly into the library."

WSMU-North Dartmouth, Lee Berman, MD

"The MD reviews the music—and consults staff members/DJs if the MD thinks it sucks or somebody will play it—and puts it into rotation for three months. Then it hits the library."

WTUL-New Orleans, Anthony DelRosario, MD

"WTUL has four people overseeing different genres of music. Lenny Bertrand takes care of jazz, Jeff B is head of rap/hip-hop. The specialty music director, Brian Hart, oversees world, blues, folk, classical and country. Shepard Samuels has been doing the reggae show for more than 15



years. I'm in charge of 'new,' 'alternative' whatever music. I review about 70 percent of the CDs and about 95 percent of the 7"s. A handful of DJs also review. About 30 or 40 percent of what comes into the station actually gets put into rotation or into the library. As far as rotation goes, every Sunday night I gather the previous week's playlist and count the number of plays for the new releases ('merits'). I determine Heavy/Medium. Light by the number of plays the release received during the previous week. We have 80+ hours of 'new' music (non-specialty shows) during which DJs must play four merits per hour. Releases stay in rotation at least ten weeks."

KCOU-Columbia, Lisa Morgan, MD

"When material arrives, the music directors review as much as possible. KCOU puts all records deemed interesting into an eight-week format. This includes—but is not limited to—college alternative, international, hip-hop, jazz, country, etc. The first four weeks a record is B (for Brand New). The last four weeks a record is A (for Almost New). DJs are required to play three records an hour from each category. Although KCOU does support and add vinyl 7"s into format, we DO NOT add CD singles. All records not added to format are labeled and shelved."

KUGS-Bellingham, Bryan Ritter MD

"Every record that comes into KUGS is listened to by Bryan Ritter, our music



Director. Sometimes very nice people help me out; they ask for free crap for their time. Nothing stays on my desk for more than two weeks. KUGS is proud to program good music, regardless of major/indie status. DJ input is encouraged and welcomed. Rotation is as follows: Top twenty records

receive three plays per hour (i.e. jocks must choose three of these records during each hour on the air). Heavy records receive one play per hour (there are 20 of those as well). Jocks must play one medium rotation disc per hour (there are 40 of these), and Adventure Picks are eligible for one play per hour (out of 40 such albums). Gold section = really cool albums that are five years and older. Core section = the 'core' sound of the station. These records are cool albums that are older than recurrent status but younger than gold status."

WUVT-Blacksburg, Wes Lang, MD

"Here at WUVT we have a large staff to sort through a lot of the muck. The MD has final say about what goes into rotation. Things stay in for about two months."

KXLU-Los Angeles, Jimmy Tamborello, MD

"At KXLU the MD listens to everything, and the releases considered good enough are put in a special new adds section—where they stay for four weeks. A DJ can play anything he/she wants, but they usually stress the new adds. After four weeks the albums are filed in the normal library."

KFSR-Fresno, Melinda Hsu, MD

"I listen to everything. Sporadically, someone will assist me, but mainly I do it. I like recommendations, but most DJs don't give me any. A DJ is required to play ten cuts from the playlist per hour—one local band, one new vinyl, one 'massive' (out of ten) and seven others from the 150 CDs on the playlist." ●

Radiohead

Don't Fear The Creep-er

Doubting Thomases beware: Radiohead are real. Put your hands in their wounds and feel a band struggling with success in a world that sees them as "Creeps" and one-hit-wonders. Frontman Thom Yorke struggles to explain the band's persecution, crucifixion and their emotional resurrection to Gavin's Linda Ryan.

The one thing that becomes eminently clear during my conversation with Radiohead's singer and frontman Thom Yorke, is his mistrust of the media. And who could blame him? In Britain, the music press have lumped him in with emotionally unstable musicians like Nirvana's Kurt Cobain and Richey from The Manic Street Preachers—a pigeonhole that Yorke clearly finds offensive.

"They're like, 'Oh, that poor Thom geezer. He's troubled and fucked up and obviously going down the same road.' They're talking about these depressed pop stars, and my name keeps coming up. And it's like, 'Uh, hold on. I write this

stuff to actually deal with it.' And what really bothers me, is that you can go through a whole article without once reading anything about the music."

America hasn't been much kinder to the band either. After initially spurring on Radiohead's phenomenal success, radio programmers looking for a follow-up single quickly labeled them one-hit-wonders. "'Creep' wasn't dying, was it?" Yorke muses. "It didn't matter what song we came out with next 'cos they weren't going to play it."

And everywhere, Radiohead was so strongly identified with "Creep," it made Thom and the rest of Radiohead—brothers Colin and Johnny Greenwood, Ed O'Brien and Phil Selway—re-evaluate their standing as a band.

"Everything that I'd understood to be all the trappings of fame were presented to us because of that one little song," he says. "At one point, we felt like we were a jukebox, existing only for it. But I think more than anything else, the biggest problem I had with the success of 'Creep' was that it forevermore defined how people were going to see me, the most famous creep ever. It was hilariously funny, and at the same time, quite embarrassing.

"It was a real head-fuck," he continues, "Because up until that point, I was just a guy who wrote songs in his bedroom. I was aware that something else might hap-

pen but I thought, 'Right. I'll be able to deal with it.' And then you sort of panic when you realize that you can't control it anymore. It made me realize that to be a star—or whatever—you basically just have to fulfill the role that the media has chosen for you.

"And if you just feed that myth, you can exist forever on that one song. We couldn't do that," he insists, "and I couldn't



write that song again even if I wanted to. It made us extremely cynical and not want to make another record for a long time."

Which helps explain the long gap between *Pablo Honey* and the band's latest, *The Bends*—a darker, more mature effort than its predecessor.

Yorke agrees that this album is darker and more troubled than *Pablo Honey*, and says that making it was a "finding yourself" sort of journey.

"There was a long period of time

where we, as a band, had to figure out who we were and what we wanted to do with all this malarkey," he explains. "In Britain, you either appear with an agenda or you disappear very quickly. It's very difficult to exist and be open about the fact that you're learning. To say the album is more mature...let's just say it's a start to what we're doing. It showed us how prepared we were to go all out for each song, which was a real revelation to us."

He continues, "We feel like we're pretty much starting from scratch with this album. We have no idea whether the people who bought *Pablo Honey* are going to be there for us this time out, but we're quite proud of this album. After we finished recording it, that sense of panic—that I couldn't control my life anymore—lifted. I knew I was going to be the person I was before it all started—that guy writing songs in his bedroom."

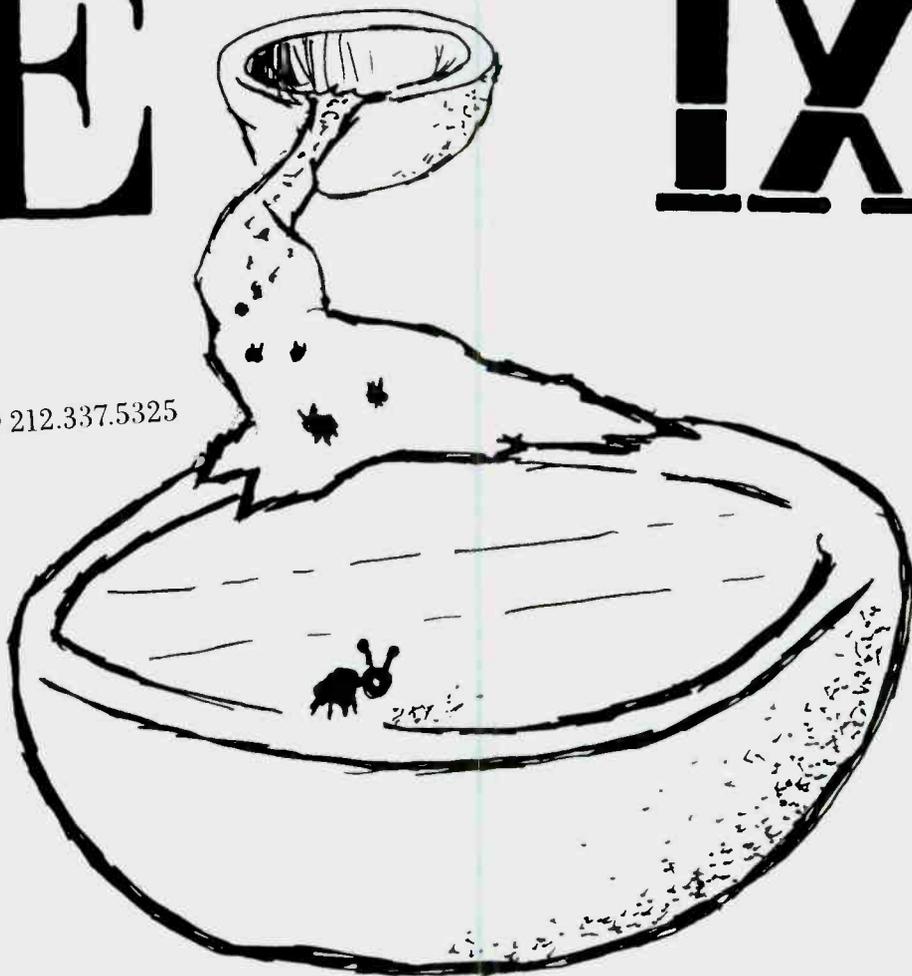
And with songs like the achingly bitter-sweet beauty "High And Dry" and the moody "Planet Telex," as well as rockers like "The Bends," "Bones" and "Just,"—all of which could be singles—Radiohead have redefined, and in fact, rejuvenated themselves. Certainly, they have proven to all doubting Thomases that they are a true force to be reckoned with. Perhaps Thom Yorke sums it up best: "If you ignore us now, you're going to feel bloody stupid later." ●

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IX

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Catherine Wheel Spin Out the Jams

With their third album out shortly and a scorching single currently burning up the airwaves, things are looking rosey for Catherine Wheel. Singer/frontman Rob Dickinson puts his best foot forward, and stops to smell the roses with Gavin's Linda Ryan.

It could be argued that Catherine Wheel like to do things the hard way. In 1991, the band did the unheard of: As an unknown band with a debut album (*Ferment*), they released the blistering epic "Black Metallic" as a single—all seven-minutes of it. Programmers couldn't resist the song, and alternative radio got its very first "Stairway To Heaven." 1993 saw the release of the band's follow-up album, *Chrome*. And when many English bands were running for cover in the wake of Nirvana's *Nevermind*, Catherine Wheel toured America not once, but twice—and held their own, thank you very much.

With the release of the band's third album, *Happy Days*, one can't help but

wonder how much longer Catherine Wheel can push its luck. After a brief listen to the album, however, there's only one conclusion to be reached: Luck isn't going to have anything to do with the success that is sure to follow. *Happy Days* is a more cohesive, confident album. It's first single, "Waydown," rocks!

Frontman Rob Dickinson laughs when I tell him I thought I was given a copy of his cousin's tape—former Iron Maiden singer Bruce Dickinson—by mistake.

"A lot of how this record is comes from my confidence and my willingness to be the singer, which certainly wasn't the case with the first album," says the drummer-turned-frontman. "Every time we make an album we tour, and by the time that tour is over, we're a different band. The main goal with this album was to capture how the band is live—our harder, more aggressive side.

"There's a lot less obscurity on *Happy Days*. The songs are very direct; they say a certain thing and get straight to the point. I felt there was a need for the band to sort of nail its colors to the wall; to stand up and be counted."

And the band—Dickinson, guitarist

Brian Futter, drummer Neil Sims and bassist Dave Hawes truly have, as Dickinson suggests, nailed their colors to the wall. There's no doubt that with this release, they will have come through the English music backlash remarkably



unscathed. Not too shabby for a band that, back in 1991, was labeled 'shoegazers.'

"I think Rock And Roll should represent the people making it. It should change. If you don't change as a person, you're pretty strange. I don't want to use the word 'maturing,'" he laughs, "'Cos I don't know whether we're maturing or digressing. But we are changing."

Dickinson feels, and rightly so, that *Happy Days* is the band's finest effort to date. He even calls it their "first great record." There are, he believes, five or six songs on the album that could easily be singles. "If we're lucky," he says

knowing from experience how difficult it is to get a follow-up single played on commercial alternative radio, "we'll get to release two or three."

The first single to hit radio is the blistering, "Waydown." It's a markedly different sound for the band, and perhaps an odd choice for the first single.

"There was some pressure to release 'Judy Staring At The Sun' (his duet with Belly's Tanya Donnelly) first," he concedes, "but personal pride wanted to get a song out that reflected the more current side of the band. 'Waydown' sums up the more extreme sound of the band succinctly—it's the most succinct song on the album.

"I think we're making reasonably contemporary music," he offers without a hint of sarcasm. "I don't know where we fit into things at the moment—we're not Blur or The Stone Roses or grunge. But I've never been so confident with a record we've made, and nothing's going to deflect us."

Dickinson and company have every right to feel confident with the material on *Happy Days*; with songs like "Little Muscle," "Shocking," and the epic "Eat My Dust You Insensitive Fuck" as well as "Waydown" and the sure-to-be second single, "Judy Staring At The Sun," Catherine Wheel have delivered the album of their career. ●

holly vincent
of Holly and the Italians

V O W E L M O V E M E N T

johnette napolitano
of Concrete Blonde



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- 6/21 Mansfield, MA
- 6/23 Columbia, MD
- 6/24 Hampton, VA
- 6/25 Richmond, VA
- 6/27 West Homestead, PA
- 6/28 West Homestead, PA
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ATLANTIC

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Album Adult Alternative

EDITORS:
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TW	Title (Label)	Spins	Trend	CHOP	KBCO	KBKR	KCRW	KCSU	KEBA	KFAN	KFMG	KFOG	KGSR	KINX	KJOT	KKOS	KLBF	KMMS	KMTT	KOTR	KPGC	KQMT	KOMT	KOPT	KRCL	KRSH	KRYM	KSCA	KSPN	KSUT	KTAD	KTCZ	KTHX	KUNR	
1	JAYHAWKS (American/Reprise)	794	-3	17		9	6	7	12	31	23	7	16		31	31	7	19	8	6	12	14		11		26	15	22	14	14	13	22	7	4	
2	ANNIE LENNOX (Arista)	737	+80	46				3	7		11	19	21	15	35	12	21		25						2	29	10	33	14	16		13	4		
3	LITTLE FEAT (Zoo)	719	+42	4	13	9		5	4	32	16	7	17	32	34	8	7	9	8	8	14	21		16	10	30	15	9	14	17	14	18	6	3	
4	SONIA DADA (Capricorn)	678	-5		12	9		6	12		22	7	10	4	22	32	5	20	16					12	3	30	15	15	11	16	15	4	5	4	
5	BRUCE SPRINGSTEEN (Columbia)	667	-133	26	12			2		11	20	16	19	14		30	20		13	7	6	14		19		11	15	32	14		8	7	5	4	
6	DEL AMITRI (A&M)	638	-17		18			4	7	22	22	8	18		18	30	7	9	9		5	21		21		17	15	14	14		14	25		4	
7	TOM PETTY (Warner Bros.)	580	+9			15					19	20	18	18		25		7	13	7	21		31				31	14			15				
8	JOHN PRINE (Oh Boy!)	578	-33	7		10		4	12	33	4	10			31	11	7	9	9	12	15			5	28	10	5	14	17	15	9	10	4		
9	DAVE MATTHEWS BAND (RCA)	574	+10	13	18	10					18	24	30		20		7	13	8			14		18	5	15	12	14	15	8	18	6	3		
10	BOYS ON THE SIDE (Arista)	547	-73		8					10	23			16		11	32	11						15	4	15	23	14	14	11	18	8	4		
11	HOOIE & THE BLOWFISH (Atlantic)	532	+9	25	14						20	16	9			7	9	27						26	26	10	26	14			15	1			
12	ENCOMIUM, A TRIBUTE TO ZEPPELIN (Atlantic)	528	-63		10						34		11		9	9		23	11	3		21		25			15	5	11		7	20		4	
13	STEVE FORBERT (Paladin/Giant)	526	-5					4	12	33	11		10		33	9	7	19	8	6	15			9	11	15	5	11	16	9		7	4		
14	JOAN OSBORNE (Blue Gorilla/Mercury)	498	+20	12	12	9	2	5	4		4	14			41	11		9	8	6		14					11	15	7	14	13	13		4	
15	ROBERT CRAY (Mercury)	467	+40		13	9		4	26	1	17	6	16	10	9	17	9	12	6	4				10	3	17	15	14		8	11	6	2		
16	JOHN LEE HOOKER (Point Blank/Charisma)	456	-8			34			12	21	8	17	5	7	8	11				8	7	6	14		15	1		15	10	11	14	4	7	8	4
17	MATTHEW SWEET (Zoo)	437	-6	6		15		4			24	7	15			10		16	2	10		14			1	11	10	11	11		7	9	5	4	
18	DANNY TATE (Virgin)	424	-11			13			7	7	16	15	9		10	31	7	9	4			10	14		11	11	10	17	11	9	10	5		4	
19	WILCO (Reprise)	416	-6	11	12	16	4	3	4	32	17	6	11		11	10		21	2	10	7					9	5	6	11		7	9	5	3	
20	BOB OYLAN (Columbia)	401	+12	7				3	4	27	3	20			14	12	11	10			6	9		10	5	24	10	14	11	10	10	5		4	
21	SIMPLE MINDS (Virgin)	394	-51		20	9		2			22			5	8			7	3			21		15		15	11	14		6		6	4		
22	BILLY PILGRIM (Atlantic)	389	+25	7	12	10				16	21	9			13	11	7	9	8			9	7		14		11	5	4	11	7	10	5	3	
23	JEFF BUCKLEY (Columbia)	348	+6	16	10						19	7	13			6		8	5					12		5	21	11		5	1				
24	SONNY LANDRETH (Zoo/Praxis)	348	-23	6				4	7			15	7		16	30		9	2		10	14		9	2	10		6	11	10	5	8	6		
25	CHARLIE SEXTON (MCA)	347	-17					1	7	35	2		19		9	11	7	20	8					13	2	8	15	9	14		12	4	5	3	
26	A TRIBUTE TO DOC POMUS (Rhino)	343	-1				2	3	7		2		10			17	7				5	10	21		4	2	9	10		11	12	6		13	4
27	FREDDY JONES BAND (Capricorn)	335	-12					1	4	19	17	14				30	7										15		14		5	12	8	3	
28	DIONNE FARRIS (Columbia)	319	-2	4				2	12		23	6		8				10	8					10		4	5	42	8	15	6	11	5	4	
29	MORPHINE (Pykodisc)	296	-36	16			6	1			5	5	16		18			7	26						3	5	10	6		9	6	16			
30	LINDA RONSTADT (Elektra/EEG)	291	+1					2		12				24	5		21					10	7		3	9	5	5	11		5			3	
31	TIMBUK 3 (High Street)	289	-53	13				1			22	19	2						4					10		5	6		7		6				
32	POPA CHUBBY (Okeh/550 Music)	287	+38			7		4	5	10	5				10	11		9	3	5	6				2	9	15		11	5	18	6	3		
33	BETTER THAN EZRA (Swell/Elektra)	285	-20		11	10				5	15					8		9							1		10	7		7				3	
34	KING CRIMSON (Virgin)	276	-4	6	13		4		4	6	7	10	9		30	9			3	8		7			3	9	15	5	11		5	7	3		
35	MARY KARLZEN (Atlantic)	276	-2	12				1			17				8	32	7				5				3		10		11		6	5	8	3	
36	BLUES TRAVELER (A&M)	275	+33	14	11							17	10					8	12			7		10		6		12	8			17			
37	GRAHAM PARKER (Razor & Tie)	263	+6	7				2	12	5			3		14	11	7		4		8				1	9	10	5	8	11	5			3	
38	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)	263	-44			8		7	24	11	15	5			7	11		17	3	5	6	7			2			8		6	11			3	
39	CHRIS SMITHER (HighTone)	260	+6					4	7						9	6		4	7	7					1	9	10		8	13	5		19	3	
40	JILL SOBULE (Lava/Atlantic)	250	NEW	6					4		13				5			6							3	9	5	7		11	5	4	9	2	
41	FRANCINE REED (Ichiban)	250	+14	9	13			3	4	9	3	5			8	8						7			4		15		11	15	4		5		
42	JANN ARDEN (A&M)	250	-41	10				1	7		7	4		7		31	7		2			7			1	16	10		11		9	3		3	
43	SUSAN WERNER (Private Music)	248	+2	7				3	12	3	4					11	7								6	10	10	5	11		4			3	
44	WOLFGANG PRESS (4-AD/Warner Brothers)	248	-93	17	14		6				20		3						4								10	6	8			11	7	4	
45	R.E.M. (Warner Bros.)	242	-17			16						10	10					8										6				24			
46	FROM GOOD HOMES (RCA)	238	-8	6	12			1			2				9		6	9							1		5		11	10	7			2	
47	COLLECTIVE SOUL (Atlantic)	231	+26		7	11				14	21							9										8		6					
48	MAE MOORE (TriStar Music)	221	NEW	9							4				11	9	4	8	9								9	10	8	8		8		5	3
49	GRANT McLENNAN (B Banquet/Atlantic)	211	-46						12	5																									

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music and interactive event of its kind:*

ELVIS COSTELLO AND THE ATTRACTIONS

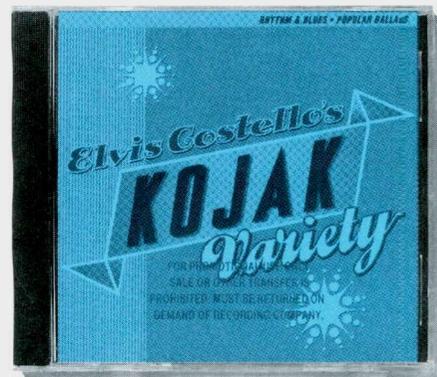
— and special guests —

*will perform songs from the new album
(and whatever else they feel like).*

**Plug into Cyber-Talk on America OnLine and CompuServe
to talk with Elvis before the concert at approximately**

6 to 7 P.M. (PDT)/9 to 10 P.M. (EDT).

Elvis Costello's Kojak Variety



Elvis teams up with some old friends—Marc Ribot, Jerry Scheff, Jim Keltner, Larry Knechtel, Pete Thomas, and James Burton—to record an album of songs originally recorded by a diverse set of artists (Howlin' Wolf, Bob Dylan, Randy Newman, Mose Allison, Aretha Franklin and Nat "King" Cole, among others). Featuring liner notes by Elvis C. himself. **"If you enjoy these recordings and do not already know the original versions then I wish you a lot of pleasure in seeking them out."** —EC



Produced by Elvis Costello and Kevin Killen. ©1995 Warner Bros. Records Inc. Just as soon as we win this war.

Up & Coming

Reports	Adds	
42	6	SEAN LEVERT - Put Your Body Where Your Mouth Is (Atlantic)
38	8	TRISHA COVINGTON - Slow Down (Columbia)
37	29	*TONY THOMPSON - I Wanna Love Like That (Giant)
5	—	IMMATURE - Constantly (MCA)
34	5	CHRISTOPHER WILLIAMS - I You Say (Giant)
33	3	KARYN WHITE - I'd Rather Be Alone (Warner Bros.)
33	4	GAP BAND - First Lover (Rag 'n' Bull)
33	8	*TINA MOORE - Never Gonna Let You Go (Scotti Brothers)
33	6	*DIS-N-DAT - Freak Me Baby (Epic Street)
32	—	BLU - My Ol' Lady (Motown)
31	—	KEITH MARTIN - Never Find Someone Like You (Ruff House/Columbia)
28	—	RAPPIN' 4-TAY - I'll Be Around (Chrysa is/EMI/Rag Top)
28	—	LENNY WILLIAMS - Sara Smile (Bellmark)
28	2	HAMI - Good Thangz (Capitol)
28	1	SAM SNEED - U Betta Recognize (Death Row/Interscp/Priority/Atl)
28	3	*MASTA ACE INCORPORATED - The I.N.C. Ride (Delicious Vinyl/Atlantic)
24	19	*MOKENSTEF - He's Mine (Outburst/RAL)
23	—	R.J. 's LATEST ARRIVAL - Shackles '95 (Golden Boy)
13	1	*MARY J. BLIGE - You Bring Me Joy (Jptown/MCA)
19	2	*SHIRLEY BROWN - You Ain't Woman Enough (Malaco)
18	1	*EVERETTE HARP - Jeri's Song (Blue Note)

* Indicates Debut

Coyote Records. Congratulations to all my fellow inductees. See you at the next reunion...**WKKV**-Milwaukee is gearing up for their 4th annual "V100 Jam For Peace." The annual jam focuses on increasing the peace and kicks off the city's season of Festivals. "This year's jam promises to be the biggest and best yet, with over 20 acts performing." says promotions director Bailey Coleman. The line up line-up will include **Mary J. Blige, The 69 Boyz, Adina Howard, Subway, Usher, Kut Klose, Lords Of The Underground, Soul IV Real, All-4-One, Montel Jordan, Blackstreet, Da Brat, H-Town, Rappin' 4 Tay, Fabu, Keith Martin and Keith Murray.** The day long event will be covered by both **BET** and **MTV.** The proceeds will benefit ten local charities...The **Barry White** tour will

MONICA VISITS MOBILE



Rowdy/Arista Records artist **Monica** recently stopped by **WBLX-Mobile** before performing at the **Black Expo.** Her song is #13 on this week's urban chart. Pictured left to right: **WBLX-Mobile** program director **J.B. Lewis;** Rowdy's **Kenny Burns** and **David Gates;** **Monica;** Rowdy's **J.C. Ricks,** and **Niam Ali;** Arista's **Ife Green.**

TONY BROWN GOES TO WLIB



Inner City Broadcasting executives held a reception at New York City's **Four Seasons** restaurant welcoming personality **Tony Brown** to **WLIB/AM.** Joining **Brown** are (left to right): Former New York City mayor and fellow **WLIB** personality **David Dinkins;** **ICBC** vice president and treasurer **Cheryl Sutton** and chairman and **CEO Pierre Sutton.** **Brown** will continue to host his long-running **PBS** public affairs program, "**Tony Brown's Journal.**"

begin June 2 in Birmingham, Ala. and will run until September. Tickets for the New York show sold out within a hour and a half of the announcement...Look for **A&M's Vertical Hold** on **Soul Train** June 17. **Jack "The Rapper" Gibson** has announced that **The Jack The Rapper Music Celebration** will be held at the **Georgia International Convention Center** in Atlanta July 14-15. "Our new approach emphasizes what made us the most successful convention in our industry, and takes us back to its original purpose—the celebration of music" says **Gibson.** "Our three part program consists of two days of continuous music showcases at the convention during the day, and evening music showcases

at local clubs/ venues in Atlanta; an expanded, concise and comprehensive seminar program; and a music-related expo open to music-related vendors." Call **JTR's** New York office for further details: (212) 460-8019. Fax (212) 460-8512...Comedian/Actor **Sinbad** has entered into an agreement with **HBO** to star in three original specials on the network. The first show will be taped Memorial Day weekend on the Caribbean Island of St. Martin/St. Maarten. The other two original programs will be stand-up solo specials. The roster for the soul music festival includes **Gladys Knight, The O'Jays, Earth, Wind & Fire, Jeffrey Osborne, Maze** featuring **Frankie Beverly, The Ohio Players, The Average White Band, Kool & The Gang, Rose Royce, Con Funk Shun** and **War.** Additionally, **The Tom Joyner Morning Show** on the **ABC Radio Network** is having a contest. In 50 words or less describe "What You Would Bring From The '70s to the '90s?" The winner will receive an all-expenses paid trip to the **Sinbad '70s** concert (shoes and hairstyles don't get credit).

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

—PEACE, **BILL**

New Releases

MOKENSTEF "He's Mine" Outburst/RAL

This talented trio is taking the airwaves by storm. Their name comes from letters of each member's names (**Monifa, Kenya** and **Stephanie**). In a world of so many girl groups, **MokenStef's** style stands out. "He's Mine" is a catchy, old school-feeling record familiar, yet fresh. The track has interpretations of **Prince's "Do Me Baby,"** which will appeal to listeners of all ages. This debut effort is the first of many tasty selections to come. (I've heard the album.) There is little wonder why "He's Mine" is one of this weeks most added records. Both the radio edit (3:58) and the instrumental (4:11) can work in all dayparts.

VINCENT GREEN "Star Of The Story" Chelle Records

This **Rod Temperton**-written **George Benson** cover is a good record for adult contemporary stations that play instrumentals. The cool sax and basic rhythm track are easy to groove to. "Star of the Story" is a good summer record and will sound good on mainstream formats as well. Contact **Gus Redmond** at (312) 341-9900 for a copy.

—NEW RELEASES BY **BILL SPEED**

ARTIST PROFILE

MONICA



BIRTHDATE: **October 24.**

CURRENT RESIDENCE: **Atlanta, GA**

CURRENT SINGLE: "**Don't Take It Personal**"

MANAGEMENT: **Flavor Unit Management.**

LABEL: **ROWDY/Arista**

CURRENT ALBUM (RELEASE DATE): **MISS THANG (June 23rd)**

MUSICAL INFLUENCES: **My mother.**

FAVORITE ARTISTS: **Brian McKnight** and **Stevie Wonder.**

FAVORITE PASTIMES: "**Performing! Eating & kicking it with my label mates and Dallas Austin (Pres. of Rowdy/producer.)**"

FUTURE PLANS: "**To reach the next plateau in my career and do a little acting and more modeling.**"

BEST ADVICE YOU'VE RECEIVED: "**The same people you see on the way up, you see on the way down.**"

ON MAKING HER FIRST VIDEO: "**It was cool, but New York City was too cold.**"

TOUR DATES: "**Currently, I'll be doing radio promotion performances and Black Expo USA.**"

FAMOUS LAST WORDS: "**People are people, respect is respect, so respect yourself and them as well..**"

GAVIN RAP

EDITOR:
THEMBISA MSHAKA



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

Chartbound

- CHANNEL LIVE** - Reprogram (Remix) (Capitol)
- MAD LION** - Own Destiny (Weeded/Nervous)
- KING JUST** - No Flow On The Rodeo (Black Fist)
- NAUGHTY BY NATURE** - Feel Me Flow (Tommy Boy)
- OL' DIRTY BASTARD** - Shimmy Shimmy Ya (Elektra/EEG)

RECORD TO WATCH

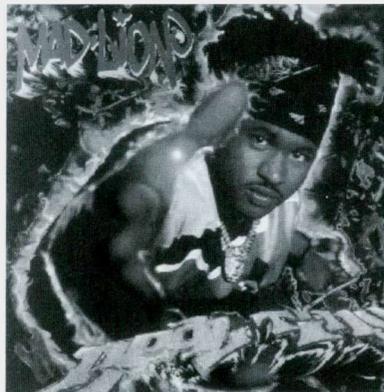
BOOGIEMONSTERS Honeydips In Gotham (Pendulum/EMI)

This one is bound to grow on you if you're not one of the 50 stations already on the third effort from this eclectic crew...

Most Added

FUNKDOOBIEST

Dedicated
(Immortal/Epic)



*MAD LION

Own Destiny
(Weeded/Nervous)

*OL' DIRTY BASTARD

Shimmy Shimmy Ya
(Elektra/EEG)

Top Tip

LUNIZ

I Got 5 On It
(Noo Trybe/Virgin)

Like That!?

PUMPED ON JUSTICE



(L to r) Panther Kathleen Cleaver, Yo-Yo, Avatar President Larry Robinson and super-attorney Johnnie Cochran hold up the label's gift to the Campaign to Free Geronimo Pratt in sync with the release of Pump Ya Fist..

GOIN' INDEPENDENT SEEMS TO BE THE RAGE for publicists as well as artists these days. **Chris Reade** exited Interscope to do press work for **Warren G.**'s label, appropriately named **G-Funk**, under the **RAL** umbrella. They'll be giving birth to **Twinz** in **The Dove Shack** before you know it, so buzz **Chris** at (213) 848-3024...**Harvey Gallagher Communications** has split and **Serena Gallagher** confirms that she and **Janice Harvey** parted amicably to pursue new ventures. **Serena** still handles **Russel Simmons**, **Hurricane** and **Joya**, and her new digits are (212) 354-0005...I think May should be dubbed National Hip-Hop Party

KEEPIN' IT REAL AT WNYE



(L to r) Set It Off artist Middy, WNYE's Mr Cee, Capitol's Clint Works, Mr Magic of WNYE and Milkbone strike a pose. Can you spot the word Gavin in this flick?

Month. Damn, there are too many jumpin' off. **Masta Ace** had a jam for each coast. New York's was May 8, and L.A.'s was May 11. **Special Ed** is having a birthday bash May 16. Call **Sharon** for more info at (718) 899-3140...**Mad Lion** is sparkin' da *Real Ting* at his album release on May 17. I'm finna be in tha house for that, 'cause KRS-ONE and he are taking the stage...**Buju Banton** rounds out the month with a set complete with live band in New York on the 31. For the scoop on that scorcher, contact **Lesley Pitts** at (212) 603-7649...Oakland-based independent powerhouse **In-A-Minute Records** is expanding with new imprint **O.P.M. Records**. President **Jason Blaine** describes it as "a label that goes beyond our traditional street rap image to accomodate all the great R&B, blues, and non-explicit rap out there." Meanwhile, **African Identity** and **Dre Dog's** albums blow up the spot on the streets of Cali. Check for Dre Dog's sickest cuts, "Ike Turner" and "Fillmoe" from the album *I Hate You With A Passion...Get Low Recordz* and **No Limit Records** made that distribution move. **JT Tha Bigga Figga** and **Master P** respectively have inked distribution deals with **Priority**. Whether **Ras Kass** is going over there is still in the air. All I know is that *Soul On Ice* is so dope, that it'll never be too soon...**WICB** has new co-directors on the rap side. **Jesse Vogel** and **Talaya Centeno** are now in charge, and their number is (607) 274-1040...Also new on the radio block is **DJ Ruckus** over at **WPSU**. He's taking over for **Steve Brown**, who's snatchin' up that hard-earned Broadcast Communications degree from **Penn State** (congrats man!)...**Nubian Records** is a brand-new label outta Houston. Their first act, called **Krucked M-Age** (say crooked image), is getting reports early on on their single "I Want You" b/w "Party Over Here." Call **DeAndrea Canada** about them at (713) 747-7467...**Coroner Records**, based in Chicago, has a lil' sumpin' on their hands. **Tha Chamba** is a hard-funkin' trio ready to blast with

NAUGHTY BY NATURE FEEL ME FLOW



GOIN' FOR AIRPLAY NOW!

IF YOU HAVEN'T FELT THE FLOW,

CALL THA FATMAN SCOOP

212.388.8357

FOR YOUR COPY.

TELL 'EM THEMBISA SENT YA.



RAP RETAIL

SINGLES

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

ALBUMS

2W	LW	TW	
1	2	1	2 PAC - Me Against The World (Interscope/Atlantic)
7	1	2	NEW JERSEY DRIVE SOUNDTRACK - Various Artists: Vol. I & II (Tommy Boy)
3	3	3	OL' DIRTY BASTARD - Return To The 36 Chambers: The Dirty Version (Elektra/EEG)
2	4	4	THE NOTORIOUS B.I.G. - Ready To Die (Bad Boy/Arista)
16	7	5	FRIDAY SOUNDTRACK - Various Artists (Priority)
4	5	6	METHOD MAN - Tical (RAL/Def Jam)
5	6	7	E-40 - In A Major Way (Sic Wid It/Jive)
—	14	8	MOBB DEEP - The Infamous (Loud/RCA)
6	8	9	DJ QUIK - Safe & Sound (Profile)
10	12	10	NINE - Nine Livez (Profile)
9	11	11	SCARFACE - The Diary (Rap-A-Lot/Noo Trybe/Virgin)
15	13	12	CRIME-BOSS - All In The Game (Suave)
20	10	13	BIG L - Lifestylez Ov Da Poor & Dangerous (Columbia)
14	9	14	CHANNEL LIVE - Station Identification (Capitol)
NEW		15	VARIOUS ARTISTS - BAD BOYS SOUNDTRACK (Columbia)
8	15	16	TOO SHORT - Cocktales (Jive)
17	17	17	PUMP YA FIST - Music Inspired By The Black Panthers (Avatar)
NEW		18	VARIOUS ARTISTS - Panther Soundtrack: The Points, etc. (Mercury)
NEW		19	D-SHOT - Boss Ballin' (Sic-Wid-It)
NEW		20	MASTA ACE INCORPORATED - Sittin' On Chrome (Delicious Vinyl/Capitol)
19	20	21	REDMAN - Dare Iz A Darkside (RAL/Def Jam)
12	22	22	THA ALKAHOLIKS - Coast II Coast (Loud/RCA)
11	19	23	CRAIG MACK - Project: Funk Da World (Bad Boy/Arista)
22	24	24	ICE CUBE - Bootlegs & B-Sides (Priority)
23	25	25	KEITH MURRAY - The Most Beautifullest Thing In This World (Jive)

tracks like "Essence" and "Tha Siclic." The album is called *Makin' Illa Noize*, and they ain't lyin'. For a copy, contact **Cyn** at (312) 595-1167...**Yo-Yo** has takin' to the air-waves on **Power 106** in L.A. every Saturday from 5-8 p.m. She is also in production on her fourth album, and thank goodnes, 'cause we need more females on the mic right about now. So far, **Juice** represents on the *D&D Project*, and if you haven't heard **Mystic** on the **B.U.M.S.** title track to their debut album *Lyfe 'N Tyme*, you needta crawl out from unda clat rock...I'll be comin' atcha live from New York next week, and reporting will resume as usual, so fax or call in, and by 4 p.m. Pacific time please...

—ONE LOVE, THEMBISA S. MSHAKA

New Releases

THE NONCE "Bus Stops" b/w "Who Falls Apart"

(Wild West/American)

Nouka and Yusef bring take smoothness to uncharted levels with their follow-up to the nationwide hip-hop smash "Mix Tapes." Arriving on schedule for summer cruisin', this continental duo delivers a remix laced with xylophone and strings as they pay tribute to the honeys who dot corners and have no time for pimps. Spin this one in the late-nite cool down mix, then bang the B-side when you're missing EPMD or Freestyle Fellowship. Call Money Moses at American (818) 973-4545.

—THEMBISA S. MSHAKA

VISION QUEST "Soul Clique"

(Undercover Records)

Sit back, relax and open your ears to this mellow blast of Brooklyn bred soul-hop. Consisting of rappers Diriki and BMD, Vision Quest serve up a first rate smoothie with "Soul Clique." The track comes clean, gliding effortlessly into the land of nod thanks to a familiar sax riff and a tight rhythm chorus. Diriki and BMD flow with the smooth style, lyrics layin' low and incognito. While I got no complaints about the original version, the "Jeepstyle Remix" is truly the bomb, delivering a laid back, almost dub-style loping bassline underscored by soft brush work on the drums and hi-hats. Vision Quest manifest true hip-hop aesthetics by including instrumental versions of both mixes as well as the "Cliqueappella," specially tailored for all you mix maniacs who enjoy flippin' the beat. Get up with Karl Grey at Undercover Records, (718) 322-4205.

—SPENCEDOOKEY

ARTIST PROFILE

HEATHER B.



FROM: Jersey City, NJ

BIRTHDATE: November 13

LABEL: Pendulum/EMI

CURRENT SINGLE:

"All Glocks Down"

CURRENT ALBUM: Forthcoming

WHAT SHE LEARNED FROM THE REAL WORLD SERIES: "It was cool for me, because it was good timing. But I discovered the power of editing because they spliced quotes from February with quotes from May."

ON HER FATHER: He's my role model and my biggest fan.

Whether he understood it or not, he'd let me do my thing."

MUSICAL INFLUENCES: Bob Marley, BDP where I got my start, and music in general. I'd rather be in the crowd than backstage. I'll still pay to see shows."

WHAT TOOK SO LONG: "I went through the 'female rappers don't sell' drama while I was on Elektra. I took my checks from MTV and opened a hair salon called Nubian Nails and Hair to make ends meet while I wrote lyrics."

ON THE SINGLE: "I recorded it myself, then Evil Dee played it off DAT at HOT 97. I pressed up 300 pieces of wax and a buzz started. Charles Dixon signed me to Pendulum

ON HER PROCESS: "I keep a journal and lock myself away for a while. I can write a jam a day."

HEATHER ON THE FEMALE RAPPER'S STRUGGLE: "We still get a hard time just because we're women. I just want a core audience that will support me consistently."

GAVIN A/C

EDITOR: RON FELL
ASSOCIATE EDITOR: DIANE RUFER



TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M)	7	231	2	6428	+194	131	58	32	8
2	ELTON JOHN - Believe (Rocket/Island)	11	217	0	6061	-399	122	56	28	11
3	ANNIE LENNOX - No More "I Love You's" (Arista)	13	215	7	5345	+176	94	58	43	18
4	BLESSID UNION OF SOULS - I Believe (EMI)	15	190	11	4773	+311	84	48	42	12
5	FOREIGNER - Until The End Of Time (Generama/R. Safari/Priority)	16	187	0	4663	-753	84	50	40	13
6	DIONNE FARRIS - I Know (Columbia)	17	164	1	4389	-30	91	34	23	15
7	BRUCE SPRINGSTEEN - Secret Garden (Columbia)	6	187	8	4215	+575	63	47	53	23
8	AARON NEVILLE - Can't Stop My Heart From Loving You (The Rain Song) (A&M)	7	174	5	3722	+358	48	46	46	32
9	MARTIN PAGE - In The House Of Stone And Light (Mercury)	40	148	0	3667	-450	57	44	34	12
10	MICHAEL DAMIAN - Never Walk Away (Wildcat)	13	147	3	3599	+194	61	35	31	19
11	MANHATTAN TRANSFER w/PHIL COLLINS - Too Busy Thinking About My Baby (Atlantic)	11	150	5	3359	+147	42	53	37	16
12	LINDA RONSTADT - The Blue Train (Elektra/EEG)	11	154	0	3314	-593	40	49	43	22
13	JAMIE WALTERS - Hold On (Atlantic)	30	135	2	3250	-847	52	37	33	11
14	SHAW.BLADES - I'll Always Be With You (Warner Bros.)	9	139	3	3140	+308	45	35	40	18
15	FIREHOUSE - I Live My Life For You (Epic)	14	144	1	3094	-911	44	31	41	25
16	EAGLES - Learn To Be Still (Geffen)	3	173	45	2878	+1023	12	41	70	45
17	JOHN WAITE - How Did I Get By Without You? (Imago)	19	126	0	2556	-718	27	39	35	22
18	MADONNA - Take A Bow (Maverick/Sire/Warner Bros.)	22	108	0	2510	-178	42	21	22	22
19	MICHAEL ENGLISH - (Love Moves In) Mysterious Ways (Curb)	11	129	3	2439	+162	23	34	42	27
20	BEN TAYLOR - I Will (Giant)	8	126	8	2269	+300	15	32	46	30
21	JONATHAN CAIN - Wish That I Was There With You (Intersound)	11	111	5	2210	+71	24	27	37	18
22	JANN ARDEN - Could I Be Your Girl (A&M)	8	110	9	2146	+195	22	22	46	20
23	MIKE & THE MECHANICS - Over My Shoulder (Atlantic)	4	130	26	2088	+536	7	26	56	38
24	TOM PETTY - It's Good To Be King (Warner Bros.)	8	107	4	2081	+220	19	29	41	18
25	STEVIE WONDER - For Your Love (Motown)	14	101	0	1974	-636	14	35	36	15
26	EAGLES - Love Will Keep Us Alive (Geffen)	21	97	0	1946	-440	21	22	29	24
27	SARI - You're All I Need Tonight (Eagle Eye)	11	94	0	1922	+26	23	24	32	15
28	HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic)	10	89	11	1865	+159	23	20	28	17
29	SHERYL CROW - Strong Enough (A&M)	20	85	1	1859	-214	26	19	23	15
30	ADAM ANT - Wonderful (Capitol)	3	111	16	1800	+438	9	25	40	34
31	DES'REE - You Gotta Be (550 Music)	27	85	0	1799	-341	21	20	27	17
32	JACKSON BROWNE and TIMOTHY B. SCHMIT - Let It Be Me (Giant)	9	113	15	1789	+373	7	22	43	38
33	MARK WILLIAMSON - Can't Let Go (Peak/GRF)	8	97	4	1769	+197	10	32	34	20
34	BOB SEGER AND THE SILVER BULLET BAND - Turn The Page (Capitol)	11	95	1	1720	-31	8	28	39	20
35	BOYZ II MEN - Water Runs Dry (Motown)	7	96	56	1660	NEW	15	15	31	34
36	BONNIE RAITT - You Got It (Arista)	16	88	0	1649	-527	11	27	33	17
37	VANESSA WILLIAMS - The Way That You Love (Wing/Mercury)	5	88	12	1384	NEW	7	17	30	31
38	HARRY CONNICK, JR. - She (Columbia)	12	77	1	1373	+78	9	23	27	17
39	GLORIA ESTEFAN - Everlasting Love (Epic)	18	70	0	1243	-370	10	10	32	17
40	AMY GRANT with VINCE GILL - House Of Love (A&M)	29	59	0	1229	-447	14	9	21	15

Most Added

AMY GRANT (68)

"Big Yellow Taxi" (A&M)

BOYZ II MEN (56)

"Water Runs Dry" (Motown)

ANITA BAKER & JAMES

INGRAM (49)

"When You Love Someone"
(Elektra/EEG)

EAGLES (45)

"Learn To Be Still" (Geffen)

EDDIE MONEY (40)

"After This Love Is Gone"
(Wolfgang)

Top Tip

AMY GRANT

"Big Yellow Taxi"
(A&M)

Inside A/C



94.9 KKLD-Tucson collected "pre-loved" Teddy Bears for the children of Oklahoma City. In three hours more than 6,400 Teddy Bears were collected and have been shipped free of charge by ironically TNT Bestway Transportation. Pictured left to right are; KKLD's assistant program director **Ed Alexander**, Human Teddy Bear and station program director/morning show host **Bobby Rich**, wife of the Human Teddy Bear, **Debbie Rich**, and morning show producer **Chris "Curly" Patyk**.

David

Forman, (right) former Columbia Records A/C national promo rep, can now be reached at Hollywood



Records where he's consulting the label on worldwide product acquisition. Forman's phone number in Burbank is (818) 560-5670.

We had the wrong phone number for **Bob Dunphy's** new Strategic Media company. The correct number is (212) 581-1732 and the fax is

Chartbound

	Reports	Adds	SPINS	TREND
AMY GRANT - "Big Yellow Taxi" (A&M)	86	68	1107	+844
HILARY JAMES AND BOB JAMES - "Shelter Me" (Warner Bros.)	79	12	1105	+250
PRETENDERS - "Everyday Is Like Sunday" (Arista)	70	7	1087	+153
JIM BRICKMAN - "Angel Eyes" (Windham Hill)	70	12	925	+241
JON SECADA - "Where Do I Go From You" (SBK/EMI)	63	32	885	+493

RECORD TO WATCH

EDDIE MONEY
"After This Love Is Gone"
(Wolfgang)

Gavin A/C #1 Hits From:

5/20/94 JOSHUA KADISON - "Beautiful In My Eyes"

5/18/84 BILLY JOEL - "The Longest Time"

5/20/83 LIONEL RICHIE - "My Love"

5/18/79 PEACHES & HERB - "Reunited"

Total Reports:
This Week 247 Last Week 247

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

All-New Nelson



NELSON

"(YOU GOT ME) ALL SHOOK UP"

The First Single From BECAUSE THEY CAN The Follow-Up To Their Platinum Debut Album



Produced by John Boylan, Matthew Nelson and Gunnar Nelson ©1995 Geffen Records, Inc.

S/P/W

SPINS PER WEEK PER STATION

ELTON JOHN - Believe (Rocket/Island)	27.93
BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M)	27.83
DIONNE FARRIS - I Know (Columbia)	26.76
HOOTIE & THE BLOWFISH - Hold My Hand (Atlantic)	25.31
BLESSID UNION OF SOULS - I Believe (EMI)	25.12
FOREIGNER - Until The End Of Time (Generama/R. Safari/Priority)	24.94
ANNIE LENNOX - No More "I Love You's" (Arista)	24.86
MARTIN PAGE - In The House Of Stone And Light (Mercury)	24.78
MICHAEL DAMIAN - Never Walk Away (Wildcat)	24.48
JAMIE WALTERS - Hold On (Atlantic)	24.07
MADONNA - Take A Bow (Maverick/Sire/Warner Bros.)	23.24
SHAW.BLADES - I'll Always Be With You (Warner Bros.)	22.59
BRUCE SPRINGSTEEN - Secret Garden (Columbia)	22.54
VAN HALEN - Can't Stop Loving You (Warner Bros.)	22.52
MANHATTAN TRANSFER - Too Busy Thinking About My Baby (Atlantic)	22.39
SHERYL CROW - Strong Enough (A&M)	21.87
MELISSA ETHERIDGE - If I Wanted To (Island)	21.71
THE HUMAN LEAGUE - Tell Me When (eastwest/EEG)	21.66
LINDA RONSTADT - The Blue Train (Elektra/EEG)	21.52
FIREHOUSE - I Live My Life For You (Epic)	21.49

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

EAGLES - Learn To Be Still (Geffen)	1023
BOYZ II MEN - Water Runs Dry (Motown)	928
AMY GRANT - Big Yellow Taxi (A&M)	844
BRUCE SPRINGSTEEN - Secret Garden (Columbia)	575
MIKE & THE MECHANICS - Over My Shoulder (Atlantic)	536
JON SECADA - Where Do I Go From You (SBK/EMI)	493
ANITA BAKER & JAMES INGRAM - When You Love Someone (Elektra/EEG)	442
ADAM ANT - Wonderful (Capitol)	438
EDDIE MONEY - After This Love Is Gone (Wolfgang)	430
CHRIS ISAAK - Somebody's Crying (Reprise)	386
JACKSON BROWNE and TIMOTHY B. SCHMIT - Let It Be Me (Giant)	373
PAULA ABDUL - My Love Is For Real (Virgin)	359
AARON NEVILLE - Can't Stop My Heart From Loving You (The Pain Song) (A&M)	358
VANESSA WILLIAMS - The Way That You Love (Wing/Mercury)	318
GLORIA ESTEFAN - It's Too Late (Epic)	317
BLESSID UNION OF SOULS - I Believe (EMI)	311
SHAW.BLADES - I'll Always Be With You (Warner Bros.)	308
BEN TAYLOR - I Will (Giant)	300
HILARY JAMES AND BOB JAMES - Shelter Me (Warner Bros.)	250
JIM BRICKMAN - Angel Eyes (Windham Hill)	241

REMBRANDTS

"I'll Be There For You"

(EastWest Records America)

The theme song from *Friends*, one of the country's most popular twentysomething sitcoms, is finally out. It's a last minute addition to the band's new album, and it will make all the difference in the world as this track will put Phil and Danny on top where they belong.

NELSON

"(You Got Me) All Shook Up"
(DGC)

We don't get much in the way of sibling harmony these days, so this Nelson duet is something special. Gunnar and Matthew have made an A/C-friendly acoustic treat that's instantly familiar and easy on the ear while still carrying an edge.

Going for
AC Adds
May 22"THERE
USED TO
BE A
RIVER"KAREN
LEHNER

From the album
"The Heart
Of Us All"

Tom Mazzetta
Mazzetta
Promotions
708-266-0101

SRO Records
310-652-9002

ARTIST PROFILE

MARK
WILLIAMSON

LABEL: Peak/GRP

PROMOTION CONTACT:

Erica Linderholm

BIRTHDATE & BIRTHPLACE:

November 17, 1960 - Manchester, England

CURRENT RESIDENCE:

Los Angeles

MUSICAL INFLUENCES: "Earth,

Wind & Fire, Stevie Wonder, Chi-Lites, Gladys Knight."

FAVORITE RECORD BY ANOTHER

ARTIST: "Faces by Earth, Wind & Fire."

LAST CD YOU PURCHASED:

"Conversation Peace by Stevie Wonder."

LIKES: "A good sense of humour and feet firmly on the ground."

DISLIKES: "Not much humour and too much attitude."

FAVORITE PASTIME: "Tennis,

soccer and television with Michelle, soccer."

FAVORITE SPORTS TEAM:

"Manchester United - soccer team."

IF I WEREN'T A RECORDING

ARTIST, I'D BE: "Working for Childhelp, USA."

MOST TREASURED MATERIAL

POSSESSION: "The list of stations playing my single."

LAST TIME YOU CRIED AND

WHY: "The list of stations not playing my single."

BEST ADVICE YOU'VE EVER

RECEIVED: "Being in music is a gift and a privilege. It doesn't mean you're special, just lucky."

THREE ESSENTIALS YOU WOULD

NEED TO SURVIVE ON A DESERT

ISLAND: "Elle Macpherson, Elle Macpherson, Elle Macpherson."

GAVIN PRESENTS

SF O2

1 9 9 5

MAY 18, 19, 20, 21, 1995
IN SAN FRANCISCO

3 Days of Meetings • 4 Nights of Music
in the Clubs • 1 Golf Tournament • 1 Rock Walk
1 Rock Jeopardy!

A forum for Musicians, managers, agents, publishers, lawyers, fans, A&R folk, promoters, media people and net surfers.

KEYNOTE ADDRESS:

Elliot Cahn of Cahn-Man (Green Day, Jawbreaker, The Muffs), and 510 Records.



Back by popular demand

ONE ON ONE WITH HERBIE HERBERT
(Management Inc.)

2ND ANNUAL KILLER COCKTAIL PARTY
at Miss Pearl's Jam House, Friday, May 19.

AT THE SAN FRANCISCO PRESS CLUB DAILY PANELS!

Each day on a variety of musically involved topics including management, producers, publicity, radio, publishing, touring, and multimedia.

Demo Listening Sessions: Courtesy of Northern California Songwriters Association, featuring A&R experts and other skilled musical communicators. This year, divided (roughly)

by type of music.
10:00 a.m. - noon. Singer-songwriter, Folk, Acoustic, Country, Blues
12:30 p.m. - 2:30 p.m. Urban, Hip Hop, Rap, R&B, Jazz
3:00 p.m. - 5:00 p.m. Pop, Rock, Metal, Alternative

ASK THE LAWYER

Free legal advice on musical questions in the safety of the Press Club bar.

IUMA The acclaimed archive of hundreds of unsigned bands returns to SFO to acquaint you with the possibilities of using the Internet to bring music and information about bands to an international audience.

ADDICTED TO NOISE The Internet's first serious rock & roll magazine/Web Site will demonstrate its new form of interactive journalism.

HEAR will be conducting hearing tests and providing information; testing will be available Friday, May 19.

THURSDAY, FRIDAY, SATURDAY & SUNDAY SHOWCASES IN THE CLUBS:

Talent of all stripes; discovered, undiscovered, signed, unsigned, all genres, all configurations, plus spoken word, as well as BMI's

showcase at the Paradise Lounge and lots of surprises!

The Participating Clubs Include:

Ace Cafe • Blimbo's • Bottom of the Hill • Café Du Nord • The Chameleon • Club Cocodrie • Club 181 • Club Boomerang • Coco Club • DNA • Edinburgh Castle • Elbo Room • Eleven • The Fillmore • Geoffrey's Inner Circle (Oakland) • Great American Music Hall • Hanno's • Hotel Utah • Kilowatt • Last Day Saloon • Mad Dog in the Fog • Neurotic Records • Nightbreak • Paradise Lounge • Peacock Lounge • Sacred Grounds • Slim's • Townsend • Transmission Theatre • Trocadero • Up & Down Club • 287-11th Street

REGISTRATION

\$150 until May 10
\$175 after May 10 and at the door
Includes admission to all panels at the Press Club, to the Killer Cocktail Party and to all SFO2 nightclub shows.



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GAVIN

GAVIN AMERICANA™

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



SOUTH OF I-880



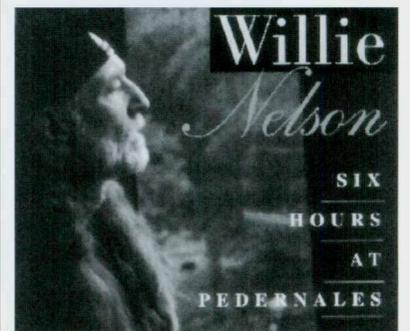
Zoo/Praxis recording artist Sonny Landreth spun discs at KPIG/FM during a recent spin through the Monterey Bay area. Shown here are Landreth and KPIG dj's Mr. Hedge (L) and Ramblin' Rory (R).

Americana reporter KZYX/FM. Featuring Peter Rowan, Sarah Elizabeth Campbell and Nina Gerber, Marley's Ghost and Eric & Suzy Thompspon, among others, the festival will take place on May 20-21 in Boonville, Calif. For more info call (707) 895-2966.

INSIDE THE MUSIC

KNOT/FM's Paul Hurt has been getting good response to the Jayhawks "Bad Time" and Jim Lauderdale's "Run Like You" ...John Prine's "Lake Marie" is proving to be a favorite at many Americana outlets...In the have you checked it out department, there's Martin Zellar's take on the Buck Owens classic "Love's Gonna Live Here" and A.J. Croce's "Night On The Town." Both are worth investigating.

New Releases:



WILLIE NELSON with CURTIS POTTER Six Hours At Pedernales (Step One)

Giving new credence to the ol' saying "It don't mean a thing if it ain't got that swing," Willie Nelson's latest pairing with West Texan and former Hank Thompson band member Curtis Potter is another of the many Texas delicacies coming down the pike. With fiddles, horns and steels ablazing, Pedernales kicks off like gangbusters with "Nothing's Changed, Nothing's New." Nelson proves his love for the genre with the aptly titled "Turn Me Loose and Let Me Swing," and Potter takes control on "We're Not Talking Anymore." Several ballads even out this effort, but overall it's an upbeat time spent off the links at Pedernales.

Most Added

DALE WATSON (18)

Cheatin' Heart Attack (Hightone)

WILLIE NELSON (11)

Six Hours At Pedernales (Step One)

DOC WATSON (8)

Docabilly (Sugar Hill)

Top Tip



DALE WATSON

Hard-core country debut bubbling under the chart and on the move. Strong showing in first week at KNFT, KMMO, WPKN, KSUT, WQQQ and KTJJ.

Inside Americana

Elektra recording artist Jimmie Dale Gilmore, armed with a bunch of new material, heads out to Los Angeles this week to begin recording his next release with producer Bones Howe, who's known for his work with Tom Waits. Gilmore will use the core of his road band for the recording, which includes multi-instrumentalist Chris Gage and the rhythm section of Lorne Rall and Paul Pearcy. Guitarist Gurf Morlix of Lucinda Williams' band will also be along for the session. Expect a different sound than the mystic-honky-tonk usually associated with Gilmore...Emergency recording artist Celeste Krenz's appearance at the GAVIN Americana party at South By Southwest in Austin last March seems to be paying off. Krenz has inked a publishing deal with Bug Music Nashville, has raised interest with Monterey Artists booking agency and will be doing an "in-between" set at the Strawberry Spring Music Festival... Doing all it can to head off Congress' ridiculous assault on Public Radio, Mendocino County, Calif.'s Wild Iris Folk Festival this year will benefit

LW	TW	Reports	Adds	H	M	L	
1	1	GUY CLARK (Asylum)	52	0	25	24	3
2	2	STEVE EARLE (Winter Harvest)	54	0	21	25	8
3	3	JOHN PRINE (Oh Boy!)	49	0	23	23	3
4	4	ALISON KRAUSS (Rounder)	49	0	21	22	6
5	5	LINDA RONSTADT (Elektra/EEG)	47	0	21	22	4
6	6	THE HIGHWAYMEN (Liberty)	47	0	19	21	7
7	7	KIERAN KANE (Dead Reckoning)	48	1	13	23	12
8	8	THE DELEVANTES (Rounder)	45	1	7	24	14
9	9	STEVE FORBERT (Paladin/Giant)	39	0	10	20	9
10	10	THE COX FAMILY (Rounder)	40	3	6	24	10
11	11	GRAHAM PARKER (Razor & Tie)	36	1	11	18	7
14	12	DAVE MALLET (Vanguard)	37	1	7	22	8
15	13	WEBB WILDER (Watermelon)	36	2	5	19	12
12	14	AUSTIN LOUNGE LIZARDS (Watermelon)	39	0	2	20	17
13	15	CHRIS SMITHER (HighTone)	33	0	7	18	8
17	16	A TRIBUTE TO DOC POMUS (Rhino)	28	0	10	13	5
21	17	JOHN BUNZOW (Liberty)	29	1	7	16	6
19	18	RADNEY FOSTER (Arista)	30	1	7	13	10
29	19	DOC WATSON (Sugar Hill)	32	8	5	14	13
22	20	JAYHAWKS (American/Reprise)	25	0	12	7	6
18	21	FLACO JIMENEZ (Arista Texas)	29	2	6	14	9
20	22	DAR WILLIAMS (Razor & Tie)	28	0	6	14	8
23	23	TISH HINOJOSA (Rounder)	26	2	9	9	8
16	24	PETE ANDERSON (Little Dog)	29	1	3	18	8
28	25	TRIBUTE TO THE BEATLES (Liberty)	29	4	3	15	11
25	26	CARRIE NEWCOMER (Rounder)	29	1	4	10	15
24	27	HEATHER MYLES (HighTone)	27	1	5	10	12
26	28	THE RANKIN FAMILY (Guardian)	27	1	3	11	13
31	29	BUTCH HANCOCK (Sugar Hill)	24	0	4	12	8
34	30	HAMILTON POOL (Watermelon)	27	2	0	15	12
27	31	SUSAN WERNER (Private Music)	25	0	4	10	11
30	32	RORY BLOCK (Rounder)	23	0	4	13	6
33	33	WILCO (Reprise)	21	0	5	12	4
37	34	FRANCINE REED (Ichiban)	21	2	7	7	7
35	35	DANNY TATE (Virgin)	24	1	2	11	11
36	36	MARY BLACK (Curb)	24	0	1	12	11
32	37	TULARE DUST (HighTone)	23	0	3	11	9
40	38	CHRIS WALL (Cold Spring)	20	1	4	7	9
—	39	CHRISTINE LAVIN (Shanachie)	22	1	1	9	12
39	40	A. J. CROCE (Private Music)	18	0	4	7	7

Chartbound

HELLBENT (BLOODSHOT)
DALE WATSON (HIGHTONE)
WILLIE NELSON (STEP ONE)
JANIS IAN (BEACON)
KIM RICHEY (MERCURY NASHVILLE)
RICHARD BUCKNER (DEJADISC)
JERRY JEFF WALKER (TRIED AND TRUE)
Dropped: #38 Robert Earl Keen.

RECORD TO WATCH

KIM RICHEY (Mercury)

Another debut act making waves at KAFR, WADN, KRVL, KFDI, WNCW and KNEW.

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

GAVIN JAZZ

JAZZ EDITORS:
KENT/KEITH
ZIMMERMAN



LW	TW		Reports	Adds	H	M	L
1	1	RAY BROWN (Telarc Int'l)	86	0	73	11	2
4	2	CARMEN MCRAE (Novus/RCA)	84	2	69	11	2
3	3	JAMES CARTER (Atlantic)	84	0	68	12	4
6	4	ROY HAYNES (Dreyfus Jazz)	83	0	64	15	4
8	5	JOE HENDERSON (Verve/PolyGram)	85	1	60	16	8
9	6	BUCK HILL (Muse)	83	0	60	19	4
12	7	ERNIE WATTS (JVC)	87	2	47	28	10
7	8	DIANA KRALL (GRP)	80	0	61	12	7
2	9	NICHOLAS PAYTON (Verve/PolyGram)	80	0	64	11	5
5	10	MONTY ALEXANDER (Concord Jazz)	78	1	59	13	5
11	11	CHRIS POTTER (Concord Jazz)	77	2	47	17	11
10	12	CYRUS CHESTNUT (Atlantic)	66	0	43	19	4
21	13	ANTONIO HART (Novus/RCA)	76	1	24	37	14
16	14	GEORGE SHEARING (Telarc Int'l)	64	1	44	14	5
18	15	FREDDIE COLE (Muse)	70	1	31	26	12
14	16	DAVID SANBORN (Elektra/EEG)	64	1	39	18	7
15	17	HILTON RUIZ (Tropijazz)	63	1	39	18	5
19	18	JIMMY PONDER (Muse)	68	1	25	34	8
22	19	GENE HARRIS QUARTET (Concord Jazz)	67	2	24	31	10
28	20	MARC GARY (Enja)	75	5	11	46	13
26	21	BOBBY MILITELLO (Positive Music)	70	3	15	36	16
23	22	GARY BURTON & MAKOTO OZONE (GRP)	63	2	27	26	8
29	23	STEVE TURRE (Antilles/PolyGram)	65	2	25	23	15
31	24	VINCENT HERRING (Music Masters)	75	6	12	34	23
25	25	J.J. JOHNSON (Verve/PolyGram)	62	0	18	31	13
36	26	JOHNNY GRIFFIN (Verve/PolyGram)	70	3	14	30	23
—	27	WYNTON MARSALIS & ELLIS MARSALIS (Columbia)	79	9	11	26	33
20	28	STRAIGHT AHEAD (Atlantic)	54	0	30	18	6
13	29	STEPHEN SCOTT TRIO (Verve/PolyGram)	53	0	27	19	7
17	30	JOHN PIZZARELLI (Novus/RCA)	54	0	27	15	12
39	31	RACHELLE FERRELL (Capitol)	65	3	11	29	22
30	32	JOHNNY LYTLE (Muse)	60	1	11	36	12
35	33	LAKATOS, FOSTER, LIGHTSEY & MRAZ (Jazzline)	64	2	6	37	19
43	34	DAVID SANCHEZ (Columbia)	69	5	6	27	31
24	35	SKETCHES OF SONDEHEIM (Sony Classical)	50	0	19	25	6
33	36	SHAWN MONTEIRO (Monad)	57	5	16	24	12
37	37	BILLY TAYLOR (GRP)	58	3	10	25	20
—	38	CARMEN LUNDY (JVC)	77	18	7	16	37
32	39	HARRY SKOLER (Brownstone)	57	2	7	33	15
—	40	GERALD WILSON (MAMA Foundation)	67	7	7	14	39
—	41	KENNY BARRON (Verve/PolyGram)	59	9	10	12	28
42	42	KARRIN ALLYSON (Concord Jazz)	49	2	14	16	17
44	43	RADAM SCHWARTZ (Muse)	49	0	4	28	17
40	44	ALI RYERSON (Concord Jazz)	44	0	12	21	11
48	45	EDDY LOUISS/MICHEL PETRUCCIANI (Dreyfus Jazz)	52	8	7	20	17
34	46	ELIAS HASLANGER (Heart Music)	44	2	11	19	12
27	47	CAROLA GREY (Jazzline)	40	0	14	17	9
46	48	LENA HORNE (Blue Note)	44	1	8	18	17
49	49	KENNY RANKIN (Private Music)	45	2	4	19	20
38	50	GABRIELLE GOODMAN (JMT/PolyGram)	41	0	10	18	13

Blue numbers indicate new entry

Reports accepted Thursday only 9am - 3pm

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

Most Added

RICHE COLE (37)

Kush The Music Of Dizzy Gillespie (Heads Up)

JACK McDUFF (25)

The Heatin' System (Concord Jazz)

STEVE MASAKOWSKI (24)

direct AXEcess (Blue Note)

JUNKO ONISHI TRIO (24)

Live At The Village Vanguard (Blue Note)

CARL ALLEN (20)

Testimonial (Atlantic)

NATIVE COLOURS (20)

One World (Concord Jazz)

KEITH JARRETT TRIO (19)

Standards In Norway (ECM)

LYNNE ARRIALE TRIO (19)

When You Listen (DMPI)

Top Tip

WYNTON MARSALIS

& ELLIS MARSALIS

Joe Cool's Blues (Columbia)

Wynton records with the septet one final time, while father Ellis salutes the music of Vince Guaraldi.

RECORD TO WATCH

KEITH JARRETT Standards In Norway (ECM)

Keith Jarrett returns to Oslo, home of his first ECM session (Facing You, 1971) to cut some standards with his trio.

Chartbound

CARL ALLEN (Atlantic)

* RICHIE COLE (Heads Up)

STEVE COLEMAN & FIVE ELEMENTS (Novus/RCA)

* CHRISTOPH STIEFEL (Jazzline)

DAVE BRUBECK (Telarc Int'l)

RANDY SANDKE (Concord Jazz)

DON PULLEN (Blue Note)

HAROLD MABERN (Columbia)

CHARLIE HADEN/HANK JONES (Verve/PolyGram)

JACK McDUFF (Concord Jazz)

RAY OBIEDO (Windham Hill)

* DUFFY JACKSON (Milestone)

* TOMMY FLANAGAN (Storyville)

LOU DONALDSON (Columbia)

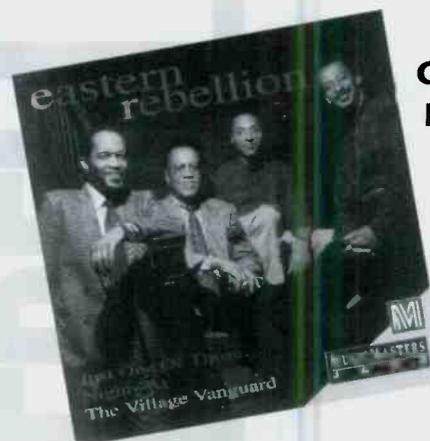
Dropped: #41 Christian McBride, #45 Allen Farnham, #47 John Hicks, #50 Jacky Terrasson, Carla White, Orbert Davis.

MUSICMASTERS

Where The Music Matters

EASTERN REBELLION

Just One Of Those . . . Nights
At The Villiage Vanguard



On Your Desk Now!

CEDAR WALTON, piano

BILLY HIGGINS, drums

DAVID WILLIAMS, bass

RALPH MOORE, saxophone

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Where The Music Matters

PURA FÉ

(poo-rah-fáy)

FIRST, THERE WAS SADE. THEN BASIA. TODAY, HERALD THE ARRIVAL OF PURA FÉ, A UNIQUE VOCALIST WHO, IN THE SAME FASHION, BEAUTIFULLY BLENDS HER CULTURAL INFLUENCES WITH THE SOUNDS OF TODAY'S BEST JAZZ.

HOT ON THE HEELS OF HER RECENT NATIONAL EXPOSURES WITH ROBBIE ROBERTSON AND THE RED ROAD ENSEMBLE COMES HER LONG-AWAITED SOLO DEBUT - "CAUTION TO THE WIND."

ON YOUR DESK NOW!



GAVIN A²

ADULT ALTERNATIVE
EDITORS: KENT/KEITH
ZIMMERMAN



LW	TW	Reports	Adds	Spins	Differences	
1	1	CHRIS BOTTI - First Wish (Verve Forecast/PolyGram)	54	0	651	+119
2	2	SPYRO GYRA - Love & Other Obsessions (GRP)	56	0	615	+106
4	3	DAVID SANBORN - Pearls (Elektra/EEG)	54	1	580	+103
5	4	GREG ADAMS - Hidden Agenda (Epic)	47	0	570	+101
7	5	BRIAN CULBERTSON - Modern Life (Bluemoon)	55	2	557	+119
3	6	TOM SCOTT - Night Creatures (GRP)	45	0	553	+46
6	7	PAT METHENY GROUP - We Live Here (Geffen)	45	0	488	+43
11	8	NEAL SCHON - Beyond The Thunder (Higher Octave)	46	2	485	+130
9	9	FATTBURGER - Livin' Large (Shanachie/Cachet)	48	1	457	+62
10	10	LARRY CORYELL - I'll Be Over You (CTI)	41	0	450	+73
8	11	KILAUEA featuring DANIEL HO - Diamond Collection (BrainChild)	44	0	423	-8
13	12	PETER HORVATH - Foreign Matter (Lake Street)	42	1	408	+61
15	13	PIECES OF A DREAM - Goodbye Manhattan (Blue Note)	42	0	402	+57
14	14	THURSDAY DIVA - Follow Me (DMP)	36	0	386	+41
12	15	BILLY JOE WALKER, JR. - Life Is Good (Liberty)	43	0	385	+36
16	16	GEORGE DUKE - Illusions (Warner Bros.)	41	0	361	+42
26	17	LEE RITENOUR/LARRY CARLTON - Larry & Lee (GRP)	49	7	359	+133
20	18	NELSON RANGELL - Destiny (GRP)	39	0	350	+72
18	19	VAL GARDENA - On The Bridge (Mercury)	41	0	339	+44
19	20	STEVIE WONDER - Conversation (Motown)	36	1	327	+33
21	21	JOHN TESH - Sax On The Beach (GTS)	33	0	326	+54
17	22	COUNT BASIC - Life Think It Over (Instinct)	36	0	315	+10
23	23	JEFF LORBER - West Side Stories (Verve Forecast/PolyGram)	29	0	281	+32
22	24	VANESSA WILLIAMS - The Sweetest Days (Wing/Mercury)	28	0	281	+10
34	25	DAN SIEGEL - Hemispheres (Playful/Sunset Blvd.)	36	1	279	+99
24	26	MARK JOHNSON - Daydream (JVC)	28	0	259	+27
27	27	SLIM MAN - End Of The Rainbow (GES)	34	2	245	+34
29	28	AVENUE BLUE featuring JEFF GOLUB - Avenue Blue (Bluemoon)	25	0	240	+41
31	29	HILARY JAMES AND BOB JAMES - Flesh And Blood (Warner Bros.)	30	0	238	+51
33	30	AARON NEVILLE - The Tattooed Heart (A&M)	30	4	235	+51
44	31	CHIELI MINUCCI - Jewels (JVC)	44	7	226	+88
37	32	WARREN HILL - Truth (RCA)	22	1	213	+39
25	33	ERIC MARIENTHAL - Street Dance (GRP)	22	0	212	-17
42	34	RAY OBIEDO - Zulaya (Windham Hill)	28	2	197	+55
30	35	AKIRA JIMBO - Panama Man (Kazu/Unity)	28	0	191	-2
36	36	BERNARD OATTES - Soul Detective (Sin-Drome)	26	0	188	+12
39	37	DOC POWELL - Inner City Blues (West Coast)	21	0	185	+18
41	38	DAVID WATERS - Island Refugee (Aubergine)	20	0	180	+20
40	39	RICHARD ELLIOT - After Dark (Blue Note Contemporary)	21	0	175	+12
38	40	ANITA BAKER - Rhythm Of Love (Elektra/EEG)	18	0	166	-2
28	41	NICK COLIONNE - It's My Turn (Lake Shore Jazz)	21	1	166	-45
47	42	WINDOWS - My Red Jacket (Blue Orchid)	27	4	158	+42
43	43	DES'REE - I Ain't Movin' (550 Music)	23	1	158	+18
32	44	TUCK & PATTI - Learning How To Fly (Epic)	20	0	157	-29
35	45	OPAFIRE - Ricochet Sun (Higher Octave)	16	0	154	-22
—	46	EVAN MARKS - Long Way Home (Verve Forecast/PolyGram)	30	11	153	NEW
—	47	BRANDON FIELDS - Brandon Fields (Positive Music)	30	5	153	NEW
—	48	POCKET CHANGE - Higher Altitude (BrainChild)	19	0	142	+35
45	49	ROBERTA FLACK - Roberta (Atlantic)	17	0	142	+10
—	50	HERBIE HANCOCK - Dis Is Da Drum (Mercury)	33	14	137	NEW

Blue numbers indicate new entry

Reports accepted Thursday only 9am - 3pm

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

Most Added



HERBIE HANCOCK (14)

Dis Is Da Drum (Mercury)

LENI STERN (14)

Words (Lipstick)

EVAN MARKS (11)

Long Way Home (Verve Forecast)

GREG VAIL (9)

E-Motion (BrainChild)

Top Tip

CHIELI MINUCCI

Jewels (JVC)

No monster debut this week, but Special Efx's Chieli Minucci takes a bit jump to 226 spins, +88.

RECORD TO WATCH

LENNY WHITE

Present Tense

Hip Bop)

A smokin' record bordering on A2 and Acid Jazz/Hip Hop. Check out Chaka Khan's magnificent vocal on "Who You Love." Leading the way is WQCD, KBLX, KQBR and WOTB. All star guests abound!

Chartbound

DR. DAVE (Offshore Music)

GREG VAIL (BrainChild)

HEAVY SHIFT (Discovery)

MICHAEL LEVANIOS (Water's Edge)

BILL EVANS (Lipstick)

BELA FLECK (Warner Bros.)

KENNY GOLDBERG (Fahrenheit)

*LENI STERN (Lipstick)

*ALFONZO BLACKWELL (Scotti Bros.)

*PURA FE (Shanachie/Cachet)

*KASHIWA (Fahrenheit)

*DIANNE REEVES (Blue Note)

Please Note: All Chartbounders have + spin trends.

Dropped: #46 Hiroko Kokubu, #48 Peter White, #49 Luther Vandross, #50 Peppino D'Agostino.

Don't Miss

John Pizzarelli

and Billy Crystal
on the

Tonight Show with Jay Leno

Thursday, May 18th.

Billy Crystal on John Pizzarelli -

"Not only do I love his music, but when you see him perform live, he sings like Sinatra, plays like Les Paul and scats like Louis Prima."

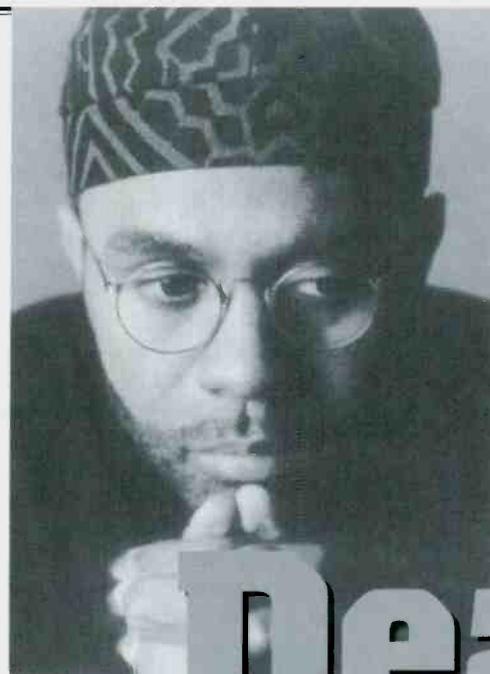
POST-BOP

2W	LW	TW	
6	4	1	CARMEN MCRÆ - For Lady Day Volume 1 (Novus/RCA)
2	1	2	RAY BROWN - Some Of My Best Friends Are...Piano Players (Telarc Int'l)
14	9	3	JOE HENDERSON - Double Rainbow The Music Of Antonio Carlos Jobim (Verve/PolyGram)
7	5	4	JAMES CARTER - The Real Quietstorm (Atlantic)
3	3	5	MONTY ALEXANDER - Steamin' (Concord Jazz)
5	6	6	DIANA KRALL - Only Trust Your Heart (GRP)
13	12	7	ERNE WATTS - Unity (JVC)
9	8	8	BUCK HILL - Impulse (Muse)
8	7	9	ROY HAYNES - Te' You (Dreyfus Jazz)
1	2	10	NICHOLAS PAYTON - From This Moment (Verve/PolyGram)
11	11	11	CHRIS POTTER - Pure (Concord Jazz)
17	13	12	DAVID SANBORN - Pearls (Elektra/EEG)
16	15	13	GEORGE SHEARING - Walkin' (Telarc Int'l)
23	18	14	GENE HARRIS QUARTET - Brotherhood (Concord Jazz)
4	10	15	CYRUS CHESTNUT - The Dark Before The Dawn (Atlantic)
26	20	16	GARY BURTON & MAKOTO OZONE - Face To Face (GRP)
18	17	17	HILTON RUIZ - Hands On Percussion (Tropijazz)
28	22	18	JIMMY PONDER - Soul Eyes (Muse)
20	19	19	J.J. JOHNSON - Tangence (Verve/PolyGram)
NEW	20		JOHNNY GRIFFIN - Chicago, New York, Paris (Verve/PolyGram)
—	23	21	ANTONIO HART - It's All Good (Novus/RCA)
—	25	22	BOBBY MILITELLO - Straight Ahead (Positive Music)
24	21	23	FREDDIE COLE - This Is The Life (Muse)
—	27	24	VINCENT HERRING - Don't Let It Go (Music Masters)
—	30	25	STEVE TURRE - Rhythm Within (Antilles/PolyGram)
10	14	26	STEPHEN SCOTT TRIO - Renaissance (Verve/PolyGram)
19	24	27	STRAIGHT AHEAD - Dance Of The Forest Rain (Atlantic)
NEW	28		MARC CARY - Cary On (Enja)
NEW	29		WYNTON MARSALIS & ELLIS MARSALIS - Joe Cool's Blues (Columbia)
—	29	30	JOHNNY LYTTLE - Possum Grease (Muse)

COMMERCIAL ADULT

2W	LW	TW	
6	2	1	GREG ADAMS - Hidden Agenda (Epic)
5	1	2	TOM SCOTT - Night Creatures (GRP)
4	3	3	DAVID SANBORN - Pearls (Elektra/EEG)
2	5	4	CHRIS BOTTI - First Wish (Verve Forecast/PolyGram)
8	4	5	LARRY CORYELL - I'll Be Over You (CTI)
3	6	6	SPYRO GYRA - Love & Other Obsessions (GRP)
12	11	7	BRIAN CULBERTSON - Modern Life (Bluemoon)
16	15	8	NEAL SCHON - Beyond The Thunder (Higher Octave)
1	7	9	PAT METHENY GROUP - We Live Here (Geffen)
14	14	10	PIECES OF A DREAM - Goodbye Manhattan (Blue Note)
7	8	11	KILAUUA featuring DANIEL HO - Diamond Collection (BrainChild)
13	9	12	VANESSA WILLIAMS - The Sweetest Days (Wing/Mercury)
11	13	13	FATBURGER - Livin' Large (Shanachie/Cachet)
15	12	14	STEVIE WONDER - Conversation (Motown)
25	10	15	COUNT BASIC - Life Think It Over (Instinct)
10	16	16	GEORGE DUKE - Illusions (Warner Bros.)
17	18	17	JOHN TESH - Sax On The Beach (GTS)
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22	20	20	PETER HORVATH - Foreign Matter (Lake Street)
9	17	21	BILLY JOE WALKER, JR. - Life Is Good (Liberty)
24	25	22	WARREN HILL - Truth (RCA)
—	29	23	AARON NEVILLE - The Tattooed Heart (A&M)
28	22	24	THURSDAY DIVA - Follow Me (DMP)
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29	28	26	NELSON RANGELL - Destiny (GRP)
—	30	27	SLIM MAN - End Of The Rainbow (GES)
—	26	28	MARK JOHNSON - Daydream (JVC)
18	23	29	AVENUE BLUE featuring JEFF GOLUB - Avenue Blue (Bluemoon)
NEW	30		DES'REE - I Ain't Movin' (550 Music)

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



Death By Alto

"I think this guy absolutely kills on alto."
 —rec.music.bluenote

"There are a few young guys out there developing their own style. My alto player, Kenny Garrett, is one of them."
 —MILES DAVIS

"Garrett is just about the ideal combination of bebop traditionalist and fusion modernist."
 —ROBIN TOLLESON, DOWNBEAT

Kenny Garrett

THE NEW ALBUM ILLUSTRATING THE ART OF THE TRIO
trilogy

4/2-45731

This recording is dedicated to the living legends of the Tenor Saxophone: Sonny Rollins and Joe Henderson



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**DAN SIEGEL
HEMISPHERES
(PLAYFUL/SUNSET BLVD.)**

Smooth, meditative or atmospheric, keyboardist Dan Siegel's latest, appropriately entitled *Hemispheres*, is a worldly collection well worth A2's attention. Whether it be the pastoral "Sanctuary" or the light, tropical "Savanna," Siegel's rolling melodies and tempos will pacify the most stressed-out listener. Designed to include several musical influences from around the globe (Japanese, Brazilian, Latin, Western pop and jazz), Siegel's strength this time around is as a bandleader, and he utilizes some intriguing talent combinations. Rick Braun and Boney James perform a tight duet on "Savanna." Guitarists Richard Smith and Ottmar Liebert handle the electric and acoustic guitar parts respectively on "El Nino" while another respected guitarist, Peter White, fills in on accordion. "Homeland" highlights Andy Narell and Bela Fleck and Braun appears on two other tunes, one with John Tesh's violinist Charlie Bisharat. *Hemispheres*, featuring a virtual A2 who's-who, should get plenty of airplay coverage as it moves up the GAVIN A2 chart.

**ERNIE WATTS
UNITY (JVC)**

There's a singularity of purpose, feeling and passion intrinsic to Ernie Watts' tenor sax. It could be described as an honest confidence that inflects his tonally rich, melodically sincere approach to improvisation. He's also willing to walk the edge with faith that his chops will deliver him to a higher plane. Watts brings together an all-star cast featuring Geri Allen, Jack DeJohnette, Eddie Gomez and Steve Swallow for *Unity*, a CD that steps it up a notch from last year's *Reaching Up*. In "unity," Watts and company light up an eleven-song batch of hearty swing, lovely ballads and muscular modal workouts. Some highlights include "You Say You Care," "In Your Own Sweet Way," the bouncy "Tricotism" and "Joyous Reunion." Tender ballads like "Lonely Hearts" and "Soul Eyes" reflect Watts' musical and personal idealism: creating harmony, unification and peace through music.—JASON OLAINE

**NATIVE COLOURS
ONE WORLD (CONCORD JAZZ)**

Native Colours caught our eye immediately. Pianist Renee Rosnes made three fine records for Blue Note, and plays with force and sophistication. Ralph Moore's efforts on Denon and Milestone earned him enough respect to grab the coveted sax slot with the current *Tonight Show* band. Billy Drummond plays

elegant swing patterns, and bassist Larry Genadier, who we used to see gigging around the Bay Area, has done well since moving to New York in 1991. Prior to cutting *One World*, this leaderless group finished one week at the Sweet Basil in New York City and have been together on and off since 1993. Native Colour's concept is handy; the group performs altruistically and creatively. "Freedom" is an introspective, often lingering, solo vehicle for Moore. Rosnes embellishes the composition by adding a driving piano bridge. We especially like "One World," a worldly, uptempo piece filled with ambitious by Moore lines played in unison by Moore and Rosnes, with plenty of jamming and mature rhythmic reinforcement.



**HERBIE HANCOCK
"BUTTERFLY" (MERCURY)**

Ordinarily we'd wait a couple more weeks and review the whole album, but hey, Herbie Hancock hasn't put out a solo thing in over eight years. *Dis Is Da Drum*, in pre-release sampler form and in the tradition of the early Headhunters records, is over two years in the making. After living with the cassette for weeks, we find the more mellow tunes stand up well against the slamming jams, and "Butterfly" is just one example. Adult alternative radio is going to be competing with urban in grabbing the coolest stuff. Besides, this sampler is already charting. Herbie's back and he's hot.

**VINCENT HERRING
DON'T LET IT GO (MUSICMASTERS)**

How long will this ironclad collaboration between Vincent Herring, Cyrus Chestnut and Carl Allen last? You'll have to tune in later to find out whether Chestnut and Allen's solo obligations will allow for future gigs with saxophonist Vincent Herring, but in the meantime, *Don't Let It Go* is Herring's most mature, seasoned release yet. The band comes out roasting on the title track and "Into The Midnight," as Herring graciously shares the spotlight with a young, talented trumpet player named Scott Wendholt. As much as

one hates to roll out the early Coltrane lineups comparison, this group emits the same kind of youthful electricity and radiant confidence. Herring wrote some deep compositions, like "In The Shadow Of John Galt" and the searing title cut. For maximum swing appeal, jazz radio can rely on the swaying bass lines of "Big Bertha." Herring has a gigantic, charismatic sound and chooses his notes thoughtfully without sacrificing speed and force. Allen contributes powerful drumming (Elvin) and Chestnut some tasty chord clusters (McCoy). If you crave that fresh presentation of Trane's Village Vanguard sides, don't let *Don't Let It Go* go.

**LENNY WHITE
PRESENT TENSE (HIP BOP)**

Here's a current favorite around the GAVIN compound. As a producer, Lenny White has become a jazz staple with his spontaneous Acoustic Masters sessions on Atlantic. Now A2 and maybe jazz radio can break bread with the old fusion style without having to fret over too much over edge. White's latest, *Present Tense*, has a bunch of great special guests. "Thick" packs some powerful solos from Michael Brecker on tenor sax. Other stars include Chick Corea, Kenny Garrett, Mulgrew Miller and Gil Goldstein. But wait. Before the smooth set heads for the door in terror, try punching up Chaka Khan's suave cameo on "Who Do You Love." White's bumping rhythms, with Marcus Miller on bass, is a fine backdrop to Chaka's ultra-soulful presence. White also sneaks in a fluid violin solo from Michal Urbaniak. If that's too in-your-face, try Sting's "Tea In The Sahara," another viable vocal performance. If you're looking for something to create a spike in your music flow, give *Present Tense*, with its redux '70s sounds, a fair shot.

**SLIM MAN
END OF THE RAINBOW (GES)**

Slim Man, a one man studio band in the form of bass, keyboards and percussion, puts out an independent release and gets airplay from all the major A2 stations. The format is starred for quality male vocals, and with the Slim Man's Sade/late-Marvin Gaye/"Sexual Healing" ambiance fits right in the pocket. Saxophonist David Rhen adds a romantic afterglow to tracks like "Let's Start Over," "Shelter From A Storm" and "Should've Been Me." In fact, we love those little James Bond theme chord changes in "Faith In Us." The Slim Man could make all the female listeners go wild with his smoldering, vulnerable approach. File under non-Quiet Storm pillow talk. If we were a major label, we'd be checking this dude out.

ARTIST PROFILE

RAY OBIEDO



FROM: Oakland, CA

LATEST RELEASE: *Zulaya*

LABEL: Windham Hill

POP, JAZZ, LATIN: "I had 20 to 30 tunes to choose from for *Zulaya*, and I think these songs have more edge than the last record. I still listen to Top 40 radio. In fact, I try to utilize (pop song structures) in all my music—a typical four-, eight-bar intro, a verse, a bridge and some kind of hook. My second love is Latin jazz, so I tried to include that too."

OTHER INSTRUMENTS: "I've been playing some Latin jazz bass lately. It's really been fun. I guess every musician wants to play another instrument other than their own. I still have a drum set in my home. I don't care what gig it is, if anyone needs a drummer, I'd just do it to play. The drums were my first love."

WRITING TUNES: "I base my compositions off the first rhythm I throw down on my computer or drum box. I hear the drum, then I play to it. Even though I'm a guitar player, I write from the keyboard. I'm able to visualize the music a lot easier—left hand bass, chords and melody on the right."

GAVIN COUNTRY

EDITOR: CYNDI HOELZLE
CONSULTING EDITOR: LISA SMITH



2W	LW	TW		WEEKS	Reports	Adds	H	M	L	HIT FACTOR
4	2	1	TY HERNDON - What Mattered Most (Epic)	14	203	0	199	4	0	100%
7	3	2	JOHN BERRY - Standing On The Edge Of Goodbye (Patriot)	12	203	0	186	17	0	100%
6	4	3	GEORGE STRAIT - Adalida (MCA)	8	203	1	188	12	3	99%
9	6	4	SAWYER BROWN - I Don't Believe In Goodbye (Curb)	11	203	0	153	49	1	100%
15	8	5	CLINT BLACK - Summer's Coming (RCA)	7	201	0	156	44	1	100%
8	5	6	HAL KETCHUM - Stay Forever (MCG/Curb)	16	202	0	155	44	3	99%
13	7	7	TOBY KEITH - You Ain't Much Fun (Polydor)	9	203	0	145	56	2	99%
12	11	8	WADE HAYES - I'm Still Dancing With You (Columbia/DKC)	10	203	0	119	80	4	98%
10	10	9	DOUG STONE - Faith In Me, Faith In You (Columbia)	12	202	1	117	78	7	97%
18	14	10	ALISON KRAUSS - When You Say Nothing At All (BNA Records/Rounder Records)	14	200	1	104	84	12	94%
14	12	11	PATTY LOVELESS - You Don't Even Know Who I Am (Epic)	11	202	0	91	105	6	97%
19	15	12	TRACY LAWRENCE - Texas Tornado (Atlantic)	6	203	0	62	130	11	95%
16	13	13	MARY CHAPIN CARPENTER - House of Cards (Columbia)	9	201	0	72	108	21	90%
21	17	14	COLLIN RAYE - If I Were You (Epic)	8	203	0	42	144	17	92%
17	16	15	SAMMY KERSHAW - If You're Gonna Waik (Mercury)	10	200	0	50	130	20	90%
2	1	16	MARK CHESNUTT - Gonna Get A Life (Decca)	13	156	0	131	19	6	96%
22	20	17	KATHY MATTEA - Clown In Your Rodeo (Mercury)	8	198	2	29	130	39	80%
23	19	18	TRAVIS TRITT - Tell Me I Was Dreaming (Warner Bros.)	6	197	2	17	155	25	87%
33	25	19	NEAL MCCOY - They're Playing Our Song (Atlantic)	4	197	4	9	139	49	75%
25	22	20	DAVID LEE MURPHY - Party Crowd (MCA)	11	196	4	21	112	63	68%
28	26	21	BLACKHAWK - That's Just About Right (Arista)	6	196	6	7	134	55	72%
27	24	22	4 RUNNER - Cain's Blood (Polydor)	11	188	3	11	123	54	71%
30	27	23	SHENANDOAH - Darned If I Don't (Danged If I Do) (Liberty)	6	195	1	3	119	73	63%
32	28	24	JOHN ANDERSON - Mississippi Moon (BNA Records)	6	190	3	1	116	73	62%
24	23	25	KEN MELLONS - Workin' For The Weekend (Epic)	9	177	1	18	98	61	66%
34	31	26	KENNY CHESNEY - Fall In Love (BNA Records)	8	173	8	6	120	47	73%
37	29	27	TRISHA YEARWOOD - You Can Sleep While I Drive (MCA)	4	186	2	2	107	77	59%
50	34	28	CLAY WALKER - My Heart Will Never Know (Giant)	3	184	23	4	62	118	36%
42	33	29	LITTLE TEXAS - Southern Grace (Warner Bros.)	4	172	10	0	62	110	36%
35	32	30	WOODY LEE - Get Over It (Atlantic)	9	159	4	1	68	90	43%
41	35	31	JAMES HOUSE - This Is Me Missing You (Epic)	5	159	8	1	66	92	42%
1	18	32	TRACY BYRD - The Keeper Of The Stars (MCA)	13	109	0	62	34	13	88%
—	48	33	VINCE GILL - You Better Think Twice (MCA)	2	167	73	1	34	132	21%
5	21	34	ALAN JACKSON - Song For The Life (Arista)	15	98	0	72	15	11	89%
—	41	35	LORRIE MORGAN - I Didn't Know My Own Strength (BNA Records)	4	158	25	0	27	131	17%
11	30	36	JOHN MICHAEL MONTGOMERY - I Can Love You Like That (Atlantic)	12	94	0	60	17	17	82%
—	42	37	RICK TREVINO - Bobbie Ann Mason (Columbia)	3	150	15	0	31	119	21%
43	38	38	HOLLY DUNN - I Am Who I Am (River North)	9	128	9	1	60	67	48%
44	39	39	BILLY MONTANA - Didn't Have You (Magnatone)	9	133	5	1	48	84	37%
45	40	40	DARYLE SINGLETARY - I'm Livin' Up To Your Low Expectations (Giant)	7	136	8	0	40	96	29%
—	44	41	GEORGE DUCAS - Hello Cruel World (Liberty)	3	139	19	1	26	112	19%
3	9	42	TIM MCGRAW - Refried Dreams (Curb)	13	95	0	47	32	16	83%
—	50	43	DIAMOND RIO - Finish What We Started (Arista)	2	139	45	0	9	130	6%
39	36	44	LARRY STEWART - Rockin' The Rock (Columbia)	8	105	1	1	67	37	65%
48	43	45	RODNEY CROWELL - Please Remember Me (MCA)	6	112	0	1	41	70	38%
—	49	46	RHETT AKINS - That Ain't My Truck (Decca)	3	124	25	0	13	111	10%
—	46	47	THE MAVERICKS - All That Heaven Will Allow (MCA)	3	117	8	0	21	96	18%
NEW	48	SHANIA TWAIN - Any Man Of Mine (Mercury)	2	120	66	1	11	108	10%	
NEW	49	CONFEDERATE RAILROAD - Where & When (Atlantic)	2	121	32	0	6	115	5%	
NEW	50	BRYAN WHITE - Someone Else's Star (Asylum)	3	103	15	0	16	87	16%	

Most Added

- VINCE GILL (73)**
"You Better Think Twice" (MCA)
- LEE ROY PARNELL (69)**
"A Little Bit Of You" (Arista)
- SHANIA TWAIN (66)**
"Any Man Of Mine" (Mercury)
- DIAMOND RIO (45)**
"Finish What We Started" (Arista)
- DAVID BALL (33)**
"What Do You Want With His Love"

Top Requests

- ALISON KRAUSS**
- TY HERNDON**
- GEORGE STRAIT**
- TRACY BYRD**
- TRACY LAWRENCE**

RECORD TO WATCH

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

This beautiful song is catching on. New this week: KBUL, KGMV, WPOC, WTNV, KRUU, etc.

Inside Country



KMPS's Tony Thomas shows off the wonder of his laptop before the Internet Session at the Gavin Country Seminar.

I think we all survived the GAVIN Country Seminar, although there might be a few music directors still wandering around the Burbank Hilton looking for the pool party. We will have a full wrapup for you next week...

THE NEWS

As expected, **Walt Wilson** officially joins **Scott Hendricks** at **Liberty**; Wilson's title will be Executive Vice President and General Manager. Wilson comes over from MCA, where he was Senior VP/Sales and Marketing. In his new gig, he will oversee the Sales, Marketing, Production, International and Publicity departments.

Doug Stone has been forced to postpone his 1995 concert appearances because of a severe chronic

Total Reports: This Week 203 Last Week 203

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	
107	69	2	LEE ROY PARNELL - A Little Bit Of You (Career Records)
84	33	2	DAVID BALL - What Do You Want... (Warner Bros.)
82	10	10	PERFECT STRANGER - Right To Remain Silent (Curb)
68	1	9	RUSS TAFF - One And Only (Reprise)
57	15	2	STEVE WARINER - Get Back (Liberty)
53	5	4	LINDA RONSTAOT - Walk On (Elektra/EEG)
43	22	1	* JOHN MICHAEL MONTGOMERY - Sold (Atlantic)
31	29	1	* JOE DIFFIE - I'm In Love With A Capital U (Epic)

Dropped: #37-Brooks & Dunn, #45-Radney Foster, #47-Lisa Brokop,

* Indicates Debut

Album Cuts

COME TOGETHER: AMERICA SALUTES THE BEATLES - The Long and Winding Road (John Berry)/Help (Little Texas)/Let It Be (Collin Raye)/I'll Follow The Sun (David Ball)/If I Fell (Sammy Kershaw)/Something (Tanya Tucker)/ Come Together (Delbert McClinton)

NASCAR: RUNNIN' WIDE OPEN - Runnin' Wide Open (Joe Diffie)/Fuel To The Fire (Ken Mellons)/Racing With My Heart (Sammy Kershaw)/Junk Cars (Ricky Van Shelton)

JOEY REED - Wild Bunch



Keynote speaker Larry Rosin (center) is flanked by KKBQ's Dene Hallam and Charlie Cook at the Gavin Country Seminar.

sinus infection. The problem is treatable, but doctors are not sure when Doug can hit the road again.

Epic is restructuring its regional staff, going back to six regionals. Longtime Californian Jim Dorman is headed for Baltimore to handle the Northeast, as Cindy Selby-Cunningham becomes manager, national radio relations. She will be working with promotion directors at radio, as well as handling some artist development duties out of Nashville.



MCA Nashville's Mike Severson gets into the spirit of things at the Gavin Country Seminar Kick-Off Cocktail Party, with a little help from Marilyn Monroe.

The Country Music Association has expanded their radio awards, adding Major Market to the existing categories of Small, Medium and Large. What that means is more chances to win, ladies and gentleman, but you have to enter. For more info, call the CMA at (615) 244-2840.

Naomi Judd is embarking on a major press tour (including keynoting several women's conferences) to promote the May 14-15 NBC mini-series based on her autobiography, *Love Can Build A Bridge*. She is also scheduled to host a new multi-label show at Fan Fair, which will feature acts on River North Nashville, Step One Records, Sugar Hill and Rounder, who don't have full shows. The show, Friday June 9 from 1-3:30, will feature Holly Dunn, Steve Kolander, Ronna Reeves, Don Cox, Western Flyer, Tim O'Brien, Sweethearts of the Rodeo, The Delevantes, Alison Krauss and Riders In The Sky.

John Anderson, Levon Helm and Tony Joe White will do a ben-



AristoMedia's Jeff Walker and Medium Market MD of The Year Robynn James are welcomed to Hollywood by Clark Gable, Marilyn Monroe, James Dean and Humphrey Bogart.



Tom, where's your photo-op smile?

BNA's Dale Turner, Gavin's Cyndi Hoelzle and Kenny Chesney shows BNA's Tom Sgro how it's done at the Gavin Country Seminar.

efit concert in Shreveport for Fred Carter, legendary Louisiana Hayride guitarist and founding member of the Band, who is suffering from a rare liver disease. Fred's daughter, Deana Carter, is a new artist on Patriot.

Rick Reed segues from evenings to mornings on WCLT. Taking Rick's place in the evenings is Bob Randolph from WLLD-Columbus. Jerry Duncan is moving to new digs at 1231 A 17th Ave. South, Nashville, TN 37212. Phone and fax remains the same.

CONGRATULATIONS TO THE WINNERS OF THE 1995 GAVIN COUNTRY AWARDS:

LARGE MARKET STATION OF THE YEAR: WSIX-Nashville
LARGE MARKET PD OF THE YEAR: Doug Baker, WSIX-Nashville
LARGE MARKET MD OF THE YEAR: Buddy Owens, KNIX-Phoenix
MEDIUM MARKET STATION OF THE YEAR: WTVK-Knoxville
MEDIUM MARKET PD OF THE YEAR: K.C. Adams, KUZZ-Bakersfield
MEDIUM MARKET MD OF THE YEAR: Robynn James, WYYD-Lynchburg
SMALL MARKET STATION OF THE YEAR: KGKL-San Angelo
SMALL MARKET PD OF THE YEAR: Linda Stone, KGKL-San Angelo
SMALL MARKET MD OF THE YEAR: Elaine Wils, WATZ-Alpena
LABEL OF THE YEAR: MCA Nashville
PROMOTION VP OF THE YEAR: Debi Fleischer, Columbia Records
NATIONAL PROMOTION DIRECTOR OF THE YEAR: Bobby Kraig, Arista Nashville
REGIONAL PROMOTION MANAGER OF THE YEAR: Mike Rogers, Epic Records
GAVIN PROMOTION MANAGER OF THE YEAR: Tony Morreale, Columbia Records
INDEPENDENT PROMOTION PERSON OF THE YEAR: Diane Richey, Diane Richey Promotions

ARTIST PROFILE

LEE ROY PARNELL



FROM: Abilene, Texas

LABEL: Career

CURRENT SINGLE: "A Little Bit Of You"

MUSICAL BEGINNINGS: He played his first gig at the age of six on WBAP-Ft. Worth with Bob Wills, who was one of Lee Roy's father's best friend.

MUSICAL HERO: Keith Richards of the Rolling Stones

TRIVIA: When Lee Roy moved to Nashville, he broke a long-standing tradition—his family had lived in Texas for five generations.

HOBBIES: Watching baseball games, "especially the Nashville Sounds."

HE WROTE: Pirates of the Mississippi's "Too Much," and Collin Raye's "That's My Story (And I'm Stickin' To It)."

HE SAYS: "There's always an answer. It's learning to live with what you've got. That's what I try to sing and write about."

IT'S SAID: "Lee Roy's sound is loose, lean, and honkin'."

—Entertainment Weekly

IT'S ALSO SAID: "Parnell is a blue-eyed soul man."

—The New York Times

GAVIN ROCKS

ASSOCIATE EDITOR:
ROB FIEND



TW		SPINS	TREND
1	WHITE ZOMBIE - Astro-Creep:2000 (Geffen)	511	-57
2	MONSTER MAGNET - Dopes To Infinity (A&M)	461	-41
3	FAITH NO MORE - Digging The Grave (Slash/Reprise)	396	-20
4	FIGHT - A Small Deadly Space (Epic)	369	-4
5	FLOTSAM AND JETSAM - Smoked Out (MCA)	342	-8
6	GRIP INC. - Power Of Inner Strength (Metal Blade)	313	-51
7	ORANGE 9MM - High Speed Changer (Elektra Entertainment Grp.)	310	-26
8	KORN - Korn (Immortal/Epic)	286	-24
9	SOULS AT ZERO - A Taste For The Perverse (Energy)	272	+38
10	QUICKSAND - Manic Compression (Island)	233	-36
11	FOETUS - Gash (Columbia)	229	-19
12	MISERY LOVES COMPANY - Misery Loves Company (Earache)	218	-3
13	KMFDM - Nihil (Wax Trax!/TVT)	207	-30
14	DEATH - Symbolic (Roadrunner)	206	-5
15	SKID ROW - Subhuman Race (Atlantic)	195	0
16	ALL - Pummel (Interscope)	192	-2
17	TAD - Infrared Riding Hood (Elektra Entertainment Grp.)	182	-1
18	MORBID ANGEL - Domination (Giant)	168	+38
19	FILTER - Short Bus (Reprise)	166	-3
20	BAD SEED - Bad Seed (Rockworld)	157	+15
21	SUGAR RAY - Lemonade And Brownies (Atlantic)	153	-8
22	CLUTCH - Clutch (Elektra Entertainment Grp.)	141	+36
23	THE ORGANIZATION - Savor The Flavor (Metal Blade)	138	-2
24	DEICIDE - Once Upon The Cross (Roadrunner)	135	-10
25	STEVE VAI - Alien Love Secrets (Relativity)	128	-48
26	L.A. GUNS - Vicious Circle (Polydor/A&M)	120	-29
27	DOKKEN - Dysfunctional (Columbia)	119	+53
28	ACCEPT - Death Row (Pavement)	115	+2
29	FULL CIRCLE - Negative (Leviathan)	100	+22
30	MEGADETH - Youthanasia (Capitol)	96	0
31	STUCK MOJO - Snappin' Necks (Century Media)	96	-26
32	BROKEN HOPE - Repulsive Conception (Metal Blade)	90	+9
33	CORROSION OF CONFORMITY - Deliverance (Columbia)	87	-30
34	ULTRAHEAD - Definition:Aggro (Shiro)	86	+1
35	AVERSION - Fall From Grace (Doctor Dream)	86	-20
36	UGLY MUSTARD - Ugly Mustard (Real)	83	NEW
37	MAD SEASON - Above (Columbia)	80	-66
38	SLAUGHTER - Fear No Evil (CMC International)	79	+7
39	WARRANT - Family Picnic (CMC International)	79	-20
40	SCORPIONS - Live Bites (Mercury)	77	-9
41	CORONER - Coroner (Noise)	73	-2
42	TUFF - In Dogs We Trust (Mausoleum)	71	0
43	QUEENSRYCHE - Disconnected (EMI)	71	-23
44	ANAL CUNT - Top 40 Hits (Earache/Mosh)	68	+2
45	SENER - Stacked Up (Ultimate/Atlas)	66	NEW
46	THORN - Bitter Potion (Roadrunner)	66	+3
47	X-COPS - You Have The Right To Remain Silent... (Metal Blade)	64	NEW
48	OVERDOSE - Progress Of Decadence (Futurist)	61	-27
49	GOREFEST - Erase (Relapse/Nuclear Blast)	59	NEW
50	ARGYLE PARK - Various Artists (R.E.X.)	56	-6

Most Added

THE NIXONS (47)
"Foma" (MCA)



CATHERINE WHEEL (43)
"Waydown" (Mercury)

CLUTCH (36)
Clutch (EastWest/EEG)

GRIP INC. (31)
"Ostracized" (Metal Blade)

P.O.L. (29)
Parade Of Loser (Giant)

BAD BRAINS (26)
"God Of Love" (Maverick/WB)

Top Tip

UGLY MUSTARD
Ugly Mustard (Real)

Last week's record to watch captures this week's highest debut position. Heavy spinners include DMX(19), WKTA(10), WLKL(8), WSGR(7) and WVCR(6).

Top Requests

WHITE ZOMBIE
MONSTER MAGNET
FAITH NO MORE
GRIP INC.
FIGHT

RECORD TO WATCH

FOMA
(MCA)

The Nixons' brand of straight ahead rock 'n' roll will make them irresistible to alternative and rock radio. These guys are gonna' be huge!

Chartbound

- * **The Nixons** -55- (MCA)
- Tree** -54- (Cherrydisc)
- * **Catherine Wheel** -48- (Mercury)
- Strapping Young Lad** -48- (Century Media)
- * **Engine Kid** -45- (Revelation)

Dropped: #30 Van Halen, #34 Encomium, #36 Pearl Jam, #39 Melvins, #47 Skyclad, #50 Killers

Inside Rock

A handful of stations failed to get their report in this week, resulting in negative trends for many artists. For those of you who flaked on your report, shame and may your TV go on the blink during the X-Files... Promotion types should be aware that as summer approaches several stations will be going off the air which will put their reporting status on hold for a few weeks. The following have announced their summer breaks: **WBGU**-Bowling Green, Ohio is off effective immediately and will not report again until May 22; **WLKL**-Mattoon, Ill. has shut down and will not be reporting until August 21; **WPSU**-University Park, Pa. has ceased reporting until mid-August; **WSUP**-Platteville, Wis. will continue reporting on June 12 and **WWLR**-Lyndonville, Vt. will be back reporting in mid-September. I will list other station break schedules as they are made available to me. The list of off-air GAVIN Rocks stations is available on request...

Attention Rocks reporters! If your station is going off the air for any amount of time in the coming months please forward me the info. Thanks... **KATP**-Amarillo has gone satellite and will be programming classic rock. Needless to say, **Mike Shannon's** metal show has been canceled so he will exit the station but you'll be hearing from him soon after he settles in at a different station. More news on his new gig is forthcoming. Stay tuned... Look out for the new classic rock chart coming out this month, featuring the best in repetitious dinosaur rock. We'll report exactly how many thousands of times Led Zeppelin's "Stair Way To Heaven" and The Eagles' "Hotel California" are played, and talk about classic rock's ultimate demise. It will be as stale as yesterday's pita bread. Just kidding, except for the stale part...

Rene Katruska is the new music director for **KFCS**-Spokane replacing **Griff Sombke** who is stepping down but will remain at the station. Katruska will take all music calls and can be reached Monday through Friday from 11 :30 -3:00 p.m. Pacific Standard Time at (509) 533-3830. Give a call and welcome her to the wonderful headache of the music industry... One of the only pleasures of taking station reports is getting high off reporters' enthusiasm about the music they're reporting. For instance **KRUA**-Anchorage's **Andrew Sawyer** can't get enough of **Earache Records' Misery Loves Company**, "It's fuckin' awesome!" or **WSGR**-Port Huron's **Mark Morden** who, like

Reports accepted Monday 9am - 5pm and Tuesday 9am - 2pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

myself, is a total **Bad Seed** fan and thinks the record just smokes. We also both agree there are no words to describe how incredible **Roadrunner Records' Fear Factory** is. "I can't get the advance tape out of my car," Morden says. (WKTA-Northbrook's **Scott Davidson** and WSUP-Plattville's **Jack Hansen** are also blown away by Fear Factory). The mighty Morden also gives the nod to **EastWest/EEG's Clutch**, **Maverick/Warner Bros.' Bad Brains**, **Century Media's Strapping Young Lad**, **Massacre Records' Hatrix** and **Flesh Hold**, **Atlantic Records' Sugar Ray** and **Trauma/Interscope Records' Phunk Junkiez**... WMCI-Brockton's **Brodie Holmen** is digging on **Rock World's Bad Seed** and is becoming very attached to Clutch... KIOZ-San Diego's **Fitz** gives thumbs up to **Real Records' Ugly Mustard**, **Human Pitbull/Londons Records' Die Cheerleader** and **Misery Loves Company**... WSOU-Orange's **Mike Depippa** is into **Hollywood Records' Gwen Mars** (so am I), **Mercury Records' Catherine Wheel**, **MCA Records' The Nixons**, **Maverick/Warner Bros.' Bad Brains** and **Clutch**, which is getting huge listener response. Depippa's reign at WSOU is shortly coming to a close and states, "If anyone is hiring, give me a call." Someone hire this man, he'll work for food... WFCS-New Britain's **Kevin Doyle** is seeking employment too but wants you all to know he totally loves Clutch, **Century Media's Release** and **Cherry Disc's 6L6**. Doyle pierced my eardrum last Tuesday when he screamed through the phone, "Slush fucking Rocks!" Of course I agree because I've been pushing this band like a drunken lush... I heard **KMSA-Grand Junction's Mr. Pain** rockin' out to Jeff Healey when he called in his report. It may be the altitude but Mr. Pain really digs his Healey however, he's doing cartwheels over **Energy Records' Souls At Zero**, **EEG's Tad**, **MCA Records' Flotsam And Jetsam** and **A&M Records' Monster Magnet**. He also reports that **Misery Loves Company** and **Reprise Records' Filter** are getting strong listener reaction... **KOFX-Oakland's Troy Ripsom** says, "Monster Magnet is getting continuous requests and Souls At Zero are going to be one of the hottest bands on the scene for a while." **KLOL-Houston's Cindy Bennett** gives the official nod to **The Nixons** and reports that **Geffen Records' White Zombie** is still going strong while **Columbia Records' Dokken** is beginning to perk her listeners' interest... **WMPG-Portland Maine's Steve Cain** reveals

that **Metal Blade Records' X Cops** are getting positive listener response as is **Dokken** and **Roadrunner Records' Deicide**. His personal faves this week include **Strapping Young Lad** and **Flotsam And Jetsam**... **WNHU-West Haven's Damon Lucibello** can't get enough of **Engine Records' Dead Guy** and **Earache Records' Anal Cunt**. He also reports that **Interscope Records' Quicksand**, **EastWest/EEG Records' Orange 9MM** and **Victory Records' Strife** are still getting strong listener response... **WRHU-Hempstead's John Larosa** is all over **Overature Records' Universal Stomp**, **Metal Blades' Grip Inc.**, **Massacre Records' Flesh Hold** and **Futurists Records' Overdose**. He also says, "Full Circle is getting amazing listener response..." **CKWR-Waterloo's Ray Dupuis** is really into **Geffen Records' White Zombie**, **Rockworld's Bad Seed**, **Shiro Records' Ultrahead** and reports that **A&M Records' Monster Magnet** and **Epic Records' Fight** are keeping his request lines lit... **WMHB-Waterville's Mike Williams** is completely struck by **MCA Records' The Nixons** as is **KNDI-Honolulu's Harvey Weinstein**, who's also into **Clutch**, **Catherine Wheel** and **Hollywood's Gwen Mars**... **WWLR-Lydonville's Marc Gasbarro** likes the new **Bad Brains** record better than the last but his pick of the week is **Giant Records' P.O.L.**... **KUNV-Las Vegas' Les Stewart** still digs **MCA's Flotsam And Jetsam**, **Metal Blades' Grip Inc.** and **Geffen's White Zombie**. He also says that **Epic Records' Korn** is still getting heavy phone action along with **EastWest/EEG's Sick Of It All**... **WGLZ-West Liberty's John Bowman** is all over **Energy Records' Souls At Zero** and **MCA Records' Flotsam And Jetsam**. He also says, "I love the new **Fight** and I'm surprised by the massive female response. Full Circle rocks and is beginning to get a lot of calls during all our shows." **WERS-Boston's John Krochune** said that he got a good response from **Real Records' Ugly Mustard** after he gave it a few spins and is anticipating a bright future for this industrious band. He also reports positive response from **Shiro Records' Ultrahead** while **Metal Blade Records' Broken Hope** and **Roadrunner Records' Deicide** are getting "the big push" because of the upcoming Boston show on June 2... There's lots of good music out their but if you're into the extremely heavy stuff look out for **Phantasm** on **Monsterdisc Records**, it's very cool... Keep it hard until next week and remember that if you see a blind guy swinging his seeing eye dog over his head don't panic, he's just having a look around.

New Releases

GWEN MARS Magnosheen (Hollywood)

I've always been a sucker for rockin' bands with a psychedelic edge. The second I heard "Cosmic Dick," the first single from Gwen Mars' magnificent debut album, I was completely hooked. The Los Angeles-based trio deliver a blistering array of tantalizing tunes that generously showcase dripping guitar hooks, dominant bass lines, crashing drums and crystallized vocals that lure you into a state of bliss. If "Cosmic Dick" accommodates your playlist, then I suggest you explore deeper into the realms of *Magnosheen* where you'll be teased by terminal licks from "Control," "Ruined" and "Heal Me." Gwen Mars (Mike Thrasher, guitars/vocals; John Boutin, drums; Matt Westfield) have an alternative slant but they offer such an infectious sound that it would be unjust not to give your listeners a taste. Other tracks that I found myself completely attached to include "Fisher King," "Ticket To Mars," "Play Dead," "Stick B." and "Stuck To The Sun."

THE NIXONS Foma (MCA)

Bare bones rock n' roll comes to you in the form of **The Nixons**, courtesy of **MCA Records**. *Foma* is heavy, hip and so harmoniously addictive that it will burst through crossover checkpoints and hold the alternative and rock formats hostage. I've been secretly listening to the advanced copy of *Foma* since February and have a strong attraction to all 13. Call me a rock slut but the vigorous guitar hooks and hip rhythm section call to me like a fabled siren. The first track, "Foma," is the focus track for rock radio (it's also the title of the album) but the street date for the full-length is due May 23. **The Nixons** (Zac Maloy, vocals/guitar; Jesse Davis, guitar; Ricky Brooks, bass; John Humphrey, drums) will impress those who are into contemporary rock n' roll. Before you metal directors dismiss this as another soft release being thrown at metal radio check out "Head," "Smile," "Sweet Beyond," "Fellowship" and "Blind." Just for the record, "Sister" will be the next huge alternative/rock hit.

PHANTASM The Abominable (Monster Drive/Death Trap/Monster Disc)

Some of my favorite dinner topics are dismemberment, necrophilia, cannibalism and the occult, so it's no wonder I'm completely enthralled with **Phantasm**. These imaginative musicians hail from Milwaukee and deliver a coarse les-

son on the art of expressing your demented desires through piercing guitar grinds, howling vocal yells, haunting bass lines and careening drums. If you pride yourself on playing the ultimate in evil death music you'd be crazy to pass this one up, especially if you're broadcasting from a Catholic school. *The Abominable* contains eight mind numbing tracks that will send chills through the most ardent death metal listeners. From the blistering, nightmarish slams of "Breeders Of Hatred" to the lower than low hooks of "Sewed Back To Life," **Phantasm** offers truly aggressive death metal—be it speedy or just crunchy hooks. The tracks average out to be about seven minutes long with the exception of their **Yarbirds** cover, "For Your Love," which is only three minutes long (definitely check this out, it's total laughs), so you might have time to make crank calls between tracks. I'm not the biggest fan of death metal, but I'm now an official fan of **Phantasm**.

GREEN APPLE QUICK STEP Reloaded Sampler (Medicine/Giant)

Great rock 'n' roll loaded with hip swaying licks is what you'll find on **Green Apple Quick Step's** 3-song teaser. It's cruel but until the full-length, *Reloaded*, is available, this is all you're gonna get. The single blasts off with the groove-riddled guitar hooks of "Los Vargas," which features upbeat rhythmic slams that seem to last longer than **Trident**. Also included are "Ed #5" which contains quality riffage and the melodic, slow-paced chords of "Underwater." This is another release that straddles the fence between alternative and hard rock, but if you're into good music and it fits your show's style don't be chincy with the spins.

CATHERINE WHEEL "Waydown" (Mercury)

Armed with crunchy guitars, full-blown bass lines, crashing drums and volatile vocals are **Catherine Wheel** with their latest single, "Waydown." In the past, this band has been billed as alternative, but they've turned the aggressive meter up just enough to merit spins at rock radio. "Waydown" is taken from their upcoming full-length, *Happy Days*, which is going for adds on June 5/6. The lines between alternative and rock formats are blurred by **Catherine Wheel's** aggressive approach to pop music but it shouldn't prevent anyone from playing it. If it works play it. Don't be marred by what is and what isn't metal.

GAVIN CLASSIFIEDS

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 8

Today's Program Director has many responsibilities, from overseeing program basics to helping the sales department.

John Lund offers these areas that concern the P.D. And you thought you had enough to do!

Station Formatics

The Program Director:

- * Implements formatics present at great stations with regard to the "Stationality" — that which makes the station unique.
- * Creates and manages the format and all pertinent programming elements including formatics, "basics", music, talent, special and syndicated programs, image and marketing, on-air and off-air promotions, information, etc.
- * Designs and fine-tunes programming using available research, competitive marketing fluctuations, and revenue goals of management and ownership.
- * Helps talent utilize the station's established "basics" and rules. When mistakes occur, the P.D. notifies talents personally and takes responsibility that all problems are eliminated.
- * Writes numerous "listener usage liners" for talent delivery that teach listeners how to better "use" the station at work, in the car, over the weekend, etc.
- * Schedules specific formatic positioning liners at certain times in the hour.
- * Keeps the station fresh-sounding; live liners and recorded promos should be updated at least twice a week.
- * Monitors programming every day on the station, including full time and part time talents, syndicated and network programming.
- * Helps all talents sound "up" and pumped for their air shifts, including hitting the call letters/station name, reading liner cards & positioning statements, back-selling,

front-selling and recycling when called for on the clock.

- * Keeps a close ear on the burn factor which involves everything including liners/promos, music, and talent bits, and thus maintains a fresh sound.

Management Responsibilities for Programming

- * Know your station goals. The purpose of great programming is to get the largest audience that can be sold at the highest rate for the greatest profit to provide the company a return on its investment.
- * Make sales calls. Go out with an account executive at least once a week to meet with clients and get a "real world" perspective on programming. Contribute to the service orientation of station.
- * Offer creative ideas to enhance sales. Remember that "Value Added" does not necessarily mean free spots or a sales promotion. It means the client attains an extra value for the ad investment, and that could mean a personal appearance, merchandising, special signage, a contest giveaway at a remote, free mention in station advertising, a talent endorsement, etc.



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 — P.D. responsibilities in Research, Ratings, and Personal Qualities of a Winning PD.

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.

By John Lund

CLASSIFIEDS

JOB OPENINGS

WAXX/WAYY has an immediate opening for a sales representative. Competitive salary/commission incentives. Cover letter and Resume: Sales Manager, PO 6000, Eau Claire, WI 54702. [5/12]

WVNC HOT A/C is in search of an AM drive personality, production a must. No calls please. T&R: Becky Myers, PO Box 136, Canton, NY 13617. [5/12]

KTLA A/C First morning opening in ten years! Are you female-friendly? Can you take us to the next level? Great package for right person/team. T&R: John Austin, Box 9919, Fargo, ND 58106. [5/12]

KEJB Oldies is searching for an afternoon AT. Must have good production skills. Females and minorities encouraged to apply. T&R: Bob Moore, 123 West Main Street, Marshalltown, IA

50158. EOE [5/12]

KYRX FM is accepting resumes for future openings. T&R: Personnel department, Box 558, Cape Girardeau, MO 63702. [5/12]

WTMP is accepting resumes for a future opening. No calls please. T&R: Don Cody, 5207 Washington Blvd, Tampa, FL 33619. [5/12]

KMVX needed a full-time AT for day shift yesterday. Strong production a must. One-two years experience required. T&R: Lamont Summers, 47 North 100 West, Jerome, ID 83338, [5/12]

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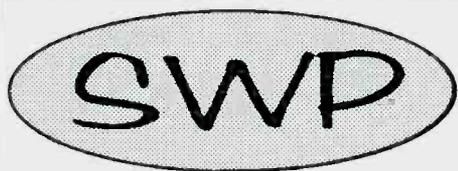


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Singles

THE REMBRANDTS I'll Be There For You (eastwest/EEG)

Every decade there's at least one TV theme that strikes the right chord. Mention this song to anyone familiar with *Friends* and they all say the same thing: "I fell in love with that song first time I saw the show." It's included as a bonus track on Phil and Danny's stunning new album, *L.P.*

SOUL ASYLUM Misery (Columbia)

Rushed out due to early leaks, this highly-anticipated release is certain of being one of the summer's most played tracks. If anyone wondered about their musical prowess, they know now that Soul Asylum can take off in a very different direction and come out winners.

ALL-4-ONE I Can Love You Like That (Blitz/Atlantic)

Hey, guess what artist has just finished a run on the country chart with this song? Who else but John Michael Montgomery. The other connection to "I Swear," All-4-One's biggest hit to-date, is that, like this newest effort, both were produced by David Foster. At the moment the group can only claim two mega-smash ballads, but that's about to change.

ROD STEWART Leave Virginia Alone (Warner Bros.)

It's pretty tough to miss the mark when Tom Petty's writing combines with Rod

Stewart's vocalizing. Top 40, A/C and A3 stations guarantee it'll reach a wide audience, allowing Rod to slam his first home run of '95.

EAGLES Learn To Be Still (Geffen)

Even in a week filled with a lot of new releases, this third single from *Hell Freezes Over* doesn't haven't to take a back seat. Airplay has been steadily building for the past month. Immediate audience response has been reported.

JORDAN HILL Remember Me This Way (MCA)

Here's another David Foster production. This one comes from the soundtrack of the new Spielberg film, *Casper*, which opens later this month. Families will flock to see the picture, and they'll be touched by this tender ballad.

NELSON (You Got Me) All Shook Up (DGC)

Overdue is an understatement, as Matthew and Gunnar issue their first piece of new music in four years. Aiming straight down the middle with their totally pop sound, Nelson should get a warm welcome back from mainstream Top 40 programmers.

CROSSOVER PICK CLETO ESCOBEDO If You Had A Clue (Virgin)

This song is getting thirty spins at KRRG-Laredo, Texas, plus significant play at KQIZ-Amarillo and Hot 97.7 (KHQT)-San Jose. Don't be surprised to hear the buzz get louder on this very cool entry by Escobedo, who is also Paula Abdul's saxophonist.

By Dave Sholin

Albums

M PEOPLE Bizarre Fruit (Epic)

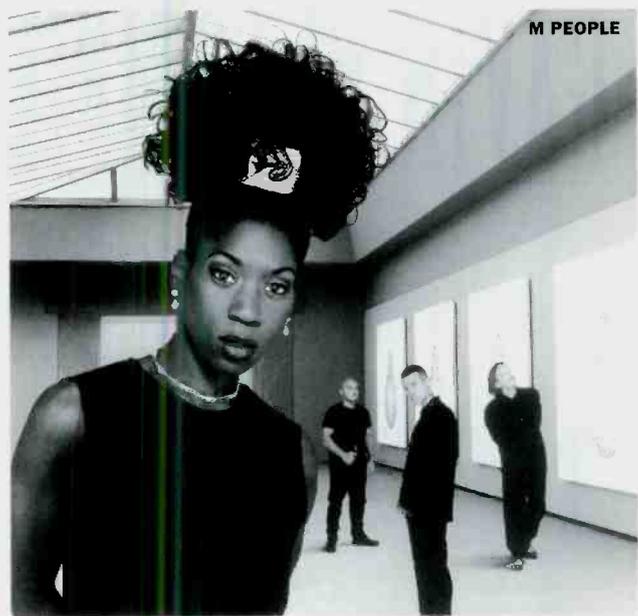
Powerful, passionate and fun are just some of the adjectives that describe M People's latest album, *Bizarre Fruit*. Lead singer Heather Small's vocals pack a one-two punch—they're crisp and compelling. Bandmates Mike Pickering, Paul Heard and Shovel provide the music that brings M People to life. The uplifting "Open Your Heart" is now out at Top 40. The gem on this project is the midtempo and introspective "Search For the Hero," a song that might eventually help introduce the group to A/C audiences. Also check out "Sight For Sore Eyes," "Sugar Town," "Walk Away" and "Padlock." —ANNETTE M. LAI

KENNY GARRET Triology (Warner Bros.)

Alto saxophonist Kenny Garrett dedicates this trio recording session, peppered with hard bop and free jazz, to the mighty living legends of the tenor sax, Sonny Rollins and Joe Henderson. *Triology*, laced with modal minimalism, has its ballad breathing spaces, "A Time For Love" and Cole Porter's "What Is This Thing Called Love?" but otherwise it's angular as hell, and swings hard and swings high. The sparseness allows each player to reveal themselves, especially drummer Brian Blade, whose star has shown bright with Josh Redman's latest recordings.

—KEITH ZIMMERMAN FREDDIE JACKSON Private Party (Street Life/Scotti Bros.)

Private Party is clearly one of Freddie Jackson's better albums. This album is full of good tracks, something that's rare today. The current single, "(I want to) Thank You" is one of this week's most added records



M PEOPLE

and is typical of the well-thought out songs that this album holds. Cuts like "Your Lovin' (Is a good Thang)," "I tried My Best", "Lay your love on me." will keep *Private Party* on the charts and selling at retail. It's right in the urban adult contemporary pocket.

—BILL SPEED

MAE MOORE Dragonfly (TriStar)

Not many artists would let the engineers move all the equipment into the living room and make a record, but that's what Mae Moore did. *Dragonfly* (named after a tenacious insect that wouldn't leave the studio) is an amalgam of everything that worked on *Bohemia*, Mae's domestic debut. New additions to this colorful team include Gavin MacKillop (Toad The Wet Sprocket) who produced, recorded and mixed the album and newly enlisted Scottish guitarist, Neil Clarke. Start with "Genuine."

—KENT ZIMMERMAN

ECTOMORPH (Interdimensional Transmissions, fax: (313) 747-3885)

This four-song smoked-glass EP is born of the Kraftwerkian legacy and revels in symphonic synthesizer surrealism. The A-side

serves up "Subsonic Vibrations," a space-age shuffle comprised of electronic rubber-band throngs bouncing off underwater pong-styled squiggles. The second track, "Parallax View," boasts surging, deep washes of ominous tonality which saturate the piece in a mysterious sonic haze.

(Imagine, if you will, a twisted variation of the Dr. Who theme music made by musicians grooving derangedly on a concoction of crystal meth and nitrous oxide.) The B-Side unleashes two more trippyotik pieces. The first, "Skin," is a lightning-flash of tingling synth screams and boing-boing-boom. The finale, "The Last Days of Skylab," is filled with chugging gurgles of synth bass that burble and ooze over a programmed drum clap while slinky spectrazoidal noise volleys back and forth. It's the type of groove that would blast at one of Elroy Jetson's arespaceball dance parties. Sandwiched between these two main tracks is an unnamed groove filler that flows like futuro low-rider bass music geared for astral cruisin'. Ectomorph luminously hover in the arena of post-industrial electronic music, joyously creating a new genre—retro-techno.

—SPENCEDOOKEY

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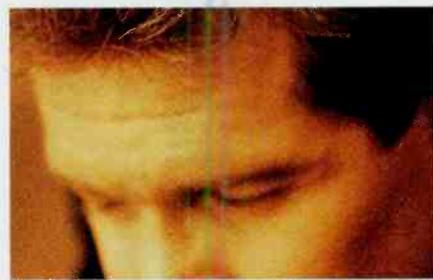
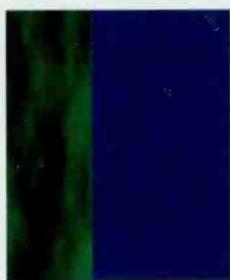
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