It's only fitting that Motown Records was founded, in 1960, by a boxer. Berry Gordy, Jr., needed and used all the skills he learned in the ring to keep Motown alive in the early years. He was surrounded and supported by a family that grew to encompass a team of keen ears and musical talent, ranging from wizened jazz pros to kids off the street. It all added up to three houses on Grand Street in Detroit, "Hitsville USA," from which came not only "The Sound of Young America," but sounds that changed America. This issue, we salute Motown's past, and, understanding that you're only as good as your last hit, assess the challenges it faces today.

Under the leadership of new CEO/President Andre Harrell and Executive VP Lamont Boles (middle), Motown seeks to reclaim the heavyweight crown. To do so, it needs to add to a roster topped by Boyz II Men and such legends as Diana Ross, Smokey Robinson, and Stevie Wonder, and get its music on the radio. Like Motown, Urban radio is facing tough competition. Barry Mayo (top) looks at the state of the industry from his perch at ABC Radio Networks. Mayo spoke with Quincy McCoy, who put together this week's special package, with contributions from Thembisa S. Mshaka, Helen Little, and Jackie Jones-McWilliams. In News, South by Southwest is a smash. The Beatles are back—again. Discount chain Best Buy threatens to upset the record retail world. And Vin Scelsa (bottom), long-time New York DJ, turns his love of free-form music into a series of magazine-styled CDs. He tells Alexandra Haslam all about it.
SOMETIMES PARADISE
IS RIGHT IN YOUR OWN BACKYARD
TOMMY BOY CONGRATULATES OUR GRAMMY WINNERS

COOLIO FEATURING L.V.
"GANGSTA'S PARADISE"
BEST RAP SOLO PERFORMANCE
FROM THE DOUBLE PLATINUM ALBUM GANGSTA'S PARADISE

NAUGHTY BY NATURE
POVERTY'S PARADISE
BEST RAP ALBUM
OVER ONE MILLION SOLD IN NORTH AMERICA
Phil Jones
On ‘Motoring’ with Stevie and Diana at Motown

Phil, Executive Vice President at Fantasy records, was on the sales side of things at Motown Records from 1962 to 1974. But even though he was Director of Marketing and Promotion, he couldn't help getting into the music-making at Hitsville USA. One day, the Detroit-bred Jones ran into songwriter-producer-A&R chief William "Mickey" Stevenson and told him about an idea he had, around the word, "Motoring." The resulting song became the B-side of a 1965 Martha & the Vandellas hit, "Nowhere to Run." In keeping with one of the themes of this special issue, Jones offers his memories of Motown.

T

he guy who was running distribution for Motown was Barney Ales, who used to be my Capitol salesman when I was General Manager at Angol’s One Stop in Detroit. He came over one day and said, “Why don’t you try out these new albums up north, in white country, and see if they sell.” It was Mary Wells and the Miracles’ first albums. We did, and they did exceptionally well. We were quite shocked. They said, “How’d you like to come and work for Motown and be our album sales manager?” And I did.

When we started, the Southern rack jobbers would not put black people on the racks in the supermarkets. People protested. We put out the greatest hits of Mary Wells and the Marvelettes and Marvin Gaye with big block type. We didn’t put any pictures on them. When they said that Motown was one big family, that wasn’t just the arrangers, that was everybody. Most of the kids who were white who worked for Motown came from integrated neighborhoods in Detroit, I did myself.

All the sales department were close to all the producers, writers, arrangers, artists. I remember doing some foot-stomping on Supremes records. I used to do a lot of crazy stuff like that. One of the kids there, R. Dean Taylor, who later on became an artist (He co-wrote and co-produced the Supremes’ ‘Love Child’) used to do all that stuff.

The focus was always on hit singles. Berry Gordy would hear a tune and that was all he cared about. I used to fight for albums. I’d say, “Timing is everything. If you’ve got a hit single, you’ve got to follow it up with an album.” When Stevie Wonder had a live recording (Little Stevie Wonder: The 12 Year Old Genius and “Fingertips” in 1963), that was the first time in Billboard history that a single and an album were Number One at the same time. And the Supremes’ (1964) album, Where Did Our Love Go, was a monster.

We used to sit around in a circle on the floor with Stevie Wonder, because that’s what he liked to do. He’d rock back and forth and we’d talk about ideas. For Talking Book (1972), Stevie wanted the title printed in braille on the cover. The album really took off, and I had a reorder for 200,000, it was going to take another week to put the braille on, and I said forget the braille. Three days later, Stevie walked in. “Phil, I found this album in the store; it doesn’t have the braille thing on it.” So I was caught. He is a genius.

They were all great. I keep hearing all these stories about Diana Ross and what a bitch she was. In my 12 years there, she never had a cross word for anybody in the sales department. She was always cooperative. One day I got her up at 5 o’clock in the morning to go to KHJ and do an interview with Paul Drew for Lady Sings the Blues. With a smile on her face, she was there. You can’t ask for more than that.

I left Motown to go to work for what was then MGM-Polydor. I moved to New York and stayed there about six minutes. It was just time to leave (Motown), that’s all. Anything you grow up with that starts small, things change, and you just get other ideas of things you want to do. Motown was one of the greatest experiences of my life.

Phil Jones

First Words

Of many memories of Motown artists I’ve interviewed over the years, the standout has to be Marvin Gaye. We met at his home just outside Detroit shortly after What’s Going On, and, just ever-so-slightly soiled, he took me on a whirlwind tour of his psyche. He worried about living up to the reviews and about his next project; he fantasized about playing with the Detroit Lions, and he fretted over family relationships. But the moment came in his living room, when, talking about writing songs, he recalled composing some music specifically for Sammy Davis, Jr. In a flash, he found a cassette of his demo and slipped it into the stereo. And then, conjuring himself in top hat and tails, he began singing over the tape. And yes, at that moment, he was in formal regalia. I could even see the invisible cane he was twirling. And, at that moment, I was the luckiest guy in the world.

For finding, inspiring, and providing a home for artists like Marvin, Motown has a permanent place in the history of popular music and culture. We wish Andre Harrell well as he and his team work to ensure that, in its fourth decade, the company continues to reflect the Sound of Young America.
'Beatles Anthology 2' Will Be Number One

BY BEN FONG-TORRES

If first-day sales figures are any indication—and they are—The Beatles Anthology Volume 2 will be Number One its first week out.

On its release date—March 19—the 45-track, two-CD set sold 132,000 in the National Account Group, Bruce Kirkland, Executive Vice President of Capitol Records, told GAVIN. The group of ten large accounts represents about 65 percent of total first day sales. "This indicates that we'll probably come in at close to 400,000" for the week, he said.

The figure, which should be enough to put The Beatles at Number One, would be about half of the 855,000 first-week sales for Anthology 1.

That set, of course, was accompanied by unprecedented marketing and promotion, including an ABC-TV miniseries, and was issued just before the holiday season last year.

While expecting to sell less than the first set, which has reached 10 million internationally (6.6 million in the U.S.), Capitol has not down-sized its marketing efforts.

For Anthology 1, Capitol-EMI and ABC-TV advertising efforts amounted to more than $20 million. That figure, however, included the value of ABC's three-night miniseries, The Beatles Anthology, and attendant advertising for it.

"In hard dollars, we're spending about the same this time," said Kirkland. How much? "Millions."

Liking the campaign so far, for a medium, 1000-theater movie opening, Kirkland, who is working with Capitol's Director of Strategic Marketing, Phil Sanhous, and Paul Freundlich of Rogers & Cowan, said Capitol "front-loaded television and radio advertising seven days before the in-store date, and into the first week."

"There's been a major print campaign," Freundlich added, "and we've created strategic alliances, like the 1-800-MUSIC NOW with MCI."

"Our focus this time is the music," said Kirkland. "Anthology 2 was an esoteric collection of work. On this one, the music is the selling point."

Record Retailers Can't Discount Best Buy

BY ALEXANDRA HASLAM

The music retail world is feeling a new pinch, as high-end consumer stores use discounted CDs to lure in customers, and in the process severely undercut standard record shops. The Minneapolis-based Best Buy chain takes much of the blame for this policy.

Best Buy purchases CDs from manufacturers for the same price paid by other retailers ($10.80), but sells its discs for drastically less (as low as $6, compared to an average retail price of about $18) to bring in potential customers for its electronic goods.

This practice is a double-edged sword for music stores. First, many consumers begin to think of $10 as the real market value of a CD, and develop an aversion to paying the more standard price. Second, as retail stores try to compete by slashing their own prices, profits plummet, driving some chains to bankruptcy.

Record companies, on the other hand, may be benefiting from these policies. Not only are they making the same profit no matter how cheaply discs are sold to consumers, but because Best Buy sells discs at such low prices, buyers may be more inclined to try a new, untested act; the volume of sales at Best Buy and other such outlets are credited with helping break new acts like Everclear, Live, and Bush.

"Best Buy is more than just a record store," enthuses Capitol Records Chairman Gary Gersh. "It's a brand new kind of retail environment aimed at consumers who happen to be music fans."

Because of this new threat, record chains are again demanding that manufacturers lower their base price. In a few more years, however, some predict that record companies will be able to bypass retail altogether and market their product (and determine price) direct to consumers via the Internet and other direct marketing sources.

Block Busts Into Gavin

BY ROH BLEETSTEIN

Is the mother of all schwermozzfers getting too big for its britches? As the South By Southwest Music and Media Conference celebrated its tenth anniversary this year in Austin, Texas, with an all-time high number of registrants (5,000) and showcase bands (600), many are wondering if it's too much is enough.

Originally designed to highlight Austin's rich musical diversity and showcase its talent, the conference has grown to become more of a stage for established acts than the unsigned talent pool it originally helped get discovered.

And as attendance reaches higher peaks, the problems posed to the local music fan, who can purchase wristbands to gain access to the club showcases, are growing, as conference badge-holders are sometimes the only ones permitted into more crowded venues.

The conference organizers know all this. "Austin's such an intimate place, and this thing isn't intimate anymore," said Louis Black, conference director and editor of the weekly Austin Chronicle. "We sell Austin. That's why people come to the conference, but we can't tell people not to come."

SXSW is still the leading music industry festival in the country, and is still a great place to be, even if it has become the spring break for music industries. And while names like Iggy Pop and Joan Osborne headline the outdoor stage, bands on the verge like the Hamdogs, Whiskeytown, and Gillian Welch are still ever-present at SSSW. You just have to search a little harder.

Previously of Music Row magazine, Block has worked as a record producer and is a bandmember in the Bom Steers. Says GAVIN'S Head of Sales and Marketing Lou Galliani, "Billy has magazine experience, a musical background, is a marketing maven, and will make a great third baseman for the GAVIN softball team."
Scelsa Still Free-Form, On Radio and on CDs

By Alexandra Hanlam

Free-form radio may be an old idea, but it’s one that New York radio veteran Vin Scelsa continues to define and refine.

After ten years programming his popular Idol’s Delight on WXRK (K-Rock)-New York, Scelsa recently returned to WNEW following a format change at K-Rock. It’s a move that’s agreed with the DJ: “It’s nice to be back at ‘NEW. It wasn’t the first station I worked at in New York, but it’s where I made my mark.”

Scelsa’s show now bears his name, but the mix of eclectic music and tangential discussions remains the same, much to the delight of his fans. “Before I left K-Rock,” he explains, “I had conversations with the programmers that were coming in, and they kept talking about changing the focus of my show to appeal to a prime demographic of the ‘modern rock world.’ To me, that’s antithetical to the kind of radio I do. My listeners have no age, no sex, no color, and no creed. All my listener has is open ears and an open mind.”

This same musical adventurousness can be found on Grooves, a bi-monthly CD magazine for which Scelsa serves as Editorial/Music Director. The two-year old project is manufactured and distributed by Time-Life Music, but unlike that company’s standard reissues and compilations, or other radio-related samplers, Scelsa alone picks the music for Grooves.

"On a lot of samplers, record companies buy in and put whatever they want on it, and that’s fine—that’s what a sampler is. But with Grooves, we’re trying to make the whole thing have cohesion like a really good set on the radio.

Grooves echoes Scelsa’s radio mix by showcasing a diverse roster of artists (Volume 10 features John Hiatt, Teenage Fanclub, Wake Ooloo, Lisa Loeb, and others) and complementing each disc with an informative companion magazine. It’s a blend Scelsa’s mastered over the years, and which he sums up with a quote from Rolling Stone senior writer David Fricke: “There are three essential commandments. Respect the elders, embrace the young, (and) encourage the impractical and improbable without bias.”

For more information on Grooves, call (800) 801-2214.

ABC’s New Target: Alternative Adults

Talk about narrowcasting. ABC Radio Networks will introduce a new 24-hour format next Monday aimed at “the 35 year-old Alternative listener.”

The new service, called MR-35, is the result of research by Bolton Research. Its findings, says ABC, led to a “very selective, well-tested playlist that caters to the maturing Alternative Rock audience. MR-35 will focus on such well-known artists as the Police, R.E.M., the Clash, and Natalie Merchant.”

“Alternative stations face a growing crisis,” said Robert Hall, the network’s Senior Vice President of Programming. “As they are developing into stations with mainstream ratings, they must play the cutting edge artists and new music to keep their edge. The 30- to 40 year-olds listening to these stations want more of their favorite oldies and the currents that fit their adult tastes. MR-35 is targeted to them.”

The first new around-the-clock format from ABC since it introduced Urban Gold in Fall of 1993, MR-35, the network says, is for what it calls “80s rooted rock listeners, the charter rock video generation.” The playlist, put together by Ted Bolton, ranges from New Wave artists of the late ’70s to current Alternative hits.

Evergreen Puts Mancow To Pasture—for 3 Days

Mancow Muller, whose every move seems to make news in Chicago, was suspended for three days by management at WRXO/FM after taking on his bosses on the air.

On the surface, it was a simple tussle: Mancow attacked Evergreen Media Corp. on his show March 6, saying the company had forced out Steve Dahl, the veteran DJ most recently on one of Evergreen’s other Windy City outlets, WMPV/AM, and adding that the company also broke up the team of Dahl and Gary Meier in 1993 (Meier reportedly dumped Dahl, and Dahl is said to have resigned from MVP following a contract dispute).

Citing an order issued to Muller not to attack Evergreen executives by name, following a one-day suspension in February for having one of his sidekicks barge into the office of Larry Wert, President/ GM of WLUP/AM (another Evergreen station), Mike Fowler, WRXO Vice President and GM, suspended Mancow for insubordination. He was off the air March 8, 11, and 12.

The local press is wondering whether the suspension is another Mancow publicity stunt (the 28-year-old DJ is still embroiled in legal action over a Bay Bridge traffic jam he allegedly caused while at Wild 107 (KVLQ-FM-San Francisco)).

If not, Evergreen may have a challenge renewing Mancow when his contract expires this summer. Other stations—particularly WKQZ—are interested, and Muller is unrepentant in the face of management anger.

“If anything I were doing was illegal, I’d stop it immediately,” Mancow told the Chicago Sun-Times. “But if I give in on this, what’s next? Everything I say can make somebody angry. For me to talk about behind the scenes stuff frightens the suits, but I know my listeners love it. I’m not willing to give up freedom of speech.”
R&B Foundation Honors Pioneers

Among the big winners during Grammys Week were some vital voices from the past: a dozen R&B greats honored with Pioneer Awards from the Rhythm & Blues Foundation.

The Foundation, which provides economic, medical and other aid to R&B veterans in need, presented its seventh annual awards, totaling $225,000 in grants, in ceremonies at the Hollywood Palladium. Foundation Chairman Jerry Butler presided over the music-studded event, which Darlene Love and Mavis Staples hosted.

The organization, which has awarded some $1.5 million to seninal (and underpaid) musicians since 1988, gave the Ray Charles Lifetime Achievement Award (and $20,000) to Bo Diddley, whose trademark, shave-and-a-haircut, two-bit beat powered not only his own hits, but recordings by hundreds of artists over the years.

Pioneer Awards, with $15,000 to individuals and $20,000 to groups, went to the Isley Brothers, Betty Everett, Eddie Floyd, Johnnie Taylor, Doris Troy, the Cadillacs, the Chantels, the Flaminos, Bobby Womack, Johnny "Guitar" Watson, Dave Bartholomew, and Jay McShann.

All of the honorees spoke and performed, and everyone seemed to be feeling good. Ahmet Ertegun, CEO/co-Chairman of Atlantic, introduced pianist McShann, telling the crowd: "They're doing this in an alphabetical order. I was sober when the Cadillacs were on."

Viacom Big in the Apple

Viacom has become one of the largest owners in New York City with a deal for the Alternative station, Q104 (WAXQ/FM). Viacom, which owns 12 stations, already has a station in New York, WLTW/FM.

To get Q104, Viacom is trading three Seattle stations (KBSG AM/FM and KNDD/FM) in a transaction valued at $90 million.

GAF Corporation is selling WAXQ to Entertainment Communications Inc. for the $90 million, which will then swap it to Viacom for the Northwest trio of stations.

While Entercom gets support for its KMMT in Seattle, "It's a very savvy deal for Viacom," said Gary Stevens, a radio broker in New Canaan, Conn. He noted that the three Seattle stations have a combined cash flow of about $6 million.

Seagram's Profit Dips

Seagram reported a drop in fourth quarter profit and attributed it to lower earnings from its beverage and MCA's music division.

Vienna-born said MCA Music's results were down (operating earnings dropped more than 70 percent to $27 million for the quarter) because its performance a year ago was strengthened by start-ups, including Rising Tide Records and its concert promotion DreamWorks SKG.

The company, overall, posted an operating profit of $254 million in the three months ending January 31, down from $253 million in the year-earlier quarter. MCA had operating earnings of $133 million for its fourth quarter ended December 31, down from $162 million a year ago.

REALITY BYTES

KEEP A-ROCKIN'

LITTLE RICHARD was recently crowned King of Rocktropolis to honor the revamping of the site. You can keep knockin' and even get in to Rocktropolis 2.0 at www.rocktropolis.com...Blender Volume 2.0 is out now and the latest installment of the CD-ROM entertainment magazine features tons of cool music. Among many offerings, BECK discloses secrets about recording and producing, and TORI AMOS shares candid views and plays some tunes. Look for Blender in the magazine section at your nearest hip bookstore...Jazz Central Station & Ciao Travel are presenting an on-line chance to win a trip for two to the Montreux Jazz Festival in Switzerland. Check into the site to enter at http://jazzcentral.station.com...TNT/Wax Trax has released the Enhanced CD Offbeat: A Red Hot Soundtrack to honor the Red Hot Organization's AIDS charity. The postmodern disc features selections from MY BLOODY VALENTINE, MOBY, DAVID BYRNE, and the EMERGENCY BROADCAST NETWORK...Muzak has launched a new division that will allow music retailers, radio stations, and record labels to tap in to samples of thousands of recordings in real-time. Access Muzak at www.muzak.com...The syndicated country radio program After MidNite with BLAIR GARNER has a new Web Site at www.ambientnews.com...Northeastern Digital's TOD HAMBRIDGE CD Plus Still Running is available. For information send e-mail to CDNDR@aol.com...MEAT LOAF'S Web Site is the first to offer free downloadable sheet music. Meat Loaf's "Welcome to the Neighborhood" url is www.meatloaf.mca.com....

—DAVID BERAN

LIKE A ROLLING STONE

A Sports Talk Show's Happy Homecoming

In the midst of post-Telecom station buys by big corporate entities, here's a story about a little guy who's done good.

Ron Barr isn't exactly a little guy. He's average sized. But he began his success story as a sports talk show host in San Francisco. In the midst of post-Telecom station buys by big corporate entities, here's a story about a little guy who's done good.
WHTZ (Z-100) - New York hires Tom Poleman as PD, replacing Steve Kingdon. Tom poses the best question of the week: "Is this some new Gawr rule? If you win in a tie, does it mean it's a requirement to program both stations?" Plus, now that Andy Shane has made his move to WKTI, official speculation swirls around who'll be Poleman's MD at Z100. Look for Dave Shakes of Alan Burns & Associates to keep 2100 on course during the transition period. As for Shane, he's ecstatic about being reunited with Frankie Blue and looking forward to the new challenges ahead at KTU.

Saying that he's ready to finally get to work in New York City, since 2100 is located in New Jersey, what will Steve Kingdon be doing to pass the time as he waits for his six month non-compete clause to expire? Expect him to venture out during drives...I A UHELSZKI Sho-Prep: RoN FELL

On the Air...I AN UHELSZKI Sho-Prep: RoN FELL

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THE WINTERS OF THEIR DISCONTENT:
D.C. Comics made the unpardonable mistake of using Johnny and Edgar Winter as characters in the horror comic, Jonah Hex: Riders of the Worm and Such. The guitar-singing brothers aren't exactly referred to as the Winters, but they don't miss by much, referring to them as Johnny and Edgar Autumn. These Texas natives weren't going to take this sitting down, and engaged themselves a high-powered attorney and filed a Superior Court lawsuit for unspecified damages, charging "defamation, negligence, and intentional infliction of emotional distress"—as well as wanting a chunk of the change that D.C. is earning from this role.

A RIO RIOT: The Ramones' farewell tour was marred by violence after Coca-Cola ran a promotion offering fans free tickets if they turned in a Coke bottle cap. Far too many fans showed up, and they ran out of tickets. South American Ramones fans are among the most rabid, and they staged a riot in a downtown shopping mall in Buenos Aires. Eight minors and six adults were arrested, and eight people sustained slight injuries. Just so you know, Eddie Vedder, who accompanied the Ramones on this final sojourn, was unhurt. And so were the audiences, since the illusory Mr. Vedder was just along for the ride, and never sang a note with the guys.

The family of slain Tejano superstar Selena staged a four-city casting call to recruit actresses to play her in a movie. The producers sought both an actress to play Selena at age 8, and as an 18-year-old, in Los Angeles, Miami, Chicago, and San Antonio.

GOD SAVE THE PRINCESS: The Sex Pistols announced at their press conference held at the 100 Club in London, that they will kick off their reunion tour on June 21 in Finland. When the band finally gets to London to play the Pinhury Park festival, they'll have Iggy Pop in tow—he'll be one of the openers for the festival. Still being their irreverent selves, the Pistols sent a letter to Princess Diana, offering to stage a benefit for her, "if the Queen doesn't provide the kind of financial settlement that you're hoping for." The princes politely decline the offer, but that didn't stop the reconstructed Pistols from using her picture as their new logo, with the slogan "Queen of Tarts" underneath the likeness.

Sometimes-Sex Pistols Steve Jones' other band, The Nueartic Boy Outsiders, decided to clean up their act and have changed their name to the Neartic Outsiders, spelling 'Neartic' the way it God planned it. They got signed to Maverick Records two weeks ago, and have already been in the studio with ace producer, Jerry Harrison, who, as you know, was a Modern Lover and a Talking Head in his last life. The Outsiders, who include the aforementioned Jones, former Duran Duran guitarist John Taylor, and current Guns 'N' Roses members Duff McKagan and Matt Sorum, plan to release their untitled gem later this year.

Les Claypool, Primus' bassist and spiritual force has branched out yet again and has now gotten into the business of designing websites. Claypool and guitarists Larry La Londe have opened up new offices in Marin County, north of S.F., for Prawn Song Designs, and have put up their own Web Site at http://www.primussticks.com.

Selena
Inside Top 40

**Gavin Top 40**

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<td>-122</td>
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<td>Close To Free (Reprise)</td>
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<td>20</td>
<td>151</td>
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<td>CELINE DION</td>
<td>Because You Loved Me (Sony Music)</td>
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<td>6</td>
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<td>LA BOUCHE</td>
<td>Be My Lover (RCA)</td>
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<td>COLLECTIVE SOUL</td>
<td>The World Is Changing (Atlantic)</td>
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<td>-1</td>
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<td>16</td>
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<td>25</td>
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<td>-72</td>
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<td>17</td>
<td>JOAN OSBORNE</td>
<td>One Of Us (Blue Gorilla/Mercury)</td>
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<td>26</td>
<td>105</td>
<td>0</td>
<td>-90</td>
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<td>GOD GOO DOLLS</td>
<td>Name (Metal Blade/Warner Bros.)</td>
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<td>-11</td>
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<td>Everything Falls Apart (Columbia/EG)</td>
<td>20</td>
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<td>5</td>
<td>+198</td>
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<td>MARIAH CAREY</td>
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<td>HOOTIE &amp; THE BLOWFISH</td>
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<td>DEBORAH COX</td>
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<td>MAJOR BLUES</td>
<td>Not Gun Cry (Arista)</td>
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<td>SEAL</td>
<td>Don’t Cry (H&amp;R Bros.)</td>
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<td>37</td>
<td>84</td>
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<td>29</td>
<td>BUSH</td>
<td>Glycerine (Warner/Reprise)</td>
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<td>30</td>
<td>2 FAC featuring DR. DRE</td>
<td>California Love (Death Row/Interscope)</td>
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<td>LINA SANTIAGO</td>
<td>Feel So Good (You Make Me Feel) (Universal)</td>
<td>8</td>
<td>40</td>
<td>63</td>
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<td>+133</td>
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<td>LENNY KRAVITZ</td>
<td>Can’t Get You Off My Mind (Virgin)</td>
<td>7</td>
<td>41</td>
<td>70</td>
<td>4</td>
<td>-99</td>
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<td>NO DOUBT</td>
<td>Just A Girl (Interscope/EG)</td>
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<td>42</td>
<td>82</td>
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<td>+238</td>
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<td>WHITNEY HOUSTON</td>
<td>Exhale (ShooP (Arista)</td>
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<td>43</td>
<td>58</td>
<td>0</td>
<td>-559</td>
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<td>DEEP BLUE SOMETHING</td>
<td>Breakfast At Tiffany’s (Warner/Interscope)</td>
<td>4</td>
<td>44</td>
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<td>36</td>
<td>SPACEHOOD</td>
<td>In The Meantime (Seven/Elektra)</td>
<td>3</td>
<td>45</td>
<td>71</td>
<td>4</td>
<td>+488</td>
</tr>
<tr>
<td>37</td>
<td>TRACY CHAPMAN</td>
<td>Give Me One Reason (Elektra/EG)</td>
<td>2</td>
<td>46</td>
<td>87</td>
<td>15</td>
<td>+1432</td>
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<td>38</td>
<td>GOGO DOLLS</td>
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<td>47</td>
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<td>+422</td>
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<tr>
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<td>WHITNEY HOUSTON &amp; CECE WINANS</td>
<td>Count On Me (Arista)</td>
<td>0</td>
<td>48</td>
<td>74</td>
<td>12</td>
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</tbody>
</table>

**Chartbound**

- Daytime Top 40

**Recrods to Watch**

**Tina Arena** (Chains/Epic) 108 43 1262 +967

**Fdo Fighters** (Big Me) 93 38 843 +216

**Lionel Richie** (Don’t Wanna Lose You) 58 19 749 +610

**Gavin March 22, 1996**
**Up & Coming**

**Artist Profile**

**Chantay Savage**

**HOMETOWN:** Chicago  
**BIRTHDATE:** July 16  
**LABEL:** RCA  
**SENIOR VP, PROMOTION:** Butch Waugh  
**CURRENT SINGLE:** "I Will Survive"  
**CURRENT ALBUM:** I Will Survive (Doing It My Way)

**Likes:** "Silver, platinum, down to earth people, and good music."

**Dislikes:** "Anything or anyone fake."

**FAVORITE PASTIMES/HOBIES:** “Shopping for people close to me, writing songs, doing nothing, working out.”

**BEST PERSONALITY TRAIT:** "I'm spiritual and grounded.

**WORST PERSONALITY TRAIT:** "I'm impatient."  
**FAVORITE JUNK FOOD:** "Anything chocolate."  
**WHEN YOU WERE YOUNG, YOU WANTED TO BE...** -Kimberly Butch Waugh  
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**SENIOR VP, PROMOTION:** Butch Waugh  
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**HOMETOWN:** Chicago  
**SENIOR VP, PROMOTION:** Butch Waugh  
**CURRENT SINGLE:** "I Will Survive"  
**CURRENT ALBUM:** I Will Survive (Doing It My Way)

**Likes:** "Silver, platinum, down to earth people, and good music."

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**FAVORITE JUNK FOOD:** "Anything chocolate."  
**WHEN YOU WERE YOUNG, YOU WANTED TO BE..."...a famous singer.”

**YOUR PROUDEST CAREER ACHIEVEMENT TO DATE:** "I Will Survive."  
**IT'S SAID:** "Chantay Savage's sophomore effort has catapulted her from new jack funk to silky, sweet, sultry soul. I think Chantay has tremendous vocal ability and her range sings for itself. —Kimberly Hughes, National Director Pop/Crossover Promotion, RCA Records  
**SAVAGE ON HER SINGLE:** “It’s the story of my life!”

---

**Top 40**

Reports | Adds | SPINS | TRENDS
---|---|---|---
52 | 4 | 1307 | +155
50 | 56 | 224 | +184
53 | 4 | 1090 | -276
53 | 19 | 795 | -223
52 | 1 | 1108 | -46
48 | 1 | 1007 | -10
46 | 6 | 877 | +201
44 | 10 | 1053 | +935
43 | 2 | 901 | +119
40 | 10 | 976 | -25
39 | 10 | 520 | +145
38 | 4 | 853 | +96
35 | 938 | -187
34 | 4 | 866 | +281
33 | 1 | 923 | +267
30 | 3 | 550 | +71
29 | 6 | 472 | +80
27 | 2 | 515 | -73
26 | 2 | 1035 | +86
26 | 1 | 552 | -50
25 | 6 | 263 | -235
22 | 1 | 570 | -209
21 | 5 | 457 | +71
20 | 13 | 349 | +149
19 | 12 | 273 | +259
12 | 5 | 564 | +96
22 | 2 | 773 | +149
22 | 1 | 533 | -75
21 | 4 | 843 | +276
18 | 2 | 355 | +39
17 | 7 | 237 | +158
18 | 3 | 273 | +105
16 | 8 | 151 | +67
16 | 2 | 362 | +14
16 | 1 | 349 | +28
15 | - | -325 | +40
15 | - | -316 | +5
15 | - | -231 | +149
14 | 14 | 54 | +54
14 | 1 | 486 | +2
14 | 1 | 289 | +30
13 | 1 | 261 | +11
13 | - | -251 | -11
13 | 9 | 107 | +65
12 | 4 | 404 | +75
12 | 1 | 370 | -6
12 | -285 | +75
12 | 3 | 282 | +12
12 | 2 | 284 | +47
12 | -249 | +60
11 | 5 | 98 | +53
11 | -100 | -100
11 | 1 | 161 | +49
11 | 3 | 137 | +63
10 | 5 | 252 | +15
10 | -237 | -26
10 | 4 | 136 | +45
10 | 4 | 130 | +38

* Indicates Debut
**TOP 40 GO STATION PANEL**
The GO Chart is based on reports by 110 GAISS correspondents who are not part of *Radio & Record* or *Billboard* panels.

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

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<tr>
<th>TW</th>
<th>GO STATION PANEL</th>
<th>SPINS</th>
<th>TREND</th>
<th>TW</th>
<th>GO STATION PANEL</th>
<th>SPINS</th>
<th>TREND</th>
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<td>THE TONY RICH PROJECT - Nobody Knows (Laface/Arista)</td>
<td>3678</td>
<td>-17</td>
<td>21</td>
<td>THE PRESIDENTS OF THE UNITED STATES... - Peaches (Columbia/CRG)</td>
<td>1752</td>
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<td>2</td>
<td>DION BLODDGES - Follow You Down (A&amp;M)</td>
<td>3670</td>
<td>+78</td>
<td>22</td>
<td>DEBORAH COX - Who Do U Love (Arista)</td>
<td>1646</td>
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<td>3</td>
<td>ALANIS MORISSETTE - Ironic (Maverick/Reprise)</td>
<td>3532</td>
<td>+373</td>
<td>23</td>
<td>SEAL - Don't Cry (Warner Bros.)</td>
<td>1548</td>
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<td>MELISSA ETHERIDGE - I Want To Come Over (Island)</td>
<td>3261</td>
<td>-70</td>
<td>24</td>
<td>MARVIN CAREY - One Sweet Day (Columbia/CRG)</td>
<td>1522</td>
<td>-157</td>
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<td>5</td>
<td>NATALIE MERCHANT - Wonder (Elektra/EEG)</td>
<td>2987</td>
<td>-129</td>
<td>25</td>
<td>LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)</td>
<td>1599</td>
<td>+126</td>
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<td>6</td>
<td>OASIS - Wonderwall (Epic)</td>
<td>2929</td>
<td>+11</td>
<td>26</td>
<td>Goo Goo DOLLS - Name (Metal Blade/Warner Bros.)</td>
<td>1421</td>
<td>-12</td>
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<td>SMASHING PUMPKINS - 1979 (Virgin)</td>
<td>2897</td>
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<td>27</td>
<td>BLUES TRAVELER - Hook (A&amp;M)</td>
<td>1404</td>
<td>-93</td>
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<td>Boy GEAN - Close To You (Reprise)</td>
<td>2864</td>
<td>+550</td>
<td>28</td>
<td>BUSH - Glycerine (Trauma/Interscope/AG)</td>
<td>1324</td>
<td>+9</td>
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<td>9</td>
<td>MARIAH CAREY - Always Be My Baby (Columbia/CRG)</td>
<td>2742</td>
<td>-118</td>
<td>29</td>
<td>HOOTIE &amp; THE BLOWFISH - Time (Atlantic)</td>
<td>1186</td>
<td>+160</td>
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<td>EVERYTHING BUT THE GIRL - Missing (Atlantic)</td>
<td>2688</td>
<td>+82</td>
<td>30</td>
<td>ST - Anything (MJJ/550 Music)</td>
<td>1037</td>
<td>+71</td>
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<td>11</td>
<td>ACE OF BASE - Lucky Love (Arista)</td>
<td>2659</td>
<td>+830</td>
<td>31</td>
<td>NO COURT - Just A Girl (Trauma/Interscope/AG)</td>
<td>971</td>
<td>+230</td>
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<td>BRANCO - Sit In My Room (Arista)</td>
<td>2622</td>
<td>+248</td>
<td>32</td>
<td>TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)</td>
<td>970</td>
<td>NEW</td>
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<td>13</td>
<td>CELINE DION - Because You Loved Me (550 Music)</td>
<td>2611</td>
<td>+133</td>
<td>33</td>
<td>WHITNEY HOUSTON &amp; CECE WINANS - Count On Me (Arista)</td>
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<td>SOPHIE B. HAWKINS - Only Love (Columbia/CRG)</td>
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<td>+6</td>
<td>34</td>
<td>THE CORRS - The Right Time (143/Lava/Atlantic)</td>
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<td>+122</td>
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<td>COLLECTIVE SOUL - The World I Know (Atlantic)</td>
<td>2161</td>
<td>+272</td>
<td>35</td>
<td>STING - Let You Soul Be Your Pilot (A&amp;M)</td>
<td>897</td>
<td>+56</td>
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<td>BO'S EYE VIEW - Everything Falls Apart (Columbia/CRG)</td>
<td>2102</td>
<td>+84</td>
<td>36</td>
<td>7 MARY J - Come Around (Mammoth/Atlantic)</td>
<td>891</td>
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<td>17</td>
<td>JANN ARDEN - Insensitive (A&amp;M)</td>
<td>2081</td>
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<td>37</td>
<td>Goo Goo DOLLS - Naked (Metal Blade/Warner Bros.)</td>
<td>886</td>
<td>+148</td>
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<td>18</td>
<td>BLESSUS UNION OF SOULS - Oh Virginia (EMI)</td>
<td>1876</td>
<td>-186</td>
<td>38</td>
<td>MARY J. BLIGE - No Gon' Cry (Arista)</td>
<td>868</td>
<td>-30</td>
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<tr>
<td>19</td>
<td>JOAN OSBOURNE - One Of Us (Blue Giraffe/Mercury)</td>
<td>1809</td>
<td>-76</td>
<td>39</td>
<td>BASS IS BASE - I Cry (Loose Cannon/Island)</td>
<td>788</td>
<td>NEW</td>
</tr>
<tr>
<td>20</td>
<td>La BOUCHE - Be My Lover (RCA)</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

**GO MOST ADDED**

**VOICE OF THE BEEHIVE (38)**

TINA ARENA (29)

**FOO FIGHTERS** (18)

---

**Monitor Rhythm Chart 39-36**

Billboard Hot 100 80 - 76*

SoundScan 103 - 86

R&R Rhythmic Chart 29*

KDON-Monterey 78 spins

KLUC-Las Vegas 51 spins

WWVZ-Norfolk 25 spins

WWST-Knoxville 32 spins

WFHN-New Bedford/Providence 32 spins

---

KKFR-Phoenix "What another quote? Isn't radio convinced yet?" — Don Parker

K4Hawaii "This song never ceases to amaze me. Just when I think it's going to burn, callout comes!" — James Coles

WNVZ-Norfolk "It is a great mass appeal, fun sounding record that keeps building every day." — Don London

WMGI-Terre Haute "Top 10 phones... 40 spins again this week...it's a HIT for us here...everybody should 'Take A Look' at this record!" — Beau Richards

KZFM-Carprus "This song's getting 27x this week, dayparted to days only now because it's doing better with adults; which surprised us. It's leaning '18-34...they ask for the cute little kid.'" — Tony Manero

KWTX-Waco "I think this is a record, a very strong song. Every time we put this one on, people want to know who was that? What was that?!" — Tom Martinez

WPHP-New Bedford "Song sounds great on the air. Young adult women are telling us they want to hear it." — J.R. Reitz
### Most Added

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### Top Tip

**SWV**

"You're the One" (RCA)

Most added this week, SWV is definitely back with their new single, "You're the One." Debuting at number 34 this time with +620 spins, this song has proven that they really are "Sisters With Voices." Stations reporting spins this week include WJMH (53), WCDD (38), and WEJM (37).

### Record to Watch

**INTRO**

"Feels Like the First Time" (Atlantic)

One of the strongest debuts this year, "Feels Like the First Time" jumps on the Landscape at number 30. The song is breaking big with Southeast and Southwest reporters. Feels like a hit. Stations reporting spins are WJIN (41), WISE/FM (40), and KFXZ (55).

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**Gavin Urban Landscape**

### Trending Tracks

1. **D'Angelo** - "Lady" (EMI)
2. **Joe** - "All The Things Your Man Won't Do" (Island)
3. **Kelley** - "Down Low (Live)"
4. **Marian Carey** - "Always Be My Baby" (Columbia/CRG)
5. **Brandi** - "Layin' It Up My Room (Arista)"
6. **Pure Soul** - "Starway To Heaven (StepSun)"
7. **Deborah Cox** - "Who Do U Love (Arista)"
8. **Mary J. Blige** - "Don't Wanna Lose You" (Mercury)
9. **H-Town** - "A Thin Line Between Love & Hate (Warner Bros.)"

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### Makings Noise

#### The Regional View

**Mid-Atlantic**

- **R. Kelly** +162 - "Down Low (Live)"
- **Joe** +131 - "All The Things" (Island)
- **The Fugees** +125 - "Killing Me Softly" (Ruffhouse/Columbia/CRG)

**Southeast**

- **Lionel Richie** +179 - "Don't Wanna Lose You" (Mercury)
- **SWV** +158 - "You're the One" (RCA)
- **Carolina/Va**
  - **SWV** +141 - "You're the One" (RCA)
  - **Monica** +60 - "Why I Love You So Much" (Rowdy/Arista)
  - **Lionel Richie** +56 - "Don't Wanna Lose You" (Mercury)

**West Coast**

- **Lionel Richie** +59 - "Don't Wanna Lose You" (Mercury)
- **Mary J. Blige** - "Can't Be Wasting My Time (Island)
- **Whitney Houston & Ce Ce Winans** - "Count On Me (Arista)
- **Lionel Richie** +56 - "Don't Wanna Lose You" (Mercury)

**Southwest**

- **Jesse Powell** - "All I Need (MCA)
- **Toni Braxton** - "Wind Beneath My Wings (East West/EEG)
- **The Isley Brothers** - "Let's Lay Together (Island)
- **Art & Soul** - "Ever Since You Went Away (Big Beat/Atlantic)
- **Soul** - "Where Do U Want Me To Put It (A&M/Perspective)

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**Most Added**

- **SWV** - "You're the One" (RCA)
- **Horace Brown** - "One For The Money" (Uptown/MCA)
- **Monica** - "Why I Love You So Much (Rowdy/Arista)

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**Record to Watch**

- **INTRO** - "Feels Like the First Time" (Atlantic)

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**Urban Reports**

- **Editor:** Quincy McCoy
- **Assistant:** Stacy Saines

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**Gavin March 22, 1996**
SHAGGY
WHY YOU TREAT ME SO BAD
FEATURING GRAND PUBA

The new single from the gold album BOOMBASTIC

with new mixes by
Salaam Remi and Sting Int’l

Produced by Robert Livingston and Shaggy
Rizovia for Big Yard Productions
Remixes produced by Salaam Remi/
Dashik Productions Inc. and Shaw "Sting Int’l"
Rizovia for Big Yard Production
©1996 Virgin Records America, Inc.
Barry Mayo, Entrepreneur

Barry Mayo should write a book about his 20 year career in radio. His history is like a Cinderella story of how hard work, perseverance, and aggressiveness can lead to success. Mayo has accomplished what many program directors only dream of — as a PD, Mayo led stations like WGGI-FM Chicago and WRKS (KISS FM-New York) from nowhere to Number One music stations. He became one of the very few African American general managers in the business at WRKS. In 1988, Mayo formed Broadcasting Partners Inc., with his long time associate Lee Simonson, and they successfully ran the five-radio station company today, as the country’s leading Urban consultant, Mayo, president of MA Yo Media, has used his programming and management background to lead numerous radio stations to success. Mayo entered an exclusive agreement with ABC Radio Networks early this year to consult them on further urban programming.

As a former owner of a chain of radio stations, that just a few years ago would have been considered large, what did the passage of the Telecommunications Bill signal to you?

It was very obvious to me if that bill got passed, it would be very difficult for anybody new to get involved in the business, if their goal was to build a big company, particularly in major markets.

What is your take on the current state of Urban radio?

From a programming standpoint, I think the state of Urban radio is just fine. Fragmentation is happening in Urban radio the same way it happened in general market radio back in the 70s. Then, there was one or two black mainstream stations in a town. Then came the adult urban, hip-hop, and oldies black stations. But now you have to have a better understanding for economical ways to program these different formats.

What's not so wonderful is from the black ownership standpoint. The regulatory atmosphere in America has just about killed any type of an entrepreneurial chance for poor black and white broadcasters. deregulation isn't just anti black — it's anti small.

Why the move to ABC syndication?

Back when I was a GM, I was an ABC affiliate mostly for compensation. I noticed that they were getting seriously involved in the urban scene. As you know, from being a major market PD, most of the programming stuff these big general market networks have is useless. But ABC was the first company that started putting together stuff we could actually use. The show prep package was excellent. They put together a consortium of black programmers and picked their brains about what they needed. Then they signed Tom Joyner. I knew then this network is serious.

I saw very clearly, with deregulation, what direction the business was going. We were going to have single owners with all these properties. The economics of that are plain; no one is going to own two, three, or four stations and have two, three, or four traffic managers, two, three, or four air staffs. It just wasn't going to happen. ABC began offering products to fill that programming niche. I started consulting ABC's The Tent (24-hour Urban A/C format) syndication about four years ago, and I got more impressed with what they're doing.

What does deregulation mean for personality radio?

A few years ago, I was asked to give a keynote speech. When I got up there I apologized to the industry, because in the late 70s and early 80s I was one of the PDS who was in the forefront of the "more music less talk" format. While it worked for ratings, I think we killed a generation of up and coming artists. All the successful black jocks today were in the business prior to 1980.

Back then, I was into research. Today, everybody's got the same research so they're all playing the same music. So what's the difference between two stations that are both playing the hits — personality. All the stations are going to become satellite-delivered, so there will be room for true personality to rise and shine.

What are your responsibilities as consultant?

I'm working with them on different levels. One is to try to improve and be a support mechanism for their existing products. That includes the Tom Joyner and Doug Banks shows, plus The Touch and Urban Gold formats. Two, is to help them create new programming for the future. The third thing is to help get new affiliations in the top 30 markets. For instance, Tom Joyner is doing tremendous right now, but there are still a few markets in the top 20 that haven't signed on yet, and I will be dealing with that.

It must be hard to overcome programmers who believe it's important to have a locally based morning show.

The irony of me being involved with ABC is that anybody that knows me knows that most of my experience has been in major markets, and I'm a huge fan of local radio. I've never been down with satellite programming, but then I didn't know the capabilities of satellite hook ups. With the Tom Joyner Show, Tom has the ability to download information, traffic, time checks, and weather information instantly. This gives him the ability to relate locally and in essence makes him a part of the local scene. What has really changed my mind is the fact that this show is working.

Give us a couple examples of how the Tom Joyner Show has worked against established morning shows.

In Washington D.C., Tom's show was let go by WKYS and picked up by WHUR. Tom and WHUR fit like a glove. Both target 25-40 year olds. In three months, Tom was number one 25-54, then WHUR became number one 25-54. Now that was up against hometown talent. In Chicago's last full book, Tom was number one 25-54. Here's what I found out. Just like Letterman and Leno, true entertainment and personality supersedes the local thing. The combination of him having people on that others can't get, and the new technology, has made the show bigger than the shows that have been ruling these markets.
5 MEN FOR HIRE.
Ready to provide. Willing to protect. Able to please. Full-time only.
"House Keeper" The first full-service single from Men of Vizion.

Rotation Leaders
WXYV  18x
WDKX  14x
WCDX  10x
WBLS  7x
WOWI  7x
KCEP  5x

"House Keeper reflects a real 90's man with a real 90's groove. This is my kind of record!"
— Helen Little, MD
WBLS, NEW YORK

"If you’re a programmer with a Vizion, you can’t miss House Keeper. Your women listeners will love this one!"
— Steve Crumbley, OM/PD
WXYV, BALTIMORE

“This record is like a breath of fresh air. Right now, House Keeper is my favorite record.”
— Aaron Maxwell, PD
WCDX, RICHMOND

“When I found this record on a sampler CD, I started playing it immediately! House Keeper is a guaranteed HIT!”
— L.C. Conner, PD
KCEP, LAS VEGAS

From the forthcoming album, “Personal” 66947.
Executive Producers: Michael Jackson & Jerry Greenberg, Teddy Riley, Sydney (JR) Joseph
Produced by Spanky Williams & Teddy Riley.
The knock has been answered at:
WBLX
WZFX
WWAZ
WQOK
WSOJ
WWDM
WBLX
WVAM
WBLK

...TIL THE COPS COME KNOCKIN’

MAXWELL

COLUMBIA
PRODUCED BY P.M. WITH DAVIS. REPRESENTATION DPE - DAVID PASSICK, JACK LEITENBERG, ERIC COHEN
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For four decades, Motown has musically captured the highs and lows of black history in song. Even more importantly, Motown put the elegant face of young black America on television. With the Supremes, Marvin & Tammi, Stevie Wonder, the Temptations, the Four Tops, Smokey Robinson & the Miracles, Gladys Knight & the Pips, and, of course, Michael Jackson, Motown destroyed racial stereotypes and barriers, allowing black music and musicians to be embraced like never before.

Motown's history has always been reflective of black conditions in America. In the '60s and '70s, the music was full of the hope for better tomorrows promised by the civil rights movement. In the '80s, the music echoed a loss of humanity, romance, and spirituality triggered by Reaganomics, the AIDS epidemic, and the death of Marvin Gaye. Just like the larger black community, Motown is searching today for new leaders to help regain its strength and power.

Motown’s new President and CEO is 35-year-old Andre Harrell. As CEO for his own label, Uptown Entertainment, he defined contemporary R&B music for the hip-hop generation. Harrell has made stars of Heavy D, Jodeci, and Mary J. Blige. He also co-produces the hit Fox television series New York Undercover. Harrell faces the difficult job of recapturing the magic of Motown and of producing new memories for you and me. We talked to Motown’s new Executive Vice President Lamont Boles about their plan of attack. Plus, the artist chosen to kick off Harrell's new regime, Horace Brown (above), talks about how being on Motown is the answer to his prayers.

— Quincy McCoy
Horace Brown
Motown’s First One for the Money

The usual script for an R&B crooner is that they started singing in church, for a father who was a minister, and grew up swinging and singing real gospel music. Horace Brown's story flips the script a little. "My father was and still is a minister, but I never sang in his church," says Brown. "I wasn't even interested in singing until after high school." That's when he got the wake-up call.

For a long time, Brown thought he was born to play ball. But after everyday, after a hard workout on the basketball court in his hometown of Charlotte, N.C., Brown would serenade his friends by singing along to his favorite songs on the radio. "My friends would tell me that I sounded like Aaron Hall, and they encouraged me to form a group and make a demo," Brown remembers. "The wake-up call was loud and clear from the moment I entered the studio. It hit me like a ton of bricks—this is where I belonged—this is what I am supposed to be doing with my life. Later, I went home and cried."

Now, Brown has become the lead-off batter for Andre Harrell's big wake-up call for Motown Records. Brown, for his part, is enjoying the pressure position. "I feel great about being signed to Motown. It was something I prayed for," says Brown. "To be the first artist out under Andre's control is an honor. He stuck by me from the beginning and I know he's in my corner. I look up to him. He's very business, but on the personal tip, he allows you room to become an artist and grow."

Brown's new single, "One For the Money," is about the reasons why artists do what they do. "I want listeners to want to go back and play my songs over and over again," says Brown. "I hope they really feel the songs that I'm singing. Like my idols Stevie Wonder and Charlie Wilson [of the Gap Band], I sing and write from my heart."

Brown still finds it hard to believe the miraculous path his life has taken. From a high school kid with no interest in singing, Horace Brown has become a major player of the new school for Motown Records. "Motown—I can't believe I'm here, with all these legends! I'm thrilled, because it's something my family can share and it's something I can leave behind for my kids," Brown says proudly. "I remember being glued to the television watching Stevie Wonder, thinking how incredible he was, and I wasn't even thinking about singing then. But God was thinking about me singing. He blessed me and here I am."

**Star to Star Interview:**

Helen Little, WBL-S-New York and Lamont Boles, Executive Vice President for Motown.

When Andre Harrell took over the helm at Motown, it wasn't very long before he added Lamont Boles as his top executive to run the troops. Boles is a street soldier, educated early in the world of retail reality. He's a sharp businessman, balanced with a keen eye to the future and a good ear for what works on the street. Boles' success directly parallels the skyrocketing careers of Toni Braxton, Brownstone, and Babyface. Gavin's Urban Landscape New York correspondent Helen Little recently talked with Boles over bowl of pasta.

Helen Little: Let's start with your background in the business.

Lamont Boles: The beginning of my career goes back to the streets when I was a club jock in high school. I was the kid who threw all the jammin' parties. I did it for popularity and the money, but
THE SOUNTRACK

DON'T BE A MENACE

EXECUTIVE PRODUCER: HIRIAM HICKS
MUSICAL SUPERVISOR: BUTTNAKED "TIM DAWG"

LIL BUD & TIZONE THE LUNIZ FEATURING SHOCK G
UGK FEATURING KEITH MURRAY AND LORD JAMAR
DOUG E. FRESH FEATURING LUKE SUGA-T BLUE RASPBERRY
ISLAND INSPIRATIONAL ALL-STARS

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the biggest thing was just to hear my name and my mouth over the microphone and to see people jammin'. It was a fascination that is still with me today. My first actual job in the business was a merchandiser for Motown. I put up posters all over the ghetto areas. Everywhere the legitimate folks didn't want to go.

How did that help you get where you are now?

As a merchandiser, not only did I hang up posters, but I had to take inventory, so I learned the basics. Sales is the real basis of the business. How to move inventory, dealing with catalogues and customers—that is how you stay in business. I have always been intrigued about how people will spend their money on new music that makes them feel good. From merchandising I moved on to promotion, marketing, and artist relations.

"Motown is the Mecca, the legacy, and the company that every person of color always had a dream of being a part of."

Of all your accomplishments, which are you most proud of?

I'm still that same person that cares about people and the community. I'm very concerned about people less fortunate than me, especially children. I have a 7 year old son that I'm very proud of. Therefore being able to make a contribution in this business that has touched the lives of others, by developing careers is a blessing. For the last six or seven years, I make stars; I help give them their dream. I've been blessed to have had a lot of success with Brownstone, Toni Braxton, TLC, Groove Theory, Luther, Babyface, and many more. I feel good about that and about the fact that, even with all the success, I'm still the kid from the projects who's had a good career. I still have the same friends I made on the way up.

How do you plan to structure things at Motown to continue achieving the same success?

I came to Motown to be part of the dream team. We plan on storming every area necessary to develop artists' careers and have hit records. We have everything in house; we have bonafide promotions teams—pop, R&B, and street. We have marketing, A&R, an in-house stylist, photographers, a creative services department that's best in the business. Our director of video is from BET. Our director of pop video is from MTV. We are currently building the best team in the business. My role will be as one of the senior professors, making sure that we remain focused on the curriculum. My challenge is to supervise all these departments, and I'm going to give it my all.

You head up the R&B, pop, street, and Jazz divisions, encompassing marketing, promotions, and A&R. Why do you think there aren't more black executives in positions like yours?

Because there is only one Motown. Most of the other companies that are predominately black staffed are boutique labels and joint ventures like LaFace and Bad Boy. Motown is the Mecca, the legacy, and the company that every person of color always had a dream of being a part of. Motown is a part of our childhood, we grew up with that sound. For everyone black in this business, Motown is our heritage.

What's your relationship with Andre Harrell like?

Down to earth. It's real. We offer each other balance. Andre is the king of developing the young urban sound. Where Andre has been an image maker, I've been a talent driver. Together these two ingredients, along with our other team members, make for a successful recipe for developing hit artists and successful careers.

With radio deregulation a reality, how do you plan to deal with the problems that multiple ownership could cause your product?

From a promotional point of view, the job is to obtain airplay, whatever it takes. That's the job point blank. If it has an antenna, then you service it. It doesn't matter how many watts it has, or who they report to. But always try to establish a working relationship with the people at the stations. My job is to make sure the product gets an honest shot.

What's the future of record promotions and marketing?

Before, the way to expose records was to go straight to radio. That has changed. Now, marketing must come before promotion. Radio should be the last vehicle of exposure. The smart company will implement a full blown marketing and artist development plan. This plan must encompass exposure that highlights the artist's talent and image.

If you were programming an urban station how would you approach your market?

John Johnson of Johnson Publishing once told me that if you're gonna be in a business that's based on giving something to the public, then in order to be successful, you need to find out what they want and you can't do it by guessing. Ask through research and then stay focused on it. Don't make them swallow something they didn't ask for.

What's the biggest challenge in your new position at Motown?

It's to help the President to carry on the tradition of breaking and grooming acts for stability. Careers that last 10, 15, 20 years, like Stevie, Diana, the Temps, and Smokey have enjoyed. If I can be a part of that kind of success, that would be incredible—not only for the company, but for me personally.

What is your strongest Motown memory?

I'm a diehard Marvin Gaye fan. He is my all time favorite male vocalist; he set the standard. When I was a merchandiser for Motown, it was the era of Rick James, the Mary Jane Girls, Dennis Edward, DeBarge, Jermaine Jackson and Diana and Stevie were still kicking. Motown was the movie. My parents were into the Motown sound and that's all you heard in my house. I grew up on the music; they were mentors and you wanted to be like them.

If you could change two things in this business, what would they be?

I would take the color out of music. I would just let it be music and let it be appreciated for the goodness of it. The second thing I would do, would be to allow more opportunity to flourish for those who truly deserve it.

What advice would you give someone who is starting in the business?

Allow your mind to develop big dreams for yourself, then go after them! Focus on them and never look back or stop until you get what you want. Visualize it. Develop a passion for it. Believe it. Then go get it, because it's yours for the taking. Just be patient and stay focused.

Helen Little, pictured left.

Edited by Quincy McCoy
Her name was Donna. Tall, light skinned, half black, half Puerto Rican—a teenage beauty. She used to babysit across the street for her Aunt and Uncle until they came home from work. Everyday after school, I'd race home and watch for her to round the corner, stroll the long block, walk up the stairs, open the front door, and—most importantly—turn and smile at me before she entered. It was what I lived for.

Maybe it was the sway in her walk, or those white marching boots she sported with that short cheerleading skirt. She was a senior and I was just a freshman, moving from comic books to James Bond novels. I was in the middle of the scary years, when you're trying to discover what it was to be cool.

Donna was way past cool—she was hot. Beautiful black hair, bedroom eyes, and a smile that made me nervous and kept me up all night trying to figure out an innocent way to introduce myself and, yes, make her mine. What would James Bond do? Since I lacked confidence, courage, or even style, I continued to admire her from afar, until the day she called my name and curled her forefinger, beckoning me across the street.

I remember that she said my name twice before I realized it wasn't my imagination. I don't remember if I coolly walked over or if I leaped like a deer (I suspect the latter), but I do remember just staring at her lips as she smiled at me and said, "Junior, would you do me a favor? There's a new record out called 'Fingertips,' by Little Stevie Wonder. I just love it. Would you run cross-town for me and get me a copy?"

She handed me a dollar bill and I left in a flash. I grabbed my trusty Roll Fast bike and peddled like a madman to Ruth and Bennie's Record Shop, thinking how lucky that Little Stevie Wonder was to have Donna like him so much. I was lucky, too, and bought the last copy of "Fingertips." I remember carrying the record bag in my teeth to keep it out of harm's way.

When I returned, Donna was sitting in the window. She signaled me to come up. I triumphantly waved the record bag and bounded up the stairs. The apartment was on the top floor, and as I rounded the corner for the last flight of stairs, she was waiting for me, smiling. When I reached the top, she grabbed the bag and took out the record and read the label. She thanked me and excitedly moved to go back inside. I mumbled something like, "No problem," then she turned around and kissed me on the lips. She touched my face and stepped inside. I was frozen stiff, legs locked, looking at the door. Then from inside I heard Little Stevie Wonder say, "Everybody sing Yeah!"
### Gavin Rap

**Like That! by Thembsisa S. Mshaka**

**Indie Releases Blow Up the Spot**

This week, *Gavin Urban Landscape* salutes the courage and vision of Motown, a conglomerate that has come a long way from *Berry Gordy Jr.'s Hitsville, U.S.A.* As the label restructures and prepares to reaffirm its preeminence in rhythm and blues with *Horace Brown, the Whitehead Bros.,* and *Johnny Gill,* the rap world is experiencing an independent explosion reminiscent of the early days at *Cold Chillin', Tuff City, Sleeping Bag,* and *PopArt Records.*

What's different? For one, numbers of people of color in ownership and/or senior administration positions are way up from 15% or so years ago. Label owners and CEOs are providing African American, Latino, and Asian American youth with employment opportunities and role models that scarcely exist in other fields. Meanwhile, the lives of many artists are turned around, as they trade a life on the streets for a career on the charts (or, in less melodramatic terms, as they get good music and noteworthy messages out to the masses). For example, Tony Draper, founder of *Suave Records,* a millionaire, and hasn't even turned 25. It was his label's belief in *8Ball & MJG* that spoke to *Relativity.* Nowadays, the acquisition of successful indie acts (or whole labels in distribution relationships for that matter) is every day's business for majors. This week's partial directory of indie players is just a sample of the explosion reminiscent of the early days at *Cold Chillin', Tuff City, Sleeping Bag,* and *PopArt Records.*

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### Chartbound

| J-LIVE | Biggpin' Wipes (Row Shack) | POSITIVE K | Mr. Jig (A-Lot/Funk Broadway) |
| MC LIGHT | Keep Dr. Kappin' On (Fever Uptown/Elkis) | MC EHT | Thuggin' It Up (Epic Street) |
| FAB 5 | Leflar/Lejaf Fli P (Duck Down/Priority) | WC & THE MAAD CIRCLE | The One (Payday/FFRR) |

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**Most Added**

| WC & THE MAAD CIRCLE |
| The One (Payday/FFRR) |
| NON-PHIXION |
| Legacy (Serchin') |

**Top Tip**

| MAESTRO |
| Death Ministry/ Pushin' Wiggz Back (Maestro) |

**Record to Watch**

| NON-PHIXION |
| Echoing the theme of indie labels makin' moves, Serch's bold new crew has Sure Rock of WLFR open! |

---

**NEW**

| BUSTA RHYMES | Wize-Hi Got You All In Crack/Everything Remains Raw (Elecktra/Eggshell) |
| BROADWAY | Must Stay Put (Nervous) |
| DON'T BE A MENACE...SOUNDBOARD | Lord Boyz' "Renee" (Remixes) (Island) |
| REDMAN | Funkoone (Interscope) |
| JAY-Z | Dear Presidents (Roc-A-Fella/Price/Priority) |
| BAHAMADIA | Unknown/Friend/True Hotty Bums (Def Real/Star/Chrysalis/EMI) |
| SHABAZZ THE DISCIPLE | Death Be The Penalty (Crime Saga/EMI) |
| THA DOGG POUND | New York, New York (Death Row/Interscope) |
| NONCHALANT | 5 o'Clock (20th Century) |
| KOOL KEITH | Biggie Smalls - Wanna Be A Star/Side We Fly (Funky Ass) |
| MANNI SH | Live U Do Me (Correct/Groovin'Ent) |
| FUGEES | Translator Crew/ Fugee-La/How Many Mics (Ruffhouse/Columbia/CBS) |
| A.Z. | Doe or Die (EMI) |
| CELLA DAWELLA | Perfect Match (Loud/RC) |
| CHINO XL | No Complex/Deliver (American) |
| GHOSTFACE KILLA | Motherless Child (eastwest/Eggshell) |
| GYPSY HILL | Illusions (Ruffhouse/Columbia/CBS) |
| LEE JOURNEY | Erykah/Firewater (Relativity) |
| 1400 | Out of Mind (Rastaspot/EMI) |
| YOUNG ZEE | Everybody Get (Perspective/A&M) |
| BIG NOYD | Recognize & Realize (Tommy Boy) |
| ROYAL FAM | Summin' Gotz To Give (Capitol) |
| MC ELHIT | Thuggin' It Up (Epic Street) |
| MC LIGHT | Keep Dr. Kappin' On (Fever Uptown/Elkis) |
| FAB 5 | Leflar/Lejaf Fli P (Duck Down/Priority) |
| WC & THE MAAD CIRCLE | The One (Payday/FFRR) |
THE SOUNDTRACK
DON'T BE A MENACE

RENEE

LOST BOYZ
featuring MONA LISA

ON YOUR DESK NOW

EXECUTIVE PRODUCER: HIRIAM HICKS
MUSICAL SUPERVISOR: BUTTNAXED "TIM DAWG"

LIL BUD & TIZONE
THE LUNIZ FEATURING SHOCK G
UGK FEATURING KEITH MURRAY AND LORD JAMAR
DOUG E. FRESH FEATURING LUKE
SUGA-T
BLUE RASPBERRY
ISLAND INSPIRATIONAL ALL-STARS

© 1996 ISLAND RECORDS, INC. A POLYGRAM COMPANY
### Gavin Rap Retail

#### Singles

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<th>ZW</th>
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<td>Busta Rhymes - &quot;Woo-Hah! Got You All In Check / Everything Remains Raw (Elektra/EEG)&quot;</td>
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<td>Fugees (Tranzlator Crew) - &quot;The Score&quot; (Ruffhouse/Columbia/CRG)</td>
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<td>LL Cool J - &quot;Don't It (Def Jam Recording Group)&quot;</td>
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<td>Junior Mafia - &quot;Got Money&quot; (Big Beatz/Karmac)</td>
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<td>M.C. Lyte - &quot;Keep On Keepin' On&quot; (Flavor Unit/EndWest)</td>
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<td>Nonchalant - &quot;5 O'Clock (MCA)&quot;</td>
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<td>Kris Kross - &quot;Toni Tone's The Nine&quot; (Ruffhouse/Columbia/CRG)</td>
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<td>Fat Joe - &quot;Envy (Ready/Buffalo)&quot;</td>
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<td>Jay-Z - &quot;Dead Presidents (Roc-A-Fella/Priority)&quot;</td>
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<td>Goodie Mob - &quot;Soul Food&quot; (LaFace/Arista)</td>
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<td>Lost Boyz - &quot;Renegade (Island)&quot;</td>
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<td>Coop - &quot;1, 2, 3, 4 (Sumpin' New) (Tommy Boy)&quot;</td>
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<td>Blahzay Blahzay - &quot;Danger Pt. 2 (Mercury)&quot;</td>
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<td>Erick Sermon - &quot;Welcome (Def Jam Recording Group)&quot;</td>
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<td>The Genius - &quot;Shadow Boxing (Gaffen)&quot;</td>
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<td>Rappin' 4-Tay - &quot;Aint No Playa&quot; (Chrysalis/EMI)</td>
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<td>8 Ball M.J.G - &quot;Space Age (Suave/relativity)&quot;</td>
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<td>Das EFX - &quot;Microphone Master (eastwest/EGG)&quot;</td>
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<td>L.L. Cool J - &quot;Hey Lover (Def Jam Recording Group)&quot;</td>
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<td>Conscious Daughters - &quot;Gardner (TCD/Priority)&quot;</td>
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<td>2 PAC - &quot;California Love featuring Dr. Dre (Death Row/Interscope)&quot;</td>
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<td>Chino XL - &quot;No Complex (American)&quot;</td>
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#### Albums

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<td>LL Cool J - &quot;Mr. Smith (Def Jam Recording Group)&quot;</td>
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<td>Kris Kross - &quot;Young, Rich &amp; Dangerous (Ruffhouse/Columbia/CRG)&quot;</td>
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<td>Tha Dogg Pound - &quot;Dogg Food (Death Row/Interscope)&quot;</td>
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<td>Eazy-E - &quot;Strictly 4 Tha Streets (Def Jam)&quot;</td>
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<td>Masta Ace - &quot;From Where (Big Beat/Atlantic)&quot;</td>
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<td>The Genius - &quot;Liquid Swords (Gaffen)&quot;</td>
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<td>Don't Be A Menace...Soundtrack - Various Artists (Island)</td>
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<td>Lord Finesse - &quot;The Awakening (Relativity)&quot;</td>
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<td>Coolio - &quot;Gangsta's Paradise (Tommy Boy)&quot;</td>
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<td>Funkmaster Flex - &quot;Mix Tape Vol. 1 (RCA)&quot;</td>
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<td>Junior Mafia - &quot;Conspiracy (Big Beat/Atlantic)&quot;</td>
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<td>Erick Sermon - &quot;Double Or Nothing (Def Jam Recording Group)&quot;</td>
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<td>Cypress Hill - &quot;Temple Of Boom (Ruffhouse/Columbia/CRG)&quot;</td>
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<td>8 Ball M.J.G - &quot;On Top Of The World (Suave/Relativity)&quot;</td>
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<td>Conscious Daughters - &quot;Gardner (TCD/Priority)&quot;</td>
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<td>Ganksta Nip - &quot;Psychic Thoughts (Rap-A-Lot/Big Beat)&quot;</td>
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<td>Sth Ward Boyz - &quot;Ras K (Rap-A-Lot/Noah Tribe)&quot;</td>
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<td>LMP - &quot;Ill Warrened (Playa (In A Minute)&quot;</td>
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### Rap Picks

**MASTA ACE**

*"Top Ten List" (Delicious Vinyl)*

Ace has "no fro but got mad sheen" on another of his infamous B-side. With a KRS cut assisting him, Ace counts down the reasons wack emcees should put the mic down and start takin' notes. Carmelita will have some for you in a week or so at (213) 465-2700.

### ORGANIZED KONFUSION

*"Bring It On" (The Lost Remix) (Priority)*

Ah, dreams do come true! After breaking this cut at Gavin's rap Jukebox Jury two years ago, Monch and Po got to represent with a fly track from Buckwild. It's a cut from the highly underrated Stress... album, but it heralds a new beginning for one of hip-hop's few ingenious duos. Contact tood or Kelly at Priority (800) 235-2300.

### MAD LION

*"Double Trouble" (remixes) (Nervous)*

The big cat of dancehall hip-hop has finally invited KRS to flow with him, and the results are explosive. For a silky urban feel, check Brenda K. Starr's quest vocals, for a '96 twist on this '95 release, his "Third World Mix." The name could be misleading, but it's pure butta. Already gettin' love on the Truefex. Contact Shadow at Nervous (212) 730-7160.

### ARTIST PROFILE

**BUSTA RHYMES**

**ORIGINS:** Born in Brooklyn, but raised in Long Island

**WHO:** Member of Leaders of the New School on a solo mission

**CREW:** Flipmode Squad

**CURRENT SINGLE:** "Woo-Hah! (Got You All In Check)"

**CURRENT ALBUM:** The Coming

**LABEL:** Elektra

**ON "BEING REAL":** "It's time [rappers] saw through it. It's a reality someone else has set the tone for. Start by being true to self."

**CAMEOS:** Craig Mack's "Flava in Your Ear" remix, "Vibin" remix w/ Boyz II Men, and Tribe's "Scenario" all featured Busta's recognizable flow.

**MOTTO:** "It's a phrase I got from producer Eric Sadler. "C.L.A.M.P.: Concept, lyrics, attitude, music, and performance."

**ON HIS SHOW:** "I give my whole soul when I perform, undiluted, untempered with."

**THE ALBUM:** Features Zhane', Q-Tip, Rampage, and LONS, on vocals and Easy Mo Bee, JD (Pharcyde), DJ Scratch (EPMD), and Backspin on beats.

**HE SAYS:** "I want to exceed any expectations people have of me."
Let The Mix Show Begin

Thanks to Rich P. of Tommy Boy for taking time out to chill with us as he did his thing with the KMEL and Wild 107 crews. Much respect to Tony “Horse” Rancy as he leaves WJMH. We’re with ya Horse!

Get with Anne Marie Reggie or Garnett at London for a copy of the Group Home featuring Groove Theory. “Suspension In Time.” Thanks to KPWR’s C-Minus of That Ruffnex for the tip. The Skin Deep featuring Lil Kim, “No More Games” has alot of potential. Planet Soul, “Feel The Music” on Strictly Rhythm is also a definite.

―Peace. Mike Futagami

FLICK OF THE WEEK

Des Delinquentes: Steve Rifkind President of Loud Records and Paul Stewart President of PMP

Hotmix-Phoenix
Hot: Full Intention, “America” (Sugar Daddy Records)
Mona Lisa/Lost Boyz, “Can’t Be Wasting My Time” (Island)
M.R. Billie Ray Martin, “Your Loving Arms” (Sire/Elektra)
BTW: ke, “Strange World” (Maxi/RCA)
Latin Prince, KMKL-San Francisco
Hot: MZ Lyte, “Keep On, Keepin’ On” (Flavor Unit/Elektra)
THA Dogg Pound, “New York, New York”
MR: Ace Of Base, “Lucky Love” (Arista)
BTW: Moonfah, “I Miss You” (remixes) (Universal)
DJ Lynnwood, KGGI-Riverside
Hot: Atte The One Man Party, “Esa Nina Linda” (Scotti Bros.)
Laura Martinez, “Ritmo Latino” (Thump)
Coolio, “1, 2, 3, 4 Sumpin New” (Tommy Boy)
MR: Angelina, “Release Me” (Upstairs)
BTW: Machel, “Come Dig It” (remixes) (Delicious Vinyl)
DJ Rags, Z-90-San Diego
Hot: Non Phixion, “Legacy” (Fat Beats/Serchylite)
Large Professor, “Mad Scientist” (DGC)
MR: All City, “Who Dat?” (Mercury)
BTW: Smooth Da Hustler, “Muderfest” (Profile)

Callier, You Play What?

Taib Shabazz, WVEE-Atlanta
Hot: Kausion “Land Of The Sklaneless” (Lench Mob)
Non Phixion “Legacy” (Serchylite)
Mr: Luke “Scarred” (Island)
BTW: Daddy “Are You In The Mood” (Noo Trye) Horace Brown “One For The Money” (Motown)
Zenobia Simmons, KKB-Atlanta
Hot: Pharcyde “Drop” (rmx) (Delicious Vinyl)
Busta Rhymes “Woo-Hah”
MR: Fugees “Killing Me Softly”
Busta Rhymes “Woo-Hah!” w/ODB & Scratch

Raneously reported on conferences

Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

THEMBISA S. MSHAKA
Contributing Editor, Mike Futagami

Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.
Motown's legacy grows out of founder Berry Gordy, Jr.'s fierce love of independent thought, creativity, and action. When Motown began, it was the only label of its kind, generating polished soul and pop icons and hit after hit from a cozy house in Detroit. This same spirit can be found at several indie rap labels, like the ones to follow, that have been successful in bringing new talent to the nation's attention, while often remaining outside the entertainment hubs of L.A. and N.Y.

Gordy's genius wasn't readily visible in the blue-collar work world. The same holds true for many indie rap label owners, who may not fit today's rigid corporate profile, but have what it takes to be successful.

Some of the owners of labels profiled here still operate "from the house," and create from within a talented family of like-minded artists. Others are run from modest offices with a small, tightly-knit staff, and still others are expanding into other media or entertainment endeavors. All of them equipped with the tools and the tenacity to carve their niche on the streets and airwaves, and maybe even carve their names into music history.

— THEMBA S. MSHAKA

10/30 UPROAR RECORDS
Owner: Spencer Bellamy
Est: 1994
Headquarters: Brooklyn, N.Y.
Distributor: Big Daddy Distributors
Goal: To provide a variety of acts across genres, not just rap.
Milestone: The response on East Flatbush Project's "Madman's Dream" let Spencer know that he was onto something. "Suge Knight even liked it."
Promotion contact: Arens Marthone
(718) 253-5547
Current Priority: two singles by EFP, " Tried by Twelve" and "This Is Where It's At"
Next hot project: East Flatbush Project's EP.

BIG BOY RECORDS
Owner: Charles "Big Boy" Temple, Robert Shaw, and Leroy "Precise" Edwards
Est: 1993
Headquarters: New Orleans, La.
Distributor: Self-distributed through independents, Mystikal distributed by Jive/BMG
Precious Metals: Mystikal's Mind of Mystikal (gold+)
Milestone: G-Slimm sold 200,000 units independently before signing to Relativity.
Ripple effects: Precise Recordings, an in-house production company.
Specialty: Releasing the best in south coast talent.
Promotion contact: Freddie C. Carter
(504) 481-0026
Current Priority: Ghetto Twinz, Black Menace
Next hot project: Insane, G-Slimm, and Tim Smooth

CORRECT RECORDS
Owner: Ian Hunt, Don Schneider
Est: 1995
Headquarters: Los Angeles, Calif.
Distributor: Indi Distribution
Specialty: Exposing unexpected sounds from both coasts in hip-hop and dancehall.
Milestone: Having two top ten singles on the Gavin Rap chart with new artist Mannish.
Promotion contacts: Jello in Chicago (312) 868-3883, or Numark (800) 851-8249

MANNISH
Current priorities: Mannish "Jive U Da Mann"
Next hot project: Solo album by Fashion, formerly of Beatnuts: Nooks and Lupa "Real Man"
From the original motion picture soundtrack

SUNSET PARK

GHOSTFACE KILLER

Motherless Child

Produced by The RZA for Wu-Tang Productions

Soundtrack features all-new music by

2Pac, Tha Dogg Pound, Queen Latifah,

Ghostface Killer featuring Raekwon, Junior M.A.F.I.A.,

69 Boyz featuring Quad City DJ's, Aaliyah,

MC Lyte featuring xscape, Mobb Deep,

Onyx, Groove Theory, Big Mike and Adina Howard.

Executive Soundtrack Album Producer: Sha-Kim, Queer, Latifah, Kay Gee, Sylvia Rhone, Merlin Bobb
Co-Executive Soundtrack Album Producer: Dedra Tate-Rice
Executive Music Producer: Anita Camarata

Album in stores April 23
Movie opens April 26

Ghostface Killer appears courtesy of Loud/RCA Records
Jackal The Bear
"For Real"

WHEN THEMBISA SPEAKS...
SH*T HAPPENS...
"FOR REAL!"

On November 10, 1995, Thembisa said that Jackal The Bear's (Union Records) "For Real" (WAR -189) is the strongest reggae hip-hop record since Mad Lion's "Take It Easy." Since then:

- Warlock Records picks up the Union release
- Airplay Bustin' Loose at:
  WUSL - Philly, PA
  WIOQ - Philly, PA
  WAMO - Pittsburgh, PA
  WPAG - Washington, D.C.
  WKYS - Washington, D.C.
  WJHM - Orlando, FL
  WJB - Jacksonville, FL
  VI03 - Baltimore, MD
  92Q - Baltimore, MD
- Sales Bustin' Loose at:
  Philly, Washington, Baltimore, Charlotte, Norfolk
  Raleigh-Durham, and Richmond!
- #1 on Billboard's Hot R&B Singles Chart!
- #4 on Billboard's Hot Rap Singles Chart!

New Remixes By Da Baka Boyz!
(white label vinyl in your hands now)

For copies of the remix or the original mix contact:
Jose @ (212) 673-2700
Sam or Joe @ (818) 905-9250
Mario @ (407) 275-0406

And if you haven't peeped the video on The Box contact:
Rick @ (818) 905-9250

SPRING IS HERE...
AND THE BEAR HAS AWOKEN!

DEATH ROW RECORDS
Owners: Suge Knight, Dr. Dre
Est: 1992
Headquarters: Los Angeles
Distributor: Interscope and PolyGram Group Distribution
Specialty: Top-notch in-house production coupled with grass-roots promotion
Precious Metals: Dr. Dre, Snoop Doggy Dogg, Above the Rim, and Murder Was the Case all multi-plat-
inum
Milestone: 2Pac's All Eyez On Me double album certified gold in its first sales week.
Ripple effects: Death Row Films Promotion contacts: B-Man (310) 824-8844
Current Priority: 2Pac
Next hot project: Danny Boy, an R&B teen crooner

DEF JAM RECORDING GROUP
Owner: Russell Simmons
Est: 1985
Headquarters: New York City
Distributor: PolyGram Group Distribution
Specialty: Breaking underground hip-hop and urban music
Milestone: The label celebrated its first decade in 1995.
Ripple effects: HBO's Def Comedy Jam, Phat Farm Gear, RUSH Communications Promotion contacts: Chonita Floyd, Mike Kyser in NY.
Jon Stockton in LA
Next hot projects: Richie Rich, Trigga Da Gambler

FLAVOR UNIT ENTERTAINMENT/ MANAGEMENT/ RECORDS
Owner: Queen Latifah
COO: Sha-Kim
Est: 1989
Headquarters: Jersey City, NJ
Distributor: Elektra Entertainment Specialty: Arming each staffperson with many talents within the label Precious Metals: Flavor Unit Management is home to gold artists Queen Latifah, and platinum artists and Grammy winners Naughty By Nature, Outkast, Monica, and Faith Evans.
Milestones: An example of a successful management/record company and a woman-owned business Ripple effects: Sunset Park soundtrack and Flavor Unit Films, a video/film production company. Promotion contact: Kevin Weekes (201) 333-4883
Current Priority: Sunset Park soundtrack
Next hot project: Oklahoma City-based R&B foursome Joose

FOREFRONT COMMUNICATIONS
Owner: Dan R. Brock, Eddie DeGarmo
Est: 1987
Headquarters: Nashville, Tenn.
Distributor: Chordant Distribution for Christian markets, CEMA for general markets
Precious Metals: DC Talk's Nu Thang (gold), Free at Last (platinum) Jesus Freak (gold), Narrow Is the Road video (gold)
Specialty: Contemporary Christian music, primarily rock, aimed at the younger demo without being preachy. As publicist Missy Baker says, "Good music written and performed by Christians."
Promotion contact: Mark Ackison, national promotion manager
Goodie Mob Current priority: ETW's single "Momma's
Prayers
Next hot project: ETW's next single, TBA

LAFACE RECORDS
Owners: L.A. Reid, Babyface Edmonds
Est: 1989
Headquarters: Atlanta
Distributor: Arista
Specialty: Representing the rhythm of Black lifestyle in its many forms.
Milestone: Taking Outkast platinum in 1995 with their debut album Southernplayalisticadillakmuzik
Ripple effect: Rhythm of the Games, the Olympic soundtrack, will come through LaFace
Precious Metals: Outkast, platinum; Goodie MoB approaching gold
Promotion contacts: Shoestring and Silky G (404) 848-8070
Current Priority: "Soul Food" (Crazy C Remix) Goodie MoB
Next hot project: Outkast, album due summer '96

LENCH MOB RECORDS
Owner: Ice Cube
Est: 1993
Headquarters: Los Angeles, (Los Skanless) Calif.
Distributor: Navarre
Milestone: Kausion getting to commercial radio, though they are a hardcore group.
Specialty: Hardcore street music
Promotion contact: Robert Redd or Gerald (800) 662-6990
Current Priority: "Land of the Skanless," current single from Kausion
Next hot project: new single, "O.G.'s Trippin'"

RAP-A-LOT RECORDS
Owner: James "Lil J" Smith
Est: 1986
Headquarters: Houston
Distributor: CEMA through Virgin
Specialty: Exposing the nation to Houston's hip-hop while keeping it true to the streets.
Precious Metals: six gold albums, two platinum albums, including Scarface and Geto Boys
Milestone: 1996 is the label's tenth anniversary year.
Ripple effects: Sing-A-Lot, an R&B/Gospel extension; Care-A-Lot, the non-profit community service organization.
Promotion contacts: Kim Rone Digits: (800) 861-RAP2
Current Priorities: Geto Boys, Resurrection
Next hot project: FaceMob debuts this summer, and R&B quintet One Shade's Mother's Day tribute single "I Love You" in May

RIP-IT RECORDS
Owner: Louis "Rip" Eell
Est: 1993
Headquarters: Orlando, Fla.
Distributor: Indi Distributors
Specialty: Trunk Phunk
Precious Metals: RaAb "Foreplay" gold, 69 Boyz "Tootsie Roll" double platinum, album 199Quad platinum
Milestone: Recognized by BRE, Billboard, and Urban Network as Label of the Year in 1994.
Promotion contacts: Ken Turrell and Apollo (407) 898-2009
Current priorities: R&B foursome 4-U, and new reggae signee Reggie Stepper
Next hot project: "Home" by 4-U, single ships April 2

Now you can show how much you know about the "DIRTY SOUTH" by entering the Goodie MoB. Remix Contest for "GOODIE BAG"... THE "SOUL FOOD" B-SIDE SINGLE!

FOR DETAILS CONTACT:
CHELSEA "SILKY G" AT 404.848.8070 OR JEAN-PIERRE 212.830.2176

Headquarters: Orlando, Fla.
Distributor: Indi Distributors
Specialty: Trunk Phunk
Precious Metals: RaAb "Foreplay" gold, 69 Boyz "Tootsie Roll" double platinum, album 199Quad platinum
Milestone: Recognized by BRE, Billboard, and Urban Network as Label of the Year in 1994.
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Current priorities: R&B foursome 4-U, and new reggae signee Reggie Stepper
Next hot project: "Home" by 4-U, single ships April 2
RUFFHOUSE
Owner: Joe "The Butcher" Niccolo
General Manager: Jeffrey Wells
Est: 1989
Headquarters: Conshohocken, Penn.
Distributor: Sony worldwide through Columbia

The late Eazy-E formed a Motown of his own with Ruthless Records. Death Row Records stands among many fixtures in the rap industry that can be attributed in some way to his legacy.

Specialty: Long-term commitment to a small roster
Precious Metals: Kriss Kross 10 million, Cypress Hill 7 million, and Fugees platinum plus.
Milestone: First Number One rap single: Tim Dog "F*ck Compton"
Ripple effects: Contract Records, new indie extension; Ovum and Ovum Soul, dance extensions
Promotion contact: Sean Thompson, Chris Atlas
Next hot project: De La Soul "The Business" featuring Common, which ships in April; Above the Law album due in May

UNION RECORDS
CEO: Malcolm Lockley

SUAVE RECORDS
Owner: Tony Draper
Est: 1990
Headquarters: Houston, Tex.
Distributor: Relativity
Specialty: Retail intensive promotion
Precious Metals: 8Ball & MJG certified gold
Milestone: Independent sales of over 400,000 each on two previous 8Ball & MJG albums.
Promotion contacts: Glen Wallace and Fred Foxx (713) 270-5458
Current Priority: 8Ball & MJG's current single, "Space Age"
Next hot project: Wicked Ways, solo album by Mr. Mike of South Circle; rap soloist Tela

TOMMY BOY
President: Monica Lynch
CEO: Tom Silverman
Est: 1981
Headquarters: New York

APHELION PRODUCTIONS INC
451 W. 37th Street
New York, NY 10018
(212) 643-8246
Distributed By MUSICRAMA
Available At All Record Stores

Look for his new video "WANNA GO HOME"
See him live at New Orleans Jazz Fest Sunday, May 5th

We've been frettin' from Genesis right on to Revelation... We've been a subject to master's whip so we wanna go home.

For more information contact: Lenny or Henry Shillingford at:
451 W. 37th Street Phone: (212) 643-8246
New York, NY 10018 Fax: (212) 643-8251
Hangin’ With Lester, Part II

Last week, we chatted with legendary New York City jazz DJ Les Davis about his 35-plus years on the air. Davis pulls an air shift on KSOS in San Diego and also hosts Jazz Impressions, which is broadcast on WQCD-New York every Sunday night and combines straight jazz and smooth jazz, as in George Shearing into Avenue Blue into Gary Burton’s “My Funny Valentine” into Peter White.

Davis feels jazz radio needs to convey casual sophistication to its audience without talking down to listeners or reading band lineups off the back of album covers. He applauds jazz sensibility on college radio.

“There’s hundreds of college stations filled with enthusiasm to program jazz, but what’s sometimes absent is the professionalism in terms of mixing music. You have to learn how to mix the rhythms and the keys. You have to play a certain number of vocals per hour. You just can’t play stuff that love and automatically expect appeal to your audience.

“Even when stations used to put jazz musicians on the air as disc jockeys, I would record in horror. From the artist’s standpoint, they would play things that were musically marvelous, but then, inevitably there would be that thump, thump, thump of a six-minute bass solo. I would imagine many of the listeners punching out.

“Some air talents haven’t learned restraint, and how much people can take is as far as how verbose you can be. It’s nice to have a reassuring sound on the air. You can’t assume everyone is listening with baited breath to your every word in a medium that’s not a foreground, but medium like television.

“Some of today’s young program directors have proved to me that, if you can’t say it in 30 seconds, you really need to edit yourself. If you have a comment or list the side-men, there’s no need to take three minutes. That just means you haven’t got it together to make your comments pungent—maybe it’s a vocabulary problem.”

Davis thinks back to the days of jazz radio in the ‘50s. Even though many of the stars of jazz radio were only on for a couple hours or in the wee hours, they were influential to the Manhattan jazz scene.

“Back in the days of Symphony Sid, I remember he’d go on the air at midnight. The next day I noticed all my friends were talking about what Sid played. That was amazing. There’s a segment of society that’s gonna hang in there.

“Sid was a character. Although I didn’t get on the air until 1958, I was once on the air opposite him. He was on an AM station, and I was on a FM station. I would get into more contemporary things, while Sid was more rigid, although he did get into the Latin sound quicker than others. Symphony Sid became a hero in terms of Latin jazz. He was one of the first guys to take guys like Miles Davis out on the road with concert packages.

Continued on page 32
Gavin Smooth Jazz

**MOST ADDED**
- **HERBIE HANCOCK** *(13/178 spins)*
- **CHET MCCracken** *(10/12 spins)*
- **JOE SAMPLE** *(9/107 spins)*
- **CRAIG CHAQUICO** *(8/270 spins)*
- **LIONEL RICHIE** *(8/85 spins)*

**TOP TIP**
- **HERBIE HANCOCK**
  - The New Standard (Verve)
Herbie Hancock scores the first trans-jazz/rock/pop record since, well, "Rockit?"
In addition to the Gavin Jazz and Smooth Jazz charts, "Thieves in the Temple" is seeing action on A3 and Urban. HH also hits a #1 Spin Trend with +113.

**RECORD TO WATCH**
- **JOE SAMPLE**
  - "Hippos on a Corner" (Warner Bros.)
Acoustic jazz is making its way onto the Smooth Jazz side. So far Herbie Hancock and Joe Sample are leading the charge.
Can there be more in store? This week's #2 Spin Trend with +92.

**CONTINUED FROM PAGE 31**

Back in the late '40s...

Today, Davis sees Smooth Jazz radio as a different source of listener-friendly vibes.

"There's a startling number of people who are single and live alone, especially in big cities like New York. Many go home and flip on a Smooth Jazz station. That's the success of those kind of stations; sometimes they don't demand a lot from you."

"Radio is a background thing. It's not up front. People are going to tune you in without even realizing why they like your show. The sound of your voice in between the records may be what works. You're talking about an indescribable subtlety that results in listenership without even knowing why."

"The problem with some Smooth Jazz is that sometimes it's so smooth and gray that it tends to sound like one long David Sanborn record. Some people that make the music are rather faceless, and they don't encourage nightclub attendance."

Part of the jazz radio tradition includes broadcasting live from famous nightclubs, and Davis has done more than his share, broadcasting from famous Manhattan night spots like Green Street Cafe and the Village Vanguard.

"I don't think there's a disc jockey alive who's done more club remotes than I have," says Davis, "It's great. You don't have to go to the radio station, and that's it. You sit at the booth at the club, and you flip a switch and talk to the engineer at the station, and that's it. You sit there for two weeks, night after night, and the quality is remarkable. Many times you have a line to the stage, so you flip another switch and you're good to go."

"I did a show from the Five Spot [during the early '60s] and I remember Monk playing for the whole summer. Lines would be around the block. In those days, we used to get angry because as soon as a guy like Monk got hot and popular, he wouldn't want to play the club anymore. He'd go directly to Carnegie Hall and make the money from one performance instead of playing for a week."

Like today's modern athletes, Davis sees today's jazz musicians as much better trained than their older counterparts.

"Younger players are sounding really spiffy and strong," says Davis, "and the days of being able to tell who's playing immediately just from the sound of a few notes are gone. You can't tell that it's a modern Miles Davis because as soon as a guy like Monk goes to Carnegie Hall, all the lines would be around the block. In the early '60s I remember Monk playing for the whole summer."

Wrapping up our visit with Davis, we imagined a heavenly scenario where trend-setting Smooth Jazz stations...

**Jazz Chartbound**

**DIANA KRAALL** (Impulse)
**LORRAINE FIELDER** (Clarion)
**JOE SAMPLE** (Warrer Bros.)
**JANE IRA Bloom** (Arabesque)
**BRUCE BARTH** (Enja)
**HERBIE HANCOCK** (Verve)
**GEORGE MILLER** (Alpha Jazz)
**LAURENCE GOLDSON** (Concord Jazz)
**CLAUDIO RODITI** (Mons)
**SNOOP DOGG** (Def Jam)

**ARTIE TAYLOR** - The View From Here ( Shanachie)
**HERBIE HANCOCK** - The New Standard (Verve)
**LIONEL RICHIE** - The New Standard (Verve)

**SPECIAL FX feat. G. JINDA & C. MINUCCI** - Body Language (JVC)
**COUNT BASIC**
**NAJEE** - Songs From The Key Of Life (EMI)
**BOB MAMET** - Day Into Night (Atlantic)

**VIBRAPHONIC** - Vibraphonic 2 (Acid Jazz)
**THE SONGS OF WEST SIDE STORY** - Various Mists (RCA Victor)
**ZAPPACOSTA** - Innocence Ballet (Sin-Drome)

**SIMPLY RED** - Fairground (eastwest/EEG)
**ED HAMILTON** - Planet Jazz (Telarc Intl)

**THE JAllMASTERS feat. PAUL HARDCASTLE** - II (JVC)
**BOBBY McFERRIN** - Bangl/oom (Blue Note Contemporary)
**SLIM MAN** - Closer to Paradise (GES)

**PETE ESCOVEDO** - Flying South (Concord Jazz)

**HERBIE HANCOCK**

**LIONEL RICHIE**

**JOE SAMPLE**

**REEL TO REAL** Third Beat)

**STING**

**ALISON BROWN QUARTET** (Vanguard)

**ADRIAN GURIVITZ** (Playful/Sunset Blvd.)

**RONAN Farrow**

**STEVE LUKAS**

**OLIVER SIMPSON**

**DENNIS BROWN**

**BOB KINDRED** (Milan/BMG)

**THE SONGS OF WEST SIDE STORY**

**JOE SAMPLE** (Warner Bros.)

**LIONEL RICHIE** (Mercury)

**PRODIGAL SONS** (Next Horizon)

**SPRAWL!** (Freshwater)

**ADRIAN GURIVITZ** (Playful/Sunset Blvd.)

**ALISON BROWN QUARTET** (Vanguard)

**TOMMY CASTRO** (Blues Summit)

**ROBERT BANKS** (Soul Jazz)

**MARK NAFTAL** (Reprise)

**CRAIG CHAQUICO**

**SPECIAL EFX feat. G. JINDA & C. MINUCCI** - Body Language (JVC)

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**ROBERT BANKS** (Soul Jazz)

**MARK NAFTAL** (Reprise)
ALTERNATIVE

NEVER FORGET HIS CHEERFUL, SMILE.

**ARTIST PROFILE**

WESSELL ANDERSON

**FROM:** Baton Rouge, LA

**LATEST RELEASE:** The Ways of Warnadaddy

**LABEL:** Atlantic

**TOP 3 BRIGHT MOMENTS:**

- "Working with Wynton for seven years and having a chance to see the world, and now recording a jazz artist with Atlantic Records. As a sideman, people might get a glimpse of what you're like, but as a leader, it's very exciting to be able to present my musical conception and have it documented. It's like a fingerprint; it's very personal."

- "I'm very pleased with it. Among other things it gave me a chance to expand and develop my writing as well as do a couple of Ellington standards. I wrote for different formats — pianoless trio and quartet — with certain personalities in mind. Like with (bassist) Taurus Mateen, he's the meaty part of the equation, he's the steak. With certain personalities in mind. Like with (bassist) Taurus Mateen, he's the meaty part of the equation, he's the steak.

- "Having the pianoless trio and quartet — with certain personalities in mind. Like with (bassist) Taurus Mateen, he's the meaty part of the equation, he's the steak.

**ON THE WAYS...**

"I'm very pleased with it. Among other things it gave me a chance to expand and develop my writing as well as do a couple of Ellington standards. I wrote for different formats — pianoless trio and quartet — with certain personalities in mind. Like with (bassist) Taurus Mateen, he's the meaty part of the equation, he's the steak.

**ADVICE FOR KIDS:** "You have to get together with other musicians and play and play. You have to get used to playing with other musicians. You can sit at home and practice all day and still get on the bandstand and sound like doo-doo."

-- JASON OLAINE

---

**JAZZ CENTRAL STATION ADDENDUM**

Regarding our March 8 column with Larry Rosen and his new Jazz Central Station on-line company, if you want to log on and check out the action, their World Wide Web site address is http://jazzcentral-station.com. It's a swingin' site!

---

**POST-BOP**

**NEW 20**

12.00

**NEW 18**

10.00

**NEW 15**

8.00

**NEW 15**

7.00

**NEW 15**

6.00

**NEW 15**

5.00

**NEW 15**

4.00

**NEW 15**

3.00

**NEW 15**

2.00

**NEW 15**

1.00

**NEW 15**

0.00

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**COMMERICAL ADULT**

**NEW 20**

1.00

**NEW 18**

1.00

**NEW 15**

1.00

**NEW 15**

1.00

**NEW 15**

1.00

**NEW 15**

1.00

**NEW 15**

1.00

**NEW 15**

1.00

**NEW 15**

1.00

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**GAVIN March 22, 1996**

Commercial Adult compiled by a sample of Adult Intensive reports
Texas Roadkill

The SXSW experience can really be summed up in one sentence: Eat, drink, be merry, see a zillion bands, and hang out in the Four Season’s bar rubbing elbows with scared A&R types who are looking for the “next big thing.” Just don’t expect SXSW to be a meaningful forum for radio and record issues—at least not in the same room. Once again, Saturday was the day for the unveiled “closed door” radio and record meeting. Once again we began with radio sequestered on one side of the hall and labels on the other. I sat in the “radio” room this time so I can speak about what went on in the “record” room, but Leslie Fram from 99X and Super Frank from the “Channel Z Empire” did an excellent job of moderating a discussion that grew ever more strident as the issue of “competition” arose. Unfortunately, the separate radio and record sessions ended too soon. Everyone had lunch and then joined together for a free-form hour of whining that seemed to center (for the thousandth time) around who gets the “presents” or “co-pro,” and why the labels aren’t more fair. Despite the best efforts of all the “Mikes” (Mike Jacobs, Mike Halloran, Mike Summers, and honorary “Mike” Steve Masters), the combined session went over the cliff to it’s death in record time. This was followed by a huge outbreak of golf for the rest of the afternoon, unless you were at the always fun KNCC Bar-B-Que at their headquarters on 16th and Nueces Street. That’s where these pics were taken.

Lisa Cristiano from Radioactive looking serious. “Black Grape! Full speed ahead, and damn the torpedoes!”

Three men looking for Bar-B-Que. (l-r): Richard Reese, KNCC owner; Mike Peer, KNCC PD; Joel Habbeshow, Hollywood Records. Actually, Richard is wondering why he asked all of these people to show up.

Steve Tipp from Reprise and Leslie Fram from 99X in Atlanta sharing a tender moment. They were both happy to be out of the convention center.

Two T-shirts joined at the shoulder. EMI’s Mike Abbatista (left) explains to WZR’s Darrem Gauthier the importance of sunglasses.

Gary Chortoff, owner of WGST from CD101 try to show me the corn stuck in their teeth.

Rebekah Jones from Trauma demonstrates why she should be given a larger budget for conventions. She also gets the award for “Leastest Belch in Public” after draining the wine bottle.

Why is Mike Peer the only one smiling in this photo? Since he’s the one without sunglasses, I guess the rest of us were too cool to crack a grin. That’s Arist’s Paul Brown on the left, Mike Peer from KNCC, me, and Arist’s rising young buck Tom Gates.
JAWBREAKER

"ACCIDENT PRONE"

THE NEW TRACK FROM THE MAJOR LABEL DEBUT ALBUM Dear You

PRODUCED BY ROB CAVALLO AND JAWBREAKER
MANAGEMENT: CAHN-MAN
©1996 GEFEN RECORDS, INC.
The Anti-Chart Page
Admit it, these are the charts radio programmers really want to see.

It’s On My Desk Somewhere

Top 5 Songs PD’s Claim They Couldn’t Find This Week Even Though The Label Sent 5 Copies To The Station.

1. CLARISSA - “Sail Away” (Mammoth)
2. LEHNH KRAVITZ - “Can’t Get You Off My Mind” (Virgin)
3. THE GOOPS - “Vulgar Appetites” (Reprise)
4. 3LB. THRILL - “Diana” (57 Records)
5. THE HIXONs - “Sister” (MCA)

Top 5 Songs We Almost Added This Week

Or, What Reason Do We Give The Label This Time?

1. TOO MUCH JOY - “The Kids Don’t Understand”
2. GIVE THE LABEL THIS TIME?
3. THE NIXONS - ‘Sister” (MCA)
4. 3LB. THRILL - “Diana” (57 Records)
5. THE HIXONs - “Sister” (MCA)

Top 5 Songs We Know Will Work

But We’re Too Scared To Play Them ‘Cause They Don’t Sound Like Green Day

1. LUSH - “Ladykillers” (4AD/Reprise)
2. 16 HORSEPOWER - “Black Soul Choir” (A&M)
3. SPACEHOG - “Candyman” (Elektra)
4. PULP - “Common People” (Island)
5. SPARKLEHORSE - “Someday I’ll Treat You Good” (Capitol)

Top 5 Songs We Just Heard

NEW SOUNDS ON THE HORIZON.....

WEEK OF MARCH 25

Dambuilders - “Drive By Kiss” (Elektra)
Fitz Of Depression - (K)
Guided By Voices- Under The Bushes, Under The Stars (Matador)
Nancy Boy - Deep Sleep Motel” (Elektra)
Stone Temple Pilots - Tiny Music...Songs From The Vatican Gift Shop (Atlantic)
The Verve Pipe - villains (RCA)

WEEK OF APRIL 1

Adam Ant - Vive Le Rock (Epic/Legacy)
Cast - All Change (Polydor)
The Cure - “The 13th” (Elektra)
The Godfathers - Birth, School, Work, Death: The Best Of The Godfathers (Epic/Legacy)
Gufs - “Crash (Into Me)” (Atlantic)
Nina Hagen - 14 Friendly Abductions: The Best Of Nina Hagen (Columbia/Legacy)
Spacehog - “Candyman” (Elektra)
V/A - The Truth About Cats & Dogs Soundtrack (A&M)
Sterolab - “Sound Of Carpet” (Elektra)
Wire Train - Last Perfect Thing: A Retrospective (Legacy/Columbia/415/CRG)

Classifieds

Opportunities

KFIZ seeking News Director, Morning Anchor. Able to conduct one hour talk show. T&R: Rob Cutter, 254 Wynnemusk Dr., Fond Du Lac, WI 54935. EOE. (3/12)
KWTX/FM seeking killer night talent. Two years experience. Tons of appearances. Call for letter: Sales Manager, 425 2nd St. SE Ste. 140 Arthur Ste. 505, Spokane, WA 99002. EOE. (3/14)
KUPR 95.7 San Diego Smooth Jazz seeks air talent. T&R and picture. Sherman Cohen, 550 Laguna Dr., Carlsbad, CA 92008. EOE. (3/18)
KHAK/KDAT FM’s seeks Account Executive. Resume, references, & cover letter: Sales Manager, 425 2nd St. SE Ste. 450, Cedar Rapids, IA 52401. EOE. (3/18)

Marketplace

CUSTOM COMPACT DISCS
Custom CD’s from $49. Call for a catalog today! Over 5000 digital hits from the 50’s to the present!
Steve West Productions 800-858-HITS (4487)

Gavin March 22, 1996

Gavin provides free (25 words) listings to radio stations and record companies ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry.
To guarantee that your ad runs promptly or to place a larger copy size call Chris L. Mitchell at 415-668-5483 for a rate-card.
To appear in the following week’s issue, your ad must be received by Friday noon (PST), seven days prior to issue date.
Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax: 415-668-3967 or Email: CLMitch@aol.com To advertise your product or service in Gavin Classifieds contact Chris L. Mitchell at 415-668-5483.
Ad rates start at $170 per column inch (2”w by 1”h)
32* Modern Rock Monitor Audience Reach Chart
Over 525 Modern Rock BDS spins in 4 weeks!

New this week:

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<th>KNDD</th>
<th>WGRD</th>
<th>WEQX</th>
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<th>WRXQ</th>
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The new single from the debut album Vivadixiesubmarinetranmissionplot
Produced by David Charles & Mark Linkous Management: Shelby Meade That Girl Management © 1996 Capitol Records, Inc.
**Gavin College**

**MOST ADDED**
- **MARK EITZEL** (32)
- **LIFTER** (31)
- **STEREOLAB** (30)
- **LOVE AND ROCKETS** (21)
- **LOS LOBOS** (16)
- **TRIPLEFASTACTION** (18)

**TOP TIP**
- **UNTITLED**
  - Untitled (Drag City)
  - This unnamed disc from an unnamed artist (hint: she’s a semi-recent addition to Smog and a former regular in Rollerderby) debuts at #18 this week on the strength of a slew of Heavy reports—from KALX, KJHK, KVRX, KZSC, WCBN, WNYU, WPRK, WVFS, and WXDU—and ten Mediums.

**RECORD TO WATCH**
- **FUZZY**
  - Electric Juices (TAG/Atlantic)
  - Fuzzy picks up five more stations to complement the 18 that ADDED Electric Juices last week. KFSR, WCDB, WRAS, WUTK, and WZBC are the newcomers.

---

**Warm Beer, Cold BBQ**

In the wake of another fabulous SXSW, I find my self a broke and broken woman. So, pretend for a minute that I’m your mom, I’m just too tired and ill to cook you a proper dinner, and consume these mix-n-match leftovers...

**THREE IS A MAGIC NUMBER**

---

**College Picks**

**SPACEHEADS**

**Dark Beloved Cloud**

If you ever wondered how to get from God Is My Co-Pilot to Dub Syndicate, or from Dog Faced Hermans to Scorn, Spaceheads are your listeners weapon and your dazzling creative force. The main instrument of the Spacehead freakfest is trumpet—but not a jazz or even an avant trumpet. This one is activated by a mischievous, barrier-defying sonic mad scientist who runs his instrument through effects activated by a mischievous, barrier-defying sonic mad scientist who runs his instrument through effects...
Who let all the Monkeys out?

INTERVIEW MAGAZINE SAYS
ACCORDION FEEDBACK - IT'S A BEAUTIFUL, OSCILLATING SOUND.

Produced by Dees™ Weren™
© 1996 PolyGram Records, Inc.
new album, Between the 1 and the 9, retains a
semblance of standing her ground on her debut. That is, her

Between the 1 and the 9 (EMI)

A3 Picks

PATTI ROTHBERG Between the 1 and the 9 (EMI)

As industry mythology has it, Patti Rothberg caught the
ears of EMI’s Brian Koppel-
man (who signs writers the
caliber of Tracy Chapman and
Mike McDermott) and fast
became the subject of
intense label interest.

Rothberg, a busking per-
former used to the sonic
atrocities of NYC subway
corridors and public places, does an excellent job
of standing her ground on her debut. That is, her
new album, Between the 1 and the 9, retains a

firebrand of individuality and nary a lick of over-
production or cliché. Sure, there’s acoustic song-
writing, but it’s the electric work of tracks like “This
One’s Mine” that provides the excitement and para-
eters. Equal parts A3 rock singer/songwriter and
alternative diva (early Violent Femmes come to
mind during “Treat Me Like Dirt”), we definitely
hear something truly special ringing up and down
our corridors.

LOS LOBOS

Colossal Head (Warner Bros.)

What was the last current you played that featured
an extended, improvised, rippin’ guitar solo like
“ Because I’m Yours”? One of the downsides of being
"songed" to death in this era of radio music is that
only the most courageous or independently secure
bands dare record a self-portrait in the style of Kiko
or Colossal Head. Back in 1987, when a movie hit

single cured Lobos of ever wanting or needing
to write linear melodic tunes again, what followed was a
body of work that was largely experimental,
abandoning traditional structure in favor of groove-
driven pastiches. On CH, street sounds and sirens
might collide with spacey War or like Hayes
grooves, giving the album an eclectic Beehive/Feat/Sakamoto/Jimmy Reed feel. Of course, the

Mitchell Froom/Tehad Blake quotient accounts for some of the techno surprises. One of our more
planetary faves include “Revolution,” although
the entire album in one gulp is an intriguing trip.
"...one of those rare examples of a truly imaginative musical alchemist."
Los Angeles Times

"Lara's sense of innovation, combined with a blended and somewhat camouflaged international palette of colors and passion, gives the music a unique rock edge."
Gavin

four song sampler out now
RORY BLOCK

Tornado (Rounder)

It first started when we saw Ron Fell’s review of Rory Block’s single, “Pictures of You.” Rory Block's A/C

The same Rory Block known for her faithful renditions of Robert Johnson, Son House and Reverend Gary Davis! With only one country blues track, Rory Block now has more in common with Shawn Colvin and Mary Chapin Carpenter (who guess) as Tornado extends itself melodically. It’s important to note that Tornado is self-produced and is not a scheme to throw dollars around for airplay nor lead a neo-thirsey artist to drink. Rather, with a fatter budget, Rory expands on her ability to soar with roosy pop. Speaking of flight, that’s David Lindley on “That's All Right.”

THE MYSTERIES OF LIFE

Keep a Secret (RCA)

Singer/guitarist Jake Smith floats his women before a unique trio of women who give him plenty of soft and fuzzy musical support. The result is Mysteries of Life, another example of a soft

Alternative act landing in A3 territory. Freda Love provides slight percussion while cellist Geraldine Haus gives MOL a mysterious edge. Bassist Tissi Barheri lends a hand in furthering the band's do-it-yourself, you-too accessibility. Singer songs, like “Going Through The Moors,” occasionally betray the band’s possible admiration for primal-but-classic Northeastern influences. Our guesses would be Velvets/Cale, Richmond, or Verlaine. Already debuts at #49!

MARK EITZEL

60 Watt Silver Lining

(Warner Bros.)

On the streets of our town, Mark Eitzel and his American Music Club are held in extremely high regard. While we can't pretend to compete with the likes of Gavin's Serafina Hartshorn or Jenny Riggles when it comes to fully appreciating AMC, Eitzel's own solo work has a depth and subtlety we appreciate much as we do jazz vocalists. “No Easy Way Down” ( penned by the great Goffin and King) has a ring of Tin Pan Alley vocalists. “No Easy Way Down”

The Mysteries of Life

Gavin March 22, 1996
### Gavin A3 Boomer Grid

**Artist - Title (Label)**

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<thead>
<tr>
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<td>A&amp;M</td>
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<td>Goin' Home</td>
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<tr>
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<td>Songs</td>
<td>A&amp;M</td>
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<td>Concrete Jungle</td>
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<td>commentary</td>
<td>Columbia/Capri</td>
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<td>Dog Shirt</td>
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<td>R.E.</td>
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<td>John Hiatt</td>
<td>Stay With Me</td>
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<td>Once Again</td>
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<td>Elektra</td>
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<td>Michael McDonald</td>
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<td>Beautiful Souls Soundtrack</td>
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<tr>
<td>Paul Cebar &amp; The Milwaukeeans</td>
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<td>Reprise</td>
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<td>Foo Fighters</td>
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<td>Tom Petty &amp; The Heartbreakers</td>
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<td>Reprise</td>
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<td>Anders Osborne</td>
<td>State of Mind</td>
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<td>Columbia</td>
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<td>Mysteries of Love (NC)</td>
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<td>Motown</td>
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<tr>
<td>The nucleus</td>
<td>Sound &amp; Light</td>
<td>Warner Bros.</td>
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### Spin Trends

1. **STING** +240
2. **LOS LOBOS** +116
3. **STEVE EARLE** +109
4. **TAJ MAHAL** +82
5. **DOG'S EYE VIEW** +75
6. **PAUL CEBAR & THE MILWAUKEEANS** +69

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**Looking to ease that perception and lift a notorious sophomore jinx, the Doctors are percussive, crunchy and rhythmic, and, after a few plays, cynics like myself might even convince a sk8er to hooby.**

---

**Please Note:** We've added another station this week, this time on the commercial side, bringing the grand total of Gavin A3 reports to an even, clean, and discriminating 80. Please say hello to Greg Roberts and Kevin Welch of KFED-Boise 455 West Amity, Meridian, ID 83642. Phone: (208) 888-4521. Fax: (208) 888-2841.

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It simply read in last week’s ish, “Please welcome program director Leslie Stewart of WFPK-Louisville,” but it was the end of the long process of getting a Louisville non comm radio triumvirate up and synchronized. The result is a three station bloc melding Jazz, Classical, and A3.

Stewart first came to the GAVIN fold as one of the pioneer GAVIN Jazz reporters. “I’m one of the originals,” she says, almost eight years after filing her first Jazz report. A Louisville native, Stewart and General Manager Gerry Weston have patiently watched as the “Public Radio Partnership” of WFPK, WFPL, and WUOL emerged after two and a half years of cutting through a six-layered bureaucratic torte: the university library, the university, the city, the county, the new partnership board, and the FCC.

“People I talked with, including listeners, tended to cite stations like WXRT and WXPN as successful. Movers, shakers, ad people, and record stores saw a market for A3 immediately. We already had three or four hard rocker classic stations and one new rock station. The rest are a variety of oldies formats.”

Finally, as Stewart tells us, it turns out that besides famous baseball bats, Louisville has another budding American export industry. “Joan Osborne comes from here, but we could never claim her because she never sang when she lived here—she left as an advanced film student. She refers to her birthplace as Anchorage, Kentucky, which is actually one of the hoity-toity east-end subdivisions. Maybe she thinks it sounds more exotic or backwoods.”

Could be, but maybe we’re closing in on the day when she’ll actually cop to the fact that she hails from Louisville.
Gavin Americana

MOST ADDED
RORY BLOCK (24)
ROBERT EARL KEEN (21)
JOHN SEBASTIAN (17)
THE BAND (13)
MOLLIE O'BRIEN (12)
DON WALTERS (10)
BILL KIRCHEN (11)
LOS LOBOS (10)

TOP TIP
ROBERT EARL KEEN
No. 1 Live Dinner
(Sugar Hill)

With a menu full of choice selections, No. 1 Live Dinner captures all of the energy of the Robert Earl show. Your listeners will be calling for more of this Texas intoxicant. Swing to "When the Bluebonnets Bloom."

RECORD TO WATCH
THE DAVE AND DEKE COMBO

Hollywood Barn Dance
(HEYDay)

Western-rockabilly-shakin' good time. This stuff is smokin'! What's not to love about "Henpecked Peckerwood" and "Chrome Dome"?

American Inroads by Rob Bleetstein

SXSW Sleep Deprivation
Tour '96

Tough choices were the order of the day, every day, during this year's South By Southwest Music & Media conference in the beautiful and always-a-blaze Austin, Texas. Since we're dealing with a constant barrage of music, parties, food, dealmakings, and more music, I've opted to give you a breakneck run-down of it all, as I lived and breathed it, with the occasional opinion thrown in. (See the news section for more SXSW details).

Wednesday, March 13: Land and head straight to the convention center to secure sacred weasel badge, which, aside from providing all access to the clubs, lets you remember the name of the person who just may be buying your next drink. Check into the Hyatt, and then off to Threadgill's for the traditional Wednesday 'Sing For Supper' session with the Threadgill troubadours and assorted guests, including Jimmie Dale Gilmore. The Austin Music Awards were up next at the

Continued on page 46

Bleetstein's Most Added

3/26, 27 The Ark
3/29 Kalamazoo State Theater
3/30, 31 The Abbey Pub
4/1 Shank Hall
4/5 Barrymore Theater
4/6 Wausau Grand Theater
4/8 Oshkosh Opera House
5/8 The Birchmire
5/10 Keswick Theater
5/17, 18 The Bottom Line

Rising Son Records presents

ARLO GUTHRIE

American Chart 17*
A3 Chart 42*

3/26, 27 The Ark
3/29 Kalamazoo State Theater
3/30, 31 The Abbey Pub
4/1 Shank Hall
4/5 Barrymore Theater
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Promotion by:

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AND

JON GRIMSON COUNTERPOINT
(615) 352-0420

Mike's Artist Management
(520) 578-9354

Rising Son Records
(415) 528-1953

Editor: Rob Bleetstein • Consulting Editor: Cyndi Hoellle

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

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

Chartbound

DAVID WIDCOX (Koch)
PETE NELSON (Signature Sounds)
BILL KIRCHEN (Black Top)
COWBOY JUNKIES (Geffen)

MOLLIE O'BRIEN (Sugar Hill)
HUNTER MOORE (Tangible)
THE HIGH LOVESOME (Spark)
RAINRAVERS (Dakshia)
HONEYDOGS (October

Dropped: #9 Cigar Store Indians, #3 Dead Man Walking, #34 Bruce Springsteen, #39 David Nelson Band, #40 Emmylou Harris.
susan Marshall
My Own Time

"Thanks to those who believe the time is now"

KLR KXIT KAOR WRLF
WPKN KDHX KULP KXCI
KFJC WCBN KTOO KMMO
KBGS WMAT FAT MUSIC
WMTQ WUSZ WJTH KCSS
WMLB WRKZ WCBE KUSB
KCDI KICE WXJM

My Own Time

Produced by Scott Tutt
P.O. Box 131136
Nashville, TN 37212
615-331-7400

Gillian Welch and David Rawlings did a set that turned out to be the sleeper of whole weekend. It was the first time I've seen them, and I was actually very psyched for them, so it's no shock that I loved their set. But it ain't often I get chills up my spine during a show, and I sure did theirs.

From there I caught the beginning of Jimmie Dale Gilmore's set of new material with his new band. Back at the Driskill, Gwil Owen, who had won himself an Austin Music Award for writing the Song of the Year, "Tumbleweed," was doing a solo set. The former Thieve continues to come into his own and is getting back out doing gigs, and it was great to see. And when the whole room sang the chorus to "Tumbleweed," I couldn't help but feel that Austin is just too cool. And as usual in Austin, it only gets better. Golden Smog's set at the Music Hall was a toss-up between uplifting and levitating. When Gary Louris pulled out a cover version of Rosanne Cash's "Seven Year Ache," well, that's one of those "it don't get no higher for me" situations. The Smog were loose, loud, and looked to be having a blast. Be a lucky one and catch them on their tour. In the I-wanted-to-see-but-couldn't department, I heard Terry Allen's show at Luckbock or Leave It was amazing, and I have no problem believing it. Thursday evening's after hours show at La Zona Rosa featured Oklahoma's Red Dirt Rangers and Jimmy LaFave. Moment of the night came when Dan Stuart jumped onstage with the Rangers for a fun version of Green On Red's "Time Ain't Nothing." The finale at 4 a.m. of "Oklahoma Hills Where I Was Born" was sensational. Ah, one down. Yep, this sure feels like Austin.

Friday: I put on my colors for the "We're the Grateful Dead Really Any Good?" panel, which had some moments to it, but we all know the answer is a resounding yes, and any naysayers know what they can do with it. Showtime tonight was an easy one as BMI presented an Americana dream bill at the Music Hall with Kelly Willis, Gary Stewart, Lucinda Williams, Son Volt, and Junior Brown. Yes, it was amazing to say the least, regardless of how many times I've seen each act. I did sneak out briefly to catch Charlie Robison at the Spoke, but the timing was off, and we just missed his set. Also missed on my part tonight were the Scud Mountain Boys and Joe Henry at the Electric Lounge, which according to all reports was tremendous. After hours this eve was at Luckbock or Leave It with Watermelon artist Bob Neuwirth and many of his longtime cohorts joining in, including Charlie Sexton, Peter Case, and David Mansfield.

Saturday: Breakfast with buds David Halley, J.D. Foster, and Austin City Limits' Susan Caldwell. Then off to the No Depression/Bloodshot Throw Down at the Yard Dog. This was honkytonk at its best. Good tunes, vibes, and plenty of that Austin sunshine. Next up was Fred Eaglesmith's set at Ruta Maya, which was a blast. He's currently taking his bus and hand out on an Americana mission, so he could be showing up at your station any day now. The skies of Austin began to look ominous, perhaps threatening the Arista outdoor stage show at the Driskill, but the rains came and went, and the gig with Jeff Black, BR5-49, and Robert Earl Keen went off without a hitch. Keen's on-fire set was the perfect warm-up for Whiskeytown at the Split Rail. Ryan Adams and crew strutted their stuff as Rising Tide's Ken Levitan and Steve Fishell looked on with particular interest. Also in the house were MCA's Kelly Walker, Ardent's Elisa Sanders, and Imprint's Tracy Gershon. The Old 97's tore the joint down too, impressing another slew of industrywites. I know I'm guilty of seeing the familiar too much, but the Deléantes at the Continental Club was one that didn't pass up. I thought I was on my way to see R.B. Morris at the Driskill ballroom, but ran into Keen, 823 Management's Jimmy Perkins, Monterey's Steve Hoiberg, Al Kooper, media queen Joan Meyers, and Chux the dog at the bar, and wound up spending a good while there. Next thing I knew, it's Sunday and I'm at the annual before-the-plane BBQ at Tom Pittman of the Austin Lounge Lizards' house. I'm still there in many ways. But the moment of moments had to be on Sunday as I was leaving the Hayti, I ran into Jay Farrar and the Son Volt boys in the parking lot. I asked Farrar if I could somehow co-opt his line "searching for a true sound" from his "Ten Cents a Dance" song into this whole Americana movement. When he told me, "We'll do lunch and talk about it," I knew I wasn't the only one who was caught up in the schmooze for maybe a tad too long.

**Americana Picks**

**The Honeydows**

Everything, I Bet You

(October)

If you're a fan of the rootsier side of the Minneapolis sound (Jayhawks, Golden Smog), then you're gonna love the Honeydows. Lead 'dog Adam Levy's songs bring the cold, open plains to life. The sparse country instrumentation on "Miles Away," and "Over You" will work well in your Americana mix. But, these boys also have a solid rocking backbeat, which you'll find in the twangiest of "Kandiyohi," and "Busy Man." The Honeydows will work well on your airwaves, I bet you. —Ron BLEILESTEIN

---

**They're Gonna Make Us Outlaws Again**

Willie Nelson, Waylon Jennings, and Steve Earle recently got together to record Earle's "Nowhere Road" for the upcoming RCA reissue of Wanted: The Outlaws, which was country music's first platinum record. The new package will include nine unreleased cuts from the original 1976 session along with "Nowhere Road."
**Most Added**

<table>
<thead>
<tr>
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<td>Rhett Akins</td>
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<td>David Lee Murphy</td>
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**Top Requests**

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**Record to Watch**

Gretchen Peters

"When You Are Old"

(Imprint)

Twenty-five new stations this week on Gretchen’s debut.

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**Gavin Country**

**Inside Country** by Cyndi Hoelzle

**Mansfield New Asylum Co-Prez**

As has been rumoured for months, the deal to bring Joe Mansfield to Asylum is complete; he will be co-president and CEO of the label. Mansfield, a 25-year industry vet, most recently had his own market firm Mansfield Martinovich, but is widely known for “breaking” Garth Brooks while he was VP/Marketing and Sales for Capitol Nashville. He’s also held the positions of VP/Marketing for Columbia and Vice President, Contemporary Music for RCA.

It is with great enthusiasm and respect that I welcome Joe to the company,” said Elektra Entertainment Group Chairman Sylvia Rhone. His experience in the field, passion for the music, commitment to the artists, and extraordinary vision make him the perfect addition to the Asylum label and its artist-based philosophy.

*Aren't There More Chances to Come?*

As told to you by the Friday Fox, several PDs from the company formerly known as Shannock have put on their walking shoes, and word is there are more to follow. Here is the latest edition of musical chairs.

Ksan<br>---

**New Address!**

Gavin Nashville 209 10th Ave. South, Suite 510 Nashville, TN 37203

Phone: (615) 255-5010 Fax: (615) 255-5020

Write it down this time!
COUNTRY

Up & Coming

Reports Adds Weeks
99 24 1 * RHETT AKINS - Don’t Get Me Started (Decca)
94 39 2 PAUL BRANDT - My Heart Has A History (Reprise)
75 12 2 TY HERONN - In Your Face (Epic)
58 2 7 PATRICIA CONROY - Keep Me Rockin’ (Intersound)
55 8 4 DAN SEALS - I’d Really Love To See You Tonight (Intersound)
52 25 2 GRETCHEN PETERS - When You Are Old (Imprint)
43 15 2 M.C.Potts - Back When (Columbia)
28 13 1 * KEITH GATTIS - Little Drops Of My Heart (RCA)

Dropped: #35-Emilio, #39-Frazier River Band, #40-George Strait, #41-Alan Jackson. * Indicates Debut

CMT Adds

COLLIN RAYE - I THINK ABOUT YOU (EPIC)
MARK COLIE - LIPSTICK DON’T LIE (GIANT)

Album Cuts

PATTY LOVELESS - TEAR-STAINED LETTER
GARTH BROOKS - MIDNIGHT CINDERELLA
JERRY REED - TRYIN’ STUFF ON

Artist Profile

RHONDA VINCENT

LABEL: Giant

CURRENT ALBUM: Trouble Free

MUSICAL BEGINNINGS: Rhonda began performing with her parents when she was three. The musical Vincent family became TV regulars in Iowa when Rhonda was five, and a year later took to the airwaves on KIRX-Kirksville, Missouri. Later the Vincents became the house band at the Frontier Jamboree in Marceline, and in 1977 they moved to Texas to perform at the Six Shooter Junction amusement park.

TRIVIA: Alison Krauss joined the Vincent troupe when she was twelve. She and Rhonda dazzled audiences with their twin fiddle style, although Rhonda still maintains that the mandolin is her forte.

ACHIEVEMENTS: During the 1990’s, Rhonda won five consecutive trophies as Bluegrass music’s Female Vocalist of the Year.

ON HER NEW ALBUM: “The whole experience was so wonderful. The music was right there. We were all having so much fun that we finished a day early. This album was such a joy to make. It was a labor of love.”

IT’S SAID: “Vincent is too good to be mortal.” - Billboard

Seminar Update!

Are you paying attention to those fixes we’ve been sending out every week? Apparently so, as rooms at our Gavin Country Seminar host hotel the Universal Hilton have already sold out for the night of the Academy of Country Music awards. There are still rooms left for the remainder of the seminar, but you have to book through the Gavin Country Seminar office, at (415) 495-1990 x 633.

Already scheduled to play the event are Mandy Barnett, Keith Gattis, Paul Jefferson, David Kersh, Charlie Major and Mindy McCready, with more to come. And like last year, we’ve got some very special surprises for you...Remember, don’t leave a session early, because you never know what will happen.

Huntsman Entertainment Inc is busy lining up stations for their ACM Week...Live From Hollywood! The latest to sign up are WXU and KIKK; The stations will be broadcasting the three days leading up to the awards show as Alabama, John Anderson, Garth Brooks, Brooks & Dunn, Terri Clark, Joe Diffie, 4 Runner, Wade Hayes, Faith Hill, Alan Jackson, Tracy Lawrence, Lonestar, Martina McBride, Reba McEntire, Tim McGraw, John Michael Montgomery, David Lee Murphy, Perfect Stranger, Collin Raye, Marty Stuart, Aaron Tippin, Travis Tritt, Shania Twain and Bryan White all troop through on their way to rehearsals. There are still a few slots left to broadcast on-site, as well as the opportunity to sign up for a series of 24 short-form feeds. Contact Tom Samoray at (615) 255-1100.

Not one to miss that action, Blair Garner and After Midnite will also broadcast from the hotel on the days leading up to the awards show. They’ll be down in the lobby every night at 9 p.m., yakking it up. Blair has also agreed to host a one-on-one event for us, featuring a very special guest.
TOP TIP
MICHAEL W. SMITH
"I'll Lead You Home"
(Reunion/Arista)

Mr. Smith is about to take this new single into the heart of A/C's chart.

RECORD TO WATCH
MICHAEL STANLEY
"Shut In La (Intersound)

This will prove to be Michael Stanley's biggest A/C record in two decades.

Inside A/C
BY RON FELL

The Oscar Went to...
With an Oscar about to be awarded to this year's best song in a film, Here's a list of past winners dating back to 1980.

1980 "Fame," Irene Cara
1981 "Arthur's Theme (The Best That You Can Do)," Christopher Cross
1982 "Up Where We Belong," Joe Cocker/Jennifer Warnes
1983 "Flashdance... What a Feeling," Irene Cara
1984 "I Just Called to Say I Love You," Stevie Wonder
1985 "Say You, Say Me," Lionel Richie
1986 "Take My Breath Away," Berlin
1987 "I've Had the Time of My Life," Bill Medley/Jennifer Warnes
1988 "Let the River Run," Carly Simon
1989 "Under the Sea," Samuel E. Wright
1990 "Sooner or Later," Madonna
1991 "Beauty and the Beast," Celine Dion/Peabo Bryson
1992 "A Whole New World," Peabo Bryson/Regina Belle
1993 "Streets of Philadelphia," Bruce Springsteen
1994 "Can You Feel the Love Tonight," Elton John

THE MUSIC
We've got a new Number One and its "Because You Loved Me," Celine Dion's cinematics centerpiece to the Michelle Pfeiffer/Robert Redford film, Up Close and Personal. It's the first single in weeks to hit a weekly spin commitment of 6,000.

There's movement within the top ten, but no new inclusions. The only track to get a three-pointer is 1990's "I've Had the Time of My Life," Bill Medley/Jennifer Warnes.

Track:
"Shut In La" (Intersound)

This will prove to be Michael Stanley's biggest A/C record in two decades.
Listed above are the top ranked singles based on each song's total stations into its total Spins.

S/P/W

SPINS PER WEEK PER STATION

MELISSA ETHERIDGE - I Want To Come Over (Island) 28.06
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista) 27.28
EVERYTHING BUT THE GIRL - Missing (Ariatic) 26.32
CELINE DION - Because You Loved Me (SCTION Music) 26.68
DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaier/Interscope/AG) 26.13
NATALIE MERCHANT - 50 (Elektra/EEG) 25.89

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

SP/INCREASES

RANKED INCREASE IN TOTAL SPINS

LIONEL RICHIE - Don't Wanna Lose You (Mercury) 977
MARIAH CAREY - Always Be My Baby (Columbia/CGR) 837
WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista) 773
CELIN DION - Because You Loved Me (SCTION Music) 721
MICHAEL W. SMITH - I Miss You Home (Reunion/Arista) 442
MIKE & THE MECHANICS - Another Cup Of Coffee (Ariatic) 383
MICHAEL STANLEY - Sha La La (Intersound) 363
**MOST ADDED**

**KILLING JOKE** (49)

**IN MEMORY OF CELTIC FROST** (47)

**FAR** (45)

**SIMPLE AGGRESSION** (39)

**ICU** (32)

**GROTUS** (23)

---

**TOP TIP**

**FU MANCHU**

*In Search Of.* (Mammoth)

Generous spins from DMX(22), WELH(15), WLKI(11), WSOO(9), and KXTA(8) allowed Fu Manchu to claim this week’s highest debut spot. If you have a chance to see this band live I highly recommend it.

They rocked SXSW.

**RECORD TO WATCH**

**NEUROSIS**

*Through Silver In Blood.* (Relapse/Release)

Neurosis’ fifth offering to hard rock/metal radio is a tribute to everything dark and murky. This nine-song CD combines all the harsh elements of hard rock and makes it more abrasive with the addition of keyboards and sampling.

---

**Hard Kopy** by Rob Fiend

**SXSW Grind**

Austin, Texas, certainly lived up to its nickname of “Live music capital of the world” last week when it hosted the 10th annual South By Southwest Music and Media Fest. About 5,500 people—a mix of industry types, musicians, partners, and locals—descended on this quaint little dusty town to check out a zillion bands from all over the country. Practically every musical format imaginable was represented, from alternative to hard rock to country to industrial to rap to reggae to underground alien fusion jazz.

Since this was my first time attending SXSW, I expected it to be mostly an alternative country event, but to my delight there were plenty of hard rockin’ bands to check out. Even some of the bands that people referred to as “poppy alternative” turned out to have a looming metallic edge. Can you say “Year Bitch”? Although their performance was marred by a few mistakes, 7 Year Bitch let loose a barrage of steely hooks and abrasive vocals that kept the enthusiastic crowd swinging. Brooklyn’s Barberry, who preceded 7 Year Bitch, were extremely impressive with their brand of gnarly hard rock. In between songs, I was surprised to hear a few New Yorkers complain that Barberry doesn’t play that much at home. I wonder why? These guys totally rock.

Atlantic’s Clutch completely blew me away with their raucous, jagged set. These guys were lighter than a snake’s ass and produced more energy than all the smoke and fuzzy riffage. It was great.

By the way, thumbs up to Atlantic Records for consistently supporting their hard rock artists. Atlantic is prepared to take Clutch the full nine yards, instead of just working the album for a couple of months Right on!

Mammoth’s Fu Manchu put on a colorful, groove-infused show on the last night of the festival, showcasing their guitar-fueled chainsaw guitar licks and swirling psychedelic jams. Plumes of ganja smoke accompanied Fu Manchu’s groove-riddled hooks to the ceiling before raining down on the hordes of grinning rockers, engulfing us in a wonderful happy cloud of smoke and fuzzy riffage. It was great.

So far I’ve been praising bands that are already signed, so I might as well include Hollywood’s Seaweed and Roadrunner’s Karma to Burn on the list of impressive shows.

The names of several of the unsigned bands and bands signed to small labels have escaped me, since I was foolish enough to think I could remember all their names. Bali Girls on Bitter Sweet Records, however, sticks out because they were loud, raucous, and completely noisy. They hail from Seattle and deliver a mutated industrial sound that’ll leave your ears ringing and your mind numb. Check ’em out if you get the chance. More SXSW stories next week.

Hard rock/metal adds for March 25/26 include: Skrew/Shadow of Duna (Metal Blade), Die Krupps/Odyssey of the Mind (Cleopatra), Neurosis/Local Star (Relapse/Release), The Almighty Ultrasound/Sonic Bloom (Countown/Unity), Rage Against the Machine—“Bulls on Parade.”

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**Gavin March 22, 1996**

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**New**

**NEW**

**NEW**
Rock Picks

NEUROSIS
Through Silver in Blood
(Release/Release)

Oakland's Neurosis are back to conquer hard rock/metal radio with their fifth full-length, Through Silver in Blood. Neurosis have always given birth to extremely heavy releases that vault terrorizing guitar schemes, tribal drum beats, dark melodies, and shrill vocals; Through Silver in Blood is no different avenues of dark, guttural terrorizing guitar schemes, with new techniques and exploring diverse territories.

Add a frightening techno edge to Neurosis' already intimidating sound. Neurosis delivers layers of textural soundscapes, while experimenting with new techniques and exploring different avenues of dark, guttural sounds. Through Silver in Blood is no exception. Neurosis continues to expand its creative wings by adding key vocalist/sample technician Noah Landis, whose sampling wizardry adds an eerie atmospherics to Neurosis' already intimidating sound.

NEUROSIS

EYEHATEGOD
Dopesick
century Media

Eyehategod has returned after a three-year hiatus with a dark and repugnant CD entitled Dopesick. Produced by Billy Anderson (Melvins, Neurosis, Mr. Bungle) and C.O.C. guitarist Pepper Keenan, Dopesick marks Eyehategod's third full-length and its first for Century Media. To say this CD is abrasive and terrifying with burning hatred would be an understatement. Dopesick is 12 tracks worth of unprocessed, skin burning, head-scraping aggressive rock. The first track, appropriately titled "My Name Is God (I Hate You)," showcases sludge-infected hooks and screaming vocals which set the pace for the entire CD. "Dixie Whiskey" houss low-end bass lines while secreting jagged guitar riffs that, like most of the other tracks, create a solid foundation for the ever-present devilish vocal screams. "Lack of All Most Everything" and "Methamphetamine" are the only tunes that can put the band to rest, although "Anxiety Hangover" starts off quite well, it suddenly slows into churning guitar-toning hooks. If your perpetually angry at everything, Eyehategod is for you.

SKREW
Shadow of Doubt
(Metal Blade)

Skrew's latest effort, Shadow of Doubt, will take your listeners on an apocalyptic journey through a maze of esoteric industrial caverns peppered with layered guitars. Skrew continues to successfully blend industrial and metal into a coiling ball of intensity. In fact, the band's metallic prowess has been heeded up considerably with the addition of former Overkill guitarist Bobby Gustafson. Together with guitarist Adam Grossman—who also does vocals—and Rob Lampman, Gustafson forges the melodic foundation that supports the blistering rhythm section of bassist Chadwick Davis, drummer Steve May, and keyboardist Jim Valentine. Shadow of Doubt offers ten aggressive tracks that harmonize powerful metal hooks with hard-hitting techno grinds. From the agro kicks of "She Said" to the swirling hooks of "Sam I Am" to the towering roars of "Hedon" to the eight-minute epic "Crawl" metal radio shouldn't have any doubts about Skrew's ability to keep listeners tuned.

RAGE AGAINST THE MACHINE
"Bulls on Parade"
(Epic)

The long anticipated single from Rage Against the Machine has finally arrived. "Bulls on Parade," goes for adds at metal radio on March 25/26, has been shrouded in secrecy for quite a while. Now that its secret, double probation status has been lifted, hard rock/metal radio is free to spin the hell out of this catchy tune. Rage Against the Machine's patented booming bass lines and groovy licks fly off of "Bulls on Parade" like a ricocheting bullet, and Zack De La Rocha's signature high pitched rap lyrics are as accusatory and intense as you would expect them to be. "Bulls on Parade," with its head boppin' jams, has the potential to turn on alternative and active rock listeners as well as your average hard rocker. Get used to this song, because it's the only new Rage Against the Machine song you're going to hear until the full-length, Evil Empire, is released on April 23.

The New Album Now Available on Relapse/Release

In Stores April 2nd
Available on CD, Cassette, and Limited Edition Double L.P.

Comprised of nine compositions embodying expressions of universal energies and emotions, Oakland's seminal hardcore auteurs bring forth the ultimate endtime vision. NEUROSIS strike a spiritual chord within us all, conjuring pounding, contemplative textures and dire, prophetic warnings.

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GAVIN ROCKS

KILLING JOKE

THE NEW ALBUM I

AND SINGLE

GOING FOR ADDS

MARCH 18th

DEMONCRACY REMIXES BY
CHARLE CLOUSER & DAVE OGILVIE / THE ORB / YOUTH
COMING SOON!

DEMOCRACY

Jumped from 46* to 36*
with a +41 trend!

The heavy spins club includes:
WMHB (24), WRBC (19),
KVIIK (11), WELH (10),
and WGLZ (10)

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Just about the time we were
performer really shines when
"Reach" (Epic)
GLORIA ESTEFAN
very soon.
themselves on stations every-
collection of ten songs, titled
happened to Color Me
over the next several months.
music and the group to make
the years has been nothing
unpleasant.
Pop appeal deserves to be
amount of exposure at Top
Rains" (Almo Sounds/
Garbage
format flava!
co-written by the group. This
classy melody and chorus,
Dazzling vocals support the
keeper's sexy
production which is quintes-
several
at once... —DAVID ROTHEITEN
VARIUS ARTISTS
The King R&B Box Set
(King Records)
heard stories about the legendary King label, but
the music on these four
Musician's "I Love You, Yes I Do" exhibits
the label's penchant for sophisti-
colored "I Love
Jackson's polished "I Love
focusing on male and
focusing on
the basics of R&B music by
A collaboration with Pop
songwriting genius
Diane Warren results in a
the Rain" (Revolution)
COLOR ME BADD
ready to ask "Hey, whatever
"Rock and Roll All Nite"
"Only Happy When It
"Yesterday," "Strawberry
But)... —DAVID ROTHEITEN
MEN OF VIZION
"House Keeper"
(MJJ+550 Music)
"Acquanting the positive,
obliterating the negative" is
how Men of Vizion approach-
the making of their first
album, which goes back to
the basics of R&B music by
focusing on male and
female relationships. Believ-
ing women should be wor-
shipped, the quintet's sexy
songs put them on a pede-
tal, and treat them with dig-
nicacy and respect. "House
Keeper" is full of off-the-
hook harmony and soulful
lead vocals, produced by
New Jack hit maker Teddy
Riley. This group is a breath
of fresh air. —QUINCY MCCOY
BEATLES
Beatles Anthology II
(Capitol)
Here's the real meat. The
Beatles Anthology I was bur-
dened with historic, but artis-
tically and technically inferior
tracks. Anthology II covers
tracks recorded from Febru-
ary 1965 through February
1968, and includes embry-
onic, primitive versions of clas-
sic songs like "Penny Lane," "Yester-
day," "Strawberry
Fields," and "Fool on the Hill.
Hearing Paul's single-track
vocal and acoustic guitar on
"Yesterday" (sans strings)
exemplifies the adage, less
is more. One can mentally
hear the yet-to-be-recorded
backing vocals and strings.
Here's the real meat for
radio. For A/C, there are "Yes-
terday," "Fool on the Hill," and "Eleanor Rigby" (string
quartet only, no vocals) that
are ingrained in listeners' memories. Hearing these
versions will be very special.
For Classic Rock, "Tax-
mann," "Sgt. Pepper Reprise," "Walrus," and "I'm Down"
in some cases stronger,
cooler versions than what
was eventually released.
There is very little, if any
filler here. Anthology II
holds up—and surpasses
any Beatles fan's expecta-
tions. —DAVID ROTHEITEN
GARBERAGE
"Only Happy When It
Rains" (Almo Sounds/
Geffen)
While "Queer" got a fair
amount of exposure at Top
40, this is the track many
more in the format will latch
onto. Naturally the song
found a home at Alternative
without any trouble, but its
Pop appeal deserves to be
set in motion just as quickly
with an audience who's only
experience with garage—up
till now—has probably been
unpleasant.
KISS
"Rock and Roll We All Nite"
(Mercury)
One of the greatest party
anthems of the '70s gets the
MTV Unplugged treatment in
the '90s. The band's cross-
generational following over
the years has been nothing
short of amazing. Expect the
music and the group to make
its presence felt in a big way
over the next several months.
COLOR ME BADD
"The Earth, The Sun,
The Rain" (Revolution)
Just about the time we were
ready to ask "Hey, whatever
happened to Color Me
Badd?", they deliver a new
collection of ten songs, tilled
Now & Forever. Thanks to
this highly commercial bal-
lad, the foursome should have
no trouble at all hearing themselves on stations every-
where very soon.
GLORIA ESTEFAN
"Reach" (Epic)
Though there's nothing
wrong with hearing Gloria
Sing on the covers, the remarkable
performer really shines when
she has new material that
showcases her signature style.
A collaboration with Pop
songwriting genius
Diane Warren results in a
production which is quintes-
sential Gloria Estefan.
CROSSOVER PICK
SHAI
"I Don't Want to Be Alone"
(Gasoline Alley/MCA)
Put these six in the studio
and "Eleanor Rigby (string
version)" would be well-advised to
cover has nothing on Little
Boy. —DAVID ROTHEITEN
TOP 10 REASONS (PLUS) FOR ATTENDING
IMPACT SUPER SUMMIT X
(10th ANNIVERSARY CELEBRATION)

1. CLIVE DAVIS...ARISTA's President•CEO
   (the world’s #1 recording music executive will be honored
   at the conference and will conduct a question & answer session
   on Friday, 3:30 p.m. to 5:30 p.m.)

2. LARGEST TURNOUT of RADIO...EVER!
   (leading programmers & music directors plus top mix show DJs
   & college heavies)

3. LARGEST RETAIL ATTENDANCE to DATE!

4. THE “PGD ZONE”...BACK AGAIN and HOTTER THAN EVER!
   (PolyGram’s family of labels will TAKE NO PRISONERS as artists from A&M, DEF JAM,
   ISLAND, MERCURY, MOTOWN, PERSPECTIVE, VERVE and others KILL the LATE NIGHT
   INDUSTRY FOLK in a specially designed private nightclub on Wednesday, Thursday, Friday and
   Saturday nights, 11:00 p.m. to 2:00 a.m., or even later)

5. SONY MUSIC’s (COLUMBIA & EPIC)
   will HOST the SATURDAY NIGHT DINNER/SHOW!
   (10 consecutive years of industry leadership by SONY’s labels
   (COLUMBIA & EPIC) with IMPACT!)

6. ANNUAL MCA AWARDS LUNCHEON! (SATURDAY, 12:00 NOON)
   (also in its 10th year of sponsorship; a new and exciting awards concept
   plus star entertainment)

7. BMG DISTRIBUTION’s FAMILY of LABELS
   will CELEBRATE IMPACT’s 10TH on FRIDAY NIGHT!
   (food, drinks and artists from ARISTA, BAD BOY, JIVE, LaFACE, LOUD,
   RCA, ROWNY and others will do the honors)

8. NEW! EMI RECORDS’ LUNCHEON! (FRIDAY, 12:00 NOON)
   (for the second time at IMPACT’s SUPER SUMMIT, the prestigious label will salute
   all in attendance with great food and great artists)

9. NEW! A GOSPEL SALUTE to IMPACT produced by
   Chordant Distribution and the EMI Christian Music Group
   featuring KIRK FRANKLIN and the FAMILY, DARYL COLEY,
   CeCe WINANS, DONALD LAWRENCE and the TRI-CITY SINGERS,
   NU JOI and ETV, on THURSDAY NIGHT following a DINNER RECEPTION!
   (the entire GOSPEL COMMUNITY will present a major seminar and workshop
   Thursday afternoon, prior to the live artists’ showcase...a major happening and
   a first at the SUPER SUMMIT)...the seminar will begin 5:00 p.m.

10. 4TH CONSECUTIVE YEAR...“THE NETWORKING FAIR”!
    (the industry’s major distribution companies will once again be on hand
    with their label reps to meet, greet and network in a fun environment...a
    person to person happening, featuring artists, giveaways,
    food, drinks and more on Saturday afternoon, 3:00 p.m. to 6:00 p.m.)

PLUS...THURSDAY AFTERNOON “GOLF TOURNAMENT” on OPRYLAND’s PGA PAR 72 GOLF COURSE!
PLUS...LaFACE sponsored CONTINENTAL BREAKFASTS each morning!
PLUS...WEA FAMILY OF LABELS CONFERENCE BAGS!
PLUS...A SPECIAL SATURDAY MORNING “TOWN MEETING” (AN INDUSTRY FIRST)
PLUS...MAJOR MEETINGS and WORKSHOPS featuring PROMINENT PANELISTS!
PLUS...OPRYLAND THEEMARK!
   (NON-STOP FAMILY FUN featuring THRILLING RIDES
   like "THE HANGMAN," SUSPENDED ROLLER COASTER, and more)

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Charm Farm's debut album, Pervert

*Life bites back.*