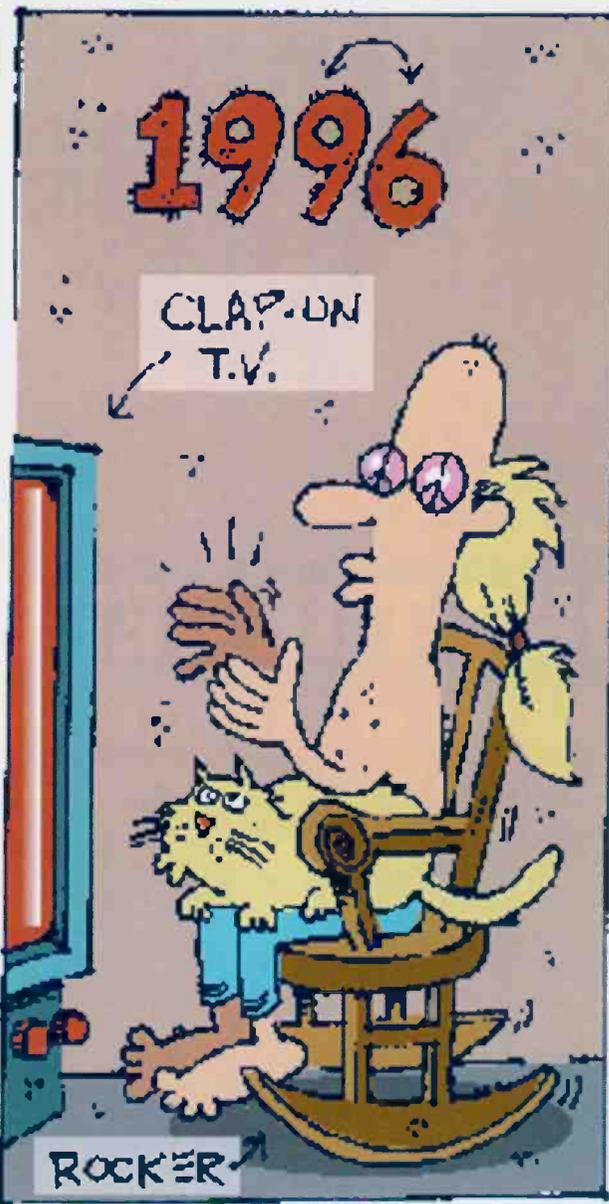
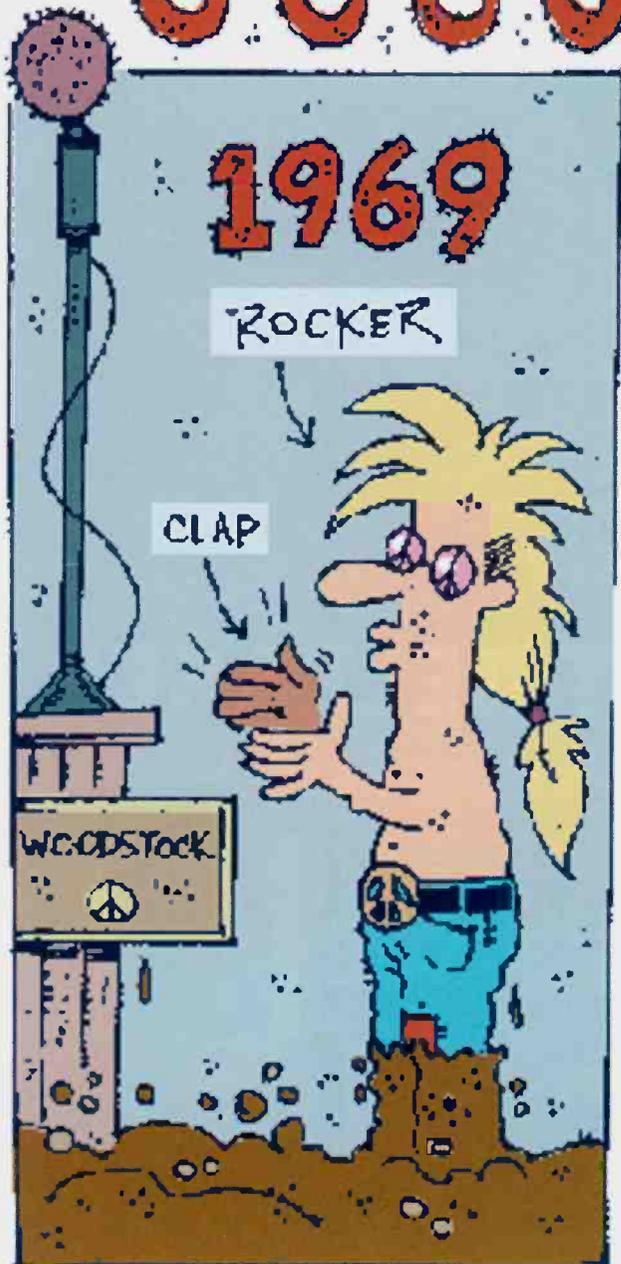


GAVIN

TALKIN' ABOUT OUR

G-G-G-GENERATION



AS THE FIRST BABY BOOMER TURNS FIFTY, ::
AC RADIO ASKS: NOW WHAT? ::

This Week....

Ron Fell, the oldest format editor at GAVIN, worked hard on this issue's focus on the Baby Boomer generation and its impact on A/C radio.

Right now, he's taking a nap, so we'll fill you in on his findings. First, there are a 3.4 million Boomers turning 50



this year, including Al Green, Linda Ronstadt, and Dolly Parton (top). Hard to believe, but they are. As the Boomers age,

marketers are on the case, scoping out customers for their future wants and needs. And what about radio? Boomers are credited with inspiring most of the A/C, Classic, and Oldies formats on the air. How will radio chase after this lucrative bubble?

Ron called on several programmers,



including Bobby Rich (bottom) of KMXZ-Tucson and Bobby Irwin of KLSY-Seattle. Elsewhere, radio is accused of abandoning the Beatles.

Bruce Kirkland of Capitol Records makes the charge in our 'First Person' feature, and programmers respond in News. Also, Dr. Dre exits Death Row, Don Imus knocks and shocks a gallery of political and media heavyweights, and rappers slap back at critic/crusader C.

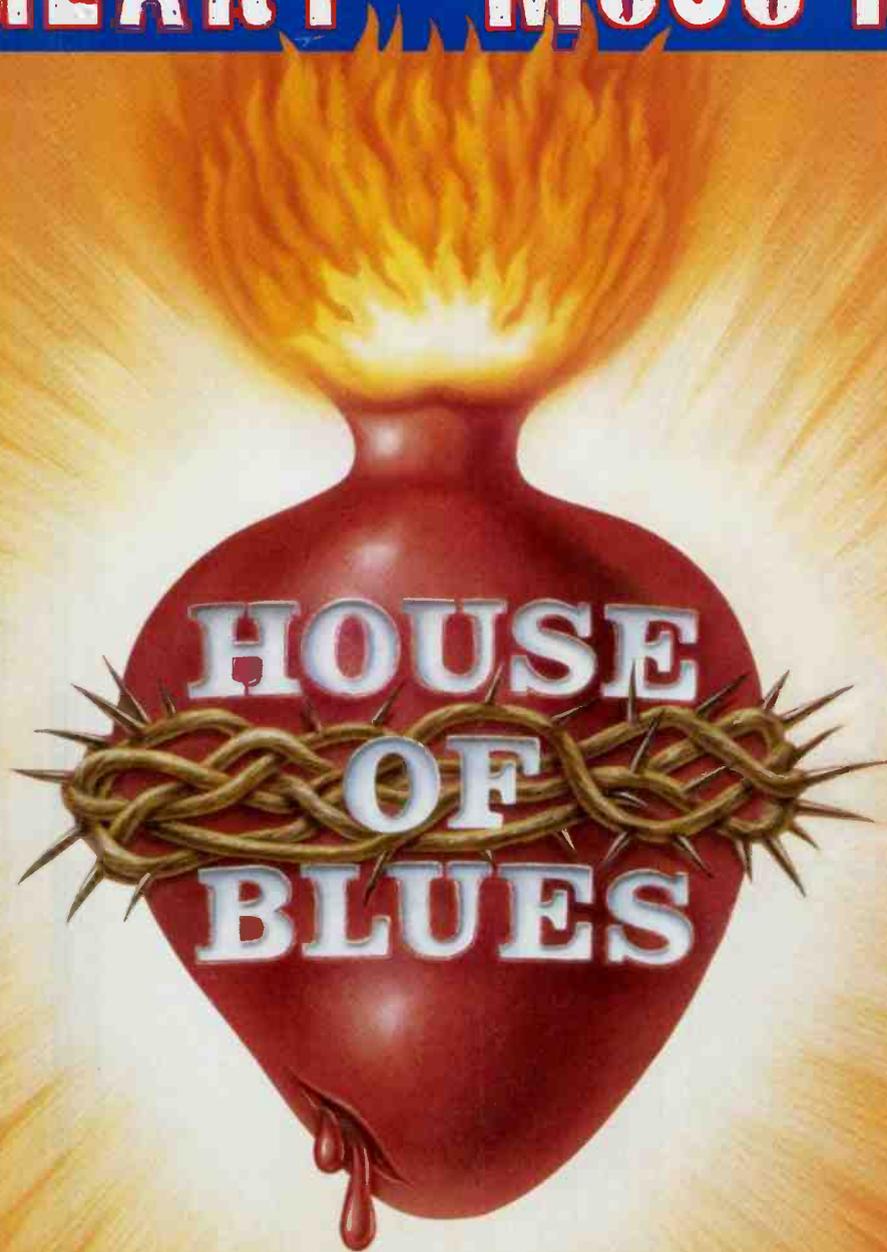
DeLores Tucker. And don't forget our GAVIN-Only GO Chart, now tabulated in both Top 40 and in Country. Speaking of which...

GAVIN
COUNTRY 96
SEMINAR

Gavin in the Country

The GAVIN Country Seminar takes place April 25-27 in LA. The Universal Hilton is already sold out for the night of the ACM awards, but you can still book rooms other nights. Call the GAVIN Country Seminar hotline at (415) 495-3200, and see the Country section for word on the keynote speaker.

TAKE HEART - MOJO RISING



MUSIC COMPANY

ANNOUNCING THE DEBUT RELEASES

FROM THE NEW HOME OF THE FINEST BLUES AND GOSPEL.



HOUSE OF BLUES SAMPLER
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This specially-priced sampler features a tasty track from each of the new albums from the House Of Blues Music Company. Chow down on our appetizing plates of fresh-baked goods.



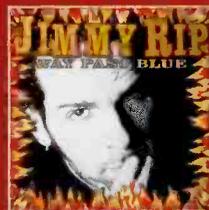
THE GALES BROS.
LEFT HAND BRAND

These left-handed upside-down guitar-playing brothers from Memphis-flame broil the smoking demons of heavy mojo blues. Eric, Eugene and Manuel Gales rock the house to its reborn roots.



CISSEY HOUSTON
FACE TO FACE

Spirits soar as Cissy Houston returns to sacred ground with amazing grace and sweet inspiration. Traditional gospel at its modern best from a diva whose talents are divine.



JIMMY RIP
WAY PAST BLUE

Blues' 21st century hoochie-coochie man dives dark and dead deep with style that gives cool heat a bad name. Sly, sexy and sassy, Jimmy Rip takes blues to the next dimension.



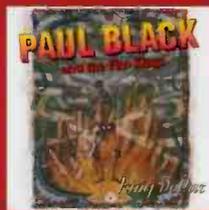
THE BLIND BOYS OF ALABAMA
I BROUGHT HIM WITH ME

The Blind Boys Of Alabama enjoy a global following that transcends the boundaries of race, religion, language and age. Recorded live on a recent worldwide tour, this Grammy-nominated music is born where the wayward soul and the soaring spirit come together at last.



JOHN MOONEY
AGAINST THE WALL

John Mooney cooks up his music like a batch of bayou streethooch - smooth but with a sneaky kick. A tangy blend of Delta slide licks laced with finky Bourbon Street backbeats, Mooney's "second line" sound brings blues to a babbling boil.



PAUL BLACK
KING DCLLAR

Typified in the "Moo Goo" mix of husky vocals and crying Telecaster, Paul Black savor's the flavor of blues-rooted eccentricity. With the Flip Kings, he delivers organic rural vibes to rough the urbane soul.

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IN BLUES WE TRUST.

AS TOLD TO BEN FONG-TORRES

Bruce Kirkland

On Radio's Blindness to the Beatles

When the Beatles broke through in 1964, radio was at its side. Stations fell all over themselves to play the Beatles, to score interviews, to present concerts, to have DJs anointed a "fifth Bealle." Three decades later, through the Anthology series, the Beatles are back. And, as before, they've zoomed to the top of the charts, and they've scored with young music fans as well as those who grew up with them.

But they're doing it without much help from radio. Bruce Kirkland, Executive Vice President of Capitol Records, who supervises the Beatles project for the United States, wonders why.



Bruce Kirkland

It's like MTV used the elections, with Clinton, last time. I would think, from a programmer's point of view, that you would crave these things that come along once in a lifetime that you can latch onto, and listeners tune in. ABC got it; the advertising community got it; retail got it.

I don't understand how radio hasn't embraced this project. It's like it doesn't exist. And I think there are some pretty irresponsible programmers out there who just don't get it. And it's bewildering to me. This is not an issue about BDS or the number of spins on a single; it's all about who grasped the project; who used it; who became the Beatles destination stop in their town. Every other medium has got it; every other medium has won when they used them, and I would've thought someone was savvy enough out there to figure this out.

Radio programmers think that *The Beatles Anthology* is not for them. They think that it's a novelty, and

it's not something for them to participate in. But even from a pure programming point of view, I think that's a little specious. I don't mind saying this is a novelty record; I mean, it's the Beatles, and it's not like they put out records every three, four years. The point is, this record comes along, and generally, these are the records that do jump off the air when they're played. They're different; they don't sound like the normal mix of music that these stations play. So I look at this, and I think about it, and they're missing on two or three fronts here.

But the biggest problem I have with them is these guys are putting themselves in a position where they are basically A&R'ing the record and making the decision for their audience. Our research shows that their audience is buying this album and is interested in this band.

When we started the Beatles project, our research was showing us that the Baby Boomers were the audience to play to. But when the research came back on *Anthology 1*, we saw how popular the record was with the younger buyer. The research company sampled about 2,500 people, and it showed 40 percent male/female teens buying *Anthology 1*, which is phenomenal.

Also, when you have an album that's Number One in the country, you would think there was some sort of obligation to their listenership to actually play the record, and then let their listeners decide if it's a hit or not.

To me, it's unfathomable. I don't get it. Somebody'd better explain it to me. GAVIN

We serviced "Real Love" to radio on Valentine's Day, and it was the Number Five selling single in the country—with no airplay.

I'm a little disappointed about the radio situation. We didn't really get many spins on the first track ("Free As a Bird") and we haven't got them on this track ("Real Love"). It's almost as if they feel they don't need to be involved in this project. And that's sort of got me upset.

I'm trying to understand it from radio's point of view. Every other segment of our industry has bought into the notion that if you image yourself with this project, you win.

A television network got it. ABC were winners before they knew what the ratings were on the show (the three-night *The Beatles Anthology* last November) because they positioned themselves, they imaged their channel "A-Beatles-C" and got their sports people into it, and created an event for their channel.

First Words

Age Wave, a newsletter about Baby Boomers, recently asked me to write a short essay about how Boomers—the first of whom are turning 50 this year—"will change the future."

I wrote that Boomers had already helped change this country and the world, on numerous levels. Having been by the side of Jann Wenner (who turned 50 on January 7) at Rolling Stone, and having done Sundays at KSAN, the pioneer progressive rock station, I could pontificate from experience.

But I prefer to defer to Patti Smith, who, in the *New York Times*, pointed to John Henry (a boomer in his own time) as a model, as one who "symbolizes the hand of man, the preservation of the imagination and the beautiful aspects of labor."

She continued: "If the field of art, empowered by technology, seems at times grainy, diluted, polluted, or impersonal, one

should take heart. For what I have found in my lifetime is that a John Henry always comes through: Jesus, Michelangelo, Picasso, Brancusi, Jackson Pollock, Bob Dylan, Kurt Cobain. There is always someone who will permeate a slack, complacent or convoluted surface; someone comes through. And that's the beauty of our generation, and of this industry.

Ben Fong-Torres

Ben Fong-Torres, Managing Editor



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Old & In the Gray

NEXT WEEK

A Jazz and Smooth Jazz Special
Boney James, Diana Krall, Dick Conte, and others make some smooth moves.

Cover Illustration: Don Asmussen

GAVIN

Founded by Bill Gavin—1958

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"I did not want to go down there and be a weasel."

—Don Imus

See below

At Death Row, the Doctor (Dre) is Out

Dr. Dre is leaving Death Row Records to open a practice of his own.

Dre, who co-founded the successful and controversial rap label four years ago with Suge Knight, one of the most accomplished and influential of hip-hop producers, plans to start a label of his own, for which he will produce recordings exclusively. The label, which does not yet have a name, will be distributed by Interscope Records, which will provide some funding for the start-up.

Death Row, which, like Interscope, is based in Westwood, Calif., is the most successful of rap labels, with a roster including Snoop Doggy Dogg, Tupac Shakur, the Dogg



Dr. Dre

Pound, and Dre himself.

The \$125 million company has sold more than 18 million albums and, along with Interscope, has been targeted by critics for what they call "gangsta rap."

Neither Dre nor Knight, who are both 30, commented on the split, which has been rumored for some time in the rap community. Sources close to Death Row attributed the departure to differences over the company's creative direction and, in part, to disappointment by some over Dre's failure to attend Dogg's recent murder trial to show support. In a recent interview with MTV, Snoop denied being upset by Dre's absence, and pledged allegiance to Death Row.

Radio to the Beatles: Yawn, Yawn, Yawn

BY BEN FONG-TORRES

If radio could compose a song to the Beatles, its refrain might well be: "Oh, I believe you're Yesterday."

The industry has responded to *The Beatles Anthology's* latest single, "Real Love," with a collective yawn.

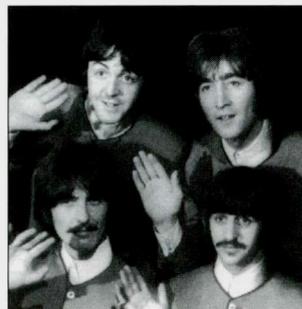
This despite the song reaching Number One in sales, and despite *Anthology 2* gathering in strong reviews from major magazines and papers while rocketing to Number One in its first week out.

Bruce Kirkland, Executive Vice President of Capitol, is baffled that the Beatles are getting support from all media except radio (See "First Person," Page One).

"To me, it's unfathomable," he said. "Somebody'd better explain it to me."

Well, for starters, asks

Jimmy Steal at Q102-Cincinnati, "Who needs the Beatles when you've got Oasis?"



Radio says 'Hello, goodbye'

"Every station that's programmed properly is a brand," Steal continued. "Everything you do has to be consistent with your brand. And in my heart of hearts, I know the Beatles are not consistent with my brand. The song would have to be an absolute smash, and I don't smell that when I listen to the song."

"Real Love" is not testing

well, says Randy James of MIX 107.3 (WRQX), a Hot A/C in Washington, describing three weeks of call-out testing with 100 people each time out. "We played the hooks of songs and ask, 'Do you want to hear this song more often?' And of 30 currents, it was in last place."

James understands arguments that the Beatles should transcend research, and be played for their place in history, or for their popularity, past and current. "I can only say right now, it's not a hit for me. 300 people have told me, point blank, they don't want to hear it on the station."

To Kirkland's complaint that programmers are "A&Ring the record and making the decision for their audience," Steal responded: "Programmers A&R every record. That's their job."

"The record companies have an agenda; the radio stations have an agenda," he adds. "When they overlap, we're all geniuses. When they don't, we're all narrow-minded guys."

While Top 40 and Classic Rock have resisted—"It's not 'classic' yet," as James notes—nearly half of GAVIN'S A/C reporters have played "Real Love." Says James: "If you're gonna have any success with it, it'd be with a Soft A/C or mainstream A/C. It is a good record, it's a nice, fluid song, it's not abrasive, it's not pushing the envelope. It's just there."

At KSCA-Los Angeles, an A3 station, it's on the playlist. "Whether or not this song is the pinnacle of their achievement," said PD Mike Morrison, "the Beatles are obviously deserving of some kind of recognition."

Imus' Speech Leaves a Bad Taste

On the eve of his induction into a radio hall of fame, Don Imus reminded the nation of his shock-jock credentials with a scathing string of insults aimed at President and Hillary Clinton—while they sat at a dais only a few feet away.

The occasion was the Radio and Television Correspondents Association's 52nd annual dinner, traditionally a stage for comedians to joke with and about politicians.

But Imus, who will be inducted into the Radio Hall of Fame in Chicago next

month, hit so hard that, while many in the crowd of 3,000 laughed, a good number—including the Clin-



tons—sat in stony silence. Others groaned or booed. White House aides later asked C-Span, which broadcast the dinner show, not to air what it called Imus' "fairly tasteless" after-dinner speech again.

C-Span declined, and repeated the broadcast twice last weekend.

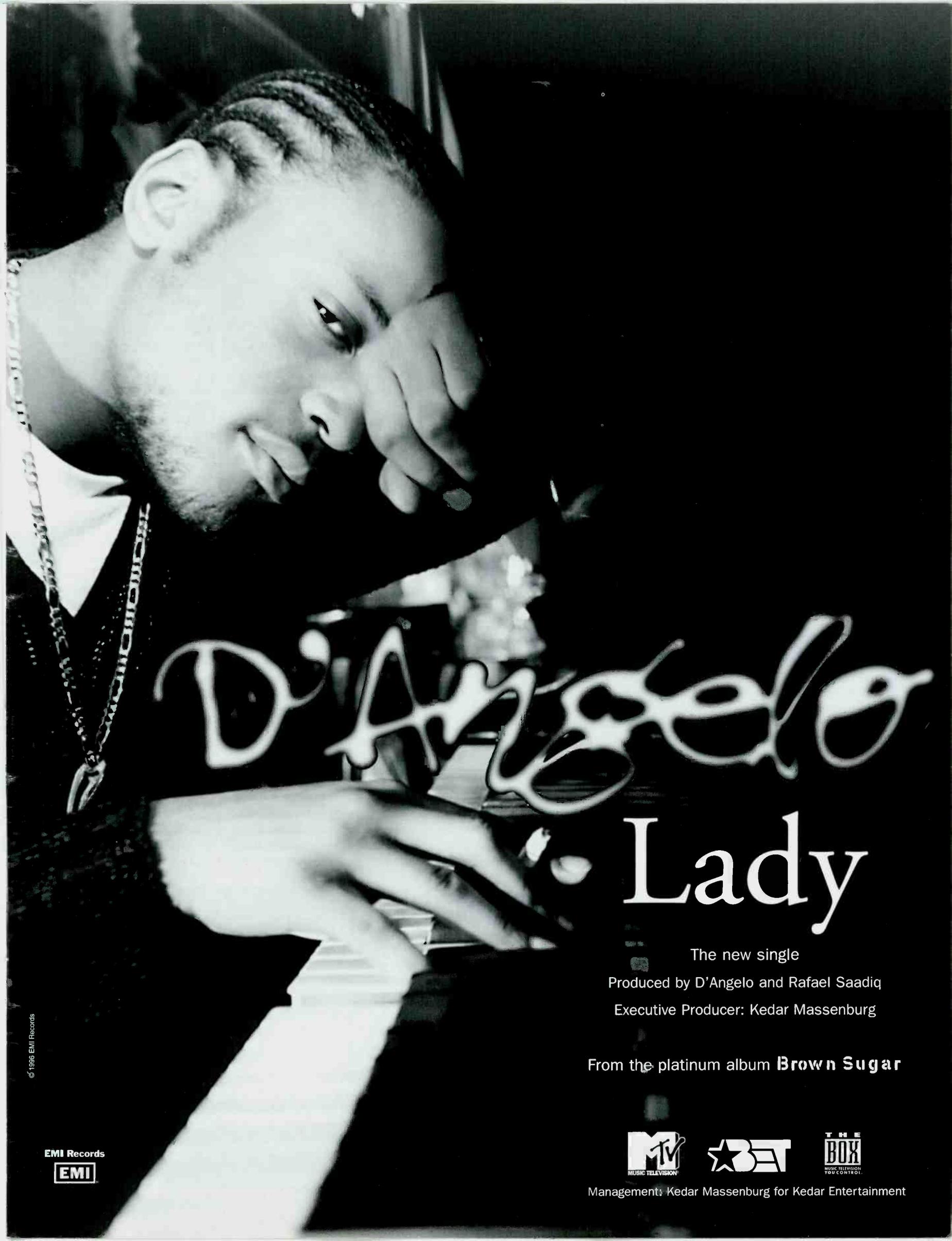
Imus referred to the President as "a pot-smoking weasel," joked about his alleged extramarital affairs and about Hillary Clinton's "Whitewater woes. He insulted Speaker Newt Gingrich's half sister, who is openly lesbian, made fun of Senator Bob Kerrey's "wooden leg," and made vulgar references to several television broadcasters in the room.

"That was ugly," said one network's White House correspondent. The Association

immediately wrote and sent a letter of apology to the Clintons.

The President has appeared on Imus' WFAN-New York show, while a candidate in 1992 and after becoming President, playing along with Imus, who called him "Bubba."

"I did not want to go down there and be a weasel," he said of his 30-minute routine. "You've got a big mouth on radio, and then you say it face to face to these people, and it's a different story. All this is hypocrisy. It was watered down, believe me."



D'Angelo

Lady

The new single

Produced by D'Angelo and Rafael Saadiq

Executive Producer: Kedar Massenburg

From the platinum album **Brown Sugar**

© 1996 EMI Records



Management: Kedar Massenburg for Kedar Entertainment

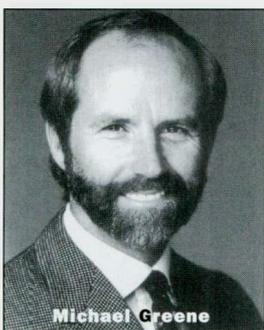
1997 Grammys Move to Madison Square Garden

Even when it does things right, the Grammys can't win.

The National Academy of Recordings Arts and Sciences (NARAS) earned higher TV ratings and generally good reviews for its most recent edition of the Grammy Awards, whose winners generally reflected the Academy's determination to reward newer, more adventurous artists.

In the immediate aftermath, veteran musicians such as Jack Jones took issue, in public, to NARAS' shifted focus.

Now, the Academy has announced that next year's



Michael Greene

awards show will return to New York—and not to the Radio City Music Hall, which has hosted several recent Grammys ceremonies, but to Madison Square Garden, which has a seating capacity of some 20,000 (Radio City holds 6,000).

The idea is to allow for a more spectacular, TV-oriented show geared as much for fans as for the industry.

Michael Greene, President of NARAS, has been talking for weeks about such a goal. In fact, in 1993, NARAS planned to stage the Grammys to the Forum. "The move to Madison Square Garden is the next exciting step toward building the scope and influence of the show without sacrificing the elegance, emotional connection, and entertainment value which the Grammys are known for," he said in the Academy's announcement last Wednesday.

The announced move drew quick praise from Pierre Cossette, executive

producer of the show, which this year scored a 14.6 rating for CBS, a 30 percent increase over last year.

"Once again," he said, "the Grammys are leading the way for all other award shows." (Actually, NARAS has been beaten to the punchier punch by Canada's Juno Awards, which earlier this month were staged in a 14,000-seat arena in Hamilton, Ontario.)

But the NARAS plan to get bigger and bolder isn't sitting well with critics who fear that showbiz priorities will undermine the dignity of the awards.

Ron Stone, President of Gold Mountain, the management firm, saw the Junos. He says he got "a terrible feeling that this is where the Grammys are going. What they'll end up with is a TV show with no glamour and no value in the Awards."

Jazz artist Terence Blanchard noted that jazz, classical, and other forms of music are already secondary to rock, pop, Urban, and country music on the shows, and worried that an attempt for a larger TV audience could further reduce exposure for his music.

"You'd hope the music industry would be sympathetic to paying respect to musicians and music that is deserving," he said. "We should always think of quality first."

FCC's Barrett Is Bowing Out

Andrew Barrett, whose term as an FCC Commissioner officially expired last June, will be leaving the Commission by no later than the end of April.

Barrett was allowed to continue on the Commission until the adjournment of Congress one year after the term's expiration. He said he is leaving shortly for a position in public relations that will pay more than twice his \$115,000 salary with the FCC.

Barrett, the only African American on the Commis-

PolyGram Names Ames

Roger Ames, Chairman/CEO of PolyGram UK, has been appointed to the newly-created position of President of the PolyGram Music Group. Known as a cost-cutter, the 46 year-old Ames will have worldwide responsibility for all of PolyGram's recorded music and publishing operations, which account for some 86 percent of the company's business.

Alain Levy, PolyGram's President and CEO, who announced the appointment, to be effective June 1, also promoted Ames to Executive Vice President of

the parent company.

"As PolyGram grows in both size and scope," Levy



said, "it has become increasingly important for us to reinforce our top management structure." He called

Ames "one of the finest record executives in the world today."

Ames, who joined PolyGram UK in 1979 in Phonogram's A&R department, started in the industry with EMI UK in 1975, in the international and A&R divisions. At PolyGram, he became General Manager and, later, Managing Director of the revived London label in 1983. Ten years later, he was appointed Chairman/CEO of PolyGram UK, which has dominated the British music market.

MTV Goes Local

BY ALEXANDRA HASLAM

When MTV debuted internationally, just *being* MTV was enough. Music videos were a novelty, and American programming was in demand. Today, however, many overseas markets are turning away from the giant, opting instead for home-grown channels that feature more localized coverage of music scenes.

"Musical tastes are becoming more localized," said MTV CEO Tom Freston, who recently announced that MTV will custom tailor its further international expansion in order to incorporate more localized programming. By splitting continents

into two and three regions—northern, central, and southern Europe, for instance—MTV can cater to viewers and advertisers with much more precision. In addition to the planned European split, MTV will also offer multiple channels in South and Central America, and will add MTV India to its Asian offerings.

These split channels will generate up to 50 percent of their programming in their home countries; VJs will speak the languages of the cultures they serve, and programming will incorporate more regionally popular acts. "Viewers will see the global network of artists as well as a mix of artists from down the

street," said Freston.

This diversity is made possible by MTV's investment in digital compression, a technology which can squeeze up to six signals onto a single transponder and then direct each signal to a specific section of a larger region. Freston expects to spend upwards of \$40 million over the next ten years on the technology and the expansion of regional offices for marketing and production capabilities.

Freston's success will be watched carefully by other networks—like NBC, Nickelodeon, and VH1—which are considering similar strategies to reach international viewers.

Labels Get Tough

Last week, GAVIN reported the practice of some consumer electronic stores to sell CDs for below cost in order to lure in customers, and the devastating effect this policy is having on traditional record sellers.

"Circuit City can afford to give away CDs," says Tower Records Chairman Russ Solomon, "but they are doing so at the ruination of the record industry."

This week, record companies stepped into the fray, promising to strictly enforce long-dormant Minimum Advertised Price policies, which stop co-op advertising dollars from covering stores selling below cost, in order to discourage the undercutting of retail. Sony Distribution has beefed up its policy to include instore displays, while PolyGram Group Distribution is now flatly refusing to sell product to stores that use discs as loss leaders.

old man & me (when I get to heaven)

the new single from the double grammy-winning,
13-million selling, record breaking

Hootie & the Blowfish

off their new album

Fairweather Johnson

produced, engineered & mixed by don gehman for rhapsody productions, inc.
management: rusty harmon for fishco management

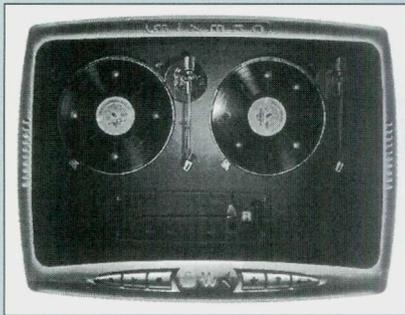
Impacting April 1st



REALITY BYTES

OUT OF CONTROL

The latest greatest multimedia product I've seen demoed is Mixman's *Spin Control*, billed as an "Interactive CD-ROM for the bedroom producer." It offers an impressive degree of true interactivity. The interface pictured is on a computer screen, and by typing on a keyboard you activate 16 tracks you can mix. "It's for ages 12 and up and we want to keep it simple," Mixman's VP/Creative Director **JOSH GABRIEL** told me. The CD-ROM keeps all the tracks in sync, allowing DJs, producers, or novices to groove on a level playing field. Gabriel hails Mixman as



the future of live radio mix shows. "DJs can mix real time on the air or listeners can enter their mixes into contests." For more info, go to <http://www.mixman.com>...

Warner Bros. and 20th Century Fox Home Entertainment are launching *Songs In The Key of X: Music From and Inspired by the X-Files*, and the release party will be cybercast. Access either www.wbr.com/X-Files or www.foxhome.com at 7 p.m. PST on March 30...Indie label Zero Hour is re-launching its web site by giving away a four-track recorder and a guitar. It's never too late to drop into Zero Hour at www.zerohour.com...nu.millenia has named **ELLIOT DAHAN** as GM of its newly-formed Active/Music division located in Mountain View, Calif. The label recently appointed **GEORGE STEELE III**, ex- of Michael Nesmith's Rio Records, as executive director of sales...Questions, comments, insults? E-mail me at davberan@best.com.

—DAVID BERAN

Death Row Calls Anti-Rap Crusader Phony, 'Slumlord'

Death Row Records, long the target of C. DeLores Tucker, head of the National Political Congress of Black Women in Washington, D.C., has counterattacked.

Since 1993, Tucker, a 67 year-old veteran Civil Rights activist, has been decrying gangsta rap and, with support from such politicians as former Cabinet member William Bennett and Bob Dole, pinpointed artists on Death Row.

The label filed suit last summer against Tucker for contractual interference, claiming that she tried to persuade Death Row to break a deal with its distributor, Interscope Records. Tucker, the suit alleges, asked the label's CEO, Suge Knight, to sign a document designating her as its exclusive representative to negotiate a new, "clean" rap label that she said would be financed by Time Warner. (Tucker and supporters had been pressuring Time Warner to sever its ties

with Interscope.)

Now, Death Row has released a number of allegations uncovered by a San Francisco investigative firm, Palladino & Sutherland. Tucker, Death Row says, profited from slum properties she owned in Philadelphia, was fired as Commonwealth Secretary of Pennsylvania for asking employees to write speeches for which she collected \$65,000, and misrepresented her educational credentials. Tucker refers to herself as "the Honorable Dr. C. DeLores Tucker," but the title is apparently based on honorary degrees, as she never

graduated from college.

"She pretends to be a doctor," said Knight. "But hey, she's about as much of a doctor as Dr. Dre is."

Tucker, now busy giving depositions for the lawsuit, called the allegations "lies" and part of a "smear campaign" aimed at silencing her. But she was mum about her doctoral title.

Said Knight: "C. DeLores Tucker is a phony. She is making a career out of disrespecting Death Row and our artists by pretending to be some great moral guardian. It's time that people found out who the sister really is."

Notorious B.I.G. In BIG Trouble

Notorious B.I.G. was charged with assault last weekend (March 23) after allegedly attacking a pair of autograph seekers with a baseball bat outside the Palladium nightclub in Manhattan.

The 23 year-old rap artist, whose debut album, *Ready to Die*, went platinum, reportedly argued with the two victims after refusing to sign his autograph for them.

When the two men fled in a cab, Notorious (real name Christopher Wallace) and a friend jumped into a car and, after catching up to the taxi, allegedly smashed the windshield and doors before attacking the two autograph seekers.

The victims were treated at a police station and released, while Wallace and Damian Butler, also 23, were charged with assault and possession of a weapon.

Pioneer Les Malloy Dies

Les Malloy, a radio pioneer whose career as a DJ, announcer, programmer, and station owner spanned 60 years, died March 21 at his home in Atherton, Calif. after a long illness. He was 81.

Born in San Francisco, Malloy was still a teenager when he began working at KGTT/AM in 1934. Three decades later, he was an owner of the station, which had become KSOL, whose R&B DJs included a young musician, Sylvester Stewart, who was renamed Sly Stone by PD Tom Johnson.

By then, Malloy had made a name for himself as a radio and television personality in the Bay Area. At one point, in the '40s, he was so popular that he had DJ shows on three compet-

ing stations: KGO, KYA, and KFRC. "When you're hot, you're hot," he said.

In the '50s, he hosted TV shows and began buying radio stations in the Bay



Area and Los Angeles, where he put the first Spanish language broadcasts of baseball games on the radio. His station in Portland—KLIQ—was the first to have a news-talk

format, and he introduced Top 40 to the West Coast on KJR-Seattle

In recent decades, he hosted a comedy show, *Freeway Funnies*, on KEST/AM—the former KSOL, and continued to do voiceover work until his last illness.

Malloy was known for a smooth voice and a folksy mikeside manner. On the air, he said, "I feel like I'm talking to my friends. It sounds very corny, but I look at that microphone and say, 'Jeez, nice people out there.' And that's the reaction you get back."

Les Malloy is survived by Georgiene, his wife of 50 years, son David, daughter Leslie, four grandchildren, and a great-grandchild.

—BEN FONG-TORRES

The Unconvention Is Coming!

GAVIN
COUNTRY
SEMINAR

96

If You're Going, Register Now!

April 25-27 Universal Hilton, Los Angeles
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THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

Are negotiations getting heated for the rumored sale of **ABC Radio**? Will **Infinity** emerge victorious? Could **Jacor** be making a play as well?

It appears **Richard Branson's** re-emergence into the record biz is getting closer by the minute.

Interscope GM Marc Benesch has decided to leave the label and take some time off before pursuing other opportunities. Expect expanded duties for Senior VP Promotion **Brenda Romano**. Look for West Coast Regional Rep **Kevin Knee** to exit, too, but he'll remain in Northern California.

Add **Rick Gillette** and **WBHT/FM**-Wilkes-Barre, Pa. PD **Kid Kelly** to those being mentioned as **Tom Poleman's** successor at **104 KRBE**-Houston. Will **KRBE MD Paul "Cubby" Bryant** follow Tom to the Big Apple?



Amanda Marshall was all smiles after performing at a recent **Epic** new music presentation. Marshall, whose debut album is set for release in late April, is flanked by (l-r): Epic's President **Richard Griffiths**, VP A&R and International

Marketing **David Massey**, Group Chairman **David Glew**, and Senior Vice President **Craig Lambert**

For **Joe Isgro**, the long payola nightmare is over. Last Monday, a U.S. District Judge in L.A. dismissed the seven year-old case against Isgro, the indie promoter accused of payola and racketeering. See News next week for more details.

Now that former **WWST**-Knoxville PD **Todd Shannon** is on board at **91X**-San Diego, will OM **Tim Dukes** be helping him slide into place as PD sometime soon?

"Philosophical differences" have been cited for **Gary Bryan's** exit at **KFRC AM/FM**-San Francisco. Taking the morning slot will be market vets **Dean Goss** and **Erin Garrett**, last at "**Young Country**" **KYCY**. Bryan can be reached through **KFRC**.

It's not enough that **Tom Casey** has left the record biz in L.A., and returned to radio at **92Q (WERQ)**-Baltimore. He's also switching his name back to the one he was born with—**Calococci**. But he's still Tom.

Johnny Quest is the new MD at **Y94 (WDAY)**-Fargo, N.D. Quest was last at **KFXS ("The Fox")** in Rapid City, S.D. The PD there just happens to be **Jack Lundy**, former PD of Y94.

Late flash out of L.A.: New Alternative signs on—**Y107**. The former sports/talk operation hit the air late Wednesday afternoon (March 27) with **Steve Blatter** as PD.

Midcontinent merges its three Madison, Wis. properties with **Point Communications**, owner of **WIBA AM/FM** and **WMAD**. Look for **Z104 (WZEE)** GM **David Graupner** to exit following the transition, with **WIBA/WMAD** GM **Lee Leicinger** to oversee the group.

Will **WDRE**-Long Island flip to A3? GM **Dan Zako** has stepped down. Could the April Fool's switch to **WLIR**, complete with former PD **Denis McNamara** be more than a gag?



On the Air

The Hawk (99.5 FM) has spread its wings in Denver. The station, which launched earlier this month, announces its air talent line-up: **Dan Mitchell** is morning man; **Rich Hudson** handles 9 a.m.-noon then hands off to **Lois Todd**, who carries on until 3 p.m., when **Bob LaBorde** takes over 'til 7 p.m. At night it's **Marty Lenz** 'til midnight and **Melissa Morgan** through the early morning hours... On March 21, **WCDA**-Albany became the new **WPTR/FM**, reclaiming legendary calls and reestablishing itself as a Country music contender. **Steve Warren** has returned to his roles of PD and morning man... Former **KRNO**-Reno APD/MD/middlayer **Laurie Adamson** is moving crosstown to **KODS**. She'll come in on the midday shift and take over Programming in July... **Pete Buy**, a.k.a. "**The Dark Knight**" is the new MD for **Hot 107 (KCCQ)**-Ames, Iowa. He'll take calls on Mondays from noon-2 p.m.... New York area radio vet **Kathy Millar** becomes morning news anchor for **Viacom's WLTW (106.7 Lite FM)**... **WGRD**-Grand Rapids adds local musician **Andy Holtgrieve** to the line-up... **Murphy in the Morning** adds two new affiliates: **V103.3 (WGMV/FM)**-Greenville/New Bern/Jacksonville, N.C. and **Star 105 (WNST/FM)**-Charleston, S.C.... **Dave Presher** is named GSM for **Power 106 (KPWR/FM)**-Los Angeles... New address for **Zapoleon Media Strategies**: 4800 Sugar Grove Blvd., Ste. 170, Stafford, TX 77477. Phones remain the same at (713) 980-3665, fax (713) 980-3708.

In the Grooves



John Kennedy

John Kennedy is named Chairman of **PolyGram UK**; he takes over for **Roger Ames**,

who has been upped to President of **PolyGram Music Group** (see News, this issue)... **Kevin Gasser** leaves **CAA** to become Senior VP at **Hollywood Records**. Can he turn the struggling rock division around?... **Reprise** promotes **Sandy Alouete** to VP and East Coast Label Manager... **Epic Records** brings in **Warner/Reprise** alum **Ray**



Ray Harris

Harris as Senior VP of Black Music... **Relativity** taps RCA vet **Tommy Thompson** for VP Urban

Music Promotion... **Polydor USA** names two new Directors of Promotion. **Jeff Davis** will handle Chicago, while **Bruce McDonald** takes New York... **Pamela Jouan** becomes Associate Director of Promotion for **Atlantic Records**; she'll be based in L.A.... **David Nathan** joins **Universal Records'** Crossover Promotion team... **Jon Klein** is named Head of Marketing for **Maverick**... **A&M** ups **Kelly Mills** to VP of Marketing... After a year-long hiatus from the industry, **Sue Drew** becomes VP A&R for **Reprise Records**... **Arista** taps **Susanne Savage** for Senior Director A&R Administration... **Phil Midiri** is appointed Associate Director of A&R Administration for **Sony Music** on the West Coast.

SHO-DATES

Scott Meyers Eagle Eye Records 3/31
Lynn Forman Intersound Records 3/31
Barry O'Neil Motown Records 3/31
Pamela Hall WHUR-Washington, D.C. 3/31
Herb Alpert 3/31
Chris Mitchell Galliani Bros. Marketing 4/1
Rick Archer WHAI-Greenfield, MA 4/1
Chris Clay KQXL-Baton Rouge, LA 4/1
Kathryn Vaughn WGMN-Madison, WI 4/1
Pat Payne MCA Records 4/1
Tara Brennan Elektra Entertainment 4/1
John Jackson KBLQ-Logan, UT 4/1
Greg Stevens BNA Entertainment 4/1
Raymond Saar, Mark White (ABC), Roger McGuinn 4/1

Mike McCoy KJ103-Oklahoma City, OK 4/2
Larry McGuire WPXZ-Punxsutawney, PA 4/2
Jim Burgin EMI Records 4/2
Billy Dean, Leon Russell, Emmlyou Harris, Jake Carter (Joe Public), Gregory Abbott 4/2
Gregg Feldman Arista Records 4/3
Curtis Stone (Highway 101), Eddie Murphy, Tony Orlando, Wayne Newton, Don Gibson 4/3
JoJo Martinez HOT102.3-Waukegan, IL 4/4
Steve Gatlin, Dave Hill (Slade), Gail Davies 4/4
Claire Parr Carib Records 4/5
Ron Kline WRTS-North East, PA 4/5
Eric Burdon, Stanley Turrentine 4/5

Gerald Harrison WLOU-Louisville, KY 4/6
Scott Keith KM20-Las Vegas, NV 4/6
"Easy Lee" Moya Ichiban Records 4/6
Merle Haggard, Dillon O'Brian 4/6
Our CONGRATULATIONS to **IVAN RODRIGUEZ**, California Record Distributors/Pirate D.J.'s, and **ANJANETTE** on the birth of their first child, son, **IVAN MARICAL RODRIGUEZ, JR.** Born March 14, weighing 7 lbs. 6 oz. and 21 inches in length.
...CONGRATULATIONS to **ANDREW REED**, program director at KUIJ-Vacaville, Ca, and his wife, **JOANIE**, on the birth of their son, **BLAKE AUSTIN**. Born March 7, weighing 6 lbs. 10 oz. and 19 inches in length.

F.O.R. # 137

Friends of Radio

Liz Kiley



Director, Radio Affiliations, **THE BOX**
Hometown: Stamford, Conn.

What radio stations did you grow up listening to?

WABC-New York and CKLW-Detroit.

What stations do you listen to now?

THE BOX radio affiliates across the United States.

If you owned a radio station, you'd...

...sell it. You can't own just one!

The first record you remember buying?

The Jackson Five's "I Want You Back."

Your favorite videos currently?

R. Kelly's "Down Low" and Gravity Kills' "Guilty."

What do you miss most about not being in radio?

THE BOX operates very much like a radio station, and although I'm not technically still in radio, I'm inside and involved with THE BOX stations all the time.

Your proudest career achievement:

Moving across the U.S. at 19 years of age to be a jock at WLAV-Grand Rapids, Mich., for \$2.50 an hour.

Future ambition:

To be Les Garland.

On the Air & In the Grooves: ALEXANDRA HASLAM • The Media Connection. DAVID BERAN • Backstage. JAAN UHELSZKI • Sho-Prep: RON FELL • Friends of Radio: ANNETTE M. LAI • Sho-Dates: DIANE RUFER

GO Chart

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

GO MOST ADDED
FOO FIGHTERS (29)
COLOR ME BADD (16)
VOICE OF THE BEEHIVE (15)

TW		SPINS	TREND	TW		SPINS	TREND
1	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	3932	+300	21	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	1648	+44
2	GIN BLOSSOMS - Follow You Down (A&M)	3730	+95	22	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)	1589	+80
3	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	3614	-34	23	La BOUCHE - Be My Lover (RCA)	1567	+10
4	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	3324	+570	24	TINA ARENA - Chains (Epic)	1464	NEW
5	CELINE DION - Because You Loved Me (550 Music)	3160	+491	25	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	1353	+383
6	BoDEANS - Closer To Free (Reprise)	3016	+186	26	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	1268	-65
7	MELISSA ETHERIDGE - I Want To Come Over (Island)	2991	-48	27	BLUES TRAVELER - Hook (A&M)	1264	-24
8	SMASHING PUMPKINS - 1979 (Virgin)	2915	+43	28	SEAL - Don't Cry (Zit/Warner Bros.)	1194	-42
9	ACE OF BASE - Lucky Love (Arista)	2827	+139	29	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	1150	+212
10	OASIS - Wonderwall (Epic)	2729	-16	30	MARIAH CAREY - One Sweet Day (Columbia/CRG)	1099	-179
11	BRANDY - Sittin' Up In My Room (Arista)	2728	+56	31	BUSH - Glycerine (Trauma/Interscope/AG)	1087	+20
12	NATALIE MERCHANT - Wonder (Elektra/EEG)	2702	-127	32	NO DOUBT - Just a Girl (Trauma/Interscope/AG)	1031	+72
13	EVERYTHING BUT THE GIRL - Missing (Atlantic)	2555	-16	33	3T - Anything (MJJ/550 Music)	1025	+102
14	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	2438	+277	34	HOOTIE & THE BLOWFISH - Time (Atlantic)	1015	-59
15	SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	2383	+150	35	GOO GOO DOLLS - Naked (Metal Blade/Warner Bros.)	952	+128
16	JANN ARDEN - Insensitive (A&M)	2217	+141	36	BOTTLE ROCKETS - I'll Be Comin' Around (Tag/Atlantic)	940	+160
17	COLLECTIVE SOUL - The World I Know (Atlantic)	2017	-38	37	FOO FIGHTERS - Big Me (Capitol)	921	NEW
18	THE PRESIDENTS OF THE UNITED STATES... - Peaches (Columbia/CRG)	1882	+130	38	BASS IS BASE - I Cry (Loose Cannon/Island)	904	+116
19	BLESSID UNION OF SOULS - Oh Virginia (EMI)	1664	-88	39	MARY J. BLIGE - Not Gon' Cry (Arista)	897	+29
20	DEBORAH COX - Who Do U Love (Arista)	1654	+62	40	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	855	NEW

SMALL MARKET SUCCESS

BY GREGG MARIUZ

This time, "Small Market Success" takes a trip to Iowa—Fort Dodge, Iowa, to be exact. A town of about 27,000, this blue collar area is home to many who work at the Gypsum Mines. Entertaining them on the radio is Top 40 **KKEZ**, or "Z94...the Home of Rock 'n Roll." Giving us the scoop on the station is **APD/MD Lindy Kaye**.

Give us some insight on your listening area and its demographic makeup.

The Fort Dodge market has a population of about 27,000. This figure is deceiving in terms of our impact though, because our 100,000 watt signal covers nine counties with a total population of about 108,000. Fort Dodge—and our listening area in general—is very blue collar, situated 90 miles north of Des Moines, and 60 miles north of Ames, home of Iowa State University.

Looking at your playlist, I see an apparent Alternative/Rock lean. Is this stance more reactionary to other market signals, or is it a specific focus to your listeners' demands?

We started the focused lean about a year ago. We already knew the viability of the Rock stance, but were uncertain of how Alternative would react. I felt that Alternative and Rock were the perfect match, and based upon gut instinct and a little sales research, we threw in some Alternative cuts and they stuck. MTV definitely played an initial role in

familiarizing our audience with the genre and its artists, but we ran with it from there. By and large, we amazingly have never received major requests for any Urban crossover/Dance-type tracks, even when it was the big thing in Top 40 a few years ago. Sales trends in the market indicated that the majority of people buying the Urban-leaning product—as in most markets—was far below our target demo.

Pick a few titles that are currently working well for you. Tell us why you initially decided to go with them, and how have they developed within your mix.

Right now Alanis Morissette, Joan Osborne, and Jann Arden are working extremely well. Jann Arden has been a lifesaver in the 8 a.m. to 4 p.m. day-part, and it's the same women who are calling for Alanis and Joan. Lenny Kravitz has stepped out to be a very strong track for us, but the big shocker to many of you will be our Number One artist for the past 11 weeks—Blakey St. John. She's currently out-selling artists like the Smashing Pumpkins, Oasis, and the Presidents of the U.S.A. in our market. We know that she fell off of GAVIN's "Up & Coming" chart quite a while ago, but she has continued strong in our market. P. Hux on Black Olive Records is picking up some steam, with retail requests beginning. We have younger female demos coming in on This Perfect Day, and once we received the giveaway

product, it flew right out the door.

KKEZ is certainly not afraid of giving new artists a shot as opposed to following the rest of the radio world. Is this due to playing songs that fit perfectly with the station's sound, or is it a lack of strong offerings from heritage Top 40 artists?

It's a little of both. It doesn't come down to personal taste for me, even though I'm very much into what we do. I've added songs because of the name of the artist or the label they're on, but have lost in many instances because of this. Either the song is quality or it's not, regardless of what [the artist has] accomplished in the past. I feel that many independently released tracks have been ignored and overlooked by programmers who feel much better about themselves by adding a song only when there are 100 other stations playing it. We're a prime example of a station who plays new artists, and has tremendous sales response and requests because of it.

Give us your perspective on what is considered Alternative or mainstream. Is there even a difference?

To me, the question is "alternative to what?" I'm not sure that there is a difference. There are Alternative-labeled bands that have crossed over to mainstream Top 40, but does that make them mainstream, or are they still Alternative? Plus, I can't imagine any band wanting to be labeled "Alternative," if being Alternative means not being successful! Unfortunately, we use the label because that's all we have, but I

think that it's more humorous than anything. It's all just rock & roll to me.

What type of role do you see small market Top 40 playing in the future of the format, especially with the current major market climate in the wake of the Telecom Bill?

It's going to be a great thing for small market radio in general. We may eventually be the only avenue for major labels to break new artists, because the major market signals will have become so conservative and mainstream. If a radio group controls a majority of signals in the market, where are the outlets for new and experimental artists and genres going to be? ●

EDITORIAL ASSISTANCE BY ANNETTE M. LAI
 PAUL E. SWANSON AND GREGG MARIUZ
 ARE THE NATIONAL SECONDARIES DIVISION
 OF JEFF MCCLUSKY AND ASSOCIATES IN
 CHICAGO.

FACT FILE

KKEZ Radio
 540 A Street
 Fort Dodge, IA 50501 (515) 955-4100
Owner/General Manager: Jon Jenkins
Program Director: Mike Walsh
Asst. PD/Music Director:
 Lindy Kaye
Consultant: None
Frequency: 94.5 FM
Watts: 100,000
Target demo: Adults 18-40
Positioning statement:
 "Z94, the Home of Rock 'N Roll."

MOST ADDED

- RAGE AGAINST THE MACHINE (58)**
- INTO ANOTHER (56)**
- SKREW (52)**
- NEUROSIS (49)**
- TANNER (28)**
- THE ALMIGHTY ULTRASOUND (27)**

TOP TIP

RAGE AGAINST THE MACHINE
"Bulls On Parade"
 (Epic)
 Generous spins from WGLZ(30), WSOU(26), WELH(25), WRBC(18), WNEK(16), and WTZR(10) allow Rage to claim this week's highest debut spot.

RECORD TO WATCH

BOTH WORLDS
Beyond Zero Gravity
 (Another Planet)
 Comprised of former members of Leeway, Cro-Mags, and several other notorious NYC hardcore bands, Both Worlds is good & crunchy. Early adds come from WEOS, WFCS, WKLL, WRPR, WWSP, and WKNH.

Gavin Rocks

TW		SPINS	TREND
1	SEPULTURA - Roots (Roadrunner)	611	-15
2	SACRED REICH - Heal (Metal Blade)	436	+8
3	KISS - MTV Unplugged (Mercury)	413	+82
4	MINISTRY - Filth Pig (Warner Bros.)	410	-32
5	OVERKILL - The Killing Kind (CMC International)	402	-1
6	PARADISE LOST - Draconian Times (Relativity)	399	+4
7	KILGORE SMUDGE - Blue Collar Solitude (Unsound)	361	+23
8	TROUBLE - Plastic Green Head (Century Media)	359	-22
9	BRUCE DICKINSON - Skunkworks (Castle)	350	+50
10	GRAVITY KILLS - Gravity Kills (TVT)	327	+10
11	ONLY LIVING WITNESS - Innocents (Century Media)	327	-6
12	GALACTIC COWBOYS - Machine Fish (Metal Blade)	324	-42
13	BAD RELIGION - The Gray Race (Atlantic)	276	-5
14	DEADGUY - Fixtion On A Coworker (Victory)	265	-17
15	SISTER MACHINE GUN - Burn (TVT)	258	+16
16	CRISIS - Deaths Head Extermination (Metal Blade)	242	+1
17	L.U.N.G.S. - Better Class Of Losers (Pavement)	236	+9
18	NAPALM DEATH - Greed Killing (Earache)	236	-38
19	DRILL - Go To Hell (A&M)	235	+17
20	KILLING JOKE - Democracy (Zoo)	231	+101
21	POWERMAN 5000 - The Blood Spat Rating System (Conscience)	229	+21
22	MY DYING BRIDE - The Angel and the Dark River (Futurist)	224	-4
23	MISERY LOVES COMPANY - Happy? (Earache)	213	+12
24	13MGS - Trust and Obey (Slipdisc)	211	-34
25	IRON MAIDEN - Man On The Edge (CMC International)	209	-22
26	RAGE AGAINST THE MACHINE - Bulls On Parade (Epic)	205	NEW
27	HELLOWEEN - Power (Castle)	203	-11
28	FAR - Love American Style (Epic)	188	NEW
29	FU MANCHU - In Search Of... (Mammoth)	187	+56
30	THERAPY? - Infernal Love (A&M)	186	-44
31	OZZY OSBOURNE - Ozzmosis (Epic)	183	-73
32	G/Z/R - Plastic Planet (TVT)	178	-69
33	MERAUDER - Master Killer (Century Media)	172	-25
34	INTO ANOTHER - T.A.I.L. (Hollywood)	171	NEW
35	SHIFT - Spacesuit (Equal Vision)	170	-13
36	INTEGRITY - Humanity is the Devil (Victory)	168	-8
37	CYCO MIKO - Lost My Brain (Once Again) (Epic)	153	-17
38	SKINNY PUPPY - The Process (American)	152	+9
39	IN MEMORY OF CELTIC FROST - In Memory of Celtic Frost (Dwell)	143	NEW
40	VOIVOD - Negatron (Mausoleum)	140	-36
41	WHIPLASH - Whiplash (Limestone City)	137	-11
42	LIFE OF AGONY - Ugly (Roadrunner)	134	-12
43	7 YEAR BITCH - Gato Negro (Atlantic)	131	-6
44	VICTOR - Don't Care (Atlantic)	129	-42
45	SARMOON BROTHERHOOD - Reverse The Healing (Photon)	127	-10
46	N.I.L.8 - Hallelujah I'm Going To Kiss Myself (Fuse)	124	-8
47	HYPOCRISY - Abducted (Nuclear Blast)	116	-14
48	EGYPT - Egypt (Trumpeter)	114	NEW
49	CLUTCH - Big News (Atlantic)	110	0
50	24-7 SPYZ - '6' (Enemy)	108	NEW

Hard Kopy BY ROB FIEND



Frontline Numb Krupps

Last night (March 26), I dawned my jet black anti-super hero clothes and cruised on down to the Trocadero for an evening of industrial noise courtesy of **Front Line Assembly**, **Die Krupps**, and **Numb**. After flashing my ID and submitting to a thorough body frisk—the more thorough the better—the ritual search for my name on the club's guest list ensued.

Of course, my name was nowhere to be seen even though the record label, who I spoke with just a few hours earlier, insisted I was on the list. Well, it's not like this is something new. I get burned on lists all the time, usually due to the venue's incompetence. However, this latest round of rejection was an oversight on the label's part. I could see several names listed underneath the label's heading, and yet none of them even came close to resembling mine. After becoming slightly agitated, I resigned myself to this inconvenient situation, especially after one of the club's employees told me that this particular label has a habit of not purchasing tickets for their band's shows, and leaving potential guest list people in the dark. After going off on the label for a short time, the booking agent let me in and told me to "enjoy the show." Cool.

I walked into the main room and I was instantly surrounded by mutants of every shape, color, and size. Most of the men (I think they were men) in attendance had on more make-up than the women, while some of the women looked as though they could rip me a new you-know-what.

I've witnessed these *Star Wars* characters a million times before—hell they're all over my neighborhood—but for some unknown reason, everyone looked a little more ridiculous than usual. I felt like I was on *Sprockets* and some dude named Dieter was going to come

prancing up to me and say, "Do you want to pet my monkey?"

Fortunately, there were no monkey offers, and I was able to catch the last few minutes of Numb, who showcased a harrowing display of grizzly guitars and low-end techno grooves.

Next up was Die Krupps, who immediately launched into their '80s retro-industrialized rock set, which included several new tunes from their latest release, *Odyssey of the Mind* (26 Rocks stations added it last week). I don't know if it was the curse of being an opening band (most if not all opening bands never get to take full advantage of the sound system) or if it just wasn't Die Krupps night, but their performance was completely unimpressive. The barely-audible crunchy guitars were lost amid overwhelming keyboards and dual drum bashing, while front-man Jergen Engler's shrill vocals and tame stage presence fell short of being anything near exciting.

Although the band's show was mediocre at best, the crowd remained, swaying back in forth to the vibrating beats as if they were in a trance. Whether or not this was due to the ingestion of ecstasy is still not clear, but that would be my guess.

Frontline Assembly's performance was received with enthusiastic cheers as the band pummeled the packed room with their danceable rhythms and layered electronic melodies. All this band needs is some more low-end guitars and they'd be readily accepted at metal radio...And now for something completely different...Hard rock/metal adds for April 1/2 include:

Both Worlds, *Beyond Zero Gravity* (Another Planet); **Bloodlet**, *Entheogen* (Victory); **Erosion**, *Down...* (We Bite America); **Young Gods**, *Retropective* (Interscope); **Cathedral**, *Hopkins* (Earache); and **A.C.**, *40 More Reasons to Hate Us* (Earache).

Continued on page 19

Editor: ROB FIEND • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990
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Gavin Alternative

Static BY MAX TOLKOFF

Waiting to Inhale

Monsters are about to be unleashed on an unsuspecting populous. In the next two weeks radio will be treated to more Godzilla-like releases than any other time in recent history. There *have* been a few squealers out there on the radio side who've been complaining about not having enough new tunes to draw from — hope you're happy now. Of course, all these big name releases mean that labels with developing acts have to wait in line a bit longer before getting an audience with the kings and queens of the format, hence raising the stress levels throughout the entire industry. But it's all about slots, folks. And let's not hear any complaining from the label side that radio doesn't play enough currents anymore; that is certainly not the case — yet — with this format. I have stated publicly (so many times that I am now extremely boring to be around) that we may, in fact, be in the middle of what will be looked at in a few years as the "golden age" of rock.

Today there are more outlets playing more new music than ever before, especially if you count around a hundred or so alternative types plus all those "near-death" AOR types that woke up. We finally have what all the music heads have been screaming about for years: more radio stations willing to play all the great new tunes being released. Be happy.

Here's a brief look at what's going to suck up all the air in your transmitter for the next few months:

CLEARED FOR LANDING

CRACKER (Virgin)

The poop: Luckily they got this out before the onslaught next week. Amazingly, however, there are still a few hold-outs on this record. What's up with that? Cracker is now core to this format. Luckily, the hold-outs are not stopping the meteoric chart performance of "I Hate My Generation." The entire album is great and Virgin will be working this for months and months and months. You know what makes a "super group"? Consistently good material over a long period of time.

Think about it.

THE CURE (Elektra)

The poop: An automatic anyway you look at it, The heritage alone will put this on everywhere. Besides, "The 13th" happens to be a typically great Cure song. It's brooding and weird and will slam itself home after multiple spins. No wonder the album is called *Wild Mood Swings*. Elektra's official add search is April 2, and Matt and Joel did a great job of getting the important tastemakers to their SXSW listening party. The album is eclectic and even the crankiest newcomer who has no sense of "format history" will find something to play off the album. Thank God the Cure has returned.

CRANBERRIES (Island)

The poop: Island has been going crazy the last few weeks trying to stop the leaks on "Salvation." Thankfully, the song is now in the hands of radio and everyone can relax. This is going to blow the doors off the format. In fact, *every* format is going toglom onto this monster. "Salvation" will go down in history as one of the Cranberries best songs of all time; it's certain to be regarded as one of the best songs of the year. I predict #1 on every chart in a scant three weeks. Wait till you see the video. The album is called *For the Faithful Departed*, and it's as deep as Loch Ness. Get ready to live with this thing for the next year and a half.

DAVE MATHEWS (RCA)

The poop: At least five different radio people I trust have told me "Too Much" is a *really good* song. RCA laid the groundwork with the last album, and Dave did his part by following up with some excellent material.

The buzz has most of the format adding this out of the box, unless the Cranberries and Cure take up all the space. The LP is called *Crash*, and it will hit the streets soon after the single. Some of the more skeptical holdouts from the last record will be convinced that Dave is to be taken seriously here. This is a major step forward for the band's career.

RAGE AGAINST THE MACHINE (Epic)

The poop: Stu Bergen is smiling smugly and feeling secure, or, at least, as sure as a label rep can feel

in this chaotic end-of-the-millennium rush to apocalypse we find ourselves in. The new Rage song is a killer; "Bulls On Parade" may start out on the night shift at some stations, but it won't stay there for long. Rage spent their early years building a solid base, and good word of mouth, which is the surest way to longevity (Not to mention, this puts bands in a great position when the hits arrive). The Rage album, *Evil Empire*, has a real shot at substantial sales this year. Don't be left out in the cold. Oh, and catch them on SNL April 14; the LP hits the stores two days later.

STONE TEMPLE PILOTS (Atlantic)

The poop: It's everywhere already. It's undeniable. This *is* today's rock. Tod Elmore's life is already a living hell, full of requests for all things from all stations. *Tiny Music... Songs From the Vatican Gift Shop* will dominate for at least the next year. There's really nowhere to hide.

HOOTIE & THE BLOWFISH (Atlantic)

The poop: And to think, we all laughed at Danny and Tod in the beginning. Well, guess who's laughing now? The new song, "Old Man & Me (When I Get to Heaven)" goes to radio April 1. Radio stations who are plugged in and rigged to pick up their national spots can also check the e-mail for the new Hootie song. Yes, Atlantic is shipping this digitally for those who want it that way. Those who can't access it online will get it hand delivered on Monday. The new LP is called *Fairweather Johnson* and will be in stores on April 23rd.

CIRCLING THE AIRPORT

Now, just when you think it's safe to sit back and crack a Snapple, get a load of what's on the horizon. For starters, find room for Porno for Pyros and Elvis Costello releases in May. The new Fishbone will be on your desk soon as well. Clarissa is making noise. And Columbia's going to hit pay dirt with Howlin' Maggie. The buzz is real on this one. Next week, we'll look at more music you need to pay attention to. Take a Dramamine and a cold compress. ●



Data

MOST ADDED

DAVE MATTHEWS BAND (44)

Too Much (RCA)
KXPK, WEND, KMYZ, WHTG, WRLG, WIBF, WMAD, WXNU, WPGU, WVGO, KRZQ, WBRU, WTGE, WUNX, WEQX, WWBX, WZRH, KLZR, WHFS, WMMS, WHYT, WDGE, WKOC, KNNC, KTCL, KDGE, KOME, WXRK, KTEG, KGDE, KWOD, KROQ, KCXX, KENZ, WAQZ, WROX, KDRE, WEJE, WMRQ, WBZU, WXRT, WPUP, XHRM, KKNB

RAGE AGAINST

THE MACHINE (33)

Bulls On Parade (Columbia/CRG)
KMYZ, KREV, WQXA, WRLG, WIBF, WQBK, WXNU, CFNY, KRZQ, WTGE, KNRK, WXEG, WWBX, KLZR, WHFS, WDGE, KNNC, KJEE, XTRA, KGDE, KWOD, KEDJ, WENZ, KXRK, WEDG, WROX, WEJE, WNRQ, WFNX, WMRQ, WPBZ, KTBS, KPNT

TRACY BONHAM (14)

Mother Mother (Island)
WEND, KISF, WBRU, WUNX, WXEG, WWBX, WKOC, WLUM, KCXX, WAQZ, WROX, WRXQ, WMRQ, WPUP

DISHWALLA (9)

Counting Blue Cars (A&M)
WEND, KISF, WBRU, KNNC, KTCL, KTEG, KFRR, WROX, WMRQ

CRACKER (8)

I Hate My Generation (Virgin)
WRXQ, WMAD, KISF, WXEG, KROX, KFRR, KDRE, WFNX

MOST REQUESTED

OASIS

Champagne Supernova (Epic)

TRACY BONHAM

Mother Mother (Island)

MARILYN MANSON

Sweet Dreams (Nothing/Interscope/AG)

ALANIS MORISSETTE

Ironic (Maverick)

BUSH

Machinehead (Trauma/Interscope/AG)

MOST BUH-UZZ

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

NIXONS

Sister (MCA)

LENNY KRAVITZ

Can't Get You Off My Mind (Virgin)

LOVE & ROCKETS

Sweet F.A. (American)

CRACKER

I Hate My Generation (Virgin)

STONE TEMPLE PILOTS

Big Bang Baby (Atlantic)

MOST LIKELY TO SUCCEED

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

DISHWALLA

Counting Blue Cars (A&M)

MEICES

Wow (London)

TRACY BONHAM

Mother Mother (Island)

CLARISSA

Sail Away (Mammoth)

DAVE MATTHEWS BAND

Too Much (RCA)

The Cranberries

Salvation

The first single from the new album
To The Faithful Departed
in store April 30th

Produced by Bruce Fairbairn and The Cranberries
Management: The Left Bank Organization



ISLAND

ISLAND RECORDS, INC.
A POLYGRAM COMPANY

E-MAIL: CRANFANS@AOL.COM
Visit The Cranberries web site, <http://www.cranberries.com>

The Jesus Lizard



MARCH 31 VAIL, CO - NATIONAL SNOWBOARD CONVENTION

APRIL 13 CHICAGO - VIC THEATRE

MAY ON TOUR WITH MINISTRY

THE NEW ALBUM

Produced by GGGarth and The Jesus Lizard
Engineered by Jeff Lane and GGGarth
Mixed by Joe Barresi
Management: The Billions Corp.

Radio Contact: Tommy Daley at The Cage: 1 800 342 8842
Retail Contact: Donna Ross 213 871 5761

Capitol © 1996 Capitol Records, Inc.

College Picks

JUNE

I Am Beautiful (Beggars' Banquet)

This Chapel Hill quintet doesn't distinguish itself with exotic instruments or unorthodox arrangements. Rather, it's what they *do* with a distorted guitar, bass, drums, the occasional keyboards or xylophone, and female vocals. Turning a phrase is a special art; the way Nicholas Cage can take a seemingly throwaway line and phrase it into a memorable one is similar to the way Cat Cook delivers her vocals. "I feel ingenious/I wish I was orthodox" from "Genius" sputters out at just the right speed in perfect cadence with the music. The instruments echo speech patterns by building from a diminutive droplet to a gushing torrent of fury. With her husky voice, Cook is bound to garner Kim Deal comparisons, but she's leagues ahead of Kim when it comes to phraseology. "The Theme of the Anti-Hero" is a gem cut with a rattling, bell-like guitar, a jabbing bass, and exceptional vocals that embrace the low end of the scale. "Elijah Saw the Dogs" is a gripping instrumental combining cymbal-ridden percussion with a guitar seizure, and the radio-friendly "A Place Named) William" boldly lunges and sprawls repeatedly within the space of three minutes. Don't miss the hypnotizing "Molasses," and the countrified "I'll Pick Up My Heart (And Go Home)." Look for June to come early this year—they're on the road with *Shallow* this spring. —DAVID BERAN

VARIOUS ARTISTS

Offbeat: A Red Hot Sound Trip (Red Hot/Wax Trax!/TVT)

Popular culture does not often aim its floodlights on the diseases of America: racism, class and privilege, and especially AIDS. Although Red Hot is, in some sense, an outlet for popular culture, it exposes, rather than corroborates the lie. *Offbeat*, plus Red Hot's seven previous offerings, have (and will continue to) put millions of dollars where more tax dollars should be, fighting AIDS. "Black Dada Nihilismus," the track that galvanizes this latest Red Hot AIDS benefit album, joins poet Amiri Baraka with DJ Spooky for a spoken word/trip-hop offering that opens with a distress signal, rails against the cult of death, and then spins off to other regions à la Gil Scott Heron or Howl; the whirling dervish of energy coming out of this meeting of minds crystallizes the rest of the album.

Unfortunately, it also may be the cut that goes unplayed, upstaged by the hip-hop friendly Skylab, DJ Krush, and Tortoise. Heck, even Barry Adamson's track, "Hip No Therapy," coming from his strange milieu of music for films, may seem more radio friendly than "Black Dada Nihilismus." Why? Because Baraka's message is a difficult—and therefore disturbing and necessary—one. He defiantly calls "For Dubois...

Jack Johnson...Buckwheat, Billie Holiday, Bessie, Bo Jack! Save us against the murder we intend/Against his lost white children—Black Dada Nihilismus"; his words are like bullets at the heart of popular culture's evils. The black tradition has a profound sense of the tragic, worked out in the spirituals, blues and jazz of composers like Coltrane. By calling up the spirits of this tradition, Baraka is blessing us with a history lesson and a clarion call. He puts the "beat" in *Offbeat*. —JENNIE RUGGLES

SKINNY PUPPY The Process (American)

On *The Process*, Puppy's longtime producer Dave Ogilvie has captured heavy sounds contrasted by classical keyboards or softer vocals, as well as unusually audible lyrics. Ominous, dark guitar chords within "Death," "Hardest Head," and "Crucible," emphasize the industrial extremes of the band, while the less complex songs, like "Candle," offer stripped-down guitar, a compelling beat, and a strong chorus. Compared to the Puppy of the '80s, this mix has more of an ambient-techno quality, as evinced on "Blue Serge." And, while both "Cult" and "Amnesia" evoke nostalgia for that younger Pup, the destruction on the last track, "Cellar Heat," suggests the listener has witnessed the end, the demise of Skinny Puppy. And indeed, following the death of keyboardist Dwayne Goettel, the band has decided to call it quits. *The Process* is a stunning achievement, because every element of the disc—including its name, which was taken from a '60s mind-control cult—illuminates industrial music's appeal: it reflects its listeners' ultimately cynical, fatalistic view of the world. —SANDRA DERIAN

LIFTER

Melinda (Everything Was Beautiful and Nothing Hurt) (Interscope)

This guitar-driven trio rips pages from a volume of the History of Indie-Rock (a tome written by Sonic Youth, R.E.M., Superchunk, and Pavement) and smash them into a pulp of their own sound. "Yardcow" begins things with a flurry of cymbal-heavy drums and Mike Coulter inviting fans to "Step right up to our swell cars." The end guitar pays homage to Sonic Youth's "Expressway to Yr Skull," and the acerbic sounds perfectly fit the song's cynical stance. On slower songs like "Something Borrowed" and "402," Coulter's voice takes on a Michael Stipe glow, but the album's memorable moments come when Coulter summons vengeance and anger. The chorus of "Big and Tall," and the acrid "The Rich, Dark, Sultry Red of Hate" pulse with seething guitar and vehement vocals. GAVIN Seminar attendees might recall that Lifter's underlying fury fiercely propels their live performance; they're on the road with Possum Dixon through the spring. —DAVID BERAN

Rock Chartbound

Grotus (90) London

Mr. Blackwell (89) Skin It!

*Simple Aggression (83) Leviathan

*Die Krupps (82) Cleopatra

*Skrew (44) Metal Blade

Dropped: #35 Alice In Chains, #45 Anthrax,
#46 At The Gates, #48 Big Hate, #49 Bouncing
Souls, #50 Count Raven

TOP REQUESTS

SEPULTURA
SACRED REICH
MINISTRY
OVERKILL
GRAVITY KILLS

Continued from page 13

Rock Picks

DIE KRUPPS

Odyssey of the Mind (Cleopatra)

Jurgen Engler has been the mastermind behind Die Krupps since its inception in 1981. Formed out of the ashes of Male, one of Germany's early punk bands, Die Krupps is considered one of the founding fathers of industrial music, and with Engler at the helm, the band has been churning out singles, seven inches, and full-lengths for over a decade. *Odyssey of the Mind* is Die Krupps' latest offering, which contains 13 tracks worth of danceable rhythms laced with metallic guitars. The full-bodied industrial blasts that this CD emits should get the nod from metal radio. "Isolation," "LCD," and "The Final Options" are loaded with serious low-end riffs, while the title track, "The Last Flood," and "Eggshell" showcase gyrating techno beats and stealthy synthesized melodies. *Odyssey of the Mind* also offers three bonus tracks featuring the mixing skills of Klute's Claus Larson on "LCD," Sisters of Mercy's Andrew Eldritch on a remix of the title track, and Prong's Paul Raven on "Final Option."

BOTH WORLDS
Beyond Zero Gravity
(Another Planet)

Former Cro-Mags member John Joseph has teamed up with former Leeway members guitarist A.J. Novello, drummer Pokey, and Eddie Coen—who's resume contains several New York hard core bands including Sick of It All, Murphy's Law, and the last Cro-Mags lineup—and gave birth to Both Worlds. *Beyond Zero Gravity* is the band's debut release and offers four N.Y.C. style hardcore tracks. "Militant" kicks off the CD with a barrage of reverberating bass/drum slams that funnel underneath Joseph's burly vocals and Novello's gyrating guitar hooks. "Flip the Switch Fantastic" is fast paced and loaded with catchy high-pitched licks and lyrics while "Over the

Edge" showcases an array of fingering chords that curl around scathing vocals and a heavy rhythm section. "Vision (In the Mind's Eye)" closes out the CD with a serious hardcore jam. Spin Both Worlds to enhance your station's aggressiveness.

SIMPLE AGGRESSION
Gravity (Leviathan)

Simple Aggression has returned with a sophomore effort, *Gravity*, which received 39 adds last week, enough to be the fourth Most Added record. The band hails from the Cincinnati/Northern Kentucky area which might explain why they don't sound like anybody else. From the tribal drum beats of "Art of Discipline" to the metallic romps of "Demon Smile" and the ambient melodies of "Eternity; Suite," Simple Aggression showcases a diverse and full sound. With the addition of new vocalist/lyricist Eric Johns, formerly of Full Circle, Simple Aggression have not only boosted their vocals, but their songwriting skills have matured considerably. Simple Aggression's blend of catchy rhythms and dark melodies, particularly on some of the slower tracks, makes for an intriguing listen. Be sure to check out "Lifeguard" for a savory dose of crunchy guitars.

SPRUNG MONKEY
Swirl (Surfdog)

While you're going through your stacks of CDs, look out for Sprung Monkey. Boasting an eclectic mix of heavy guitars, light melodies, groovin' bass lines, and eccentric drum slams, Sprung Monkey is difficult to pigeonhole. But it doesn't really matter whether they're hard rock or alternative, because these guys offer the kind of fresh harmonious sounds that tends to grow on you—maybe that's why they were voted Band of the Year at the San Diego Music Awards in 1994 and 1995. *Swirl* is Sprung Monkey's second release and offers eleven tracks that range in abrasiveness. "Man" is the most aggressive song on the CD and a must spin for metal radio. Other tracks metal radio should explore include the title track and "Lines."

THE YOUNG GODS
Retrospective (Interscope)

The Young Gods, the terminally tripped-out industrial wizards of Geneva, are back in your face with *Retrospective*, a 12-track CD that features songs from previous releases as well as a couple of unreleased tracks. Known for their fast techno beats, metallic guitar hooks, and futuristic sampling, as well as for somber ambient melodies and twisted circus rhythms, the Young Gods deliver a solid sampling of their various musical styles. Aggressive radio programmers should check out "Longue Route," "Kissing the Sun," "Envoye," and the previously unre-

leased "Gasoline Man (Megadrive Mix)," for heavy riffage and quick beats. "Skinflowers (Brian Forest Remix)" is the other new track that will get the nod from industrial listeners with its elongated rhythms and inflated licks. *Retrospective* is a introspective look at the some of the best work the Young Gods have created over their ten year career.

BLOODLET
Entheogen (Victory)

Surfacing from Orlando, Florida are the aggressive, hard rockin' blasts of Bloodlet. Armed with their second Victory Records full-length, entitled *Entheogen*, (which the band claims is a term for any mind-altering substance), Bloodlet is set to reap havoc at hard rock/metal radio. Scott Angelacos' shrill yells dominate the CD as they mosh through a mesh of dual guitar grinds, deep bass lines, and brutal drum pounding. Although *Entheogen* contains all the elements needed for a tight, aggressive hard core/metal sound, Bloodlet's downward spiraling hooks and moderately gloomy melodic grinds put a dark spin on the band's steely radiance. Most of the tracks plow along like a drunk Jolly Green Giant, raging through the countryside, and destroying villages after accidentally snuffing out the life of that annoying Sprout. "Brainchild," "Shell," "95," and "Something Wicked" are a few suggested tracks. What Bloodlet lacks in speed they make up for with barb wire grooves.

EROSION
Down... (We Bite America)

Erosion have been practicing the art of heavy metal for the past ten years in their native Germany, establishing themselves as one of Europe's most influential metal/hardcore bands. *Down...* is Erosion's latest effort and showcases classic metal riffs, terminal drum bashing, low-end bass vibes, and burly vocal yells. Listeners whose metallic palate devours the likes of Machine Head, Testament, and the Cro-Mags will be captivated by Erosion's intense and brutal metalcore style. From the ragin' hits of "Four Walls" to the thick hooks of "A New Day," to the flowing grinds of "Temptation," to the cooing instrumental riffs of "Trip," Erosion demonstrates their ability to create hard-hitting tunes that are as aggressive as they are catchy. Erosion will eliminate any bad commercial rock aftertaste that may be infecting your station.

ARTIST PROFILE

BOTH WORLDS



FROM: N.Y.C.

LABEL: Another Planet Records

LATEST RELEASE:

Beyond Zero Gravity

ADD DATE: April 1 & 2, 1996

RADIO PROMOTION CONTACT:

McGathy Promotions' Rob Gill &
Steve Krucher (212) 924-7775

A FEW FACTS ABOUT THE BAND:

Former Cro-Mags member John Joseph (vocals), former Leeway members guitarist A.J. Novello and drummer Pokey, and bassist Eddie Coen—who's been in almost every hardcore band in N.Y.C. including Sick of It All, Murphy's Law, and the last Cro-Mags line-up—are the essence of Both Worlds.

A FEW FACTS ABOUT THE ALBUM:

Beyond Zero Gravity is a four-song EP. The songs capture the hardcore power of the Cro-Mags with a melodic twist and the updated production sound of Rage Against the Machine or Quicksand. "I think the songs are thought provoking and definitely have some hard as shit qualities. See for yourself." —Joseph

THOUGHTS ON ROCK RADIO:

"Not many. Radio needs more diversity. I'm sick of hearing Smashing Pumpkins 20 times a day." —Joseph

GENERAL INFO:

"I love everyone." —Joseph
TOURING: "There are no definite touring plans yet, but soon we'll have things in the works. We'll be playing around the East Coast for the time being." —Joseph

MOST ADDED
GLORIA ESTEFAN (43)
WYNONNA (38)
LIONEL RICHIE (32)
TINA ARENA (29)
***SELENA (22)**
***MADONNA (22)**

TOP TIP
TINA ARENA

"Chains"
 (Epic)

Coming up from down under, Tina Arena becomes a charted item next week.

RECORD TO WATCH

TRACY CHAPMAN

"Give Me One Reason"
 (Elektra/EEG)

The best reason we've heard to play Tracy in this decade.

Gavin A/C

Adult Contemporary

Inside A/C



BY RON FELL

Coming Attractions

As we approach the second quarter of 1996, we've checked with the major labels for a quick look at new music in the pipeline for April, May, and June. Here's their report:

Epic: Gloria Estefan, Spin Doctors, Tina Arena, Michael Jackson

MCA: Karla Bonoff, Lyle Lovett, Jerald Daemyon

Elektra: Linda Ronstadt, Natalie Merchant, Simply Red

Warner Bros.: Mark Knopfler, Madonna, Boney James, Tom Petty, soundtracks to *Twisters* and *X-files*.

Atlantic: Hootie & the Blowfish, Donna Lewis, Everything b/ut the Girl, Jordan Hill

Island: Cranberries, Isley Brothers, Gabrielle, Amber Sunshower

Intersound: Skeleton Crew, Betty

Mercury: Def Leppard, John Mellencamp, Vanessa Williams

Columbia: Buckshot LeFonque, Kenny Lattimore, Toto (Sony Legacy), Puff Johnson (Work), Sophie Zelmani, Johnny Mathis, Maxwell, Eleanor McEvoy, Philosopher Kings

Virgin: Tina Turner, Jack Hanna, Newsboys, Maxi Priest

A&M: Bryan Adams, Neville Brothers, Sting

Motown: Johnny Gill

Capitol: Foo Fighters, Dave Koz

Reprise: Cher, Enya, Arista: Toni Braxton, Robert Miles

EMI: Blessid Union of Souls

Geffen/Dreamworks: George Michael

Curb: Michael English, Kool & the Gang

GRP: George Benson

PEOPLE

Debbie Cerchione, Associate Director of National A/C Promotion at Epic, has left the company after more than 22 years.

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	CELINE DION - Because You Loved Me (550 Music)	8	227	5	6436	+353	134	53	29	11
2	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	17	205	5	5657	-71	120	41	25	18
3	SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	9	182	0	4774	-180	92	52	21	16
4	JANN ARDEN - Insensitive (A&M)	22	186	7	4596	-31	79	49	35	17
5	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	9	183	18	4253	+950	62	45	53	20
6	AMY GRANT - The Things We Do For Love (Hollywood)	10	159	2	3819	-164	65	38	37	18
7	ROD STEWART - So Far Away (Lava/Atlantic)	16	148	1	3530	-539	53	43	39	13
8	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	7	167	16	3486	+448	43	44	47	28
9	SEAL - Don't Cry (Ztt/Warner Bros.)	18	132	2	3293	-306	61	31	25	15
10	GIN BLOSSOMS - Follow You Down (A&M)	10	125	3	3282	+97	61	36	18	9
11	NATALIE MERCHANT - Wonder (Elektra/EEG)	16	119	1	3065	-871	56	30	22	11
12	MELISSA ETHERIDGE - I Want To Come Over (Island)	13	115	0	2984	-720	51	31	23	9
13	LIONEL RICHIE - Don't Wanna Lose You (Mercury)	3	167	32	2931	+889	18	45	59	40
14	BLESSID UNION OF SOULS - Oh Virginia (EMI)	13	120	1	2876	-199	47	40	22	10
15	ACE OF BASE - Lucky Love (Arista)	12	131	5	2870	+110	41	32	34	20
16	EVERYTHING BUT THE GIRL - Missing (Atlantic)	77	108	1	2820	-518	49	32	21	5
17	JIM BRICKMAN - By Heart (Windham Hill)	9	130	3	2654	+125	32	34	38	23
18	BoDEANS - Closer To Free (Reprise)	9	111	7	2490	+197	31	38	27	11
19	JACKSON BROWNE - Some Bridges (Elektra/EEG)	8	127	9	2365	+228	19	33	46	28
20	MARIAH CAREY - One Sweet Day (Columbia/CRG)	23	101	0	2338	-537	42	16	25	17
21	TROY NEWMAN - Don't Make Me Ask (Curb/Edel)	10	109	2	2336	-42	30	34	34	9
22	MARTIN PAGE - Light In Your Heart (Mercury)	9	117	4	2279	-109	26	28	41	19
23	THE CORRS - The Right Time (143/Lava/Atlantic)	9	116	4	2240	-101	21	32	45	17
24	HOOTIE & THE BLOWFISH - Time (Atlantic)	23	89	1	2201	-268	40	17	17	15
25	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	13	96	10	2112	+240	29	23	27	15
26	THE BEATLES - Real Love (Capitol)	7	110	7	2015	-10	14	36	37	20
27	STING - Let Your Soul Be Your Pilot (A&M)	7	110	7	1980	+11	12	37	37	24
28	JONATHAN CAIN - Little River (Intersound)	12	89	1	1951	-1050	27	25	25	11
29	MIKE & THE MECHANICS - Another Cup Of Coffee (Atlantic)	5	105	6	1937	+188	8	37	45	15
30	JOE BEAN ESPOSITO - One Track Mind (Pool Party)	9	104	4	1935	-100	10	37	41	13
31	GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)	11	93	0	1934	-725	24	18	33	16
32	PHIL COLLINS - Somewhere (RCA Victor)	12	89	0	1793	-931	21	22	32	13
33	PETER CETERA - Faithfully (River North)	17	90	0	1773	-571	21	21	23	22
34	ELTON JOHN - Blessed (Island)	27	80	0	1669	-174	18	20	25	16
35	TIN DRUM - Surrender (Brainstorm)	16	75	2	1480	-103	12	26	27	10
36	MICHAEL W. SMITH - I'll Lead You Home (Reunion/Arista)	4	93	17	1443	NEW	6	19	35	32
37	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	25	55	1	1353	-264	23	12	11	8
38	MARY CHAPIN CARPENTER - Grow Old With Me (Hollywood)	18	72	1	1314	-286	11	15	29	17
39	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	21	55	1	1240	-268	15	16	17	6
40	TRISHA YEARWOOD - On A Bus To St. Cloud (MCA)	10	79	6	1212	NEW	2	16	35	25

Chartbound

	Reports	Adds	SPINS	TREND
TINA ARENA - "Chains" (Epic)	79	29	1197	+628
ALANNAH MYLES - "You Love Who You Love" (TVT)	70	6	1055	+48
MICHAEL STANLEY - "Sha La La La" (Intersound)	70	16	1027	+325
ALL-4-ONE - "These Arms" (Blitz/Atlantic)	66	7	965	+259

Total Reports This Week 243 Last Week 250

Editor: RON FELL

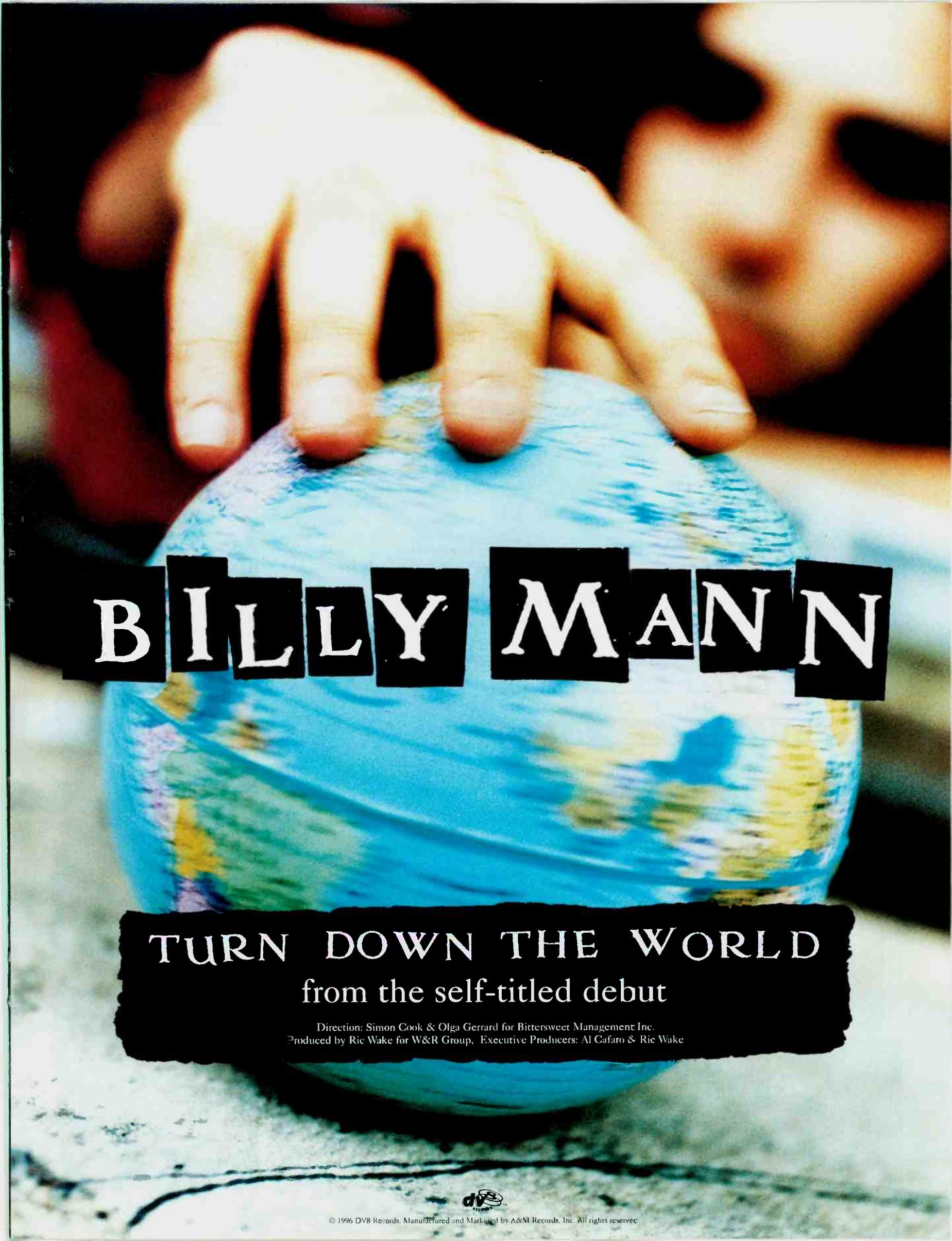
Associate Editor: DIANE RUFER

A/C reports accepted: Mondays

8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

Station Reporting Phone: (415) 495-1990

GAVIN Fax: (415) 495-2580

A close-up photograph of a hand gently holding a small globe of the Earth. The globe is painted with blue oceans and yellow and green landmasses. The hand is positioned at the top of the globe, with fingers resting on its surface. The background is blurred, showing a person's face in profile.

BILLY MANN

TURN DOWN THE WORLD
from the self-titled debut

Direction: Simon Cook & Olga Gerrard for Bittersweet Management Inc.
Produced by Ric Wake for W&R Group, Executive Producers: Al Cafaro & Ric Wake



A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
58	21	724	+250	SELENA - I'm Getting Usec To You (EMI)
57	4	863	+62	JESSICA - Slain Angels (Moonridge)
54	13	882	+292	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)
50	4	711	+2	ZIGGY MARLEY & THE MELODY MAKERS - Love Power (Angel)
46	2	714	+17	CELINDA PINK - Unchained (Step One)
45	2	545	+36	SORAYA - Suddenly (Island)
43	4	533	+12	LIZA MINNELLI & DONNA SUMMER - Does He Love You? (Angel)
43	43	543	+543 *	GLORIA ESTEFAN - Reach (Epic)
42	2	976	+38	COLLECTIVE SOUL - The World I Know (Atlantic)
42	38	467	+363 *	WYMONNA - To Be Loved By You (Curb/MCA)
42	5	578	+24	DIANA ROSS - Voice of the Heart (Motown)
38	9	702	+135	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)
36	4	570	+111	MR. BIG - Goin' Where The Wind Blows (Atlantic)
35	7	503	+60	TONI LAND - Have You Ever Seen Your Real Love? (Wonder Girl Music)
36	18	364	+184	NEIL DIAMOND - Marry Me (Columbia/CRG)
34	1	717	-7	SMASHING PUMPKINS - 1979 (Virgin)
34	5	436	+27	TOMMY JAMES - Megamaton Man (Aura)
34	8	473	+112	DOVER BEACH - What She Wants (Access Music)
33	2	472	+20	BFD - Irresistible Odds (Iguana)
32	6	347	+73	RARDY NEWMAN & LYLE LOVETT - You've Got A Friend In Me (Hollywood)
31	1	465	-23	SIMPLY RED - Never Never Love (eastwest/EEG)
30	3	404	+7	THE ASSOCIATION 1995 - A Little Bit More (On Track)
27	5	293	+17	NICKI FRENCH - For All We Know (Avex/Critique)
26	2	337	+5	IVORY ROSE - Been Here Before (Niki)
24	13	332	+146	RORY BLOCK - Pictures Of You (Royalty)
23	21	326	+289 *	MADONNA - Love Don't Live Here Anymore (Maverick/Warner Bros.)
21	3	290	+17	BILLY MANN - Turn Down The World (A&M)
19	11	166	+95 *	JONI MITCHELL - How Do You Stop (Reprise)
19	9	209	+128	KOOL & THE GANG - Sa ute To The Ladies (Curb)
15	7	203	+84	THE JAZZMASTERS feat. PAUL HARDCASTLE - Can You Hear Me? (JVC)
13	1	253	+2	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)
13	1	202	-15	PENELOPE HOUSTON - Sweetheart (Reprise)
13	7	161	+85 *	BASS IS BASE - I Cry (Loose Cannon/Island)
11	4	105	+38 *	THOMSON DAWSON - Real Love (d-Spot)

Dropped: Madonna, Caroline Lavelle, Oasis, Chynna Phillips.

* Indicates Debut

PAUL HARDCASTLE

Jazzmasters II

WITH HELEN ROGERS

"Can You Hear Me"



"The Jazzmasters, Paul Hardcastle's alter ego, is augmented by vocalist Helen Rogers for this sultry inquiry. It has its clever moments, like its radio telescope starsearch metaphor, but they never distract from the smoky, eclectic/electric groove and melody at its core. To get the full and original intent, check out the longer, 'original version,' track 2." — GAVIN

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(213) 878-0101
Fax (213) 878-0202

Tom Mazetta
(847) 831-0550
Fax (847) 831-5757

Laurie Adamson, Music Director at KRNO/FM-Reno, Nevada, has moved over to Reno's Oldies station, KODS where she hosts the 10 a.m.-2 p.m. air shift.



Congratulations to longtime GAVIN correspondent Roger Christian, Music Director and Air Talent at WMJQ-Buffalo, on his 20th anniversary as an air personality at the station. Some of you may remember Christian was also the M.D. at sister station WBEN back in the '80s.

Mark Goodman, an original MTV-VJ, has landed the coveted KYSR-Los Angeles morning show. Goodman's co-host will be Shirley the Stunt Girl from K101-San Francisco

STATIONS

WAFY-Frederick, Maryland has a new address and phone numbers: 5742 Industry Lane, Frederick, MD 21704 (301) 620-4359; fax (301) 696-0509.

THE MUSIC

Celine Dion's centerpiece for *Up Close & Personal*, "Because You Loved Me," has taken the chart by storm. In this, its eighth week, it has a lead of nearly 900 spins over the nearest competitor. It's also the first single in many weeks to clear a weekly 6,000 or more spins from our panel. It has the legs to become our first-ever 7,000 spin single.

Mariah Carey's latest, "Always Be My Baby," is now single-digitated at #5 and should clear its 200th station next week on its way to the top of the chart. But there's a major battle brewing in the weeks to come with Whitney & CeCe's "Count on Me" and Lionel's "Don't Wanna Lose You" likely to compete for the top. Look for fireworks in the last half of April. In case you haven't noticed, Richie's entry is at #13 after just two chart weeks and it's second only to Mariah Carey in Spincrease with a +889.

Top debut, as predicted last week, was the relatively modest entry of Michael W. Smith's "I'll Lead You Home" at #36. It took on 17 Adds this week from the likes of WWLI, KQXT, WLQT, WKXD, and WLZW.

This week's Top Tip is "Chains," the great debut single from Tina Arena. Comittments are in from WMC, WMYI, WBLX, WMJQ, K101, 98Q, WMXB, KBEE, WLTE, WDEF,

ARTIST PROFILE

LIZA MINNELLI



LABEL: Angel

PROMOTION CONTACT:

Susanne White

BIRTHDATE & PLACE:

March 12, 1946 - Los Angeles

CURRENT RESIDENCE: The planet.

MUSICAL INFLUENCES: "Kay

Thompson, Annie Lennox, Bessie Smith and Charles Aznavour."

LAST CD YOU PURCHASED:

"Dave Grusin's 'Gershwin

Connections' and The Bobby Darin Collection."

LIKES: "Truth, kindness, humor and thick chocolate shakes."

DISLIKES: "Lies, gossip and the result of it, and thin chocolate shakes."

FAVORITE MOVIE OF ALL TIME:

"The Bandwagon."

FAVORITE VACATION SPOT:

"South of France."

PETS: "A dog named Lily."

IF I WEREN'T A RECORDING

ARTIST, I'D BE: "An ice skater."

MOST TREASURED MATERIAL

POSSESSION: "A photo of Halston."

MOST INTERESTING PERSON

YOU WOULD LIKE TO KNOW:

"Mother Theresa."

AMBITIONS YOU STILL HAVE TO

FULFILL: "Performing in front of the pyramids."

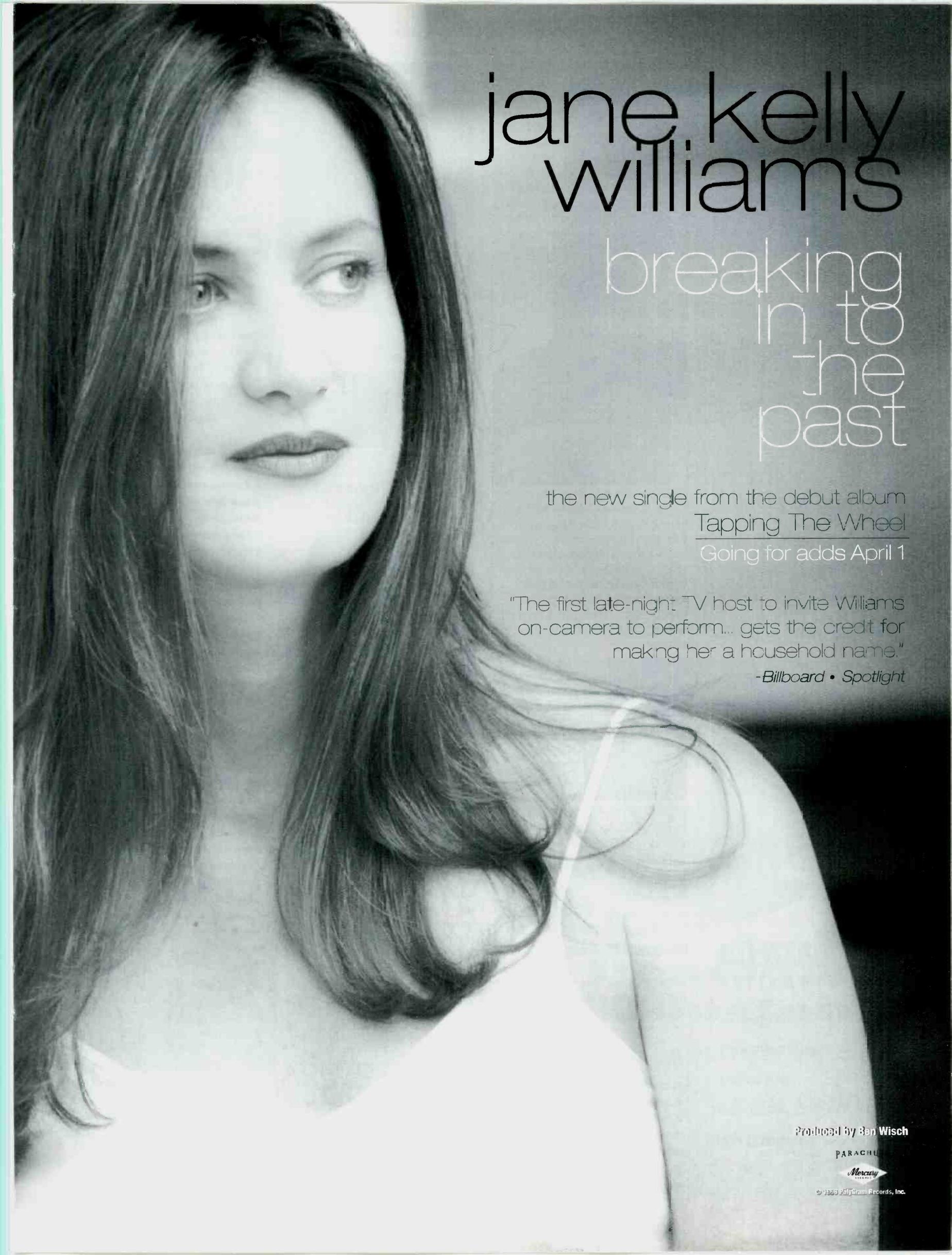
BEST ADVICE YOU'VE EVER

RECEIVED: "It's okay to sing softly, quietly, and—most of all—gently."

THREE ESSENTIALS YOU WOULD

NEED TO SURVIVE ON A DESERT

ISLAND: "Friends, a piano and room service."

A black and white portrait of Jane Kelly Williams, a woman with long, dark, wavy hair, looking slightly to the right. She is wearing a light-colored, possibly white, top. The background is dark and out of focus.

jane kelly williams

breaking in to the past

the new single from the debut album
Tapping The Wheel
Going for adds April 1

"The first late-night TV host to invite Williams
on-camera to perform... gets the credit for
making her a household name."

-*Billboard* • *Spotlight*

Produced by Ben Wisch

PARACHUTE

Mercury

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S/P/W

SPINS PER WEEK PER STATION

CELINE DION - Because You Loved Me (550 Music)	28.35
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	27.60
GIN BLOSSOMS - Follow You Down (A&M)	26.26
SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	26.23
EVERYTHING BUT THE GIRL - Missing (Atlantic)	26.11
MELISSA ETHERIDGE - I Want To Come Over (Island)	25.95
NATALIE MERCHANT - Wonder (Elektra/EEG)	25.76
DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	25.31
SEAL - Don't Cry (Ztt/Warner Bros.)	24.95
HOOTIE & THE BLOWFISH - Time (Atlantic)	24.73
JANN ARDEN - Insensitive (A&M)	24.71
GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	24.60
AMY GRANT - The Things We Do For Love (Hollywood)	24.02
BLESSID UNION OF SOULS - Oh Virginia (EMI)	23.97
ROD STEWART - So Far Away (Lava/Atlantic)	23.85
GIN BLOSSOMS - 'Til I Hear It From You (A&M)	23.70
COLLECTIVE SOUL - The World I Know (Atlantic)	23.24
MARIAH CAREY - Always Be My Baby (Columbia/CRG)	23.24
MARIAH CAREY - One Sweet Day (Columbia/CRG)	23.15
BLUES TRAVELER - Hook (A&M)	23.00
JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	22.55
BoDEANS - Closer To Free (Reprise)	22.43
ALANIS MORISSETTE - Ironic (Maverick/Reprise)	22.00

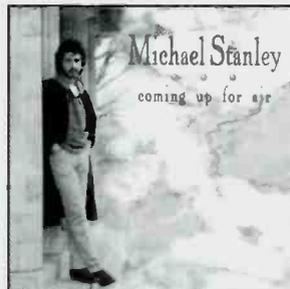
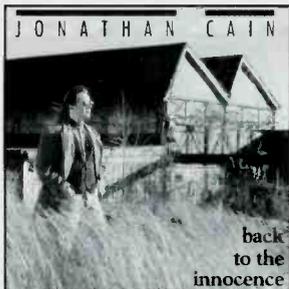
Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

MARIAH CAREY - Always Be My Baby (Columbia/CRG)	950
LIONEL RICHIE - Don't Wanna Lose You (Mercury)	889
TINA ARENA - Chains (Epic)	628
GLORIA ESTEFAN - Reach (Epic)	543
WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	448
WYNNONNA - To Be Loved By You (Curb/MCA)	363
CELINE DION - Because You Loved Me (550 Music)	353
MICHAEL STANLEY - Sha La La La (Intersound)	325
TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	292
MADONNA - Love Don't Live Here Anymore (Maverick/Warner Bros.)	289
MICHAEL W. SMITH - I'll Lead You Home (Reunion/Arista)	271
ALL-4-ONE - These Arms (Blitz/Atlantic)	259
SELENA - I'm Getting Used To You (EMI)	250
ALANIS MORISSETTE - Ironic (Maverick/Reprise)	240
JACKSON BROWNE - Some Bridges (Elektra/EEG)	228
BoDEANS - Closer To Free (Reprise)	197
MIKE & THE MECHANICS - Another Cup Of Coffee (Atlantic)	188
NEIL DIAMOND - Marry Me (Columbia/CRG)	169
TRISHA YEARWOOD - On A Bus To St. Cloud (MCA)	158
RORY BLOCK - Pictures Of You (Royalty)	146
DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	135
JIM BRICKMAN - By Heart (Windham Hill)	125
DOVER BEACH - What She Wants (Access Music)	112

Thank you, radio, for all your help with **Jonathan Cain** and now **Michael Stanley**. Look for **Skeleton Crew**, **BETTY** and **The Railbirds**; and more to come in the future.



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New
Single:

"CHARLIE ANYBOY"

On Your Desk Now - Add Date: Monday, April 1st.

"LET IT FALL" #18

Paul Crowley
Music Marketing (704) 367-2511



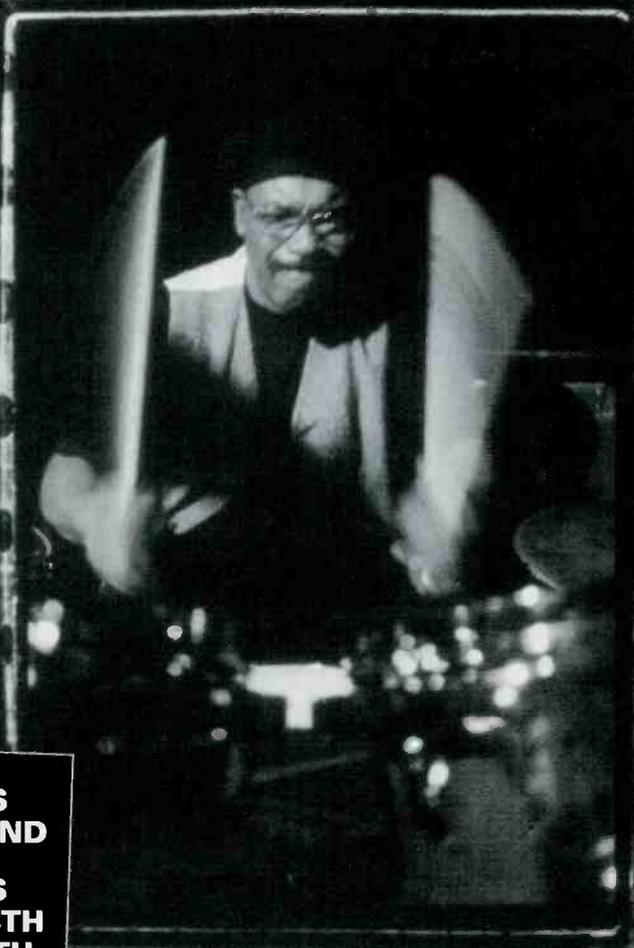
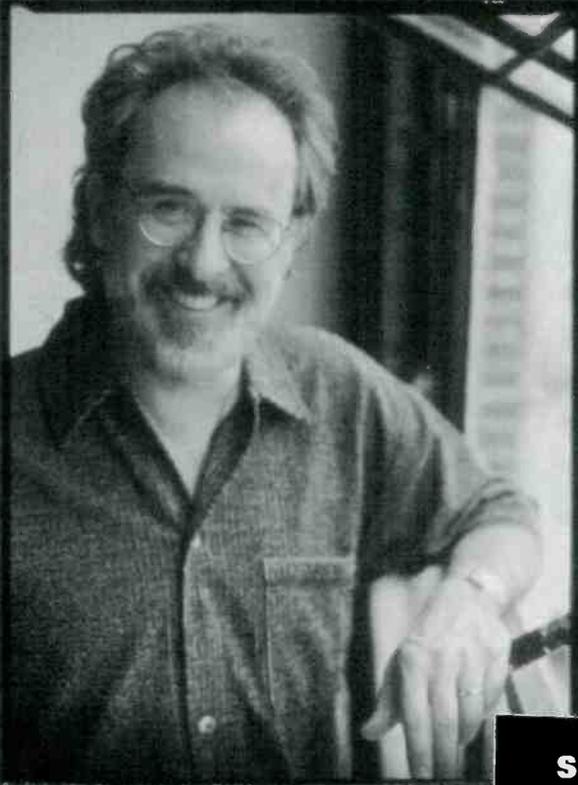
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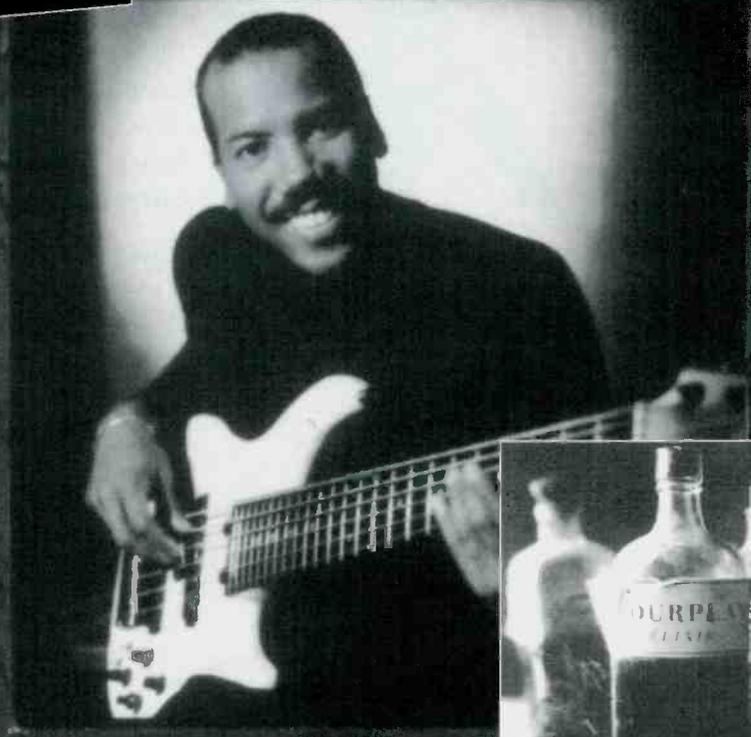
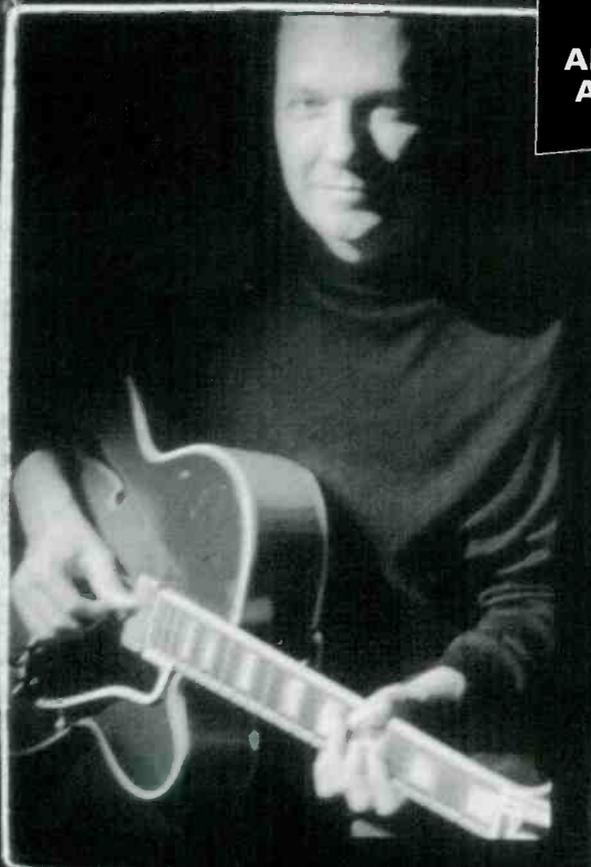
"The Closer I Get To You"

A CLASSIC REMAKE FEATURING THE GREAT VOICES OF
PEABO BRYSON AND PATTI AUSTIN



**SHIPS
APRIL 2ND**

**ADDS
APRIL 4TH
AND 9TH**



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AS THE FIRST



Baby Boomers



TURN



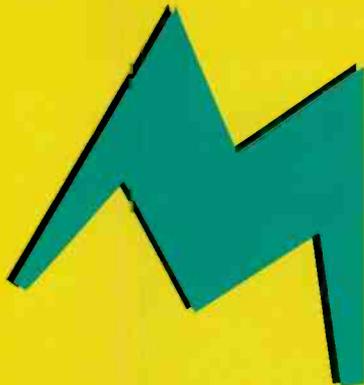
50, A/C Radio

Talks

About Its



G-G-G-GENERATION



marshaling under the banner "Life Happens," millions of adults are about to march into the sunset of their years. This year, 3.4 million Americans will turn 50.

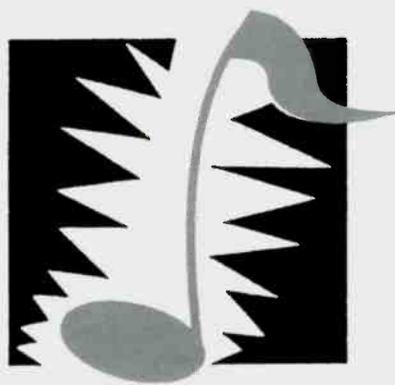
There's plenty in the media these days about the graying of America as the first of the Baby Boomers, born at the end of World War II, begin their sixth decade. As a "War baby" born in April of 1945, (mere months before the official launch of Boomerhood), I have watched with envy, the attention bestowed on my younger friends and co-workers.

Boomers, defined as those born between January 1, 1949 and December 31, 1964, were the first generation to patronize rock & roll, and to reject, however briefly, such

evils as materialism and corporate ethics. At the same time, they were profoundly influenced by television and such historic adventures as the space program and the civil rights movement. Even more profound, Boomers witnessed the assassinations of a President, his brother, and the reluctant messiah of black pride and freedom. Boomers were the first to express a collective disdain for the war in Vietnam, and to see a President resign in disgrace.

Raised in an increasingly technological society, Boomers have the distinction of being the most statistically identified, analyzed and followed demographic of any generation in history. Boomers are still the most desirable target of advertisers. And for good reason, according to the National Opinion Research Center at the University of Chicago. The center has found that among the leading edge of Boomers—those aged 45-50—78 percent own or are buying a home, 45 percent are satisfied with their financial situation, 67

by Ron Fell



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"HERE WE GO AGAIN SCARIN PEOPLE TAH DEATH"

M C R E N

'MAD SCIENTIST'

The new single and video from the forthcoming album

THE VILLAIN IN BLACK

GOIN' FOR MAD RAP RADIO ADDS 3/28!! DON'T BE SCARED!!



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MOST ADDED



MAD LION
Double Trouble
 (Weeded/Nervous)
LORD FINESSE
Game Plan
 (Penalty)

TOP TIP

MC REN
Mad Scientist
 (Ruthless/Relativity)

I'm letting you know now—Ren is comin' way tight, and this single is just the beginning. Don't slip or sleep...

RECORD TO WATCH

ILLY FUNKSTAZ
Verbal Glock
 (PopArt)

Their last single did nicely on the chart. Third Most Added with 20 nods this week forecasts the same for "Verbal Glock."

Gavin Rap

2W LW TW

1	1	1	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
5	3	2	DON'T BE A MENACE...SOUNDTRACK - Lost Boyz "Renee" (Remixes) (Island)
4	4	3	REDMAN - Funkorama (Interscope)
3	2	4	BROADWAY - Must Stay Paid (Nervous)
6	5	5	JAY-Z - Dead Presidents (Roc-A-Fella/Freeze/Priority)
7	7	6	SHABAZZ THE DISCIPLE - Death Be The Penalty II/Crime Saga (Penalty)
32	16	7	GHOSTFACE KILLA - Motherless Child (Flavor Unit/Elektra)
9	8	8	THA DOGG POUND - New York, New York (Death Row/Interscope)
25	15	9	CHINO XL - No Complex (American)
—	23	10	THE GENIUS - Shadowboxin' Feat. Method Man (DGC)
2	6	11	BAHAMADIA - Uknowhowwedu/True Honey Buns (Dat Freak Sh*t) (Chrysalis/EMI)
28	18	12	FAT JOE - Envy/Firewater (Relativity)
23	13	13	A.Z. - Doe or Die (EMI)
17	14	14	CELLA DWELLAS - Perfect Match (Loud/RCA)
19	10	15	KOOL KEITH AKA BIG WILLIE SMITH - Wanna Be A Star/Slide We Fly (Funky Ass Records)
—	25	16	SHYHEIM - This Iz Real (Noo Trybe/Virgin)
11	9	17	NONCHALANT - 5 O'Clock (MCA)
8	11	18	MANNISH - Jive U Da Mann (Correct/Grindstone Ent.)
30	24	19	HEATHER B - Headz Only Knew (Pendulum/EMI)
12	12	20	FUGEES (Tranzlator Crew) - Fugee-La/How Many Mics (Ruffhouse/Columbia/CRG)
15	20	21	YOUNG ZEE - Everybody Get (Perspective/A&M)
10	19	22	DARK SUN RIDERS featuring BROTHER J - Dark Sun Riders (Island)
13	21	23	BIG NOYD - Recognize & Realize (Tommy Boy)
18	17	24	CYPRESS HILL - Illusions (Ruffhouse/Columbia/CRG)
34	30	25	ROYAL FLUSH - Movin' On Ya Weak Production (Blunt)
22	22	26	JAMAL - Keep It Real/Unf**kwithtable (Rowdy/Arista)
—	36	27	GOODIE MoB - Soul Food/Goodie Bag (LaFace/Arista)
29	29	28	SUNZ OF MAN - No Love Without Hate (Wu-Tang)
14	27	29	ROYAL FAM - Summin' Gotz To Give (Capitol)
31	31	30	5TH WARD BOYZ - Situations (Rap-A-Lot/Noo Trybe)
21	33	31	MAD SKILLZ - Move Ya Body/Extra Abstract Skillz (Big Beat/Atlantic)
36	34	32	DELINQUENT HABITS - What It Be Like/Tres Delinquentes (PMP/Loud)
38	32	33	ONE MILLICN STRONG - 2Pac & B.I.G. "Runnin'"/Alkoholiks "No Handouts" (Mergela/Solar)
20	35	34	MIC GERONIMO - The Natural (Remixes)/Train Of Thought/Lifecheck (Blunt)
NEW	35	35	POSITIVE K - Mr. Jiggiano/It's All Gravy (Funky Broadway Music Group)
24	26	36	ERICK SERMON - Welcome (Def Jam Recording Group)
—	38	37	NON PHIXION - Legacy/No Tomorrow (Fat Beats/Serchilite)
NEW	38	38	PHARCYDE - Drop Remix (Delicious Vinyl/Capitol)
16	28	39	BLAHZAY BLAHZAY - Danger Pt. 2 (Mercury)
33	37	40	RUBBEROOM - Body Snatch'n (On The Isle) (Elastic Recordings)

Chartbound

- MC EIHT** - Thuggin' It Up (Epic Street)
- MAD LION** - Double Trouble (Weeded/Nervous)
- MAESTRO** - Death Ministry/Pushin' Wiggz Back (Maestro)
- LORD FINESSE** - Game Plan (Penalty)
- ILLY FUNKSTAZ** - Verbal Glock (PopArt)

Like That!

BY THEMBISA S. MSHAKA



If It Ain't Broke, Don't Remix It

When I reflect on songs like "My Philosophy" by **KRS-ONE**, "Paper Thin" by **MC Lyte**, or **Too Short's** "Freaky Tales," I think to myself, "Man, those records are classic. I could listen to them today and it would be like the first time I heard them." What I don't think to myself is, "But the remix was doooooope!" Remixing jams like those would be bordering on sacrilege for most of us true-schoolers—and I bet producers feel they should remain untouched, too, because they were truly untouchable. So why is it that labels feel compelled to remix records that are great in their original form? Is it that our collective faith in our music is slipping?

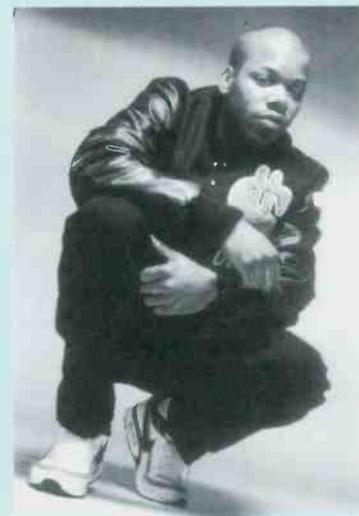
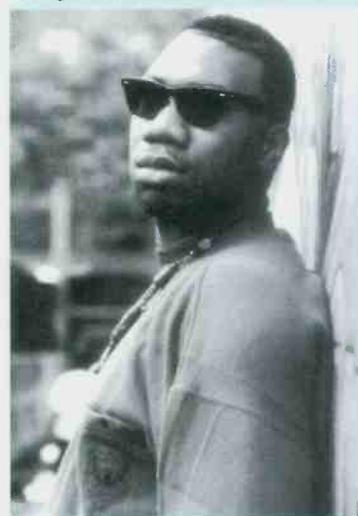
Sometimes a remix is designed to extend the life of a record, and that's fine, considering how long it takes commercial radio to get around to sleeper hits. But remixing for remixing's sake is often a waste of good budget money and a disservice to the original edit—which was often fly to begin with. And these days, the definition of "remix" is being stretched. Does the addition of a featured platinum-selling artist over the same track

really qualify? Does a solo cut turned posse cut do the job? Last I checked, all new lyrics and production was called "new material."

Unless the remix takes the song to a new level or introduces it to a new audience, it's usually not worth doing. A&R folk should consider the artist and the original work's strength before they get remix happy. It could hurt a project before it gets a chance to pick up the commercial momentum it needs. Realistically, jocks only have so much time to play records, and their goal is to play what works. If the first version works, set up for the next single! Moreover, when consumers have too many choices, it can lead to confusion when they try to purchase what they want, and to dissatisfaction when they discover their favorite version is nowhere to be heard. Then, the artist is perceived as someone who cheated their fans. The competition is too stiff—for radio stations and artists alike—to become remix dependent, doncha think?

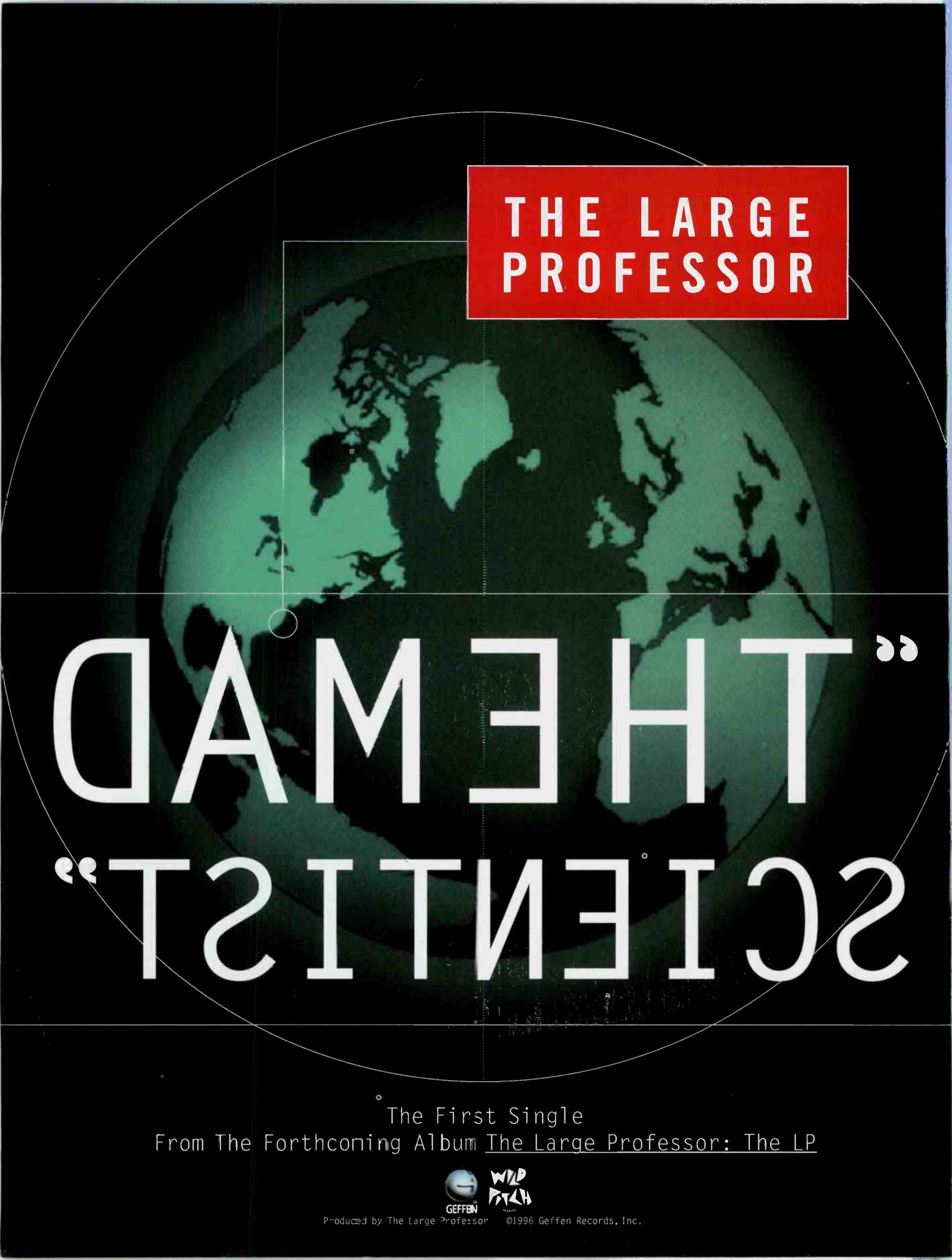
Scott Baird leaves **Priority** to pursue independent dreams in Baltimore this week, and **Jay**

Continued on page 39



KRS (BDP) and **Short** are two MCs who set out to make hits, not remix-able records.

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



THE LARGE
PROFESSOR

“THEM AND
SCIENTISTS”

The First Single
From The Forthcoming Album The Large Professor: The LP



Produced by The Large Professor ©1996 Geffen Records, Inc.

Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
2	2	2	FUGEES (Tranzlator Crew) - Fu-Gee-La (Ruffhouse/Columbia/CRG)
5	3	3	L.L.COOL J - Doin' It (Def Jam Recording Group)
3	4	4	JUNIOR MAFIA - Get Money (Big Beat/Atlantic)
8	6	5	NONCHALANT - 5 O'Clock (MCA)
6	8	6	REDMAN - Funkorama (Interscope)
9	5	7	M.C. LYTE - Keep On Keepin' On (Flava Unit/EastWest)
12	9	8	FAT JOE - Envy (Relativity)
20	10	9	JAY-Z - Dead Presidents (Roc-A-Fella/Priority)
—	12	10	LOST BOYZ - Renee (Island)
21	13	11	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy)
4	7	12	KRIS KROSS - Tonight's Tha Nite (Ruffhouse/Columbia/CRG)
14	11	13	GOODIE MoB - Soul Food (LaFace/Arista)
—	16	14	THE GENIUS - Shadowboxing (Geffen)
NEW	15	15	A.Z. - Doe or Die (EMI)
—	18	16	8 BALL M.J.G - Space Age (Suave/Relativity)
NEW	17	17	SMOOTHE DA HUSTLER - Hustler's Theme (Profile)
—	25	18	CHINO XL - No Complex (American)
24	19	19	BAHAMADIA - Uknowhowwedu (Chrysalis/EMI)
10	20	20	FAB 5: HELTAH SKELTAH/O.G.C. - Blah/Leflaur Leflah Eshkoshka (Duck Down/Priority)
NEW	21	21	BROADWAY - Must Stay Paid (Nervous)
—	17	22	RAPPIN' 4-TAY - Ain't No Playa (Chrysalis/EMI/Rag Top)
18	23	23	CONSCIOUS DAUGHTERS - Gamers (TCD/Priority)
NEW	24	24	CYPRESS HILL - Illusions (Ruffhouse/Columbia/CRG)
NEW	25	25	DOMINO - Physical Funk (Outburst/Def Jam)

2W	LW	TW	Albums
1	2	1	FUGEES (Tranzlator Crew) - The Score (Ruffhouse/Columbia/CRG)
2	1	2	2 PAC - All Eyez On Me (Death Row/Interscope)
3	3	3	L.L.COOL J - Mr. Smith (Def Jam Recording Group)
4	5	4	THA DOGG POUND - Dogg Food (Death Row/Interscope)
6	7	5	EAZY-E - Str8 Off Tha Muthaphuckin' Streez Of Compton (Relativity)
5	4	6	KRIS KROSS - Young, Rich & Dangerous (Ruffhouse/Columbia/CRG)
9	6	7	GOODIE MoB - Soul Food (LaFace/Arista)
10	11	8	LORD FINESSE - The Awakening (Penalty)
7	8	9	MAD SKILLZ - From Where?!?! (Big Beat/Atlantic)
8	9	10	THE GENIUS - Liquid Swords (Geffen)
11	10	11	DONT BE A MENACE...SOUNDTRACK - Various Artists (Island)
18	13	12	FUNKMASTER FLEX - Mix Tape Vol. I (Loud/RCA)
15	15	13	FAT JOE - Jealous One's Envy (Relativity)
22	12	14	COOLIO - Gangster's Paradise (Tommy Boy)
13	17	15	THE GROUP HOME - Livin' Proof (Payday/FFRR)
12	18	16	JUNIOR MAFIA - Conspiracy (Big Beat/Atlantic)
21	23	17	GANKSTA NIP - Psychotic Genius (Rap-A-Lot/Virgin)
20	21	18	8 BALL M.J.G - On Top Of The World (Suave/Relativity)
19	14	19	THE CLICK - Game Related (Sic Wid It/Jive)
—	22	20	CONSCIOUS DAUGHTERS - Gamers (TCD/Priority)
14	19	21	ERICK SERMON - Double Or Nothing (Def Jam Recording Group)
NEW	22	22	A.Z. - Doe or Die (EMI)
16	20	23	CYPRESS HILL - III - Temple of Boom (Ruffhouse/Columbia/CRG)
17	16	24	PHARCYDE - Labcabcalfornia (Delicious Vinyl/Capitol)
NEW	25	25	KRS-ONE - KRS-ONE (Jive)

Rap Singles compiled by Spence Abbot
Rap Albums compiled by Matt Brown

Continued from page 37

Scott moves to Priority L.A. from **Profile's** New York office to do the urban promotion thang...**Brian Samson** and **Big Paul** are promoting together. The company is Blueprint Promotions, and they're real busy, but they'll take your call, so hit 'em up at (213) 464-1895... The **Mad Skillz** album has people talkin', and saying positive things, too...I had a great time on the air with L.A.'s ultra-dope "Mad Scientist" **MC Ren**, as we co-hosted *West Side Radio* with **DJ Yella**... Shout out to **Wes "Gracious" Elam** at **WQFS**, who's always fun to talk to...*like that.* —ONE LOVE. ●

Rap Picks

WISE INTELLIGENT "Steady Slangin" (Contract)

Since the arrival of the Poor Righteous Teachers in the late '80s, Wise has held lyrical and intellectual court on the mic. As a soloist, Wise reminds us of what we've been missing. He gives voice to a proud generation of urban warriors atop a track blessed with equal doses of melody and bounce. Contact Woody for yours (610) 940-3533.

ELEMENT 9 "Listen" (Underground Mix) (Max'n)

This is one of those records that is so unique, I had to bring it to your attention. The emcee's own words say it best: "Listen, you never know what you could be missin'." The vocals bring to mind the best twisted rhymers, from Kwest to Aceyalone, and this mix is perfect for GAVIN reporters who dug OC's "Time's Up" or Jeru's "Come Clean." Contact Shana for yours at (212) 213-9800.

VARIOUS BLENDS "Chill As I Flex" b/w "The Dopezz" (Khalif Int'l/Blueprint)



Produced and executed like they gave more than a damn, I give props to Rasco, Eb, and Friz-B, also known as Various Blends. VB's straightforward metaphors and a haunting cut from EPMD 'blend' nicely with a clean, jazz-hop soundbed. In the tradition of The Bay's hip-hop mavericks, Heiro and Hobo Junction, "The Dopezz" is also soul food funky. Contact Friz-B at Khalif Int'l (510) 308-1583.

ARTIST PROFILE

NONCHALANT



FROM: Washington, D.C.

CURRENT SINGLE: "5 O'Clock"

DEBUT ALBUM: Until the Day

PRODUCERS INCLUDE:

Chucky Thompson (Mary J. Blige),

Poke (Notorious B.I.G.), D.C.

homies Blak Productions, and

Marley Marl.

LABEL: MCA

PROMOTION CONTACT:

Troy Marshall (818) 777-0516

LITTLE KNOWN FACT:

Nonchalant began her career as a singer. She sings most of the vocals on her album.

SHE SAYS: "While I was training for voice, I would freestyle in the car on the way home with my friends. I feel blessed to be able to sing and flow."

MUSICAL INFLUENCES:

"Marvin Gaye for his many dimensions, Phyllis Hyman for her raw emotion, and Rakim for his masterful turn of a phrase."

HER GOAL: "To touch on every aspect of rhythm and blues, from hip-hop to gospel and back."

ON RESPONSIBILITY: "I can't be a gangsta bitch; I never shot nobody. I'm going to reach too many young minds not to take some [creative] responsibility."

Gavin Mixshow

Like Fax?!

Street music with a message other than "get dunk, get blunted, get money" may well be on its way back into our consciousness. **MC Ren's** single and video are the certified bomb, and with **Above The Law** and **Geto Boys** to follow, I can barely contain my excitement...With **Dre** gone from **Death Row**, a new era in sound is certainly on the horizon, 'cause when Dre moves, the music does too. (Check news for the rumblings on his departure from The Row...). *like fax*. —ONE LOVE.

Let the Mixshow Begin

Thanks to **Paco Lopez (WJBT)** for calling to hip us to his five hour syndicated show, "Street Jam" which airs on 12 stations nationally including **WJMN**, **WOWI**, and **KLUC**. The Urban Crossover and Rhythmic/Dance segment run on Saturday mornings and Sunday nights respectively. Call **Super Radio's Jonathan Brown, Gary B, or**

Chris Evans at 508-229-2100.

EMI's Rob One has the **Rappin' 4Tay**. "Ain't No Playa", **AZs**, "Doe Or Die", **D'Angelos** "Lady", and the **Bahamadia** album comes on April 2nd. Call Rob at 310-289-6418.

Fuzzy at **Warner Bros.** says "Chino **XL** is his own best promoter. He talks to the mixers and keeps it real." Keep and eye out for **Constant Deviants**, "Competition Catch Speed Knots" on **Vestry...Reg N Effect** tells us why **KBXX** has been bangerin' records by **Planet Soul** and **Lina Santiago**. "If it's hot and it's funky we should play it."

Tony "Horse" Raney is looking at all options. He's at 910-379-0837. Best of luck to two of my good friends. **Charlie Huero** goes south to do afternoons at **KTFM** and **Tom Casey** heads east as **WERQ's** new PD. Congratulations to "**Dr.**" **Doug Dodds** who's doing the MD thing at **KZHT**, and big up to and old friend, **Pete Manriquez** who's being true to the street at **KPWR**.

Caller, You Play What?

Tim "Spinnin" Schommer, WBBM (B-96) Chicago

- HOT:** Laura Martinez, "Ritmo Latino" (Thump)
- Judy Torres, "No Reason To Cry" (Profile)
- MR:** DJ D-Man, "Dookey Booty" (Dean Records)
- BTW:** Fugees, "Fugee-la" (Bootleg House Mixes) (White Label)
- Reg N Effect, KBXX-Houston**
- HOT:** Lina Santiago, "Feels So Good" (Universal)
- Coolio, "1,2,3,4, Sumpin' New" (Tommy Boy)
- MR:** Fugees, "Killing Me Softly" (Ruffhouse/Columbia)
- BTW:** Stezo, "Where's The Funk At" (Stezo)
- John Dickensen, MD KJMM-Denver**
- HOT:** Angelina, "Release Me" (Upstairs)
- La Bouche, "Sweet Dreams" (Logic/RCA)
- MR:** Planet Soul, "Feel The Music" (Strictly Rhythm)

FLICK OF THE WEEK



Busta had us all in check at Gavin and it ain't stopped yet!

- BTW:** Rhythmicentric, "You Don't Have To Worry" (Tazmania/Metropolitan)
- G Sharp, WPGC-Washington DC**
- HOT:** Large Professor, "Mad Scientist" (Geffen)
- DJ Cool, "Let Me Clear My Throat" (CLR)
- MR:** Fugees, "Killing Me Softly" (Ruffhouse/Columbia)
- BTW:** SWV, "You're The One" (RCA)
- Stan "The Man" Priest, WFLZ Tampa**
- HOT:** Angelina, "Release Me" (Upstairs)
- George Acosta, "Fever" (Nite Beat)
- MR:** Something For The People, "You Want This Party Started" (Warner Bros.)
- BTW:** Stan The Man and DJ X, "Mushy Cups" (Xquisite)
- Sway and Tech, The Wake Up Show, KMEL, KKBT, WEJM San Francisco, Los Angeles, Chicago**
- HOT:** Fat Joe, "Firewater" (Relativity)
- Royal Flush, "Movin' On Your Weak Production" (Blunt)

- MR:** 25 Ta Life, "LA, LA" (Dolo)
- BTW:** Superfriends, "Vowel Movement" (White Label)
- James Coles, MD KIKI Honolulu**
- HOT:** SWV, "You're The One" (RCA)
- CZR, "Abstract Muzik EP" (International House)
- MR:** Art N Soul, "Since You Went Away" (Big Beat)
- BTW:** Laura Martinez, "Ritmo Latino" (Thump)
- Shawn Phillips, KZHT-Salt Lake City**
- HOT:** Too Kool Chris, "The Roof Is On Fire" (Renegade)

- Mixvibes Session IV (Music Planet)
- MR:** Busta Rhymes, "Woo Hah" (Elektra)
- BTW:** Jackal The Bear, "For Real" (Baka Boyz remixes) (Warlock)
- DJ Jam, KKBT-Los Angeles**
- HOT:** Tha Dogg Pound, "New York, New York" (Death Row/Interscope)
- MC Lyte feat. XSCAPE, "Keep On Keepin' On" (Flavor Unit/Elektra)
- MR:** Fugees, "Killing Me Softly" (Ruffhouse/Columbia)
- BTW:** Mack 10 feat. Ice Cube, "Hoo Bangin'" (Priority)
- Melle Mel, WAMO-Pittsburgh**
- HOT:** Busta Rhymes, "Woo Hah" (Elektra)
- Fugees, "Killing Me Softly" (Ruffhouse/Columbia)
- MR:** 2 Pac feat. Dr. Dre, "California Love" (Death Row/Interscope)
- BTW:** Positive K, "Mr. Jiggiano" (Funky B-Way)
- Eric "Kool E." Bunda, KIKI-Honolulu**
- HOT:** DJ Cool, "Let Me Clear My Throat" (CLR)
- Shaggy, "Why You Treat Me So Bad" (Virgin)
- MR:** Poison Clan, "Fire Up This Funk" (Warlock)
- BTW:** Planet Soul, "Feel The Music" (Strictly Rhythm)
- Matt "The Brat" Bradley, WFLZ-Tampa**
- HOT:** A.D.A.M feat. Amy, "Zombie" (Radikal)
- Master Boy, "Land Of Dreamer" (Club Zone)
- MR:** LL Cool J, "Doin' It" (Def Jam)
- BTW:** Master Boy, "Land Of Dreamer" (Club Zone)
- Johnny J. KTFM-San Antonio**
- HOT:** Angelina, "Release Me" (Upstairs)
- LL Cool J, "Doin' It" (Def Jam)
- MR:** Fugees, "Killing Me Softly" (Ruffhouse/Columbia)
- BTW:** Tito Puente JR, "Guarachando" (EMI Latin)
- Jose Melendez, KYLD (Wild107)-San Francisco**
- HOT:** Jr. Mafia, "Get Money" (Big Beat)
- Artie The One Man Party, "Esa Nena Linda" (Scotti Bros.)
- MR:** Angelina, "Release Me" (Upstairs)
- BTW:** Too Short, "Gettin' It" (Jive)
- Mike Street, WCDX-Richmond**
- HOT:** Busta Rhymes, "Woo Hah" (Elektra)
- Lost Boyz, "Renee" (Island)
- LL Cool J, "Doin' It" (Def Jam)
- MR:** Fugees, "Killing Me Softly" (Ruffhouse/Columbia)
- BTW:** Superfriends, "Vowel Movement" (White Label)
- Mark Mac, KWIN-Stockton**
- HOT:** Ill Mentality, "Luvin' U 4 Dayz" (Phat Wax)
- MR:** The Click, "Scandalous" (Jive)
- BTW:** Mack 10 feat. Ice Cube, "Hoo Bangin'"
- Michelle Malebranche, WJJS-Roanoke**
- HOT:** Dreamworld, "Movin' Up" (RCA)
- Angelina, "Release Me" (Upstairs)
- MR:** Deborah Cox, "Give Me Love" (Arista)
- BTW:** Simply Red, "Remembering The First Time" (Elektra)

Caller You Say What Key:

- Hot:** Mixer's hottest records of the week
- MR:** Most Requested
- BTW:** Breaker To Watch, i.e. testing well and/or a DJ favorite

Editor: THEMBSA S. MSHAKA • Contributing Editor: MIKE FUTAGAKI
 Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

MIXSHOW PROFILE

KIM HUGHES



TITLE: National Director of Pop/Crossover Promotion, RCA Records

HOWMETOWN: San Francisco, L.A. and the rest of the world!

A delinquent jay walking ticket in 1980 got U.C. Santa Cruz journalism student Kim Hughes community service at a local community radio station, KUSP. There were stints at Tahoe's KLKT and a 1983 KNBR internship before she went to KBLX as a programming assistant. In 1987, Steve Leavitt hired her as RCA's San Francisco local. From 1990 until 1994 when she attained her current position, Kim was a regional. She cites RCA's Bitch Waugh and a "Cast of thousands" as her mentors.

FAVORITE PROJECTS:

"DJ Jazzy Jeff and The Fresh Prince were fun to work with. SWV has been rewarding because we've seen them go from nowhere to triple platinum. Carmen Cacciatore and I put our butts on the line for La Bouche and the record came home!"

MOTTO: "Shoot straight, be passionate and 'No' just means it's time to look for another way to get them to say 'Yes'."

FUTURE GOAL:

"I'd like to become a VP of promotion with the authority to sign acts and nurture them from inception through A&R and marketing and radio."

RADIO PREDICTION: "Similar to record companies, a few corporations will monopolize a number of musically fragmented stations that target a variety of listeners."

MOST ADDED

XSCAPE

"Can't Hang" (So So Def/Columbia/CRG)

MEN OF VISION

"Housekeeper" (Sony 550)

OTIS & SHUGG

"Journey" (Interscope)

TOP TIP

HORACE BROWN

"One for the Money" (Uptown/MCA)

This smooth groove is definitely a win for Motown's debut. New this week at number 34 on the Landzcape, Horace Brown has +640 spins this time. Among stations reporting are KMJM (35), WESE/FM (33), and WRVS (31).

RECORD TO WATCH

FAITH EVANS

"Ain't Nobody" (Bad Boy/Arista)

Faith Evans has another hit on her hands. From 38 to 29, with +783 spins this time, this single is destined for top ten. Stations reporting are WESE/FM (44), KMJM (35), and KMJJ/FM (30).

Gavin Urban Landzcape

TW	SPINS	TREND	TW	SPINS	TREND
1	2464	+8	21	967	-155
2	2394	-72	22	961	+94
3	2136	-208	23	867	+107
4	2000	+90	24	861	+121
5	1992	+65	25	856	+185
6	1615	+118	26	799	+77
7	1609	-290	27	796	+76
8	1544	+19	28	790	+34
9	1518	+100	29	783	+255
10	1432	+154	30	756	+103
11	1371	+96	31	756	-229
12	1218	-239	32	754	+167
13	1129	+509	33	688	-15
14	1103	-240	34	640	+291
15	1102	+238	35	623	-77
16	1071	-23	36	597	+4
17	1066	+62	37	561	-177
18	1046	+229	38	481	-100
19	1042	+155	40	464	NEW
20	1040	-169	39	477	+97

Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES
 Urban reports accepted through Tuesday 3 p.m.
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

<p>west coast</p> <p>SWV +54 "You're the One" (RCA) Faith Evans +45 "Ain't Nobody" (Bad Boy/Arista) Lionel Richie +45 "Don't Wanna Lose You" (Mercury)</p>	<p>southwest</p> <p>Lionel Richie +58 "Don't Wanna Lose You" (Mercury) Kino Watson +54 "Bring It On" (CBS) Monica +43 "Why I Love You So Much" (Rowdy/Arista)</p>	<p>midwest</p> <p>Horace Brown +81 "One for the Money" (Uptown/MCA) SWV +79 "You're the One" (RCA) Faith Evans +49 "Ain't Nobody" (Bad Boy/Arista)</p>
<p>mid-atlantic</p> <p>SWV +109 "You're the One" (RCA) H-Town +62 "A Thin Line" (Warner Bros.) Horace Brown +61 "One for the Money" (Uptown/MCA)</p>	<p>southeast</p> <p>SWV +163 "You're the One" (RCA) Immature +133 "Please Don't Go" (MCA) Toni Braxton +130 "Let It Flow" (Arista)</p>	<p>carolina/va</p> <p>The Fugees +39 "Killing Me Softly" (Ruffhouse/Columbia/CRG) Coolio +38 "1,2,3,4" (Tommy Boy) Men of Vision +38 "Housekeeper" (Sony 550)</p>



On-line

BY QUINCY MCCOY

More Motown Memories

Everybody has a Motown memory that is close to their heart.

Last week's special issue on Motown Records produced a lot of mail and faxes from industry folks, describing their most personal Motown remembrances. Here are some great Motown memories:



"I was the only kid in my neighborhood in St. Louis who had a basketball court in the backyard, and everybody would come over and shoot hoops. One day, a friend of mine brought his portable, battery operated record player with him. He was excited about this new group the Jackson Five, and he had the record with him.

I remember we heard the first few chords of 'I Want You Back' and everybody freaked. The best part was they were black kids just like us."

—**Bill Quinn, announcer for the Montel Williams Show, Showtime at the Apollo, commercial voice for the New Jersey Nets and various videos for the NBA.**

"I don't remember what television show it was, but I remember seeing these five Jackson kids performing, and that little one dancing his tail off. They were singing 'ABC'. I said, 'Damn, these guys are bad!'"

—**Tom Bracamontes, Vice President Black Music, Sony/550 Music**

"As a little black girl living in the Wilson projects, seeing Diana Ross and the Supremes on *The Ed Sullivan Show* was a real big deal. It was important for me—even though I didn't know it then—to see people that looked like me, my family, and neighbors. They were so pretty and sounded so good, and it was music from my neighborhood. It made a very powerful impression on me."

—**Pat McKay, reggae and radio DJ.**



"The Supremes on the *Ed Sullivan Show* were so elegant. We weren't used to seeing black women like that on television. I remember it vividly—the gowns, a glittery Las Vegas-type backdrop—it was elegant and really impressed me."

—**Eric Faison, Program Director, WBLK/FM-Buffalo**

"When I think of Motown, I think of Stevie Wonder. He's so talented musically and his vision is so far reaching; he's able to tackle so many subjects, from



Stevie Wonder

love to racism to economic empowerment. Plus, he has lasted for so long and is still going strong."

—**Kevin Fox, Program Director, WIBB-Macon Georgia**

"When I first got to New York, the Temptations were headlining at the Copa. The Copa then was the premier supper club in the country, and I was impressed and proud that blacks were the stars of the show."

—**Chuck Leonard, radio personality, WQEW/AM and WBLB/FM-New York**



The Supremes

"In 1968, when Stevie Wonder opened for the Supremes at the Yale Bowl in New Haven, he had so many encores that he must have played for at least an extra 30 minutes. I think Stevie Wonder—from 'Master Blaster' to 'Now That We Found Love,' which he wrote for Third World, to 'Boogie on Reggae Woman'—really bridged the gap between 'the sound of young America' and 'the sound of young Jamaica.'"

—**Lisa Cortes, President and CEO, Loose Cannon Records**



Doc Wynter

"I remember the very first time I saw the Jackson Five on the *Ed Sullivan Show*. I was immediately focused on Michael Jackson, astonished at the amount of stage presence he had at such an early age. I said, 'This kid can't be for real. He's so incredibly talented that he must be a little man.'"

—**Doc Wynter, Program Director, KMJM (Majic-108)-St. Louis**



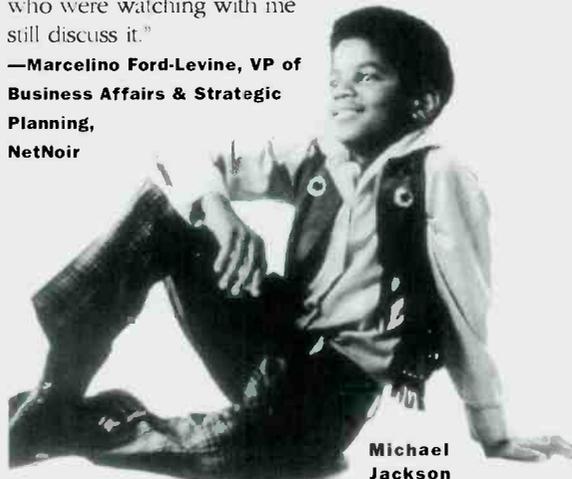
Vivian Scott

"I wanted to marry Jermaine Jackson. Later, on my first trip to Jamaica, I heard a Jamaican artist covering Motown songs, that made me realize how important and influential this music had become."

—**Vivian Scott, VP of Urban Music, 550/Sony Music**

"There were about ten people watching the *Motown 25th Anniversary* show on television. We all knew he was gonna be on the show, but when Michael Jackson came out and danced to 'Billie Jean,' that was the bomb. That performance is still so vivid that my friends who were watching with me still discuss it."

—**Marcelino Ford-Levine, VP of Business Affairs & Strategic Planning, NetNoir**

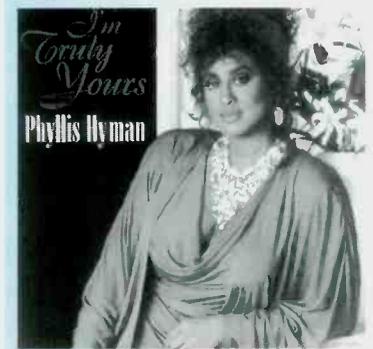


Michael Jackson

Urban Picks

BY QUINCY MCCOY

PHYLLIS HYMAN "I'm Truly Yours" (Zoo)



Great singing is sometimes hard to notice. It can flow over you so effortlessly, you don't feel it right away—until the hair on your neck begins to tingle. Phyllis Hyman's impeccable phrasing and emotional delivery is a brilliant example of this kind of suppressed intensity. "I'm Truly Yours" is truly a grown-up love song, with unpretentious orchestration and true-to-life lyrics that are perfect for this gifted songstress. It's time, for Phyllis Hyman to take her rightful place in the Diva Hall of Fame.

THE NEW POWER GENERATION Girl 6



One thing is always perfect about a Spike Lee Joint: The music, and *Girl 6* is no exception. Using

Prince's greatest erotic hits as the soundtrack for a movie about phone sex is an inspired choice. *Girl 6* features a potent combination of old Prince ballads, ("Adore", "How Come U Don't Call Me Anymore", "Pink Cashmere"), funky stuff like "Erotic City" and Vanity 6's "Nasty Girl", and new material with an erotic agenda, ah la the title cut.

SHAI "I Don't Wanna Be Alone" (Gasoline Alley)

This smooth four member group has put together a distinctive sound that's both delicate and articulate, and "I Don't Wanna Be Alone" is a song of passion with lyrical brilliance. Shai helped bring true harmony back to R&B music, and with their second album have turned it into their signature sound. Much respect!

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34*-24*
BB Monitor Top 40



MOST ADDED
GEORGE STRAIT (179)
BROOKS & DUNN (173)
GARTH BROOKS (158)
TRACY LAWRENCE (104)
REBA MCENTIRE (45)

TOP REQUESTS
LONESTAR
SHANIA TWAIN
CLAY WALKER
TRACY BYRD
LEE ROY PARNELL

RECORD TO WATCH
KIM RICHEY
"From Where I Stand"
(Mercury)
 34 new stations this week on the third release from Kim's debut album.

Gavin Country

LW	TW		R	W	Adds	H	M	L
2	1	CLAY WALKER - Hypnotize The Moon (Giant)	12	201	0	195	4	2
4	2	NEAL McCOY - You Gotta Love That (Atlantic)	13	202	0	186	15	1
7	3	LEE ROY PARNELL - Heart's Desire (Career)	12	202	0	168	32	2
8	4	LONE STAR - No News (BNA Records)	12	198	2	170	22	6
6	5	MARK CHESNUTT - It Wouldn't Hurt To Have Wings (Decca)	14	200	1	157	40	3
10	6	SHANIA TWAIN - You Win My Love (Mercury)	7	201	0	131	68	2
11	7	RICOCHET - What Do I Know (Columbia/CRG)	17	194	0	140	47	7
12	8	TRACY BYRD - Heaven In My Woman's Eyes (MCA)	10	201	0	104	84	13
13	9	LARI WHITE - Ready, Willing and Able (RCA)	15	196	0	99	90	7
14	10	BILLY DEAN - It's What I Do (Capitol Nashville)	10	202	1	75	117	10
17	11	TIM MCGRAW - All I Want Is A Life (Curb)	7	202	0	66	130	6
15	12	PAM TILLIS - The River & The Highway (Arista)	12	199	0	72	115	12
16	13	THE MAVERICKS - All You Ever Do Is Bring Me Down (MCA)	12	200	1	82	83	35
18	14	JODEE MESSINA - Heads Carolina... (Curb)	11	201	0	63	117	21
19	15	JOHN MICHAEL MONTGOMERY - Long As I Live (Atlantic)	6	201	0	49	141	11
20	16	FAITH HILL - Someone Else's Dream (Warner Bros.)	7	200	2	25	154	21
3	17	DIAMOND RIO - Walking Away (Arista)	15	160	0	132	15	13
22	18	BLACKHAWK - Almost A Memory Now (Arista)	7	197	0	24	138	35
1	19	WYNNONNA - To Be Loved By You (Curb/MCA)	12	152	0	115	23	14
23	20	JOHN BERRY - Everytime My Heart Calls... (Capitol Nashville)	8	194	1	25	108	61
24	21	BRYAN WHITE - I'm Not Supposed To Love You... (Asylum)	6	200	4	6	120	74
25	22	TERRI CLARK - If I Were You (Mercury)	5	197	1	5	117	75
5	23	DARYLE SINGLETARY - Too Much Fun (Giant)	17	140	1	108	20	12
27	24	TOBY KEITH - Does That Blue Moon Ever Shine (Polydor)	5	191	5	0	114	77
28	25	JOE DIFFIE - C-O-U-N-T-R-Y (Epic)	6	191	2	4	95	92
30	26	COLLIN RAYE - I Think About You (Epic)	5	189	11	1	104	84
32	27	SHENANDOAH - All Over But The Shoutin' (Capitol Nashville)	7	171	2	3	79	89
N	28	BROOKS AND DUNN - My Maria (Arista)	1	181	173	9	44	128
33	29	STEPHANIE BENTLEY - Who's That Girl (Epic)	10	168	2	2	75	91
34	30	JEFF CARSON - Holdin' On To Something (MCG/Curb)	6	172	7	0	69	103
36	31	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	3	175	11	2	54	119
N	32	GEORGE STRAIT - Blue, Clear Sky (MCA)	1	180	179	4	38	138
N	33	GARTH BROOKS - The Change (Capitol Nashville)	1	174	158	3	29	142
35	34	CHELY WRIGHT - The Love That We Lost (Polydor)	10	144	5	2	72	70
29	35	ALABAMA - It Works (RCA)	12	110	0	29	66	15
36		PATTY LOVELESS - You Can Feel Bad (Epic)	14	107	0	59	27	21
37	37	BAKER & MYERS - Years From Here (MCG/Curb)	11	138	6	0	54	84
38	38	BOBBIE CRYNER - You'd Think He'd Know Me Better (MCA)	7	136	7	0	58	78
45	39	REBA MCENTIRE - Starting Over Again (MCA)	2	157	45	0	18	139
21	40	AARON TIPPIN - Without Your Love (RCA)	11	120	0	12	79	29
40	41	MINDY MCCREADY - 10,000 Angels (BNA Records)	8	134	8	3	38	93
42	42	SAMMY KERSHAW - Meant To Be (Mercury)	3	139	9	0	31	108
46	43	SAWYER BROWN - Treat Her Right (Curb)	11	139	29	0	21	118
26	44	KEITH STEGALL - 1969 (Mercury)	11	100	0	29	42	29
43	45	DOUG SUPERNAW - She Never Looks Back (Giant)	5	121	4	0	29	92
41	46	PERFECT STRANGER - Remember The Ride (Curb)	7	110	3	0	48	62
44	47	STEVE AZAR - Someday (River North)	6	118	8	0	30	88
47	48	JOHN ANDERSON - Long Hard Lesson Learned (BNA Records)	4	118	11	1	12	105
N	49	TRACY LAWRENCE - Time Marches On (Atlantic)	1	116	104	1	12	103
N	50	RHETT AKINS - Don't Get Me Started (Decca)	2	113	24	0	13	100

Total Reports This Week 202 Last Week 202

Inside Country BY CYNDI HOELZLE

Bakersfield Calls



Bob Mitchell

Columbia/Nashville Director of National Promotion Bob Mitchell will be departing from his position sometime around the 1st of May to join the Board of Directors for Billy Bob's Texas, Inc. Mitchell will be replaced by former RCA southeast regional Ted Wagner, and since Ted wouldn't give us a straight answer, we thought we'd ask a few questions of Mitchell, before he left Nashville to move back to his hometown of Bakersfield, California.

Mitchell will be rejoining the Billy Bob's organization to be the point person on several expansion and side projects outside of Texas. He will also be working on some as-yet-unannounced special projects for Sony; though plans again have not yet been announced. Don't be surprised to see him involved with some sort of tribute to his beloved Bakersfield.

Mitchell is a California boy, born and bred. His radio career started while in college at Fresno State in 1979, and included programming duties at KFRE-Fresno, California and WKJN-Baton Rouge, Louisiana. He later moved to the Dallas/Fort Worth area to promote concerts and book talent, eventually handling booking duties for Billy

Bob's Texas, Six Flags Over Texas, and many of the areas biggest rodeos. In 1992, he was the West Coast Sony rep, and in 1994, he moved to Nashville to take over national promotion for Columbia.

Why are you moving back?

My wife and I had always said that wherever our kids started high school, we would stay in that city and let them finish there. My daughter starts high school in another year, and we decided that living back home with our family was real important to us and where we wanted to be.

Actually, the truth is, my Dad and I have been arguing for 25 years about whether or not the Beatles ruined America. I haven't won any major discussion points in well over a decade, so I thought I'd better go back and take up the battle full-time.

What are you most proud of from your years in Nashville?

I'm extremely proud to have helped Debi Fleischer—and all of our regionals—break Rick Trevino, Wade Hayes, and now Ricochet, and also to have been a part of Mary Chapin Carpenter's first number one records. Getting to work with legends like Willie Nelson, Dolly Parton, and Chet Atkins was a big thrill also.

Is there any truth to the rumour that you and your hero Buck Owens will be doing business together?

We've got a couple things kicking around, although I must say it is tough discussing a deal with one of your heroes. I consider myself a pretty good negotiator, but about the toughest response I come up with is '...Yes Mr. Owens.'

You've been waving the Bakersfield flag for years...

I am immensely proud of the

Continued on page 46

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Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

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TRACE ADKINS

THERE'S A GIRL IN TEXAS

THE FIRST SINGLE FROM HIS DEBUT ALBUM
DREAMIN' OUT LOUD

ADD DATE: APRIL 8

A COUNTRY VOICE YOU'LL COME TO RELY ON.



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Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CDJR	DNK	KBCO	KBR	KFAN	KFMG	KFOG	KFXD	KGSR	KINK	KLBF	KMMAS	KMTT	KOTR	KPFT	KPIG	KOPT	KRSH	KRIM	KSCA	KSPN	KSUT	KTAD	KTUZ	KTHX	KTMN	KTUN	KUMT	KUPP	KUWR	KVAF		
1	STING (A&M)	1059	+74	25	17	13	22	20	13	19	23	22	34	20	18	9	2	17	23	10	33	14	6	17	22	18	18	9	33	26	7	8				
2	JACKSON BROWNE (Elektra/EEG)	1014	-6	20			19	22	16	5	25	28	35	33	23	17	11	7	15		29	15	19	14	12	17	23	15		19	28	37	7	8		
3	GIN BLOSSOMS (A&M)	954	-6	31		10	25		19	21	17	21	19	15	22	19			36	16	15	31	14		8	8	5	21	7	16	35	6	6			
4	COWBOY JUNKIES (Geffen)	933	+20	31	17	20	16	26	10	16	21	22	30	7	12	17	9	4	6	20	29	15	13	14	12	14	21	12	20	9	15	7	8			
5	DOG'S EYE VIEW (Columbia/CRG)	852	+72	32	9	27	14	17	19	19	22	11			11	24		4	11	14	13	10	30	14	11	10	22	5	22	10	15	15	7	8		
6	SUBDUDES (High Street)	785	+10	20		17	11	30	8	6	29	10		20	11		8	7	15		17	15	7	14	13	16	15	17	11	16	15	8	7	8		
7	STEVE EARLE (E-Squared/Warner Bros.)	731	-43	23	17	6	11	32	4	6	11	24		7	23	11	12	7	14		10	10		14	12	15	10	7	17		6	7	7	8		
8	JDAN OSBORNE (Blue Gorilla/Mercury)	706	-31	30		28	9		19	17		11		18		9	13		3		22	15	20	11	9	11			17	34	36					
9	TORI AMOS (Atlantic)	675	-29	31	17	16	10		20	17	6	10	7	7	12	17				17	16	20	7	8	9	5	3	1	22		24	14	7			
10	THE BEATLES (Capitol)	660	+145	12			10	9	11	13		22	40			8	9	2			16	15	12	14	4	16	4	9			22	26	6			
11	TAJ MAHAL (Private Music)	646	+32		8		1	29		5	17	6	7	7	23	5	8	7	13		18	10	3	11	12	12		5	19	7	6	8	7	8		
12	AIMEE MANN (DGC)	614	-57			10	12		10	14	10	10	21	9	11	9		4		19	23	15	15	14	5	7		10	18	14	7	7	8			
13	TRACY CHAPMAN (Elektra/EEG)	600	-39	18	17	20	16	8	10		22	9	9	7		20	11		12		14	15	11	14	7		10	8	14	16						
14	JARS OF CLAY (Silvertone)	587	-20	19	8		14		21	17	10	11		17	6	11		4		21	8	10	24	14		11	4	18	8	6	16	6	6			
15	DAR WILLIAMS (Razor & Tie)	548	-4	19	17	17	11	10			13			22	12	3	8	7			26	10	5	11	13	8		9	8	7	5		7	8		
16	NATALIE MERCHANT (Elektra/EEG)	533	-44	15	6	17			24		10	10	22			15	10		6	19	9	5	5	11		5			14	33	39					
17	DEAD MAN WALKING (Columbia/CRG)	518	-11	17		11	23	1		6	19	8	10	11	3	12	7	5		19		15	11	14	7		5	16	14			7				
18	SON VOLT (Warner Bros.)	508	-6	18	9	17	35	8	2	7	23	8			11	10	13		10		17	15	4	14	7	6			11	5	14					
19	MELISSA ETHERIDGE (Island)	498	-97	22			10	21	26	22			24	9		21	8		8		20	9	11						7	15	14	6				
20	THE BAND (Pyramid)	483	-3					30	7		7	10		13	12	10	7	4	13		10	15	7	14	9	8	12	17	8	10	6		7	8		
21	ALANIS MORISSETTE (Maverick/Reprise)	471	-2		9	13	13		21		22			16		9				20	10	12	16				1					43				
22	JOHN HIATT (Capitol)	428	-30	11			14		14	7	20	11		8	12	11	12		15			15	8	14	10				18	7	30	6				
23	LOS LDBOS (Warner Bros.)	419	NEW			2	2	14	5	6	11	21		6	11		11	2	9			10	8	11	7	12		9	5		6	3				
24	VAN MORRISON (Verve)	419	-86		9	28	11				13		19			11					7			14	10		5	7	18			7				
25	ONCE BLUE (EMI)	413	-14	10	17			11		9	10	4	14		3			2			14	15		11	10	6		19	8	5		7	6			
26	JOHN WESLEY HARDING (Forward)	403	-8		17				5	11				7	11		8	4			9	5		11	9	6		7	8			7	6			
27	CATIE CURTIS (Guardian)	396	-13		9			16		15		14	10				7	7			9	5		11	12	7		7	8	9	6		7	8		
28	OASIS (Epic)	392	-72	25			2	11	24		8	11								9		10	8		6						26					
29	MICHAEL McDERMOTT (EMI)	389	+3	21				18	2	6	11			23	11				5			15	11	11	4	12		1	8	14	7		6	4		
30	GOLDEN SMOG (Rykodisc)	386	-16		16		22	12			9	10			11		12	4	9			10		14	5	9	3		10	8			7	6		
31	LOU REED (Warner Bros.)	377	+11								15	10			6		11	4				10	4	8	7	6	7	10					6	6		
32	MR. WRONG SOUNDTRACK (Hollywood)	365	+52	8	8			15	1	7	12		7	11	23		2	6			11	5	14	11	6	7	6		4	8	6	4				
33	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)	365	+3		17	3			2	18	10	12		7	11	5					8	5	14	11	5	12		16		6	16	4				
34	SMASHING PUMPKINS (Virgin)	331	-161			13	7	16	28	7					7		9																25			
35	PHILOSOPHER KINGS (Columbia/CRG)	327	+10								18	18		12	9		4					7	5	14	6	8		19	7		7	6	8			
36	FOO FIGHTERS (Roswell/Capitol)	326	+50			17	16		13	7				7	4					20	10		9	8	5			10			26	6				
37	RADIOHEAD (Capitol)	308	-21				9		21	17	8	10			8						11		14	11	5		5		10			26				
38	PAUL CEBAR & THE MILWAUKEEANS (Dont)	301	+1					19						6	3	7	4					5	11		6	5	6		11				6			
39	COLLECTIVE SOUL (Atlantic)	296	-37	23		28	6		23							10					8	7		11						7	42					
40	BLUES TRAVELER (A&M)	294	-19		8	19	11		18	17					6	3										16					30	33	6			
41	ERIC MATTHEWS (Sub Pop)	262	-17	21	9	11			1	6		10		12	11	4							14	11	8	5		18								
42	THE COLUMBIA RADIO HOUR (Columbia/CRG)	259	+10		17			25						20				7	6					8	12		9		14			7				
43	THE BADLEES (Rite-Off)	247	-27	23	9	11	12	18	21		10			11							8	5		8	4	4	3	22	7	5		6		4		
44	MYSTERIES OF LIFE (RCA)	237	+19			7		3			5				7						14			8	7	11		8						4	4	
45	TOAD THE WET SPROCKET (Columbia/CRG)	236	-68				11		20	6				9							18	4							19	20						
46	RORY BLOCK (Rounder)	227	NEW					8						15				2						8	11	4							6	4		
47	JOSH CLAYTON-FELT (A&M)	221	NEW				2				6					5						5	7	11	7			8	7			6	6			
48	THE NIELDS (Razor & Tie)	214	0		17			18										4							8	6							6	4		
49	BONNIE RAITT (Capitol)	213	-27				5		8	6		9					9							8					16	13	7	6				
50	ANDERS OSBORNE (Okeh/550 Music)	208	-32				11		3	7				22	11	4								11		6			14							

catie curtis
Truth from Lies

Gavin A3 Commercial 35*
Gavin A3 Combined 26*

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TW/LW
400 units - Boston!

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Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KRPT	KZLH	KZON	SWEC	WAPS	WBOS	WBZC	WGBE	WGLZ	WDET	WEBK	WEBK	WFUV	WIII	WKZE	WMAX	WMMM	WMAO	WMPY	WNCB	WNCW	WTKL	WRLT	WRIR	WRNK	WRSI	WYAY	WYRV	WVCD	WVLE	WVPR	WVRT	WVRV	WYEP	
STING (A&M)	34	18		28	11	24			13	11	6		3	14	16	25	30	6	14	18		33		14	10	14	18	3	29	29	20	22	9		
JACKSON BROWNE (Elektra/EEG)	23	18		24	13		6	14		13		8	5	16	9	32	12	14	17	7	15	29	14	28	15	7	13		34	19	9	10	11		
GIN BLOSSOMS (A&M)	30		34	21	12	24	2		7		21			14	12	11	29	6	13	16		32		14	15		14	33	29	15	27	24			
COWBOY JUNKIES (Geffen)	10	8		25	6	24	4	9	7	15	15		8	12	6	9	20	6	7	14	15	7	23		7	15	1		15	30	14	12	24	16	
DOG'S EYE VIEW (Columbia/CRG)	13	8	15	20	14	24		6	5		13		4	6	12	9	15	6	6	19		6	23		7	10	1	27	16	33	15	12	25	8	
SUBDUDES (High Street)		18		16				9	7	20	13	10	7	11	16	2	11	6	3	11	15	15	10	26	7	15	14		20	6	11	18	11		
STEVE EARLE (E-Squared/Warner Bros.)		18		21	6	7		9	6	16	21	10	8	13	12		13	4	5	5	15	15	10	19	14	15	7		10	8	6	14	9		
JOAN OSBORNE (Blue Gorilla/Mercury)	23	8	14	18				5	6		6					25	14	12	7				20	14	10	1	26	28	26	8	16	17			
TORI AMOS (Atlantic)	10		12	24	4		2	6	7		5		7	5	6	10	21		7	13	15	15	17	10	7	10	1	15	20	15	12	24	7		
THE BEATLES (Capitol)	8			12	8	7			18	32	17			14	12	11	21	14	3		4		29		14	5	7	18		7			10	7	
TAJ MAHAL (Private Music)		18		9			3	6	7	14	12	10	4	14	6		7	6	7	20	15	15	11	13	7	15	14		14	6	4	6	11		
AIMEE MANN (DGC)		8		23	4		6	6	7		15	20	8	7	6	1	14	2	16	15	4	7	12	19		15	1	16	5	20	2	18	12		
TRACY CHAPMAN (Elektra/EEG)				23	8			9	1		6		8	5	12	20	19	8	14	14				18	14		14	30	10	5	7	8	11	12	
JARS OF CLAY (Silvertone)	16	8		19		24	2	3	3		15					16	8		10	5	14		30	11		4	16	16	23	3		24	7		
DAR WILLIAMS (Razor & Tie)				14			2	9	6	14		10	9	12	12		8		4		15	15	11	21	7	15	1		1	14			9		
NATALIE MERCHANT (Elektra/EEG)	6	18		25		24			2							15	13	6				29		14		10	14	17	10	11	9	13	22	7	
DEAD MAN WALKING (Columbia/CRG)		18		37				9	1	14	5		5	11	6		6	6	13	5	15	15				10	14		7	2	14	7	7		
SON VOLT (Warner Bros.)				18	8			9	2		7	10	6			8	13	6	9			22	5	7	15	1		22			15	5	6		
MELISSA ETHERIDGE (Island)	12	18		27	4	33			2							10		4	15							14	26		15		13	22			
THE BAND (Pyramid)		8		8			4	9	4	16			3	11	16		9	8	15	12	15	15	11	7	10	14		12							
ALANIS MORISSETTE (Maverick/Reprise)	10		38	3		33	2		4							10	22		15	20							33	35	8				22		
JOHN HIATT (Capitol)				18				9	1	7	13	20	6				4	16	11	7				14		14		5	5	7	14				
LOS LOBOS (Warner Bros.)				19		7				20	16	20	4				7	4	4	13	15		2	16		15	4		1	8	10		9		
VAN MORRISON (Verve)		8			6		9	2	13	6	10	10	11	16			6	7	10	15			10	10		15	14		17				11		
ONCE BLUE (EMI)		8		8	8		2	9	7		7		4	12	12	3			4	7		7	11		14	10	7		12	13		19	10		
JOHN WESLEY HARDING (Forward)		8		9	6	7		9		14	14	10	5	14	6			6	5	12	15	15	4		7	10	4		17	5	14	7			
CATIE CURTIS (Guardian)		8		9	5		2	9		14	6	10	7	13	6					4			12	24	7	10	4		2			14	7		
OASIS (Epic)	24		37	4		38					15	10							6						10			32	23		4	5	23		
MICHAEL McDERMOTT (EMI)				8	8	7	2	9	7		12			12	6	3	12	6	7	6	7	3	4		7	5		6		17	6	10			
GOLDEN SMOG (Rykodisc)		8		22	10		3	9		9	17	10	2								11	15	6	9	12		15			5	9	11			
LOU REED (Warner Bros.)				18	13		2	9	4	18	13	10	8	5						6	11	15	7	4	12	7	10	1	10	4	10	7	11		
MR. WRONG SOUNDTRACK (Hollywood)		5		10	10		3	6		12					6			4	1	12	7	10	14	5	7			11	6		14	4			
BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)		8		13	9		5	3	5	15				12	12				4	12	4	11		7				11	7		24	5			
SMASHING PUMPKINS (Virgin)	12		37			33				5	20					12												15			25	17	27		
PHILOSOPHER KINGS (Columbia/CRG)		8		9	5			3		13		10		11	12		9	4			15	7	11				7		4				12		
FOO FIGHTERS (Roswell/Capitol)			28	18		33				15						7		6										23	12		13	13			
RADIOHEAD (Capitol)			31	13		7		5			20					1		6	6	6		10					22	11				14			
PAUL CEBAR & THE MILWAUKEEANS (Don't)				12				6		7		10	2	14	16		12	6	5		15	16	11	19	7	10	7			9		9			
COLLECTIVE SOUL (Atlantic)						33			5					14														30		13		7			
BLUES TRAVELER (A&M)	12			12					5							11		13	5								7	8		7		5			
ERIC MATTHEWS (Sub Pop)		8	13	21	8													4		5			4	10					3	11	6	6			
THE COLUMBIA RADIO HOUR (Columbia/CRG)		8						9		8	13		6		12			6			15	6					10	4				5	14		
THE BADLEES (Rite-Of)		5			4				3							6	7						10					1		8					
MYSTERIES OF LIFE (RCA)			9	14			2			21	20				12				1		1		12	17									15		
TOAD THE WET SPROCKET (Columbia/CRG)		8	13		4				5														10					7		10	10		7	12	7
RORY BLOCK (Rounder)		18		9	5		2	9		7			3	11	6					1	7	4	6	8			10	4					9		
JOSH CLAYTON-FELT (A&M)				16		7		3		9	16	10	2		16			6					6					17		5		5	8		
THE NIELDS (Razor & Tie)				9			6	3					5	14								4	7	12	10		15		12	4		15			
BONNIE RAITT (Capitol)	9						3			7	14							6								14	10								
ANDERS OSBORNE (OKeh/550 Music)										4			5			1	4	4	5	8		16		12		10				2	3		9		

Wayne Kramer

"Back To Detroit"

the first single from his latest release **dangerousmadness**

Through energetic slabs of angular guitar noise, panoramic visions sketched with soulful sensitivity and spoken word pieces, Kramer displays a marvelously perceptive outlook, often shaping his thoughts with elegance and skill of

S O r a y a

Stay Awhile

From the debut album On Nights Like This

Produced by
Rod Argent and Peter Van Hooke
Management:
Firststars Artist Management

Sampler on your desk now



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A3 Picks

A3 Arrives as Stars Duke It Out

DAVE MATTHEWS BAND "Too Much" (RCA)
HOOTIE AND THE BLOWFISH "Old Man and Me" (Atlantic)



A3 reaches a crucial growth plateau as we experience our first format-bred, superstar, OK Corral shoot-out. As audiences and programmers gear up for spring

band fully capable of cranking out hit after hit, catchier than even Bachman Turner Overdrive during their pre-Deal-a-Meal days. Curtains of guitar chords swirl as a pedestrian (but melodic) lead guitar momentarily parts the seas. But wait, the best is yet to come as a trick, trap-door, drop-out coda jerks the tune from predictability. Dave Matthews, on



the other hand, sounds as if the non-stop studio party they had making the previous album never broke up. The single is "Too Much" from the upcoming *Crash*

album. Like a jar of fireflies, the DMB and producer Steve Lillywhite maintain much of the glow that made *Under the Table and Dreaming* work so well on the radio, experimenting mainly with horn sounds, violin and, especially, percussion—loads of it. Don't worry, you'll love it. Both singles "crash" A3 airwaves early this week, and as a building format, the excitement couldn't come at a better time.

cleaning, they'll also be witnessing the first mid-air collision of two mega-platinum music vessels converging on this week's crowded Most Added runway. Both bands approaching from a Southernly direction, Hootie and the Blowfish come out swinging on "Old Man and Me" (from the album privately dubbed *Fairweather Johnson*), a scorcher of a tune with crisp and distinctive Blowfish guitar riffs. Here's a

A3 Gridbound

ALEJANDRO ESCOVEDO (Rykodisc)	BOTTLE ROCKETS (Tag/Atlantic)	*CASSANDRA WILSON (Blue Note)
DANIEL TASHIAN (Elektra/EEG)	*STAN RIDGWAY (Birdcage)	*HAMELL ON TRIAL (Mercury)
PATTI ROTHBERG (EMI)	ARLO GUTHRIE (Rising Son)	*DAVE MATTHEWS BAND (RCA)
LYNN MILES (Philo/Rounder)	THERMADORE (Holiday/Atlantic)	Dropped: #43 Loudon Wainwright III, #44 Del Amitri, #45 Tom Petty, John Hammond, Penelope Houston, Barenaked Ladies
BILLY MANN (DVB/A&M)	*LOVE & ROCKETS (American)	
VONDA SHEPARD (Vesper Alley)	*SUZANNE VEGA (A&M)	

ghosts,

girls,

airplanes

and

bob and ray

joehenry trampoline

MOST ADDED EVERYWHERE!

New at...

WRLT	KTMN	WRRX	KPIG
KBAC	WCBR	WRSI	WXPN
WFUV	WYEP	WORLD CAFE	SW CABLE

Look for Joe in...

Rolling Stone (★★★ review/feature), *Variety*, *Fair*, *Raygun*, *Huh*, *Musician*, *Entertainment Weekly* (A-), *Request*, *People*, *Village Voice*, *LA Daily News*, *Opinion*, *Details*, etc.

and on... news

the new album
 featuring the first single
 "trampoline"



produced by patrick mccarthy & joe henry
 for fell and swade productions
 mammoth records: 101 B street carboro, NC 27510
 mammoth online: <http://www.mammoth.com>
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THE WHY STORE

"LACK OF WATER"

from the self-titled album



produced by mike wanchic and the why store
http://www.mca.com/mca_records e-mail: waycoolmus@aol.com



Already on:

KXPK	CJDR	WXRV	KQPT	WRLT
KTAD	WNCS	WEBK	WVAY	WCBE
WKVT	KUWR	WCLZ	KIWR	KROK
KMTN	WCBR	KFXD	WXRC	KBBZ

"At SXSW, I saw the band play golf and perform live twice. I came back, added the record and now I'm watching the phones light up!" — Gary Schoenwetter, MD-KXPK

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MOST ADDED

- MOLLIE O'BRIEN (19)
- HILLWORMS (13)
- THE DAVE AND DEKE COMBO (11)
- BILL KIRCHEN (11)
- ROBERT EARL KEEN (11)
- STEVE WARINER (8)
- JOHN SEBASTIAN (8)
- HONEYDOGS (7)

TOP TIP

BILL KIRCHEN
Have Love, Will Travel
(Black Top)
 Car-passin' music with a half-twist. Kirchen's "Nitro Express" diesel guitar attack is the real thing. Debuts at #31 this week.

RECORD TO WATCH

PETE NELSON
The Restless Boys' Club
(Signature Sounds)
 More goods from the northeast, as Pete Nelson rounds up Greg Brown, John Gorka, Christine Lavin, Bill Morrissey, and others to make *Restless Boys' Club* a fine debut.

Gavin Americana™

LW	TW		Reports	Adds
1	1	STEVE EARLE - I Feel Alright (E-Squared/Warner Bros.)	71	0
3	2	MERLE HAGGARD - 1996 (MCG/Curb)	59	0
4	3	SUBDUDES - Primitive Streak (High Street)	56	1
5	4	MIKE HENDERSON - The Edge of Night (Dead Reckoning)	55	0
8	5	LYNN MILES - Slightly Haunted (Philo)	54	0
2	6	TRIBUTE TO BUDDY HOLLY - Not Fade Away (Decca)	51	0
6	7	TERRY ALLEN - Human Remains (Sugar Hill)	52	0
9	8	THE DERAILERS - Jackpot (Watermelon)	53	0
7	9	DAR WILLIAMS - Mortal City (Razor & Tie)	51	0
10	10	FRED EAGLESMITH - Drive-in Movie (Vertical)	54	0
11	11	GREG TROOPER - Noises In The Hallway (D'Ville)	53	1
16	12	DON WALSER - Texas Top Hand (Watermelon)	52	6
14	13	JOLENE - Hell's Half Acre (Ardent)	50	6
13	14	TAJ MAHAL - Phantom Blues (Private Music)	45	3
12	15	CATIE CURTIS - Truth From Lies (Guardian)	42	1
19	16	THE BAND - High on the Hog (Pyramid)	44	4
17	17	ARLO GUTHRIE - Mystic Journey (Rising Son)	44	2
21	18	ROBERT EARL KEEN - No. 2 Live Dinner (Sugar Hill)	43	9
20	19	RORY BLOCK - Tornado (Rounder)	44	4
15	20	GOLDEN SMOG - Down By The Old Mainstream (Rykodisc)	40	0
22	21	THE RANKIN FAMILY - Endless Seasons (Guardian)	41	6
24	22	STEVE WARINER - No More Mister Nice Guy (Arista)	41	8
18	23	DOC WATSON - The Vanguard Years (Vanguard)	39	1
32	24	THE DAVE AND DEKE COMBO - Hollywood Barn Dance (Heyday)	38	11
36	25	JOHN SEBASTIAN - I Want My Roots (Music Masters)	37	8
~	26	MOLLIE O'BRIEN - Tell It True (Sugar Hill)	37	19
23	27	DWIGHT YOAKAM - Gone (Reprise)	29	0
29	28	SUSAN MARSHALL - My Own Time (Reptile)	33	2
25	29	JOHN HIATT - Walk On (Capitol)	26	0
33	30	JOHN MCEUEN - Acoustic Traveller (Vanguard)	32	4
~	31	BILL KIRCHEN - Have Love, Will Travel (Black Top)	33	11
28	32	WHISKEYTOWN - Faithless Street (Mood Food)	31	1
26	33	16 HORSEPOWER - Sackcloth 'N' Ashes (A&M)	29	0
37	34	OLD & IN THE WAY - That High Lonesome Sound (Acoustic Disc)	30	3
27	35	CHESAPEAKE - Full Sail (Sugar Hill)	26	0
~	36	PETE NELSON - The Restless Boy's Club (Signature Sounds)	28	5
30	37	CHERYL WHEELER - Mrs. Pinocci's Guitar (Philo)	26	0
~	38	DAVID WILCOX - East Asheville Hardware (Fresh Baked)	27	2
34	39	KATE BRISLIN & KATY MOFFATT - Sleepless Nights (Rounder)	27	0
38	40	RENO BROTHERS - Swing West (Pinecastle)	25	0

Chartbound

- | | | |
|---|----------------------------------|--|
| HUNTER MOORE (Tangible) | THE HIGH LONESOME (Spark) | MAC GAYDEN (Winter Harvest) |
| JOHN WESLEY HARDING
(Forward/Rhino) | HONEYDOGS (October) | Dropped: #31 Loudon Wainwright III, #35 Twisted Willie, #39 Hugh Moffatt, #40 The Cat Mary. |
| LOS LOBOS (Warner Bros.) | ALEJANDRO ESCOVEDO (Ryko) | |
| | HILLWORMS (Zanman) | |

Americana Inroads BY ROB BLEETSTEIN



Old & In the Gray

San Francisco's Warfield Theater was the place to be on March 23 and 24, as **David Grisman** celebrated his 51st birthday with two sold-out acoustic bashes that reunited the remaining members of the short-lived but legendary **Old & In the Way**. Presented as Grisman with **Peter Rowan** on guitar, **Vassar Clements** on violin, **John Kahn** on bass, and special guest **Herb Pederson** on banjo, this aggregation was never billed as Old & In the Way—"It couldn't be without **Jerry Garcia**," said Grisman. Performing together for the first time in over 20 years, these respective masters of their musical fields were in exceptional form. Clements doesn't seem to have aged a day since 1973, and his playing was nothing short of jaw-dropping, especially on his "Lonesome Fiddle Blues." Rowan had the crowd singing and dancing along to "Midnight Moonlight" and a powerful version of "Wild Horses." Grisman stepped out on "Old and In the Way," and "I'm On My Way Back to the Old Home," which is one of the many tunes the group performed that can also be found on the recent **Acoustic Disc** release, *That High Lonesome Sound*, which is currently climbing the Americana chart. Pederson, best known for his work with the Desert Rose Band and his often recorded supporting vocals, was the perfect man to fill Garcia's banjo spot in this band. Aside from his wealth of talent, Pederson's roots go back to the same Palo Alto, California bluegrass scene that Garcia came from, and he showed his stuff supremely on "Earl's Breakdown." While Garcia's spirit was certainly

on many minds in the house, all roads onstage led to Bill Monroe, and rightfully so. Both Clements and Rowan are former Monroe Bluegrass Boys, and the Father of Bluegrass is the inspiration for Grisman picking up the mandolin. Many of Monroe's songs were performed over the two evenings, including "Wicked Path of Sin" and "Traveling Down That Lonesome Road," the latter of which Rowan, Pederson, and Clements had recorded earlier in the day at Grisman-alum **Todd Phillips'** studio for an upcoming Monroe tribute record that Phillips is producing.

Grisman's quintet opened the performances with a seductive set of Dawg music, and many friends joined in for the show's finale of **Carter Stanley's** "White Dove," including **Darol Anger**, **Martin Fierro**, **Maria Muldaur**, **Phillips**, **Bernard Glansbeek**, and **John Sebastian**. The spontaneity and pure bluegrass vibe emanating off the stage left many feeling they had witnessed something special.

Given each member's busy schedules, one can only speculate as to when this group may converge again. Rowan will have a new record with **Jerry Douglas**, *Yonder*, out next month on **Sugar Hill**, as will Pederson, who is back working with **Chris Hillman** and **Jaydee Mayness**. Grisman is continuously busy with his own quintet and producing various projects for his Acoustic Disc label.

While "God may need his guitar pickers up in heaven," Grisman's birthday bash was bluegrass heaven on earth. ●

HIGH LONESOME SOUNDS



(Left to Right): **David Grisman**, **Herb Pederson**, **Peter Rowan**, **John Kahn**, and **Vassar Clements** perform together in San Francisco. Photo by Jon Sievert.

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GAVIN PICKS

Singles

BY DAVE SHOLIN



HOOTIE & THE BLOWFISH
"Old Man & Me"
(Atlantic)

Here's our first glimpse into one of the most anticipated albums of the year. If this debut track from *Fairweather Johnson* is indicative of the full CD, lightning is set to strike twice for Darius Rucker and company. Recorded just north of San Francisco and tinged with a bit more of an edge, the track will be electronically distributed by DG Systems to more than 800 stations on April Fool's Day. It's hard to imagine anyone foolish enough to not get this on the air seconds after the downloading is complete. If the tune sounds especially hot, blame GAVIN's College Editor Seana Baruth, who was on hand offering advice and inspiration during the session.

THE CRANBERRIES

"Salvation" (Island)

Yes, it is the week for major releases, and here comes two minutes and 21 seconds of non-stop high energy excitement courtesy of the always awesome Cranberries and their premiere singer/player Dolores O'Riordan. When their third album, *To the Faithful Departed* drops next month, do not wait, do not pass go; just listen to it pronto. Producer Bruce Fairbairn and the band take it over the top, and on this first track deliver just the right mix of pop and punk.

DAVE MATTHEWS BAND

"Too Much" (RCA)

Yes indeedy...play that funky



music, white boy! It only takes a few seconds to get everyone's attention as the band proceeds to tear it up. The early consensus from radio points to a healthy run for this entry, one that's certain to play great against the backdrops of spring and summer. Can't imagine hearing this too much.

STEVIE B

"Waiting For Your Love"
(Emporia Records West)

Put a keyboard in front of Stevie B, and it won't be long before he'll concoct a perfect pop melody that screams radio-friendly. J.J. Morgan at KIXY/FM-San Angelo, Tex. reports, "phones instantly after one night's airplay." One worthy of attention.

Albums



DANIEL TASHIAN

Sweetie (Elektra/EEG)

Don't tell my wife, but I'm buying new speakers for a few bucks at a time. In a few months, I'll have big, holy, God-like Tannoy suckahs, and *Sweetie* might be the first disc I play on them. T Bone Burnett did this boy a major solid, filling guitars and voices into a smoke-enhanced environment. The sound is



beautiful and the guitar performances are rockin', stoney, and glorious. (Remember the first Robin Trower album produced by Matthew Fischer?) Despite murky cover artwork and a puzzling sequence (most of the best tracks are relegated to the end), Daniel Tashian's *Sweetie* is a must-listen, especially if atmospheric guitars rock your own private Idaho. Besides the opening "Whisper Like a Scream," I've got four tracks I can't live without, including the single "Where Have You Gone," a U2-ish "Push Me Around" (Bone's demo to do *their* next album), the intoxicated "Return of the Stranger," and the singsongy "My Hometown."

—KENT ZIMMERMAN

GUIDED BY VOICES

The Official Ironmen Rally Song EP (Matador)

No amount of sloppiness can obscure the truth: Bob Pollard of Guided By Voices is one of the most natural songwriters ever. On this latest EP, a taste of the forthcoming full-length *Under the Bushes Under the Stars*, the band, as usual, eschews excess production, indulges in loads o' distortion, and all but buries Pollard's vocals. These four songs, however, never even come close to sinking in low-fi muck, as Pollard's effortless, elastic melodies buoy—then propell—them out of danger.

Choice picks here include "June Salutes You," which features back-up vocals from Kim Deal, as well as the title track, which offers this winking lyrical acknowledgement of Pollard's power: "Don't take this so seriously/You just have to hum it all day long." And you will. —SEANA BARUTH

MARIA MCKEE

Life Is Sweet (Geffen)

Miss Maria continues to travel interesting sidestreets as she explores the avenues of her talents. On *Life Is Sweet*, she furthers her adventures by moving even farther from her countrified roots (remember

Lone Justice?), and instead embracing layered, electric backings and striking a songwriter's pose. Her powerful voice swoops and dives through these dense arrangements with emotion (as on "Scarlover" and "Absolutely Barking Stars"), all the while retaining its vulnerability, and her writing has matured to embrace a new range of topics and phrasing. McKee is still at her best when not overpowered by instrumentation—when the sweetness of her voice can lead the way—as on the title track and "Afterlife," but the broadened musical scope of *Life Is Sweet* again points her in a new artistic direction. And seeking new destinations seems to be at the heart of all of McKee's best work.

—ALEXANDRA HASLAM

LOVE AND ROCKETS

Sweet F.A. (American)

In the wake of disaster (during the recording of this, their sixth album, a fire destroyed the band's studio and much of their equipment), Love & Rockets has delivered an introspective collection of moody songs and crushing aggro-ambiance. *Sweet F.A.* finds the trio returning to a more stripped-down, acoustic-tinged sonic outlook reminiscent of 1987's *Earth, Sun, Moon*. The album begins with the plaintive title track, which is simply Daniel Ash and an acoustic guitar. This leads into "Judgement Day," which is all Western film-noir-surf-twang and eerie, fluid piano. While the bulk of the album is a mellow repast of subtle sonic layering, a few tracks crank into maximum overdrive. "Here Come the Comedown" is a raging slab of techno-infused high energy, and "Spike" is filled with back scratches of noise and fuzzy metallic vocals. In the end, the sonic dichotomy of laid back acoustic stylings and rage driven mechano-angst provides listeners with the best of both Love's and Rockets' worlds. —SPENCE D.

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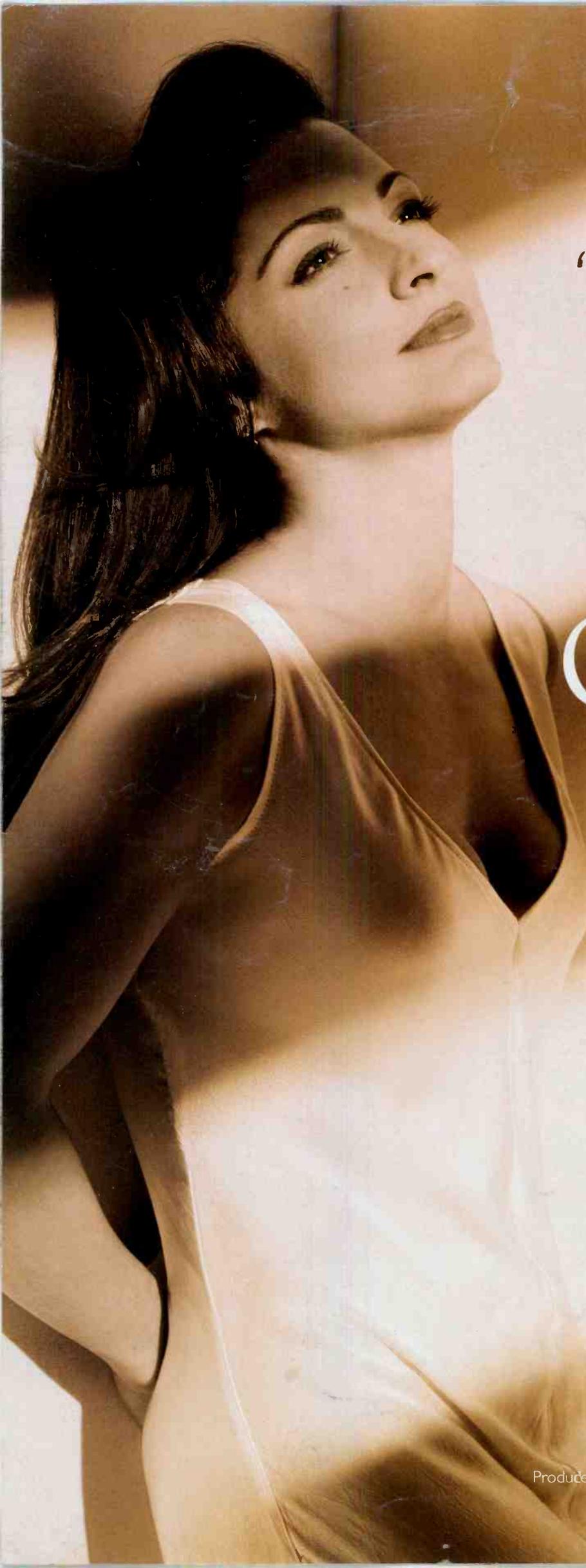
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