Country music has a way of grabbing you, with its humor, its heart, its harmonies and melodies, its history and heritage. For all the cliches that attend the music, and for all the fun that country artists have with themselves, with the hats, the Fan Fairs, and the Dollywoods, it is, at the core, American roots music as much as folk, blues, and gospel.

Country music, old and new, grabbed Cyndi Hoelzle ten years ago, shortly after she joined GAVIN as an intern. This week, after the GAVIN Country Seminar, she leaves for new adventures, and we will miss her energy and enthusiasm. We will not soon forget her performance at the GAVIN Seminar in Atlanta. For our daily newsletter, she covered Ahmet Ertegun’s wide-ranging on-stage interview with Top 40 Editor Dave Sholin. At deadline time, she was still in her seat, taking notes, when we dragged her into the press room. In less than half an hour, her story was done and, as usual, required minimal editing. For the GAVIN Country Seminar, of course, Cyndi will be all over the place, overseeing things while trying to catch all of the showcase stars on our cover.

Before the seminar, she sat for a few reflections about country music over the past decade. We wish Cyndi the best as she moves on down the line. In News, we roll out the second week of Arbitrons; Richard Branson (middle) rolls out a new Virgin megastore, and MCA finds a new CEO. Our First Person is Marilyn Bergman (bottom), President/Chairman of the Board of ASCAP, and our Friend of Radio is Ron Baird of CAA.
"On my way home"

The new single
from the platinum album
"The Memory of Trees"

Shipping To
Smooth Jazz
Alternative
A3

Produced by Nicky Ryan
Management: Aigle Music

First Person

As Told To Kevin Zimmerman

Marilyn Bergman

On Protecting Artists Work Everywhere

Marilyn Bergman is the President and Chairman of the Board of ASCAP, one of the nation's two largest performing rights societies. She is also a well-known songwriter whose collaborations with husband Alan Bergman include "The Windmills of Your Mind" and "The Way We Were." Here, she discusses the pros and cons of the Internet, and the challenges it poses for music creators and copyright owners.

The Internet can be a wonderful tool. We've had our own Web site (http://www.ascap.com/) for about ten years now. It's a basic introduction to ASCAP—who we are and what we do, which is a membership organization run by a democratically elected board of 12 writers and 12 publishers.

Then, through a board of icons, it directs you to several different sections—What's New, Legislative Matters, and ACE System—which is an acronym for ASCAP Clearance Express, through which all the titles in our catalog can be accessed by title, writer, or publisher, along with lists of which artists have recorded a particular work.

The bill clarifies something that we are particularly interested in, and that is the creator and copyright owners' right regarding distribution of the copyrighted work, no matter what form of transmission. Copyright protection is something that does not just cover a physical transfer through a compact disc or a record of some kind, but by any means whatsoever—fiberoptic cable or whatever—copyright is protected and I hope to see the promise of new forms of security for the creator, the copyright owner, and the users when conveying that copyrighted work.

Intellectual property is something that you must pay for; it's not something that floats free in the air. We're on the barricades all the time. We're always struggling, always working, and those are people who are at the very top of the pyramid, the absolute cream and that is the creator and copyright owner, and the users when conveying that copyrighted work.

Ultimately what I'd like to see is recognition that the existing law fully protects performing rights, that regardless of how a work is transmitted—it's by coaxial cable, telephone lines, whatever—copyright is protected. And I hope to see the promise of new forms of security for the creator, the copyright owner, and the users when conveying that copyrighted work.

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Winter Arbitrons: Good News for News Radio

 Arbitron’s Winter books brought warmth to numerous News stations in our collection of Top 20 market numbers. KGO-San Francisco has its 71st straight 12-plus win, while KMOX-St. Louis has run its streak to 83 books. Urban, Dance/Top 40, and straight-ahead Top 40 take various markets, including Detroit, Seattle, Dallas, and Washington. And although Country is perceived as dropping in numerous books, stations in San Diego and Denver still top their markets.

New Virgin Opens In New York City

Richard Branson’s megastore concept has finally hit the megacity.

The newest of the Virgin king’s 60 worldwide record and entertainment stores opened in New York, in Times Square, last week (April 23).

The 75,000 square-foot, three-level structure at 45th and Broadway opened with typical Branson flash, bash and dash, with a week-long celebration featuring a wide variety of artists—and himself, signing his book, Virgin: A History of Virgin Records.

Others scheduled to grace the opening week included Fugees, Foo Fighters, Tira Arena, Laurie Anderson, SWV, Ornette Liebter, La Bouche, Black Grape, DJ Jazzy Jeff, and Mark Hamill, the Star Wars star who was set to host a multimedia demonstration Saturday (April 27).

The Manhattan store is the first of three planned for the borough. As with the five others in the U.S. (all in California) and the rest around the world, the store sells music, books, movies, and multimedia products, and there’s plenty of hype for Virgin’s affiliated businesses: Virgin Atlantic Airways, Virgin Cola (being debuted in Philadelphia next month), Virgin Vodka (yet to be introduced here), and, someday soon, a Branson return to the record business.

While he cannot use the Virgin name for the planned label, Branson said he might try “something like V-2.”

Besides the three New York megastores, Virgin is planning to build stores in Denver, Orlando, Seattle, Vancouver, B.C., and Roosevelt Field, Long Island, within the next 14 months.

Gavin News

WABC Bounces Bob Grant For Ron Brown Remarks

By Kris Triebsch

After years of derogatory comments over the airwaves about Hispanics and African-Americans, 25-year talk radio veteran Bob Grant finally pushed management over the edge with a remark on his WABC/AM-1070 New York show about U.S. Colombia Secretary Ron Brown, one of 35 people killed in an airplane crash in Croatia earlier this month.

A two-sentence statement from Capital Cities/ABC Inc. said that the relationship between the company and Grant “has been terminated by mutual agreement.”

However, many observers had no doubt that Grant was dismissed. Robert A. Iger, president of Capital Cities/ABC, is said to have been uncomfortable about some of his remarks on race in the past. After Iger verified the host’s comments

about Brown, he terminated the program. The actual comments, ABC officials confirmed, were made on April 3. “My hunch is that he is the one survivor,” Grant began, referring to Brown. “I just have that hunch. Maybe it’s because, at heart, I am a pessimist.”

Grant is only the latest host to top their markets.

Bob Grant, when his show was on Westwood One.

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LIKE A ROLLING STONE

They Eat to the Beat

FOR DON ALAN, it was easy enough to leave radio. But the music, and the spreading of it, the way only radio can do, was another matter.

Which brings us, swiftly enough, to Radio Valencia. That's the name of a cafe Don and his wife, Lanez, operate in San Francisco's Mission District.

It's called Radio Valencia because the (arguably) background music is programmed by Don from a massive CD library, and customers can learn what's playing on each 90-minute tape by consulting a playlist—artist, cut, album, label—on their tables.

It's not radio, but for Don, a co-founder of WORT/FM, a music-intensive community station in Madison, Wis., the programs—along with live bands on weekends—it's enough.

In Madison between 1975 and 1985, he helped build the station and served as News Director and Program Director, along with occasional program host and club DJ at remotes.

A bit of brutal self-assessment led Alan to ditch radio. "As an on-air talent, I never was a personality. I felt like I'd rather keep music as a hobby and pursue my love for it in different ways."

In San Francisco, he combined hobby and business by way of Radio Valencia and, now, customers are surrounded by lovingly-selected sounds, heavy on R&B, blues, Latin, cocktail, heritage country, and the frankly undefinable. Artists in high rotation at Radio Valencia include B.B. King, Ray Charles, Bo Didley, Nancy Sinatra, Esquivel, Doris Day, Tito Puente, Willie Nelson, Jimmy Smith, and Nancy Sinatra. Oh, and Lorne Greene's French version of "Ring-a-Ming Mingle." For tryiing to be "a nice guy," Kevin Mee, Program Director and morning show co-host at KLEN in Cheyenne, Wyo., got thrown into the middle of the tragic story of Jessica Dubroff.

The evening before the ill-fated flight that carried the seven-year-old girl, her father, and her flight instructor to their deaths, Mee had played spontaneous host and driver to the trio. The next day, when their plane crashed shortly after takeoff from Cheyenne's airport—only a mile from the A/C station's studios—Mee, along with his wife and co-host, Brenda, had to deal with the news while on the air.

Mee hadn't heard much about Jessica's attempt to set a record as the youngest person to pilot a plane across the country and back. He learned about the group's arrival from Northern California, completing the first leg of their planned trip, from Brenda, and decided to join the media and welcoming party (including Cheyenne's Mayor) at the airport.

As the reporters dispersed, Mee, talking with Lloyd Dubroff, 57, Jessica's father, learned that the group did not have a ride to their hotel. He offered to take them, and, on the way, showed them a few landmarks around Cheyenne, a town of 78,000.

At the airport and on the ride, Mee says, he got the feeling that Dubroff was less driven by publicity, as has been charged, than by love for his daughter. "It was basically a family trip," Jessica, he said, "smart—older than seven—she had the composure of a 12-year-old. And she loved airplanes. In the middle of the interview, she turned around to watch a Fed Ex plane take off."

On KLEN the next morning, Mee interviewed Jessica and her father briefly. Half an hour later, the sister of a co-worker called. She worked in building near the crash site and heard the collision.

After telling the news as matter-of-factly as he could, Mee surrendered the microphone to Brenda while he began to deal with other media, as reporters had quickly learned that Mee had not only interviewed the Dubroffs moments before takeoff, but had photos of Jessica from the evening before.

Mee, who was also working the afternoon shift, pending the arrival of a new hire, spent the afternoon answering numerous calls and filling requests for songs dedicated to Jessica. "It was amazing," he said. "So many of the songs somehow seemed fitting."

Among them was one Mee had learned, first hand, to be one of Jessica's favorites: "A Whole New World."

—BEN FONG-TORRES

REALITY BYTES

HOW SMASHING!

The SMASHING PUMPKINS will crash the Web ball with a cybercast of their May 11 concert from Dublin. Tune in to the Web chat at 5 p.m., followed by their smashing show at 7, and access the pre-concert online contest and other events at www.imusic.com, www.vmg.co.uk or the Virgin Records areas on AOL and CompuServe...

The Tribeca Interactive summer CD-ROM adventure game 9 and the upcoming CD-ROM premiere of SOUNDFORGARDEN'S new album Down On the Upside is happening at their IMUSe site. Access http://imusic.com/ to hear song samples from "Pretty Noose," "Rhinosaur," and more...The Tribeca Interactive summer CD-ROM adventure game 9 is inspired by Aerosmith's music and lyrics...The new issue of the CD-ROM mag, Blender, features Iggy Pop discussing his new album NAUGHTY LITTLE DOGGY and rapper LL COOL J waxing philosophic about his new NBC sitcom in the House...Those who can't make it to the New Orleans Jazz Festival (running now through May 5) can still visit cajunspace at the House of Blues' New Media site at www.nofazzfest.com. In addition, there will be a Quarterdeck Cyberfest Area on the festival grounds. Questions, comments, obsessions? E-mail me at davberan@best.com.

—DAVID BERAN
Winter Arbitrons continued from page 3

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On the Air

Bruce Raven-Stark takes the reins at LA’s KZLA/ KLAC. He’s the new GM, but more recently managed San Francisco’s Star FM... WCBS-AM-New York promotes Chris Donohue to General Sales Manager from Local Sales Manager. He replaces Robin Sloan, who’s now Director of Sales for cross-town WRKS and Hot 97... Gannett taps John Cook for Program Director at KIIS-Los Angeles after a two-year reign at KIIS-Dallas... WHIZ- Eau Claire, Wis. welcomes two new Program Directors: Dave Daniels at Z-100, and Dan Michaels at the AM counterpart... WHIT-New York hires Paul Bryant as Music Director, Ryan Chase as Assistant PD, and Sharon Dastor as Program Coordinator... Alison Berry is the new GSM at WWDE-Norfolk/Virginia Beach... WDHA-Dover, NJ names radio biz veteran T.J. Bryan Program Director. He replaces Bruce McDonald, who moved over to Polydor USA... John Cook is the new PD at KIIS-Los Angeles, after the departure of Steve Perun last week... Charlie Rahilly is the new VP/GM there... Consonances to Programming Consultant Tom Evans, on the passing of his wife Barbara on April 23...

In the Grooves

David Jafri

Revolution names industry veteran David Jafri Head of Sales in the label’s alternative division, where he’ll work closely with retailers, one-stops, rock-jockers, and more... David Renzer is the new President at MCA Music Publishing, Worldwide... RCA taps Toi Green

Doug Brio for Vice President, Creative Director. Brio was previously with McCann-Erickson and Mad Dog Films... Nina Goldberg is appointed to Senior Director: Video Production for Arista Records... Derrick Thompson is promoted to Director of Urban Music for BMG... Kadi Aguero is now marketing manager for H.O.L.A. Recordings, an independent record company that develops mainstream pop and R&B music for Latino artists... Jive Records brings on Jackie Murphy as Senior Director of their Art Department, and Toi Green is the new Manager in Soundtracks and Licensing Opportunities there... Jack Carton moves in as VP of Finance and Administration at TriStar Music... Epic Records promotes Frank Ceraleo from Manager, Dance Club Promotion to Director, Marketing and A&R... Marshall Lamm becomes National Publicity Manager at Astor Place Recordings, the newly created jazz imprint... Changes at Jive Records include the promotion of Wayne Williams to VP, A&R, and James “Jazzy” Jordan to VP, Black Music Department... Tara Griggs-Magee moves to GM at Verty Records... BMI taps Alison Smith for VP, Performing Rights... The new Director of National Promotions at Rising Tide is Rick Moxley. He comes from Giant Records... I record melody-intensive, acoustic music with a rock and roll attitude... If I owned a station, I’d... Make sure it programmed a certain percentage of instrumental music, and identified every song after it’s played...
Atlantic has two soundtracks forecasted to make waves at radio. The alternative: I Shot Andy Warhol set includes new material by Pavement, Yo La Tengo, and R.E.M.‘s cover of the Troggs’ “Love Is All Around.” The Heaven’s Prisoners blues soundtrack features Junior Wells, John Lee Hooker, and B.B. King. Keep an eye out for music legend and KISS-FM (WRKS)‘s air talent, Isaac Hayes, in the May film Flippin’...Pearl Jam’s Mike McCready, Alice in Chains’ Jerry Cantrell, Cypress Hill, and Perry Farrell are among those with songs on the soundtrack to the May film Original Gangster.bus.

Rosanne Cash says her new album, 10 Song Demo, for her new label, Capitol, is reflective of a lot of recent change for her. “I turned 40, I left Sony, and I got married (to producer John Leventhal),” notes Cash. And she’s written a book, Bodies of Water; a collection of short stories that she says is about “throwing off my shackles.”

Elton John

This month, MBNA Bank debuted a Visa credit card featuring an image of Elton John and benefiting the Elton John AIDS Foundation.

Aretha Franklin

Aretha Franklin has made a video of “Take Me Out to the Ball Game” to promote major league baseball on national television.

Wynonna

Wynonna Judd and her husband Arch Kelly III are expecting their second child in the first week of July. She doesn’t seem to have much of a maternity leave planned. A check of a recent Pollstar Route Book shows Wynonna on tour from now until May 25 (in Washington, D.C.), and resuming her road commitments on August 30 in Cleveland.

Willie Nelson

Willie Nelson has completed two albums for Island Records—one is a straight-ahead acoustic set and the other is a collection of reggae covers.

Alison Krauss/Bad Company

Alison Krauss is such a Badd Company fan that while Bad Co. was in Nashville recently to record a new album, Krauss sat in on fiddle for a song or two.

Peter Cetera

The next Peter Cetera album is likely to be a collection of duets from his past (including Cher, Amy Grant, Chaka Khan, and Crystal Bernhard), as well as some new additions like Pam Tillis and Julia Fordham.

Sho-Dates

John Lovett — National Radio Ent. — 4/28
Larry McFerrin — F.M. & C., Evansville, IN — 4/29
Kari Leunen — Cypress Records-40S — 4/29
Adam Cook — UPL/Barclay — 4/30
Mike King — WDNS/Colorado — 5/1
Tommy James, Duane Allen (Oak Ridge Boys), Randy Humes — Armed Forces CD — 5/1
Joe Grushecky — Natural Music — 5/3
Steve Costa — KLOS — 5/3
Willie Nelson, Robert Reynolds — (The Movements)40S — 5/3
Don Hopkins — KISS — 5/3
Kenneth Lane — Jive Records — 5/3
Nancy Stein — Warner Bros. Records — 5/3
Michael Weaver — WGRJ — 5/3
Cindy Collins, Nita Goulert, Ray Parker Jr., Steve James, Nick Feldman — Thing Changers — 5/3
Tim McIlrath — 5/3
Garett Michaels — White Pony — 5/4
Kerry Ellis — Eight Records — 5/4
Buzz Bledsoe — Epic Records — 5/4
Seth Michaels — Big East Network — 5/4
Larry Ginett, Lee Ccenen — Rangers, Pete Seeger, Link Wray — 5/4
James Brown, Bob Seger, Frankie Valli, Ross

Irons, Christopher Coss — 5/4
John McDermott — WGBH/FM — 5/4
Dave Shiflett — Davis — 5/4
Eric Stone — Davis — 5/4
Tim Dubois — A&M Records — 5/4
Holm Farmer — CMA — 5/4
Jacquie Jackson, Nick Ashford, Randy Town, Robert Ellis Orrall — Davis — 5/4

Our CONGRATULATIONS to: LISA SMITH, artiste, Country Weekend, Greenville, SC; and her resident, KEITH ROBBINS, on the birth of their son. KOREN CHRISTIAN, on April 20 at 9:12 a.m., weighing 7 lbs, 11 oz. and 20 inches in length. CONGRATULATIONS to: NEIL Masters, Trip Recording and HARRY CRONK, on the birth of their first child, daughter, DEBRA TAYLOR, on April 17 at 6:30 p.m. and weighing 8 lbs, 10 oz. CONGRATULATIONS to: BO BRYANT, Jr., on the birth of his first child, daughter, NANCY M. BRYANT, on April 17 at 9:14 a.m. and weighing 7 lbs, 10 oz.

ROSEMARY CASTORO, on the birth of her son, MICHAEL, on April 17 at 10:34 a.m., weighing 8 lbs, 9 oz.

—MARK ANTHONY, PD/KMLX

Going For Adds

May 6-7

Pro-CD on your desk NOW! ASK ME THE NEW SINGLE WRITTEN AND PERFORMED BY LOUVETTE FOR BUTTERFLY RECORDS

Gavin April 26, 1996
Keeping the Target in Focus: A Conversation with WPST’s Michelle Stevens

Michelle Stevens

Sandwiched between New York and Philadelphia, Trenton, New Jersey might well be the largest small market in the country. The TSA is around 1.5 million and WPST, with a cume of 800,000, is listened to by nearly half the population in its coverage area. Besides remarkable ratings strides, the industry acknowledged WPST’s exceptional programming by voting it GAVIN’s Top 40 Small Market Station of the Year for the past two years. In addition, PD Michelle Stevens, who doubles as VP of Programming for parent company Nassau Broadcasting, walked off with “Top 40 Small Market OM/PD of the Year” honors in the category both years as well.

Stevens began as an intern at WPST in the mid-’80s and as she puts it, “I wouldn’t leave the building, so they had to hire me!” A decade later, Stevens would’t leave the building, so they had to hire me!” A decade later, Stevens was APD/MD under Dave Sholin. “He saw the sound coming again and again the elements of the band’s next Top Ten smash. Stevens recalls, “He saw the sound coming again and again the elements of the band’s next Top Ten smash.

Stevens stresses again and again the elements of packaging, presentation, and focus: “We have to project a very high vibe. We accomplish that primarily through music, but song duplication on a growing number of competitors has forced us to concentrate even more on what goes on between the music. Our jocks are encouraged to be real and relatable. It’s compelling radio with observational humor and honesty.”

Michelle says she strives to “maximize the strengths of Top 40 while minimizing the perceived negatives,” and the station’s attitude is reflected in a recent promotion dubbed “Get a Life.” Where listeners could win a new life. Besides making fun for listening she notes, “It allowed our jocks to put their own unique spin on things and make fun of their lives. Players first won a ‘little life’, a pet goldfish. They won on to a ‘big life’—winning a new car, a new body thanks to a gym membership, a social life with the help of a dating service, a beach house for the summer, as well as an unlimited supply of concert or movie tickets. Stationarity plays a big part in the overall scheme of things at ‘PST’.

Under Stevens’ guidance, the station has grown from a 5.7 to a 12-share, 12-plus, but don’t expect her to take any bows. Instead, she points to her staff, explaining that “great programmers hire people better than they are. My APD/MVPD McKay is brilliant, our Promotions and Imaging Director Mike Kaplan is on fire—the man never sleeps, nighttime Joel Katz is amazingly creative, and Dan Kelly’s production is key to our imaging.”

Next week in part two of our interview with Michelle: more thoughts for small market PDs searching for talent, and how to stay focused.
QUEEN
HEAVEN FOR EVERYONE
Already #1 in 17 Countries Worldwide!

Add Date – April 29
The New Single From The Gold Album Made In Heaven

http://www.hollywoodrec.com
Signals & Detections

Spins are climbing quickly for the next Alanis Morissette single, “You Learn,” with adds at KZZP-Phoenix, 98X-PHY-Rochester, and WAPF-Jacksonville. It’s up to 26 plays on WLVY-Elima, N.Y., Star 100.7-San Diego (22) and Z100-New York (18). Top ten callout for Color Me Bad’s “The Earth, the Sun, the Rain” at Sweet 98-Ovalia, where by the way, the Backstreet Boys’ “We’ve Got It Goin’ On” continues to grow through the roof. “After 1200 spins, it’s still top three or four in any demo we test,” reports MD Jimi Jammin. Bone Thugs N-Harmony’s “Crossroad” is tied for most played honors at KMLE-San Francisco, with Junior M.A.A.D. S’s “Get Money,” and 2Pac’s “All About U.” All are getting 59 plays... Jammin’ 94.5- Boston is among those jumping on the most added track of the week. Larry Mullen and Adam Clayton’s version of the “Theme from Mission: Impossible”...The only add at KFMY-Yakima, Wash. was Robert Miles “Children,” which also goes right on Sweet 98. OC104-Ocean City, Md., XL106.7-Orlandio, KDUX-Eugene, Ore., and more. The most played song at 99X-Atlanta is the Nirvana import “Marigolds.”

What’s Going On?

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

SAMANTHA STRONG, PD, WIZM-FM, LA CROSSE, WIs. “Tracy Chapman’s ‘Give Me One Reason’ is our hottest track right now. There’s been a big reaction to the Fugees’ ‘Killing Me Softly’ after only a couple of weeks

Crossover

URBAN/DANCE

SWV - “You’re the One” (RCA)
ANGELINA - “Release Me” (Upstairs)
BONE THUGS-N-HARMONY - “Crossroad” (Ruthless/Relativity)
BILLIE RAY MARTIN - ‘Your Loving Arms” (Ruthless/Relativity)
ROBERT MILES - “Children” (Island)
BILLIE RAY MARTIN - “Your Loving Arms” (Ruthless/Relativity)

RHYTHMICENTRIC - “You Don’t Have To Worry” (Mettropolitan)

ALTERNATIVE

THE CRANBERRIES - “Salvation” (Island)
JEWEL - “Who Will Save Your Soul” (Atlantic)
LARRY MULLEN & ADAM CLAYTON - “Theme from Mission: Impossible” (Mother Island)
JOAN OSBORNE - “Right Hand Man” (Blue Goiana/Mercury)
DISHWALLA - “Counting Blue Cars” (A&M)

LOVE & ROCKETS - “Sweet Lover Hangover” (American/Reprise)

<table>
<thead>
<tr>
<th>ARTIST PROFILE</th>
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<tbody>
<tr>
<td>VOICE OF THE BEEHIVE</td>
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<tr>
<td>----------------</td>
</tr>
<tr>
<td>Tracey Byn and Missy Bolland. They re sisters.</td>
</tr>
<tr>
<td>HOMETOWN: Encino, Calif.</td>
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<tr>
<td>BIRTHDATES: Tracey May 17 and Missy February 17</td>
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<td>LABEL: Discovery</td>
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<td>VICE PRESIDENT, PROMOTION: Jack Ashton</td>
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<tr>
<td>CURRENT SINGLE: Scary Kisses</td>
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<tr>
<td>CURRENT ALBUM: Sex &amp; Misery</td>
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<tr>
<td>MAJOR MUSICAL INFLUENCES: The Pretenders, Joni Mitchell, X, Heart, the B-52s, and Bow Wow Wow.</td>
</tr>
<tr>
<td>THE LAST RECORD YOU WENT OUT OF YOUR WAY TO LISTEN TO: Tracey Maria McKea &amp; life Is Sweet; Missy Black Grape &amp; It’s a Great When You’re Straight.</td>
</tr>
<tr>
<td>LIKES: Surfers, Liberase, champagne, Angel perfume, fairies, fake diamonds, chips and salsa.</td>
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<tr>
<td>DISLIKES: Sand in your butt at the beach, hiccups, bad drivers, tinky things, Mariah Carey’s eight-octave vocal range.</td>
</tr>
<tr>
<td>FAVORITE VACATION SPOT: Hawaii and Jupiter depending on the waves.</td>
</tr>
<tr>
<td>THE PERSON YOU MOST ADMIRE AND WHY: Tracey John Waters for turning people’s flaws into assets; Missy Vivian Westwood for her life philosophies and sexy clothes.</td>
</tr>
<tr>
<td>WHEN YOU WERE YOUNG, YOU WANTED TO GROW UP AND BE: Just what we are: hot, hot, hot!</td>
</tr>
<tr>
<td>TOUR PLANS: Major world domination tour occurring soon.</td>
</tr>
<tr>
<td>VOT ON THEIR MUSIC: It’s bubblegum written in blood.</td>
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Gavin April 26, 1996
**GO Chart**

**TOP 40**

**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.

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<th>SPINS</th>
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<tr>
<td>1</td>
<td>MARIAM CAREY - Always Be My Baby (Columbia/CRG)</td>
<td>4148</td>
<td>+213</td>
<td>21</td>
<td>WHITNEY HOUSTON &amp; CE CE WINANS - Count On Me (Arista)</td>
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<tr>
<td>2</td>
<td>CELINE DION - Because You Loved Me (Sony)</td>
<td>3969</td>
<td>+62</td>
<td>22</td>
<td>NO DOUBT - Just a Girl (Trauma/Interscope/AG)</td>
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<td>3</td>
<td>ALANIS MORISSETTE - Hand To Bum (Virgin)</td>
<td>3870</td>
<td>+38</td>
<td>23</td>
<td>GLORIA ESTEFAN - Reach (Epic)</td>
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<tr>
<td>4</td>
<td>CIN BLOSSOMS - Follow You Down (A&amp;M)</td>
<td>3632</td>
<td>+90</td>
<td>24</td>
<td>OASIS - Stand (Epic)</td>
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<td>5</td>
<td>DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)</td>
<td>3120</td>
<td>+250</td>
<td>25</td>
<td>MELISSA ETHERIDGE - I Want To Come Over (Island)</td>
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<tr>
<td>6</td>
<td>KATRINA &amp; THE BLOOMS - Old Man &amp; Me (Atlantic)</td>
<td>3019</td>
<td>+420</td>
<td>26</td>
<td>STEVE CANTELL - The Song (Capitol)</td>
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<tr>
<td>7</td>
<td>BOO RADLEY - Close To Free (Reprise)</td>
<td>3020</td>
<td>+21</td>
<td>27</td>
<td>DAVID MATTHEWS BAND - Top Much (RCA)</td>
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<tr>
<td>8</td>
<td>THE TONY RICH PROJECT - Nobody Knows (Lafayette_ARISTA)</td>
<td>3020</td>
<td>+21</td>
<td>28</td>
<td>SOPHIE B. HAWKINS - Only Love (Columbia/CRG)</td>
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<td>9</td>
<td>TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)</td>
<td>2908</td>
<td>+376</td>
<td>29</td>
<td>COLLECTIVE SOUL - The World I Know (Atlantic)</td>
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<td>10</td>
<td>TINA ARENA - Crains (Epic)</td>
<td>2778</td>
<td>+264</td>
<td>30</td>
<td>LIONEL RICHIE - Don't Wanna Lose You (Mercury)</td>
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<td>11</td>
<td>JANN ARDEN - Intensity (A&amp;M)</td>
<td>2774</td>
<td>+143</td>
<td>31</td>
<td>JARS OF CLAY - Float (Silverton)</td>
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<td>12</td>
<td>ROB FIGHTERS - Big Me (Capitol)</td>
<td>2566</td>
<td>+394</td>
<td>32</td>
<td>LA BOUCHE - Be My Lover (RCA)</td>
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<td>13</td>
<td>BRANDY - Settin' Up In My Room (Arista)</td>
<td>2217</td>
<td>-68</td>
<td>33</td>
<td>DEBORAH COX - Who Do U Love (Arista)</td>
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<tr>
<td>14</td>
<td>SMASHING PUMPKINS - 1979 (Virgin)</td>
<td>2003</td>
<td>-13</td>
<td>34</td>
<td>SPACEHOG - In The Meantime (Sire/4Ever/EEG)</td>
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<td>15</td>
<td>VOICE OF THE BEEHIVE - Scary Kisses (Dove)</td>
<td>1952</td>
<td>+166</td>
<td>35</td>
<td>GOD'S GOSPEL DOLLS - Name (Metal Blade/Warner Bros.)</td>
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<td>16</td>
<td>THE CRANBERRIES - Salvation (Atlantic)</td>
<td>1917</td>
<td>+35</td>
<td>36</td>
<td>FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)</td>
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<td>17</td>
<td>ACE OF BASE - Lucky Love (Arista)</td>
<td>1816</td>
<td>-261</td>
<td>37</td>
<td>RED HOT CHILI PEPPERS - Airplane (Warner Bros.)</td>
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<tr>
<td>18</td>
<td>NATELIE MERCANTH - Wonder (Elektra/EEG)</td>
<td>1759</td>
<td>+31</td>
<td>38</td>
<td>DEEP BLUE SOMETHING - Hab (Ruff/Makers/Interscope)</td>
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<tr>
<td>19</td>
<td>COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)</td>
<td>1702</td>
<td>+357</td>
<td>39</td>
<td>ROCK OF Ages - Santa Monica (Warner Bros/Reprise)</td>
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<tr>
<td>20</td>
<td>LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)</td>
<td>1620</td>
<td>+33</td>
<td>40</td>
<td>GEORGE MICHAEL - Fastlove (DreamWorks/Geffen)</td>
</tr>
</tbody>
</table>

**GO MOST ADDED**

| GEORGE MICHAEL (21) | DEEP BLUE SOMETHING (20) | THE CRANBERRIES (16) |

**DEEPEST DOWN**

- **The Cranberries** - 'To the End' is generating overwhelming positive response. 'Mission: Impossible' should go gangbusters with that patented U2 imitation. 'Don't Wanna Lose You' (Mercury) is a strong candidate. 'Peaches' (Arista) is a strong contender. 'We're getting really great reactions for us too.'

**COLOR ME BADD** - The Earth, The Sun, The Rain (Giant/Warner Bros.)

**NO DOUBT** - 'Just a Girl' (Trauma/Interscope/AG) is doing well. 'What's This?' (Sire/4Ever/EEG) is a strong contender. 'Her Eyes Are Lit Up' (Mercury) is a strong contender. 'I Don't Wanna Lose You' (Mercury) is a strong contender.

**KATE VON D** - 'The Newsboys' Take Me To Your Leader' is generating immediate phones. 'Mission: Impossible' should go gangbusters with that patented U2 sound from Larry Mullen and Adam Clayton. 'Easy' (RCA) is a strong contender. 'The Bishops' 'Suddenly' is an ear catcher. 'The Newsboys' 'Take Me To Your Leader' is generating immediate phones. 'Mission: Impossible' should go gangbusters with that patented U2 sound from Larry Mullen and Adam Clayton. 'Easy' (RCA) is a strong contender. 'The Bishops' 'Suddenly' is an ear catcher.

**COOLIO, ALANIS, TRACY CHAPMAN, CELINE DION, AND NO DOUBT** - 'One Track Mind' is one of the best hits with our younger demo. By next week, Bone Thugs-N-Harmony will be a close second with 'Crossroad.' Tracy Chapman is getting incredible adult female reaction. Joan Jett's 'Tell Me' (Island) is a strong contender. 'DreamWorks' 'Tell Me' (Island) is a strong contender. 'Spin Doctors' 'She Used To Be Mine' is still our hottest title with our younger demo. By next week, Bone Thugs-N-Harmony will be a close second with 'Crossroad.' Tracy Chapman is getting incredible adult female reaction. Joan Jett's 'Tell Me' (Island) is a strong contender. 'DreamWorks' 'Tell Me' (Island) is a strong contender. 'Spin Doctors' 'She Used To Be Mine' is still our hottest title with our younger demo.

**WHITNEY HOUSTON & CECE WINANS** - 'Count On Me' (Arista) is a strong contender. 'Whitney Houston & CeCe Winans' 'Count On Me' (Arista) is a strong contender. 'Whitney Houston & CeCe Winans' 'Count On Me' (Arista) is a strong contender. 'Whitney Houston & CeCe Winans' 'Count On Me' (Arista) is a strong contender. 'Whitney Houston & CeCe Winans' 'Count On Me' (Arista) is a strong contender.
Welcome to a place where gold has no value. It's now 1996 and I just realized that I haven't heard "Burnin' Down The House" from Talking Heads on the radio in about, oh, three or four years. Maybe I just missed that once-an-hour "flashback" slot where it will come up once every three or four weeks. One of the by-products of the explosive growth of this format has been the virtual disappearance from the airwaves of a good chunk of the "alternative library" built by the heritage stations. Not many of those left either. Of course we all admit that it's rather hard to segue Depeche Mode into Smashing Pumpkins. To use a really gruesome analogy, Nirvana put the bullet to the head of the "alternative" of the '80s. I don't think many of us saw this coming. Although, if you were alive and working in radio (and were somewhat astute) at the end of the '70s, you will have noticed a similar pattern to the rock of that era. So called "corporate" rock was replaced by these nudnik kids who played guitar way too fast, and didn't sound as much as a nod in the direction of traditional chord progressions, lyrics, or rhythms. Hence, the "new" wave. And the AOR's of the day got more conservative and more afraid to play currents, choosing instead to grow old with their core audience instead of regenerating. But I digress. It's 1996 and many a Pretender cut can be found, unless you've been mesmerized by the explosion of this format now? Are we seeing a real "classic alternative rock" segment developing? 'I think it was there two years ago. But I think it continues to be a real option for stations. That's 30 plus the library is very relevant, and very key. And a lot of the music still tests very well. Here Iu Your Bedroom (Illojo) THE NIXONS (Nothing/Interscope/AG)

To use a really gruesome analogy, Nirvana put the bullet to the head of the "alternative" of the '80s.
HO-hum

ONE OUT OF TEN

from the forthcoming Universal Records release, LOCAL

Celebrating our 117th day in business
The Anti-Chart Page

Admit it. These are the charts programmers really want to see.

It's On My Desk Somewhere

Top 5 songs PDs claim they couldn't find this week even though the label sent 5 copies to the station.

1. VOICE OF THE BEEHIVE "Scary Kisses" (DGC)
2. GIRLS AGAINST BOYS "Supertire" (Touch And Go)
3. VELVETY GIRL "Nothing" (Sub Pop)
4. KILLING JOKE "Democracy" (2oo)
5. Top 5 Songs We Almost Added This Week

Or, what reason do we give the label this time?

1. KILLING JOKE "Democracy" (2oo)
2. GOLDFINGER "Here It's Your Bedroom" ( Mojo Records)
3. IMPERIAL DRAG "Boy Or A Girl" ( Work/CRG)
4. MAGNAPOP "Open The Door" (Priority)
5. CAST "Alright" (Atlas/Polydor)

Top 5 Songs We Just Don't Get, But Caved In Anyway

Please try not to rub my face in it, OK?

1. DISHWALLA "Counting Blue Cars" (A&M)
2. THE VERVE PIPE "Photograph" (RCA)
3. DISHWALLA "Swatch" (A&M)
4. IMPERIAL DRAG "Boy Or A Girl" (Work/CRG)
5. MAGNAPOP "Open The Door" (Priority)

Hey all you Alterna-reps! If'n ya want your label's new releases listed in Lookout then ya need to fax 'em to Spence D. CC (415) 495-2580...'nuff said!

APRIL 29

1. Afghan Whigs "I'm In" (Sub Pop)
2. Arrows Of Love "Harpoon" (TVT)
3. BUTTHOLE SURFERS "V/A" (Touch And Go)
4. Dave Matthews Band "Lonely Eye" (Elektra)
5. Fifteen "Through It All" (Elektra)

MAY 6

1. Dakota Motor Co. "I'm A Hurricane" (TVT)
2. Dub Narcotic Sound System "I'm A Hurricane" (TVT)
3. The Odds "Posies" (Priority)
4. The Sun "Swish" (TVT)
5. Del "Votes" (Atlantic)

MAY 13

1. Ben Harper "I'm A Hurricane" (TVT)
2. Elvis Costello "Love Is A Lie" (MCA)
3. Flahbone "I'm A Hurricane" (TVT)
4. Gang Of Four "I'm A Hurricane" (TVT)
5. Loud Lucy "I'm A Hurricane" (TVT)

MAY 20

1. Ani DiFranco "I'm A Hurricane" (TVT)
2. Cui De Sac "I'm A Hurricane" (TVT)
3. Grover "I'm A Hurricane" (TVT)
4. Jawbox "I'm A Hurricane" (TVT)
5. Jawbox "I'm A Hurricane" (TVT)

MAY 27

1. KMFDM "I'm A Hurricane" (TVT)
2. Metallica "I'm A Hurricane" (TVT)
3. Porno For Pyros "Puerto Rico" (TVT)
4. Slaughter "I'm A Hurricane" (TVT)
5. Slayer "I'm A Hurricane" (TVT)

JUNE 3

1. Baboon "I'm A Hurricane" (TVT)
2. KMFDM "I'm A Hurricane" (TVT)
3. Yum-Yum "I'm A Hurricane" (TVT)

JUNE 10

1. Blackwater "I'm A Hurricane" (TVT)
2. Long Ago And Far Away "I'm A Hurricane" (TVT)
3. Mouth To Mouth "I'm A Hurricane" (TVT)
4. Numb EP (Grass) "I'm A Hurricane" (TVT)
5. The Specials "I'm A Hurricane" (TVT)

JUNE 18

1. Allman "I'm A Hurricane" (TVT)
2. Barkmarket "I'm A Hurricane" (TVT)
3. Blackeyedsusans "I'm A Hurricane" (TVT)
4. Charlie Watts "I'm A Hurricane" (TVT)
5. Jawbox "I'm A Hurricane" (TVT)

JUNE 24

1. Aunt Bettys "I'm A Hurricane" (TVT)
2. Jack "I'm A Hurricane" (TVT)
3. Pete Droge "I'm A Hurricane" (TVT)
4. Pluto "I'm A Hurricane" (TVT)
5. Tracy Chapman "I'm A Hurricane" (TVT)

JULY 1

1. The Cure "I'm A Hurricane" (TVT)
2. Full Hour To Go "I'm A Hurricane" (TVT)
3. The Holidays "I'm A Hurricane" (TVT)
4. The Weeds "I'm A Hurricane" (TVT)
5. X-Members "I'm A Hurricane" (TVT)

GAVIN APRIL 26, 1996
the first single from their debut album
produced by mike denneen
JOHNNY BRAVO
"Used To Be Cool" from the LP
Then Again, Maybe I Won't
(Arista)

Ric Ocasek obviously knows how to do many things we mere mortals don’t. He knows how to drive a rock band to tremendous fame (The Cars), he knows how to pick up girls (Paulina), and he’s proven that he can spot talent and produce records really, really well (Garbage). These records he produces then go on to do really, really well, too.

So when I heard that Ric was rather “ga ga” over Johhny Bravo and decided to produce their debut album, I sat up like a Doberman who just got a whiff of fresh burglar. See, it’s these twin brothers who figured that if they played together long enough, and wrote enough songs long enough, someone would take notice. Arista had a hard time narrowing down the more than 80 songs they were presented with for this album. Eventually, brothers Ansley and Bran and Arista thought “Used To Be Cool” would be a good first track to entice radio into the deeper pleasures of their debut. Bingo! What we have here is a song that will remind those older than this morning of David Bowie (during his golden years) and Mott the Hoople playing together at some fantasy Lollapalooza. But toss in the hard driving guitar thing we’re all so fond of these days and you’ll get the picture.

“Used To Be Cool” is cool, now. I say, let’s trust Ric on this one and call in the add to Tom Gates, who’s frothing at the mouth to get this on the air, and who will regale you with tales of how committed Arista is to creating a lot of noise about this band.

VOICE OF THE BEEHIVE
"Scary Kisses" from the LP Sex & Misery
(Discovery)

Um, excuse me, but you have a big Voice of The Beehive behind you about to sting you in the butt. Yeah, I saw it come out of that CHR bush over there across the yard, and it’s definitely coming this way.

Like a swarm of Africanized killer bees inexorably moving in on us, “Scary Kisses” is creating a storm at CHR, and it’s headed for alternative next. Since there’s quite a bit of cross-pollination between the two formats these days, it would not surprise me to see “Scary Kisses” slip in through the back door. Look at the upside: It’s a perfect spring/summer song, and the band goes waaaaaay back with this format so there’s a certain built-in credibility factor that will help push them into the spotlight here. You now have some very respectable programmers who sense the buzz (get it?). XHRM, X96, WDRE, KKDM, WMAD, KKNB, WDST, The Peak in Denver, and WHTG are all on it now. And look at the stations who are testing the waters with a few spins: KROQ, KNDD, WPNT, WRU, WCHZ, etc. With Z100 in NYC committing big time, no one wants to miss a potential hit. Hey, there’s no B52’s record this summer so what are ya waiting for? —Max

KILLING JOKE
Democracy (Zoo)

If you’re up on your history, then you know that the likes of Reznor, Jourgensen, and Gravity Kills couldn’t have been brought forth into this Alternative world without the sonic insemination provided by Killing Joke way back in ’79. So All Hail the kings of mega industrio-blast as they return to the arena. Rife with dense, clash-and-burn production, Democracy grabs you by the throat and squeezes warm anguish into your bones. The shatter-blast rhythms and thick, blister-drenched guitar and bass of “Savage Freedom” sucks you into the Killing Joke sanctum, whereupon the doors are locked and you are assaulted with 54 minutes of edgy, growling caterwaul-soaked sound. The current radio curve ball, “Democracy” bristles with shimmer-grind guitar, rolling drums and high intensity scream-rasp vocals. “Prozac People” speaks to a depressed generation, preyed upon by corrupt doctors and greedy pharmaceutical companies. Socio-politico punch, minefield musical machinations and a deep thread of retrofitted power-pop grind make this a slammer extraordinaire. —Spence D.
ALTERNATIVE BOOT CAMI
SAN FRANCISCO
JULY 25-27

Call the Gavin Seminar Hotline For Details 415-495-3200
### MOST ADDED

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<th>Name</th>
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<td>BABE THE BLUE OX</td>
<td>37</td>
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<tr>
<td>UNWOUND</td>
<td>36</td>
</tr>
<tr>
<td>YUM YUM</td>
<td>24</td>
</tr>
<tr>
<td>ASS PONYS</td>
<td>22</td>
</tr>
<tr>
<td>IMPERIAL TEEN</td>
<td>21</td>
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### TOP TIP

**Under the Bushes Under the Stars (Matador)**

The latest full-length from GBV debuts at a stunning #10 this week. Under the Bushes Under the Stars is already Heavy at KWVA, KCPR, KCSU, KDVS, KJHK, KWBU, WRAS, WRSU, WLVU, WTUL, WUJC, WUMS, WUSB, WUTK, WVXU, and WXDU.

### RECORD TO WATCH

**Bob Mould**

As the **EGoverride** EP moves up to #18 on the chart, Mr. Mould's full-length just misses top five status in the ADD wars. 20 stations ADDED Bob Mould this week, among them KUNV, KDVS, KCSU, KWBU, WMSV, WRAS, and WVKR.

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### Gavin College

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<td>COWBOY JUNKIES</td>
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<td>NICK CAVE &amp; THE BAD SEEDS</td>
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### Inside College by Seana Baruth

**Of Pranks and Phlegm**

The April 5th edition of this column concerned, among other things, a report on some of the pranks stations executed on All Fools Day. As we reported at that time, WUNH in Durham, New Hampshire, used April 1 to grab some publicity and remind its listeners of the importance of eclectic, progressive radio.

On March 29, WUNH General Manager Dan Holmes and Program Director Kevin Cormier took out a full page ad in the University's campus paper, The New Hampshire, in which they asserted that, "Beginning next week, WUNH will no longer have the freedom to control our own programming. We have been restricted to playing Top 40 mainstream music. This decision was unfairly smashed across the backs of hardworking and dedicated students and community members. The library is now censored! It is considered indecent and even worse 'unpopular'... Tune in to 91.3 FM to get more information, and starting Monday hear just how far this university is willing to go to make your lives even more commercial."

According to a New Hampshire editorial on April 2, the day following their stunt, the stuff of WUNH were motivated to "switch" to mainstream programming by the plight of another college radio station that has recently come under administrative fire. The editorial points out that administrative shit does, in fact, happen. "...And it has at other places," the article continues. "The administration of the University of South Carolina decided to shut down their student-run station (which then was re-opened with administrative restrictions and a format change). The station went from being highly respected in its field to being the Rodney Dangerfield of college radio."

In that same piece we're told that, during the previous day's Top 40 lest (Hootie and the Blowfish, Dave Matthews and the Rembrants were on hourly rotation), many students and listeners called in with complaints, and some even organized a petition to restore the station as the "Seacoast Sound Alternative." Some (clueless) callers, however, praised the change while "muttering about how they could actually listen to the music without being ill."

Several non-University-affiliated regional papers ran stories on WUNH's prank, as the 24-hour-long joke did indeed incite a week-long public dialogue on adventurous radio. Dan and Kevin (the GM and PD mentioned above), summed things up for WUNH's listeners in a final New Hampshire editorial on April 5. In the article, "We're Not Just Here on April 1," Dan and Kevin wrote, "Only a few people were curious enough to ask, when we went Top 40 for the day, where we got the music we played. The answer is, we have it. We broke it, and now it's time for us to break the next one. That's what college radio does; Top 40 exposes two percent of the bands in the world of music and we expose the other 98. We're not really that weird. Much of the music here still revolves around guitars, drums and singing, just like most mainstream bands. Everyone's big hang up is in the lack of recognition of the names of the bands—but that's all they are, just names. And yeah, some bands like to experiment more than others, but what's wrong with trying something new? They deserve the same shot as anyone else, and we give it to them."

Although WUNH has not as yet been reprimanded for implicating University administration in its consciousness-raising effort, one article on the UNH prank hints that the University's Vice President of Student Affairs might report on the fallacious letter/advertisement of Student Affairs might report on the university's Vice President of Student Affairs might report on the...
Let's hope that these board members (or once) have a sense of humor.

Last week's column concerned promotion, specifically the promotions of promotion persons (say that three times fast) Scott Carter and Tommy Daley. Hot on the heels of that column's publication, Warner Brothers' Rob Goldklang called to say that he too would be leaving the college realm. Rob, who won the 1995 College Radio Promotions Person of the Year Award at the last GAVIN College Radio Promotions Person of the Year Award at the last GAVIN

Seminar, will now be working with Commercial Alternative radio, and his former co-worker, Julie Muncy, will be taking over the college department. Congratulations, Rob!

And finally, WSMU's playlist is one of the few that were frozen this week. MD Lee Berman was too sick to compile a chart, although he did manage to fax in ADDs as well as this little cartoon illustrating his illness. Thanks, Lee, for oversharing.

At long last, we are printing the Faces section, although he did make good use of lo-fi sound space. With Robert Schneider playing the fuzz bass, home organ, and freakin' xylophone, you know Neutral Milk Hotel means non-business. The first track, "Song Against Sex," is just crazy—a rambling, surreal, run-on sentence accented by a wailing trombone. "A Baby for Pete" offers a pared-down, straining and acoustic ballad. "Where You'll Find Me Now" is a lyrical prize, and "Naomi" finds Mangum backing himself up on vocals. "I must say she comes and goes most afternoons. One billion lovers wave and love her now. They could love her now. And so could I." he harmonizes, while the bass crackles under the stitched guitar and floating above is the steady, pulsing note of a mournful Casio. Despite its lo-fi aesthetic, Avery Island's landscape is rich in a literary sense, thanks to Jeff Mangum's Merri-orious, Damielleian, oblique, poetic songwriting. Do not overlook this amazing record.

—DAVID DAY

NEUTRAL MILK HOTEL
On Avery Island
(Merge)

From the frenetic, reckless opening track to the desperate 14-minute doodle on the end, On Avery Island makes good use of lo-fi sound space. Jeff Mangum's stretched vocals and penciled-in guitar sketch a quiet-yet-powerful sound. With Robert

College Picks

JOHNNY BRAVO
Then Again, Maybe I Won't
(Anista)

If you're going to do Nirvana-type guitar anthems, you'd better be the Foo Fighters or Johnny Bravo. In the 1995 Promotion Interview on the back of the CD advance, the band says that the ultimate concert bill would feature the Beatles, Nirvana, and of course Johnny Bravo — so you can't really fault them for lowballing themselves. The vitriolic "Grew Up in the 80s," however, had guitarists of distorted guitar as the Cohain-like singer snarls "If you grew up in the 80s you know what I mean." In "Grew UP," moniker drums enter into the dialogue between the guitar and vocals. "Used to Be Cool" has shards of R.E.M. and Dinosaur Jr., but ultimately JB makes the song their own. Check out the bridge and the guitar blitzkrieg at the end. This album rocks. Captivating right off the bat with low growing guitar on "Can't Stand Up," People is the perfect soundtrack for a car chase scene in a Steve McQueen movie — or better yet, for driving a GTO on a Sunday in the suburbs. Like a GTO, a few of the songs on People ("Stand By Your Man") may not get the best mileage, but it's still the feel of a classic. Babe the Blue Ox absolutely inventive, yet absolutely accessible.

—JENNIE RUGGLES

BABE THE BLUE OX
People
(RCA)

We'll give you the bad news first. Although Babe the Blue Ox is awesome, their timing may not be so good. While ambient and neo-psychedelic music is catching the collective fancy, Babe crashes onto the scene with their compelling combo of fractured, synecopated, dynamic seventies-inspired rock that's packed with time-signature change-ups and Rose Thomson's gypsy vocals. On the good news side, this album rocks. The vitriolic "Grew Up in the 80s" goes most afternoons. One billion lovers wave and love her now. They could love her now. And so could I.

—DAVID BERAN

PEE SHY - Who Let All the Monkeys Out?
(Blue Gorilla/Mercury)

VITAPUP - An Hour With Vitapup (Plump)
DOWN BY LAW - All Scratched Up (Epitaph)
PEE SHY - Who Let All the Monkeys Out?
(Blue Gorilla/Mercury)

VITAPUP - An Hour With Vitapup (Plump)
DOWN BY LAW - All Scratched Up (Epitaph)

Dropped:
#23 Wesley Willis, #34 Sparklehorse,
#36 Guided By Voices EP, #39 Idaho, #46
#50 Rollerskate Skinny.

VITAPUP - An Hour With Vitapup (Plump)
DOWN BY LAW - All Scratched Up (Epitaph)
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#36 Guided By Voices EP, #39 Idaho, #46
#50 Rollerskate Skinny.
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**TOP TIP**

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**Gavin Americana**

BY ROBBLEETSTEIN

Spring Water from Northampton’s Well

Jim Olsen gets cozy with John Hiatt

WRSL/FM’s music man, Jim Olsen has hometown pride—and for good reasons. His corner of the world—Western Massachusetts and the town of Northampton, in particular—is becoming a burgeoning force of Americana.

“We’ve got a happening music scene up here,” says Olsen. Besides numerous artists calling the area home, he says, “We are blessed with one of the finest music clubs in the country, The Iron Horse Music Hall, which has an intimate seating capacity of about 200 and great acoustics.”

“WRSL,” says Olsen, “has been on the air since 1981 and has always maintained its eclectic and roots music orientation. We’re big supporters of the local scene. Our weekly Homegrown show spotlights local talent, and we have a yearly Homegrown Festival.”

Last week was also the third annual Loud Music Festival, an industry-sponsored festival modeled after South By Southwest, which featured mostly unsigned bands along with our local luminaries.

The acoustic scene in Northampton began to flourish a few years ago. The number of musicians in residence began to increase, with the likes of Dar Williams, Cliff Eberhardt, Cheri Knight, the Nields, Brooks Williams, Jim Henry, Peter Mulvey, Martin Sexton, Salamander Crossing and the Scud Mountain Boys.

“There was simply too much undiscovered talent here and no labels really helping them out,” says Olsen, explaining what led him and a partner to form Signature Sounds. In two years, the label has released five albums and a Northampton songwriters collection is being planned. Louise Taylor, Erica Wheeler, and the Coyotes are some names to look out for.

Taylor has been working with Will Ackerman, and Wheeler, who won last year’s “New Folks Singer/Songwriter” competition at the Rocky Folk Festival, is working on her debut, with Laurie Lewis producing.

CHARTING NEW TERRAIN

IN NEW COUNTRY

Starting with its June issue, the Gavin Americana chart will become the first chart to appear in New Country magazine. With its encompassing grasp of all things country, and its unique CD/cassette sampler supplement, New Country has always had more than just a boot firmly planted in Americana. “The music that Gavin has crystallized into its Americana format is a key component of New Country’s vision,” says Editor in Chief David Sokol. We are very excited about our association with them and the increased exposure for all the charting artists.

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**Chartbound**

- DON EDWARDS (Warner Western)
- CLARENCE GATEMOUTH
- BROWN (Verve)
- REV. BILLY C. WIRTZ (Righteous)
- IGNUANAS (Margateville)

**GMV**

- STEVE EARLE - I Feel Alright (E-Squared/Warner Bros.)
- SUBUDES - Primitive Strain (High Street)
- MERLE HAGGARD - 1996 (MCA/Un)/
- GILLIAN WELCH - Revival (Almo Sounds)
- ROBERT EARL KEEN - No.2 Live Diner (Sugar Hill)
- DON WALTER - Texas Top Hand (Watermelon)
- RORY BLOCK - Tornado (Rounder)
- THE DERAILERS - Jackpot (Watermelon)
- BILL MORRISSEY - You’ll Never Get To Heaven (Philo)
- LYNN MILLS - Slightly Haunted (Philo)
- THE DAVE AND DEKE COMBO - Hollywood Barn Dance (Hayday)
- THE RANKIN FAMILY - Endless Seasons (Guardian)
- JOHN SEBASTIAN - Want My Roots (Music Masters)
- BILL KIRCHEN - Have Love, Will Travel (Black Top)
- TAJ MAHAL - Phantom Blues (Private Music)
- FRED EAGLESMITH - Drive-in Movie (Verilg)
- MIKE HENDERSON - The Edge Of Night (Cedar Reckoning)
- BRIE TROFNER - Noises In The Hallway (Philo)
- STEVE WARNER - No More Mister Nice Guy (Arista)
- DAR WILLIAMS - Morti City (Razor & Tie)
- SCUD MOUNTAIN BOYS - Massachusetts (Sub Pop)
- PETE NELSON - The Restless Boy’s Club (Signature Sounds)

**NEW28 KIMMIE RHODES - West Texas Heaven (Justice)**

**NEW29 HILLWORMS - My Town (Zammar)**

**NEW30 HUNTER MOORE - Delta Moon (TangieL)**

**NEW31 CATIE CURTIS - Truth From Lies (Guardian)**

**NEW32 THE HONEYDOWNS - Everything, I Bet You (October)**

**NEW33 OLD & IN THE WAY - That High Lonesome Sound (Acoustic Disc)**

**NEW34 JOHN MCEUEN - Acoustic Traveller (Vanguard)**

**NEW35 TERRY ALLEN - Human Remains (Sugar Hill)**

**NEW36 JOE HENRY - Trompeline (Rounder)**

**NEW37 ALEJANDRO ESCUEDO - With Three Hands (Pykodic)**

**NEW38 LOS LOBOS - Colosial Head (Warner Bros.)**

**NEW39 DAVID WILCOX - East Asheville Hardware (Fresh Baked)**

**NEW40 GOOSE CREEK SYMPHONY - The Goose Is Loose (Winter Harvest)**

**MUZZY**

- BARBARA KESSLER (Eastern Front)
- SAM BUSH (Sugar Hill)
- TODD SNIDER (Margeratville/VCA)
- WOODEN LEG (East Side Digital)
- BR5-49 (Arista)

**Periodicals**

- KKYN/FM 102.3, Carthage, MO 64836
- KDMO/AM 1490, Dallas, TX 75204
- KKNK/FM 89.3, 4415 San Jacinto, Clovis, NM 88101

**Music Call Times**

- Monday 9:00 a.m. - 11:00 a.m. CST.
- Tuesday 12:00 p.m. - 2:00 p.m. CST.
- Wednesday 3:00 p.m. - 5:00 p.m. CST.
- Thursday 6:00 p.m. - 8:00 p.m. CST.
- Friday 9:00 a.m. - 12:00 noon CST.
- Saturday 10:00 a.m. - 12:00 noon CST.

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**Association Editor:** ROBBLEETSTEIN • **Consulting Editor:** CYNDI HOELZLE

American radio stations accepted Monday through Saturday 9:00 a.m. - 5:00 p.m. and Sunday 9:00 a.m. - 3:00 p.m.

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

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**Most Added**

**Record to Watch**

**Top Tip**

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**Gavin April 26, 1996**
Americana Picks

BR5-49
Live From Robert's
(Arista)

You've probably heard the buzz on Nashville's best honky-tonkin' hillbilly band, BR5-49, for quite a while. With the release of this live EP, recorded at their home base, Robert's Western World, BR5-49 bring their explosive Lower Broadway energy right to you. Frontmen Gary Bennett and Chuck Mead have a love and knack for creating country and rockabilly akin to the sounds they grew up with. While BR5-49 may dress retro and owe some serious gratitude to Johnny Horton and Hank Williams, as well as Hee-Haw's Junior Samples (BR5-49 takes its name from the used car salesman's phone number), these boys have a strong thread of originality in their songs, and their approach is done in earnest.

"Hillbilly Thang" explains a lot about this band and its subsequent audience right off the bat. "18 Wheels and a Crowbar" is pumped along by a steady dose of heavy twang. While it may not be a true story, "Me 'N' Opie (Down by the Duck Pond)" is a classic lost episode of the Andy Griffith Show. Honky-tonk always did have a twisted element to it, and BR5-49 returns it to the genre with this jovial tune for the times. Live from Robert's is a great taste tester for this honky-tonk outfit that has a long way to go. If you happen to be on their home turf, catch em at Robert's while you can, and pick up some boots while you're at it too.

—ROB BLEETSTEIN

DON EDWARDS
West of Yesterday
(Warner Western)

Here's a hat act for you. On his new release, West of Yesterday, Don Edwards hooks up with producer Jim Rooney and the results are splendid to say the least. The lead track, "The Habit," adapted from a poem by Berton Braley, sets this disc off on a swift ride—complete with twin fiddles, resonator slide guitar work by Tom Morell, and backing vocals by Tim and Mollie O'Brien. The swinging horn section livens up "I Wanted to Die in the Desert," and Edwards' take on Marty Robbins' "At the End of a Long, Lonely Day" is haunting to say the least. Throw in a cover of Stuart Hamblen's "Texas Plains" and you've got a cowboy album to rate with the best of 'em. —ROB BLEETSTEIN

Gavin April 26, 1996
Inside Country by Cyndi Hoelzle

See Ya!

For my last column with GAVIN, I thought it would be fun to dig up some pictures from days gone by....

1. Doug Grau, the late Mark Burns (WCAV), and Jack Purcell yuk it up backstage at the Warner Bros. show at some Fan Fair past.

2. Oh, the carefree days of youth. Big shots Steve Williams, Scott Borchetta and Bryan Switzer back in the days when you could reach them on the phone. (No, that is not me in the middle).

3. Billy Dean marvels at his first CMA show at some Fan Fair past.

4. Oh, the carefree days of radio. Larry Pareigs and Jim Dorman, when they used to worry about TSL.

5. Talk about your tandem promotions! Indie promoter Tari Laes gives Shania Twain a run for her money.

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**1996 GAVIN April 26**

**Editor:** Cyndi Hoelzle
**Consulting Editor:** Lisa Smith • **Assistant:** Michele Goldsworthy

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

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

Nashville Office: (615) 255-5010 • Nashville Fax: (615) 255-5020

E-mail: CYNDIGAVIN@aol.com

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See Ya!
Thank you to all the Gavin Country Reporters for making MCA Nashville your Label of the Year. This award recognizes MCA's chart performance, chart share and more #1 singles than any other label. As always your airplay matters to us.

Sincerely, the MCA Nashville Promotion Department.

Scott Borchetta
Senior VP National Promotion
David Haley
Sr. Director, National Promotion
Roger "Ramsey" Corkill
Sr. Director/Regional Promotion, Southwest
Rob Ellis
Director of Regional Promotion, Midwest
Bill Macky
Director of Regional Promotion, West
Tracey Myers
Promotion Coordinator
Louie Newman
Director of Regional Promotion, Southwest
Pat Payne
Assistant to Sr. VP, Promotion Coordinator
Royce Risser
Gavin Manager
Denise Roberts
Director of Regional Promotion, Northeast
Mike Severson
Director of Regional Promotion, Mid South
Kim Sexton
Promotion Receptionist/Assistant
COUNTRY

Up & Coming

Reports    Adds Weeks
56    8    3   SKY KINGS - Picture Perfect (Warner Bros.)
54    23   2   KEN MELLONG - Stranger In Your Eyes (Epic)
54    1    5    DWIGHT YOAKAM - Sorry You Asked (RCA)
54    24   2    SMOKIN' ARMADILLOS - Trump Factor (MCA/Curb)
53    2    6    KEITH GATTIS - Little Drops Of My Heart (RCA)
53    47   1   * KEITH STEGALL - Fifty, Fifty (Mercury)
37    10   2    RONNA REEVES - My Heart Wasn't In It (River North)
35    2    3    RAY HADDOX - Freedom (Caption/Curb)
33    2    4    MARK COLLIE - Lost On Don't Lie (Giant)
31    2    3    JEFF MOORE - She's Over You (MCA/Curb)
29    25   1   * DAVID BALL - Circle of Friends (Warner Bros.)
27    1    2    HANK WILLIAMS JR. - Houston We Have A Problem (MCA/Curb)

* Indicates Debut

CMT Adds

Lari White - Wild At Heart (RCA)
Patricia Conroy - What Else Can I Do (Intersound)

Album Cuts

Hawk & Jones - Here Today, Gone Tomorrow
Garth Brooks - Midnight Cinderella
Tim McGraw - Renegade

6. The way I understand it, Bart Allmand is not really being arrested (this was a promo photo for the band that he and Scott Borchetta were in). However, with that hair, he should have been.

7. Back when they both had hair, Tim Murphy (then with KMPs) poses with Martina McBride.

http://www.gavinc.com

Gavin April 26, 1996
OUR TAMMY NEVER SANG A DUET WITH GEORGE.

OUR TAMMY WAS NEVER MARRIED TO JIM BAKKER.

OUR TAMMY WAS NEVER PORTRAYED BY DEBBIE REYNOLDS.

OUR TAMMY IS TRULY A ONE-OF-A-KIND DISCOVERY.

OUR TAMMY IS ABOUT TO DELIVER A CAREER RECORD.

TAMMY GRAHAM "TELL ME AGAIN" AT RADIO NOW
What we want to do ain't on the menu...
It's finally here. The moment you've all been waiting for, the 1996 GAVIN Country Seminar. If you've been to a GAVIN Seminar before, you know that we try to do things differently—present a speaker you may not have heard before or a new act you've not yet seen. We've had some great successes in years past (the Mavericks and Junior Brown come immediately to mind), and are excited about the group of newcomers who are going to be showcasing this year. Some are names you know, some are making their debut at GAVIN.

Mandy Barnett

If you've ever heard Mandy Barnett sing live, you won't forget the experience. Barnett was first discovered by Jimmy Bowen when she was just 13. Bowen produced some sides on Barnett which were never released, but the experience made Mandy realize she wanted to sing for a living. Most people in Nashville became acquainted with Barnett in her two-year run as Patsy Cline in "Always ... Patsy Cline" at The Ryman Auditorium. However, don't expect her to be some Patsy knock-off; Mandy has her own style, which is evident on her Asylum debut. She will make a special appearance this year during the GAVIN Awards Banquet.

Bobbie Cryner

If Bobbie Cryner doesn't make you cry when she performs "Girl of your Dreams," then you're just not paying attention. Cryner is an excellent songwriter, and her songs come alive in the acoustic setting. "My folks were from Oklahoma and they listened to Country music all the time," Bobbie says. "So in my soul that's probably the most rooted music in me...Haggard, George Jones and Tammy Wynette, Patsy Cline and Wanda Jackson." Don't miss her set before Thursday's Legends of the Airwaves session. We'll bring the Kleenex.

Keith Gattis

Though he's just 25 years old, Keith Gattis writes with a wisdom far beyond his years. He got his start when his band won the Future Farmers of America Texas State Finals, and he's also played with Johnny Paycheck and Ernest Tubbs's Texas Troubadours. His self-titled debut album is country-to-the-core. See for yourself as Gattis performs Thursday on our annual acoustic luncheon.

Marty Haggard

There's no doubt who Marty Haggard's daddy is when he starts to sing. And, like his Hall of Fame father, Marty has had his own series of hardships to overcome. After getting his first recording deal, which lead to a nomination in the ACM "Country Newcomer" category, things for Marty turned bad. He was shot during a robbery, and after he recovered, he was in a car accident which left him with amnesia for a year. But ain't it just like a Haggard to take a bad situation and write some brilliant songs from it. Check out Marty during this year's acoustic luncheon, playing songs from his first Avex/Critique release.
PAUL JEFFERSON

If you've been watching the GAVIN Video Magazine in the hotel, you've seen Paul Jefferson's hilarious video for his first single, "Check Please." Jefferson is a songwriter who grew up in the Santa Cruz mountains and was bitten by the Country bug early. He wore out his Willie and Waylon albums. "They seemed to be sending these knowing, soulful messages based on their experiences. Their words seemed to mean so much to them." Jefferson took that to heart and began writing songs. He recently had success with Aaron Tippin's "That's As Close As I'll Get To Loving You," and wrote all the songs on his self-titled debut album for Almo Sounds. Catch his debut at the Thursday luncheon.

DAVID KERSH

David Kersh has an ease and charm on stage that no doubt comes from his years of playing the Texas dance hall circuit. He grew up in Humble, Texas listening to George Strait, Ricky Skaggs, and the Oak Ridge Boys, and when he was 13, his father started an AM station in Humble. Kersh fell in love with broadcasting and hung out at the studio night and day. Don't miss Kersh (along with Third Coast Entertainment's Bart Allmand) performing songs from his self-titled Curb debut at this year's acoustic luncheon.

MINDY McCREADY

One year; no more, no less. That's the amount of time Mindy McCready gave herself to get a recording deal, or she was going to move back to Florida. And on her 51st week in Nashville, RCA head Joe Galante signed McCready only three days after first hearing her sing, something he had not done since signing The Judds. McCready will debut songs from her BNA album, Ten Thousand Angels, at this year's annual acoustic luncheon.

CHARLIE MAJOR

Already a major star in Canada (he is the reigning Juno Country Male Vocalist Of The Year, his first album The Other Side went double platinum), Major is gearing up for his first U.S. release on Imprint. Lucky Man is scheduled to hit stores September 29th and will feature 11 songs, 10 of which Major wrote himself. "No award can give you the feeling of having a fan tell you how you've touched them or affected their life," says Major, who will get the party jumpin' at our annual "Whendjagetin" cocktail party Thursday night.

PAUL OVERSTREET

Paul Overstreet is one of the format's most successful songwriters, with a mantle full of awards for songs like "On The Other Hand," "When You Say Nothing At All," and "Forever And Ever Amen". But he's not content to just be the man behind the pen. "Being a performer has always been a part of who I am," he explains. He was allowed more creative freedom with his new Scarlet Moon album, Time, which he says he had more fun recording than any other album. Look for Overstreet to close the show at this year's acoustic luncheon.
"Mandy Barnett spells mass appeal with 'Maybe'. The arrangement defines today's country. Play it! You're welcome."

— BILL HAGY
WXQO/Johnson City

"There's no 'maybe' about it — this is a solid, uptempo country record from a promising new artist!"

— TERESA WHITNEY
KPLX/Dallas

"Her soaring vocals fit this song perfectly. It's energetic, memorable and has a great hook."

— NICK UPTON
KSON/San Diego

Produced by Bill Schnee and Kyle Lehning
Management: Dan Cleary Management Associates

"We don't miss Mandy's performance at the awards banquet Friday night!"

Gavin Seminar Attendees: Don't miss Mandy's performance at the awards banquet Friday night!
PERFECT STRANGER

For the members of Perfect Stranger it all seemed to happen overnight. After years of playing the Texas club scene, their single “You Have The Right To Remain Silent” got them a recording contract with Curb Records and their first number one record. “We love country music. We all grew up in Texas and we came out of the honky tonk scene. We love all kinds of music, but we're staying true to the roots of country.” Perfect Stranger will debut songs from their upcoming album at Friday’s Pre-Awards Show Cocktail Party.

LEANN RIMES

We first started hearing about Leann Rimes at this year’s Country Radio Seminar, when folks started raving, “You've got to see this girl—you'll never believe how old she is!” Thirteen-year-old Leann has a voice that has been leaving people in awe. She’s been performing since she was five, and you can hear the influence of Patsy Cline on her debut MCG/Curb single, “Blue”. Look for this young Texan to knock ‘em dead at our annual acoustic luncheon.

LARRY STEWART

Larry Stewart has a voice that is instantly familiar to radio audiences. “Being in Restless Heart showed me how powerful music can be,” Stewart says. “I always knew how much it moved me—and there I saw it did the same thing to other people.” Stewart’s upcoming Columbia album contains his best solo work to date, and he’ll be showcasing some of those songs at the Saturday luncheon. Don’t miss it—you won’t be disappointed.

KEITH STEGALL

Ten years ago, Keith Stegall decided to hang up his hat as a recording artist, and focus his attention on producing and songwriting. He produced ground-breaking albums by Randy Travis and Alan Jackson, as well as writing hits for Travis Tritt and Clay Walker. Yet even with all this success, he couldn't stop thinking about performing again. When Mercury president Luke Lewis heard some demos, he not only signed Keith as an artist, but also made his VP of A&R. Keith was, to say the least, shocked. “I thought, this is not my gig. I've spent half my life fighting with record labels. This sounds a little bit crazy to me. So I went to Alan Jackson and he said, ‘Half the reason I wanted to work with you is that you are an artist and you understand. I want you to make your record. I hope it is a smash.’ ” Look for Keith Stegall to make a special appearance on the acoustic luncheon, performing songs from his new album Passages.

BY MICHELLE GOLDSWORTHY AND CYNDI HOELZLE
Atlantic
Nashville

Trust The Music

Neal McCoy
John Michael Montgomery
Tracy Lawrence
Noel Haggard
Confederate Railroad
Mila Mason
Ricky Skaggs
Why Country Radio is Getting Caught Up in the 'Net

If you have an uneasy feeling that everyone is on the information superhighway while you're still in the garage, fumbling for your keys, then pay attention. First of all, you're not an idiot for asking, "Just what is the Internet anyway?"

Before we get technical, let's just say that the Internet is vital to your station. If you want to communicate with your listeners on every level, if you want to compete effectively with that station across town, and if you want to keep up to date on the ever-changing country music industry, you need to know what's out there. You need to be wired.

The Internet's beginnings date back to 1957, when the Department of Defense and UCLA researched the possibility of developing a network of electronic communications. By 1972, they could send and receive electronic mail—now called e-mail. By 1979, as e-mail became possible between the U.S. and Europe, many universities realized that this could be an efficient way to do research. By 1982, you might have heard of the Internet—an interconnected network of computers around the globe. Ten years later, the World Wide Web (WWW) was created to enable users to get information from the Internet. Computers talking to computers worldwide, all connected—like a web. Now, some 50 million users are on the Internet.

Poking around in cyberspace is often referred to as surfing the 'Net. I've been doing my share of surfing lately, and I've noticed that radio is starting to use the Internet for promotional purposes.

Many stations have realized that a web page allows listeners to hear, see, and read about your music. And they're playing. You can also link to a web page that will help you keep up. I found a great site that lists what may be every radio station Web Site under the sun (all formats). You can visit it at http://web.mit.edu/stations/. By accessing that page, you can link up to any station listed without knowing its address beforehand.

Radio stations can get set up with e-mail for free. You've probably realized that local Internet providers may be willing to set you up. America Online also offers complimentary accounts to radio stations in return for on-air mentions. AOL figures as long as you are offering information, they will include your address and fax number, why not add an e-mail address for your listeners convenience? If you're interested, fax a request on station letterhead to Janine Dunne at AOL, (703) 918-2002.

Some of the most comprehensive Web Sites are those that take you to the radio station's Web Site. The Curb site is useful for both industry insiders and fans. Curb Service connects you with the pages on all of their artists (all formats). They have also had the foresight to include a special page called "Radio Marketing—Your Marketing Information Guide." That's where you get your songs' and their work. It's all the information you would expect on a weekly fax or phone call.

Curb Service has a link to Hal Ketchum's full-service fan page (http://www.nashville.com/~fan-club/ketchum.htm). Ketchum's site includes a personal letter, song clips, and a link to the Web Site of his favorite charity, the National MS Society. You can also order everything and anything Hal-related.

"I feel the Internet is the way of the future for marketing and promoting artists," Sharon Ever, who set up the Hal Ketchum Web Site. "With 24 record labels and the playliss shrinking, it's not to hard to figure out that odds for new artists breaking through are really high," she says. "I feel it is my job as a manager and a fan club manager to find alternative ways to promote my artist."

There's obviously a lot to learn in this new frontier. The Internet means communications and promotion on a mass level, and we're in the communications business. I suggest you wax your board and jump in. Nowahung!

Jane Ellen is the music director at WSGQ-Cookville, Tenn., and is also the producer of the Gavin Hot 30 countdown. Her e-mail address is GavinHot30@AOL.com.

By Jane Ellen

Gavin April 26, 1996
He sings about what he knows. Many artists talk the talk but few have lived the life of a true cowboy. He’s the genuine article. The real deal. And his fans know it.

With career record sales in excess of 3.2 million

Chris LeDoux is back with his new single Gravitational Pull from the album stampede

Produced by Gregg Brown
Management: T.K.O. Artist Management

Add Date: May 6
Cyndi Hoelzle Looks Back at a Decade in Gavin Country

By Ben Fong-Torres

In the Nashville offices of GAVIN, which she will soon depart, Cyndi Hoelzle, the magazine’s Country editor, looks absolutely at home. Along with the usual mess, of music, manuscripts, and memos, there’s a standup of a grinning Vince Gill and an assortment of gold records from a fan fairwell of country stars.

But it wasn’t always so.

When she began at GAVIN in San Francisco in 1984, she was an intern in the College department, and she was a rock & roll fan with an appreciation of Alternative music and a taste for the roots, as sung by the likes of Van Morrison and Otis Redding. She didn’t buy her first Hank Williams record until she was 18.

“Then,” she remembers, she returned to the store to buy records by Howlin’ Wolf and Merle Haggard, “and the guy at the record store made fun of me for buying a Merle Haggard record. That’s when I realized that a lot of people were wrong about country music.” Cyndi immersed herself in the study of older country music—of artists like Lefty Frizzell and Jimmie Rodgers.

She didn’t begin to get into contemporary country until a year or two after joining GAVIN. Cyndi began helping out in the Country department, and became Associate Editor in 1987, when Country Editor Elma Greer retired, to be replaced by then-Associate Editor Lisa Smith.

As it turned out, she stepped into GAVIN country in the midst of one of Nashville’s big revivals. “That was one of the most exciting times in country music,” she recalls.

“Many groundbreaking albums were being released, like Steve Earle’s Guitar Town, Dwight Yoakam’s Guitars, Cadillacs, etc., Foster & Lloys first album and The O’Kanes.”

The revival, circa 1986, came in response to the shrinking of the country music market. Compared with today’s share of the record industry—16.7 percent, according to the RIAA—country, a decade ago, was at nine percent.

That’s only one of numerous changes Cyndi has witnessed during her years charting and covering country at the magazine.

“I think we are in store for another creative revival like we had in ’86,” she says. “There are many great artists making records today—Martina McBride, Kim Richey, Patty Loveless, the Mavericks, Alan Jackson, George Strait—but we are still played by the soundalikes. That was what happened in the early ’80s, in the Urban Cowboy era, just before sales hit an all-time low. We’re not in the same situation, but I do feel like things are going to loosen up a hit. It’s already happening with women. Artists like Martina, Patty, Pam Tillis, and Terri Clark are being allowed more freedom lyrically,” says Cyndi. “All of the most powerful songs of the last year were recorded by women artists.

“It just feels like the cycle’s about to come back around and break out creatively again,” she continues. “Shania Twain’s probably paved the way for that. Her record’s radically different than anything else that’s on the radio, with its rock and roll production. When it first came out, a lot of people were afraid it’d kill country music. And she’s sold 6 million copies and given labels the confidence to sign something different. Like Garth Brooks before her, The Woman in Me has expanded the format and brought in new fans.”

More than anyone else, says Cyndi, it’s Brooks who symbolizes country’s recent successes, having become the second-highest-selling artist of all time, behind only the Beatles. His monster hit include No Fences, which sold ten times platinum.

“His influence can’t be underestimated,” says Hoelzle. “He brought in so many new fans. And as an entertainer he’s impacted so many people who never listened to country before.”

Seventy million listeners now tune into Country radio weekly, according to the Country Music Association. With 2,613 stations broadcasting Country, it is by far the biggest radio format in America.

A not-exactly-country factor in the music’s broad acceptance, it’s been said, is the fact that Rap, hard rock, and other sounds have driven young adult listeners from Top 40 to other formats, primarily A/C and Country.

“There’s truth to that,” says Hoelzle. “The flip side of that is that in the last few years, with artists like Melissa Etheridge, Sheryl Crow, Alanis Morissette, Gin Blossoms, and Hootie & the Blowfish, people can hear roots-oriented singer songwriters on pop radio again, and that is bound to erode Country listenership.

“The truth,” she concludes, “is that nobody knows what the future holds. What will radio be like in ten years? All I know for sure is that Nashville is and will continue to produce some of the world’s best music. I’m just happy to be involved with it.”
MOST ADDED
MICHAEL JACKSON
"They Don't Care About Us" (Epic)

GERALD & EDDIE LEVERT
"Get Your Thing Off" (western)

SOLO
"He's Not Good Enough" (A&M/Perspective)

TOP TIP
SOLO
"He's Not Good Enough" (A&M/Perspective)

This single is a hit from start to finish. One of most added this week, Solo has a total of +189 spins. Stations reporting spins include KDKO (18), KHRCN (12), and WPEG (11).

RECORD TO WATCH
JODECI
"Get On Up" (MCA)

"Get On Up" went from 25 to 17 this week. This mid-tempo hit is sure to go straight to the top on the UL chart. Stations reporting spins include WEJM (35), KMJM (33), and WGCI-FM (27).

Making Noise
The Regional View

west coast

Kenny Lattimore +33
"Never Too Busy" (Columbia/CRC)

Total +32
"Kissing You" (Bad Boy/Arista)

Men Of Vizion +29
"Housekeeper" (MJJ/550/Epic)

southwest

Kris Kross +69
"Live And Die For Hip Hop" (Ruffhouse/Columbia/CRC)

Horace Brown +52
"One For The Money" (Motown)

Immature +48
"Please Don't Go" (MCA)

midwest

Bone Thugs N Harmony +68
"Crossroad" (Relativity)

Monica +58
"Why I Love You So Much" (Rowdy/Arista)

Men Of Vizion +57
"Housekeeper" (MJJ/550/Epic)

mid-atlantic

Jodeci +78
"Get On Up" (MCA)

Fugees +76
"Killing Me Softly" (Ruffhouse/Columbia/CRC)

Men Of Vizion +76
"Housekeeper" (MJJ/550/Epic)

southeast

Fugees +111
"Killing Me Softly" (Ruffhouse/Columbia/CRC)

Jodeci +100
"Get On Up" (MCA)

Bone Thugs N Harmony +77
"Crossroad" (Relativity)

carolina/Va

Aaliyah +63
"Are You Ready" (Elektra/EGG)

Fugees +51
"Killing Me Softly" (Ruffhouse/Columbia/CRC)

Michael Jackson +49
"They Don't Care About Us" (Epic)
Ron Brown’s Legacy

When Ronald H. Brown died tragically in Croatia, in the line of duty, the nation lost its most successful commerce secretary in history. Brown had re-invented and energized his department into a force. He traveled the world, with the interests of American business first and foremost, producing amazing results. He was our Captain of Capitalism.

For the Clinton administration the loss of this great political strategist is a major blow. Remember, it was Brown who, as Chairman of the Democratic National Committee in 1992, employed his skills at financing, deal-making, and leadership, to help Bill Clinton gain the presidency. But Ron Brown’s death is no less a terrible setback to those of us in the black community looking for new leaders.

“He was able to walk with the kings and never lose touch with the common man.”—Bill Brown, Ron Brown’s father

Ron Brown was the premiere example for the emerging new black leadership. Other black professionals admired his ability to straddle the white and black worlds without compromising, and lead others into political and corporate arenas. He symbolized a change, the message being: race is no longer a barrier to success once a person is allowed the opportunity. Never in the history of our country has a black man worked so visibly at the top of the system as Ron Brown did.

“For black people, I think it is really important that we realize politics is not a spectator sport, but a participant one.”—Ron Brown

Ron Brown scored numerous firsts: He was the first to integrate a fraternity at Middlebury College, in Vermont. He was the first black man to serve as an Army officer in his unit. Brown wasn’t the first black to enjoy insider political power, but he raised the art of black politics to a higher level. As the leader of Rev. Jesse Jackson’s historic run for the Presidency, Brown turned the Rainbow Coalition from a grassroots uprising into a real political power base. Brown was a savvy politician who got people registered, to the polls, and elected. “I entered politics,” Brown once said, “because it is the principal way to make a difference. There isn’t a major decision—public or private—in this country that isn’t decided in the political arena.”

As I watched Ron Brown lie in state at Washington’s National Cathedral, I marveled at the enormous praise he received from foreign dignitaries, America’s prominent businessmen, and political representatives. Ron Brown made a difference in the social, political, and economic well-being of this nation.

Black radio should not let Brown’s principal idea, that African Americans should be directly involved in the political process, be forgotten. Black radio should embrace Brown’s determination to get people registered and voting this election year. The challenge, as always, is to get the large group of 18-34 year-olds to the polls.

The old ways of promoting voting don’t work with this new generation. It will take new ideas and energy to stimulate this group. Black radio must reinvent its promotional campaigns to be sleek and reality-based. Current hot buttons are affirmative action (schools and jobs), deregulation (radio and television), and attacks on rap performers’ First Amendment rights.

Fill your airwaves with artists, actors, athletes, and local heroes advocating voter registration and Election Day follow-through. Direct your public affairs programming to election-oriented issues, and hold voter registration drives on the air. At all your promotions, concerts, remotes, and in your station vehicles, have voter registration cards available.

President Clinton said about Ron Brown and the corporate executives who died with him, “Sometimes it takes a terrible tragedy to illuminate a basic truth. In a democracy, government is not them versus us; we are all in it together.” Ron Brown clearly understood that there is no social reform that is not accompanied by personal initiative. He knew that many people had suffered and died for him to walk with kings. Ron Brown can rest in peace knowing that we realize politics is not a spectator sport, but a participant one.

Ron Brown’s Legacy

LIONEL RICHIE

Louder Than Words (Mercury)

For an artist, the toughest test is the test of time. Lionel Richie has returned after a ten-year hiatus, pusses. He’s done so by bringing a new range of personal emotions to his new album. His trademark blend of R&B and pop music has aged well, with a voice that’s stronger than ever. Lionel Richie has had the blues. Fortunately for him and us, he wrote down those feelings and episodes, and once you hear them, they are truly louder than words.

SWV-SISTERS WITH VOICES

New Beginning (RCA)

SWV hit the Urban music scene hard! Their debut album, It’s About Time, included four Top ten smash-hits and went double-platinum. They had video success, countless magazine covers, and a sold-out concert tour. But they also had detractors who didn’t believe all the sisters could really sing. With their new album, New Beginning, Coko, Lelee, and Taj have not only demonstrated their singing abilities but a talent for songwriting as well. New Beginning is the sisters’ creative coming of age album that’s streetwise, brimming with energy, and full of crossover potential.

GEORGE CLINTON & THE P-FUNK ALLSTARS

"If Anybody Gets Funked Up" (It’s Gonna Be You)

In the not too distant future, funk will be illegal. What all us funketeers already know is that funk has the power to heal any ailment your body may encounter, including even ghostlike infections of the blues. George Clinton, the mad scientist of funkonomics, is back with a warning to all his followers, that it’s time to bottle your P-Funk, your We-jam, and don’t leave home without your favorite boom box. Keep gas in your car in preparation for the next splankage—because this is just the beginning of more bombs to come.

Urban Workshop

Computer Consultant

Raidio is moving very quickly into the computer age. The number of stations that have “paperless studios” and are combining traffic, music, and production information on hard-drive systems is no longer in the future—the future is now. Now, more than ever, stations need to budget for either an in-house computer expert or hire an outside consultant.

Just in time to meet this rising need, former radio programmer and technical support specialist for RCS, Earl Boston, has formed Boston Consulting. Boston Inc., with focus on training Program and Music Directors on complete computer setups, upgrades, and the complex rules and settings of systems. Also, Boston Inc. will help you deal with problems with memory management, systems compatibility and drive optimization which can cause related computer malfunctions. Boston Inc. also performs system analysis to pinpoint areas in your music coding to help improve functions such as artist separation, and to minimize rotation problems.

Computers can make life around the station easier, or hell. Be prepared and improve your computer skills and understand your systems.

Earl Boston can be reached at (514) 833-4216 or EBoston900@aol.com

Urban Picks

BY QUINCY MCCOY

LIONEL RICHIE

Louder Than Words (Mercury)

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MOTOWN

INVITES YOU TO FABULOUSLY FORMAL EVENING OF SONG AND DANCE.

The Motown Ball

SATURDAY, MAY 4TH
AT THE IMPACT CONVENTION IN NASHVILLE

LIVE PERFORMANCES BY

Johnny Gill
Horace Brown
LADAE!
Norman Brown
DJ Clark Kent

THE JEFFERSON BALLROOM
DOORS OPEN 10:30PM
SHWOTIME 11:00PM
BREAKFAST 1:30AM

YOU HAVE TO WEAR A BLACK TIE OR COMPARABLE ATTIRE.
The yearn
pete rock and the lost boyz

the premiere single and video
from the forthcoming album

AMERICA
IS
DYING SLOWLY

a red hot hot production

produced by pete rock for soul brother #1 productions

created & developed by: grace harry,
rene mclean & john carlin
music supervisor: rene mclean
produced by: grace harry & rene mclean
executive producer: john carlin
management: ruddy phillips/soul brother records
the lost boyz appear courtesy of universal records
**Gavin Rap**

**NEW**

- **NEW**
  - **TOP TIP**
    - **NEW**
      - **RECORD TO WATCH**
        - **JUNIOR M.A.F.I.A**
          - Gettin' Money
            - (Big Beat/Atlantic)

Biggie and his mob extend their crime saga to the tune of 28 adds and a Top 20 debut!

**LIKE THAT**

**by Thembisa S. Mshaka**

**Drama-tics**

This week's column title comes to your locality of WZHT's Michael London, who coined the phrase. Coincidentally, the word was a perfect match for what I wanted to write about. With all the machinations this generation of programmers go through, "politics" just doesn't seem accurate anymore. More hip-hop programmers who are in the beginning of their careers come to the station to elevate the presence of the genre. WWM's new GM Darnella Dunham, for instance, decided to make changes from inside instead of complaining about the show. That drive and determination is ripe for guidance, and evolves into programming savvy and dedication throughout their careers, especially if they stay at one station. However, a disturbing trend is gripping programming departments across the country on both the commercial and community levels: the programmer's desire to groom leadership and build trust with staff is waning. This could be happening for any number of reasons. Perhaps programmers want to discourage misuse of the privileges that come with being on the air: free records, relationships with label reps, public recognition, etc. Perhaps anxiety is at the root of this problem. With deregulation swallowing up stations and down-sizing personnel, that apprehension is real. Not only does it make things up on the commercial side, it becomes tougher for non-commercial folk to "cross over." One's track record speaks volumes and cannot be taken away. It is important for music and program directors to remember that grooming leadership only means jeopardizing one's job if one is not doing it well. In most cases, a staff looks to its directors for guidance and would be glad to share the workload. The chances of them talking with you in your office one day then sitting behind your desk the next are very slim. If hip-hop lovers are kept from programming knowledge, how will hip-hop ever be properly programmed on a national scale? Just tryin' to close the information gap and spread the love, that's all. Once again, let me drop that address on you if you want to send a donation for Squeek's funeral. Donations should be payable to Shirley Bell and sent to American Recordings, 60 Dan Orleans, 3500 W Olive, Suite 1550, Burbank, CA 91505...WBUL's Sandman Suite 1550, Burbank, CA 91505...WBUL's Sandman has had his share of ups and downs this week. Just when the high of a successful show with the Boot Camp Clik was peaking, he finds his finals moved up a week due to a bomb threat at University of South Florida. He's still reminiscent on the new songs Buckshot kicked. Sure Rock at WLRF is loving DJ Shadow of the Solesides crew...KUNV's Warren Peace sends thanks to all the DJs who dropped by his show on...
Gavin Presents

THE BOX

KKBT

have gotten together and are putting on the biggest

Hip-Hop convention in the world:

The Sessions Vol. 1, Oakland, CA

September 26, 27 and 28, 1996

Call the Sessions Vol. 1 hotline at (415) 495-3200 for more details.

Oakland, known as a musical mecca for rap, R&B, soul, blues, funk and jazz, is the perfect locale for this type of event, which promises to bring together the best and brightest from all aspects of the music industry. The site for this monumental gathering will be The Henry J. Kaiser Convention Center and Calvin Simmons Theatre, which are nestled in the heart of historic downtown Oakland. While the bulk of Sessions will offer insights into the workings of the music industry via intensive and educational daytime meetings, there will also be plenty of big name entertainment on hand for scheduled nighttime events that will allow the industry to show off its talent. Friday, September 27, marks the premier Mix Night Show brought to you by THE BOX, which will recognize the best in the business. The following night, a blow-out concert, which will be open to the public, will go down at the Henry J. Kaiser Arena. Both events are not to be missed!

Not only will Sessions be providing insight into today's music business, but it will be dedicated to the community of Oakland, as well. To this end, a percentage of all proceeds from The Sessions Vol. I will be donated to various Bay Area organizations.

SESSIONS REGISTRATION RATES:
- If postmarked by May 31: $99
- If postmarked by August 31: $149
- After September 13 and on-site: $199

September 28 Concert Ticket: $30

All registrations must be postmarked before the above dates to receive the above rates. Registration fees include entry to all seminar events, including the September 28 public concert.

Name:
Company:
Address:
City/State: Zip:
Phone: Fax:

BADGE INFORMATION (as you want your name to appear)
Name:
Company:

I would like (extra) concert ticket(s) at $30 each

Total Payment Amount: $

Payment Type: Visa Mastercard Check Enclosed

Credit Card #: Expiration Date:
Cardholder Name:

By Fax to save time, complete the registration form, with credit card information and fax it to 415-495-2580

By Mail: Complete the registration form and mail with payment to GAVIN Sessions Vol. I, 140 2nd Street, San Francisco, CA 94105

All registrations sent to GAVIN must be received by September 13. After this date, bring completed form on-site for walk-up registration.

For multiple registrations, please make copies of this form.
Rap Singles compiled by Spence Abbot

<table>
<thead>
<tr>
<th>2W</th>
<th>LW</th>
<th>TW</th>
<th>Singles</th>
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<tbody>
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<td>BUSTA RHYMES - Who's Hittin' You! (Elektra/EGG)</td>
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<td>LOST BOYZ - Renee (Island)</td>
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<td>NONCHALANT - S.O.Cock (MCA)</td>
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<td>L.L. COOL J - Don't It (Def Jam Recording Group)</td>
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<td>JAY-Z - Dead Presidents (Roc-A-Fella/Priority)</td>
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<td>MC. LYTE - Keep On Keepin' On (Flavor Unit/Elektra)</td>
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<td>JUNIOR MAFIA - Get Money (Big Beat/Atlantic)</td>
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<td>GOODIE MOB - Soul Food (LaFace/Atlantic)</td>
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<td>FUGEES - Fly-Gee-La (Ruffhouse/Columbia/CRC)</td>
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<td>COOLIO - 1-2-3-4 (Gump'n New) (Tammy Boy)</td>
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<td>11</td>
<td>THE GENIUS - Shadowwalkin' Feat. Method Man (Griffin)</td>
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<td>12</td>
<td>CHIW XL - No Complex (American)</td>
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<td>THE GROUP HOME - Suspended In Time remix feat. Groove Theory (Payday/FRFR)</td>
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<td>15</td>
<td>14</td>
<td>LARGE PROFESSOR - The Mad Scientist (Geffen)</td>
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NEW

| 15 | 15 | BAHAMADA - Unbroken/Wowed (Chrysalis/EMI) |
| 12 | 13 | 16 | PHARCYDE - Drop (Delicious Vinyl/Capitol) |
| 18 | 16 | 17 | THE CLICK - Scandalous (Stik Wid I'llive) |
| 15 | 19 | 18 | A.Z. - Die or Die (Def) |
| 25 | 19 | 19 | KRIS KROSS - Live And Die For Hip Hop (Ruffhouse/Columbia/CRC) |
| 14 | 17 | 20 | SMOOTHIE DA HUSTLER - Hustler's Theme (Profile) |

NEW

| 21 | 21 | CELLA DWELLAS - Perfect Match (Loud/PARC) |
| 23 | 22 | 22 | REDMAN - Funfunkronza (Interscope) |
| 22 | 22 | 23 | 25 TA LIFE - LA, LA, feat. Capone & Noriega (Mobb Deep) and Tragedy (25 Ta Life) |
| 24 | 24 | 25 | 2 PAC - California Love featuring Dr. Dre (Denth Row/Interscope) |

Rap Albums compiled by Matt Brown

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<td>3</td>
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<td>BUSTA RHYMES - The Coming (Elektra/EGG)</td>
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<td>2</td>
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<td>2 PAC - All Eyez On Me (Denth Row/Interscope)</td>
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<td>5</td>
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<td>THE GETO BOYS - Resurrection (Rap-A-Lot/Noo Tybe)</td>
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<td>4</td>
<td>5</td>
<td>5</td>
<td>L.L. COOL J - Mr. Smith (Def Jam Recording Group)</td>
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<td>6</td>
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<td>MC EHVHT - Death Threatz (Epic Street)</td>
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<td>9</td>
<td>7</td>
<td>GOODIE MOB - Soul Food (LaFace/Atlantic)</td>
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<td>7</td>
<td>9</td>
<td>8</td>
<td>BAHAMADA - Kollage (Chrysalis/EMI)</td>
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<td>7</td>
<td>7</td>
<td>7</td>
<td>CELLA DWELLAS - Reams N Reality (Loud/PARC)</td>
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<td>8</td>
<td>10</td>
<td>10</td>
<td>THA DOGG POUND - Dogg Food (Denth Row/Interscope)</td>
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<td>14</td>
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<td>MC REN - The Virgin Black (Ruthless/Relativity)</td>
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<td>LORD FINESSE - The Awakening (Perry/1)</td>
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<td>DON'T BE A MENSCH...SOUNDTRACK - Various Artists (Island)</td>
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<td>15</td>
<td>RAPPIN' 4-TAY - Off Time (Chrysalis/EMI/Rag Top)</td>
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<td>12</td>
<td>16</td>
<td>15</td>
<td>THE GENIUS - Liquid Swords (Garfella)</td>
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<td>11</td>
<td>16</td>
<td>16</td>
<td>KRIS KROSS - Young, Rich &amp; Dangerous (Ruffhouse/Columbia/CRC)</td>
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<td>13</td>
<td>17</td>
<td>17</td>
<td>8 BALL, M.I.G. - On Top Of The World (Sword/Relativity)</td>
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<td>—</td>
<td>25</td>
<td>25</td>
<td>CELL BLOCK - Various Artists (Cali Block/Privacy)</td>
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<td>14</td>
<td>16</td>
<td>19</td>
<td>MAD SKILLZ - From Where?! (Big Beat/Atlantic)</td>
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<td>23</td>
<td>22</td>
<td>20</td>
<td>COOLIO - Gangsta's Paradise (Tammy Boy)</td>
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<td>21</td>
<td>21</td>
<td>21</td>
<td>FAT JOE - Jealous One's Envy (Relativity)</td>
</tr>
</tbody>
</table>

NEW

| 22 | 22 | DJ YELLA - One Mo Niggah To Go (Gucci Brothers) |
| 25 | 23 | 23 | PHARCYDE - Labcabincalifornia (Delicious Vinyl/Capitol) |
| 24 | 24 | 24 | THE GROUP HOME - Livin' Proof (Payday/FRFR) |
| 19 | 25 | 25 | JUNIOR MAFIA - Conspire (Big Beat/Atlantic) |

Thursday while they fell through for Hitmakers. Mike Nice is feelin' that Pop Megga 'Ghetto News... I'm feelin' this special issue that will be at RapSheet 21/2 and Impact next week, as the former goes East to D.C. with D to the J and the latter goes South to Nashville with Jackie Paul. On May 3, Gavin will without a doubt demonstrate that Women Mean Business in the world of hip-hop. Come to think of it, when haven't they…like that,—One Love.

Rap Picks

AL TARIQ A.K.A. KOOL FASH
"Do Yo Thang" b/w "Spectacular" (Correct)

Tariq is the name that former Beatnut rhyme flipper Kool Fash has taken to symbolize a new focus, a new maturity and a new project as a solo artist. Translated as “piercing star,” Tariq fits perfectly. With its upbeat, piano and drum driven tempo and limber fun-loving lyrics, "Do Yo Thang" is a sure shot for all rap formats. "Spectacular" introduces the God Connection, Tariq's rapid-fire rhyme crew, with True School zest. Juju and Big Les provide production on both cuts, so it's a new twist on the familiar. Get yours from Kevin Harwood (340) 246-0779.

ARTIFACTS/MANDIGGA
"Art Of Facts" b/w "Man Digga Comin Thru"
(Big Beat/Atlantic)

Artifacts is a duo that deserves to shine. Their hard-hitting rhymes with keys and chimes, and unrestrained rhymes from EI and Tame, mad spits are in order. Man Digga wops out of the INC's shadow to come thru strong. Check the lyrics: "Chiropractor of cracks/Wack emcees I despise/All thoughts/’bout to make your spine twist on the familiar. Get yours from Kevin Harwood (340) 246-0779.

AL TARIQ A.K.A. KOOL FASH
"Do Yo Thang" b/w "Spectacular" (Correct)

Hitmakers Mike Nice is feelin' that Pop Megga 'Ghetto News... I'm feelin' this special issue that will be at RapSheet 21/2 and Impact next week, as the former goes East to D.C. with D to the J and the latter goes South to Nashville with Jackie Paul. On May 3, Gavin will without a doubt demonstrate that Women Mean Business in the world of hip-hop. Come to think of it, when haven't they…like that,—One Love.
Gavin Mixshow

Like Fax!?

Congrats to Scan B. and EMZ at Interscope! They have broken Gavin's Most Added record with 2 Pac's new single! Rod Edwards at Priority held it for a year plus with 55 adds for Cube's "What Can I Do Remixes," but was ousted by Pac with a tremendous 61 adds. What's Hat? Pete Rock and Large Professor have a collaboration coming your way in a couple months from the High School High soundtrack. Entitled "In The World" and slated for release on Big Beat, KPWR's C-Minus has Pete's incredible on this one!!
PMD is back with "Ruff, Rugged &" Pete's incredible on this one!...

Big Beat, KPWR's C-Minus cheers Large Professor have a collaboration coming your way in a couple months from the High School High soundtrack. Entitled "In The World" and slated for release on Big Beat, KPWR's C-Minus has Pete's incredible on this one!!
PMD is back with "Ruff, Rugged & Pete's incredible on this one!...
Inside A/C

Welcome

Here is our second list of new A/C correspondents for 1996. We WELCOME:

Manon Hennessy, KACD, 1425-5th Street, Santa Monica, CA 90401; (310) 458-1031 FAX: 310-393-2443

Michael Rogers, KAKQ, 546-9th Avenue, Fairbanks, AK 99701; (907) 457-1921 FAX: (907) 457-2128

Kevin Mee & Gaelin Spragg, KLEN, 1416 Bradley Avenue, Cheyenne, WY 82001; (307) 633-2606 FAX: (307) 634-8031

Rose Diehl, KMJ, 535 W 7th Street, Topeka, KS 66606; (913) 272-2122 FAX: (913) 272-6219

Michael Shishido, KSK, 1505 Dillingham Blvd. #208, Honolulu, HI 96817; (808) 841-8300 FAX: (808) 841-9292

Sue Wilson & Scott Miller, WDOK, #1 Radio Lane, Cleveland, OH 44114; (216) 696-0123 FAX: (216) 579-9365

Eric Stock, WHCO, PO Box 255, Sparta, IL 61085; (815) 443-2121; (FAX) 618-443-2280

Wayne Scott, WJDX, PO Box 31999, Jackson, MS 39286; (601) 982-1062 FAX: (601) 362-1905

Mike Pike, WJTO, PO Box 590, Farmington, ME 04938; (207) 778-3400 FAX: (207) 778-3000

Jim Hill, WSN, PO Box 348, Potsdam, NY 13676; (315) 265-7510 FAX: (315) 265-4040

Ron Finn & Rick Reynolds, WMJ, 2901 2900, Pickle Road, Oregan (Toledo), OH 43416; (419) 691-1427 FAX: (419) 691-0396

Alex Anthony, WZOO, (102ZOO), PO Box 102, Ashrahalta, OH 44044-0102; (216) 997-1025 FAX: (216) 993-1025

CHANGES

Warner Bros. Vice President Dino Bardis has left the company after 12 years. Bardis is being replaced at Warner's Burbank headquarters by Valerie Goodman, who's been handling special projects out of New York City.

Gavin A/C

Adult Contemporary

**MOST ADDED**

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<td>George Michael</td>
<td>&quot;Faith&quot;</td>
<td>Warner Bros.</td>
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<tr>
<td>George Michael</td>
<td>&quot;Faith&quot;</td>
<td>Warner Bros.</td>
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<tr>
<td><em>Madonna</em></td>
<td>&quot;Impression&quot;</td>
<td>Virgin</td>
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<tr>
<td><em>Toni Braxton</em></td>
<td>&quot;Let It Flow&quot;</td>
<td>Arista</td>
</tr>
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</table>

**TOP TIP**

**AL GREEN**

"Love Is A Beautiful Thing" (Miramar)

A/C is up and ready for Mr. Green's latest & finest.

**RECORD TO WATCH**

**Toni Braxton**

"Let It Flow" (Arista)

Who said this wasn't an A/C record?

---

**Chartbound**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Reports</th>
<th>Adds</th>
<th>SPINS</th>
<th>TREND</th>
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<tr>
<td>Sarah</td>
<td>&quot;I'm Not Afraid&quot;</td>
<td>Virgin</td>
<td>86</td>
<td>31</td>
<td>953</td>
<td>47</td>
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<tr>
<td>The Bangles</td>
<td>&quot;Let It Flow&quot;</td>
<td>Arista</td>
<td>124</td>
<td>26</td>
<td>887</td>
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<tr>
<td>Trisha Yearwood</td>
<td>&quot;On A Bus To St. Cloud&quot;</td>
<td>MCA</td>
<td>48</td>
<td>20</td>
<td>1120</td>
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**Gavin April 26, 1996**
Ellis is the new Music Director at WQFM-Milwaukee, where she'll be featuring THE NITTY history. unforgettable themes in television track that supports one of the most turns it into a massive, techno-dance give it a secondary rhythm bed that ton, take this Lalo Schifrin song and Larry Mullin and bassist Adam Clayton. The rhythm section of U2, drummer & LARRY MULLIN ADAM CLAYTON A/C Picks work for MUZAK in Seattle. ing Sean Valley who's leaving to KMAS-Olympia, Washington replac- MD and evening Air Talent. Tracy Vaughn has left the sta-

GAVIN APRIL 26, 1996

WMGN-Madison, Wisconsin's MD Kathryn Vaughan has left the station for Smooth Jazz & Vocals at WQFM-Milwaukee, where she'll be MD and evening Air Talent. Tracy Ellis is the new Music Director at KMAS-Olympia, Washington replacing Sean Valley who's leaving to work for MUZAK in Seattle.

A/C Picks

ADAM CLAYTON & LARRY MULLIN "Mission: Impossible Theme" (Mother Records/Island)
The rhythm section of U2, drummer Larry Mullin and bassist Adam Clayton, take this Lalo Schifrin song and give it a secondary rhythm bed that turns it into a massive, techno-dance track that supports one of the most unforgettable themes in television history.

KARLA BONOFF featuring THE NITTY GRITTY DIRT BAND "You Believed in Me" (MCA)

Wendy Waldman co-wrote this song with Karla Bonoff. It's produced by Michael Omartian, and it's the first single from MCA's all-star Summer Olympics album, One Voice. The lyrical linkage between the song and the Olympics appears to be encouraging someone to believe in another's quest for success, or perhaps victory.

MICHAEL ENGLISH "Your Love Amazes Me" (Curb)
The love he gets is appreciated, and seems to overwhelm him at times. As this excellent single many of us first heard during his showcase at the Gavin Seminar in Atlanta. Look for this to compound his popularity in A/C that began with last spring's "Love Moves In) Mysterious Ways." VOICE OF THE BEEHIVE "Scary Kisses" (Discovery)

Tracey and Melissa already have a high-voltage top 40 hit on their hands with this kinetic single. A/Cs looking for the anti-hallied may want to perk up their playlists with "Scary Kisses." Lyrically, it's a plea for some excitement in the relationship, and it's got kind of a Go-Go's wall of sound going for it as well.

A/C Up & Coming

Already Becoming summer's mainstream hit!!!

Going For Adds: May 6th

Gavin A/C #1 Hits From:

4/30/93 GO WEST - “What You Won’t Do For Love”
5/1/92 BONNIE RAITT - “Not The Only One”
4/27/90 ROD STEWART & RONALD ISLEY - “This Old Heart”
4/28/88 FOREIGNER - “I Don’t Want To Live Without You”
4/27/84 PHIL COLLINS - “Against All Odds”
### Most Added

<table>
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<tr>
<td>Hootie &amp; the Blowfish</td>
<td>Razor &amp; Tie</td>
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<tr>
<td>Scud Mountain Boys</td>
<td>Capitol</td>
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<tr>
<td>David Gray</td>
<td>EMI</td>
</tr>
<tr>
<td>Richard Thompson</td>
<td>Capitol</td>
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<td>10405 spins</td>
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### Top Tip

Richard Thompson's time-released CD has been catching on big over a crucial three-week period. Making the big jump, 31-18, 405 spins, +82, Number Two Spin Trend. Hits this week's Non Comm Top ten at #10.

### Record to Watch

**Scud Mountain Boys**  
Massachusetts (Sub Pop)

Wild horses couldn't keep 21 reporters away. Number three Most Added with 13 lucky additions. Among the early believers: WRNR, KPIG, W N, WEBX, WFLV, KFAN, and WYSO with new adds including KFAN, WXPN, K-OTTER, WRRV, KCRW and more!

### Gavin A3

Blue entries highlight a stronger performance than on the combined A3.

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<td>Giant Blossoms (AAK)</td>
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<td>Steve Howe (Eddie &amp; the Hot Rods)</td>
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<td>Lusas (Warner Bros)</td>
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<td>Mark Knopfler (Warner Bros)</td>
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<td>STF (Sony/Legacy)</td>
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<td>Dave Matthews Band (Cap)</td>
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<td>Taj Mahal (Private Music)</td>
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<td>Moby (Verve)</td>
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**Editors:** Kent/Keth Zimmermann

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**By Popular Demand**

**Rebecca Timmons**

**Remix of the Dream Coming on Your Desk This Week**
Catie Curtis’ “Radical” Benefit in Salt Lake City

On University of Utah campus. With Norris’ KUMT airplay on “Radical” in the marketplace, it seemed to make perfect sense. Also, the day of the concert, and after a bitter debate, the state government officially banned all student clubs.

Next came a media explosion as MTN News, CBS, NBC, and Fox all covered the benefit extensively. Ironically, all of the attention put the song “Radical” under national media scrutiny. Suddenly Catie Curtis went from small town traveling songwriter to big time activist, a role she seemed to have mixed feelings about.

“I felt really sorry for the kids,” said Curtis over the phone before a gig in Packwood, Washington. “It’s hard enough being a teenager feeling ashamed about wearing the wrong-sized pants or jewelry."

“Radical” is an anthem of patience. Its verses and chorus take into account both sides of a prickly situation and who it affects.

“When I wrote ‘Radical’ I was thinking of a young gay couple whom I knew were in college,” Curtis explained, “One had just come out to her parents and was dealing with that. Plus, I’d had enough personal experience with relationships that my parents didn’t approve of, so I could relate to them.”

“There are many ways of trying to get people to acclimate to the existence of any kind of non-traditional relationship. I think doing it in a patient way with respect and love for the person you’re trying to reach is a valid way that hasn’t been explored enough.”

Despite the media attention her benefit brought, which obviously both Curtis and the Gay/ Straight Alliance see value in, the song and the situation brings to the surface the issue of, really, how important a person’s sexuality is, as in, is it often overstated?

“Minority identity sometimes serves to empower, and sometimes it serves to separate and splinter.”

Referring to this benefit, she said, “It can reinforce the differences rather than the similarities. As humans, we have a lot more in common than we realize. When that’s emphasized, people are able to stick up for the rights of others. It’s more like standing up for your brother or sister than a person from another planet.”

“I don’t really like being labeled ‘gay.’ The label is good for a relationship, if it defines two people in a same sex relationship. But I don’t think you can define a person, an individual, as [solely] gay. Who’s to say that person’s going to feel in the course of their lifetime? In a way, it’s oppressive to be labeled.”

Still, Curtis, with her small town roots, is optimistic about the fate of those who deviate from the norm, as well as those who react, at first, with negativity and fear.

“At the benefit, I played ‘Radical’ last. Right before playing it, I said something about not mentioning the issue during the show. When it comes down to it, the issue of gay, straight, or whatever you are is a pretty small part of each of us. There’s a lot else out there to sing about.”

Like her songs, Curtis is far from being a “radical,” and even feels warmth for the hearts and minds of the Salt Lake City residents.

“I have a lot of faith in the people there,” she said. “Often times their hearts are in the right places. If you can just get across the idea that we’re talking about love and tolerance, not about some radical fringe group, people can be moved and made to understand.”

Curtis also admires the kids who chose to stand up for an unpopular position, particularly in the crosshairs of a particularly powerful religious community.

“My experience being there in Salt Lake City for a few days is that it must be tiring for the kids who are just trying to set up a forum for discussion. I applaud their courage. It must take a lot of energy to keep that going. When there’s a lot of fear, it’s hard for the people to take the personal risk and stand up.”

“I knew going in that I would be somewhat misrepresented,” admitted Curtis from the road. “But while I’m out here, it brings more meaning to my life to be able to do benefits, since some of the topics of my writing are about social issues like domestic violence and the environment. It’s a way for me to feel like all this traveling around is worth it, that it’s not always about me and my career.”

Don’t get flipped, remember two things. Richard Thompson’s double disc totals about 74 minutes and could easily fit onto a single disc. Plus, it’s in the stores for about $16-$17. The point of the packaging was to highlight the “voltage enhanced” and the “nuke,” giving you a sense of a left brain/right brain electric/acoustic ambiance. More than accomplished on both fronts, Thompson shines, particularly on the electric side.

From the opening scrapes of “Razor Dance” through the darkness of “Dark Hand Over My Heart” into the swampiness of “Hide It Away,” RT lays out an impressive head. He’s enlisted Mitchell Froom and Tchad Blake, giving this duo a powerful

Continued on page 55
"Long Line"  PETER WOLF

The new track.

PRODUCED BY PETER WOLF.
From his new album: Long Line

Management: Curt R. Feuer/John S. Solon
Kessler & Feuer, P.C.

Gavin A3 Boomer Grid

Editors: Kent/Keith Zimmerman

Gavin April 26, 1996

Catie Curtis

Truth from Lies

(Radical) is a great song with a really strong message. Catie makes it clear, and I agree, that society should support love. –ZEB NORMIS, KUMT

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AND OTHERS...
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EMI
Her voice will take you there.

"Birmingham"

The first track from the debut album

Amanda Marshall

Produced by David Tyson.
Management: Forte Records & Productions

**"Birmingham"**

**Amanda Marshall**

Platinum in Canada.
pair of charted A3 discs with your/theirs and Los Lobos' latest adult smash, Colossal Head. While both records have very little in common (a testimony to the diverse talents of all involved), both represent a zenith of progressive adult potential. God save Richard Thompson. This is his best in years.

GEGGY TAH
Sacred Cow
(Luaka Bop/Warner Bros.)

It's little surprise that Geggy Tah is brought to us by "executive producer" David Byrne on the Luaka Bop label. Geggy's music sometimes resembles early Talking Heads in terms of its quirkiness and elasticity. For instance, the opening "Whoever You Are" is a sweet song that thanks all the anonymous heroes who help you through your day is contagious, positive, and upbeat. In addition, the music is kinda goofy and air-headed in the same crazy-like-a-fox way that Byrne captured late seventies New York. Co-producer Susan Rogers lends a hand in capturing all sorts of vibrant tones and production techniques, perfectly freezing the band's tendency toward odd themes and subject matter. Besides "Whoever You Are," we love "Don't Close the Door," a super rhythmic and art-school repetitive cooker.

JOE HENRY
Trampoline (Mammoth/Atlantic)

There's something innocent about Trampoline as conveyed by the cover that pictures an under-clothed youth ready to bounce joyously on a mattress. Joe Henry releases his most coherent, yet foggy, collection yet. Stoned and smoky, Trampoline's clarity is clouded by lazy tempos and a freewheeling looseness that's both relaxing and thought-provoking, sort of a funky step-brother to Dan Zanes' swampy classic of last year. Over the past two years, Henry seemed to acquire a folksy brashness reminiscent of Guy Clark or Lee Clayton and Alexander Harvey, two obscure '80s songwriters we would never expect you to remember or care about. "Ohio Air Show Plane Crash" epitomizes Henry's new direction, a kind of funk folk rock that lumber's down its own individual path. Take extra time to dig Trampoline's grittiness. For a good time, try "Trampoline" or "Bob & Ray."

PETE TOWNSHEND
thebestoff...coolkawalking-
smoothtalkingstraightsmoking-
firestoking (Atlantic)

A literate best-of if ever there was such a creature, Pete Townshend totally indulges himself by picking his "best" songs. But if you shelf your expectations, you'll be surprised (and at times astonished) by his personal selections. Nowhere to be found is the holy "And I Moved" or the rocking "White City Fighting." Instead he dips into tracks from Rough Mix, a classic collaboration with Ronnie Lane, or Who Came First, the oft-beat home-made seventies solo debut honoring Meher Baba. The photographic spread inside the sleeve surveys the breadth and width of Townshend's looks and attitude. Based on the music here, you gotta love this guy. Pete Townshend is surely a world treasure.

Spin Trends

1 Hootie & The Blowfish +184
2 Richard Thompson +82
3 Scud Mountain Boys +82
4 Los Lobos +77
5 Rosanne Cash +74

A3 Gridbound

BILL MORRISSEY (Philo/Rounder)
JOSH HENEY (Mammoth/Atlantic)
LYNN MILES (Philo/Rounder)
JOHN CLAYTON (Asm)
AMANDA MARSHALL (Epic)
ROSANNE CASH (Capitol)
NIL LARA (Metro Blue/Capitol)
THE WALLFLOWERS (Interscope)
THE CURE (Capitol)
CLARENCE "GATEMOUTH"
BROWN (Verve)
SYD STRAIN (Capricorn)
JOLINE (Ardent)
ARLO CUTHBIE (Rising Sun)
CRACKER (Virgin)
*DAVOD GRAY (EMI)
*SCUD MOUNTAIN BOYS
THE KENNEDYS (Green Linnet)
THE WALLFLOWERS (Interscope)
*THE WALLFLOWERS (Interscope)
THE CURE (Fiction/Elektra EEG)
CLARENCE "GATEMOUTH"
HAMEL ON TRIAL (Mercury)
*BUDDY GUY (Silverline)
CRANBERRIES (Island)
DROPPED: #40 Melissa Etheridge, #42 Dead Man Walking, #49 The Nields, Billy Mann, Maria McKee, Stan Ridgway, Cassandra Wilson, Rebecca Timmons, Thermadore, Herbie Hancock.

GAVIN APRIL 26, 1996
On Z Corner by Keith Zimmerman

KJAZ Debuts Its New Overnight Satellite Service

KJAZ-Oakland/San Francisco is almost an entity beyond radio. When the station was sold in 1994, and its 92.7 signal became a Spanish-language station, its extensive jazz library became the basis of a cable radio venture funded by local diesel fans of the station. That concept lasted several months before KJAZ took on another incarnation.

In a nation that believes in three strikes you're out, programmer/music director Bob Parlocha and KJAZ executive Ron Cowan have gained California non-profit status and formed the KJAZ Satellite Network. As KJAZ hops on the big bird, Parlocha and Cowan have a core concept: give them your overnight slot and they'll give you live-on-the-air KJAZ air personalities nine hours a day, starting at midnight, EST. The new KJAZ satellite overnight service made its debut last January 15.

With the buzz of deregulation and satellite programming so strong, economic reality became an ironic ally in Parlocha and Cowan's efforts to continue the KJAZ lineage.

“Public radio seems to be the last stronghold for classic mainstream jazz,” says Cowan. “And the politics of Washington [are] such that the Republicans [are] coming down on funding public radio. While public stations like to keep programming—particularly the jazz format—as local as possible, we were able to see a window of opportunity that was created by the lack of commercial jazz stations across the country. So we had a window of opportunity that was created by the lack of commercial jazz stations across the country.”

KJAZ air personality and programmer Bob Parlocha cooks up a storm.

KJAZ air personality Bob Parlocha cooks up a storm.

The response is good across the board. We're consistently growing, and the pitch seems to be working.

According to Parlocha and Cowan, the pitch seems to be working. About two dozen non-commercial jazz stations are onboard (including GAVIN jazz reporters WDNA, WUFM, and KFMR), with another 50 looking to come on over the next 90 days. Cowan says another 100 would like to be onboard before the end of 1996.

“We expect to have a network approaching 200 radio stations by the first quarter of 1997. It's a win-win proposition for all concerned. We produce the programming as though it were done in their own studios. We have no geographical identification, or none with KJAZ,” he continued.

Under new broadcast deregulation rules, a station no longer needs to have an employee on site at the station during overnight.

“We broadcast live from midnight to 9:00 a.m. EST. We find that most of the stations are picking us up between 10 p.m. and midnight. We're consistently growing, and the pitch seems to be working.”

Editors Keith & Kent Zimmerman • Jazz & Smooth jazz reports accepted Thursdays 9 a.m.–11 p.m. Station Reporting Phone (415) 495-1990 • GAVIN Fax (415) 495-2580
Gavin Smooth Jazz

Most Added

SPYRO GYRA (34/68)
ANGELA BOFILL (16/70)
FRED RAVEL (14/222)
BRYAN SAVAGE (12/17)
JOSEPH VINCENZI (10/158)

Top Tip
HERB ALPERT
Second Wind (Almo)

Herb comes through like a champ with a #22 debut with #40 spins, +298, this week’s #1 Spin Trend.

Record to Watch
GREYBOY
Land of the Lost
(Ubiquity)

The king of the good groove is back with a fine sophomore release. Our favorite track is “Top Floor.” Check out the second half of the album first.

National Woman’s Month, we did a special on women in jazz, and for May we’re featuring Latin jazz for Cinco de Mayo.”

KJAZ pays for a fiber optic line from KJAZ studios to the uptick at KUSC in Los Angeles. They purchase transponder time from NPR, and while all of NPR’s previous transponder lines were analog, KJAZ initiated a digital line.

“In January, NPR introduced its digital satellite network. We were the first program out-of-the-box on digital. NPR has then distributed digitalized receiving equipment to all members. Now the public stations who receive these digital receivers are taking the opportunity to add equipment that allows them to automate overnight. The combination of being able to go into digital automation, and the ability to receive KJAZ programming free of charge, is a hot ticket,” he explained. KJAZ’s underwriting messages, i.e., spots which contain no pricing, comparisons, or call to action, have attracted national sponsors like Pocket Books and Montgomery Mutual Funds.

Public service announcements can also be picked up and created as local campaigns. Cowan’s staff goes through the process of signing up the public stations to the overnight service, which requires a certain amount of hand-holding to educate affiliates about the bartering process and digital automation technology.

Bob Parlocha is on the air, Monday through Friday from midnight to 6:00 a.m. EST. Chris Dunn, son of ex-KJAZ DJ and Concord Jazz Records promoter Stan Dunn, follows from 6:00 to 9:00 a.m. Greg Bridges handles the weekend overnight shifts, followed by previously taped shifts by Dunn. Parlocha agrees that a six-hour shift can be grueling, and admits that if they do find a San Francisco radio outlet, they'd love to make the move.

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JAZZ/SMOOTH JAZZ & VOCALS

POST-BOP

2W 2V
1 1 1

1. Shirley Horn - The Main Ingredient (Verve)
2. Wessell Anderson - The Ways of Warm Daddy (Atlantic)
3. Herbie Hancock - The New Standard (Verve)
4. Jacky Terrasson - Reach (Blue Note)
5. Diana Krall - All For You (Verve)
6. Benny Carter - Songbook (Music Masters)
7. Joe Sample - Old Places Old Faces (Warner Bros.)
8. Cassandra Wilson - New Moon Daughter (Blue Note)
9. Terence Blanchard - The Heart Speaks (Columbia/CRG)
10. Tedd Ross Avery - My Generation (Impulse!)
11. Joe Lovano - Quartet (Blue Note)
12. Mary Stallings - Spectrum (Concord Jazz)
13. Cindy Blackman - The Oracle (Muse)
14. Louie Bellson Big Band - Their Time Was The... (Concord Jazz)
15. Bobby Shew Quintet - Heavenlyweights (MAMA Foundation)
16. Gene Harris Quartet - It's The Real Soul (Concord Jazz)
17. Sonny Rollins - Sonny Rollins + 3 (Milestone)
18. Ellis & Branford Marsalis - Lived Ones (Columbia/CRG)
19. Wallace Roney Quintet - The Wallace Roney Quintet (Warner Bros.)
20. Conrad Herwig - New York Break (Double Time)
21. Junko Onishi - Piano Quintet Suite (Blue Note)
22. Bruce Barth - Morning Call (Enja)
23. Charlie Haden Quartet West - Now Is The Hour (Verve)
24. Alain PASQUA - Dedications (Postcards)
25. Pat Martino - Nightingwings (Muse)
26. Rene Rossignol - Arcturus (Blue Note)
27. Cyrus Chestnut - Earth Stories (Mantia)
28. Cecil Brooks III - Smokin' Jazz (Muse)
29. Jimmy McGriff & Hank Crawford Quartet - Blues Groove (Telarc Int'l)
30. Cyrus Chestnut - Another Direction (Evidence)

COMMERCIAL SJ&V

2W 2L
1 1 1

1. Boney James - Seduction (Warner Bros.)
2. Count Basic - Movin' in the Right Direction (Instinct)
3. Russ Freeman & The Rippingtons - Brave New World (Peak/GRP)
4. Vibraphonic - Vibraphonic 2 (A&M Jazz)
5. Bob Manet - Day Into Night (Ataract)
6. Avenue Blue featuring Jeff Golub - Rebels City (Bluesmoon)
7. Special EFX feat. G. Jinda & C. Minucci - Body Language (VJW)
8. Earl Klugh - Sudden Burst Of Energy (Warner Bros.)
9. Doc Powell - Jazz Club (Peacock)
10. Thom Pettei LA - How My Heart Beats (Positive Music)
11. Herbie Hancock - The New Standard (Verve)
12. Najee - Songs From The Key Of Life (EMI)
13. Waiting To Exhale Soundtrack - Various Artists (Arista)
14. Paul Taylor - On The Horn (Countdown/Unity)
15. Pete Escovedo - Flying South (Concord Jazz)
16. Ed Calle - Double Talk (Sony)
17. Richard Elliot - City Speak (Blue Note Contemporary)
18. Slim Man - Closer To Paradise (GES)
19. Joel Ross - The Heart Speaks (Columbia/CRG)
20. Laurence Cottle - How My Heart Beats (Positive Music)

S&V Spin Trends

1. Herb Alpert +296
2. Pamela Williams +105
3. Richard Elliot +93
4. Joseph Vincelli +81
5. Doc Powell +63
6. J Michael Vrta +78

Jazz Chartbound

*Christian McBride (Verve)
Pharrell Williams Quartet (Verve)
Eddie Daniels (Shanachie)
Chartbusters (Milestone)
Ronnie Earl (Bullseye/Rounder)
Jon Burn Quartet (Verve)
*Art Davis (Jazz Planet)
Don House Quintet (Academy)
*Jaye Higgnd (Muse)
*Denis Rowland (Concord Jazz)
*Denis Rowland (Concord Jazz)

On Radio Embracing Lala Jolla: I was kind of shocked that radio picked up this song. It was the best song on the album, but I didn't even know if I could get away with putting it on the record.

On Indie Labels: For this record I wanted to stick with a respected street level label like Ubiquity, while there has been interest in signing me. A&R people and I just don't seem to see eye to eye. I don't make pop records and the majors don't seem to understand that. As long as I can afford to pay for a roof over my head and my studio, I'm happy. My next record will be on my own label, Greyboy Records. Saxman Karl Denson and I created this label to record and produce live musicians (versus the sampled and programmed music commonly associated with acid jazz). Future projects include keyboardist Robert Walter's project with Gary Bartz, Karl's solo record, and Swedish band Grandmother's Funk.

—Vinnie Esparza

ARTIST PROFILE

GREYBOY

FROM: San Diego
LABEL: Ubiquity
LATEST RELEASE: Land of the Lost
THE NEW CD: "Freestylin' is more of a dance oriented record, whereas Land is much more moody and more representative of the stuff I do."

On Radio Embracing La Jolla: I was kind of shocked that radio picked up this song. It was the best song on the album, but I didn't even know if I could get away with putting it on the record.

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—Vinnie Esparza

Post-Bop compiled by a sample of Jazz intensive reports
Commercial SJ&V compiled by a sample of Smooth Jazz intensive reports

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Gavin April 26, 1996
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<td>SACRED REICH - Holy</td>
<td>(Metal Blade)</td>
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<td>OVERKILL - The Killing Kind</td>
<td>(C ANC International)</td>
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<td>MINISTRY - Pillo Pig</td>
<td>(Warner Bros.)</td>
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<td>GRAVITY KILLS - Gravity Kills (TVT)</td>
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<td>PANTERA - Drag the Waters</td>
<td>(Electric Entertainment Grp.)</td>
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<td>CRISIS - Death's Head Extermination</td>
<td>(Metal Blade)</td>
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<td>KILLING JOKE - Democrazy (Ze)</td>
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<td>DRILL - Go To Hell</td>
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<td>PARADISE LOST - Draconian Times (Relativity)</td>
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<td>FAR - Love American Style (Epic)</td>
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<td>INTO ANOTHER - T.A.I.</td>
<td>(Hollywood)</td>
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<td>BRUCE DICKINSON - Skunkworks (Castle)</td>
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<td>BAD RELIGION - The Gray Race</td>
<td>(Atlantic)</td>
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<td>KILGORE SMUDGE - Blue Collar Solitude (Unsound)</td>
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<td>SKREW - Shadow of Doubt</td>
<td>(Metal Blade)</td>
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<td>NEUROSIS - Through Silver and Blood (Retapete/Retapete)</td>
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<td>FU MANCHU - In Search Of...</td>
<td>(Mammoth)</td>
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<td>CORE- K stylish Sun</td>
<td>(Atlantic)</td>
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<td>ONLY LIVING WITNESS - Innocents (Century Media)</td>
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<td>GALACTIC COMPOSITES - Machine Gun (Metal Blade)</td>
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<td>POWERMAN 500 - The Blood Spat Rating System (Conscience)</td>
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<td>MY DYING BRIDE - The Angel and the Dark River (Future)</td>
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<td>MANMORE - All That Will Kill (Noise)</td>
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<td>L I N G S - Better Class Of Losers (Pavement)</td>
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<td>12AMG - Shout and Solace (Lipsick)</td>
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<td>ANAL CUNT - 40 More Reasons To Hate Us (Earache)</td>
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<td>OTIS - Electric Ladyland (Cherub)</td>
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<td>IN MEMORY OF CELTIC FROST - In Memory of Celtic Frost (Dwell)</td>
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<td>HELLOWEEN - Power (Castle)</td>
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<td>DEAD FLOWER CHILDREN - 20 Dead Flower Children (Overature)</td>
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<td>MISERY LOVES COMPANY - Happy (Earache)</td>
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<td>WHPA SHIP - Whipping (Limestone City)</td>
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<td>DIE KRUPPS - Odyssey of the Mind</td>
<td>(Cepucran)</td>
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<td>BOTH WORLDS - Beyond Zero Gravity (Another Plane)</td>
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<td>INTEGRITY - Humanity Is the Devil (Victory)</td>
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<td>ECSTATIC CRUSH - Affliction (Network)</td>
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<td>MR. BLACKWELL - Mr Blackwell (Skin It)</td>
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<td>SKINNY PUPPY - The Process (American)</td>
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<td>GROSSTUS - Mass (lonion)</td>
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<td>RÖNN MADSEN - Man On The Edge (CVC International)</td>
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<td>SIMPLE AGGRESSION - Gravity (Leverian)</td>
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<td>THE ALMIGHTY ULTRASONIC - Sonic Boom (Countdown/Unity)</td>
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<td>VINNIE MORE - Guts Of Nowhere (Mayhem)</td>
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<td>7 YEAR BITCH - Gale Negro (Atlantic)</td>
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<td>CATHERAL - Hopkins (Earache)</td>
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TOP TIP

PANTERA

"Drag The Waves" (Evillove/SEG)

The cowboys from hell debut at a record breaking 9 with 338 spins marking the first time an artist has ever debuted in the top ten. The heavy spins club includes WSOU (39) KOFX(37) Welt(35) DMX(34) and WGLZ(20).

RECORD TO WATCH

SWEATY NIPPLES

Thrill Crazed Space Kids Blasting the Flesh Off Humans (Elemental)

Portland's hard rockers will raise some brows with their name, album title, and abrasive style of play. Any band that has dual guitars, drums, and bass deserves attention.

Hard Kopy

BY ROB FIEND

Super Fu Manchu

Last night (April 23) I had the pleasure of being pulverized by a barrage of big, beefy, fat-boy riffs courtesy of Mammoth Records' Fu Manchu. This band delivers the chunkiest hooks and most riveting rhythms this side of Saturn.

If I were a religious man I'd follow this band around like a Deadhead, only I wouldn't smell as bad, and you probably wouldn't see a stitch of tie-dye anywhere on my person. Those crazy color patterns give me a headache.

Anyway, Fu Manchu rocked one of San Francisco's smaller venues, The Bottom of the Hill, into complete submission. Patrons who were already familiar with the band were gyrating even before the band members cut loose with their first lick. The rest of the crowd, who were there primarily to see the Deftones, were easily lured into Fu Manchu's colorful web of sound soon after a few riff-laden songs. If you've never seen this band, I highly suggest you do; they'll make your nose hairs quiver and expand your frontal lobe into a pulsating ball of rubber. Fu Manchu will be playing in New York during the McGusty bash, so get ready to bring your seat to the upright position and extinguish your mind.

Hollywood Records' Super 8 opened up for the mighty Fu Manchu and were quite impressive with their funkadelic rock & roll jams. The band's upcoming self-titled full-length is not officially been working to hard rock/metal radio, but I'm sure Uncle Will will be more than happy to send you a copy if you ask nicely and don't mention the police raid incident. The Deftones performed admirably. Their brand of hard metallic rock was a total crowd pleaser, and so were their stage antics. It was fun watching vocalist Chi Moreno enthusiastically cold-cook any unruly fan who tried to jump on the stage. There was no need for stage security as Moreno easily swatted idiots from the stage while belting out scorching vocals. Eventually, bassist Chi Cheng demanded that some of the more athletic stage divers "chill out," but I think Moreno wasn't concerned with the amorous crowd as long as he could continue to bash in a few more faces. The group played an extremely intense set, but my fave was their rendition of REO Speedwagon's "Can't Fight This Feeling." I still have tears in my eyes. Well, not really, it's just sun glare, but it could pass for tears if I really worked it.

Epic Records' Skunk Anansie is another must-see. I caught their show last week and was completely blown away by Skin's incredible vocals and acrobatic stage presence. The band's live show doesn't do their CD justice. Skin's live performance showcases a fuller sound and they're more low-end driven than a monster truck rally. See this band if you can. The Futurist Label Group has moved into new offices. The new address is 285 West Broadway, Suite 300, New York, NY 10013. Add a new stop April 29 and 30 include S/Z/R (Tooth & Nail); The Exploited - Blasting the Flesh Off Humans (Elemental); Voivoid - No Name EP (Masuleh/AMM); Add for May 6 and 7 are Amorphis - Ellyg (Relapse); Floater - Glyph (Elemental); Michelin Slave - Pleased to Meet the Maker (Magusa); Pitch Shifter - Infiltration (Earache); Stave Sacre - Friction (Tooth & Nail); The Exploited - Bear the Bestial (XXX).

BY ROB FIEND
draining in its intensity.

**FAR**

tin cans with strings to you.

THE DEBUT ALBUM FROM FAR.

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For more radio information call Cheryl Valentine or smitty at (212)933-5987

produced by Brad Wood and Far. Management: Jeffrey Kwatinetz (1990. Metals or Milton Marks Associates)

Rock Picks

SWEATY NIPPLES 
Thrill Crazed Space Kids Blasting the Flesh Off Humans (Elemental)

What do you get when you mix two drummers, two bass players, two guitar players, and four vocalists? A lot of noise and a band called Sweaty Nipples. Thrill Crazed Space Kids Blasting the Flesh Off Humans was produced by Kelly Gray (Candlebox) and is the band's third full-length. The Sweaty Nipples deliver a hard rock sound that's saturated with thick rhythms and interwoven melodies. Although metal radio won't have a problem finding a track with a good close of aggression, like the screaming drum slams of "Camaro," this is a hilarious ode to Portland's naughty girl Tonya Harding. And the double guitar grinds of "The Night I Screamed," the Sweaty Nipples, if given the chance, are destined for commercial rock radio. The group's smooth blend of uplifting dual guitar melodies and blasting rhythm section makes for a solid rock & roll listening experience. "The Sweaty Nipples are capable of playing several different instruments. Dave Merrick adds a particular flare to the band by blowing a six-foot ball of flame out of his mouth during each performance while Davey Nipples often hangs a ten pound weight from his tongue."

MALEVOLENT CREATION
Joe Black (Pavement)

There's nothing better than when a band comes out with a retrospective of their sound in a tasteful, entertaining way that is going to please the fans. Joe Black: Malevolent Creation's fifth full-length release, is a combination of their demos, cover tunes, and unreleased songs that every aggressive rock show has to keep visible in their library. If you're in the mood to tweak your metal listeners, throw on a veteran of this year's Gavin Rocks Radio Jukebox Jury, and caused a flurry of debate over whether or not the song was worthy of metal radio airplay. "Looking For Love" may not be as aggressive as what's currently on your playlist but it definitely merits a couple of spins with its low-end, groove infused hooks. Also included on the single are the rock heavy chords of "67" and the bonus track "I Change My Mind." The latter is not found on the album so look out for "Looking For Love."

KING'S X "Looking For Love" (Atlantic)

A brand spanking new single from King's X is headed your way and is entitled "Looking For Love." Taken from the band's latest full-length, Ear Candy, which is going for adds on May 27, "Looking For Love" was a veteran of this year's Gavin Rocks Radio Jukebox Jury, and caused a flurry of debate over whether or not the song was worthy of metal radio airplay. "Looking For Love" may not be as aggressive as what's currently on your playlist but it definitely merits a couple of spins with its low-end, groove infused hooks. Also included on the single are the rock heavy chords of "67" and the bonus track "I Change My Mind." The latter is not found on the album so look out for "Looking For Love."

PRO-PAIN "State Of Mind" (Energy)

Pro-Pain has returned with an explosive single, "State Of Mind," that will more than likely be a contender for next week's number one most added spot. Taken from the band's latest full-length, Contents Under Pressure, "State Of Mind" showcases classic Pro-Pain aggressiveness by delivering a potent mixture of hard rock and metal. Boasting a modest metallic romp, Pro-Pain's patented crunchy guitar licks, lumbering bass lines, smashing drums, and scathing lyrics are all over "State Of Mind" like fleas on a rat. Hard rock/metal radio will find Pro-Pain's latest offering to be a must spin.
Gavin Picks

Singles

By Dave Sholin

OASIS
"Champagne Supernova" (Epic)

Probably only President Clinton has gotten more press the past few months than this group. Their Beatle-esque style gives them widespread multi-format appeal and based on the amount of spins in the early going, this track is going to be another another massive hit. The well has not run dry.

NATALIE MERCHANT
"Jealousy" (Elektra/EGG)

It seemed clear from the start that Natalie Merchant's irresistible voice would eventually bring her star status as a soloist. Clocking in under three minutes, it won't be long before this becomes her third winner off Tigrily. J'SON

"I'll Never Stop Loving You" (Hollywood)

In his mid-teens, this young talent caught the attention of a lot of folks with his debut single "Take a Look." But in every career, there's a song that can butt an artist wide open. Here's the one that can do just that for J'Son. Based on early airplay stats, radio agrees.

LOS DEL RIO
"Macarena" (Bayside Boys Mix) (RCA)

Sometimes the first wake up call doesn't quite work, so here it is the second time around. A Top 40 Record to Watch many months ago, this club sensation burned up phones in markets as diverse as Bismark, N.D., San Antonio, San Francisco, and LaCrosse, Wis. Need a record that reacts? Here it is.

REAL MCCOY
"Boh Boy" (Artista)

The Class of '96 are artists when Rose Royce charted with this song in 1978. The Real McCoy works their magic and makes it fresh again. Uptempo and definitely radio friendly.

Albums

EGYPT

"Egypt (Trumpeter)"

Slowly gaining momentum at hard rock/metal radio, the more introverted bursts of Egypt. The band's self-titled CD has received a fair amount of support from radio, and so it should with its suave mix of hard-edge rhythms and soft melodic licks. This is a CD that requires exploration for it requires exploration for it.

CHRISTIAN MCBRIDE

"Number Two Express" (Verve)

On the strength of last year's debut album on Verve, Gettinc To It, bassist Christian McBride won a 1996 GAVIN Award for Jazz Person of the Year. For his follow-up release, Number Two Express, McBride chose alto saxophone as his lead horn, alternating between veteran Gary Bartz and the newly, angular phrasings of Kenny Garrett. Pianist Chick Corea sits in for spice on a couple of tracks, including "Tunes for Joan's Bones," which, ironically, appeared on Corea's first recording as a leader. "EGAD," written by McBride, emulates a Coltrane-esque virtuosity. Jack DeJohnette plays the rolling thunder of Elvin Jones-style drumming and Bartz elucidates stream-of-consciousness "Trane with free-form fervor.

VARIOUS ARTISTS

Schoolhouse Rock! Rocks (Lava/Atlantic)

One might argue that the Schoolhouse Rock! series of educational, animated shorts introduced the age of music video. After all, the catchy, educational tunes were the first song/video combinations to routinely be nation-wide broadcast, two decades ago. And now, many of the kids who grew up anticipating "Three Is a Magic Number" as part of their Saturday morning TV experience are card-carrying citizens of our MTV-governed Alternative era. Ergo, this package—which features artists like Better Than Ezra, Blind Melon, and the Lemonheads interpreting songs from those infamous Schoolhouse Rock! spots—is a stroke of marketing genius, not to mention a fun (and sometimes genuinely excellent) record. Highlights include Pavement's ad-libbed and truncated "No More Kings," Mohy's tweaked, percussive "Verb: That's What's Happening," Dulux Folk Impulsion's "I'm Just a Bill" (featuring Lou Barlow as the voice of the somewhat surly, self-deprecating title character), and Screo-Lee's brilliant reading of "The Tale of Mr. Morton."


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KHKS ADD!!!
WPOW ADD!!!
KGGI ADD!!!
IMPACTING MAINSTREAM RADIO THIS WEEK

#27 CROSSOVER MONITOR CHART IN TWO WEEKS

PUFF
Johnson
"forever more"

The debut single from the album Miracle

produced by Narada Michael Walden.
management: Marie Johnson & Creative Partners.

Already Over

500 Spins At:

Z90 46X
KLUC 40X
KTFM 38X
Y100 27X
KMEL 22X
92Q 22X
KBXX 18X
KKFR 17X
KYLD 13X
WHHH 12X
WZJM NEW
WWKX NEW
WJBT NEW
KZHT NEW
KSFM NEW
KUBE NEW

WORK
"Great song. Great voice. Real simple...Play it!"
Raul Malo, The Mavericks

"She alone possesses the power that unites the eternity of time with the infinity of love to reveal to all who listen, a beautiful secret."
Wynonna

shelby lynne

"another chance at love"
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