

GWIN



Keeping Us Alternative

- Paul Westerberg talks to Johnny Riggs of WHFS
- Jonathan Poneman keeps Sub Pop ahead of the curve
- Kevin Cole tells us why risky business is good for REV 105

This Week....

Marc Geiger, a surviving partner behind Lollapalooza, is getting tired of dealing with questions about the Alternative festival's cred. In the latest Rolling Stone, he near-ranted: "We think the majority of what's called Alternative music is such



shit. Listen to any major-city radio station in this country—you'll hear the same ten to 12 bands. We don't want to turn into

a radio-station festival." Regarding the quality of Alternative music, we would beg to differ. Of course, it comes down to what is considered Alternative these days, and to how it's presented—by what kind of radio station, and in what context.

As Max Tolkoff says in his introduction to his cover package this issue, he's hearing a lot of people complaining that "Alternative radio is not

Alternative any more." So what else is new? The first Alternatives, the free-form stations of the '60s and '70s, were co-opted first by Top 40 stations who began playing album cuts, and then by a mainstreamed version of progressive FM rock.

Punk rock evolved to "New Wave" and power pop. It's the way of the world. In the Alternative universe, it's a pivotal

time for those who want the music to maintain its edge, and it is to the adventurers that Tolkoff turns for wisdom on "Keeping Us Alternative." They include Jonathan Poneman, the erudite founder of Sub Pop Records (top), Kevin Cole, PD of REV 105 (middle), and, of course, our cover subject. In News, the summer tour season looks hot, with acts like the Fugees (bottom) hitting the road. And our First Person, Allan Chlowitz, is a GM juggling four stations



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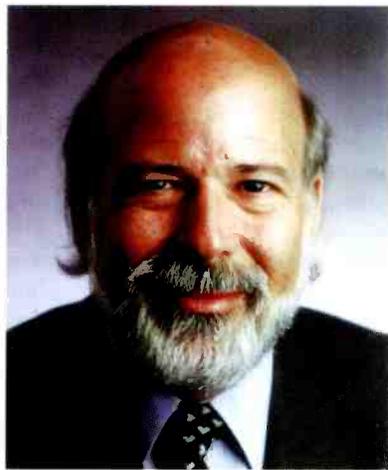
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AS TOLD TO BEN FONG-TORRES

Allan D. Chlowitz

On Being GM of Four Stations—Or More

It's only been eight months that Allan D. Chlowitz, a 27-year broadcasting veteran, has been in his VP/GM seat in San Francisco, overseeing four stations owned by Chancellor: Country station KSAN/FM, its AM sister, KNEW, KBBG/FM, a '70s outlet, and KABL/AM, a nostalgia station. If Chlowitz is being pulled four ways, at least he's comfortable with the diversity of formats. Raised on classical music, he enjoys everything from pop (Minnelli, Midler, Madonna) to Springsteen and Garth. Coming from sales, he has worked and managed at CBS Radio, RKO, and KTWV/FM, KRLA/FM, and KLSX/FM in Los Angeles. Still, running four stations is a new phenomenon and a new challenge.



Allan D. Chlowitz

Around 1993, there were 25 different owners of the major radio stations in the San Francisco Bay Area. In 1995, that number has been reduced to about 15. Probably by 1997 that number will be further reduced, as we've seen with the Evergreen acquisition as well as other contemplated acquisitions from some other major broadcasters. This will further reduce the ownership, and consequently it will place multi stations in fewer hands.

What's changed in the game is the operation of multi formats as well as mass inventory. In other words, the inventory of radio station sales is being pushed into fewer hands, not more, and, consequently, this will probably drive the cost of advertising spots higher and allow more stations to be profitable.

For the GM, the main challenge is trying to increase revenue at each of the stations, but not at the

ownership stations' expense; but, rather, at other stations' expense. You're trying to keep the promoting, advertising, and marketing of the radio stations separate; yet, they're under the same roof.

In some companies, the philosophy has been to control a certain age demographic. For example, the Evergreen purchase of their competitor (KYLD, Wild 107, in San Francisco). We, on the other hand, through our purchases, and not by design, have four stations in the Bay Area, three of which have distinct formats.

This is a relatively new job for me. As I see it, there'll still be a program director on the KABL/KBBG side and a program director on the KSAN/KNEW side.

The thing is that we don't really know if there's a better way of doing it. Each of the sales staffs has to be separated in its own area, so that they have a sense of camaraderie amongst themselves.

In promotions and programming, as well as on air, I don't think you

see a competitive problem. But when people are out selling against not each other, but the rest of the radio market, it's best that the sales staff be kept separated. There'll be a general sales manager and a local sales manager for each of the properties. Nationally, we'll going to sell all four properties together.

As for Country music, the negatives of advertising on Country stations have pretty much disappeared. I think they're treated as most other broadcast properties are.

The fact is, the Levi and boot crowd is not your Country listener any more. You have both very high education levels, professional and managerial people as well as very high income levels and large families listening to Country music.

Chancellor's goal is to become major players in the top 25 market broadcast arena. In a little over two years, Steve Dinetz (President) has managed to achieve an awful lot. We own 33 stations and just purchased the Omni America Group. Again, it comes down to critical mass in certain markets, and in San Francisco, our goal is to own the maximum of eight stations.

With the way things are changing, it's certainly possible for a general manager to be running a small group within a market. Doing that, he or she might have two station managers who'd handle AM and FM, or stations by format. We don't know if there's a right or a wrong way; a lot of this will be done by trial and error. But my goal is to run a group in the San Francisco Bay Area. And given the diversity of formats I've been in, I look forward to it. **GAVIN**

First Words

Your mission, should you choose to accept it, is to make sense of the new media landscape and to exploit the opportunities within it.

As is evident from Allan Chlowitz's position outlined above, consolidation is the name of the game in radio ownership. Fewer, larger companies have staked out markets, formats or demographics. However, when it comes to programming and targeting an audience, fragmentation and specialization are the rules for how the game is played out.

Just look at Alternative, our focus this week. One would think it has yet to fully mature as a format, and yet already there are fears that the music and the stations might lose their cutting-edge appeal. At the same time as the Alternative community is debating its core identity, there are already subdivisions of

Alternative fractionalizing the format. Is this a further danger? Or is it merely a sign that this fledgling format has already spread its wings without anyone noticing?

I believe it's simply another reflection of that scary new media landscape in which rapid change is not just a consideration, it's a daily challenge.

Nevertheless, if you're looking for a prediction, this format will not self-destruct in five seconds.

David Dalton

David Dalton, CEO



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Is Alternative still alternative? Editor Max Tolkoff and others survey Paul Westerberg, Sub Pop's Jonathan Poneman, KREV's Kevin Cole, and a few others to find out. (A hint: yes, it is.)

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NEXT WEEK

The Urban Song Cycle

Urban music is going through a cyclical change, the singer-songwriter has now returned, as soul re-emerges amid the rhythms of rap and the bump and grind of R&B. Quincy McCoy reports on the closing of a musical circle.

GAVIN

Founded by Bill Gavin—1958

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"What kept me down was my inability to sing four notes in tune in a row."

— Paul Westerberg,
see page 36

Summer Jammed With Tours

BY BEN FONG-TORRES

1994 was freaky, OK? Or, for those of you who got beyond high school, it was an anomaly. In the concert tour biz, that was the year that was, with the Rolling Stones, the Eagles, the Grateful Dead, and Barbra Streisand.

I mean, the promoters were *verklemt*.

Well, this is the year that is. No Barbra, no Stones. You've got the Eagles for only a couple of weeks before they fly off to Europe, some acoustic Springsteen amphitheater dates, and a post-Jerry "Furthur" tour of bands featuring Dead alumni.

Meanwhile, Lollapalooza, estranged from its founder, Perry Farrell, has Metallica headlining and is getting it from all sides for going com-

mercial—again.

It doesn't sound too promising.

Not to worry, says Gary Bongiovanni, Editor of *Pollstar*, the concert trade

publication—again. Stadium rock just doesn't exist in '96. The next big stadium tour will probably be U2 in '97."

That said, a good number of acts are playing amphitheaters. "The good thing that happened last year was that we saw a num-



Sex Pistols (above)
Metallica (Right)



ber of new acts take the step up to amphitheater headliner level — Hootie, the Cranberries, Live, the Dave

Matthews Band, Phish—and so far in '96 we've seen Bush and Alanis Morissette prove that they can sell tickets."

Many of the acts going out this summer, Bongiovanni notes, are "boomer oriented." Besides headliners like the Beach Boys, James Taylor, Rod Stewart, Barry White, Neil Diamond, Sting, and Jackson Browne, there are packages—Boston with Cheap Trick; Crosby, Stills & Nash with Chicago; REO Speedwagon, Foreigner, and Peter Frampton; Steve Miller and special guest Pat Benatar; Styx and Kansas; Lynyrd Skynyrd and the Doobie Brothers; Alice Cooper and the Scorpions. Not to mention, in separate reunion tours, KISS and the Sex

Pistols.

It's Classic Rockapalooza! "It's a smart move on their part," says Bongiovanni.

"The concert business does about two-thirds of its annual revenues between Memorial and Labor Day. It's a very crowded marketplace. So, to combat that, you pair two acts and play bigger places to compete with the Hootie & the Blowfishes and the other acts that are out touring."

All of them will be going up against a rash of post-Lollapalooza festivals. While the 27-city (minimum) Lollapalooza has drawn criticism for a bill headlined by Metallica, Soundgarden and the Ramones, a lot of attention has gone to such moving festivals as H.O.R.D.E., the Blues Traveler brainchild that, this summer, will also offer Rusted Root, Lenny Kravitz, and, in some towns, Natalie Merchant and the Dave Matthews Band, and the "Furthur Festival," featuring ex-Grateful Dead members in various ensembles and including Los Lobos, Bruce Hornsby, and Hot Tuna.

There is also "Smoking Groove," produced by the House of Blues and headlined by the Fugees, D'Angelo, Tony Rich, Cypress Hill, and Spearhead. It's already being dubbed "Urbanpalooza."

And, finally, there will be ENIT, put together by Farrell of Pornos for Pyros, who'll do 13 dates beginning in September, with Pornos and Love & Rockets among five featured bands. ENIT, Farrell told *Rolling Stone*, hopes to be environment-friendly and will be "celebrating man or woman's coming of age; it's the earth's bar mitzvah. I want to use an adult format, celebrate being intoxicated, celebrate sex, caring for the earth, the passing of the baton from the old to the young."

New Deals Include Menage à Trois

Think two-way radio station swaps are complicated? Try three.

Entercom of Bala Cynwyd, Pa. and two Ohio-based companies, Secret of Cincinnati and Nationwide of Columbus, have agreed on a three-market swap involving more than \$100 million in properties and cash. Each company adds firepower in markets they already occupy, and Entercom reportedly gets \$20 million from Secret and \$12.5 from Nationwide for letting go of two solid stations.

Here's the way it breaks down: Entercom gets Album rocker KISW/FM-Seattle from Nationwide to add to its hefty Crescent City holdings. Secret gets Country giant

WDSY/FM and Alternative rocker WNRQ/FM-Pittsburgh from Entercom, to add to its Steeltown properties. And Nationwide receives Alternative KTBZ-Houston to go with its A/C KHMX/FM.

As GAVIN Top 40 Editor

Dave Sholin noted last week, the trade will trigger at least one format change: at WNRQ, which is flipping to Smooth Jazz.

Meantime, Jacor has shored up its presence in Toledo, Ohio, with an

agreement to purchase two stations owned by Enterprise Media Partners for \$13 million. The stations, WIOT/FM and WCWA/AM, were bought by the New York-based Enterprise two years ago for \$7 million. Added to the Toledo stations Jacor is buying from the Noble Broadcast Group (GAVIN, February 23), the Cincinnati-based Jacor will have three FM stations and two AMs there.

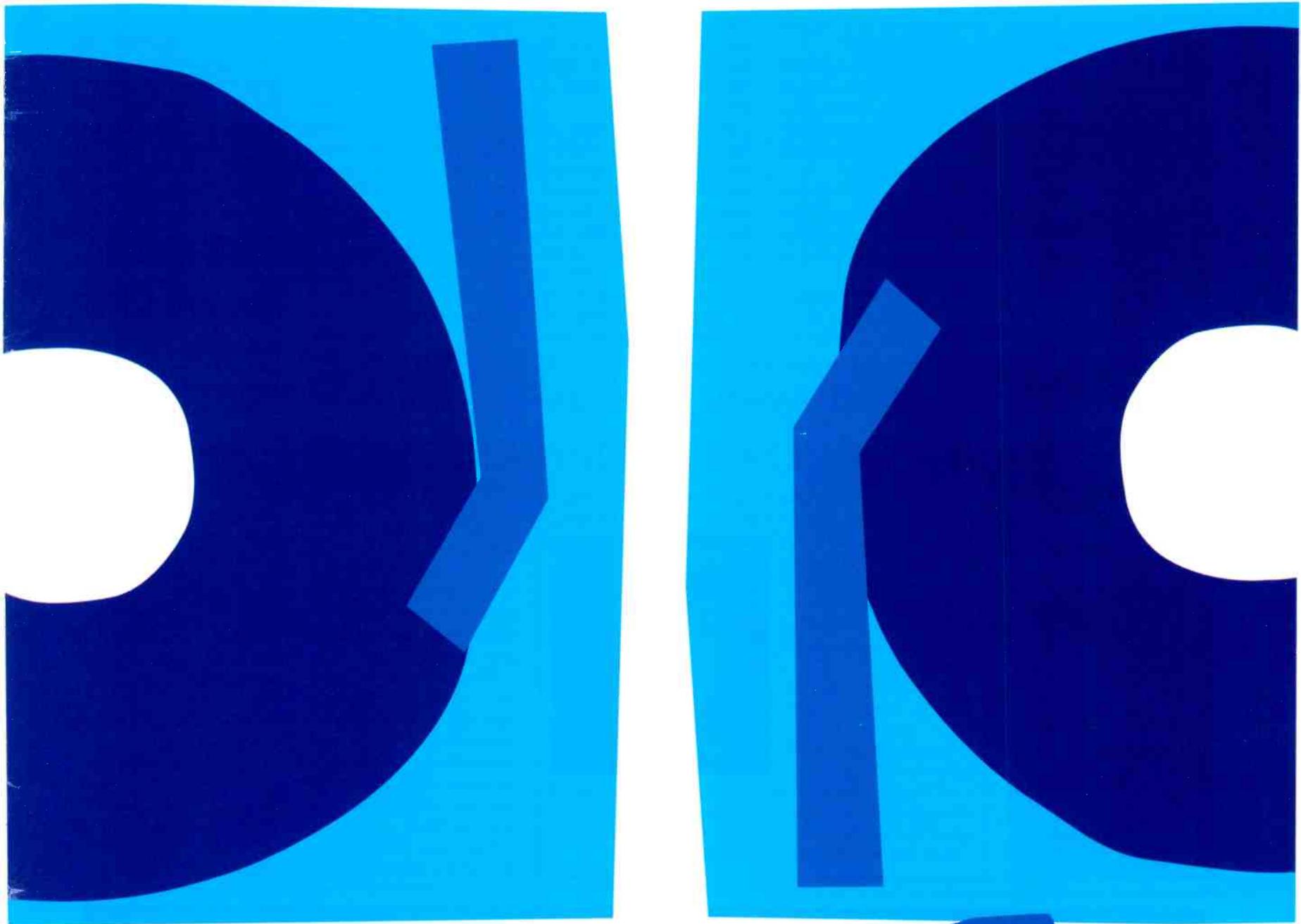
"Jacor," a statement said, "plans to pursue growth through continued acquisitions of complementary stations in its existing markets (and elsewhere)." The latest deal would give Jacor a total of 56 stations around the country.

How They Rank (At the Moment)

In terms of number of stations owned, pending the closing of deals and FCC approvals, here's how the top companies rank, how many stations they have, and corresponding figures from only mid-March, 1996.

COMPANY	STATIONS	MARCH 15 & RANK
1. Clear Channel	80	61 (1)
2. SFX	77	51 (3)
3. Jacor	56	54 (2)
4. CBS/Westinghouse	39	39 (4)
5. (tie) Sinclair	34	— (—)
5. (tie) Evergreen	34	34 (5 tie)
7. Infinity	33	34 (5 tie)

BECK



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33 New Markets Take Will They Call it Country & Eastern? A Fall from Arbitron

Beginning in the fourth quarter this year, Arbitron will add a Fall survey in 33 radio markets now being measured only in the Spring. The markets (see list below) rank between number 143 and 258.

Pierre Bouvard, General Manager of Arbitron Radio, explained the expansion. "Twice-a-year measurement will give these markets twice the visibility among advertisers," he said, "especially when these marketers place

their annual buys in the first quarter of the year.

"In addition, deregulation has accelerated the pace of change in the radio business. Twice-a-year measurement will help stations keep up with changes."

Stations in the affected markets, Arbitron says, have until December 1 to sign up for the additional survey at introductory rates.

The additional markets brings Arbitron's total of surveyed markets in Fall to 205.

The U.S. music industry, which only days ago seemed ready to force officials and executives in China onto a plank over the issue of Chinese piracy of American music and other entertainment, has done a complete about-face.

First, representatives of the major record companies met with Chinese representatives to discuss business partnerships in the several dozen factories in China that are producing the illegal copies of U.S. compact discs, CD-ROMs, and copies of movies and computer software. The hope is to ulti-

imately convert the factories into legitimate manufacturing facilities.

Next, President Clinton announced that he would renew China's favored trade status rather than engage in the trade war both sides had threatened when meetings between the two countries failed to resolve the piracy issue. (In turn, the Chinese government, which has been reported to be sanctioning at least some of the factories producing illegal copies, has ordered police investigations of six suspected pirate plants.)

Now, U.S. and Chinese executives have signed an agreement for a \$2 million venture that will bring U.S. country artists to China's first country music venue. China promises to protect copyrights on the performances and pay royalties on all country music singles played.

The promised policy, based on quarterly reports, is unprecedented in China, whose clubs and bars do not pay royalties.

The country music hall, to be called The Buffalo Saloon, is being built by the Sino-American Cultural Consortium, whose U.S. members are paying for the hall and bringing the musicians to China.

"We have been given a license that allows us to play

mechanical and live music, the first such licence in China," said Shen Jian, a consortium official.

"We want to emphasize active participation," he said, "get foreigners and local Chinese to connect through country music and line dancing. The point isn't so much to make money as it is to introduce Chinese people to American culture."

SESAC Makes Deal with China

In the midst of controversy over Chinese piracy of American music, movies, and other copyrighted artistic product, SESAC has signed an arrangement with the Music Copyright Society of China (MCSC). SESAC, third among American performing rights societies, behind ASCAP and BMI, becomes the first to move onto the China mainland.

The arrangement was negotiated in Beijing by Wayne Bickerton, SESAC's International Affairs Director, and the MCSC.

"More and more, the Chinese want to be accepted as part of the international community," said Freddie Gershon, Co-Chairman of SESAC. "Deals like this place on them a higher level of responsibility."

Set for Fall

RANK	MARKET
258	Bangor, Me.
233	Bryan-College Station, Tex.
197	Cedar Rapids, Iowa
237	Columbia, Mo.
163	Columbus, Ga.
215	Dubuque, Iowa
209	Duluth-Superior, Minn.-Wisc.
228	Eau-Claire, Wisc.
194	Elmira-Corning, N.Y.
209	Fargo-Moorhead, N.D.-Minn.
196	Florence, S.C.
181	Green Bay, Wisc.
224	Joplin, Miss.
149	Killeen-Temple, Tex.
249	LaCrosse, Wisc.
203	Marion-Carbondale, Ill.
226	Monroe, La.
185	Myrtle Beach, S.C.
164	New London, Conn.
195	N.W. Michigan
211	Sioux Falls, S.D.
192	Springfield, Ill.
145	Springfield, Mo.
214	St. Cloud, Minn.
180	Terre Haute, Ind.
176	Topeka, Kan.
200	Tri-Cities, Kan.
175	Tupelo, Miss.
143	Tyler-Longview, Tex.
190	Waco, Tex.
223	Waterloo-Cedar Falls, Iowa
160	Wausau-Stevens Pt., Wisc.
186	Yakima, Wisc.

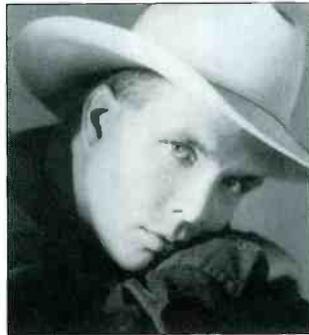
Garth Passes Joel as All-Time Solo Seller

It was just a matter of time. Garth Brooks, who's been circling around Billy Joel for a few months, since releasing *Fresh Horses*, has been certified the best-selling solo recording artist of all time, according to figures from the Recording Industry Association of America (RIAA).

Fresh Horses, recently certified quadruple platinum, pushed Brooks' album sales figure over 60 million in the U.S.

Garth remains second, overall, to the Beatles, whose 28 albums have sold a total of more than 71 million. Brooks' achievement is based on only nine albums in six years.

Both acts are affiliated with EMI-Capitol.



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KRBE	28 spins	- #1 phones
KUTQ	20 spins	
Z100	22 spins	- #19 call-out
KALC	10 spins	
WPST	56 spins	- top 10 phones
KYLO	18 spins	
KQKQ	11 spins	



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THAT'S SHO BIZ

That's Sho Biz By Dave Sholin

What vacation? It appears a new era has begun in Tampa as one of the market's most popular radio stars takes over at **WUSA**. As predicted, **Mason Dixon** has taken over programming and wake-up duties, while PD **Pat McMahon** exits. Also gone after 14 years are morning co-hosts **Bob DeCarlo** and **Judd Otis**, and MD **Johnny Williams**, who's been with the station 11 years. Speculation is the Hot A/C is headed in a Top 40 direction.



Anything to **Infinity** or **Jacor** having Atlanta Urban A/C **WALR** in their sights?

Big changes at **WRLT**, Nashville's A3 outlet. Owner **Lester Turner** has dismissed President/GM **Ned Horton**, Veep of Sales **Roger Bertolini**, and Executive Producer **Jon Conlon**.

Get well wishes to **WNCI**-Columbus APD/MD **Dan Bowen**, who's home recovering from more than a week-long hospital stay due to kidney failure.

"Mr. Ed" **Lambert** regains the acting PD role at **KHKS**-Dallas while the search goes on for **John Cook**'s replacement. Lambert kept the train on the track once before for about four months, as we recall.



Moments after tying the knot in Monteagle, Tenn. over the Memorial Day weekend (May 26), former **GAVIN** Country Editor **Cyndi Hoelzle** and **Arista** recording artist **Radney Foster** stopped between sips of bubbly to reunite with our A/C ace **Ron Fell** and Americana guru **Rob Bleetstein**, who both begged to go along on the honeymoon. We know the answer to that one, don't we?

Want to program Top 40 in the South or Southwest? Get that T&R to consultant **Bob Mitchell** at 45553 Fremont Lane, Plano, TX 75093 ASAP.

KDWB-Minneapolis MD **Rick Thomas** does indeed land as MD/p.m. driver at **KKRZ**-Portland.

It was **Dees** in the afternoon at **KIIS**-Los Angeles when Rick's son teenage son, **Kevin**, subbed one day last week for the vacationing **Nastyman**.

Is that **G105 (WDCG)**-Raleigh **Kip Taylor**'s name on the short list for the MD gig at **KRBE**-Houston?

Look for **Capitol's Chris Lopes** to be named VP Promo at **EMI** based out of the label's L.A. digs.

Two proud new papas of the industry: **David Forman** and wife **Susan** welcome daughter, **Alannah Moorea**, born May 24, exactly two years after son **Joshua** was born. In Denver, **KJMN** PD **Mark Feather** and wife **Robin** welcome son **Justin Alexander**, weighing in at six lbs., 11 1/2 ounces, but we hear he's light as a...

Congrats to **WGRD**-Grand Rapids, Mich. PD **Allan Fee** on being named "Radio Manager of the Year" by the West Michigan chapter of **American Women in Radio and Television**.

KHOM-New Orleans PD **Bill Thorman** pins MD stripes on **The "Jammer"** a.k.a. **Tom Naylor**.

Could former **KTMT**-Medford PD **R. Charles Snyder** be back in the chair when new owners take over in early July?

Good luck to **ZFUN (KZFN)**-Moscow, Idaho PD **Steve Heller**, who's taking a breather from the biz to check out what else life has to offer. Give him a shout at (208) 882-1018.

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

On the Air

WRCX/FM (Rock 1093.5)-Chicago boosts **Chris Payne** to AMD. Payne will continue his nighttime on-air shift and as Local Music Director. The station also welcomes **Scott Struber** to weekends...Over Memorial Day weekend, **WDRE**-New York took the grunge out of its Alternative programming and became **WLIR "The Island."** Watchers are calling it Modern A/C. New airstaff includes: **Susan Browning** and **Barry Ravioli**, 6-10 a.m.; **Malibu Sue**, 10 a.m.-3 p.m.; **Ted Taylor**, 3-6 p.m.; **Shelly Miller**, 6-10 p.m.; **Gary Cee** 10 p.m.-3 a.m....**Charlee Simons**, former talk show host at **KSFO**-San Francisco, has rejoined partner **Bryan Suits (KHOP)** as the morning team for **101 FM (The Bear)**-Salt Lake City, Utah...**WGRD**-Grand Rapids, Mich. adds **Paul Swanson**, a **Jeff McClusky & Associates** vet and cofounder of **GAVIN's "Small Market Success"** series, as an account executive...**Benchmark Communications** will sell **WTAR/AM** and **WKOC/FM**-Norfolk, Va. to **Sinclair Communications**. A third Norfolk property, **WLTY/FM**, will be sold to **Susquehanna Radio Corp.**...**Bristol Broadcasting** has taken over **WVSR/FM**-Charleston, W.Va., from **Ardman Broadcasting**. The station will now maintain a no independent policy.



Paul Swanson

In the Grooves



Norbert Nix

Mercury Nashville ups **Norbert Nix** to VP of National Promotion and Artist Development and **Pat**

Surnegie to VP of West Coast Promotion...

Byron Pitts is promoted to National Director of Urban Promotion for **A&M**. **Bob Garcia** becomes Director of Product Development...

Island promotes **Paul Langton** to Associate Director of National Alternative Radio Promotion...

Century Media Records appoints **John Schultz** (formerly with **Delicious Vinyl**, **Metal Blade**, and **RED Distribution**) to National Retail Promotions and **Tim Yasui** (ex of **Capitol-EMI**, **Metal Blade**, and **Massacre Records**) to National Video and Special Promotions...**Ted Thompson** is named General Manager of **Rip-It Records**...

Rykodisc appoints **John Telfer** to newly-created post Director of International. He'll be in charge of the day-to-day and business affairs of—what else?—the Inter-national Department...**Gary Beech** is named VP of Marketing for **EMI Records**...**Lori L. Lambert** and **Chris Poppe** are each upped to Senior Director of Marketing at **Epic**. Both are based in New York...**Almo Sounds Nashville** appoints **Cynthia Grimson** to head of Marketing and Product Development at the new label...**Arista** boosts **Cecille Pagarigan** to Mainstream Marketing Manager.

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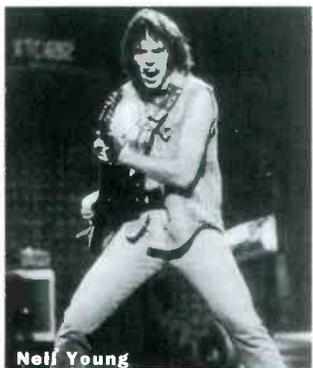
BACKSTAGE

BY JAAN UHELSZKI

BABY BOOMING: Primus leader Les Claypool put down his bass when his lovely wife, Chaney gave birth to their new son, Cage Oliver Claypool, who was born on May 16. The happy couple will not let this slow them down. Chaney will still continue as chief designer and CEO for her very *au courant* clothing company, Elf, while Mr. C. is working on his upcoming solo album, provisionally titled *Les Claypool and the Holy Mackerels*, with guest appearances by friends like Henry Rollins and Berkeley legend Charlie Hunter on drums...You know that Madonna has a bambino due in August. But will it be a he or a she? The *New York Daily News* somehow got their hands on the results of her sonogram tests, which reveal that the baby is a girl. This happy news did not hold any sway with the people at



Random House, who just published their revised *Webster's College Dictionary* last week. They did not include Madonna in their new celebrity listings, but did add the likes of Jimi Hendrix, Bill Gates and Ray Charles. Hard to believe that she was left out, since entry depends on the number of times in a year a celebrity's name was listed or heard on TV and radio.



SEX YOU UP: The Sex Pistols greeted the European press and a few select Yanks last week in Los Angeles, where they spent the last week rehearsing for their upcoming tour. The band will not be performing any new songs. Why? Because there aren't any. Look for their upcoming live album out on Virgin Records on July 30, which they will record early in their European tour, which begins in Finland on June 21. We also got wind of the fact that Castle Records is putting out a live album this fall of the Pistols' very last show (until the next one), in San Francisco on January 14, 1977.

YOU'VE GOT TO CHANGE YOUR EVIL SHEETS, BABY: Like his friend Jerry Garcia, Carlos Santana has had a hotel room named after him. San Francisco's Hotel Triton will be opening its Carlos Santana suite on June 14. The one-bedroom suite will include a private mediation chamber, Santana memorabilia, and videos and CD's of the band. The price tag: \$250 a night...Not to be outdone, there's a Church of Kurt Cobain forming in Portland, Oregon. The churchpeople staged a rally on May 28 to inaugurate the place of worship, whose purpose, founders claim, will be to "pay homage" to Cobain, whom they have called "Saint," and "to the X generation, which they feel have been ignored by today's baby boomer-focused world."

SHORT SHORTS: Joan Jett has reinvented herself yet one more time. Jett's 60-second snippet of the theme from the *Mary Tyler Moore Show* for ESPN's women's collegiate basketball not only garnered attention for the channel, but also turned into—sorry—a runaway hit for the original riot grrl. Now, ESPN has tapped her to record a couple of other tunes for their *Extreme Sports* segments...Neil Young is still on his campaign to either tour or record with every living Canadian rock star. His last coupling was with Randy Bachman of the infamous *Bachman-Turner Overweight*, and now he's convinced Alanis Morissette to open for his European shows. Can Gordon Lightfoot be far behind?



Alanis Morissette

JAAN UHELSZKI IS NEWS EDITOR OF MICROSOFT'S *MUSIC CENTRAL*.

Sho-Prep

GENESIS

Mike Rutherford and Tony Banks promise a new Genesis album, their twentieth, even though Phil Collins has announced his resignation from the group. Collins is currently at work in France on his next solo album, which he hopes to have out this fall.

SILVERCHAIR

Prior to beginning the Australian equivalent of their junior year in high school, the three guys in Silverchair will spend the next few months recording their "sophomore" followup to the multi-platinum album, *Frogstomp*.

DIANA ROSS

Diana Ross hasn't starred in a movie since *The Wiz* in 1978, but she's acquired the rights to a French film, *Diva*, and hopes to star in its remake.

MICHAEL BOLTON

Michael Bolton is recording an album of operatic arias.

LOS LOBOS

Los Lobos has had more experience making music for film than most bands. Since their famous version of "La Bamba" for the Ritchie Valens bio-pic of the same name, they've done music for *Eating Raoul*, *Mi Vida Loca*, *Desperado*, and the forthcoming *Feeling Minnesota*.

ELVIS COSTELLO

Elvis Costello recently told the *New York Post* that he feels the Sex Pistols' "Pretty Vacant" is one of the finest songs of all time. "I think it's right up there with [Elvis Presley's] "Mystery Train," and [Little Richard's] "Lucille," said Costello.

TINA TURNER

Tina Turner has just released an album in the UK called *Wildest Dreams*, which includes guest vocalists Sting and Antonio Banderas.

DON HENLEY

In the seven years since Don Henley helped found the Walden Woods Project to save Henry David Thoreau's 96-acre Walden Woods near Concord, Mass., more than \$14 million has been raised. Henley now wants to raise another \$10 million to preserve an English manor house on the property and establish an endowment.

JOHN MELLENCAMP

The next John Mellencamp album, due in August, will have tracks co-produced by Junior Vasquez, who's previously produced and/or mixed tracks for Madonna, Janet Jackson, and k.d. lang.

TONY RICH PROJECT

Tony Rich hopes to launch a national tour shortly. His backing "Project" will be the Chuckii Booker Band.

CELINE DION

Celine Dion had nine successful albums in her native Canada, all sung in French, before her first English-language hit album, *Unison*, in 1990.

SHO-DATES

- John Boulous Virgin Records 6/2
- Jeri Andela KRZK-Branson, MO 6/2
- Charlie Watts, Marvin Hamlisch 6/2
- Lisa Vee 290-San Diego, CA 6/3
- Jeff Andrews KLYV-Dubuque, IA 6/3
- Jack Friday KBLX-San Francisco 6/3
- Steve Resnik Galliani Bros. Marketing 6/3
- Will Stone WEVA, Emporia, VA 6/3
- Suzi Quatro, Danny Wilde (The Rembrandts), Curtis Mayfield, Deniece Williams 6/3
- Craig Lambert Epic Records 6/4
- El DeBarge 6/4
- Kenny G, Brian McKnight 6/5
- Joe Stampley, Steve Vai, Curtis Wright (Ortali & Wright) 6/6
- Kim Leonard WASL-Dyersburg, TN 6/7
- Debbie Bellin Atlantic Records 6/7
- Quincy McCoy Gavin 6/7
- L.A. Reid LaFace Records 6/7
- Prince, Tom Jones, Gordon Gano (Violent Femmes) 6/7
- Skip Carr WAVT-Pottsville, PA 6/8
- Kevin Nash KBLX-San Francisco 6/8
- Steve Rennie Pen Management 6/8
- Will Schutte KFRC AM/FM-San Francisco 6/8
- Boz Scaggs, Nancy Sinatra, Bonnie Tyler, Nick Rhodes (Duran Duran), Chuck Negron 6/8
- Our WEDDING BELLS rang on May 26 in Monteagle, Tennessee for CYNDI HOELZLE, consulting Country editor at Gavin, and RAONEY FOSTER, Arista recording artist. The happy couple will be honeymooning in Paris. Our CONGRATULATIONS and best wishes!!
- Our CONGRATULATIONS to DAVID FORMAN, D. Forman Projects, and his wife, SUSAN on the birth of their daughter, ALANNAH MODREA Born May 24 at 5:58 pm, weighing 6 lbs. 11 oz. and 19 inches long.
- ...CONGRATULATIONS to TOM POLEMAN, program director at Z100-New York, and his wife, GINNY, on the birth of their daughter, JULIA KELLY. Born May 17 at 10:33 pm, weighing 7 lbs. 14 oz. and 19 1/2 inches long.

F.O.R. # 148

Friends of Radio

Gary Jay



National Radio Promotion
TVI Records

Hometown:

Philadelphia, Penn.

Stations you listened to while growing up:

WMMR-Philadelphia

WTZR-Trenton State

College. WPST-

Trenton/Philadelphia

Stations you listen to now:

Depends what city I'm in! If I'm home in NYC, it's usually WXRK, Q-104 or WRKS (Smooth R&B, Classic Soul).

What you like most about the Alternative format:

It's the place where bands can grow up, before Top 40 or AOR stations would dream of playing them. Alternative radio can cultivate and build a band's fan base for them.

How you would like to change the Alternative format:

I would discourage the inclination of stations trying to be all things to all people. By adding obvious crossover records like Metallica and the Fugees, the format is becoming much more homogenized, less "dangerous," and frankly, less exciting to listen to.

What I like best about my job:

Travelling around the country, meeting programmers, listening to radio in other cities, and seeing how it affects different markets.

Future ambitions: Drink less coffee, learn to roller-blade, marry, and reproduce.

MOST ADDED
ALANIS MORISSETTE (28)

TEVIN CAMPBELL (25)

BLESSID UNION OF SOULS (21)

MICHAEL ENGLISH (19)

CHER (18)



TOP TIP

J'SON

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

Ten more believers with spins continues to reflect programmers' growing confidence in J'son.



RECORD TO WATCH

JORDAN HILL

"For the Love of You"
(143/Atlantic)

Early buzz and test play on this track is blossoming into serious exposure as total spins nearly quadruple.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	CELINE DION - Because You Loved Me (550 Music)	16	159	0	7346	-539
2	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	13	148	1	6788	+558
3	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	19	154	0	6744	-288
4	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	14	159	2	6630	+9
5	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	9	166	0	6611	+18
6	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	21	129	0	5323	-714
7	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	7	150	0	4975	+51
8	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	10	139	2	4724	+141
9	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	17	132	2	4487	-231
10	La BOUCHE - Sweet Dreams (RCA)	12	126	1	4304	+126
11	FOO FIGHTERS - Big Me (Capitol)	16	126	0	4166	-447
12	LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)	6	155	12	3649	+711
13	JANN ARDEN - Insensitive (A&M)	27	111	2	3473	-51
14	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	24	98	0	3388	-344
15	GIN BLOSSOMS - Follow You Down (A&M)	19	101	0	3259	-637
16	JARS OF CLAY - Flood (Silvertone)	13	124	3	3197	+200
17	OASIS - Champagne Supernova (Epic) †	13	124	3	3171	+408
18	VOICE OF THE BEEHIVE - Scary Kisses (Discovery) †	11	109	1	3091	-114
19	NATALIE MERCHANT - Jealousy (Elektra/EEG)	6	121	6	2912	+395
20	BRANDY - Sittin' Up In My Room (Arista)	23	73	0	2666	-530
21	BoDEANS - Closer To Free (Reprise)	26	84	0	2600	-660
22	BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	4	110	7	2523	+630
23	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)	7	98	8	2428	+150
24	ALANIS MORISSETTE - You Learn (Maverick/Reprise) †	5	125	28	2401	+762
25	SWV - You're The One (RCA)	11	66	2	2345	+148
26	PUFF JOHNSON - Forever More (WORK/CRG)	8	89	0	2320	+59
27	NO DOUBT - Just a Girl (Trauma/Interscope/AG) †	23	82	1	2137	-262
28	DAVE MATTHEWS BAND - Too Much (RCA)	10	75	0	2115	-9
29	BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	9	68	9	2114	+154
30	THE CRANBERRIES - Salvation (Island) †	9	93	1	2054	+34
31	TINA ARENA - Chains (Epic)	12	71	0	2027	-673
32	EVERYTHING BUT THE GIRL - Missing (Atlantic)	49	70	0	1991	-374
33	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	3	89	14	1964	NEW
34	ROBERT MILES - Children (Arista)	2	82	4	1963	NEW
35	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy) †	14	60	0	1928	+7
36	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)	7	74	2	1926	NEW
37	EVERYTHING BUT THE GIRL - Wrong (Atlantic)	4	94	11	1882	NEW
38	DEEP BLUE SOMETHING - Halo (RainMaker/Interscope)	8	72	0	1857	-281
39	JEWEL - Who Will Save Your Soul? (Atlantic)	20	91	9	1742	NEW
40	DISHWALLA - Counting Blue Cars (A&M) †	11	72	1	1722	-61

† = Daypart

Total Reports This Week 205 Last Week 206

Chartbound

	Reports	Adds	SPINS	TREND
PHILOSOPHER KINGS - "Charms" (Columbia/CRG)	85	4	1636	+403
STING - "You Still Touch Me" (A&M)	81	5	1655	+206

Inside Top 40

BY DAVE SHOLIN



Randy Lane on Repackaging Top 40 for Adults



Randy Lane

Randy Lane is one industry veteran who takes issue with figures that indicate there's a smaller number of Top 40 outlets nowadays. A respected consultant and programmer, Lane's Los Angeles-based company recently joined forces with the **Pollack Media Group**. He argues that the problem with these statistics is definition. "In reality there are probably more Top 40 stations," he says, "but they just come in different shapes and sizes. Inaccuracy occurs when those doing the tabulation count only those who take the standard, traditional approach to the format."

Among the achievements Lane's most proud of is being part of the team at **Q101 (WKQX)**-Chicago in 1982, which, Randy points out, "was the first Hot A/C station in the country." Nearly a decade and a half later, he is one of the chief proponents of what he calls "the new adult Top 40."

It was about three years ago, while working as a consultant with **Vallie/Richards**, that Randy says he began "seeing a change take place on the lower end of the 25-54 demo. The music tastes of many women 25-34 were starting to change. There was more acceptance of newer Pop/Alternative artists and less acceptance of traditional A/C acts." What has evolved from this split is what he terms adult Top 40.

What are the general parameters? As Lane defines it, this is "a cume-oriented, song-driven rather than artist-driven format targeting women 22-39 [25-34 for **Arbitron's** core]. Almost 50 percent of the music is focused in the '90s with a considerable amount of new music and Pop Alternative/Modern Rock of the '80s forming the gold base.

The emphasis is on the more melodic and hooky titles, but rhythmic music doesn't play a big role. Rhythm in this format comes from the more rhythmic side of Alternative, with groups that have hip acceptance such as **Erasure**, **Depeche Mode**, **Seal**, or **Des'ree**. A new song like "I Love You Always Forever" by **Donna Lewis** seems to fit. Artists that would be automatic at the moment would be the **GIN Blossoms**, **Hootie & the Blowfish**, **Alanis Morissette**, **Natalie Merchant**, or **Melissa Etheridge**. From the '80s they'd include **U2**, **R.E.M.**, **INXS**, the **Eurythmics**, the **Pretenders**, or the **Police**."

As for the process of deciding which styles of music have the proper fit for this new streamlined blend, Randy credits research conducted by **Joint Communications' John Parikhal** and **Chris Kennedy** as being extremely key. Lane says there's "a divided camp in terms of Hot A/C. Half believe it's A/C, while the camp I come from believe that if it's done right, it is adult Top 40. It's a bit edgier, more adventuresome with contemporary music, and offers more entertainment value. Those in the more traditional A/C music camp believe you can essentially put on a music service and a boring, background presentation and win. I haven't seen too many Hot A/Cs win with that formula!"

There is, he believes, a misconception that this is a pure Alternative format. "It's not. Those harder, darker, grungier sounds don't fit, since women are the primary audience we're striving to please. Yet even in 1996, the majority of PDs are men. The danger is taking it too far in that darker direction and being too hip for the room. That doesn't mean that when it comes to the core artists, one can't be aggressive. In fact, in

Editor: DAVE SHOLIN • Associate Editor: ANNETTE M. LAI

Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.

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On-line

BY QUINCY MCCOY

Little Changes Mean a Lot



Helen Little, APD, WUSL/FM (Power 99), Philadelphia

Next week marks the first anniversary of GAVIN'S Urban Landscape. In that time, we've been fortunate to have Helen Little as our East

Coast correspondent. Helen, who was Music Director at WBLS-New York, left two months ago to become Assistant PD at WUSL/FM (Power 99), in Philadelphia.

Q: What do you see as the biggest difference between radio in New York City and Philadelphia?

HL: The biggest difference for me is going from an older formatted station [25-54] that was dormant promotionally, to this younger targeted station [18-34] that is promotionally vibrant.

What about the difference in your job responsibilities?

The jobs are very different. My job here as APD is legitimate. It's not one of the jobs where I do the things the PD doesn't want to do. I've been an APD before, but I didn't have APD duties. So, before I came to Power we agreed on a written job description.

What is your job description?

I do the things the PD doesn't want to do! (*Laughs*) No, seriously folks, I'm involved in the music selection and programming. I double-check flow and rotations. We're fine tuning the research, so that we're on-line with our target demo, and understand why we

play the music that we do. I do aircheck sessions with jocks. I'm in charge of scheduling vacations, time off, sick days, etc. I'm also the public relations liaison between the trades and the radio station.

Doing aircheck sessions is a very important responsibility. How has that experience been for you?

Because this is my first time doing aircheck sessions. I started with the basics—one thought per break. When you open the mike, know what you're going to say. Don't open it if you don't have anything to say. Focus on who you're talking to. The most important thing I do is stress all the good things I hear them

What kind of promotions do you do at Power 99 to attract your demo?

We are heavily into the club scene. Because we're an 18-34 radio station, it's important for us to be perceived as hip, and the clubs are central to the hip scene here. It also increases our visibility and makes us touchable. We're like anyone else in the neighborhood. They know where they can find us, see us, hear us, and talk to us. It makes a big difference to the listener.

What kind of community-oriented services does Power 99 offer it's listeners?

A tremendous amount. Power 99 has won the NAB Crystal Award for

very well to the audience.

Everyone is very visible, very friendly, and it translates on the air and at promotions. We are everywhere; schools, clubs, and streets, and I think this makes a big difference because we like what we do and we like our audience.

If you wanted to change something about your station, what would it be?

Well, we're a good-sounding station, but there was one important thing we worked on when I first got here. I thought we were far too male oriented to be targeting females. So we softened the on-air presentation and eliminated some of the bells and whistles. I also thought we should take advantage of the rich Philadelphia musical legacy and associate ourselves with it.

What are your station's plans for Black Music Month?

We're focusing strictly on Philly music. Every day, we're going to highlight a different Philly artist. There are enough of them to fill up several months. Kenny Gamble and Leon Huff are going to be our official spokes persons, discussing Philadelphia's rich musical heritage.

You're a great role model for women in broadcasting. What is your advice to those who want to be like you?

Don't give up. Don't let anyone discourage you. Network, network, network. Pick up the phone and call somebody you don't know. If they don't take your call, keep calling until they do. Ask questions. If you're just starting don't be afraid to work for free or cheaply to get the initial experience. Once you get your foot in, it's all over, assuming you really want it.

I came to the station and took the time to know people, and found out what people were expecting from somebody in my position. Plus, I came in with a clear mission to try and make a difference.

do. When I hear a good break, I'll call the jock on the air and tell him or her. I never really deal with the negative; I point out things that could have improved the break.

Has it been a problem being a woman critiquing men?

No problem, and I think it's because I came to the station and took the time to know people, and found out what people were expecting from somebody in my position. Plus, I came in with a clear mission to try and make a difference.

two years in a row for community service. We have an ongoing program called "Powerhouse Computer Learning Centers." The station supplies computers for schools. We have a "Stop the Violence" campaign that's several years old. We do peace rallies, have town meetings, and go to community centers to promote a decrease in violence and an increase in self-esteem in young people.

What else is Power 99 doing right to hit its target audience?

I think our air personalities relate

Urban Workshop *Black Music Month*

June is Black Music Month, and all across the Landcape, Urban stations will be singing the glories of black music and artists. Twice a year, we hear these drumbeats about our great musical heritage, usually in 30-second soundbites that do little to inform or stimulate your listeners. If that's all the effort you're going to put into your Black Music Month campaign, then you can't expect your community to look up to you for

leadership. Don't blow this opportunity to reach out and embrace your listeners. Here's how to do it.

BE INNOVATIVE

Develop your own profiles that include artists from your area. Use the most popular artists from your research. Use people and places that have historical significance in your part of the Landcape.

BE DARING.

Make your profiles longer and as cinematic as possible. Include

sound, sound effects, and music. Last but not least, use the actual voice of personalities you're profiling. There's plenty of available tape on

Marvin Gaye, Louis Armstrong, Miles Davis, Nat "King" Cole, Fats Domino, Aretha Franklin, Jimi Hendrix, Mahalia Jackson, and the Jacksons, just to name a few.



BE BRAVE

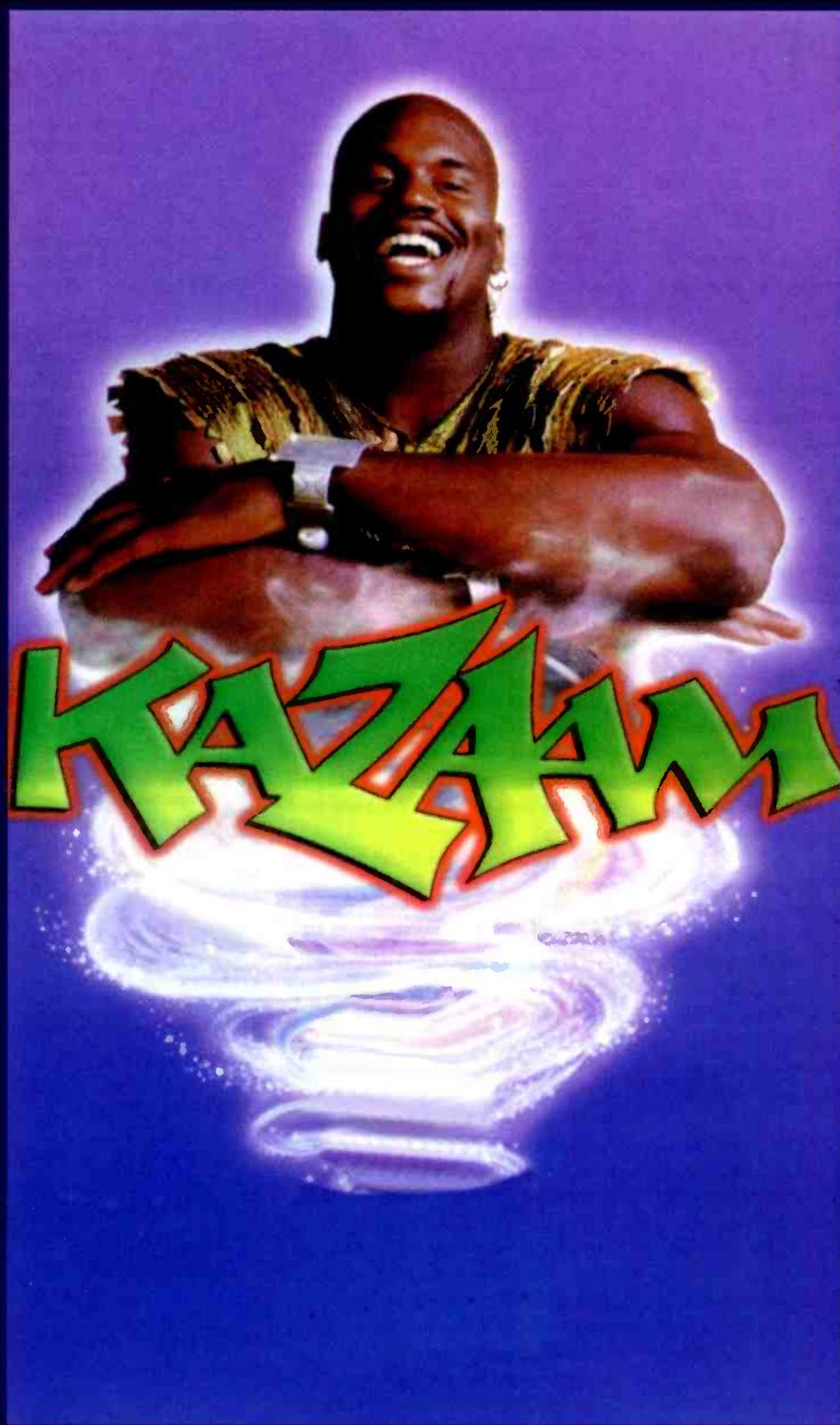
Make the profiles a regular part of your programming. Control the key position of cultural leader in your marketplace.

MAKE MONEY

Many sponsors want to be associated with positive, educational and adult-oriented promotions. Your sales department will love you—at least for a little while.

KAZAAM!

MAGIC from Shaquille O'Neal and **MUSIC** from Jam & Lewis



First Wish...

SUBWAY, "I'll Make Your
Dreams Come True"
On Your Desk Now!
Going For Adds June 3rd and 4th

Second Wish...

NATHAN MORRIS
(of Boyz II Men), "Wishes"
Going For Adds
June 10th and 11th.

Third Wish...

You choose,
Album Instore June 18th.
SHAQUILLE O'NEAL, USHER,
THE ALMIGHTY ARROGANT,
and **SPINDERELLA** of
Salt & Pepa



PERSPECTIVE IS EVERYTHING

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Gavin Alternative

Static BY MAX TOLKOFF

Know Your New K-ROCK MD/APD

She's young, sassy, and, if there's any justice in the world, the future of the format. I've known Alexa Tobin since 1988 when she was a student at Brown University in Providence. Interesting that one of her career stops brought her back to WBRU as PD. As Ms. Morrisette would say, isn't it ironic? Anyway, back in the Summer of '88, Alexa was the best damn reporter WBRU ever sent to cover the Democratic National Convention. She was an amazing newscaster in the making, but she loved the music more.

On the eve of her departure to NYC for the coveted K-ROCK MD/APD gig, I thought Lex and I should have a little chat.

Max: So tell me, what's your favorite footwear for walking the streets of New York City?

Alexa: (Laughs) Well, my favorite footwear for walking the streets of New York City is this pair of sneakers that I haven't been able to buy yet, because I can't find them in my size. They're these Converse One-Stars, and they're pearlized sherbert-green, like lime-green leather. They're awesome. I've seen them twice, and I can't find them in my size.

And these are comfortable walking shoes?

Oh, yeah. Absolutely. No heels.

No heels at all?

Heels are from Satan.

Okay. Now, where do you plan on living in New York City?

I want to try to live in Chelsea. That's the plan, because it's mere blocks away from Mom. But we've made clear to Mom that me living in New York is just like me living in Providence, except that I live in New York. (Laughs)

You're a native New Yorker.

Totally native New Yorker, born and bred in the heart of Manhattan.

And...

Loved it. Everyone should raise their children in Manhattan.

Really? Why do you say that?

It's great! There's a million things to do. Look at it this way: You raise a child in Manhattan, the child turns to you on Saturday afternoon and says the most typically adolescent thing,

"I'm bored, I don't have anything to do." You say, as my mom said, "You live in the biggest fucking city in the world! Go find something to do!" (More laughter)

What is your impression of the overall state of the format? And as an ancillary question to that...

Aren't we bored with this question yet, Max? (Laughs)

Well, actually, we are, because we're in the industry. But actually...

But that's who reads your magazines! (Laughs)

Don't confuse me with the facts, just answer the damn question. And this question is just now starting to really publicly rear it's ugly head. I actually happen to believe that the format's fine, it's healthy, it is what it is, okay? But some people have very definite opinions about this. Is it just "rock" now? Yeah, probably so. Is it alternative?

Alternative to what? I don't know any more. Does it need a new name? Yeah, perhaps. But is this the Golden Age of new music? Yeah, I think it is. So it is a weird question, but everyone's got a different take on it.

Okay. There's several points that you just made that I agree with. One of which is that I do think the format is healthy and lively. I do think that we are still breaking a lot of new music, which, I think many people would argue, is the point of doing this.

And there's more outlets than ever before, so isn't this a good thing for the industry?

It comes down to, again, what you said, which is the idea of Alternative. Unfortunately, we've been saddled with this word, which may have meant something a couple of years ago, but I think means less and less every day. I think for—depending on the station that you're at—about 30 percent of the records that you have on the air, you could say, "Alternative to what?" Well, alternative to everything else, you know? And they are. Because be it Sonic Youth or Primitive Radio Gods or something like that, that is alternative to something, OK? There are people who listen to that and go, "What the hell is that weird-sounding stuff?" But then you look at the

real "rock" records that have been totally embraced by the format, and no, they're not really alternative to anything. They're the new Led Zeppelin, the new Rolling Stones, or the new Beatles. But it's still new music. I mean, certainly what we've evolved into is, as you said, the new "new rock" format for a lot of stations, but it's still got this word "Alternative" because that's the name it was given back when we really were playing things that everyone else thought was bizarre and weird.

So do you think we need a name change?

I think trying to force a name change is really artificial. I don't think someone's going to wake up and say, "Okay, I have a new name!" I mean, what the hell are you going to call it? Who cares? You're not going to get the listeners to call it anything different.

What annoys you about the way record promotion is currently executed?

What are your turn-ons, what are your turn-offs?

Well, the number one thing that annoys me is someone who doesn't understand my station, hasn't taken the time to know what my station is about, [who doesn't realize] that my station is not the same as a station 50 miles away from me, a station 150 miles away from me, or a station 3,000 miles from me. Stations are unique, and if you're going to work my station, it is part of your job to know what my station is like, what it sounds like, what we're trying to accomplish, how we image ourselves. You've got to do your homework. Don't try to slam a record down my throat. Or, if you're a new promo person and you're working 3,000 miles away, ask me about my station. Hey, I'm calling to introduce myself, I want to talk to you, tell me about your station. What do you guys sound like? What would I hear if I came in and listened to you? I've had new promo people do that to me, and there are some people I've developed great relationships with because that was the first thing they asked. Now, on the flip side, as a programmer, you need to be able to do that. You need to be



Data

MOST ADDED

BECK (32)

Where It's At (DGC)

WTGE, KLZR, WRLG, WPBZ, WBRU, WDST, WLUM, KROX, WNNX, WHMP, KREV, KITS, WZRH, WBZU, WEQX, WMRQ, WPGU, KRZQ, KXRX, KTEG, WEJE, KNNC, WWDX, WXRK, KEDJ, WENZ, KDGE, KNRK, WFNX, XTRA, KOME, WOXY

PRIMITIVE RADIO GODS (15)

Standing Outside (Columbia/CRG)

WEND, WRLG, KROX, KREV, KTBZ, WBZU, WMRQ, KRZQ, KCXX, WEJE, WMMS, KNNC, WPUP, KJEE, WXRT

GARBAGE (11)

Stupid Girl (Almo Sounds)

WEND, WBRU, KROX, WHMP, WEQX, KTEG, KQXR, WWDX, WXEG, WENZ, KWOD

GREEN DAY (9)

Walking Contradiction (Reprise)

WTGE, KACV, WHMP, KNNC, XHRM, KEDJ, WENZ, WRXQ, KOME

NADA SURF (8)

Popular (Elektra/EEG)

KACV, WCHZ, KTBZ, WEQX, WPGU, KXRX, WFNX, WOWW

MOST REQUESTED

BUTTHOLE SURFERS

Pepper (Capitol)

RAGE AGAINST THE MACHINE

Bulls On Parade (Epic)

TRACY BONHAM

Mother Mother (Island)

METALLICA

Until It Sleeps (Elektra/EEG)

PORNO FOR PYROS

Tabitian Moon (Warner Bros.)

MOST BUH-UZZ

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

FUGEES

No Woman No Cry

(Ruffhouse/Columbia/CRG)

MAGNAPOP

Open The Door (Priority)

METALLICA

Until It Sleeps (Elektra/EEG)

REFRESHMENTS

Banditos (Mercury)

BUTTHOLE SURFERS

Pepper (Capitol)

MOST LIKELY TO

SUCCEED

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

JEWEL

Who Will Save Your Soul

(Atlantic)

PRIMITIVE RADIO GODS

Standing Outside...

(Columbia/CRG)

PORNO FOR PYROS

Tabitian Moon (Warner Bros.)

CARDIGANS

Carnival (Minty Fresh)

PATTI ROTHBERG

Inside (EMI)

Editor: MAX TOLKOFF • Assistant: SPENCE D. Alternative Reports accepted through Tuesday 3:00 p.m.

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

PATTI SMITH
SUMMER CANNIBALS



"A VOICE FOR THE '90s" L.A. TIMES, MARCH 1996

"TODAY'S VITAL CONTEMPORARY ARTIST" USA TODAY, MARCH 1996

Photograph: Annie Leibovitz

FROM HER FORTHCOMING NEW ALBUM **GONE AGAIN**, ARRIVING JUNE 18TH.

Produced by Malcolm Burn & Lenny Kaye

ARISTA

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...finally
a new single from...

Too Much Joy



Poison Your Mind
(Radio Edit) 3:21
ADD DATE - JUNE 17TH



CAROLINE LAVELLE
"MORLOUGH SHORE"
(KKDM RADIO EDIT)
FROM HER ALBUM SPIRIT
ADD DATE = JUNE 10TH

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able to tell someone on the phone what your station is like. And that's not always the easiest thing to do.

Number two, and it kind of relates to number one: listen. If you get me on the phone, we're all—everybody in this industry—extremely busy. If I'm talking to you and trying to explain something, *listen* to what I'm saying. It's very frustrating to have someone put a record in front of you, try to work you on a record, and then for you to give them honest feedback, and then they come back with, "Well, they added it in Chicago this week." (*Laughs*) It's very frustrating.

Yeah, I was going to ask you, what do you think of people that just throw call letters out at you?

Well, that was going to be my number three thing that bothers me. Which is, don't throw me a list of numbers. It doesn't mean that the numbers aren't important, but I'll say two things about call letters and rotations and top five phones and all this stuff. First of all, if you're going to talk to me about it, put it in context. If you think the most critical thing that you have to get to me is a big list of call letters and numbers, fax it to me; don't read it to me over the phone. I read every fax that I get. Now, I don't necessarily read it in detail, if it's something that I really know I'm not interested in, I glance at it and get rid of it. But I at least look at every fax that comes to me. If it's a record where I kind of think there's something going on, but I'm just not hearing it, and people I'm working with aren't quite hearing it, then I will look very carefully. What stations are playing this record? How many times did they spin it? What's the SoundScan? I'm a retail geek. I spent over four years working in music retail. You can wow me with a sales story any day. Is it selling?

Is someone taking \$15 that they made flipping burgers at McDonalds and going and buying this record? That means a lot to me. I look at that really carefully.

Okay. Here's the final question: There's a lot of real good street pizza in New York, okay? Who do you feel has the best?

Now, see, this is a tough one, because I'm a born-and-bred Manhattanite, but I also haven't lived down there for a very long time. My favorite pizza used to actually be this place that doesn't exist any more, that no one has ever heard of. It was called Mike's Pizza, and it was on 18th and 8th or 19th and 8th. It doesn't exist any more, never famous, never anything, it's just the pizza I grew up on. It was where my mom and I ordered pizza from when she got home from work, and I loved it. No one could do better. But then, while I was at grade school, I went to what I will defend to this day as the Original Ray's.

Oh yeah, The Original Ray's...

Don't give me any shit about how the Original Ray's is all over the place. The Original Ray's is on Greenwich Avenue. (*Laughs*)

I was thinking of the one on sixth avenue and eleventh street.

Yeah. Sixth in the Village, the Original Ray's, there *is no* other Original Ray's. If you want to get 5,000 calories in one piece of pizza,—get it all over with—that's the one. When I first used to be able to run out of grammar school, in seventh grade, and they let us out of the building on Friday afternoons to get our own lunch, that's where we went.

Now, another final question. Will K-ROCK be doing a remote from Gray's Papaya, at the corner of sixth avenue and eighth street?

(*Laughter*) Yeah, that comes right after the Orange Julius remote. ●

BE ON THE LOOKOUT

Aye-o! Aye-o! Aue-o! Wanna see your label's new releases listed in *Lookout*? All ya gotta do is fax a list to Spence D. @ (415) 495-2580... 'nuff said!

JUNE 3		
Baboon	Numb EP	(Grass)
Beck	"Where It's At"	(DGC)
Oeadeye Dick	"Doesn't Really Matter"	(Ichiban)
Fleshtones	"One Less Step"	(Ichiban)
Gus		(Almo Sounds)
jale		So Wound
(Sub Pop)		
KMFDM	Xtort	(Wax Trax!/TVT)
Noa		(Geffen)
Patti Smith	"Summer Cannibals"	(Arista)
Rocket Fuel Is The Key	Consider It Contempt	(Thirsty Ear)
Ryuichi Sakamoto	1996	(Milan)
TVSmith	Immortal Rich	(2.13.61/Thirsty Ear)
Vernon Reid	Mistaken Identity	(550/Epic)
Willie Nelson	Spirit	(Island)
Yum-Yum	Apiary	(TAG)
JUNE 10		
Altan	Blackwater	(Virgin)
Barkmarket	L. Ron	(American)
Blackeyed Susans	Mouth To Mouth	(American)
Charlie Watts	Long Ago And Far Away	(Virgin)
George Clinton	T.A.P.O.A.F.O.M.	(550/Epic)
God Street Wine	"RU4 Real"	(Mercury)

SHAME

The follow up to the Top 10 Rock track
and Top 10 Modern Rock track What Do I HAVE to Do?

Stabbing Westward

From the album

WITHER

BLISTER

BURN + PEEL

On tour all Summer

PRODUCED by John Fryer

Mixed by Tim Palmer for
WORLDS END (AMERICA) INC.

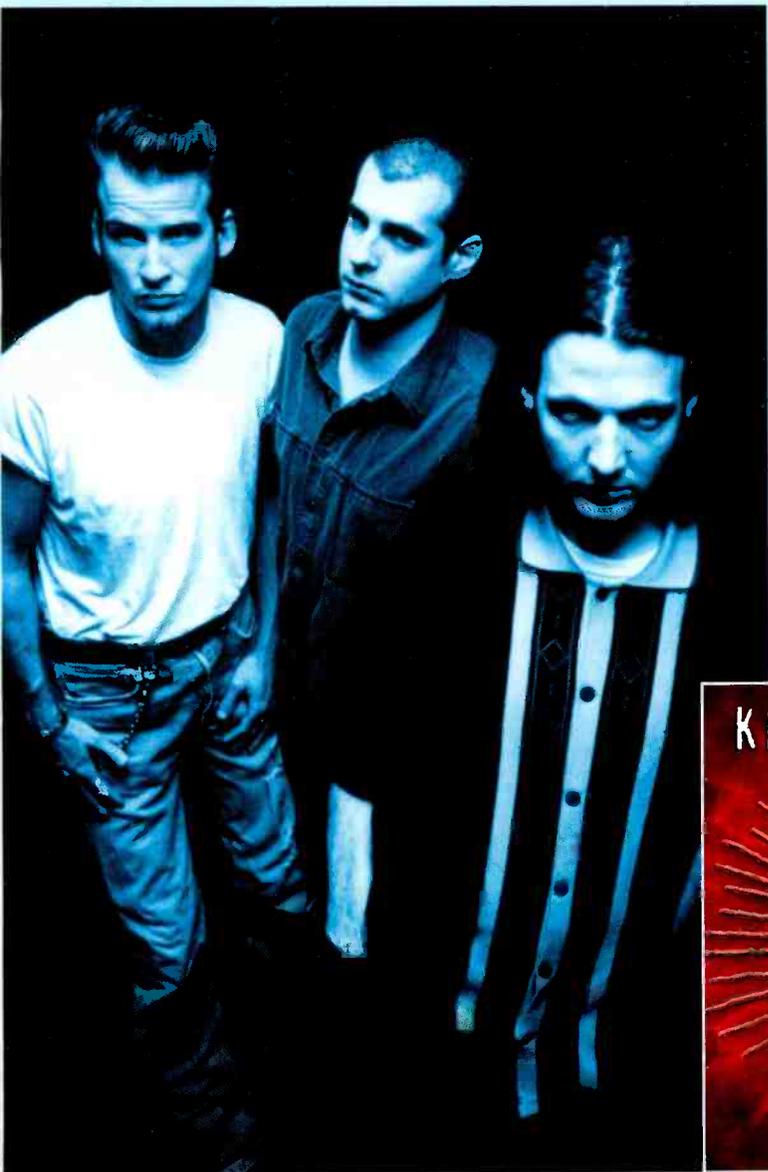
MANAGEMENT: BARBARA ROSE FOR
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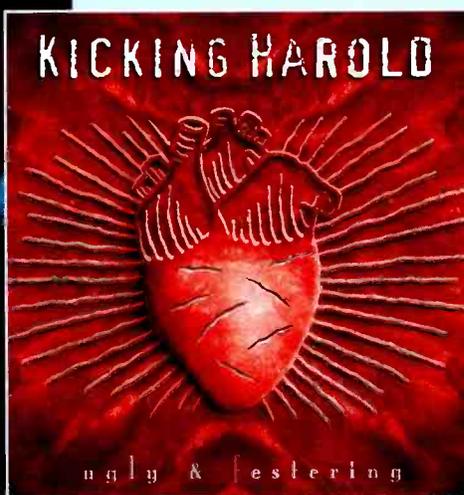
KICKING HAROLD

“kill you”

from the new album
ugly & festering

Produced and Managed by George Tobin

MCA



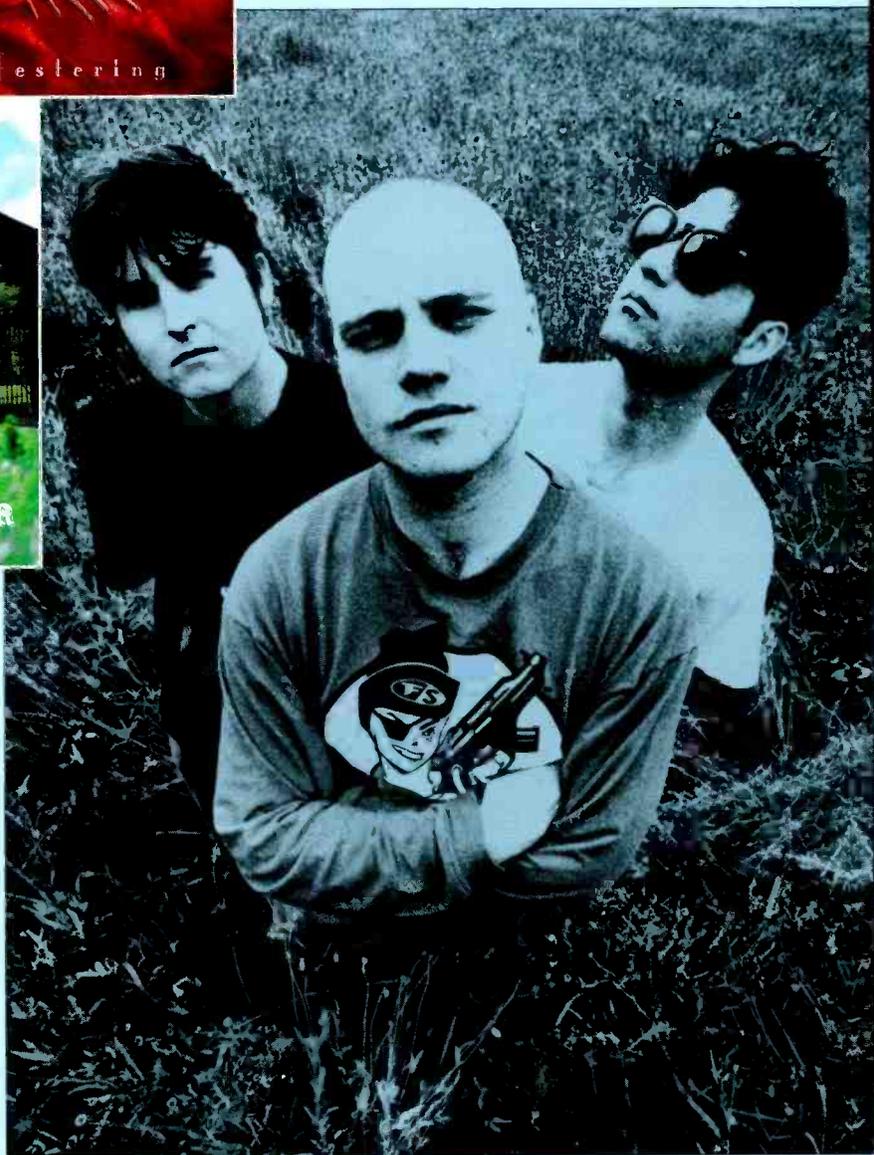
CHINA DRUM

“Can’t Stop These Things”



From The New Album Goosefair

Produced By John Greatwood
Management: Phil Barton



ALTERNATIVE'S MISSION: IMPOSSIBLE

NO MATTER who I talk to nowadays about "the state of the format," I hear (with a sigh of resignation) that Alternative radio is not what it used to be. Or, even more bluntly, that Alternative radio is not Alternative anymore. True, there's an Alternative outlet in practically every market in the U.S. today. But there are also still a few holes. The format has indeed exploded, but we're also not done yet. Is AOR/Active Rock playing our music? Yes. However, if you have any sense of history at all, you will remember the bad old days when the industry as a whole never took the format seriously, despite the fact that the handful of stations dedicated to this genre were making quite a good living off our niche.

OUR LITTLE BAND of renegades did nothing but sit around and wish that more stations would play the Cure, R.E.M. and, in the very early '90s when practically no one paid attention to Sub Pop, Nirvana. Well, we won. Let's all declare victory and go home. It's 1996, and bands like Foreigner, Led Zeppelin, and Journey are warping rapidly into the past (except for Metallica, of course, but that's a whole other story).

TRY TO LOOK at this objectively: More stations are playing more current music than at any time in our recent rock past. Labels are loving the exposure, but at the same time, they're complaining about how hard it is to get their baby bands on the air. Again, be objective, and look at the percentage of unproven, untried, and untested music this format is taking chances on.

LIFE IS basically good for Alternative, but the strange rumblings of dissatisfaction are now coming not just from the labels. There is a sense even among some broadcasters that everything is starting to sound the same. All the same music is being heard on every radio station. Where's the differentiation between stations? It's all heavy rock. Where's the diversity that once characterized this format? Are we in danger of becoming corporate, like rock radio at the end of the '70s? These are all valid questions, because you know that what we are today is not what we will be even three years from now. But I am satisfied that the Alternative mandate (such as it is) is still being followed. I don't believe—yet—that we have become conservative. We have not gotten scared. We still boldly march into the unknown everyday and take chances no other format (except College) will take.

THAT'S WHY the theme of this special issue is "Keeping Us Alternative." We're focusing on people who are keeping just ahead of the curve. Explorers if you will, pioneers who are checking out the scene somewhere over the horizon. Paul Westerberg, who's Alternative credentials are perfectly in order, is still making music that makes us thankful we left whatever hellish format we used to work so we could come here and play his stuff. Jonathan Poneman, co-founder of Sub Pop, who pushes the envelope everyday. Kevin Cole from KREV in Minneapolis, who sees beyond the Alternative mainstream and tells us that there are indeed people who truly like 16 Horsepower, and will listen to his station because of it. So read on and find out what these visionaries have to say.

Can the
format
keep its

cutting edge?

BY MAX TOLKOFF

PAUL WESTERBERG MEETS A TRUE FAN, AND SURVIVES.

It's WHFS's Johnny Riggs.

THAT BIG CLANKING, wheezing, chugging PR machine is stoked up and screaming down the tracks at full speed. It seems I can hardly turn around without smacking my head into some Westerberg byte hurled at me from the tube or the printed page. But this is good; it's his time. Not only does Paul Westerberg possess the ultimate in Alternative heritage, street credibility, and musical respect; he's delivered a damn good album, *Eventually*, to the American public.

I'M NOT WORTHY to speak to this icon. I'm just an old radio jamoke who can barely segue two records together. A major operation like this calls for a specialist. I need a major Replacements/Westerberg fan; someone with that warmly annoying trait known as "Get out of my way, I know everything." Hence, Johnny Riggs. Afternoon drive guy at WHFS in Washington, D.C.

JOHNNY WRITES very witty record reviews for the HFS Press, WHFS' in-house zine. He also hosts a radio show for Westwood One called The Vault. And, best of all, according to HFS OMPD Robert Benjamin, he's a rabid Westerberg fan. With help from Reprise's Steve Tipp and Bob Divney, we arranged for Johnny Riggs to interview Paul via satellite on a recent Sunday afternoon. WHFS is going to run the entire interview on the air in the near future. Herewith, an excerpt from that interview.

Johnny Riggs: I have to say that you—and I think a lot of other people feel this way — you are the artist that has more songs that can make me tear up than anybody else. You beat out Big Star and Nick Drake and all these other people for "Artist Who Makes Me Cry the Most." Do you find that there are lots of people like that?

Paul Westerberg: Yeah, there's a whole side of what I do that is kind of humorous, but that always seems to get overlooked, because people remember the sad stuff more. I mean, it's like, "Hey, remember the time you fell off the barstool, ha ha ha?" But you don't take that with you 15 years later. So...yes.

JR: And for all the humor that's been in your music over the years, I don't think the Replacements have ever been thought of as a funny rock band, because in the middle of something that isn't exactly serious, like "Customer," there's an "I love you," that shows, you know, that there's a heart there. You guys aren't the fucking Dead Milkmen.

PW: Thank goodness for that, yeah. (Laughs) Great band that they were. Do they still play?

JR: I don't know.

PW: I don't care either. (Laughs)

JR: You have a new CD called *Eventually*. I'm one of those fans that seem to be resistant to change, so it took a few listens for me to accept it as Westerberg. Now I find that it's actually a beautiful album, it's ridiculously good. I'm slobbering here...

PW: Thank you.

JR: But your singing's better than ever, and I think it's probably more consistent than the last three or four things that you've put out. Do you agree?

PW: I was going to formulate a big, long, high-falutin' answer, but I do agree. I promise you that you're going to like it more in a year. Because, you know, I lived with some of this stuff for a while before I decided to record it; I don't throw the first thing down that comes to me. I used to do that, and that's worth a laugh, you can get a reaction that way. But that's not the stuff that tends to stand the test of time. I think these tunes are a pretty strong batch, and that's being, you know, kind of conservative. It's better than the last six records I made, I'll go out on a limb and say that. It's me playing the music that I like, and as many times

as I've claimed to do that, I really did it this time. I think my last record, *14 Songs*, made this one possible, because [when I recorded it] I was a little nervous and I didn't know what to do, and I had to try to please everyone, [so I recorded the] weird stuff, and the rocking stuff, and the folk stuff. I just did the music I was into at the time. It's all kind of the same, it flows together, it really makes no apologies.

JR: I haven't seen the video yet, but everyone's telling me that the "Love Untold" video is about the saddest thing that's ever happened. (Laughs) I know that you fought for years against videos. You did the "Bastards of Young" thing where it was just like [a shot of] a speaker, basically, the whole time...

PW: I tried to do the same here. I clawed and scratched, and pleaded not to be in this one. I wanted to be depicted on milk cartons and posters and magazine covers, you know? But they said, "If you're not in the video, then we're not going to make it and, they're not going to play it." So it's like, why am I even doing this? I sort of look at it like it's my song, and their video, and I think they made a good one. But if it was up to me, I wouldn't make one.

JR: I just read in *Entertainment Weekly*...there's picture of your face, and you're saying, "I don't have a computer, and don't plan on getting one, ever. The computer affects my life and art in the same manner the radio affected Picasso."

PW: Or the lawn mower affected Van Gogh.

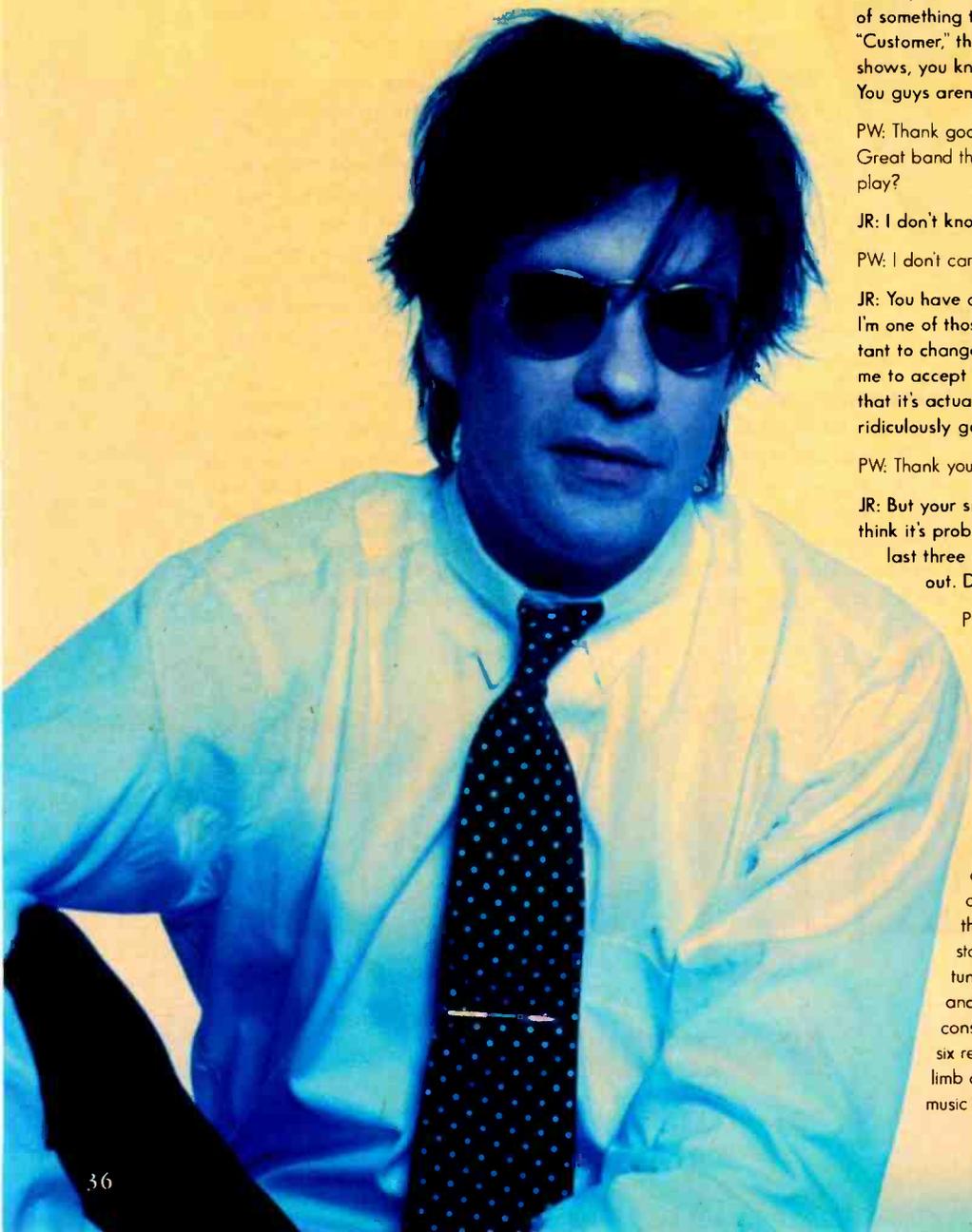
JR: But have you ever just checked into a computer and looked at all the stuff having to do with you?

PW: I'm still, like, feeling guilty for watching TV my entire life and having nothing to show for it but poor eyesight and a bad back, you know? No. I'm not a computer-phobe and I'm not against it. I'm just becoming more interested in nature as I get older. I'd rather go for a walk than sit and look at a screen.

JR: So one of the things that always endeared you to me was kind of the self-deprecation and humility factor you always seemed to have going on there, or the "Hey, do I look like an ass?" factor. But along with being the sort of thing that I think made you a hero to many of us, do you think [that attitude] kept you down, stopped the Replacements from getting as huge as they should have been?

PW: No. What kept me down was my inability to sing four notes in tune in a row. I'm working on that, you know?

JR: Really?



Patti Rothberg



Inside

the first single and video from the debut album
Between the 1 and the 9

See Patti Rothberg On Tour Now



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Produced by Little Dave Greenberg. Mixed by Tony Shimkin. Management by Alicia Gelernt. Video directed by Mark Gerard. <http://www.emirec.com>

ALTERNATIVE'S MISSION IMPOSSIBLE

PW: Hey, I'm working on five! And once I get seven down, there will be no stopping me.

JR: On "Good Day," there's a big beautiful high thing you hit, it just made me proud.

PW: Yeah, it gave me chills too, I must admit. No, to me...hey, people weren't ready for what we were doing when we were doing it. In 1985, we sounded very similar to how them and them and them sound today. The times were not ready for popular music to sound like that. We were underground, and we were against the grain, and that's what made it fun. Now it is the popular music, and as good as it may be, it's not underground, and it's not against the grain, and to me it's old hat and boring. That's why I play what I play.

JR: So I've watched that Replacements 19— Saturday Night Live appearance a good 200 times over the past few years, and it's sort of ingrained into me. Was that a good time?

PW: Well, we were, uh, relaxed by the time we hit the stage, but it was a tense, big thing. You know, Tommy was 16, I was like 23 or something...

JR: Harry Dean Stanton was the host. Was he nice to you?

PW: Harry Dean himself also was a wee bit nervous, and seeking, uh, relaxation.

JR: I bet he was.

PW: He found it in our dressing room, believe me. (Laughs)

JR: There's another moment in the Saturday Night Live thing, it's, I think, it must have been at the beginning of "Kiss Me on the Bus," I think someone — maybe you — said, "Darn it." And then suddenly, in the middle of the song, Tommy comes out to the mike and says, "Darn it again." It seemed like one of those great Replacement private jokes that I always wanted to know what the hell it was.

PW: (snickers) Like I remember? You watched this 200 times? I saw it once! And I never wanted to see it again. I haven't the slightest.

JR: Was the song "Satellite" completely Tommy's? Did he write it?

PW: Yeah. That was his baby, I gave him a little help, I produced it, and I gave him one little hook, but he wrote that one. That is a good tune. I myself hum it occasionally, it sticks in my head. That was the last thing the Replacements ever did, I think. That and "Like a Rolling Pin," that was the last serious thing we ever did.

JR: I think — and now I'm just flying from thing to thing — that while I was looking through the Replacements related Web pages, and looking at all your lyrics that somebody had transcribed — I think somebody had translated some of your lyrics into Japanese and then back again, and there was a lyric, "You left my crack, and it all came back."

PW: Cool!

JR: And I think it was from one of your songs. I thought that was kind of profound.

PW: See, that's the beauty. If I'd written the things down, they'd never come up with this raw genius.

JR: So you want to get into some fun Replacements stories?

PW: What the hell have we been doing for the last half hour?

JR: These are really sad ones, taken from that book *Alt-Rock-a-Rama*, like the "shave off your eyebrows" story. What's it like to shave off your eyebrows?

PW: Well, it's liberating, in a way. There's no turning back. (Laughs) It's sort of like making a little incision in your head and letting your brain seep out, until you're down to an IQ of about six, and then you patch it up, and try to carry on.

JR: And it seems like a funny idea at the time, until you're sweating like a pig on stage a couple of nights later.

PW: Well, the beauty of that was that we did it as a group. It was, you know, all for one and one for all, and we all walked around with no eyebrows for...I mean, Slim's haven't grown back yet. (Laughs) It's the curse of the Replacements. But yeah, it was like, "Who's holding the Maybelline eyebrow stick?" We had to pass that amongst us every time we'd go through customs or something, because we'd get roused immediately; we looked like Ziggy Stardust and the Cornfield Four.

JR: You want to do some "Hey, what were you thinking when you wrote that?" kind of things?

PW: Oh, love to, Jim.

JR: It's Johnny!

PW: Oh.

JR: One of your strong points is taking a normal sort of line or a saying and twisting it around a little bit. "I suppose your guess is more or less as bad as mine," things like. (You start with) sort of common-sounding things, but you make them sound (exaggerated emphasis) "genius, man!" That, again, wasn't a question.

PW: Yeah. What am I supposed to say, "Yeah, you're right"?

JR: "Yes, I'm great."

PW: It's using language. That's what I do. As opposed to sitting in a room and going, "I'm going to create poetry from nothing," I take existing things and make them fit the way I hear them. Sort of dyslexic thinking.

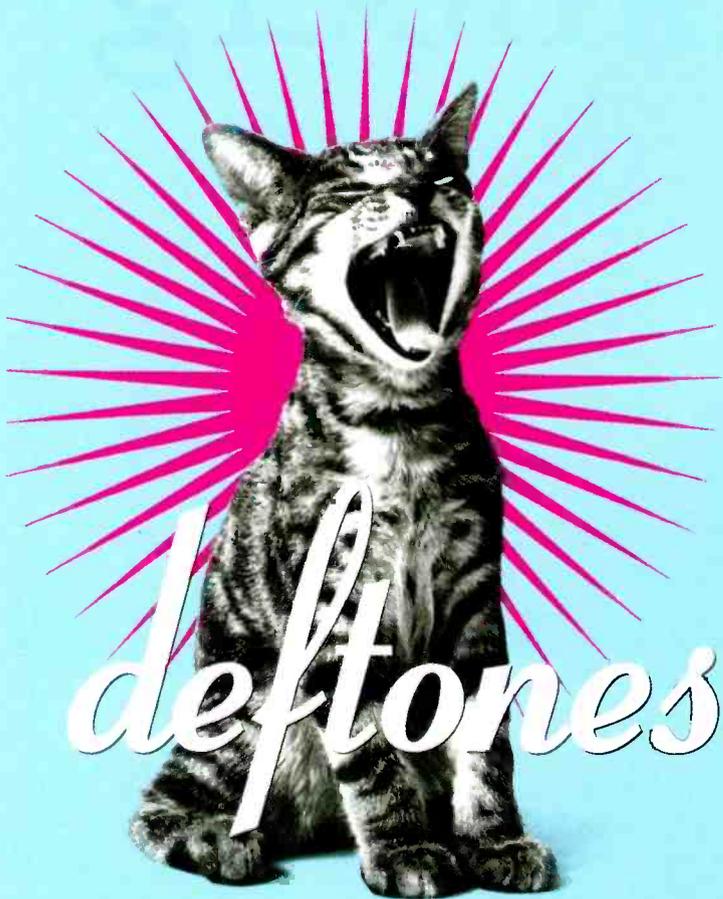
JR: Are you ever going to put out like, a big book of just all your lyrics so I'd understand everything? Just for me?

PW: For you? Hmmmm...I'm sure someone is trying to. But no, I resist that. I like for people to listen. I mean, man, if it was all available, then you wouldn't have these 100 Web Sites and people having stuff to talk about. It's like, I've created a pastime! (Laughs)

JR: But what if I were in a garage band and we wanted to cover "Run It" and we can't get any further than, "Red light, red light, run it"?

PW: Make 'em up! I did.

JR: Yeah, that's true. (Laughs) I think one of



"bored"

the second track following "7 words"
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from the album: **ADRENALINE**

Deftones have been on a non-stop tour for the past year and a half with the likes of Korn, Bad Brains & Anthrax.

New Adds This Week:

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KBER	WKLQ	KTYD	

REACTING AT:

ALTERNATIVE:

X-96 Top 5 phones!	KNDD Top 5 phones!		
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KPNT	KWOD	WQBK	KRRK
WENZ	KBBT	WPLA	

ACTIVE ROCK:

KSJO Top 5 phones!	KUPD Top 5 phones!		
KRAD Top 5 phones!			
WAAF	KFMX	KQRC	WJST
WDZR	KBPI	KTUX	WLZR
KIOZ	KZRR	KRXQ	

A&R Direction by Guy Oseary
Management: Warren Entner Management
www.deftones.com





Yale

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From the Sub Pop album
SO WOUND



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ALTERNATIVE'S SIDE MISSION IMPOSSIBLE

your genius making-up moments — here's another one I've wanted to ask you this for years — I have a bootleg cassette where you're singing your lyrics over other people's music.

PW: Oh, yeah!

JR: You're singing your own stuff over U2 songs. It didn't just happen on the spot, did it? Was it, like, a rehearsed thing?

PW: That was probably at CBGBs. That was the night Alex Chilton saw us for the first time, and he wanted to produce us because he saw us doing that. He got us in the studio and realized that we actually had our own songs and thought we sucked. (Laughs)

JR: So that's how the Alex Chilton thing came about?

PW: He said he never saw a band that could play two songs at once and make it work. We met the next day. He wanted me

ful" sort of thing with, like, Soul Asylum, who just suddenly got really, really gigantic?

PW: Mmmm...probably — for about two days five years ago. But no, you realize that to sustain that [emotion] is virtually impossible, and they're going to come crashing down one day. And I like the guys personally. Musically, I have the arrogance of being in the Replacements, like, "We were here first, and you guys will never be as good as us." But I think they're a good rock band, and that's no crap. Good luck to 'em.

JR: You know, *Tim* [1985] is the album that I think is the really, really high point of the Replacements. Most people seem to feel that way about *Let it Be*, but for me this is the one that doesn't have any "Tommy Gets His Tonsils Out," styled songs. There's not really any kind of funny songs on it. It seems like it's the serious Replacements point, what with "Little Mascara"...

PW: Yeah. It was the first record where it was kind of a three-piece, and Bob [Stinson] was not there all the time. But I don't think that one quite sounds as good as the others, although what does sound really matter? The great rock & roll was recorded with one mike. But I don't know. I would hold out for that, or maybe even the one after it, the one with "Alex Chilton."

JR: *Pleased To Meet Me* [1987]...

PW: Yeah, that's probably the best. I mean, that's the best second...the Replacements to me was kind of two phases, the one with Bob and then the one with Slim [Dunlap]. Actually, that one was *without* Slim, but I would say that *Please my favorite*.. That's would be the one I would play more tunes from than earlier on, I think.

JR: It's the most consistent. I guess it's tighter, because you were kind of sitting there and proving that you could play great guitar. It always astounded me that it was you doing all those things, like we didn't know you had the guitar power in you.

PW: I played a lot of guitar over the years. We didn't say who played what, ever. But whatever, I'm over that now. There'll be no more guitar playing.

JR: No more guitar playing?

PW: No more showing off. Just simple, boring, serious, sad crap.

JR: Do you find that your audience is growing? Is the Replacements' audience growing along with you? Everybody I know has. So I guess it has to be true that they have.

PW: Sure. I guess I only know it when I go out to play, because I don't keep tabs on it. I've found that it's not good for your creative brain to keep tabs on who's digging you and who's not, and who's buying you and who's avoiding you. I've kind of grown out of that. So it'll be a mystery to me until we go and play a gig and see who shows up.

JR: When are you going to tour?

PW: Soon. I would say by late June we'll be hitting the streets. I'm still looking for a guitar player. ●

'As opposed to sitting in a room and going, "I'm going to create poetry from from nothing," I take existing things and make them fit the way I hear them. Sort of dyslexic thinking.'

to meet him on the corner at St. Mark's Place, by the trash can. So I met him, yeah. And the rest is, you know, not even history.

JR: What was your favorite birthday you ever had?

PW: Oh, my first.

JR: You remember that one, do you?

PW: Well, how could I not? I will turn 40 — how about this, Johnny? — I will turn 40 on New Year's Eve, 1999...At the turn of the century.

JR: Are you scared of 40?

PW: No, not at all. I was terrified of 30. I feel much more at ease now than I did five years ago. I'm in step with where I'm supposed to be, I think.

JR: I'm going back for more old questions. You've covered "Yummy Yummy Yummy" live. Did bubble gum have a big effect on your life?

PW: Absolutely. I think it's one of the finest forms of pop and rock & roll ever produced. T. Rex, and even the more obvious stuff, like the DeFranco Family. That was the infectious pop music that I listened to when I was just finding out about the radio, back in '71 or whatever.

JR: Have you ever experienced the "We hate it when our friends become success-



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SPEECHLESS IN SEATTLE? SPEECHLESS IN SEATTLE? NOT JONATHAN PONEMAN.

The co-founder of Sub Pop has plenty to say about matters Alternative.

IT'S RAINING and cold in Seattle. Big surprise. I've had a few beers, and I'm now sitting in the small (but very warm and dry) office of Sub Pop founder Jonathan Poneman, who has graciously allowed me some quality time with him on the day of his label's eighth anniversary party, so that I can report back to you on the state of the company that has virtually defined "alternative" for the last eight years. And with new albums from Sebadoh, Plexi, and Chixdiggit on the near horizon, that characterization of Sub Pop is not about to change anytime soon. The depth and breadth of Sub Pop's roster is really quite impressive: in addition to the bands I

just mentioned, there's the Supersuckers, Velocity Girl, Jale, GodheadSilo, Eric Matthews, and Thornetta Davis, just to name some more. Oyl! Anyway, back to Mr. Poneman's office.

I DON'T KNOW it yet, but I'm about to be engaged in a very articulate discussion about industry greed, artistry, clones, the future of music, and bands who need a home. The tape is rolling, and our starting point is an exchange about the money that labels are shelling out for bands today.

Max: If bands know that there's a zillion dollars out there on the street for the taking, and they say to themselves, "Hey, we can get signed right away, and there's no real long term commitment," does that destroy the work ethic of a band? Does that spoil the atmosphere for independent labels to get artists and try to develop them?

Jonathan Poneman: Oh my God, no! I don't believe that every artist is mercenary. The more people that you have participating in the system, the greater the level of redundancy in the marketplace. I don't think that it's an artistic meritocracy out there. I think you're dealing primarily with people who are oftentimes doing a fifth-rate imitation of something that was done several years ago. But sometimes that's just how long it takes for Middle America—or whatever the equivalent would be in tertiary markets—to digest all this stuff. And it's not that I believe that the true artist deserves to be paid less, but I do believe that the true artist, somebody who is more committed and who will forsake the big payday if they can take more chances with their career and do things at their own pace, is going to be seeking refuge more and more. And when they seek refuge, I think they're going to be coming to labels like Sub Pop, because we embrace them, plainly and simply. I'm not out there mining for gold. I believe our strength is in our diversity. Plenty of labels cover the map with different artists or different genres, trying to see what's going to be the next big thing. We want to sell records, too; we're a business here. But I feel like we're collecting art. I don't believe that my records will all necessarily be appreciated in their time, but I am accumulating a lot of classic pieces of art. Our earliest experience in the industry was having this amazing collision of critical and commercial acceptance with Nirvana. This is a band who, critically speaking, could do no wrong, and commercially, they mesmerized the audience. That's a very rare phenomenon, however.

When you started eight years ago, you were sort of the I.R.S. Records of the next generation, the definitive alternative label. Was this exactly what you wanted to do? How did you start focusing on, for lack of a better term, hard-guitar, grunge-rock...

Well, it's weird. We didn't really do anything. Bruce [Pavitt] and I. We just happened to be living in Seattle, and the Pacific Northwest in general has always favored hard rock and heavy metal music. People like Chris Cornell, Kurt Cobain, Buzz Osbourne from the Melvins, Mark Arm from Mudhoney grew up listening to KISW. The influence of that radio station and the kind of music that they broadcast just permeated the consciousness of teenagers all over this region. I mean, going back further, to the early '60s, you had the Kingsmen and the Wailers and the Sonics; there's always been this kind of rock & roll primitivism in this part of the world.

And nobody really realized it. Nobody looked at Seattle as a place for great original rock.

Nor did we. I mean, there was just a generation of kids who grew up on the West Coast, within driving distance—albeit a long drive—from L.A., where in the early '80s there was the whole SST and Posh Boy scene. That



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was really, in a lot of ways, the forerunner to not only what's happening in L.A. now, with Epitaph, but up here as well. Not only that, but there has always been a Euro fascination in this city, too. I remember in the early '80s there were a lot of British New Wave bands up here; there's always been a thriving goth-rock scene in Seattle. And on top of that, this was a city—I mean, KISW was the station that broke AC/DC, and there's always been a real preponderance of heavy rock. So you have these kids who grew up knowing their punk rock, and knowing their hard rock, and knowing their heavy metal, and reading the magazines. Mark Arm and Kim Thayil are erudite, and Kurt Cobain was as well. You're not talking about people who stumbled into what they do. There was an aspect of their persona that made you think they're just these rock & roll primitivists; well, they are primitivists, but they're not actual primitives. There's a real elemental quality to what they do, but they're also very cerebrally engaged.

I remember, when I ran 91X in San Diego in the '80s, and I used to get calls from some journalist up in Seattle. He was like, "We've got to get an FM Alternative station up here. This is an incredible local music scene." It was clear that Seattle would support a radio station that played this kind of music. But the Alternative for-

mat never really embraced hard rock or guitars, beyond, let's say the Cult. I don't know, give me another example of some sort of heavy-sounding Alternative band at the time.

Well, there was Jane's Addiction.

Jane's Addiction, right. But then somewhere along the line, around 1991, 1992, with Nirvana, the format just opened up into a Pandora's Box. This format is essentially what rock is today.

That's true, it is.

It's basically mainstream rock.

I mean, I hear Alice In Chains on The End, and I know where they're coming from. I mean, I like Alice in Chains, I think that they write good pop songs—but they were a glam-metal band. Alternative-ness to me is about disenfranchised music. And it's no accident that when there is a lot of heavy guitar rock out there, I'm not as interested in it. That doesn't mean that I don't like that music, I mean, I think I have two of the greatest guitar-rock bands in the universe on my label, in Plexi and the Supersuckers. But for a long time, I felt like these kids and the record-buying public, were being mistreated, because they were being force-fed. I mean, I respect R.E.M., and I think that they've done great popular music, but their clones...

Do you think they are clones, or are there clones of them?

Well, if you want to get into it, then you could say that R.E.M. was like a collision between the dBs and Big Star and early-to-mid-period Byrds.

That's true. But they sort of gave it their own twist.

All bands do. I mean, they're a great band. That's not my point. I'm not going to harp on R.E.M., I'm going to harp on the bands that, for a while, were trying to cop their vibe, and record labels would eat it up, you know? Then there were the bands that were sort of like the Robyn Hitchcock-type, like this jangly '60s style, even if you go back and deal with the Paisley Underground. Once again, I loved a lot of those bands, but it seemed like every aspect of rock music was being represented—every community except the real rock. The stuff that was called "heavy metal" was just this poodle-haired riff this nonsense. It was kid stuff.

People just got tired of the pop and the Brit-pop thing. That's what created the vacuum that bands like Nirvana broke through, exposing a new generation to the "Angry Youth of America." At that point, at the end of the '80s, that's what was going on.

It was all very antiseptic. Like Madonna, for all of her alleged sexuality, it's all very clean, it's all very unapproachable, you know? For me, a fantasy becomes something much more torrid when I feel like it's something I can attain. The great thing about Nirvana, Soundgarden, Sebadoh, or the Supersuckers, is that these are about attainable people. They are icons, but there is that quality of, "I could be that person. I could meet that person on the street." And I think that's really important. I think that people need stars, they need tribal chieftains, they need icons. But I also feel like if all the icons are these people who are unapproachable, why bother? That's a metaphor for alternative-ness.

What do you see, happening—not necessarily with Alternative, but with pop music or rock in the next four to five years? Are we cycling out of the hard, angry rock...?

Well, I don't think we're necessarily cycling out of that. I think there will always be hard, angry rock. But I also think that we just have to look at the times that we live in, and [realize that] nature abhors a vacuum. I think that you have a lot of people out there who are like these alleged "everyman"-type stars, and I think that people are going to start feeling kind of alienated by them. I think one of the reasons the Supersuckers are one of the greatest bands in the universe is because they are full-on rock stars, and they

things are happening. cool...

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rocket



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are unapologetic about it. They've got a great sense of humor, they've got a great level of sophistication, but they keep it out of the kids' faces. And they rock. They just get up there and they are, like, real, you know?

And that quality's a hard thing to maintain in the rock music industry, because as soon as you get the reward for doing this the tendency is to cash in and lead the good life. And although I think people, to a certain degree, want their stars to lead the good life, being able to sell millions of records doesn't necessarily put you on the cutting edge of the Zeitgeist, as it were.

You now have Eric Matthews breaking out, and suddenly, people can't put Sub Pop in this little box, where you're only this grunge label. Did you consciously make this decision, or did you always want to be more diverse?

As I said, it's like a political quest, to a large degree. I am attracted to that which I sense to be disenfranchised. And it doesn't mean that I don't love Soundgarden. I love Nirvana, and I love all sorts of different kinds of music. But the thing is, I listen to the radio. It's a sorry admission—No, I'm proud of this! (Laughs)—but the thing is, the industry works in a way where they just grind the life out of everything! All the spontaneity, the enthusiasm, the excitement, just gets bled out of it. And you've got to remember, I've been listening to this shit a few years longer than everybody else has (Laughs). Radio mistakes their position: it's broadcasting, and it's advertising, and that's what they do. They can make careers, they certainly have, going all the way back to the earliest days of Alan Freed. But first and foremost, your talent comes from the record labels.

It's 1996, and your label is eight years old. Do you think that it's any easier, more diffi-

cult, or the same for independent labels to get airplay at this point in time?

Oh, I think that it's real arbitrary. I mean, I know that my radio department goes out there and fucking slogs; they work for their adds. But there's always that PD or MD out there that takes a liking to a song that's on some obscure indie—or on a fake indie, whatever—and they go, "Oh, I like this, I'll spin it 40 times a week," and lo and behold, the band from that small indie gets signed to a record label for a million dollars or something.

What's the difference between a fake indie and a real indie?

In my opinion, there is the boutique record label, there is the imprint, and then there is the indie which is a genuine indie, where it's largely understood that they're doing artist development. I don't think that there's anything bad about the fake indies, per se; I don't think that there's anything particularly glorious or glamorous about independent anything. I think the only thing that's glorious and glamorous about it is that, more often than not, the people who are the entrepreneurs who are starting the labels are more driven, by and large, by the artistry. But even that's a misconception, because I know a lot of people who have started their indie labels because they want to be like Sub Pop and sell bands to the major labels. I have never sold a band to a major label. My bands have wanted to go on to the majors, and either I try to win something that cannot be won in court or in the court of the conscience or...

Isn't that frustrating to you?

It has been frustrating, but the flip side of that is that I'm sitting here talking to you right now, and I'm able to have this significant party and work with all these bands that I love because of my flexibility in the past with other bands. And it's been good for the livelihood of my

label. But it's not necessarily something that in an ideal world, that I would love to have happen over and over again.

Well, how do you prevent that?

Sometimes you don't prevent it.

In the eight years that you've been around, have you felt the need to grow larger, in order to accommodate bands that might be more successful?

That's kind of what's driven where we've gone. But right now, I'm not so inclined, because it's just gotten so nuts out there. I feel that I am working with the greatest artists in my particular sector of pop music, period. But I don't want to play the game to the degree that it's being played right now. To borrow the term from our former President, it's "voodoo economics." It's nuts, the sort of money that's being bandied about out there. I know the profits are high. From running a record label, I know how much money you can make, and I know the overhead, relatively speaking, is quite low. But I still feel that it's a slippery slope. And there are so many people participating in the market. I don't have statistics, but I don't think that it's growing, you know?

Obviously, you're fortunate. You can go out, and it doesn't matter whether it's the Scud Mountain Boys or Eric Matthews or Nirvana, if there's a band you like with great songs that strikes a chord with you, you can sign them.

Can I just take one moment, because I always resent these articles where they focus in on, like, the president of the company, when you know darn well that there is somebody who is not the president who is doing a lot of the work. I just want to tell you, Joyce Linehan is my head A&R person, and I am humbled to be working with her, because I think that she is as visionary an A&R person as anybody who

is out there right now. I might be sounding a bit hyperbolic right now, I realize that, but she is the person who turned me on to the Scud Mountain Boys. I mean, I've had my share of good breaks, but she is the person who has been behind our working with Thornetta Davis. And when you see Thornetta Davis—and Gel, that's another Joyce band—you'll see that she knows what's going on. And she's also the person who turned me on to Combustible Edison. She is the person who is as responsible as anybody for the diversity on this label. I am proud that I have been able to sign the contracts and give her the leeway to do that.

Do you want to be more diverse? To me, bands like Scud Mountain Boys and Eric Matthews, it's great stuff. I don't know if that's because I'm out of the angry young rock demo, but I think it's fabulous, and I think that this is a good thing, making this label diverse that way. Is that what you want to do?

Yeah, that is what I want to do. It's being demeaning to all involved if I try to, a) duplicate myself and b) if I try to be younger. I'm not fucking 17; I'm not 27; I'm 36 years old, and this is what I like. I'm still young, of course, but I think youth, to a large degree, really does come down to how you feel and how you think. And as such, there's a lot of heavy rock, that I still love. Plexi, to me, is a completely riveting band. And I know that when they get out there, when they release this record, there's going to be a lot of the predictable people who will say the predictable things. But I think that would be to their credit, that they recognize that this band is great. But this band, as great as they are, are much more of the moment than, say, some of the other artists that we have on the label, which I think may be of the moment yet to come. Everything has its time. ●

NO FEAR

REV 105 is out to prove the Earth is not flat.

WE'RE NOT EVEN THREE SECONDS into our conversation and PD Kevin Cole is already stressing to me the importance of the "trinity" at work within the walls of REV 105 (KREV) in Minneapolis. Kevin doesn't want me to have the impression that KREV is all Kevin. "Perhaps my Music Director, Shawn Stewart can be in on this..."

"Well, uh, it's kinda hard talking to two people..."

"...because she's really the one..."

"I understand. But maybe we can just start with you and..."

"...I mean, her perspective is extremely important..."

"O.K., but..."

"And Thorn, our APD is also in the music meetings and..."

"Yes, I'll make sure they are both in the article..."

"...because I can go get them right now..."

"Um, why don't we just go along here and see how this develops..."

Shawn Stewart is the MD, and Thorn is the APD. They are both integral to the whole REV 105

vibe. It's very important to remember that, OK? We'll come back to this later. Where was I?

Oh yeah. I was about to set up this entire piece. Why are we focusing on REV 105 today? Because they are one of the few stations in the country happily towing the "left-of-center" line — and they're quite successful at it. Is there a big, Goliath-like, mainstream Alternative station in Minneapolis? Yes. It's called "The Edge," KEGE. They have 100,000 watts and huge ratings and can basically stomp the crap out of anything that moves. Except for REV 105. They just won't go away.

THE 3000 WATT FLAME THROWER

One of the things most Alternative stations in America had in common a few years ago was a weak signal. WFNX, WLIR/WDRE, KEDJ, even the early days of KROQ in L.A. (Didn't know that, did you? About KROQ I

mean. Yes, before Infinity bought them in the mid-'80s KROQ was this ninety-eight pound weakling broadcasting from a virtual closet above a dry cleaning store in Pasadena. But they were still getting five shares in L.A., buster!). REV 105, unfortunately suffers the same malady, but when life handed them lemons, they made lemonade.

REV 105 actually broadcasts on two signals. 105.1 to the South, and 105.3 to the North. Look, when you have a smaller voice it just means you have to scream louder to be heard; it's all about attitude anyway. And

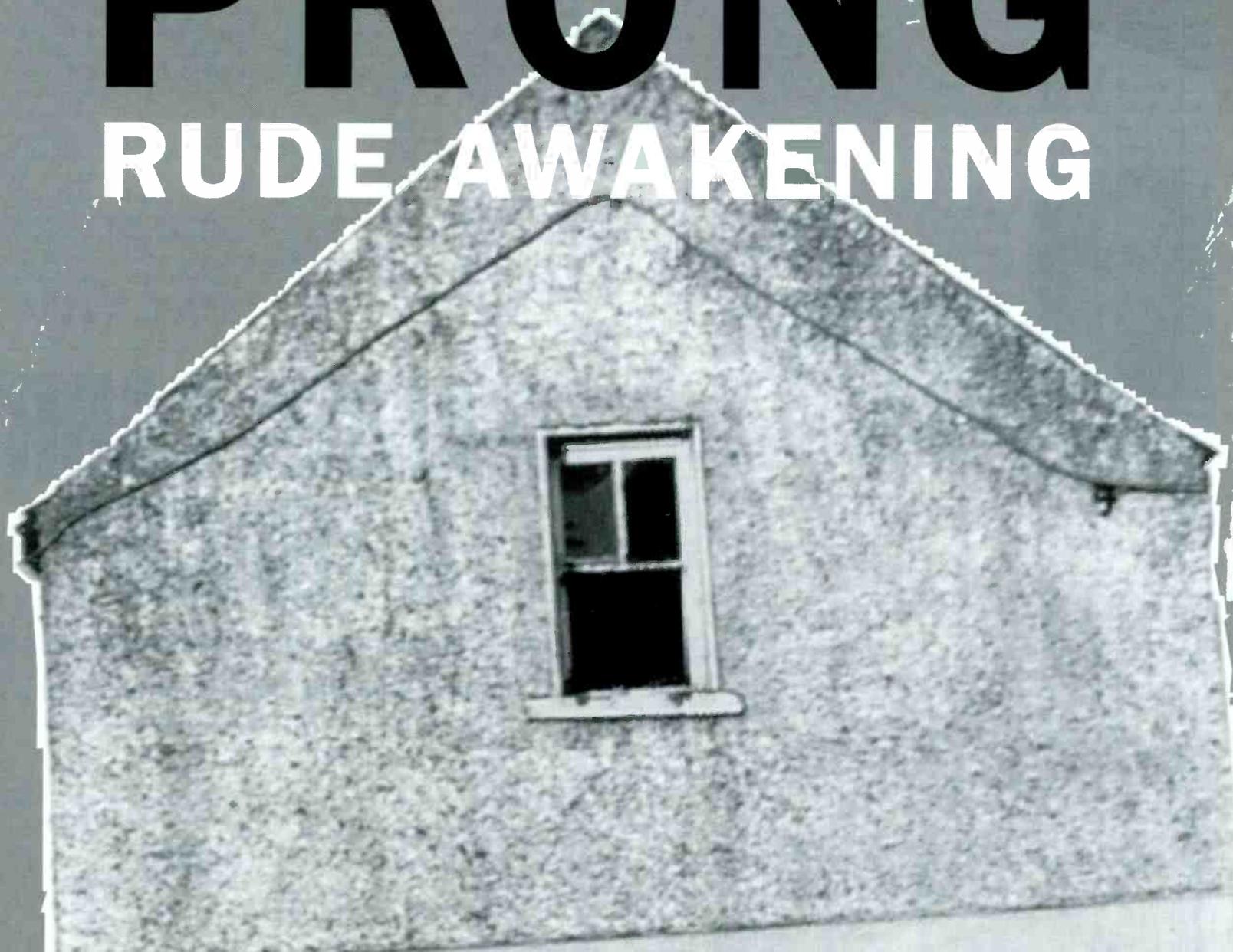
REV 105's attitude is: "Be different." The REVsters definitely care about ratings, but they also don't care about ratings. Arbitron is likely to hand them a 2.8 one book, but if the diaries don't get



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PRONG

RUDE AWAKENING



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dropped where their signal is strongest, they could be back in the crapper, ratings-wise within the next week. But that's Arbitron's problem, not theirs.

Kevin Cole and the rest of the staff believe with absolute certainty that there is a loyal audience out there who appreciates REV 105's approach. Says Kevin, "We do need ratings, we need to be financially responsible like any other station. And we have those pressures as well. But we're doing it in

a way that is — I hate to say it like this — maybe more artistic, and with more



REV 105 PD Kevin Cole. REV MD Shawn Stewart does yoga to keep balanced in an unbalanced world.



around the bend.

"ECLECTIC" AND "DIVERSE"

So, what artists REV 105 championed that worked for them? Who do they feel could have done better nationally had more people taken a chance? Ani DiFranco, Spain, Guided By Voices, Ben Folds Five, Built To Spill, The Dandy Warhols, G. Love and Special Sauce, and Soul Coughing, just to name a few. "We're playing 'Unmarked Helicopters' right now, off the *X-Files* soundtrack, and there's been incredible anticipation for the new full-length Soul Coughing album," says Kevin.

But REV 105 also stood solidly behind Everclear and the Foo Fighters very early in the game. And they tried mightily to get a buzz going on 16 Horsepower. Sometimes you win, sometimes you lose. Do they ever feel pressure from the labels to go with the same cuts everyone else around the nation is playing? "It depends on the label," responds Kevin. "A

lot of labels will want us to get something started, and sometimes we'll maybe hear the record differently. We tend to be on things really soon. Like with the Foo Fighters, for example. "We were on 'This Is The Call' right away. Then we went on to another song, and we probably had 200 spins on 'Big Me' before they even released it as a single. But a lot of times, when we help start something, maybe we'll be over it [by the time] a label's working to take the record to number one. They can't have it both ways either. If stations go on it earlier, they're going to have to be the first to go off it too, right?"

YOU TALKIN' TO ME?

One of the other things that sets REV 105 apart in the market is the approach their jocks take on the air, which seems to go against the current trend of in and out in a flash — the "blitz break" where the jock is practically yelling over the intro or outro to a song. Says Kevin, "It's very conversational, very accessible. We never talk down to our listeners, but we still have a lot of personality, without a lot of the juvenile or in-your-face attitude. And that's one thing we've gotten very high marks on: our air staff's knowledge of music, their relate-ability and genuine appeal. Some of the people I hired didn't have radio experience prior to REV 105; or they only had college experience but were really talented. They were really good at communicating but just needed to learn the formatics, or how to run the gear."

Rev 105 also utilizes the rest of its programming department as more than just a wall of defense against those pesky promotion weasels. Kevin wants fighters. Passionate people who will stand up on the desk, if need be, and tell Kevin to get his ears cleaned. That job falls to MD Shawn Stewart and APD Thorn. "Shawn will champion a real underdog, like Yum Yum, which we just added this week," points out Kevin. "We added that because she loved it so much, she was relentless with it. It got specialty show play, and it reacted each time it

got played. I played it on my show once because of that, and heard it differently on the radio. That was totally Shawn." And what about Thorn? "Well," says Kevin, "Thorn brings a real no-nonsense quality to the meeting. He loves music but is able to detach himself when he needs to. He'll play the role of 'Yeah, that's great. But it's not necessarily great for the station.'"

THE DREADED "C" WORD

So, you'd think that this wildly rebellious station in Minneapolis is happily exploring the farthest reaches of the known universe on its own, with no help from Earth. Wrong. They actually do have a tether to reality — a rather unlikely ally in the battle against mediocrity. A former mainstream Alternative programmer who is now out making his bones as a consultant: Kevin

Stapleford. "Working with Kevin so far has been great," says Cole. "I think some people are frightened by consultants. Their role is to help achieve the vision and goals of the station. It's a great tool for a program director. I think Kevin brings a lot of experience with him. He understands what we're trying to do here. 91X is a heritage station in the format, and a station I look up to. He can bring their perspective, and he's a real detail-oriented person, which I think will be really great for me." Hmm, just wait till he makes you play the "Sheep People" promos. But enough about that. The next time you're in Minneapolis and want to hear something completely different, check out 105.1 — or 105.3, depending on which side of town you're on. This is the station we'll all be wishing we worked at come the year 2000. ●

WANNA CARRY A TORCH?

Here's some other indie labels who help keep us on the cutting edge of Alternative...

(this list is by no means comprehensive. It is merely meant to whet your Alternative appetite.) — By Spence D.

ALIAS

contact: Mark Wagner
phone: (818) 566-1034
fax: (818) 566-6623

1987 was the year, and Alias was the label that made the industry perk up its collective ears to Too Much Joy's *Son of Sam I Am*, which was reissued as a major label tie-in with Giant. Alias once again hit critical pay dirt in 1990 with American Music Club, and in '92 with *Yo La Tengo*. Today, Alias boasts such groups as Archers of Loaf, the Loud Family and a trio of acts who have only just begun to find a home at commercial Alternative: Small, Throneberry, and Knapsack.

BEGGARS BANQUET

contact: Jim Heffernan
phone: (212) 343-7010
fax: (212) 343-7030

THE CULT. Bauhaus. Love & Rockets. The Charlatans. Buffalo Tom. Peter Murphy. The past and present roster of the UK-based indie Beggars Banquet reads like a who's who of Alternative hitmakers. Once allied with RCA and then Atlantic, BB recently severed all ties with the majors and has gone back to its indie roots. With an office in New York, the label is able to expose the best new music on both sides of the Pacific. Look for releases from Dick Dale, Natacha Atlas, Coco & the Bean, Nefilim, Prophets of Da City, Bim Sherman, and June to insure that the Beggars

Banquet moniker will continue to be a driving force in the Alternative spectrum.

EPITAPH

contact: Mike Scumbait
phone: (213) 413-7353
fax: (213) 413-9678

EPITAPH is unquestionably the king of '90s, no frill rock & roll. After all, this is the label that initially brought the high energy boom-blast of Rancid and the Offspring to Alternative airwaves. Earlier this year, another of Epitaph's stable, NOFX, made a splash on Alternative radio. Suffice it to say that there's a goldmine of jammin', fist wavin' musicality comin' from this label. If you have any doubts (you shouldn't) just check out Gas Huffer, Down By Law, Joykiller, the VooDoo Glow Skulls, and the labels newest signing, the New Bomb Turks. Currently the label's hot property are the Daredevils, who are enjoying radio airplay on KPOI, WHTG, and a few other adventurous types.

GRAND ROYAL

contact: Chris Johnson
phone: (213) 663-3000
fax: (213) 663-5726

BEGUN roughly five years ago, Grand Royal is the sonic baby of the Beastie Boys. The label's roster runs the gamut from the catchy pop sensibilities of Ben Lee to the acoustic pop-funk of the Kostars to the noise-and-ramble punk-filled pop of Noise

integrity. Those maybe aren't the words I want to use, but...

Hey, we know where he's going with that. As the format grows, and the temptation to play it safe grows along with it, more and more stations are afraid of programmers becoming like Karl Walenda, the greatest high-wire act ever known. Playing the hits is easy. Taking risks is easy. But finding a balancing between audience acceptance and adventure, well, most people would rather wrestle grizzly bears.

"We feel that people want more," says Kevin. He has no problem with playing the requisite Bush, Elastica, Garbage, Pearl Jam, and STP,



but REV 105 goes a bit further afield. "Everybody involved here is really into music and really into radio as well, so the vision is very global here. We want to be left-of-center and do something different and create radio that's interesting and passionate," he stresses. "We want to be a music intensive station that makes money."

To that end, Kevin notes that the sales staff is totally plugged in to the concept, and can boast of having some of the highest TSL in town. They're number one with men 18-34, at 10 hrs and 30 min; now that's a loyal audience. KREV also goes against the grain with some other programming elements, like a higher percentage of gold in the overall mix, and slightly lower "hot" rotations — maybe 28 to 30 spins a week for the heaviest titles. I'm starting to sense the words "eclectic" and "diverse" coming

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ALTERNATIVE'S MISSION IMPOSSIBLE

Addict. Although largely ignored by commercial radio, a variety of Specialty Shows have really been stepping up to the Grand Royal plate. Both Ben Lee and Noise Addict were serviced to commercial radio, but KLZR and WFNX were the only two to take a swing. Keep your ears and eyes peeled for upcoming offerings from Buffalo Daughter and Butter. Oh yeah, Kostars is being worked to A3, but this record is so sweet that Alternative really needs to take a taste today.

GRASS

contact: Drew Hauser
phone: (212) 843-8300
fax: (212) 843-0737

FOUNDED in early 1993, and owned and distributed by Dutch East India, Grass was the first home to such hot properties as the Toadies, Edsel, and Brainiac. Earlier this year, the label struck up a distribution deal with BMG. The label's current roster includes the Wrens, which have been getting sprinkled airplay on a number of key Alternative stations. Other groups to check for include Chimera, Wasted Time, and Slowpoke. Grass will also release a late summer tribute to seminal L.A. grinders the Germs, which will feature alt faves like Mike Watt, the Posies, and the Meat Puppets. Who says the grass is always greener on the other side?

MAMMOTH

contact: Sean Maxson
phone: (919) 932-1882
fax: (919) 932-1885

STARTED in the musically rich Chapel Hill area of North Carolina in 1988, the label's key to success is a grassroots approach. Largely a promotions driven company, Mammoth believes in building a name, an identity, and a strong base for each of its artists before approaching radio. Mammoth hit large scale poy dirt with Seven Mary Three, and theres plenty more where that came from. New releases from Frente (who already have a huge base at Alternative), the Melvins, Fu Manchu, Joe Henry, and Pure are the high Alternative priorities.

MATADOR

contact: Kris Gillespie
phone: (212) 995-5882
fax: (212) 477-5074

FOUNDED IN the Winter of '89 by Gerard Cosloy (who sowed his oats at indie giant Homestead) and Chris Lombardi, the New York-based Matador is synonymous with Alternative—both Superchunk and Teenage Fanclub were members of the Matador roster at one point in time. Today, Matador sports such fare as Guided By Voices (cool stations like Rev 105 have already been spinning "Official Ironman Rally Song"). But wait'll you hear what's in store for the rest of '96 and early '97: John Spencer Blues Explosion, Liz Phair, Bettie Serveert, Mark Eitzel, Helium, plus Pavement!

NETTWERK

contact: Doug LaGambina
phone: (212) 477-8193
fax: (212) 477-6874

TERRY MCBRIDE and Mark Jowett

begon operating Nettwerk out of an oportment in Vancouver back in 1984. At the time, the moody, industrio-goth focus of the label was considered too outside of the mainstream, but Skinny Puppy went on to bring the label both notoriety and world-wide recognition. Today, Nettwerk has offices in both Vancouver and New York, and while goth/industrial sounds ore still their main slant, they have unleashed several other artists onto the musical scene including Ginger, Mystery Machine, and 13 Engines. The labels latest addition, Wild Strawberries, is poised to give the current Alternative scene a run for its money.

RESTLESS

contact: Rich Schmidt
phone: (213) 957-4357
fax: (213) 957-4355

THIS HOLLYWOOD-BASED label initially made a name for itself with an impressive back catalog featuring the classic recordings of Soul Asylum, the Replacements, the Cramps, Dead Milkmen, Flaming Lips, They Might Be Giants, and several other influential pre-Alternative acts. Recently Restless has jumped full force behind a batch of new signings such as the Golden Palominos, Polara, and Jack Logan. Three to keep an eye on: currently Spain (who, by the way, are one of Rick Rubin's favorite bands) is making noise at various Alternative hot

spots, Suncatcher has a tremendous buzz, and the new Tommy Stinson (ex-Replacements) project, entitled Perfect, could be just that.

ROADRUNNER

contact: Seon Knight
phone: (212) 274-7500
fax: (212) 219-0301

ROADRUNNER Records initially started off as a bastion for underground metallic surge. Founded by Cees Wessels in Amsterdam way back in 1981, Roadrunner brought the heavy wallop of Metallica, Slayer, and Megadeth to European ears. In 1986, the label set up shop in New York with the sole intent of signing and breaking new artists. They've been rockin' solid ever since. Roadrunner releases that are going to make Alternative radio stand on its ear this summer include Sepultura, Type O Negative, Kevin Salem, and Dog Eat Dog.

TIME BOMB

contact: Pete Gilberga
phone: (714) 499-8338
fax: (714) 499-9497

FOUNDED BY Jim Guerinet, former GM of A&M, in January of 1995, this fledgling label hopes to hit Alternative upside the head with a bevy of releases. The labels

first offering, the Elevator Drops creates a sound that lies somewhere between Bowie and Mott the Hoople. The next group on deck, No Knife, serves up melodic indie rock. According to Time Bomb's promo wizard Pete Gilberga, the label is "trying to put out a large variety of consistently good music no matter what genre it's in. It doesn't have to be punk, hardcore, or guitar driven, as long as it's good."

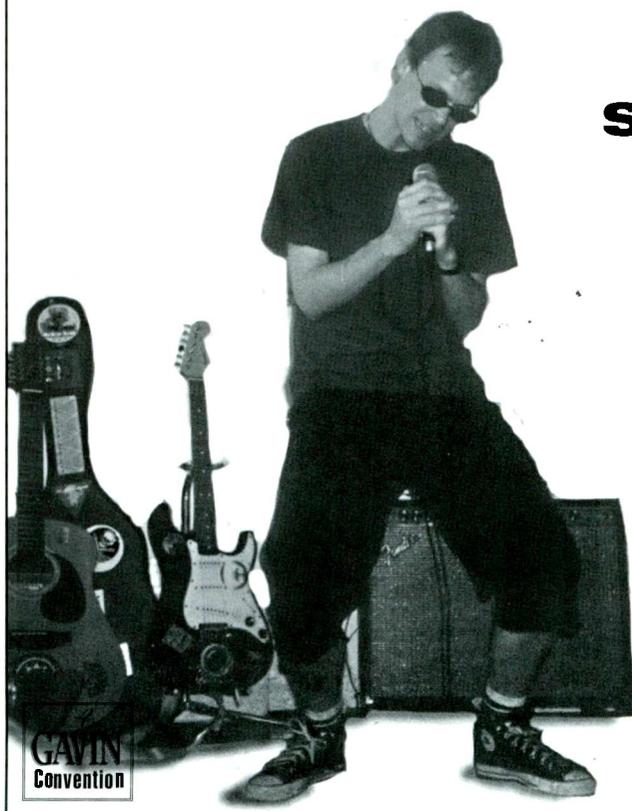
ZERO HOUR

contact: Randy Hock/Seth Gershman
phone: (212) 337-3200
fax: (212) 337-3701

NEW YORK'S Zero Hour is a virtually untapped alterna hot spot. The label was begun by musician/former Wall Street money maker Ray Mackenzie as a response to his frustration with the current music industry climate. Acts like Space Needle, Varnaline, and Boyracer have made a considerable dent in the college niche, while both 22 Brides and Grover crept ever so briefly into the Alternative soundscape. Upcoming releases include a solo project from former Dream Syndicate frontman Steve Wynn, the smooth, polished pop of Multiple Cat, the New York aggro-rock of Kittywinder, and Chomp, four youngsters from D.C. who are dishing out pure, simple pop with a little bit of noize on the side. ●

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MOST ADDED
RED FIVE (23)

CHARLIE HUNTER QUARTET (14)

DUB NARCOTIC SOUND SYSTEM (12)

JUICY (11)

STRUNG OUT (11)

TOP TIP
SINGOLA

Crash Landing In Teen Heaven
(Caroline)

These Austin-based, guitar-wielding ragers just crash landed on KFSR, KVRX, WUJC, WITR, WUNH, and WMSV.

RECORD TO WATCH
SLAYER

Undisputed Attitude
(American)

Skull crushing covers of Old School punk slathered in metallic-aggro blast. Undisputed adds on KSJS, WCBN, WTUL, WXCI, KUCI, WNYU, WUSB, KWVA, WRIU, AND WUTK.

Gavin College

2W LW TW

1	1	1	STEREOLAB - Emperor Tomato Ketchup (Elektra/EEG)
2	2	2	BOB MOULD - Bob Mould (Rykodisc)
5	4	3	BIKINI KILL - Reject All American (Kill Rockstars)
4	5	4	GUIDED BY VOICES - Under the Bushes Under the Stars (Matador)
27	6	5	BUTTHOLE SURFERS - Electricrlyland (Capitol)
9	10	6	POLVO - exploded drawing (Touch & Go)
6	3	7	UNWOUND - Repetition (Kill Rockstars)
10	12	8	LOUNGE AX DEFENSE AND RELOCATION CD - Various Artists (Touch & Go)
21	9	9	COCTEAU TWINS - Milk & Kisses (Capitol)
—	37	10	MOOG COOKBOOK - the moog cookbook (Restless)
3	7	11	JESUS LIZARD - Show (Capitol)
7	11	12	MAN OR ASTROMAN? - Experiment Zero (Touch & Go)
8	13	13	KOSTARS - Classics with a K (Grand Royal)
12	8	14	SCHOOLHOUSE ROCK! ROCKS - Various Artists (Atlantic)
11	15	15	THINKING FELLERS UNION LOCAL 282 - I Hope It Lands (Communion)
18	16	16	PALACE MUSIC - Arise Therefore (Drag City)
—	38	17	MAGNAPOP - rubbing doesn't help (Priority)
32	18	18	I SHOT ANDY WARHOL - Various Artists (Tag/Atlantic)
—	20	19	YUM YUM - Dan Loves Patti (TAG)
—	39	20	ANI DI FRANCO - Dilate (Righteous Babe)
—	21	21	EINSTURZENDE NEUBAUTEN - Faustmusik (Mute)
14	14	22	BABE THE BLUE OX - People (RCA)
43	27	23	THE CURE - Wild Mood Swings (Fiction/Elektra)
17	17	24	DJ KRUSH - Meiso (Mo'Wax/ifrr/London)
—	43	25	JAMES TAYLOR QUARTET - The Money Spyder (Acid Jazz)
23	23	26	DJ SPOOKY - Songs of a Dead Dreamer (Asphodel)
NEW	27	27	SINGOLA - Crash Landing In Teen Heaven (Caroline)
—	41	28	THE MAKE-UP - Destination: Love/Live! At Cold Rice (Dischord)
29	29	29	BEASTIE BOYS - The in Sound from Way Out (Grand Royal/Capitol)
38	34	30	IMPERIAL TEEN - seasick (Slash/London)
—	31	31	GAUNT - Kryptonite (Thrill Jockey)
36	32	32	SMOG - Kicking a Couple Around (Drag City)
42	33	33	BUILT TO SPILL - The Normal Years (K)
19	30	34	RAGE AGAINST THE MACHINE - Evil Empire (Epic)
28	35	35	SCHEER - Infliction (4-AD/Warner Brothers)
NEW	36	36	OLYMPIC DEATH SQUAD - Blue (TeenBeat)
NEW	37	37	DICK DALE - Calling Up Spirits (Beggars Banquet)
22	22	38	MODEST MOUSE - This Is a Long Drive for Someone with Nothing to Think About (Up)
NEW	39	39	EYESORE: A STAB AT THE RESIDENTS - Various Artists (Vaccination)
13	19	40	WHORE - Various Artists Play Wire (WMO)
26	26	41	ALEX CHILTON - 1970 (Ardent)
NEW	42	42	TEXAS IS THE REASON - Do You Know Who You Are? (Revelation)
16	24	43	BRAINIAC - Hissing Prigs in Static Couture (Touch & Go)
—	44	44	THE RAINCOATS - Looking in the Shadows (Geffen)
37	42	45	CRACKER - The Golden Age (Virgin)
—	46	46	UNDERWORLD - Second Toughest in the Infants (Wax Trax!/TVT)
15	28	47	LUSH - Lovelife (4-AD/Reprise)
34	45	48	BARDO POND - Amanita (Matador)
31	36	49	CITIZENS UTILITIES - Lost and Foundered (Mute America)
NEW	50	50	ELVIS COSTELLO - All this Useless Beauty (Warner Bros.)

Inside College

BY SEANA BARUTH



Old Questions, New Answers

At the close of his music directorship at UC Berkeley's KALX, Anthony Sperber feels inclined to survey the lay of the land and assess what changes, if any, have taken place in the last few years at this small pond of College Radio. His essay is the final installment in a three-part series, which has allowed individuals from different sectors of the College Radio world to speak their mind. Seana Baruth returns from vacation next week.

When I attended my first GAVIN convention in 1992, I was involved in some memorable debates about the role of College radio and the relative merits of indie versus major labels. Passions were stirred on both sides, and a great many ideas were exchanged along with business cards and insincerities. My personal view was (and remains) that one need not demonize major label successes in order to continue to seek innovative new music. Nirvana had made it—great. Now what?

If we debated the merits of Nirvana, we were missing the point. The fact that they had sold millions of records didn't suddenly make them monsters, or sell-outs. They were a great band with tremendous emotional power. Was it such a surprise that many people identified with that? Nirvana were still great; they just didn't need KALX any more—and that's fine. My not playing Nirvana or Green Day is not an act of disdain, but rather an acknowledgment that they had moved into a different sphere.

I am saddened to see these debates denigrated at current conventions. The conventional wisdom seems to say, "We've been through that already. It's tired. It's old. Punk is mainstream, who cares?" But the people who are saying that typically have been to many conventions. These discussions need to be held

for each new crop of College radio programmers who are searching for their stars in the firmament. If new music directors sincerely want to discuss what their role should be, then there should be a place for that at conventions.

The discourse should not be one of animosity. Conventions should revive panels to discuss these issues. Those who have moved beyond these discussions should have panels to address their issues also; but to suggest that everything's been said on these topics is cynical and condescending. Walking's been "done," but each new child must learn it for themselves.

College radio can do a lot of things that mainstream commercial radio cannot. If we let ourselves be seduced by marketing and tchotchkes, then we fail to live up to our own potential. Nirvana was once a college band. There are new Nirvanas out there, but they almost certainly sound nothing like Nirvana. Maybe the noise that moves you will come from Kansas City and maybe it will come from Pakistan; College radio is the place to explore those possibilities. Your palate is so much broader when commercial viability is not an issue.

My argument is against cynicism. I have faith that there is a new underground happening all around us, and I hope we are brave enough to hear it. Somewhere there is someone singing about *your* life; making a noise specifically for you and your friends—coming out of similar circumstances and championing a new aesthetic. I have faith that we are, each of us, the unique intersection of all our influences. Music that speaks to our souls now must acknowledge the lives we have lived. As much as I love the Beatles, Hüsker Dü and the Smiths were the vital artists of my late

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teens. Their songs were about my life. The music I make will reflect that influence also.

Rebellion is a necessary component for the perpetual reinvention of popular music. If you need to say that everything that came before was crap and only your small, hard-to-take indie band is worth a damn, then go for it! It's certainly preferable to affecting a nostalgia for a time before you were born. Find the small band that floats your boat and champion them. They'll thank you on their CDs. And when they finally get the success you've helped them achieve, you can write them off as sell-outs. ●

College Picks

MAGNAPOP Rubbing Doesn't Help (Priority)



High amperage, catchy riffage, and super charged pop sensibilities are what make Magnapop tick. Just imagine if hubblegum had teeth. For their second full length effort, this Georgia quartet has enlisted the behind-the-boards expertise of L.A. punk icon Geza X (Germes, Dead Kennedys), and the result is refined rawness in the form of surging guitars and torrential rhythmic blast. Prime examples of the Magnapop walloping lava flow include the fiery guitar-driven drone and wrenching buzz-pop of "This Family" and the six string rangle and super-charged backbeat of "Radio Waves." But lest you think these high voltage popsters are merely about contained rage and wail,

Chartbound

SPOON - Telephono (Matador)

THE AUTEURS - After Murder Park (Vernon Yard/Caroline)

Dropped: #25 Brain Candy, #40 J Mascis, #47 Mark Eitzel, #48 Snuff, #49 Prolapse, #50 Godshead/silo.

then just check the sedate acoustic washings of "Down on Me" and the mournful tinge of "My Best Friend." The rest of the album unleashes a variety of pop makeovers, including "Snake," which slithers and snaps with subtle, biting guitar strikes and chug-fuzz enhancement. And there's "Juicy Fruit," a bulbling pop ramble enveloped in a loping, bouncy bass groove, that's forcefully injected with crash-and-burn guitar chops and hyperkinetic drums. Grinding slash-er-blaze pop, smoothed-out around the edges and jostled with mega-volt intensity: That's Magnapop in a nutshell. —SPENCE D.

BANG ON A CAN Cheating, Lying, Stealing (Sony Classical)

10 years ago, the organizers of the first Bang on a Can festival (which went on for 8 hours) wanted to feature daring musicians performing the works of radical composers. They wanted all that great avant stuff, like weird tempo shifts, dissonance, prepared pianos and silence. But they wanted more. They wanted international melodies, new technology, crazy energy, and spur of the moment plot twists. Lucky for us they got those things. "Lying..." performed by the BOAC All-Stars, is kind of a studio version of the material heard at these festivals. The instrumental lineup is cello, keyboard, electric guitar, acoustic bass, percussion, and clarinet/bass clarinet; the nature of the compositions is experimental; and the intersection of "rock" instruments, freaky compositions, and the All Stars' reckless vision is totally incredible. It's like Glenn Branca covering John Cage as remixed by the Master Drummers of Burundi. Delicate classical mists of cello/keyboard sadness (in the Rachel's/Gastr del Sol vein) make their way across the bass bridge to drown under a torrent of guitar fury. A piano solo voyages from Arctic tranquillity to devastating reverberations. Thundering percussion that could work on a Quintron record makes way for soft ensemble tapestry with a Chinese flavor, while manic cello scrapings lurk in the wings. Multiphonic accidents allow the bass clarinet solo to sound like three digeridoos at once. Layers of compositional mystery and wonder are balanced by powerfully direct arrangements. BOAC have wrestled with a rather treacherous beast and unquestionably prevailed. —ALAN LOWE

ARTIST PROFILE

CITIZEN'S UTILITIES



FROM: Seattle, Wash.

LATEST RELEASE:

Lost and Foundered

LABEL: Mute America

CONTACT: Roze Braunstein, (212) 255-7670 ext. 223

THEY ARE: Josh Medaris, guitar and vocals; Bill Herzog, bass and vocals; Chad Shaver, guitar and vocals; Eric Akre, drums.

THEIR SOUND: "[Citizen's Utilities] music is a sort of schizoid Americana—inexplicable country pop, rife with weird metrical and dynamic changes and played by an energetic punk band singing

harmonies instead of screaming. It defies the lack of focus that such hybridization often incurs, while resisting easy description." —Seattle Weekly

THEY SAY: "The chemistry we've tapped into is that we have enough confidence to let each other take whatever and run with it, instead of each of us being maniacally self-centered." —Herzog

ON HERZOG: "I think one of the things that really separates us is Bill's bass playing. A lot of our stuff is pretty traditionally-based in terms of structure, but he doesn't really play anything traditional. You'll never hear him play any walking bass lines." —Shaver

ON "RRRROCK": "There seems to be a misconception these days that if you're going to rock it has to be behind distorted guitars. I just don't think that's true. We have a lot of guitars, but there are a lot of clean guitars and a lot of acoustic guitars on [Lost and Foundered], which I think is really neat." —Medaris

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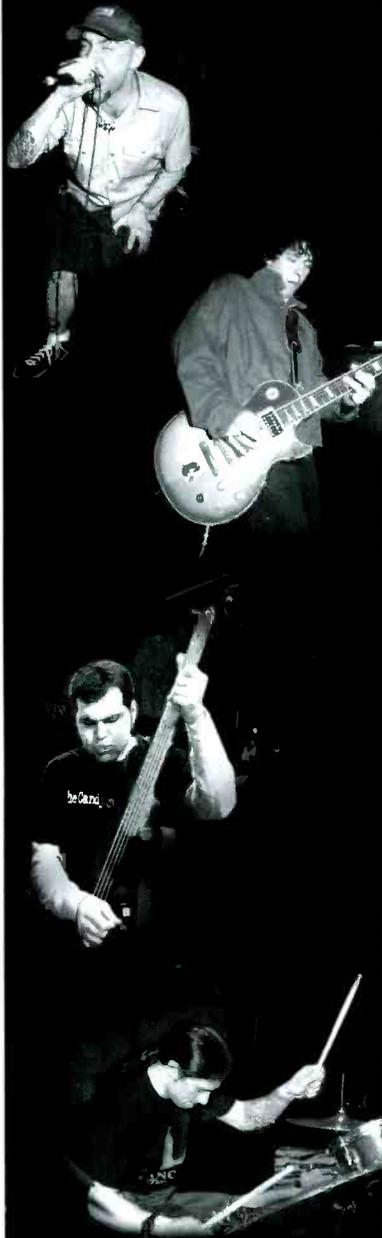


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MURPHY'S LAW



AP-6015



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PHOTOS: B.J. PAPAS
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Rock Chartbound

JAWBOX (112) Atlantic
MICHELIN SLAVE (108) Magada
***LOCAL H** (86) Island
***EXTRA FANCY** (74) Atlantic
***BARKMARKET** (30) American
Dropped: #28 Paradise Lost, #39 Powerman 5000,
 #47 Grotus, #49 Kreator, #50 FA-Q

TOP REQUESTS
PANTERA
PRONG
RAGE AGAINST THE MACHINE
SEPULTURA
SLAYER

Continued from page 23

Rock Picks

MURPHY'S LAW Dedicated (Another Planet)

Anyone familiar with New York City's hardcore scene will tell you that Murphy's Law is the shit. These guys have been spewing hardcore punk tunes since 1985, which is why they have one of the largest and most loyal followings in the hardcore community. Known for their wild live shows and party lyrics, Murphy's Law's latest effort, though aggressive, addresses topics that are little more serious than beer guzzling. This is true in part because *Dedicated* is dedicated to former bass player Chuck Valle, who was stabbed to death in Los Angeles in the summer of '94. From "Dysfunctional Family," to "Shut Up" to "Bitter," Murphy's Law exudes ill-tempered feelings that are wrapped in quick-tempoed hooks, but "Bag of Snacks" and "Greenbud," the latter written by the CD's producer Daniel Rey, reveal that the band hasn't lost their trademark sense of humor. The punk-groovin' "What Will the Neighbors Think" is the focus track for hard rock/metal and Alternative radio. If you want to experience the inspiration for today's "punk" rock, listen to the masters. Listen to Murphy's Law.

CARCASS Swansong (Earache)

Carcass returns to hard rock/metal radio with their fifth release *Swansong*. Twelve songs deep and several octaves heavier than your average metal band, Carcass delivers a tight, riff-filled record that has more hooks than a slaughter house. Vocalist/bassist Jeff Walker and drummer Ken Owen treat us to a series of bludgeoning rhythms that set the burly pace for Bill Steer's and Carlo Regada's infectious guitar atrocities. Long hailed as a brutal death metal band, Carcass' latest release offers less death and more melodies, resulting in a more mature and flowing sound. Carcass' malevolent nature is still intact, but it's presented in classic

metal style. "Child's Play" boasts a pummeling rhythm section while dual guitars weave a tangled web of soft chords and melodic fall out. "Keep on Rotting in the Free World" is not only an inspirational title, but it whips up a healthy storm of aggression, as does "Generation Hexed," "Tomorrow Belongs to Nobody," and my fave, "Firm Hand." According to the bio, this may be Carcass' last release. If that's true, they ended with their best.

BILE Teknowhore (Energy)

Bile's sophomore effort, *Teknowhore*, is ready to thrash hard rock/metal radio with its turbulent techno hysteria. Bile has already assaulted radio with their "No I Don't Know" single, which received 159 spins last week, placing them at #33 on the Rocks chart. Vocalist, guitarist, and industrial visionary Krztoff—along with bandmates Brett Pirozzi, vocals/bass; R.H. Bear, bass/keyboards; Omen, percussion/electronics; and Slave, keyboards—unleash a demented chain of mutated melodies and pumping rhythms. Bile excels at manipulating dance beats and common guitar schemes into a barrage of unrecognizable heaps of twisted techno slams, they demonstrate this skill on *Teknowhore*. 16 tracks worth of reckless mayhem. From the crooked grinds of "Habitual Sphere" to the pulsating grooves of "Weather Control," to the fuzzy sampling of "Interstate Hate Song," Bile won't disappoint your aggressive listeners. Other brain-numbing tracks include "Green Day" and "Lowest Form."

LOCAL H As Good As Dead (Island)

A handful of Gavin Rocks stations have been reporting Local H the past few weeks, and now that I have the CD, I know why—this band totally rocks. Hailing from Zion, Illinois (sounds like a Star Trek town), Local H delivers an extremely addictive guitar rockin' sound that epitomizes high energy music. Spawned from a late '80s house party band, Local H consists of drummer Joe Daniels and guitarist and vocalist Scott Lucas, who uses a bass pick up in his guitar and feeds it through a bass amplifier in order to create the illusion that he is playing both bass and guitar simultaneously. *As Good As Dead* is the band's the second full-length and offers several tracks that will appeal to hard rock and Alternative listeners. "High-Fiving MF" is not particularly radio friendly, but I highly recommend giving this catchy tune a listen. "Nothing Special," "Back in the Day," "Fritz's Corner," and "Manifest Density Pt. 2" are some of the more aggressive tracks, while "Eddie Vedder," "No Problem," and "O.K." showcase the band's melodic side. If given enough support, Local H could be huge.

ARTIST PROFILE

MURPHY'S LAW



FROM: New York, NY
LABEL: Another Planet
PREVIOUS RELEASES: *Murphy's Law* (1986), *Back With a Bong* (1989), *Best of Times* (1991), and *Good For Now EP* (1994).
LATEST RELEASE: *Dedicated*
ADD DATE: June 3 and 4, 1996
RADIO PROMOTION CONTACT: McGathy Promotions (800) 448-7625

MURPHY'S LAW IS:
 Jimmy "G" Drescher, vocals;
 Todd Youth, guitar; Eric "Goat" Arce, drums; Dean Rispler, bass.

A FEW FACTS ABOUT THE BAND:
 It's been over a decade since the formation of Murphy's Law. Considered the premier NYC hardcore band, Murphy's Law has always been more than a live band, they are the center of attention at some of the greatest parties ever. "We were the first band to sing of marijuana legalization in the NYC hardcore scene." —Murphy's Law

A FEW FACTS ABOUT THE ALBUM:
Dedicated was produced by Daniel Rey (The Ramones, Dick Manitoba's Wild Kingdom, Masters of Reality) and recorded "free-form" through monitors to achieve "that live feel." *Dedicated* is dedicated to the memory of bassist Chuck Valle who was murdered in Los Angeles in the summer of '94.

THOUGHTS ON ROCK RADIO:
 "Play 'What Will the Neighbor Think?'" —Murphy's Law

GENERAL INFO: Murphy's Law, P.O. Box 6254, Astoria, NY 11106.
TOURING: Always for 11 years.

Extension 606

BY KENT ZIMMERMAN

Richard Thompson Still Bucks Convention



Over the past few weeks, I've been down in the cellar digging music on new speakers, listening loud, driving the wife out of the house. Last week, Sunday morning, I awoke with an urge to purge; so I flipped on Ian Matthews' first solo album (the classic *If You Saw Through My Eyes*) featuring Richard Thompson, swerved into some vintage Fairport Convention, then into Thompson's own fine solo stuff. Not long ago, GAVIN's Jennie Ruggles approached me about an upcoming interview she was conducting with Thompson. Since his record tops the GAVIN A3 Non Comm chart and is enjoying a formidable presence on A3 Commercial radio, I took the liberty of slipping her a few questions. Here's a healthy portion of their conversation that not only deals with the present, but with the early Fairport days, a magnificent era when tradition clashed with revolution. I'm sure you'll agree that, besides being a great guitarist, Thompson's got a gift for tying together thoughts some of us wrestle with every day.

Jennie Ruggles: Usually the acoustic side of your brain coexists with the electric side, but this time, your album deals separately with each. Why?

Richard Thompson: I suddenly realized I had two brains and it was time to use both of them. Why? Well, at some point, we were going to do an acoustic and an electric version of everything, and perhaps do that as two different records. Then, as we got more material, it seemed like too much of an exercise. It started to seem like a good idea to put them in one package. The fact that one [disc] is electric and one is acoustic means that the electric stuff can be more electric and the acoustic stuff can be more acoustic. In terms of sound, you don't have to tie everything together. It's much easier to go a little further in both directions. They don't really belong on the same piece of plastic, but it's nice that they're in the same package. I'm an idiot when it comes to things like business. It's a bit like shooting yourself in the foot, to put out a double record in the music

industry—unless you're Genesis. The business people sort of sat me down, handcuffed me, and said "Look, this is really stupid, let's do it this way [instead]." And so we did.

JR: [Producers] Mitchell Froom and Tchad Blake tend to work with musicians who are extremely proficient at playing acoustic music, yet their sound is so techno. Is that why you selected them?

RT: I wouldn't say it's techno; it's a quirky sound. It's nice to explore sonically. I recently was listening to [the Beatles'] *Anthology 2* from the mop tops and thinking that it was really interesting, that they were probably the first people to sonically explore. It was nice to listen to a band exploring the sound of things, recording things off-mic and using room sounds. I'm not sure we do anything that radical [on this album], but we record in a fairly small room, and it's nice if you only have two guitars, drums, and bass to use a few tricks here and there to make it sound more emotional. I think it was probably people like the Beatles who started to use a small combo and studio sounds. John Meek was another explorer of that; he recorded in his house, messing around with compression and exploring to see what would happen. It adds colors to the palette. If you've got an orchestra, you can say to the conductor "give me some blue strings and some slightly magenta French horns," and he'll do that, but if you've got only two guitars and one of them is George Harrison, you're much more limited.

JR: You started as a very young man exploring folk and more traditional music, and melding it with rock & roll. In essence, you and the other Fairporters were the first to incorporate tradition rather than dump it or shy away from it, which was what rock & roll was arguably about.

RT: [Fairport] was in the spirit of rock & roll. But it was also sort of a revolution—in the way that rock & roll was—that actually stayed true to its roots. It was hillbilly and the blues and stuff all mixed up. It was a synthesis of different traditions into something newer. It was shoving Louis Jordan a little bit further [out] and sticking a little bit of hillbilly in there. Fairport was not the thing to play to be popular in 1966 and '67. Musically it was very different, and it was from a very different standpoint. [Bob] Dylan was the one who made rock music intellectual. Up until that point, the intellectuals were in folk music with the activists and the liberals, and popular music was this thing

controlled by industry and money; it was a manipulated thing. Of Bob was the first one to really change all that and make it possible for the Rolling Stones to make political records and for everybody since to write intelligent lyrics. The nice thing about the mid to late '60s was that it was a time when a lot of bands became established, got signed, and got heard. It was an open time in musical history when the record companies weren't really sure what was going on, and so in their panic they sort of signed everybody. The same thing happened with punk—the record companies realized that the independents were signing everybody and making all the money, so they had to sign everybody as well. In those periods, lots of interesting music comes through. If you look at punk, you have to ask, "Was Elvis Costello really punk? Were the Pretenders really punk?" I don't know, but they became established and went on to make great records. The same thing happened in the '67 era with Pink Floyd, Traffic, John Martyn, Nick Drake; it was a time of a lot of people coming through, almost regardless of style, under this vast psychedelic umbrella. Almost anyone who had a couple of ideas to string together could achieve something of a reputation without any real prejudice. If you played folk music it didn't matter, if you played blues it didn't matter, because people were stoned enough or something. They were willing to accept you in case it was the emperor's new clothes, or in case you really were great. It was a good time in that way. The door was open.

JR: Fairport and your early solo works like *Henry the Human Fly* were very English. Do you consider yourself much more of a European performer?

RT: I do think I'm a European performer. Mostly I play in a European style, but things can get tricky; it's sometimes hard to tell where the line gets drawn. In Fairport, we were always—quite deliberately—playing a hybridized style between rock music, which is really American music that has become the world lingua franca of music, and our own tradition.

JR: What gods, if any, do you believe in?

RT: Well how many gods are there? [laughs] I believe in the one God. There can only be one because of the nature of the universe, so that's the one I believe in. We all make the mistake of thinking there may be others. We all worship other things sometimes; we worship our cars, or our bank accounts, or fruit, or the sledgehammer, but we are surely deluded in this. There is only one reality, and that's just another name for God, isn't it?

JR: Do you get stage fright or nervous before a live performance?

RT: I don't throw up in the bathroom before I go on, but I do get a rush of adrenaline before I go onstage.

I get pumped up and I think that has to happen so that there's a kind of a gladiatorial feeling. It is an energetic thing to perform, especially to perform standing up. I noticed the Eagles played sitting down and I think that's disgraceful. ●

—Interview by Jennie Ruggles

A3 Picks

THE BLUE NILE "Sentimental Man" (Warner Bros.)



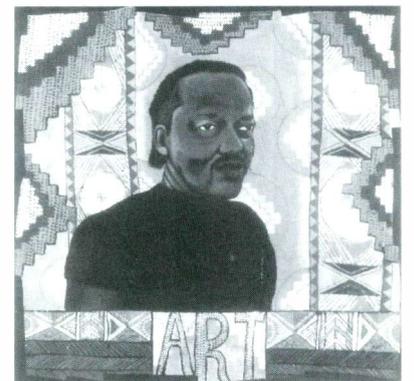
Get ready. A new Blue Nile record comes out roughly every six to eight years. (*A Walk Across the Rooftops* debuted

on the Scottish Linn label in 1983, followed by *Hats* in 1989, which was issued in the US by A&M.) While their records are revered by musicians, Blue Nile's infrequent live performances are even more special, an audiophile experience to behold. While "Sentimental Man" is electric and vibrant—an excellent starting point for A3 radio—once you hear the entire new album's pace and stature, you'll notice the band embracing more acoustic guitar into their unique sound. Stay tuned for one of '96's most cherished releases.

SYD STRAW War and Peace (Capricorn)

Though Syd Straw sings that she's "not the toughest girl in the world/since you tore me apart," you'd never know it from these sessions. *War and Peace* is certainly Straw at her roughest, backed by the Skeletons, whose ragged style fits well with most of the songs from Straw's closet. Particularly funky is the mandolin-maligned "Million Miles," the nostalgic "CBGB's" as well as "Love, and the Lack of It." *War and Peace's* tour de force. None of the songs sound particularly overcooked. On the contrary, the performances seem spontaneous, some purposely flawed to retain a certain funkiness, with nary a lack of backbeat bravado.

NEVILLE BROTHERS Mitakuye Oyasin Oyasin/ All My Relations (A&M)



While the Neville Brothers' Mardi Gras-style live roadshows usually compete with their relevance as a studio entity, *All My Relations* still gathers

Continued on page 57

MOST ADDED



CAROL NOONAN
(9/12 spins)
NEVILLE BROTHERS
(8/241 spins)
JIMMY BUFFETT
(7/39 spins)
BLUE NILE
(6/17 spins)

TOP TIP

NIL LARA

(Metro Blue/Capitol)

These stations just in: WXRT, KFOG, KSCA, WXRV and more! A breakthrough week with action on three trax: "I Will Be Free," "Bleeding," and "Fighting for my Love." Meanwhile the Non Comm base stays solid at #3!

RECORD TO WATCH

CASSANDRA WILSON

New Moon Daughter (Blue Note)

Cassandra Wilson is playing to SRO crowds all across the country. One of the few artists able to challenge both an A3 and Jazz audience simultaneously, her live audience is the envy of any A3 station looking for sophisticated adults.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	DAVE MATTHEWS BAND (RCA)
2	2	HOOTIE & THE BLOWFISH (Atlantic)
3	3	STING (A&M)
4	4	MARK KNOPFLER (Warner Bros.)
5	5	LOS LOBOS (Warner Bros.)
8	6	PATTI ROTHBERG (EMI)
12	7	PAUL WESTERBERG (Reprise)
14	8	ELVIS COSTELLO (Warner Bros.)
6	9	SUBDUDES (High Street)
10	10	COWBOY JUNKIES (Geffen)
9	11	DOG'S EYE VIEW (Columbia/CRG)
11	12	GIN BLOSSOMS (A&M)
7	13	JACKSON BROWNE (Elektra/EEG)
19	14	THE CRANBERRIES (Island)
16	15	TAJ MAHAL (Private Music)
18	16	THE WALLFLOWERS (Interscope)
17	17	RICHARD THOMPSON (Capitol)
20	18	TRACY CHAPMAN (Elektra/EEG)
13	19	STEVE EARLE (E-Squared/Warner Bros.)
15	20	JARS OF CLAY (Silvertone)
21	21	WHY STORE (Way Cool/MCA)
23	22	JEWEL (Atlantic)
22	23	ALANIS MORISSETTE (Maverick/Reprise)
24	24	SYD STRAW (Capricorn)
25	25	TODD SNIDER (Margaritaville/MCA)
33	26	THE CURE (Fiction/Elektra)
29	27	ALEJANDRO ESCOVEDO (Rykodisc)
27	28	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
30	29	PHILOSOPHER KINGS (Columbia/CRG)
34	30	THE BADLEES (Rite-Off)
32	31	AMANDA MARSHALL (Epic)
25	32	RORY BLOCK (Rounder)
35	33	CATIE CURTIS (Guardian)
28	34	JOAN OSBORNE (Blue Gorilla/Mercury)
44	35	NIL LARA (Metro Blue/Capitol)
31	36	TORI AMOS (Atlantic)
37	37	BILL MORRISSEY (Philo)
41	38	OASIS (Epic)
39	39	DANIEL TASHIAN (Elektra/EEG)
36	40	MYSTERIES OF LIFE (RCA)
38	41	AIMEE MANN (DGC)
43	42	THE KENNEDYS (Green Linnet)
42	43	THE BAND (Pyramid)
48	44	DAR WILLIAMS (Razor & Tie)
40	45	JOE HENRY (Mammoth)
47	46	BARENAKED LADIES (Reprise)
NEW	47	NEVILLE BROTHERS (A&M)
45	48	NATALIE MERCHANT (Elektra/EEG)
46	49	JOY ASKEW (Private Music)
NEW	50	DAVID GRAY (EMI)

LW	TW	COMMERCIAL
2	1	DAVE MATTHEWS BAND (RCA)
1	2	HOOTIE & THE BLOWFISH (Atlantic)
3	3	STING (A&M)
4	4	MARK KNOPFLER (Warner Bros.)
7	5	LOS LOBOS (Warner Bros.)
6	6	DOG'S EYE VIEW (Columbia/CRG)
5	7	GIN BLOSSOMS (A&M)
11	8	PATTI ROTHBERG (EMI)
10	9	COWBOY JUNKIES (Geffen)
8	10	JACKSON BROWNE (Elektra/EEG)
12	11	PAUL WESTERBERG (Reprise)
9	12	SUBDUDES (High Street)
14	13	ELVIS COSTELLO (Warner Bros.)
20	14	THE CRANBERRIES (Island)
15	15	TRACY CHAPMAN (Elektra/EEG)
16	16	ALANIS MORISSETTE (Maverick/Reprise)
17	17	THE WALLFLOWERS (Interscope)
21	18	JEWEL (Atlantic)
19	19	WHY STORE (Way Cool/MCA)
13	20	JARS OF CLAY (Silvertone)
22	21	TAJ MAHAL (Private Music)
24	22	THE BADLEES (Rite-Off)
18	23	STEVE EARLE (E-Squared/Warner Bros.)
23	24	JOAN OSBORNE (Blue Gorilla/Mercury)
25	25	TODD SNIDER (Margaritaville/MCA)
26	26	RICHARD THOMPSON (Capitol)
30	27	OASIS (Epic)
28	28	PHILOSOPHER KINGS (Columbia/CRG)
29	29	AMANDA MARSHALL (Epic)
27	30	TORI AMOS (Atlantic)
34	31	THE CURE (Fiction/Elektra)
33	32	SYD STRAW (Capricorn)
32	33	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
31	34	NATALIE MERCHANT (Elektra/EEG)
37	35	ALEJANDRO ESCOVEDO (Rykodisc)
35	36	CATIE CURTIS (Guardian)
40	37	DANIEL TASHIAN (Elektra/EEG)
38	38	FOO FIGHTERS (Roswell/Capitol)
39	39	AIMEE MANN (DGC)
41	40	BARENAKED LADIES (Reprise)
47	41	DAR WILLIAMS (Razor & Tie)
46	42	DISHWALLA (A&M)
36	43	MYSTERIES OF LIFE (RCA)
44	44	CRACKER (Virgin)
NEW	45	ERIC CLAPTON (A&M)
42	46	THE BAND (Pyramid)
45	47	RORY BLOCK (Rounder)
48	48	SEMI SONIC (MCA)
NEW	49	PETER WOLF (Reprise)
50	50	BLUES TRAVELER (A&M)

LW	TW	NON-COMMERCIAL
1	1	RICHARD THOMPSON (Capitol)
2	2	LOS LOBOS (Warner Bros.)
7	3	NIL LARA (Metro Blue/Capitol)
3	4	GILLIAN WELCH (Almo Sounds)
20	5	ELVIS COSTELLO (Warner Bros.)
5	6	DAVE MATTHEWS BAND (RCA)
4	7	BILL MORRISSEY (Philo)
8	8	MARK KNOPFLER (Warner Bros.)
12	9	PAUL WESTERBERG (Reprise)
10	10	PATTI ROTHBERG (EMI)
6	11	RORY BLOCK (Rounder)
13	12	SYD STRAW (Capricorn)
16	13	TAJ MAHAL (Private Music)
11	14	SUBDUDES (High Street)
19	15	ROSANNE CASH (Capitol)
14	16	STING (A&M)
15	17	ALEJANDRO ESCOVEDO (Rykodisc)
21	18	DAVID GRAY (EMI)
9	19	STEVE EARLE (E-Squared/Warner Bros.)
23	20	THE KENNEDYS (Green Linnet)
34	21	THE WALLFLOWERS (Interscope)
22	22	JOY ASKEW (Private Music)
18	23	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
27	24	CLARENCE "GATEMOUTH" BROWN (Verve)
28	25	CASSANDRA WILSON (Blue Note)
26	26	THE CURE (Fiction/Elektra)
31	27	CATIE CURTIS (Guardian)
17	28	JOE HENRY (Mammoth)
24	29	COWBOY JUNKIES (Geffen)
NEW	30	NEVILLE BROTHERS (A&M)
29	31	ANGELIQUE KIDJO (Mango/Island/PLG)
40	32	AMANDA MARSHALL (Epic)
35	33	MYSTERIES OF LIFE (RCA)
30	34	THE CRANBERRIES (Island)
25	35	LYNN MILES (Philo)
44	36	TODD SNIDER (Margaritaville/MCA)
36	37	JOHN WESLEY HARDING (Forward)
38	38	PHILOSOPHER KINGS (Columbia/CRG)
42	39	DANIEL TASHIAN (Elektra/EEG)
47	40	ROY ROGERS (Virgin)
41	41	THE BAND (Pyramid)
39	42	AIMEE MANN (DGC)
NEW	43	SCUD MOUNTAIN BOYS (Sub Pop)
44	44	ANI DI FRANCO (Righteous Babe)
49	45	BILL NELSON (Gyroscope)
32	46	JACKSON BROWNE (Elektra/EEG)
NEW	47	EVERYTHING BUT THE GIRL (Atlantic)
43	48	HOOTIE & THE BLOWFISH (Atlantic)
46	49	HAMELL ON TRIAL (Mercury)
37	50	THE IGUANAS (Margaritaville/Island)

catie curtis
Truth from Lies

GAVIN AAA Comb. 33*
Comm. 36 • Non Comm. 27*
ALBUM NETWORK A3 Comm 36
Non Comm. 30*
FMOB PAR 37 • Public Breakout 34*

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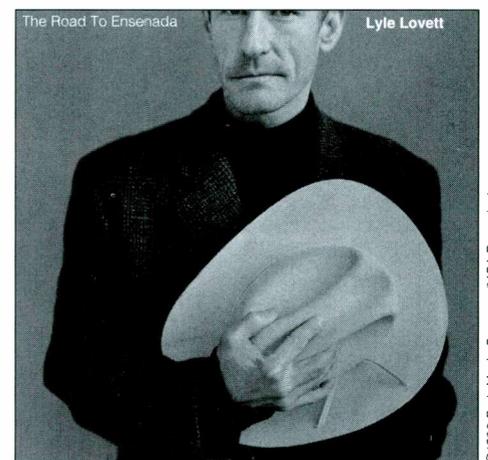
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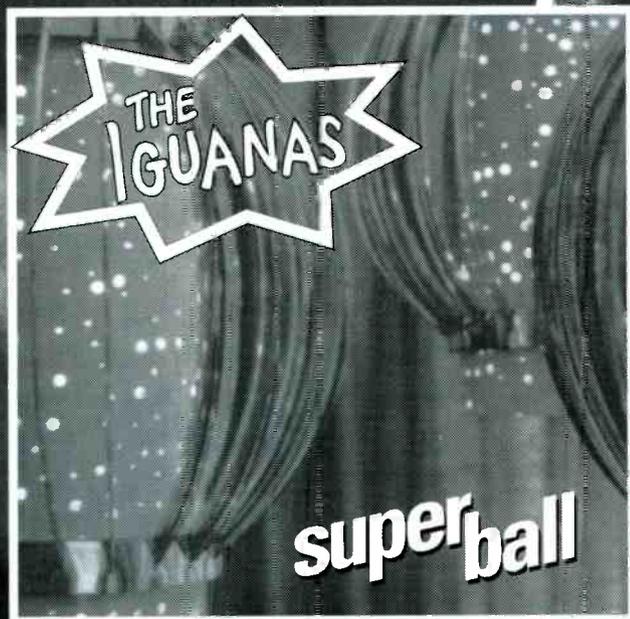
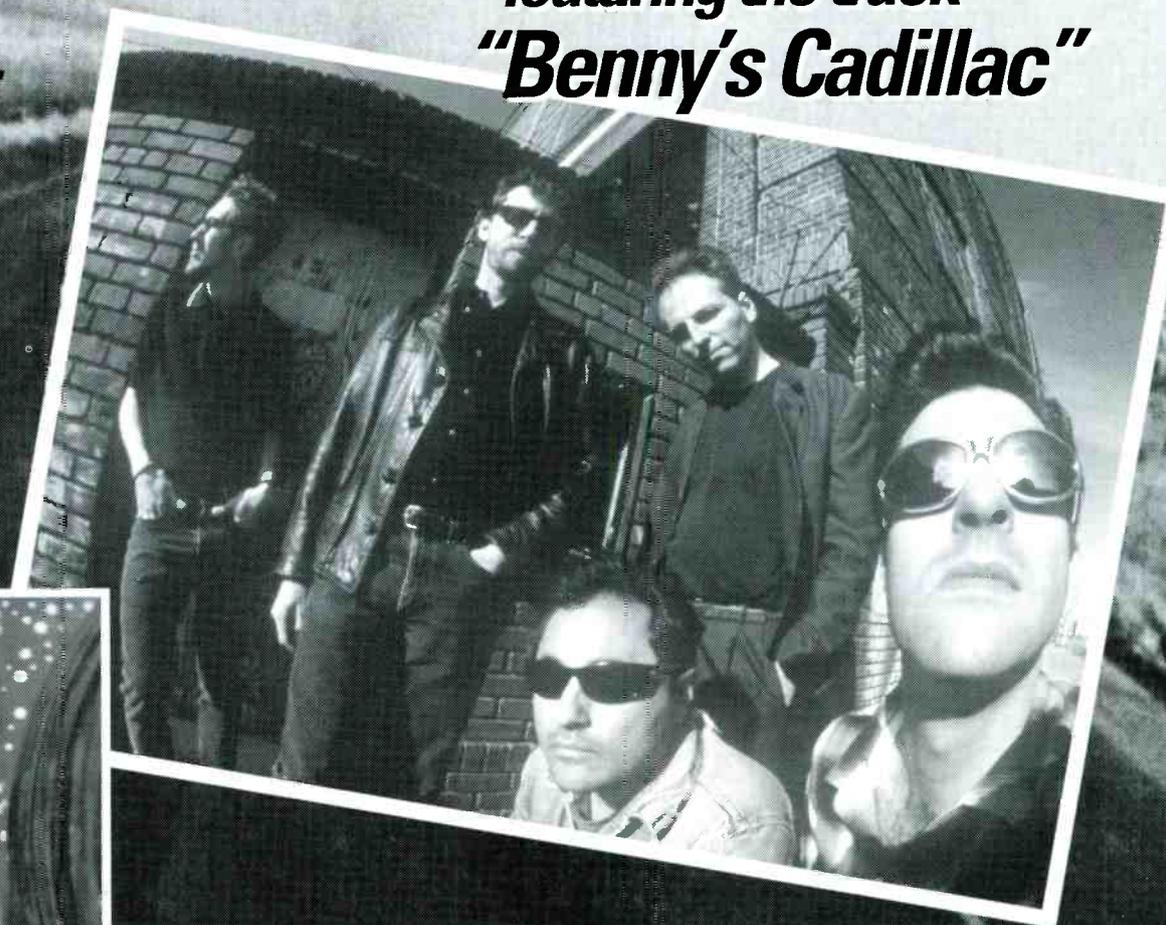
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Alex Chilton

Chris Gaffney

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Gavin A3 Boomer Grid

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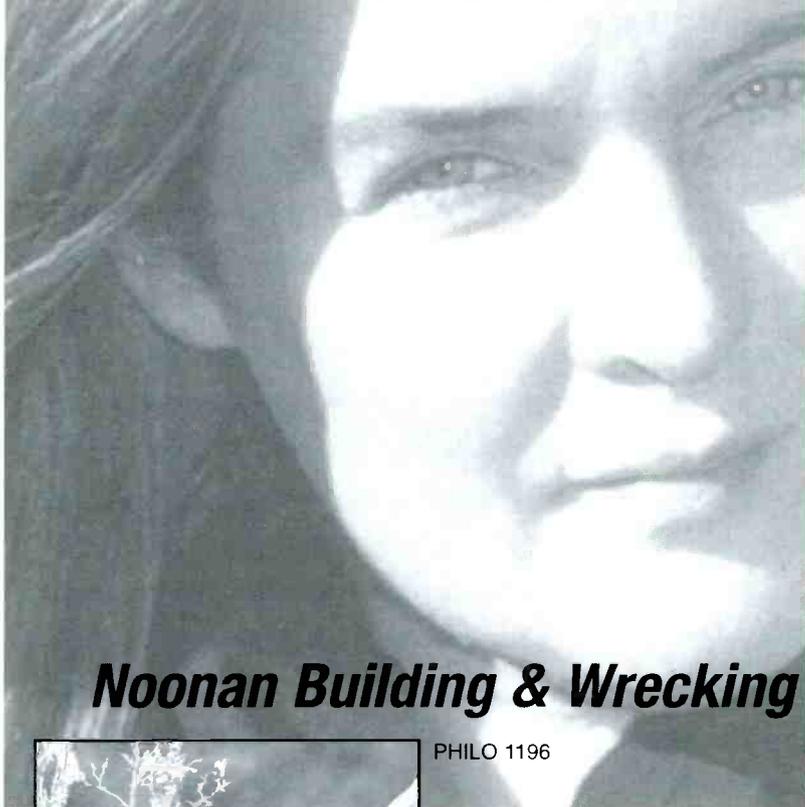
Artist - Title (Label)	KPT	KZLH	KZON	SWEC	WAPS	WBOS	WBZC	WCBE	WCXL	WDET	WEBK	WEBK	WFUV	WIII	WKZE	WMAK	WMMH	WMMO	WMPY	WVCS	WVNW	WVNU	WVLT	WVPR	WVTK	WVSI	WVAY	WVPR	WVCO	WVLE	WVPR	WVET	WVPR	WVPE
DAVE MATTHEWS BAND (RCA)	28	18	26	28	9	45	0	9	2	5	20		4	9	16	29	35	6	15	23	7	15	32		14	15	7	22	38	42	17	21	18	12
HOOTIE & THE BLOWFISH (Atlantic)	30	18	15	28	9	45	0		2		10			8	12	24	33	6	15	12		6	31		14	4	14	42	37	45		26	22	
STING (A&M)	20	18		26	9	24	6		7		6		6	7	16	17	31	8	16	20		16	32		28	10	14	23	8	29	14	23	22	9
MARK KNOPFLER (Warner Bros.)	10	18		24	9	3	10	3	13	13	16		3	8	16	14	23	6	5	20	15	16	32	11	7	4	14		22	10	14	17	9	
LDS LOBOS (Warner Bros.)		8		28	5	3		9		15	6	36	9	4	12		10	6	6	19	15	6	14	17		15	4		12	13	17	27	10	
PATTI ROTHBERG (EMI)		8		16	4	24	8	9	2		7	24		7	6	3	7	4	3	12	15	15	26	14	7	10		22	14	12	6		12	8
PAUL WESTERBERG (Reprise)		8	10	12	13		10	9	3	5	23	24	2	7	12	3	21	6	8	14	7		14	9		15			13	14	14	26	13	11
ELVIS COSTELLO (Warner Bros.)				30	9	24	0	9	1	10	23	17	9	9	12	7	11	4	10	10	15	17	5	16	7	15	1		14	12	29	16	9	12
SUBDUDES (High Street)		18		12	4				2			17	9	9	12		19	8	15	8	15		6	11	14	15	14	25		12	6	14	5	10
COWBOY JUNKIES (Geffen)	10	8		24	4				2				11		12	7		8	9	23		31			15		25	4	15	4	14	10		
DOG'S EYE VIEW (Columbia/CRG)		18		27	13	24			3		6			8	16	13		8	8	10			32		21	4	1	43	13	36	5	4	24	
GIN BLOSSOMS (A&M)	25			37	23	5	24		1		6					3	17	2	16	10					14	15		8	17	18	4	22	18	
JACKSON BROWNE (Elektra/EEG)		18		18			7		3				5	8	12		24	11	17	19			32	11	21	15	14		28			8	8	
THE CRANBERRIES (Island)			26	28	9	20	0	6			17				6	9		4	2	21		6	2		15			22	12	15	7	29	6	
TAJ MAHAL (Private Music)	18						6					17	7		12		11	2	9	15	15	15		15		15	14		5				10	
THE WALLFLOWERS (Interscope)	5			26	5	3	13	6	3		23		2	8	12	2	8	4	13	4		13	11		10	7			5	10	17	9		
RICHARD THOMPSON (Capitol)				16	4			9	3	15	15		9	7	16		7	9	10	15	16				15	4			10	6	12	9		
TRACY CHAPMAN (Elektra/EEG)				19					2				10	9			11	12	3	4			14		14	7	19	28	13	18	7	8		
STEVE EARLE (E-Squared/Warner Bros.)		18		15				9			6	24	3	8	16		14	2	5	4	15		0	13		15	7		18	7	3	7		
JARS OF CLAY (Silvertone)	17	8		9		12			2					8	12	17		9	4					6				41	12	12	17		24	5
WHY STORE (Way Cool/MCA)		8		12	8	3	4	6	3		6				6	5		6	2	5			20		7		14		14	23	4		24	7
JEWEL (Atlantic)				17		33			2					7		5	13	4	4				12		4			22	13	12	15	3	12	
ALANIS MORISSETTE (Maverick/Reprise)	9		38			33			6										16	6			6											12
SYD STRAW (Capricorn)	8			13	5		0	9		6	16	7	4	7	6		6	4	1	6	4	7	0	21		10						6	13	11
TODD SNIDER (Margaretville/MCA)				8	4		6			14	17	3			16		6	4	4		7	17	13	18		7			5					
THE CURE (Fiction/Elektra)			11	20	13	3	6	0		5	21				6	7		17	10			9			4	1		13	13	7	6	10		
ALEJANDRO ESCOVEDO (Rykodisc)	8			13			9		13		7	3			12			4	3		7	3	8	19		10			3		5	8		
TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)	5			12	7		9	3		6	6	17	3		12		7	8	4		7	6	7			10	8		5	4	6	13	6	
PHILOSOPHER KINGS (Columbia/CRG)	8			11		3	6	3			7			8	12		7	6	3			19			4	4			14	11			8	
THE BADLEES (Rite-Oh)	13			6					3							8	13	4				26		7			24	30			5			
AMANDA MARSHALL (Epic)	18			12	10		3						9	12			6	2		4	7				7				23	6			4	8
RORY BLOCK (Rounder)	18			7	5		9			8	6		5	3	16			6	4		4	7	8			10	14						10	
CATIE CURTIS (Guardian)				12			10	9					8	8			9		3				7	8		10			6	5				
JOAN OSBORNE (Blue Gorilla/Mercury)	11	5						3						3			8	10	9			14					41	11	12		13	12		
NIL LARA (Metro Blue/Capitol)				8		3	10	9		11	21				16				10	9			14					41	11	12				11
TORI AMOS (Atlantic)	12		8	19		7		3					4	3					10	22		4	7	0		4			5	11	8	13		
BILL MORRISSEY (Philo)	8			9			9	2	14	12			9	8	12				3		15	15	3			10	4		4					7
OASIS (Epic)	9		28	16					2							6			3									46	35	10		3	19	
DANIEL TASHIAN (Elektra/EEG)				11	6	3	8				6	17			16				4	9	7					10			5	4			12	10
MYSTERIES OF LIFE (RCA)			8	16	8		3				12	24			6	3			4		7			12								6	9	5
AIMEE MANN (DGC)	8			20							24		7	3	12			2	9	8						15			5					11
THE KENNEDYS (Green Linnet)				5			9				12		4	9	12			4	2	8	15	7	15	17		4			9				5	
THE BAND (Pyramid)	8						9						8	8	12		6	4	13	9			7			14			5					5
DAR WILLIAMS (Razor & Tie)													5		6				4					13		15			5	5				
JOE HENRY (Mammoth)				6	6		6		7	6	7	4			6						4	6	3	13		10	1		5					6
BARENAKED LADIES (Reprise)	18										36		8	6	13			2								10			5				16	8
NEVILLE BROTHERS (A&M)	8			8			0		3	13		3			6			6	1	9	15	15	5			15	14		5	6			5	
NATALIE MERCHANT (Elektra/EEG)	19					24			3							6		6					12		14			21	7	10		9		6
JOY ASKEW (Private Music)	8			7			3		7				2	8	12			7	4		7	7	7			1			4			8	6	
DAVID GRAY (EMI)				16	4		14	9			14	7	4		12									5		4								8

KENNY WAYNE SHEPHERD

"Ledbetter Heights" now approaching Gold
 Touring with Bob Dylan, The Eagles and B.B.King
 #1 Billboard Blues album for 11 weeks
 Reached #1 on Billboard Heatseekers chart

"Aberdeen" on your desk

Carol Noonan Band



Noonan Building & Wrecking

PHILO 1196



"Carol Noonan has always had a great voice, this album's songs have taken Carol to a new level, don't expect folk. This one rocks!"
 -- Mike Mullaney, Music Director, WXRV (The River), Boston, MA

"The first track is a total hit!" She has a HUGE following here, whenever she plays in the studio we get tons of calls." You've got to take a chance on this one."

-- Kim Rowe, Music Director, WCLZ

Check out the new single "Love You Till The End"

#1 MOST ADDED

Out of the box: WXRV KPFT WCLZ
 WRSI WMMO KXCI KPIG KAFR
 KBSU KSUT KVNf WEVL WMMR



For radio promotion contact: Leslie Rouffé
 Rounder Records
 (617) 354-0700 Ext. 277

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 Website: www.rounder.com

Continued from page 55

a spiritual family vibe. As usual, the Brothers dole out the lead vocal chores across the album, and it's always a pleasure to hear Aaron belt something out in a rock context. This time it's a steady version of Bill Withers' "Ain't No Sunshine." The Nevilles' version of "Fire on the Mountain" (a 1978 Mickey Hart/Robert Hunter solo song later finished off by the Dead on *Shakedown Street*) is getting the most

airplay attention, no surprise since the band has always maintained a pretty sizable tie-dyed audience. Instrumentally, the strongest player is still Art, whose funky-knuckled keyboard work is the glue that keeps the band together.

PATTY GRIFFIN Living with Ghosts (A&M)

I don't know why, but Boston's Patty Griffin and her stripped-down folk style somehow recalls the early '70s energy of Bonnie Raitt. Though the two are stylistically as different as night and day, the fiery red-headed Griffin—like Raitt—is a dynamic singer and guitarist who projects power and confidence. *Living with Ghosts*, recorded on A-Dat with voice and acoustic guitars, is technically only a few notches above demo quality. Yet it's a primal collection, as "Poor Man's House" illustrates how close to the bone (and close to home) Patty Griffin's stark execution gets.

Spin Trends

- 1 **ELVIS COSTELLO** +161
- 2 **NEVILLE BROTHERS** +88
- 3 **PAUL WESTERBERG** +59
- 4 **THE CRANBERRIES** +55
- 5 **BRIAN SETZER ORCHESTRA** +54
- 6 **EVERYTHING BUT THE GIRL** +53

A3 Gridbound

ROY ROGERS (Virgin)	GOD STREET WINE (Mercury)	TINA & THE B SIDE MOVEMENT (Elektra)
GILLIAN WELCH (Almo Sounds)	PETER WOLF (Reprise)	THE SPECIALS (Virgin)
ERIC CLAPTON (Polydor)	TRAGICALLY HIP (Atlantic)	COCTEAU TWINS (Capitol)
CLARENCE "GATEMOUTH" BROWN (Verve)	dada (IFS)	Dropped: #49 Foo Fighters, #50 John Hiatt, Scud Mountain
EVERYTHING BUT THE GIRL (Atlantic)	*BRIAN SETZER ORCHESTRA (Interscope)	Boys, Rosanne Cash, Semisonic, Buddy Guy, The Iguanas.
JOLENE (Ardent)	*CASSANDRA WILSON (Blue Note)	

Wild Strawberries



at adult radio now

THE FIRST SINGLE & VIDEO

"I DON'T WANT TO THINK ABOUT IT"

MIXED BY CHRIS SHAW

• FROM THE ALBUM "HEROINE"

CONTACT

DOUG LAGAMBINA @ NETTWERK RECORDS 212-477-8198

HARRY LEVY @ LEVITATION 310-470-3220



NETTWERK

<http://www.nettwerk.com/>

hayden

“bad as they seem”

**the first track
from the outpost recordings debut album
everything i long for**



management: sandy pandya and william "skinny" tenn
© 1996 outpost recordings

MOST ADDED

CHER (51)

PETER CETERA (25)

JEWELL (18)

*** NATALIE MERCHANT (17)**

*** TIN DRUM (17)**

TOP TIP

KARLA BONOFF

featuring **NITTY GRITTY DIRT BAND**

"You Believed In Me" (MCA)

This one can't help but chart from here.

RECORD TO WATCH

FUGEES

"Killing Me Softly"

(Ruffhouse/Columbia/CRG)

A song about Don McLean gets a new lease on life in A/C.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	CELINE DION - Because You Loved Me (550 Music)	17	214	0	6191	-135	136	37	33	8
2	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	14	203	5	5662	+213	118	45	29	11
3	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	7	204	0	5285	+280	107	36	43	17
4	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	9	183	1	5205	-25	117	30	27	8
5	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	18	185	0	5133	-292	104	41	32	8
6	GLORIA ESTEFAN - Reach (Epic)	10	196	0	4993	+49	90	47	46	12
7	STING - You Still Touch Me (A&M)	9	172	11	3899	+523	57	48	41	24
8	MICHAEL W. SMITH - I'll Lead You Home (Reunion/Arista)	13	144	2	3308	+116	55	38	28	19
9	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	26	128	0	3229	-163	57	34	27	7
10	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	16	133	1	3035	-713	45	33	37	18
11	TINA ARENA - Chains (Epic)	12	123	0	2931	-719	42	36	32	11
12	JANE KELLY WILLIAMS - Breaking In To The Past (Parachute/Mercury)	10	146	4	2920	+184	35	40	38	28
13	JANN ARDEN - Insensitive (A&M)	31	125	1	2897	-5	39	32	40	14
14	SELENA - I'm Getting Used To You (EMI)	12	132	2	2741	+98	35	36	36	20
15	LIONEL RICHIE - Don't Wanna Lose You (Mercury)	12	126	0	2733	-458	34	33	49	8
16	MICHAEL ENGLISH - Your Love Amazes Me (Curb)	5	155	13	2728	+451	20	41	54	32
17	TONI BRAXTON - Let It Flow (Arista)	9	140	6	2608	+224	26	33	50	27
18	NATALIE MERCHANT - Jealousy (Elektra/EEG)	9	137	17	2525	+457	24	36	38	33
19	GIN BLOSSOMS - Follow You Down (A&M)	19	98	1	2465	-167	40	25	23	9
20	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	14	103	2	2419	+33	41	28	23	9
21	BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	5	108	9	2261	+379	28	27	37	14
22	WYONNA - To Be Loved By You (Curb/MCA)	11	108	2	2233	+81	28	25	40	14
23	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	22	87	0	2190	-313	41	19	20	7
24	MADONNA - Love Don't Live Here Anymore (Maverick/Warner Bros.)	11	100	1	2146	-984	26	31	26	15
25	MICHAEL STANLEY - Sha La La La (Intersound)	13	97	2	2072	-105	24	34	30	8
26	TOTO - I Will Remember (Legacy/Sony)	6	109	5	1988	+203	15	32	36	24
27	SORAYA - Suddenly (Island)	20	114	8	1911	+187	9	29	43	30
28	BoDEANS - Closer To Free (Reprise)	18	74	0	1901	-290	33	18	16	7
29	EVERYTHING BUT THE GIRL - Missing (Atlantic)	86	79	1	1807	-113	25	19	27	7
30	CHER - One By One (Reprise)	2	122	51	1727	NEW	6	15	50	48
31	THE BLENDERS - Charlie Anyboy (Orchard Lane)	10	94	1	1723	+7	10	33	30	20
32	JARS OF CLAY - Flood (Silvertone)	11	93	5	1698	+90	14	28	25	24
33	SEAL - Don't Cry (Ztt/Warner Bros.)	27	78	0	1646	-232	19	21	25	11
34	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	10	77	6	1641	+178	18	24	24	9
35	NEIL DIAMOND - Marry Me (Columbia/CRG)	13	94	1	1619	-99	10	24	35	21
36	NATALIE MERCHANT - Wonder (Elektra/EEG)	6	60	0	1474	-101	26	7	20	6
37	ALL-4-ONE - These Arms (Blitz/Atlantic)	12	78	0	1468	-850	13	24	21	19
38	CELINDA PINK - Unchained (Step One)	18	75	2	1459	+8	17	19	24	14
39	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	5	77	8	1446	+181	12	20	31	14
40	TONI LAND - Have You Ever Seen Your Real Love? (Wondergirl Music)	18	75	7	1409	+55	13	23	23	16

Chartbound

	Reports	Adds	SPINS	TREND
KARLA BONOFF feat. NITTY GRITTY DIRT BAND - "You Believed In Me" (MCA)	82	5	1383	+134
JAE CIE - "Reason For Living" (Carbide)	79	3	1288	+82
EVERYTHING BUT THE GIRL - "Wrong" (Atlantic)	77	5	1240	+160
THOMSON DAWSON - "Real Love" (d-Spot)	72	6	1178	+113
PHILOSOPHER KINGS - "Charms" (Columbia/CRG)	68	12	910	+194
LOUVETTE - "Ask Me" (Butterfly)	65	9	884	+169

Total Reports This Week: 244 Last Week: 245

Editor: **RON FELL**

Associate Editor: **DIANE RUFER**

A/C reports accepted: Mondays

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

Station Reporting Phone: (415) 495-1990

GAVIN Fax: (415) 495-2580

Inside A/C



BY **RON FELL**

This Was The Week That Was

Usually holiday weeks are slow news weeks, but this one is an exception, as the award-winning **Mason Dixon** is out at **WMTX**-Tampa after five years at the Clear Channel station. Also after five years, PD **Bob Davis** is leaving **KS95**-Minneapolis. **Kimberly Nicholas** is leaving **K105 (WKHG)**-Litchfield, Kentucky for afternoon drive at **The Star 105.5 (WRZD)** in Elizabethtown, Kentucky. Music Director **Matt Francisco** has left **WTSX**-Port Jervis, New Jersey to work at **WEEU**-Reading, Pennsylvania. PD **Liz Foxx** will handle M.D. chores for the time being. Effective immediately, **KJNO**-Juneau, Alaska has changed from an A/C station to an oldies station. Shazamm!

Bonnie Goldner, RCA's National VP of A/C and Trades is *this close* to becoming VP of Contemporary Promotion for the label. If the deal goes through, (go for it BG!) Goldner would be moving offices from Hollywood to Manhattan. ●

A/C Picks

ERIC CLAPTON
"If I Could Change the World"
(Reprise)

Clapton's latest is from the next John Travolta film, *Phenomenon*, set for release in early July. The song is produced by Babyface, who can also be heard giving vocal support to Slowhand on this wonderful piece of music that's bound to be a summer ballad we'll never forget.

STEVIE NICKS & LINDSEY BUCKINGHAM
"Twisted" (Warner Bros.)

Not since their pre-Fleetwood Mac days when they recorded as Buckingham/Nicks on Polydor, have Stevie and Lindsey been co-billed on a track. The success of this collaboration calls for more of the same. How 'bout you

BLESSID UNION of SOULS ALL ALONG

the new single from the GOLD debut album HOME

A/C and HOT A/C Add Date: JUNE 3RD

Already on at:

KRNO - Reno

WAFY - Frederick

KHLA - Lake Charles

KLSY - Seattle

WEZN - Bridgeport

WRVF - Toledo

WYJB - Albany

*"Should of known
'All Along' would be a
great hit...and the phones
back it up." — Bob Brooks,
PD-KLSY/Seattle*

EMI Records



Produced by EMOSIA Mixed by Mick Guzauski for Mick Guzauski Productions
Management: Mark Liggett A&R Pete Ganbarg & Debbie Southwood-Smith . Blessid UN@aol.com

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
59	1	1252	+22	FOO FIGHTERS - Big Me (Capitol)
56	12	760	+212	MIKE POST - Enchanted Evening (American Gramophone)
53	18	841	+305	JEWEL - Who Will Save Your Soul? (Atlantic)
49	3	734	+25	DONNA LEWIS - I Love You Always Forever (Atlantic)
48	5	651	+33	BONNIE HAYES - Things You Left Behind (Beacon)
48	8	738	+116	MICHAEL LEARNS TO ROCK - Sleeping Child (Cleveland International)
42	11	591	+208	BLESSID UNION OF SOULS - All Along (EMI)
40	1	482	+25	LINDA RONSTADT - Dedicated To The One I Love (Elektra/EEG)
37	9	630	+181	LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)
32	25	354	+272 *	PETER CETERA - One Clear Voice (River North)
32	17	397	+202	TIN DRUM - Real World (Brainstorm)
30	6	346	+56	KIMMIE RHODES - I'm Not An Angel (Justice)
29	10	586	+135	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)
24	1	324	+16	WRENDITIONS - Tonight Is The Night (KEF)
24	10	247	+93	ONCE BLUE - Save Me (EMI)
23	8	330	+71	JOAN OSBORNE - St. Teresa (Blue Gorilla/Mercury)
22	10	295	+125	NAZARETH - Move Me (Mayhem)
20	9	338	+108	ALANIS MORISSETTE - You Learn (Maverick/Reprise)
20	8	197	+92	JIM MESSINA & CRYSTAL BERNARD - Watching The River Run (River North)
12	1	126	+9	INTRIGUE - Dance With Me (Universal)
11	1	161	+42 *	THE SPECIALS - A Little Bit Me, A Little Bit U (Virgin)
10	1	171	+32 *	BROOKS AND DUNN - My Maria (Arista)

Dropped: Al Green, Robert Miles, Lenny Kravitz, Queen * Indicates Debut

two? It's from the box office blockbuster, *Twister*, as if you haven't guessed.

JACK JAMES
"Love Takes a Holiday"
 (Windy City Records)

This week's top new power ballad comes from an unknown full-throated

troubador who sings in a style that we once had too much of but now seldom hear. If you're a Hot-leaning A/C, check this one out.

DEBORAH COX
"Where Do We Go From Here?"
 (Arista)

Add date... W.

jack JAMES
 Love Takes A Holiday
 single from forthcoming album, "Moment of Truth"

Tom Mazzetta, Mazzetta Promotions, Inc. 847.831.0550
 Robert Anderson, Windy City Records, Inc. 310.207.6438

ARTIST PROFILE

DAVID PAICH (TOTO) Part Two



LABEL:
 Legacy/Sony
PROMOTION CONTACT:
 Mark Feldman
 (212) 833-5013

BIRTHDATE: June 25

CURRENT RESIDENCE:
 Los Angeles, CA

FAVORITE MUSICIAN:
 "Steve Lukather."

FAVORITE MALE SINGER:
 "Ray Charles."

FAVORITE FEMALE SINGER:
 "Aretha."

FAVORITE GROUP:
 "Take 6."

FAVORITE BANDS:
 "Beatles and the Rolling Stones."

FAVORITE BOOK: "Moby Dick."

FAVORITE MOVIE: "Alien."

FAVORITE ACTOR:
 "Jack Nicholson."

FAVORITE ACTRESS:
 "Anna Nicole Smith."

FAVORITE TV SHOW: "Married... with Children."

FAVORITE FOOD: "Mexican."

FAVORITE MAGAZINE:
 "Sports Illustrated."

FAVORITE HOBBIES:
 Skiing, ping pong and jet skiing."

FAVORITE COCKTAIL:
 "A Shirley Temple."

MOST EMBARRASSING TOUR EXPERIENCE: "Losing my passport the last day of our tour in London."

IF I HAD THREE WISHES:
 "World harmony, no sickness and lots of money."

A gorgeous track we previewed at the Juke Box Jury in February. With a compass and map, A/C will lead Deborah Cox down our Yellow Brick Road now that she's delivered such an accessible piece of music for our format.

JOHN TESH featuring NATASHA PEARCE
"You Break It" (GTR/PolyGram)

The "it" in question is the heart of Natasha Pearce, and the heart of this single is a passionate performance by an unknown young singer. Pearce is spotlighted by popular pianist and former *Entertainment Tonight* anchor John Tesh as part of his *Discovery* album and tour.

S/P/W

SPINS PER WEEK PER STATION

CELINE DION - Because You Loved Me (550 Music)	28.93
HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	28.44
TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	27.89
MARIAH CAREY - Always Be My Baby (Columbia/CRG)	27.75
GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	25.91
BoDEANS - Closer To Free (Reprise)	25.69
GLORIA ESTEFAN - Reach (Epic)	25.47
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	25.23
ALANIS MORISSETTE - Ironic (Maverick/Reprise)	25.17
GIN BLOSSOMS - Follow You Down (A&M)	25.15

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

CHER - One By One (Reprise)	894
STING - You Still Touch Me (A&M)	523
NATALIE MERCHANT - Jealousy (Elektra/EEG)	457
MICHAEL ENGLISH - Your Love Amazes Me (Curb)	451
BRYAN ADAMS - The Only Thing That Looks Good On Me Is You (A&M)	379
JEWEL - Who Will Save Your Soul? (Atlantic)	305
GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	280
PETER CETERA - One Clear Voice (River North)	272
TONI BRAXTON - Let It Flow (Arista)	224
TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	213

MOST ADDED**PAM TILLIS (69)****LONESTAR (52)****LEANN RIMES (43)****MARK WILLS (38)****RICK TREVINO (35)****TOP REQUESTS****TRACY LAWRENCE****GEORGE STRAIT****LEANN RIMES****BROOKS & DUNN****BRYAN WHITE****RECORD TO WATCH****RICK TREVINO***"Learning As You Go" (Columbia)*

This song brings together key ingredients for a hit single. Rick's more mature sound, smooth vocals and great production by Doug Johnson and Steve Buckingham.

Gavin Country

LW	TW		W	R	Adds	H	M	L
2	1	BRYAN WHITE - I'm Not Supposed To Love You Anymore (Asylum)	15	203	0	200	2	1
1	2	GEORGE STRAIT - Blue, Clear Sky (MCA)	10	203	0	199	4	0
5	3	TRACY LAWRENCE - Time Marches On (Atlantic)	10	203	0	195	7	1
4	4	TOBY KEITH - Does That Blue Moon Ever Shine (A&M)	14	203	0	192	10	1
3	5	COLLIN RAYE - I Think About You (Epic)	14	203	0	191	11	1
6	6	TERRI CLARK - If I Were You (Mercury)	14	202	1	175	23	4
7	7	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	12	203	0	148	51	4
8	8	ALAN JACKSON - Home (Arista)	8	203	0	134	68	1
10	9	VINCE GILL - High Lonesome Sound (MCA)	9	203	1	120	73	10
11	10	JEFF CARSON - Holdin' On To Something (MCG/Curb)	15	201	0	107	84	10
12	11	REBA McENTIRE - Starting Over Again (MCA)	11	202	1	93	100	9
13	12	MINDY McCREADY - 10,000 Angels (BNA Records)	17	184	0	110	71	3
14	13	SAMMY KERSHAW - Meant To Be (Mercury)	12	203	0	64	125	14
15	14	WYNONNA - Heaven Help My Heart (Curb/MCA)	7	202	0	63	127	12
16	15	SAWYER BROWN - Treat Her Right (Curb)	20	201	2	52	136	13
17	16	SHANIA TWAIN - No One Needs To Know (Mercury)	5	203	1	28	158	17
18	17	RHETT AKINS - Don't Get Me Started (Decca)	11	197	1	38	123	36
20	18	PATTY LOVELESS - A Thousand Times A Day (Epic)	9	197	3	18	151	28
19	19	MARTY STUART/TRAVIS TRITT - Honky Tonkin's What I Do... (MCA)	8	197	3	29	127	41
22	20	RICOCHE - Daddy's Money (Columbia/CRG)	7	198	2	10	157	31
21	21	DIAMOND RIO - That's What I Get For Loving You (Arista)	7	198	1	16	136	46
25	22	PAUL BRANDT - My Heart Has A History (Reprise)	12	189	5	11	137	41
24	23	MARTINA McBRIDE - Phones Are Ringin'... (RCA)	10	197	3	6	123	68
26	24	LINDA DAVIS - A Love Story In The Making (Arista)	9	192	1	18	88	86
27	25	WADE HAYES - On A Good Night (Columbia/CRG)	5	197	6	0	107	90
9	26	BROOKS AND DUNN - My Maria (Arista)	10	136	0	89	34	13
28	27	NEAL McCOY - Then You Could Tell Me Goodbye (Atlantic)	6	185	5	2	98	85
29	28	TRACE ADKINS - There's A Girl In Texas (Capitol)	9	182	5	3	92	87
37	29	LEANN RIMES - Blue (MCG/Curb)	2	183	43	5	82	96
30	30	LEE ROY PARNELL - Giving Water To A Drowning Man (Career)	5	186	7	0	84	102
36	31	CLAY WALKER - Only Days That End In "Y" (Giant)	2	189	29	2	41	146
35	32	MARK CHESNUTT - Wrong Place, Wrong Time (Decca)	3	179	18	0	55	124
34	33	TRACY BYRD - 4 to 1 In Atlanta (MCA)	3	173	16	2	59	112
31	34	LORRIE MORGAN/JON RANDALL - By My Side (BNA Records)	9	159	5	3	75	81
32	35	ALABAMA - Say I (RCA)	5	166	6	0	69	97
38	36	CONFEDERATE RAILROAD - See Ya (Atlantic)	4	149	12	0	40	109
40	37	EMILIO - I Think We're On To Something (Capitol Nashville)	6	129	4	0	48	81
48	38	MARK WILLS - Jacob's Ladder (Mercury)	2	138	38	0	7	131
44	39	DARYLE SINGLETARY - Workin' It Out (Giant)	5	124	12	0	26	98
41	40	KENNY CHESNEY - Back In My Arms Again (BNA Records)	9	113	1	0	35	78
46	41	LARI WHITE - Wild At Heart (RCA)	4	107	12	0	22	85
N	42	IONESTAR - Runnin' Away With My Heart (BNA Records)	2	114	52	0	8	106
47	43	PAUL JEFFERSON - Check, Please (Almo Sounds)	4	102	7	0	19	83
49	44	SUZIE BOGGUSS - Give Me Some Wheels (Capitol)	3	104	13	0	14	90
50	45	JAMES BONAMY - I Don't Think I Will (Epic)	4	102	17	0	13	89
23	46	BILLY DEAN - It's What I Do (Capitol Nashville)	19	74	0	31	24	19
45	47	DAVID BALL - Circle of Friends (Warner Bros.)	6	94	2	0	21	73
N	48	PAM TILLIS - It's Lonely Out There (Arista)	2	100	69	0	6	94
N	49	AARON TIPPIN - Everything I Own (RCA)	3	96	25	0	7	89
N	50	RICK TREVINO - Learning As You Go (Columbia/CRG)	2	96	35	0	6	90

Total Reports This Week 203 Last Week 203

Inside Country

BY JAMIE MATTESON

New Kid In Town



Well, how y'all doing? I can say that now because I am an official Nashvillian. I've even just received my Shoney's credit card. O.k., not really but they do have good breakfasts. Many people have told me I will experience culture shock moving from Los Angeles to Nashville. The only real shock so far is the that I can breathe fresh air and see an endless amount of trees. The fact that Tennessee has no state income tax makes me happy too. The other thing that has shocked me is how genuinely warm and friendly people are here. From the moment my appointment was announced, I have had numerous calls, cards and flowers from radio and the industry wishing me the best and welcoming me to Nashville. Even **Vivian** at Bell South who helped set up my home phone service gave me the big welcome. Independent promoter **Diane Richey** and her staff have been so kind and helpful in providing me with names and numbers, and Capitol's **Terry Stevens** sent me to his friend "**Doc**" at Southeast Jeep where I bought a nice safe sports utility vehicle. Now I have four-wheel drive so those snow days won't keep me home. (Oops! Maybe that wasn't such a good idea.) Filipiak Music's **Bill Filipiak** was kind enough to drive me around to look at ten apartments and Atlantic's **Larry King** and his wife **Nancy** have provided immeasurable moral support during my transition. **Garth Brooks** even threw a huge party to welcome me. Capitol said it was for his sixty million album sales, but I know the party was really for me. And now I find out that the Houston Oilers are so excited that I have moved here that they're coming to play football in Nashville. I tell you, the open arms of

Nashville just keeps getting better.

I truly feel honored to be here and at GAVIN. Our CEO, **David Dalton**, **Bob Galliani**, **Billy Block** and the entire GAVIN family have made me feel instantly part of the team. Having been in this business for ten years, I know that the industry has relied on GAVIN for accurate, timely information and the magazine has always been on the forefront of breaking new talent. So it is with great pride that I am now here to continue the tradition of excellence left by previous Country editors **Cyndi Hoelzle** and **Lisa Smith**. **Lisa** continues to work at GAVIN as consulting Editor.

Now it's time to roll up my sleeves and begin my tenure. As my first order of business, I am pleased to announce the addition of **Jeff House** as Associate Chart Editor. **Jeff** previously worked at **WQYK** Tampa and will now bring his technical knowledge, eagerness, and love of the format to our Nashville offices.

As I settle in, I will be reviewing all aspects of our section and our reporting panel and process. As the industry continues to change, so must we. I look forward to receiving input from both the radio and the record sides so that GAVIN Nashville can continue to provide the best information available. **GARTH'S SELL-ABRICATION** Capitol Records and several hundred of Garth Brooks' closest friends were on hand recently to celebrate the singer's total album sales of over 60 million. This accomplishment makes him the best selling solo artist of all time in the United States and ranks him second only to the Beatles as the best-selling act of all time.

Brooks achieved this status in only seven years and with only nine albums: *Garth Brooks* (1989),

Consulting Editor: **LISA SMITH**

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

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Up & Coming

Reports	Adds	Weeks	
81	23	2	GEORGE DUCAS - <i>Everytime She Passes By</i> (Capitol)
80	25	2	TAMMY GRAHAM - <i>Tell Me Again</i> (Career)
71	16	3	GREAT PLAINS - <i>Dancin' With The Wind</i> (Magnatone)
61	19	2	CHELY WRIGHT - <i>The Love He Left Behind</i> (Polydor)
61	26	2	BOBBIE CRYNER - <i>I Didn't Know My Own Strength</i> (MCA)
58	12	3	MANDY BARNETT - <i>Maybe</i> (Asylum)
47	14	2	ROB CROSBY - <i>Fallin In & Crawl In Out</i> (River North)
37	15	1	* PHILIP CLAYPOOL - <i>A Circus Leaving Town</i> (Curb)
37	4	3	DON COX - <i>Man Overboard</i> (Step One)
36	18	1	* GRETCHEN PETERS - <i>I Ain't Ever Satisfied</i> (Imprint)
28	5	1	* PAUL OVERSTREET - <i>Even When It Don't Feel Like Love</i> (Scarlet Moon/Integrity)

Dropped: #33 Ricky Skaggs, #39 BlackHawk, #42 Faith Hill, #43 Garth Brooks, Ken Mellons, Chris LeDoux * Indicates Debut

CMT Adds

Courtesy of Country Music Television

- Cledus T. Judd** - *If Shania Was Mine* (Razor & Tie)
- Jeff Foxworthy** - *Redneck Games* (Warner Bros.)
- Larry Stewart** - *Why Can't You* (Columbia)

Album Cuts

- Electric Range** - *All That Remains Of Love*
- Brooks & Dunn** - *Redneck Rhythm & Blues*
- Brooks & Dunn** - *More Than A Margarita*



Jamie Matteson and Diane Richey snuggle up with Barney Fife at Garth Brooks' 60 million album sales party.

7 million; *No Fences* (1990), 13 million; *Ropin' the Wind* (1991), 11 million; *The Chase* (1992), 6 million; *Beyond the Season* (1992), 3 million; *In Pieces* (1993) 5 million; *The Garth Brooks Collection* (1994) 3 million; *The Hits* (1994), 8 million; and *Fresh Horses* (1995), 4 million.

The party's theme was '60s style, and guests dressed up in the decade's attire. Presentations were made to Garth and his wife Sandy by Capitol Nashville, EMI-Capitol Group North America, RIAA, the Nashville Chamber of Commerce, Nashville Mayor Phil Bredesen's office, and the office of Tennessee Governor Don Sundquist. ●

CLARK'S FIRST GOLD

Mercury Nashville artist Terri Clark recently celebrated the gold certification of her eponymous debut album with a party at the Country Music Hall of Fame and Museum in Nashville. In addition to a commemorative plaque, her label also presented Clark with the original front window from Tootsies Orchid Lounge, the Music City venue where Clark honed her chops. A duplicate window was donated to the museum.



Pictured (l-r): Manager Woody Bowles, Mercury Nashville President Luke Lewis, Terri Clark, Mercury Nashville VP of A&R and album coproducer Keith Stegall, coproducer Chris Waters.

GO Chart

GO MOST ADDED

- PAM TILLIS (53)
- LONESTAR (39)
- LEANN RIMES (29)
- MARK WILLS (27)
- BOBBIE CRYNER (25)

GO STATION PANEL: The GO Chart is based on reports by GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels.

LW	TW		W	R	Adds	H	M	L
1		BRYAN WHITE - <i>I'm Not Supposed To Love You Anymore</i> (Asylum)	15	131	0	130	0	1
3	2	TOBY KEITH - <i>Does That Blue Moon Ever Shine</i> (A&M)	14	131	0	129	2	0
4	3	TRACY LAWRENCE - <i>Time Marches On</i> (Atlantic)	11	131	0	128	3	0
2	4	GEORGE STRAIT - <i>Blue, Clear Sky</i> (MCA)	11	131	0	127	4	0
5	5	COLLIN RAYE - <i>I Think About You</i> (Epic)	14	131	0	124	6	1
6	6	TERRI CLARK - <i>If I Were You</i> (Mercury)	14	131	1	122	8	1
7	7	DAVID LEE MURPHY - <i>Everytime I Get Around You</i> (MCA)	12	131	0	110	21	0
8	8	VINCE GILL - <i>High Lonesome Sound</i> (MCA)	9	131	0	105	24	2
9	9	ALAN JACKSON - <i>Home</i> (Arista)	8	131	0	101	30	0
11	10	JEFF CARSON - <i>Holdin' On To Something</i> (MCG/Curb)	15	131	0	92	35	4
10	11	REBA McENTIRE - <i>Starting Over Again</i> (MCA)	11	131	0	85	42	4
15	12	WYNONNA - <i>Heaven Help My Heart</i> (Curb/MCA)	7	131	0	57	73	1
12	13	SAMMY KERSHAW - <i>Meant To Be</i> (Mercury)	12	131	0	55	74	2
13	14	SAWYER BROWN - <i>Treat Her Right</i> (Curb)	12	131	1	49	80	2
16	15	RHETT AKINS - <i>Don't Get Me Started</i> (Decca)	12	131	0	37	83	11
17	16	MARTY STUART & TRAVIS TRITT - <i>Honky Tonkin's...</i> (MCA)	8	131	0	29	91	11
19	17	SHANIA TWAIN - <i>No One Needs To Know</i> (Mercury)	5	131	0	21	102	8
18	18	MINDY McCREADY - <i>10,000 Angels</i> (BNA Records)	17	114	0	58	54	2
20	19	DIAMOND RIO - <i>That's What I Get For Loving You</i> (Arista)	7	131	0	15	98	18
21	20	PATTY LOVELESS - <i>A Thousand Times A Day</i> (Epic)	9	126	2	14	99	13
23	21	RICOCHE - <i>Daddy's Money</i> (Columbia/CRG)	7	127	2	6	107	14
22	22	LINDA DAVIS - <i>A Love Story In The Making</i> (Arista)	9	127	1	18	74	35
24	23	MARTINA MCBRIDE - <i>Phones Are Ringin'...</i> (RCA)	11	127	2	5	93	29
28	24	PAUL BRANDT - <i>My Heart Has A History</i> (Reprise)	12	117	4	6	89	22
25	25	NEAL MCCOY - <i>Then You Could Tell Me Goodbye</i> (Atlantic)	6	128	4	1	79	48
26	26	TRACE ADKINS - <i>There's A Girl In Texas</i> (Capitol)	9	126	3	3	77	46
27	27	WADE HAYES - <i>On A Good Night</i> (Columbia/CRG)	5	129	3	0	77	52
29	28	LEE ROY PARNELL - <i>Giving Water To A Drowning Mar</i> (Career)	5	126	2	0	74	52
33	29	TRACY BYRD - <i>4 to 1 In Atlanta</i> (MCA)	3	126	11	1	53	72
39	30	LEANN RIMES - <i>Blue</i> (MCG/Curb)	3	122	29	3	55	64
31	31	ALABAMA - <i>Say I</i> (RCA)	5	120	5	0	60	60
35	32	MARK CHESNUTT - <i>Wrong Place, Wrong Time</i> (Decca)	3	126	11	0	47	79
40	33	CLAY WALKER - <i>Only Days That End In "Y"</i> (Giant)	2	123	24	1	26	96
37	34	CONFEDERATE RAILROAD - <i>See Ya</i> (Atlantic)	4	110	8	0	39	71
34	35	EMILIO - <i>I Think We're On To Something</i> (Capitol Nashville)	6	105	3	0	46	59
14	36	BROOKS AND DUNN - <i>My Maria</i> (Arista)	11	75	0	40	27	8
36	37	LORRIE MORGAN & JON RANDALL - <i>By My Side</i> (BNA Records)	9	99	4	2	47	50
45	38	MARK WILLS - <i>Jacob's Ladder</i> (Mercury)	2	108	27	0	7	101
44	39	LARI WHITE - <i>Wild At Heart</i> (RCA)	4	88	10	0	22	66
42	40	DARYLE SINGLETARY - <i>Workin' It Out</i> (Giant)	5	87	5	0	22	65
46	41	SUZY BOGGUSS - <i>Give Me Some Wheels</i> (Capitol)	2	87	10	0	14	73
47	42	PAUL JEFFERSON - <i>Check, Please</i> (Almo Sounds)	2	78	6	0	18	60
41	43	KENNY CHESNEY - <i>Back In My Arms Again</i> (BNA Records)	9	66	1	0	26	40
N	44	PAM TILLIS - <i>It's Lonely Out There</i> (Arista)	2	74	53	0	3	71
N	45	AARON TIPPIN - <i>Everything I Own</i> (RCA)	3	72	21	0	6	66
N	46	LONESTAR - <i>Runnin' Away With My Heart</i> (BNA Records)	2	69	39	0	2	67
50	47	DAVID BALL - <i>Circle of Friends</i> (Warner Bros.)	2	57	0	0	16	41
N	48	GEORGE DUCAS - <i>Everytime She Passes By</i> (Capitol)	3	64	17	0	3	61
N	49	TAMMY GRAHAM - <i>Tell Me Again</i> (Career)	3	64	22	0	2	62
N	50	JAMES BONAMY - <i>I Don't Think I Will</i> (Epic)	5	57	10	0	9	48

http://www.gavin-go.com

Zero TO Sixty

(Million)

In Seven Years Flat.

Congratulations to Garth Brooks on being
the Best Selling Solo Artist in U.S. History
with over Sixty Million Albums Sold



EMI-Capitol Music Group
North America

Source: RIAA Certified Domestic U.S. Sales

© 1996 Capitol Nashville

GAVIN PICKS

Singles

BY DAVE SHOLIN

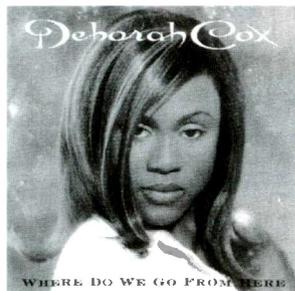


ERIC CLAPTON
"Change the World"
(Reprise)

Eric Clapton, who's had more than his share of world-changing tragedies, is recovering from a fire that gutted his home outside London last week. But he's always newsworthy when he produces new music, and that's the case with this remarkable song, which pairs Slowhand with award-winning producer Babyface. Leave it to my trusty Associate Editor Annette M. Lai to inform me that Wynonna does a version of this tune on her newest album. It's a multi-format smash that will likely wind up as one of the biggest songs of the year.

DEBORAH COX
"Where Do We Go From Here"
(Arista)

It was at Clive Davis' pre-Grammy bash in 1995 that



Deborah made her debut before the industry by treating everyone to this tender tale of struggling with lost love. Count me among those who've been begging for the song to be released as a single. Now that it's arrived, expect it to turn into the first major hit of Cox's blossoming career.

THE REFRESHMENTS
"Banditos" (Mercury)



Watch out for this foursome to cross the border from Alternative-land into Top 40 territory. After three weeks play WHYT (The Planet)-Detroit, MD Alex Tear reports it's starting to "research huge for us." An original musical approach and inventive lyric make for a refreshing statement.

Albums

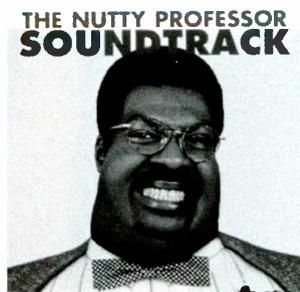


PORNO FOR PYROS
Good God's Urge
(Warner Bros.)

Porno For Pyros' sophomore endeavor delivers peripherally enhanced trance-rock, metaphysical fascination and intoxicating streams of crypticality. But then that's par for the course in frontman Perry Farrell's universe. Trimmed to a three-piece, PFP have added keyboards and atmospheric sampling to the mix, heightening the already mystical vibe of the band. The album commences with "Porpoise Head," a loving swarm of liquid warmth that gently rockets into swirling soniference, thanks to guitar by Daniel Ash and lackadaisical bass machinations from David J. Other notable guests include punk don Mike Watt, who lends his thunder broom glide to "100 Ways," and Flea, whose burble bass accentuates "Freeway." Ex-Jane's Addiction axe god Dave Navarro also pops up on "Freeway," making it a quasi-reunion of sorts. *Good God's Urge* is filled with tightly knit, hypnotic art rock and rich, moody ambience. A brilliant combination, to say the least.

—SPENCE D.

VARIOUS ARTISTS
Nutty Professor
Soundtrack
(Def Jam Recording Group)

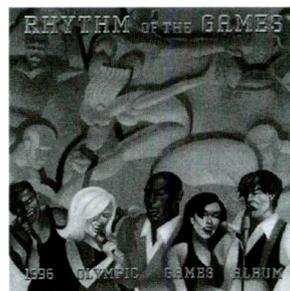


When it comes to soundtracks, Def Jam has a knack for scoring matches made in heaven. The companion to Eddie Murphy's big screen comeback boasts a solid set of radio-friendly and street-

ready entries that straddle the hip-hop/soul fence. Case's "Touch Me, Tease Me" was an instant smash, and while relative newcomer Montell Jordan and Slick Rick deliver "I Like," a funky follow-up to Case's single, established artists Warren G. and Naughty By Nature fall short with their contributions. New artists outshine them by far, so expect several of the acts included here to break wide open. The pure soul offerings are gems, thanks to Dos of Soul and As Yet Untitled, and the ever-smooth Richie Rich rides a Tony Toni Tone melody into the sunset.

—THEMBISA S. MSHAKA

VARIOUS ARTISTS
Rhythm of the Games:
1996 Olympic
Games Album
(LaFace/Arista)



Are you in need of some Olympic spirit? Well, this compilation should prove inspirational. From LaFace Records of Atlanta, which just happens to be the home of the 1996 Summer Games, comes this all-star tribute to one of the world's greatest sporting events. This disc includes original compositions such as Gloria Estefan's "Reach" (which has already charted at A/C and Top 40), Jordan Hill's "What Am I Doing Here," Tony Rich's "You're a Winner," and Kenny G's "The Champions Theme." Plus, there are wonderful remakes such as Tevin Campbell's spin on "The Impossible Dream," ex-Living Colour frontman Corey Glover's re-do of John Lennon's "Imagine," and K-Ci Hailey singing "Wildflower," Skylark's 1973 hit. WPGC-Washington, D.C. and Isle 95-St. Croix, Virgin Islands have already reported airplay on that track. Throw in a dash of patriotism from Boyz II Men, who sing the "Star-Spangled Banner/America" medley, mix it all together, and you have a winning project.

—ANNETTE M. LAI

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the Refreshments

Banditos

**Everybody knows
the world is full
of stupid people, except for...**

- * The smart ones who are buying this record (over 5000 every week and growing!)
- * The radio stations raising their I.Q. levels by spinning "Banditos"

**THE REFRESHMENTS
"Banditos" (Mercury)**

Watch out for this foursome to cross the border from Alternative-land into Top 40 territory. After three weeks play WHY? (The Planet)-Detroit, MD Alex Tear reports it's starting to "research huge for us." An original musical approach and inventive lyric make for a refreshing statement. —DAVE SHOLIN PICK THIS WEEK!

* The intelligent folks at  who have added the "Banditos" video

* The smart remarks from the Press:

"If any new band is primed for widespread success, it would be Tempe, Arizona's Refreshments."
- CMJ

"...54 minutes of extremely focused pop rock infused with a distinctive sense of humor and a decidedly fun vibe."
- Cleveland Scene

"...about to turn rock n' roll on its head!"
- Teen Machine

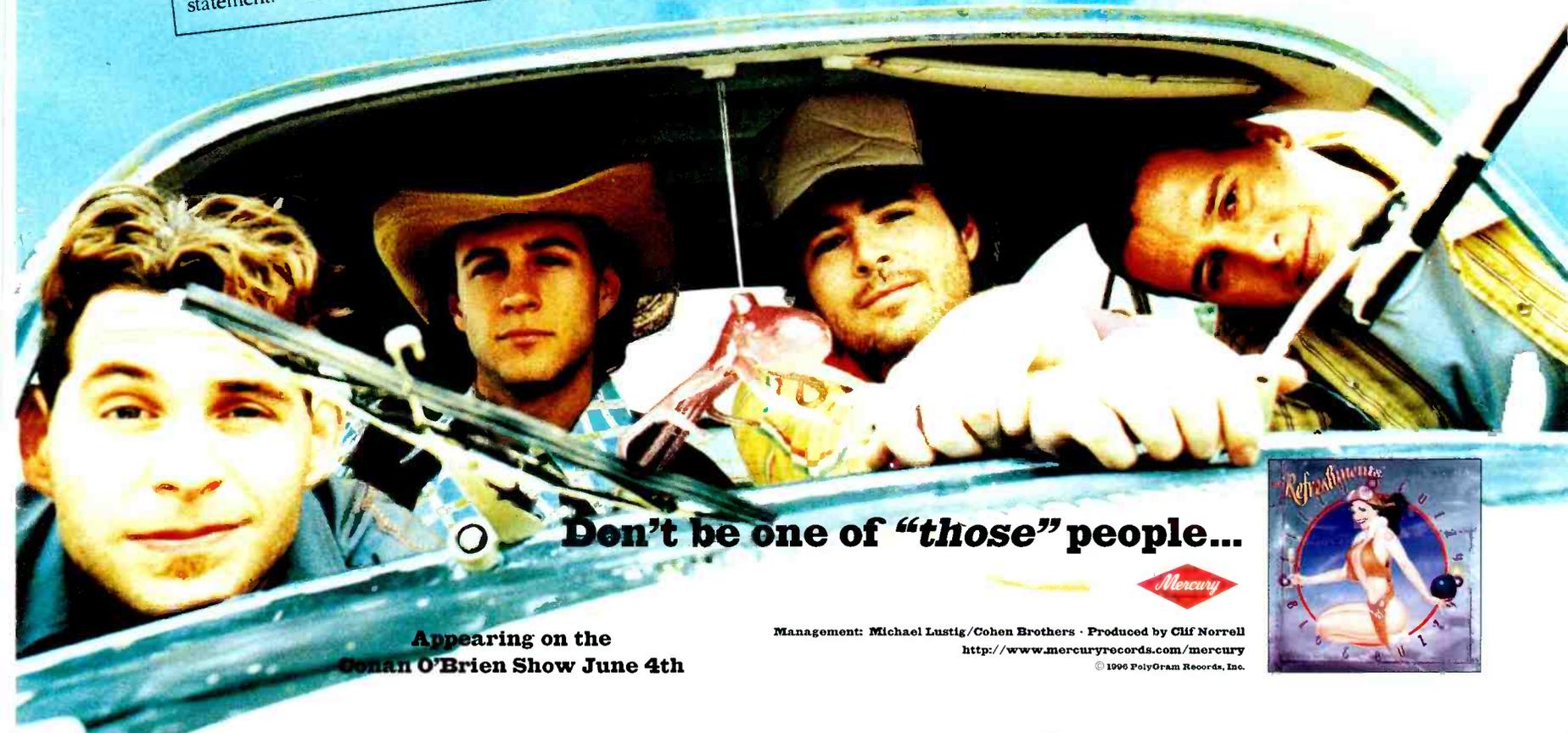
"The Refreshments write spot-on portraits of life in its true complexity"
- Huh Magazine

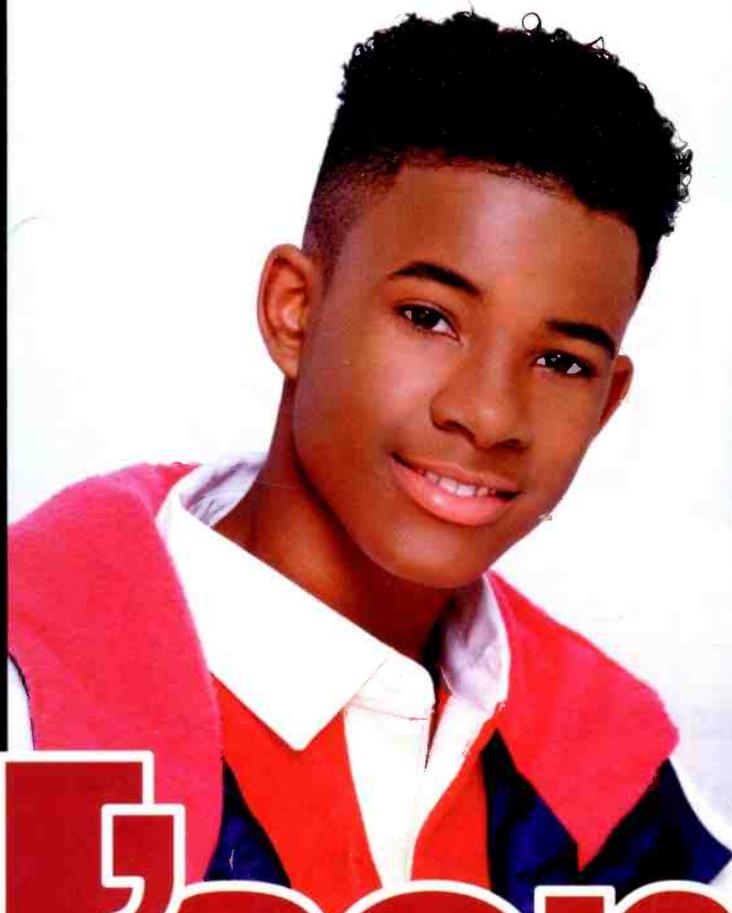
Don't be one of "those" people...



Appearing on the
Conan O'Brien Show June 4th

Management: Michael Lustig/Cohen Brothers · Produced by Cliff Norrell
<http://www.mercuryrecords.com/mercury>
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#5 REQUESTS

**"Top Tip"
—GAVIN**

on **J'son** J'so

***i'll never stop
loving you***

***Memorial Day Weekend
Couldn't Stop J'son***

**4th Most Added with 13 New Stations
#68 Soundscan Single Sales
6,846 Weekly Soundscan Single Sales**

1325 Spins – Top 40/Urban

KMEL San Francisco 10x

FM102 Sacramento 26x

KS104 Denver 10x

KKFR Phoenix 14x

WHHH Indianapolis 16x

Z90 San Diego 63x

...plus over 50 more stations