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.
Produced by Babyface for ECAF Productions, Inc.

*From the album:*
**MUSIC FROM THE MOTION PICTURE**

**PHENOMENON**

*The new John Travolta film, in theatres July 3.*

*Management: Roger Forrester*

http://www.RepriseRec.com/
First Person
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, KBIG/FM, a '70s outlet, and KABZM, 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 jazz (Minnelli, Matisse, Madonnna) to Springsteen and Garth. Coming from sales, he has worked and managed at CBS Radio, RKO, and KTWV/FM, Evergreen purchase of their competition. Steve Dinetz (President) has managed to achieve an awful lot. 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 proper management, 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 KBIG 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 each other, but the rest of the radio market it's better 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 anymore. 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 35 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.

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, 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

Gavin Rocks
Repackaging Top 40 for Adults

Top 40 Profile: Angelina

Gavin Americana A Deal Me In

Jazz The Chinese MFN Blues

Smooth Jazz & Vocals

Gavin Rocks Memorable Day

Rock Profile: Murphy's Law

Rap Good Morning

Urban Alternative

Rap Profile: Heilah Skelab

Urban Landscape

Urban On-line: Little Changes Mean a Lot

Urban Workshop: Black Music Month Promotions

Alternative

Static: Know Your New K-ROCK MID-FM

College

Old Questions, New Answers

College Profile: Citizen's United

A' Album Adult Alternative

Richard Thompson Still Backs Convention

Adult Contemporary

Inside A/C: This Was The Week That Was

Country New Kid In Town

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 H81. Quincy McCoy reports on the closing of a musical circle.
Summer Jammed With Tours

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 million 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 KTIZ-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, WIOF/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.

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 Busted Root, Lenny Kravitz, and, in some towns, Natalie Merchant and the Dave Matthews Band, and the "Further 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 15 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."

— Paul Westerberg, see page 36
"WHERE IT'S AT"

The First Track From The New Album ODELAY

Produced by Beck Hansen/Dust Brothers
Managed by John Silva at Gold Mountain Entertainment
33 New Markets Take 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 markets 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.

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Set for Fall

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Will They Call it Country & Eastern?

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 ultimately 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 that 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 Country Music Hall of Fame and the McSweeney Music Owners Society of China (MCSC). SESAC, third among American performing rights societies behind ASCAP and BMI, becomes the first group to sign a Chinese music venue.

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

"We want to emphasize active participation," he said, "get foreign 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."

ENVIRONMENT

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 Rickerson, 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."

---

plain & simple: The new album "SOON"

"a GREAT band"

Her Vanished Grace

don't just say it. PLAY it.

radio promotion: (602) 438-2968

Talent Recognition Service (TRS)
Liz Phair

Rocket Boy

The first track from the *Stealing Beauty* soundtrack

Produced by Jim Ellison & Liz Phair
Liz Phair performs courtesy of Matador Records/Atlantic Records ©1996

©1996 Twentieth Century Fox Film Corporation

©1996 Priority Records Inc
the nixons "sister"

On 50 Top 40 stations • Over 500 detections
60,000 albums sold in last 4 weeks

WKBQ 18 spins - top 8 phones
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

STRESS ROTATION

From the Album Foma  Produced by Marc Dodson & The Nixons  Mixed by Toby Wright  Management: Paul Nugent and Mike Swinford
Get AMPed: http://www.mca.com/mca_records
**Backstage: J AAN UHELSZKI**

What else life has to offer. Give him a shout at (208) 882-1018.

Good luck to ZFUN (KZFN)-Moscow, Idaho PD Steve Heller, who’s taking a breather from the biz to check out KHOM-New Orleans PD Bill Thorman pins MD stripes on The “Jammer a.

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

Two proud new papas of the industry: David Forman and wife Susan welcome daughter, Alannah Moorea, born May 24, exactly two years after son Justin Alexander, weighing in at six lbs., 11 1/2 ounces, but we hear he’s light as a,

Come son Justin Alexander, weighing in at six lbs., 11 1/2 ounces, but we hear he’s light as a,

In Denver, KJMN PD Mark Feather and wife Robin wel-

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

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

for the vacationing Nastyman

It was Dees in the afternoon at KITS_ -L

**On the Air**

WRCX/EM (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 WLR “The Island.” Watchers are calling it Modern A/C. New aircraft 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

Want to program Top 40 in the South or Southwest? Get that T&R to consultant

moments after tying the knot in Monteagle, Tenn. over the Memorial Day week-

end (May 26), former GVU Country Editor Cyndi Moezle and Arista recording artist Rodney Foster stripped between sips of bubbly to reunite with our A/C ace Ron Fell and Americana guru Rob Blestein, both who begged to

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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.

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

**In the Grooves**

Mercury Nashville ups Norbert Nix to VP of National Promotion and Artist Development and Pat Surrnenge 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 (for-

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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 Macalope,” 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 CDs of the band. The price tag: $590 a night. Not to be outdone, there’s a Church of Kurt Cobain forming in Portland, Oregon. The church’s first sabbatical was 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 girl. 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 Overdrive, and now he’s convinced Alanis Morissette to open for his European shows. Can Gordon Lightfoot be far behind?

THAT’S SHO-BIZ

Friends of Radio
Gary Jay

National Radio Promotion
VPT Records
Hometown: Philadelphia, Penn.

Stations you listened to while growing up:
WAMR Philadelphia, WTNE-Trenton State College, WPST-Trenton, Philadelphia

Stations you listen to now:
Depending what city I’m in! If I’m home in NYC, it’s usually WARK Q-104 or WRKX (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 allow them to play. Alternative radio can cultivate and build a band’s fan base for them.

What you would like to see in 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: Traveling around the country, meeting programmers, listening to radio in other cities, and seeing how it affects different markets.

Future ambitions: Drink more coffee, learn to roll blunts, nap, and reproduce.
**MOST ADDED**

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**PHILOSOPHER KINGS** - "Chamis" (Columbia/CRG)

**J'SON**

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

Ten more believers with spars continues to reflect programmers' growing confidence in J'Son.

**RECORD TO WATCH**

**JORDAN HILL**

"For 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**

1. CÉLINE DION - Because You Loved Me (550 Music)
2. FUGGEE - Killing Me Softly (Ruthless/Columbia/CRG)
3. MARIAH CAREY - Always Be My Baby (Columbia/CRG)
4. TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)
5. HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)
6. ALANIS MORISSETTE - Incon (Merck/Murcek/Reprise)
7. GEORGE MICHAEL - Fastlove (DreamWorks/Geffen)
8. COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros)
9. LA BOUCHE - Sweet Dreams (RCA)
10. BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)
11. ALANIS MORISSETTE - Hand On My Heart (A&M)
12. LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)
13. JANN ARDEN - Insensitive (A&M)
14. PUFF JOHNSON - Forever More (WORK/CRG)
15. SWV - You're The One (RCA)
16. NO DOUBT - Missing (Atlantic)
17. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)
18. BILLIE RAY MARTIN - You Looking At Me (Sire/EEG)
19. ALANIS MORISSETTE - You Learn (Merck/Murcek/Reprise)
20. SWY - You (Motown/DOA (RCA))
21. BILLIE RAY MARTIN - You Looking At Me (Single) (RCA)
22. PUFF JOHNSON - Forever More (WORK/CRG)
23. NO DOUBT - Just A Girl (Trauma/Intercope/AG)
24. DAVID MATHESBAND - Too Much (RCA)
25. BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)
26. DAVE MATTHEWS BAND - Too Much (RCA)
27. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)
28. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)
29. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)
30. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)

**NEW**

1. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)
2. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)
3. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)
4. RANDY LANE - One Thing That Looks Good On Me Is You (A&M)

**TOTAL REPORTS**

Week 205 Last Week 206

**CHARTBOUND**

**Reports** | **SPINS**
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<tr>
<td>PHILOSOPHER KINGS</td>
<td>&quot;Chamis&quot; (Columbia/CRG)</td>
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<td>STING</td>
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**Inside Top 40 by Dave Sholin**

**Randy Lane on Repackaging Top 40 for Adults**

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 Enuffuz, Depeche Mode, Scar, 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 '90s they'd include U2, R.E.M., INXS, the Eurythmics, the Proclaimers, 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 John Parikh and Chris Kennedy among others. 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 adventurous with contemporary music, and offers more entertainment value. Those in the more traditional A/C music camp believe you can essentially put 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, gruffer 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 lop for the room. That doesn't mean that when it comes to the core artists, one can't be aggressive. In fact, in
Little Changes Mean a Lot

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.

When you open the mike, know your 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 talk about. 

What is your job description?

I do the things the PD doesn't want to 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, seriously folks. I'm involved in the music selection and programming. I double-check rows and rotations. We fine-tune the research, so that we're on-line with our target demo, and understand why we 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 rows and rotations. We fine-tune the research, so that we're on-line with our target demo, and understand why we do the things the PD doesn't want to 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.

What 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 talk about.

What kind of promotions do you do at Power 99 to attract your demos? We are heavily into the club scene. We have 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 its listeners? A tremendous amount. Power 99 has won the NAB Crystal Award for Community Service 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 now? We're on-line with our target demo, 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.
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, savvy, 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 goals 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 newscoozer 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 more 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 lived 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 magazine! (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 "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-offs, what are your turn-ons?

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 away from me. Stations are unique, and if you're going to work my station, it is part of your job to know what your 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 from me, 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...
PATTI SMITH
SUMMER CANNIBALS

"A VOICE FOR THE '90s" L.A. TIMES, MARCH 1996
"TODAY'S VITAL CONTEMPORARY ARTIST" USA TODAY, MARCH 1996

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

Produced by Malcolm Burn & Jenny Kaye

© 1996 Arista Records, Inc
Poison Your Mind
(Radio Edit) 3:21
ADD DATE - JUNE 17TH

....finally
a new single from...

Too Much Joy

Carolyn Lavelle
"Moorlough Shore"
(KKDII Radio Edit)
FROM HER ALBUM SPIRIT
ADD DATE - JUNE 10TH

Gavin Alternative
SHAME
The follow up to the Top 10 Rock Track
and Top 10 Modern Rock Track. What Do I HAVE To Do?

Stabbing Westward
On tour all Summer

Produced by John Fryer
Mixed by Tim Palmer for
WORLD S END (America) Inc.
Management: BARBARA ROSS for
Concrete Management

http://www.sony.com
KICKING HAROLD

"kill you"
from the new album
ugly & festering
Produced and Managed by George Toon

MCA

CHINA DRUM

"Can't Stop These Things"
From The New Album Goosefair
Produced by John Greatwood
Management: Phil Barton

Get AMPed: http://www.mca.com/mca_records
Can the format keep its cutting edge?

BY MAX TOLKOFF
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 OM/PD 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. Hereewith, 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 music that 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.

Johnny Riggs: 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's how it is. That's a cool thing. 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.

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Johnny Riggs: 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?

Paul Westerberg: I'm still, like, feeling guilty for watching TV all these years against videos. You did the "Bastards of Young" thing where it was just like a shot off a speaker, basically, the whole time...

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Inside
the first single and video from the debut album
Between the 1 and the 9
See Patti Rothberg On Tour Now

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:
- WOXY
- WBZU
- KMYZ
- KJEE
- KBER
- WKLQ
- KTYD

REACTING AT:
- X-96 Top 5 phones!
- KNDD Top 5 phones!
- LIVE105
- KNRC
- WHITG
- WPBZ
- KPNT
- KWOD
- WQBK
- KRKR
- WENZ
- KBBT
- WPLA

ACTIVE ROCK:
- KSJO Top 5 phones!
- KUPD Top 5 phones!
- KRAD Top 5 phones!

ALTERNATIVES:
- WAAF
- KFMX
- KQRC
- WJST
- WDZR
- KBPI
- KTUX
- WLZR
- KIOZ
- KZRR
- KRXQ

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

PW: Hey, I'm working on live! 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 they 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, delayed 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 Replacements. I privy 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 hook, but he wrote that one. That is a little help, I produced it, and I gave him one.

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, Sirens hasn'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 went through customs or something, because we'd get reviled immediately. We looked like Ziggy Stardust and the Canfield Tour.

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

JR: "Yes, I'm great." (laughs)

PW: Oh, 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? Hmmm...I'm sure someone is trying to. But no, I wish that I like for people to listen. I mean, man, it it was all available, then you wouldn't have these 100 Web Sites and people having stuff to talk about its 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 your...
"All Ready"
Add date: June 11th

From the Sub Pop album
SO WOUND

SP 350 - LP/CD
http://www.subpop.com  loser@subpop.com
your genius making up moments — here's another one I've wanted to ask you this for years — I have a beekeeping 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

'Should I sit in a room and go, "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.'

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 would turn 40 — how about this, Johnny? — I will turn 40 on New Year's Eve, '99. 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 "Tommy, Tummy, Tommy" 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 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 successful' sort of thing with, like, Soul Asylum, who just suddenly got really, really gigantic?

PW: Mmmmm... 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. 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 good. Good luck to 'em.

JR: You know, Tim ['85] is the album that I think is not 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 Tennies Out' styled songs. There's really not 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 ['87]...

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 where I 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. Did you know that? I was terrifying at 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.

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JR: Pleased To Meet Me ['87]...

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 where I would be the one I would play more tunes from than earlier on. I think.

PW: I played a lot of guitar over the years. Did you know that? I was terrifying at 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.

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joan osborne st-teresa

the new single from the now double-platinum relish

just listen

Produced by Rick Chertoff Mgmt: David Sonenberg for DAS Communications

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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. Oy! 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...
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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 hip 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 was 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 grow 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 they're also very cerebrally engaged. It's got an elemental quality to what they do, but they're not actual primitives. There's a real roll primitivists; well, they are primitivists, but that made you think they were just these rock & roll primitives. That doesn't mean that I care. I remember, when I ran 91X in San Diego because they were being force-fed. I mean, I hear Alice In Chains on The End, it. That doesn't mean that I know. I mean, 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 cap 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 poodle-haired riff stuff. 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.

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 metal 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...

Spinning Strong and Breaking Through:

WENZ-14  WBRU-24
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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 is 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!—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, it 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 1970s. It has been frustrating, but the flip side of that is I'm sitting here talking to you right now, and I am 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 range in my particular sector of pop music period. But I don't want to play the game to the degree that it is 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's growing, you know?

Obviously, you're fortunate. You can go out, listen, 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 has been behind our working with Thornetta Davis. And when you see Thornetta Davis and Gail, 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 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 demanded, really. It's very important to remember that, because 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 is great as they 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.

---

**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..."

"OK, but..."

"And Thorn, our APO 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 APO. 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. There is a big, Goliath-like, mainstream Alternative station in Minneapolis? Yes. It's called The Edge, KEKX. They have 100,000 watts and huge ratings and can basically stamp 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, WLRU/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 wrecking broadcasting from a virtual closet above a dry cleaning store in Pasadena. But they were still getting five shares in L.A., beware! REV 105, unfortunately suffers the same malady, but when they 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 ReyTVers definitely care about ratings, but they also don't care about rat- ings. Arbitron is like-ly to handle them a 2.8 one book, but if the diaries don't get..."
PRONG
RUDE AWAKENING

(You Can Sleep When You Die)

"RUDE AWAKENING." THE TITLE TRACK FROM THE NEW ALBUM. IN STORES MAY 14TH.

PRODUCED BY TERRY DATE AND TOMMY VICTOR. Management: Walter O'Brien and Andy Dayid for Concrete Management.

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dropped where their signal is strongest, they
ble like any other station. And we have
ratings, we need to be financially responsi-
be among us. We have
Kevin Cole and the rest of the staff believe
within the next week. But that's Arbitron's
problem, not theirs.

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 becom-
ing like Karl Welands, 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 playing with the requisite
Bush, Elastica, Garbage, Pearl Jam, and STP.

NEW, IMPROVED SIGNAL.

Share it with a friend.

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 -cen-
test and really into radio as well, so the vision is
very global here. We want to be left -of -cen-
test and really into radio as well, so the vision is
very global here. We want to be left -of -cen-

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

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
TSI in town. They're number one with men 18-34,
and not just in Top 30, but now that's a
loyal audience. KREV also goes against the
grain with some other programming ele-
ments, like a higher percentage of gold in the
overall mix, and slightly lower "hot
rotohists" -- maybe 28 to 30 spins a week
for the heaviest hits. I'm starting to sense the
words "eclectic" and "diverse" coming
around the bend.

ECLECTIC" AND "DIVERSE"

So, what artists REV 105 championed that
worked for them? Who do they feel could
do better nationally had more peo-

talk a chance? Arsi Di Franco, Spain. Guided By Voices, Ben Folds Five, Built To
Split, The Dandy Warhols, G Love and
Speakeasy, and Soul Coughing, just
to name a few. "We're playing 'Unbroken
Helicopters,' right now, off the X-Files sound-
track, and there's been incredible anticipa-
tion 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 Honeypot. Sometimes you win, some-
times you lose. Do they ever feel pressure from
the labels to go with the
same cuts everyone else
around the nation is play-
ing? "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 '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 'bite 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 personal-
ity, without a lot of the juvenile or in-your-
face attitude. And that's one thing we've got-

very high marks on our air staffs knowl-
edge of music, their relate-ability and gen-
una appeal. Some of the people I hired did
not 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 gag."

Rev 105 also utilizes the rest of it's program-
ing 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
needed be, and call Kevin to get his ears
cleaned. That job falls to MAD Shawn
Stewart and AFD Thorn. Shawn will cham-
pion 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 spe-
cially show play, and it reacted each time it
got played. I played it on my show once
because of that, and it 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. 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 peo-
ple are frightened by consultants. Their
role is to help achieve the vision and goals of
the station. It's a great tool for a pro-
gram 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." Him, just
wait till he makes you play the 'Sheep
Promos.' But enough about that.

That's it. 91X, the new mainstream labels
and want to hear something completely differ-
ent, check out 105.1 -- or 105.3, depend-
ing 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 work
with Grant. 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 the Lost

Family and a trio of acts who have only just
begun to find a home at commercial

Alternative: Smalt, Throneberry, and
Knapsack.

BEGGARS BANQUET

contact: Jim Helfman
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
indept roots. With an office in New York, the
label is able to expose the best new music on
either side of the Pacific. Look for releases from

Dil'Scape, Delia, Natalie & Atlas, Cooc & the

Beacon, Neftil, Prophets of Da City, Tim
Sherman, and June to insure that the Beggars

BEGGARS BANQUET will continue to be a driving
force in the Alternative spectrum.

EPITAPH

contact: Mike Stummit
phone: (212) 413-7353
fax: (212) 413-9678

EPITAPH is unquestionably, the king of
90s, no frill rock & roll. Alterlie, 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', fast wagon

musically comity from this label. If you have
any doubts you shouldn't just check out Gas
Huffer, Down By Law. Joykiller, the YooDoo

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 KFRC, 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
noize-and-ramble punk-infused pop of Noise

48

GAVIN MAY 31, 1996
began operating Nettwerk out of an apartment in Vancouver back in 1984. At the time, the moody, industry-goth focus of the label was considered too outside of the mainstream, but skinny Puppy went on to bring the label both notoriety and worldwide recognition. Today, Nettwerk has works in both Vancouver and New York, and while goth/industrial sounds are still their main slant, they have unleashed several other artists onto the musical scene including Ginger, Mystery Machine, and 13 Engines. The label’s latest addition, Wild Strawberries, is poised to give the current Alternative scene a run for its money.

**RESTLESS**

**contact:** Rich Schmidt

**phone:** (213) 957-4337

**fax:** (213) 957-4355

**THIS HOLLYWOOD-BASED** label initially made a name for itself with an impressive back catalog featuring the classics 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 pulled 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 Guerrero/Lex Replacement project entitled Perfect, could be just that.

**ROADRUNNER**

**contact:** Sean Knight

**phone:** (212) 274-7900

**fax:** (212) 219-0300

**ROADRUNNER** Records initially started off as a bastion for underground metalic surge. Founded by Cees Wessels in Amsterdam way back in 1981, Roadrunner brought the heavy wall 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 rocking 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 Gillberga

**phone:** (714) 499-8308

**fax:** (714) 499-9497

**FOUNDED BY** Jim Guerinot, former GM of A&M, in January of 1995, this fledgling label hopes to hit Alternative upside the head with a bonny of releases. The label’s first offering, the Elevator Drops creates a sound that lies somewhere between Bowie and Matt the Hoople. The next group on deck, No Knife, serves up melodic indie rock. According to Time Bombs promo wizard Pete Gillberga, 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 Rock/Sath Gershman

**phone:** (212) 337-3200

**fax:** (212) 337-3700

New York’s Zero Hour is a virtually untapped alternative hot spot. The label was begun by musicians/former Wall Street money maker Ray Mackenzie as a response to his frustration with the current music industry climate. Acts like Space Needle, Yarnaline, 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 aggrock of Kittywindy, and Chomp, four youngsters from D.C. who are dishing out pure, simple pop with a little bit of noise on the side.

“**I just want someone to listen to my stinking band!”**

**SFO3 is listening.**

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**SFO3**

In association with

**SF Weekly**

**July 25, 26, 27, 28**

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“Drop and give me 20!”

GAVIN Alternative Boot Camp

July 25, 26, 27 1996
San Francisco

For more info contact the GAVIN Seminar Hotline: 415-495-3200
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 labels. Conventions should reveal panels to discuss these issues. Those who have moved beyond these discussions should 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 schlock, 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 new kids who move you 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, Hisket Dit and the Smiths were the vital artists of my late

Editor: SEANA BARUTH • Assistant: MATT BROWN

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.
Station Reporting Phone (415) 495-1990 • Gavin Fax (415) 495-2580

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Gavin May 31, 1996
teens. Their songs were about my life. The music I make will reflect that influence as well.

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.

For information, call World Domination Recordings @ 1(800) 818-6377 © 1996 World Domination Music Group. Distributed by...
### Rock Chartbound

| Rock Box (112) | Atlantic |
| Michelin Slave (108) | Madara |
| Local H (86) | Island |
| Extra Fancy (74) | Atlantic |
| Bar/kn activist (33) | American |

**Dropouts:** 28 Paradise Lost, 49 Powerman 5000, A7 Groove, 49 Kreator, 66 FA-G

### TOP REQUESTS

- Pantera
- Prong
- Rage Against the Machine
- Sepultura
- Slayer

### 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 anthems 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 “Boner,” Murphy’s Law exudes ill-tempered, crooked grinds of “Habitual Sphere.” The punk goin’ “What Will the Neighbors Think?” is the focus track for hard rock/metal radio with its turbulent techno byse-ria. 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 Kristoff—along with hardhittin’ Brett Prozzo, vocals/bass, R.H. Bear, bass-keyboards, Onen, percussion/electronics, and Slave, keyboards—unleash a demented chain of mutated melodies and pummeling 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 production of “Weather Control,” to the fuzzy sampling of “Intense 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 hard 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 second full-lengths and offers several tracks that will appeal to hard rock and Alternative listeners. “High-Flying MF” is not particularly radio friendly, but I highly recommend giving this catchy tune a listen. “Nothing Special,” “Back in the Day,” “Fitz’s Corner,” and “Manifest Density” 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.

## BILE

**Teknowhore (Energy)**  
Bile’s sophomore effort, Tekknowhore, is ready to thrash hard rock/metal radio with its turbulent techno byse-ria. 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 Kristoff—along with hardhittin’ Brett Prozzo, vocals/bass, R.H. Bear, bass-keyboards, Onen, percussion/electronics, and Slave, keyboards—unleash a demented chain of mutated melodies and pummeling 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 production of “Weather Control,” to the fuzzy sampling of “Intense Hate Song,” Bile won’t disappoint your aggressive listeners. Other brain-numbing tracks include “Green Day” and “Lowest Form.”

**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 McGathy Promotions (800) 448-7625

**MURPHY’S LAW**

**From:** New York, NY  
**Label:** Another Planet


**Latest Release:** Dedicated  
**Add Date:** June 3 and 4, 1996

**Radio Promotion Contact:** McCarthy Promotions

**Murphy’s Law is:**  
Jimmy “G” Drescher, vocals; Todd Youth, guitar; Eric “Goat” Arce, drums; Dean Rispiller, 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 Roy (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.
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 awake 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, swirved into some vintage Fairport Convention, then into Thompson's own fine solo stuff. Not long ago, Gavin's Jennie Riggles approached me about an upcoming interview; she was conducting with Thompson. Since his record tops the Gavin A's Non-Commercial chart, and 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 gui-

JR: [Producers] Mitchell Froom and Tchad Blake tend to work with musi-
cians 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 so-
cially. 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 of-
off-mic and using room sounds. I'm not sure we do anything that radical on this album, but we recorded 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 like the Beatles that started to use a small comb and studio sounds. John Meek was another explorer of that; he recorded in his house, messing around with compres-
sors, and playing the piano with 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: Your record is a very young man exploring folk and more traditional music, and melding it with rock & roll. In essence, you and the other Fairport-

cers were the first to incorporate tradi-
tion 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 revolu-
tion—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 tradi-
tions into something newer: it was showing 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 liber-
als, 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 this 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?" I don't know, but they became established and went on to make great records. The same thing happened in the '60s 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. A lot of people were stoned enough or something. They were willing to accept in case it was the emperors 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 an American performer?

RT: I do think I'm an American performer. Most my records are 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's become the world lingua franca of music, and our own tradition.

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

RT: Hell, 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 sitting down and I think that's disgraceful.

―Interview by Jennie Riggles

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 Brooklyn Bridge debuted on the Scottish Linn label in 1985, fol-

lowed by In Rehearsal 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 ex-
perience 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 Stray at her toughest, backed by the Skeletors, whose ragged style fits well with most of the songs from Straw's closet. Particularly funky is the mandolin-laced "Million Miles," the nostalgic "CGBHS" as well as "Love, and the Lack of It." War and Peace's tour de force. Some of the songs sound particularly over-
cooked. On the contrary, the perfor-
manaces seem spontaneous, some pur-
posely flawed to retain a certain funkiness, with nary a touch 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** (8/12 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.

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### Gavin A3

Blue entry highlights a stronger performance than on the combined A3

#### LW

| #1 | Dave Matthews Band (RCA) |
| #2 | Hootie & the Blowfish (Atlantic) |
| #3 | Sting (Warner Bros) |
| #4 | Mark Knopfler (Warner Bros) |
| #5 | Los Lobos (Warner Bros) |
| #6 | Pat Metheny Group (Warner Bros) |
| #7 | Al Di Meola (Warner Bros) |
| #8 | Mark Knopfler (Warner Bros) |
| #9 | Los Lobos (Warner Bros) |
| #10 | Cowboy Junkies (Columbia/621) |
| #11 | Paul Williams (Reprise) |
| #12 | Paul Williams (Reprise) |
| #13 | Steve Earle (Rounder) |
| #14 | Steve Earle (Rounder) |
| #15 | Tracy Chapman (Interscope) |
| #16 | Tracy Chapman (Interscope) |
| #17 | Tracy Chapman (Interscope) |
| #18 | Tracy Chapman (Interscope) |
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| #49 | Tracy Chapman (Interscope) |
| #50 | Tracy Chapman (Interscope) |

#### LW COMMERCIAL

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| #50 | Cassandra Wilson (Blue Note) |

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### Gavin AAA

#### LW

| #1 | Richard Thompson (Capitol) |
| #2 | Los Lobos (Warner Bros) |
| #3 | Nil Lara (Capitol/Reprise) |
| #4 | Glenn Tilbrook (A&M) |
| #5 | Elvis Costello (Warner Bros) |
| #6 | Dave Matthews Band (RCA) |
| #7 | Al Di Meola (Warner Bros) |
| #8 | Mark Knopfler (Warner Bros) |
| #9 | Paul Williams (Reprise) |
| #10 | Paul Williams (Reprise) |
| #11 | Ray B. Brown (Rounder) |
| #12 | Steve Earle (Rounder) |
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| #30 | Steve Earle (Rounder) |

#### LW NON-COMMERCIAL

| #1 | Ray B. Brown (Rounder) |
| #2 | Steve Earle (Rounder) |
| #3 | Steve Earle (Rounder) |
| #4 | Steve Earle (Rounder) |
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| #30 | Steve Earle (Rounder) |

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### Catie Curtis

**Truth from Lies**

Gavin AAA Comb. 33*  
Comm. 36  
Non Comm. 27*  
ALBUM NETWORK A3 Comb 36  
Non Comm. 30*  
FMQB PAR 37  
Public Breakout 34*

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**Editors:**  
Kent/Keith Zimmerman

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Maybe it was the first time you saw bands like COUNTING CROWS, SHERYL CROW, DAVE MATTHEWS BAND, JOAN OSBORNE, RUSTED ROOT, Emmylou Harris with DANIEL LANOIS, SHAWN COLVIN, EDWIN MCCAIN, FREDDY JONES BAND, SON Volt, TODD SNIDER, and BEN FOLDS FIVE. Or surprise drop-ins like MELISSA ETHERIDGE and SARAH McLACHLAN. Not to mention headliners like NATALIE MERCHANT, JOHN HIATT, NANCY GRIFFITH, LYLE LOVETT, ROSANNE CASH, and more!

So contact a GAVIN A3 reporter, sponsor them, and attend. You'll be receiving a faxed invitation shortly.
THE WHY STORE

"LACK OF WATER"

Thank You AAA Radio! Soundscan 9,000 In Just 4 Weeks!
(43,000 Shipped)

Spin Leaders: WJBX 25x, KHBG 25x, KMBY 25x, WXXR 24x, WXLE 23x, KBCO 22x, KFAN 22x, KROK 21x, CIDR 19x, KQPT 18x, KTCZ 13x

On These Fine Stations: KFOG, KSCA, WBOS, WCIR, WXPN, KFPT, WXXR, KMMT, KUPR, WRLT, KFMG, KUMT

New & Active at Modern Rock

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Editors: Kent / Keith Zimmerman

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Gavin May 31, 1996
Lyle Lovett
“Private Conversation”

On Your Desk Now!
The First Track From His New Album
The Road To Ensenada
THE IGUANAS

new release
super ball

featuring the track
"Benny's Cadillac"

With Special Guests:
Dave Alvin
Alex Chilton
Chris Gaffney
Dave Malone
Tommy Malone

On your desk NOW.
Going for adds immediately!

Produced by Keith Keller and The Iguanas
“Wayne Shepherd” now approaching Gold
Touring with Bob Dylan, The Eagles and B.B. King
Reached #1 on Billboard Heatseekers chart

What were you doing at 18 years old?

"Aberdeen" on your desk now. Going for adds June 4.

"Ledbetter Heights" now approaching Gold

#1 Billboard Blues album for 11 weeks
"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”

Continuous 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 Neville's version of "Fire on the Mountain" (a 1978 Mickey Hart/Bob Weir 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. Through the two are stylistically as different as night and day, the fiery red-headed Griffin—like Raitt—as 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.

A3 Gridbound

ROY ROGERS (Virgin)
GILLIAN WELCH (Almo Sounds)
ERIC CLAPTON (Polydor)
CLARENCE "GATEMOUTH" BROWN (Verve)
EVERYTHING BUT THE GIRL (Atlantic)
JOLENE (Ardent)

GOD STREET WINE (Mercury)
PETER WOLF (PolyGram)
TRAGICALLY HIP (Atlantic)
dada ( IRS)
* BRIAN SETZER ORCHESTRA (Interscope)
* CASSABRA WILSON (Blue Note)

TINA & THE B SIDE MOVEMENT (Elektra)
THE SPECIALS (Virgin)
COCTEAU TWINS (Capitol)
Dropped: #49 Foo Fighters, #50 John Hiatt, Scud Mountain Boys, Rosanne Cash, Semisonic, Buddy Guy, The Iguanas.

Wild Strawberries

at adult radio now

I DON'T WANT TO THINK ABOUT IT " MIXED BY CHRISSHAW

* FROM THE ALBUM " HEROINE "+ CONTACT HARRY LEVY @ LEVITATION 310-470-3220

http://www.nettwerk.com/

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

The Rounder Records Group
One Camp Street, Cambridge, MA 02140
Tel: (617) 354-0700 • Fax: (617) 491-1970
Website: www.rounder.com
hayden
“bad as they seem”

the first track
from the outpost recordings debut album
everything i long for
### Gavin A/C

#### Adult Contemporary

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#### Most Added

- **CHEER (51)**
- **JEWELL (25)**
- **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" (RCA)**

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

---

**This Was The Week That Was**

Usually holiday weeks are slow news weeks, but this one is an exception, as the album-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 (WXKG) Littonfield, Kentucky for afternoon drive at The Star 105.5 (WRZL) in Elizabethtown, Kentucky. Music Director Matt Francisco has left WTX-Port Jervis, New Jersey to work at WEEU-Reading, Pennsylvania. PD Liz Fox will handle M.D. chores for the time being. Effectively immediately, KJNO-Juno, Alaska has changed from an A/C station to an oldies station. Shazam??

**Bonnie Goldner**, RCA's National VP of A/C and Trades is *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-hiled on a track. The success of this collaboration calls for more of the same. How 'bout it you?
BLEMID
UNION
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:
KLSY - Seattle
KRNO - Reno
WAFY - Frederick
KHLA - Lake Charles
WEZN - Bridgeport
WRVF - Toledo
WYJB - Albany

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

EMI Records
Produced by EMOSIA  Mixed by Mick Guttaussa for Mick Guttaussa Productions
Management: Mark Liggett  A&R Pete Ganzberg & Debbie Ganzberg-Smith  www.emiuk.com
A/C Up & Coming

Reports Add SPINS TRENDS
50 1 1252 +2
56 12 768 +212 MIKE POST - Enchanted Evening (American Gramaphone)
53 18 841 +305 JEWEL - Who Will Save Your Soul? (Atlantic)
49 1 734 +25 DONNA LEWIS - I Love You Always Forever (Atlantic)
48 1 651 +33 BONNIE HAYES - Things You Let Behind (RCA)
48 8 738 +116 MICHAEL LEARNS TO ROCK - Sleeping Child (Cleveland International)
42 11 591 +208 BLESSED UNION OF SOULS - All Along (EMI)
40 1 482 +25 LINDA RONSTADT - Dedicated To The One I Love (Elektra/EG)
37 9 630 +181 LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother Island)
32 25 954 +535 * PETER CETERA - One Clear Voice (River North)
32 17 397 +202 TIN DRUM - Real World (Brainstorm)
30 6 331 +65 KIMMIE RHODES - I'm Not An Angel (Justice)
29 10 586 +153 FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)
24 1 324 +16 WENDITIONS - Tonight Is The Night (KE)
24 10 247 +93 ONCE BLUE - Save Me (EMI)
23 8 330 +71 JOAN OSBORN - St. Teresa (Blue Griffin/Mercury)
22 10 295 +125 NAZARETH - Mover Me (Machine)
20 9 338 +108 ALANIS MORISSETTE - You Learn (A&M/Reprise)
20 8 197 +92 JIM MESSINA & CRYSTAL BERNARD - Watching The River Run (River North)
12 1 128 +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 & DUNN - My Maria (Arista)
Dropped: Al Green, Robert Mills, Lenny Kravitz, Queen

Indicates Debut

A/C Artist Profile

DAVID PAICH (TOTO) Part Two

Favoriete band: The Beatles and the Rolling Stones.

Natasha Pearce, and the heart of the single is a passionate performance by an unknown young singer. Pearce is highlighted by popular pianist and former Entertainment Tonight anchor John Tesh as part of his Discovery album and tour.

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."

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FAVORITE COCKTAIL: "A Shirley Temple."
Gavin May 31, 1996

MOST ADDED
PAM TILLS (69)
LO NEST AR (52)
LEAN RIMES (43)
MARK WILL S (30)
RI CK TREVINO (35)

TOP REQUESTS
TRACY LAWRENCE
GEORGE STRAIGHT
LEAN RIMES
BROOKS & DUNN
BRYAN WHITE

RECORD TO WATCH
RICK TREVINO

"Learning As You Go" (Columbia)
This song brings together a key ingredient for a hit single. Rick's more mature sound, smooth vocals and great production by Doug Johnson and Steve Buckingham.

Inside Country
BY JAMIE MATTESEN

New Kid In Town

Well, how 'ya' ll 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 smoke 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 to Nashville. Even Vivian at Bell South who helped set up my home phone service gave me the biggest welcome. Independent promoter Diane Richley 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.) Filipak's Music Bill Filipak 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 can breathe fresh air. Now I am here to continue the tradition of excellence left by previous Country editors Cyndi Hoeclzle 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 Chirt Editor. Jeff previously worked at WQXY 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 sections of our report and paneling 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-ABRATION

Garth Brooks 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 just seven years and with only nine albums.

Consulting Editor: Lisa Smith

Gavin reports accepted Fridays 8 a.m. – 3 p.m. and Mondays 8 a.m. – 3 p.m.
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.
Up & Coming

Reports Adds Weeks

91 23 2 GEORGE DUCAS - Everyone She Passes By (Capitol)
90 25 2 TAMMAY GRAHAM - Tell Me Again (Cannon)
71 16 3 GREAT PLAINS - Dance' With The Wind (Magnatone)
61 19 2 CHELY WRIGHT - The Love He Left Behind (Polystar)
61 26 2 BOBBIE CRYNER - I Didn't Know My Own Strength (MCA)
58 12 3 MANDY BARNETT - Maybe (Asylum)
47 14 2 ROB CROSSBY - Fallin' In & Crawlin' Out (Atlantic)
37 15 1 PHILIP GLAYPOOL - A Circus Leaving Town (Curb)
37 4 3 DON COX - Man Greedband (Dolcie)
36 18 1 GRETCHEN Peters - Ain't Ever Satisfied (Imprint)
28 5 1 PAUL OVERSTREET - Ever When I Don't Feel Like Love (Sarlet Moon/Integrity)

CMT Adds

Credit to 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.

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 Tootsie's Orchid Lounge, the Music City venue where Clark honed her chops. A duplicate window was donated to the museum.

COUNTRY

GO Chart

GO MOST ADDED

PAM TILLIS (53)
LONESTAR (38)
LEAHN RIMES (25)
MARK WILLIS (27)
BOBBIE CRYNER (25)

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

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 Tootsie's Orchid Lounge, the Music City venue where Clark honed her chops. A duplicate window was donated to the museum.

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

Source: RIAA Certified Domestic U.S. Sales
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EMI-Capitol Music Group
North America
**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 news-worthy 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 hits 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.

**Albums**

**PORNO FOR PYROS**  
**God's Urge (Warner Bros.)**  
Porn For Pyros’ sophomore endeavor delivers a more relaxed vibe than its predecessor, yet still manages to pack in plenty of the band’s signature sound. The result is a record that’s both enjoyable and thought-provoking, making for a refreshing state-of-the-art rock album.

**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 #1 in the U.K.), and includes other hits like "You’re a Winner," and "Imagine," and "Reach," plus more.

**THE 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 Unreleased, and the ever-smooth Richie Rich rides a Tony Tonique melody into the sunset.

—**THERESA S. MIHARA**

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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 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

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 Plane) 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!

Don’t be one of “those” people...

Appearing on the Conan O’Brien Show June 4th
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
KS104 Denver 10x
WHHH Indianapolis 16x

...plus over 50 more stations

produced and arranged by Steve Diamond
remix produced by Sean “The Mystro” Mather
for Rickidy Raw Productions, Inc.