ALTERNATIVE SPECIAL ISSUE INGREDIENTS

Indie Label Promo
People: Do They Get Respect?

INSIDE THE ALTERNATIVE MOVIE SOUNDTRACK

State of the Radio Fest
Indie Label Music Roundup

PLUS: GAVIN SPOTLIGHTS THE INDEPENDENT SCENE
If you wanna be our lover...
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New US tour dates begin June 1
Sales over 120,000 units

You can learn a lot from the female of the species
Voices of ‘Purple Haze’

On Why Underground Radio Will Stay Underground

"I consider May 21, 1967 ground zero for underground radio," says veteran programmer Thom O’Hair in the new book, Voices in the Purple Haze: Underground Radio and the Sixties (Praeger Publishers). "It was with Tom Donahue and friends at KMPX, the then-cononast FM station in San Francisco. Some will argue, specifically for such fellow pioneers as WOR/FM-New York. But it was 30 years ago this past week that Donahue got going at KMPX, and free-form radio inevitably changed the industry forever.

Today, many idealists still wish for a return of free-form. But is it possible? That’s one issue addressed by Purple Haze author Michael C. Keith (See our next issue for more on him and the book). Here are some of the answers he received:

Tim Powell (PD and MD, WABX/Detroit; KLOS/Los Angeles; KMPX): As much as I’d like to think it could happen again, it would take a new (radio) band, a music that is unexploited that has an audience, and it would take a staff that may be impossible to assemble.

Ed Shane (PD, WPLQ/Atlanta; President, Shane Media): It cannot come back as it was. In fact, it should not. The commercial underground format was a product of a unique alignment of demographics, technology, and politics. It was a format for its time. In its own.

Thom O’Hair (PD, KSAN-San Francisco; concert promoter): The conditions are not conducive for the freedom necessary to bring it back and to generate the excitement that existed on the FM dial back then. Many factors are against it. First, the cost of a license. Just like buying a house, the monthly payment kills you. The payment is so high you have to make money right away. Free-form radio is a risky business. Who knows what it would do in today’s marketplace, and who would buy time on it to keep it alive? You’d have to charge a very high rate per spot. You couldn’t count on the “street” or local advertisers to keep you going until the station built a reputation for effective ad value.

Frank Wood (Founder, WBN-Cincinnati; President, Secret Communications): I don’t think you’ll see anything like commercial underground for a while, if ever again. Station properties are too expensive. No owner is going to hand over their multimillion dollar frequency to a bunch of DJs. Radio as a pure art form, as opposed to commerce, wasn’t concerned with ratings and audience size, which are everything today.

Tim Powell: I hope that 1997 finds the listening public tired of chortling sidekicks, titty humor, and secret code words (that hide class division if not racial fakery). Oh, that the current age finds some programmers and/or owners who recall the true milieu of rock radio and that this fucking apartheid in music starts to end.

Larry Miller (First free-form DJ at KMPX): I’m not convinced that something akin to underground will never resurface. Digital satellite programming may open up a lot of new venues for a wider variety of radio programming. Less commercial, more room for innovation and creativity. I think every DJ’s dream is to do his show from home (a cabin in the woods) and play whatever he likes and make good money doing it. The AM-FM bands are hopelessly bogged down in “marketing,” but there is hope. Watch the skyes.

Raechel Donahue (DJ, writer): The only kind of revolution comparable to underground radio today is on the Internet...Cyberspace is fertile ground, so to speak.

Dwight Douglas (Consultant in FM rock): Alternative today is the new progressive format...the only difference is debt service, which will always drive expectations too hard.

Bonnie Simmons (PD, KSAN; manager; producer): This stuff like “alternative adult” is not a rebirth of the underground, despite all the rhetoric about a return to 1969. I don’t see there’s a real comparison to be made.

Tom Donahue: Life is a series of moments, man, that you dig while they’re happening, and don’t expect to constantly repeat them.
Grammys Do a Re-mix

Grammys for Best Dance Recording and Re-Mixer of the Year top the latest changes from the National Academy of Recording Arts & Sciences, the folks who produce the industry's most argued-about awards. But there's little arguing over NARAS' recognition of dance music or several other moves made by NARAS trustees at their annual meeting last week. The trustees recommended a new category in the Latin pop field for Best Latin Rock/Alternative Album. And in the Album of the Year category, for soundtracks or various-artist recordings that win, all artists and producers will get a Grammy, rather than only those accounting for 51 percent or more of the album's playing time.

The Best Dance Grammy (for commercially released singles or tracks targeted for the dance market) will be in the Pop Field, while the Re-Mixer award (for "individuals who take previously recorded material and add or alter it in such a way as to create a new and unique performance") will be in the Production Field. NARAS is also launching a Latin Academy of Recording Arts & Sciences, with

Mauricio Abaroa, former A&R Director for Warner Music Mexico, as Executive Director. NARAS' trustees also elected a new Chairman of the Board of Trustees, Phil Ramone, now President of NJK Encoded Music. The veteran record producer has been a New York trustee since last year and is a member of the NARAS Television Committee.

Leslie Ann Jones, long-time engineer and mixer (Automatt Recording Studios; Capitol Studios) now with Skywalker Sound in Marin County, was elected National Vice-Chairman. She is a past President of NARAS' San Francisco chapter.

Hillel Resner, also a former chapter President and a San Francisco trustee since 1994, was elected National Secretary-Treasurer. Resner is Vice President/General Manager of the Mix Foundation for Excellence in Audio.

Charlie Minor's Killer Strikes a Plea Bargain

Sentencing of the woman who shot record promoter Charlie Minor to death in 1995 has been set for June 3. Suzette McClure, 29, pleaded guilty May 15 to second-degree murder. Under the plea bargain, she faces up to 19 years to life in prison and a fine of $10,000. McClure, who has been identified as a sniffer, has reportedly agreed to serve a minimum of 85 percent, or 16 years, of her sentence.

Minor, who was 47, was shot to death in the bedroom of his home in Malibu. The music executive, best remembered as a promotion man at A&M Records, had reportedly ended a short relationship with McClure. Police investigators concluded that she showed up at Minor's home, found him with another woman, and shot him. McClure left her purse behind, and when she was arrested, police found the alleged murder weapon at her apartment in Santa Monica.

In October, 1995, a municipal judge dismissed an allegation by prosecutors of lying in wait, which could have made McClure eligible for execution if convicted.
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Festival-apalooza for Summer

BY ALEXANDRA HASLAM

When the first Lollapalooza festival was announced in 1991, there was no way its organizers could have anticipated its impact on the summer concert market. Seven years later, mega-act solo concerts (like U2's Pop Mart) are the exception rather than the rule. Fans, promoters, and bands alike have embraced multi-billed fests as a way to cut expenses and gain entertainment value.

This summer, there are a number of musical events hitting the road, and the offerings cover every possible musical taste. Lilith Fair, conceived by singer Sarah McLachlan, highlights female performers, Tracy Chapman, Jewel, Paula Cole, and Suzanne Vega are slated. Deadheads will flock to the Further Festival, headlined by the Black Crowes and including Grateful Dead offshoots like Mickey Hart & the Grateful Web.

UK Radio: Virgin is a Capital Idea

Richard Bronson, the Virgin king, has sold his Virgin Radio station in London to Capital Radio. Capital, London's top radio station, reportedly paid £105 million for the AM station, one of three commercial frequencies in the UK. The merger has been called the biggest deal in British commercial radio history.

Capital, which failed to get the last available FM frequency in London in recent bidding, can now pair Virgin with its rock FM powerhouse.

Bronson, Chairman of the Virgin Group, will join Capital Radio's board as a non-executive director. He portrayed the deal as a way for commercial radio to keep pace with the BBC as the UK heads towards digital radio.

"The merging of our radio businesses," he said, "creates a new force with the resources to command a digital future and mount a concerted challenge to the BBC's domination of this new technology."

Interp '97 Format Study: Top 40, Classic Rock Roll

Top 40, A3, and Classic Rock make the biggest gains in Interpoint Research's annual radio format report, but format share champs remain News/Talk, Urban, Country, and A/C.

News/Talk, although down a full point from the previous Winter, not only stays Number One by a wide margin, it has the highest reach among college graduates, all-news stations have the highest concentration of listeners with 75,000+ household incomes, and News/Talk ranks Number One in the West.

Elsewhere, Country is top-ranked in the South and Midwest, while A/C is the top reaching format in the Northeast.

A3 had the highest concentration of college graduates, while Classical, although at the bottom of the 15 major format categories, had the highest concentration of what the New York-based sales and marketing company calls "professionals/managers."

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Why Indies Sell Out

OK, OK, Andy Allen admits it. "We ripped off the idea from the majors." Allen's referring to the CD sampler his company, Alternative Distribution Alliance, has begun sending out to some 1,200 buyers who get ADA's monthly catalog of new releases.

"Most indies don't release that much, so it'd be difficult for them to do a sampler. We decided to do it on the distribution level, to allow our labels to have a one-sheet and a track. It's a sales solicitation tool."

And it's not a new idea. Majors, he says, "have been supplying an audio component to their solicitation book." ADA-affiliated labels offer an average of 30 full-length CDs a month; the size of the sampler depends on how many labels pay what Allen calls a "nominal charge," to cover costs, to be on the sampler.

After only three issues, ADA may soon be producing a double-CD. Besides the labels, Allen says, "our sales people love it. They have an opportunity to hear things in advance now. Retailers love it, to be able to hear what's coming out."

And the Soho District company gets a bonus from putting together the compilation of eclectic music, says Allen. "It gives us 'on-hold' music for that month." Call now and hope they're not in!

Some food for thought: for the NARIP/AFIM Conference, from GAVIN's sister publication, Music Week, which covered the recent London Music Week confab:

The financial risks of marketing new bands and releases was highlighted at LMW as the reason why independent labels sell out to majors. A panel exploring when and why majors buy indie labels, revealed that the strength of commitment to remaining independent usually gives way to the realities of business, and deals have to be done if labels are to move forward.

Tony Smith, Managing Director of Deceptive Records, told delegates, "If an indie prints 3,000 units of a release and it fails, you can just about absorb the loss. But if it is a success and you have to print 60,000 of the next release you will not be able to afford it if it flops."

Steve Finan, A&R director at A&M and co-owner of Mo Wax Records, said there are extra costs which can sometimes only be absorbed if a label is linked with a major. "If you're an indie, you have to hire staff, and, if your main band does not have a hit for months, you still have to pay them," he said.

Mark Chung, Sony Music Independent Europe Senior Vice President, said indie labels are much better at A&R than the majors, and it is the strength which encourages the majors to keep an independent culture when a label is taken over.

It's Gonna Be a Hard Day's Spice

Spice Girls, who hit the top of the album charts last week, are making a movie.

"Spice — the Movie", according to reporters at the Cannes Film Festival, is a $5 million project from PolyGram, to be shot next month in London, with a release scheduled for the holidays. (Sony/Columbia Pictures has picked up U.S. rights.)

In shades of the Beatles' A Hard Day's Night, Spice Girls said the film would follow a week in their lives.

"We've put a lot into that script," said Geri (Ginger) Spice, "and hopefully people will identify with Spice humor. It will work on all levels: thriller, comedy, love story, action-adventure—all flavors are there. It's spicy."

Meantime, the group's album has passed the 1.7 million sales mark in the United States.

NEWs CONTINUES page 16
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From the new album “Dig Your Own Hole”

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On the Air

KOSI/FM Denver has a new morning team. On May 14, Murphy Huston took the chair, moving over from sister station KEZW/AM, and on May 20, Chancellor Waller (Alice and KIM) Melissa Moore joins him. The show will be known as Murphy and Moore in the Morning. As of May 30, KPIX/AM San Francisco will simulcast sister station KYC/FM with one notable exception. The former talk outlet will continue to air Inus in the Morning prior to its days full of Young Country. Back to Denver for news about the Peak (KKXP/FM): The station will debut two new programs, Zoom and S.N.A.F.U., designed to meet listeners' desires for more new music...Radio vet (and sometime Gavin contributor—see our radio festival story, this issue) Dred Scott becomes Producer for Alternative and Top 40 programming at Westwood One. He'll write daily prep, conduct interviews, produce features, and cover events and press conferences in L.A. for network affiliates. New digs for Radio One Inc. (WKYS, WMJM, WOL): 5900 Princess Garden Pkwy., Ste 800, Lanham, MD 20706; (301) 306-1111.

In the Grooves

Sony Music Soundtrax is a new label venture, to be headed by Glen Brunman as Executive VP. In his new post, Brunman will oversee the acquisition and creation of soundtracks for all label and divisions of Sony Music Entertainment. "With the creation of Sony Music Soundtrax, we unify all of our soundtrack efforts under the supervision of one person," said President/COO Tommy Mottola. "This is an unprecedented development in the music industry, and parallels Glen's unique success in developing soundtracks that commemorate the films they underscore." Brunman is a 20-year vet of the Sony family, and was most recently Senior VP of Epic Soundtrax. Tina Davis becomes Senior VP of A&R at Def Jam. Davis, who came to the company in 1994 after a stint with Chrysalis, will relocate to the company's New York offices, where she'll begin overseeing all aspects of A&R and production of all Def Jam and Def Soul releases...

Gary Fisher becomes VP of Video Promotion for Columbia Records. In addition to overseeing daily departmental operations, Fisher will work closely with video networks and e-commerce to secure airplay for Columbia artists. He'll also be in charge of creating, directing, and implementing promotional videos for the entire roster of acts...

Arista promotes Andrew Berkowitz to Senior Director of Video Promotion. Besides working with national, regional, and local video outlets, he'll also coordinate with the label's field staff for promotional tours of Arista acts...550 Music welcomes Epic vet Douglas McVehil as Director. National Video Promotion...Former Mercury Records President Ed Eckstine has formed Debris Records, a new imprint to be distributed by PolyGram's Mercury. The first release will come from Minneapolis-based Honeydogs...Former Warner Bros. Publicity master Ken Phillips has started Ken Phillips Publicity Group, which will focus on music and movie soundtracks. Address is 6464 Sunset Blvd., Ste. 605, Hollywood, CA 90028. (213) 467-7567. Fax (213) 467-3966.

On the Air & In the Grooves

Alexandra Haslam • Sho-Prep and Flashbacks, Ron Fell
Friends of Radio Annette M. Lai • Sho-Dave Diane Roper

On the movie release calendar for Christmas '97: Spice-The Movie, a picture starring the Spice Girls due to be filmed this summer. Sony Pictures just picked up the rights in North and South America.

Mark Todd gains MD stripes on Q106-San Diego modifier Cindy Spicer. She was last crosstown doing p.m. drive at Jazor sister KGB.

Has KOHT PD Chet Buchanan pulled an Aerosmith and gone on "Permanent Vacation" from the Salt Lake City Top 40? Any chance CB is planning to return to the Northwest to work alongside Mike Preston as APD/MD of KBKS (Kiss 103)-Seattle? Assume could a San Jose Shark also be headed to the Emerald City?

No. That wasn't a threesome playing golf in Napa while police pursued a robbery suspect. The story reported last week neglected to mention that A&M top D.J. Ems (also known as the Tiger Woods of the music industry), was the mysterious fourth duffer.

WBKS New York makes it critical and removes the "interim" from Toya Beasley's title, making her the Urban outlet's permanent PD.

Will Bonneville launch some type of mainstream Top 40 at KPIX/FM-San Francisco sometime next month?

As we went to press, Leeds letterhead WWRS (Mix 102) has put its number three of playing the Beatles "I Am the Walrus." A tip to either Active Rock or Alternative is expected any minute.

Count the laughs next weekend when "Mr. Cigar" meets "Mr. Television." That, of course, would be KIIS/FM-Los Angeles afternoon delight Magic Matt Alan going one-on-one with the most famous cigar smoker around, 'Uncle Milty' Milton Berle on Alan's weekend live syndicated show. Lighten up; Phil Rosco is the latest market to begin airing the show.

Proud mama backslap at the recent Bammie Awards, where Ateni Shakur accepted a "Lifetime Achievement Award" for her late son, Tupac (1992) KMEM-San Francisco's Michelle S. Joey Arbegay, Ms. Shakur, and the station's Shay.

KMMS Boise, Ore. PD and former KROC Akron, Ohio, Nick Allen welcomes morning shows, where he'll be teamed with Holly Knite, who just joined the Top 40 from WBWN-Bloomington, Ill. The shift change also sends midday Mike Fuller to afternoons and morning talent Frank Hanel to middays.

Two new staffers at Loose 102-Baton Rouge where longtime KMZQ-Lawton/Ft. Sill, Okla. PD Robert Ellman signs on as APD/MD and air talent. Also, Greg Michaels leaves WXCT (Cat Country 100.7) to handle nights. Loose 102 waves goodbye to Angie Sonnier, who splits to Gulfstar sister Hot 106.1 (KICD)-Beaumont for afternoons.
THAT'S SHO-BIZ

May 25
Kelly Jerunmas T.J. Promotion
Irene Lopez Winterland Productions
Randy Jay W2EW-Utica, NY
Michael Martin WDL107-San Francisco
Tom T. Hall, Paul Weller, Jessi Colter

May 26
Sean Caikley Songlines
Dave Robbins WNCI-FM-Columbus, Ohio
Levon Helm, Hank Williams, Jr., Stevie Nicks

May 27
Brian Douglas D102-Cincinnati
Jill McElhase KXEN-Northfield, Neb.
Michael Allen WOYS-Eastpoint, Fla.
Don Williams, Ramsey Lewis, Left Eye ( TLC), Neil Finn (For Brothers)
Sean Kinney (Alice In Chains)

May 28
Spencer (spencedookey) Abbott Grow
Scot Finck A&M Records
Joey Arbaje KXEL-San Francisco
Jeanne Ashley WYYY-Syracuse, N.Y.
Celinda Pink, John Fogerty, Gladys Knight, Wendy O. Williams, Billy Vera

May 29
Melissa Etheridge, Debbie Jackson, Danny Elfman, Mel Gaynor (Simple Minds)

May 30
George Henry WCKX-Selma, Ala.
Del Shuhl (KUOR), Wynonna, Marie Fredrickson (Rosette), DJ Milt (EMF)
Tim Bergmes (Chistarants UK)

May 31
David Carr KELI-San Angelo, Texas
Tom Noonan New Marketing
Corey Hart, Russell de Carle ( Prairie Oyster), Johnny Paycheck, Greg Loos (Ocasins Rezon), Brad Gilderman

Laugh Tracks
WE ♥ BUMPER STICKERS
• Horn broken. Watch for finger.
• I'm not as think as you drunk I am.
• Forget about World Peace; visualize using your turn signal.
• Change is inevitable, except from a vending machine.
• Work is for people who don't know how to fish.
• Reality is a crutch for people who can't handle drugs.
• Real women don't have hot flashes, they have power surges.
• OK, who stopped payment on my reality check?
• It's lonely at the top, but you eat better.
• Warning: Dates in calendar are closer than they appear.
• Be nice to your kids. They'll choose your nursing home.
• So many idiots, so few comedians.

—Collected by Ruby Unger, broadcaster/educational filmmaker

F.O.R. #189
Friends of Radio
Pat Martin Bradley

Executive Director, NAIRD
Hometown:
Whitesburg, Ky.

What radio stations did you grow up listening to?
WSM-Nashville and WTCW-Whitesburg, Ky.

What stations do you listen to now?

If you owned a radio station, you would...
... give airtime to indie labels only, and from all genres of music. Plus, I'd promote the artists as well as the label to encourage sales.

Briefly explain NAIRD's primary goals/mission:
To address issues of importance to and improve communication among all segments of the independent music industry. To identify/promote cooperative activities which benefit the indie music industry. To publicize activities/achievements of the indie music biz. And, to educate the membership and improve communication among our members.

Future ambitions:
To be a part of the continued growth of independent music, and of guiding NAIRD into a new era. Soon to be known as AFIM (Association for Independent Music), the immediate future of the organization is sure to be an exciting and fulfilling challenge.

 Sho-Prep
WHITNEY HOUSTON
The home video for Whitney Houston's latest film, The Preacher's Wife, is the Number One most rented video in America this month.

SAMMY HAGAR
Former Van Halen lead singer Sammy Hagar is back with his new solo album, Marching to Mars. He recently told the Los Angeles Times, "I have to prove that I'm still the greatest rock 'n' roll performer, the greatest rock 'n' roll singer in the world. I have to prove there's life after Van Halen."

U2
U2 recently recorded a new version of the Beatles' "Happiness Is a Warm Gun" for the soundtrack to Robert Altman's next film, Gun

SPICE GIRLS
The first official Spice Girls concert will take place later this year in the unlikely location of Istanbul, Turkey. The ladies will be sponsored by Pepsi.

 Sho-Case
PAUL MCCARTNEY
Paul McCartney's new album, Flaming Pie, includes two songs, "The World Tonight" and "Young Boy," that he contributed to the soundtrack of the Robin Williams/Billy Crystal film, Fathers' Day.

MICHAEL JACKSON
At the recently concluded Cannes Film Festival, Michael Jackson presented his latest solo subject film, Ghosts, directed by Terminator 2's Stan Winston.

NO DOUBT
No Doubt's major label debut album, Tragic Kingdom, has been certified by the RIAA for sales of 7 million copies.

INDIGO GIRLS
The Indigo Girls have scheduled a Pay-Per-View concert for Friday, June 6. Broadcast from Boston, expect to pay $14.95 for your viewing privilege.

BOB CARLISLE
USA Today asked Bob Carlisle to define butterfly kisses. He said, "The fluttering of one's eyelashes on the cheek of another person."

WHITE TOWN
Jyon Mishra, the one-man band known as White Town, says the hit single "Your Woman" is about "gender battles and Marxist politics, but I had to put all that into a song and not make people fall asleep."

JON BON JOVI
International guy that he is, Jon Bon Jovi has recorded two songs from his new album, Destination Anywhere, in both French and Spanish.

VICTORIA SHAW
New York City native Victoria Shaw will be the opening act for Garth Brook's when Brooks heads lines in Central Park on August 7. Shaw's connection to the Country superstar goes back to the days when she co-wrote Brooks' hits "She's Every Woman" and "The River."

CLASH
There's an all-star Clash tribute album in the works. Bands like Bush, Stone Temple Pilots, Hank Williams, Jr., Rancid, and 311 will be among the participants on this September release.

Flashbacks
MAY 24, 1980
Genesis is booked to play The Rony in Los Angeles. Phil Collins, Mike Rutherford, and Tony Banks visit the club during the day and help sell tickets.

MAY 25, 1969
Elton John plays piano on a Hollies studio session that includes the song "He Ain't Heavy, He's My Brother."

MAY 26, 1994
Michael Jackson and Lisa Marie Presley marry.

MAY 29, 1942
Bing Crosby records "White Christmas."

MAY 30, 1966
Billy Porter marries Carl Dean. The couple had met in a Nashville laundromat on June 1, 1964, Porter's first day in town after moving from Loscut Ridge, Tenn., to pursue a career in music.

MAY 30, 1992
Paul Simon and Edie Brickell marry.
Inside Top 40 by Dave Sholin

David Versus Goliath: May the Best Songs Win

If the majority of the audience can't identify most songs or artists, it's a safe bet they don't have a clue about what label it's on. That being the case, why would any programmer concern himself with the label a song happened to be on? Are judgments— even subconscious ones—made when looking at a release on a small, unknown indie label versus one on a major?

While majors have a firm grasp on most every spot on the Top 40 chart, independents are getting much more respect nowadays.

**Record of the Week**

Joe Dawson
PD Joe Dawson has a track record for supporting songs on even the smallest of labels. He believes, "It's all about the music, period. Especially in this format, it's all about each individual song and whether it can strike a receptive chord. If a song can do that, I'll play it no matter what label it's on, and nine times out of ten, those indie releases are reaction records!"

Dawson considers sales a significant barometer as well, though, and urges smaller labels to "take a look at my list, and if I'm playing the hell out of your record, get some singles in here. I look at singles sales and really only care about how a record is selling in my market."

Cory Robbins, who heads Robbins Entertainment, an indie distributor by BMG, fails to see why PDs take an interest in making sure stock is in the market. When Robbins hears things like, "What happens if I add it and it doesn't become a national hit," he gets a little nuts. In his view, not having the record available to consumers should be looked at as a plus for radio. He reasons, "A Number One request or researching record is what should matter to programmers."

And, "If no one can buy it, it just means they have to listen to the radio that much more to hear it. Selling records is my problem." But up against those big guys with the deep pockets, a small indie operator win in the competitive Top 40 arena? Yes, according to Robbins, who admits, "If two records are equal, the major will win every time. But when the record is something like 'Da Dip' by Freak Nasty, the small guy is gonna win. The better release can win, and I've based my career on that belief."

Leroy McMath, who owns Power Records and TRIAD Distributing, home to Freak Nasty, says everyone wanted to pick the record up once it started taking off, but that at that point he wasn't interested. In operation for ten years, McMath says he would've been open to cutting a deal "before we put out 'Da Dip', but that didn't happen. Everyone waits until they see something. It doesn't take any experience to do that." Instead of handing over "all the hard work, time, and energy" put into the project, McMath held his ground. His song is already platinum and is far from peaking. In the end he says, "We had a record so slamm' they couldn't ignore us. The public programed the record for us," Leroy notes with a chuckle, "with the help of radio, of course."
THE EXCLUSIVE NEW TRACK AND VIDEO FROM THE GOLD ALBUM

TRAVELLING WITHOUT MOVING

POP MOST ADDED THIS WEEK INCLUDING:

Star 94 - Atlanta
KYSR - Los Angeles
Q106 - San Diego
WMTX - Tampa

WZJM - Cleveland
ALICE - San Francisco
WBMX - Boston
KBBT - Portland

WPLL - Miami
WDCG - Raleigh
WPTE - Norfolk
WSSX - Charleston

WBHT - Wilkes-Barre
WZNY - Augusta
WJET - Erie
WABB - Mobile

and many, many more!!

Already Over 840 Hot 100 Spins
with an Audience Over 6.6 Million!

MULTI-FORMAT RADIO EXPOSURE AND MASSIVE MTV = HUGE SALES!

#43 SOUNDSCAN ALBUM CHART WITH OVER 23,000 UNITS SCANNED.

“It’s a very cool song that really has a summertime
sound to it. It also gives your station uniqueness and
separates you from you competitors.”

— John Ivey, KISS 108/Boston

WORK
**Up & Coming**

Reports Adds SPINS TRENDS
53 42 273 +180 * BABYFACE - How Come, How Long (Epic)
51 7 979 +213 3rd Party - Can You Feel It (QW/ASM)
50 9 926 +256 INDIAN GIRLS - Shame On You (Epic)
47 10 726 +288 AEROSMITH - Hole In My Soul (Columbia/CSR)
45 — 1042 -82 JANICE - Memory Lane (Z'VonChromatic)
44 3 1016 -161 MARY J. BLIGE - Love Is All We Need (MCA)
42 6 824 +246 YARD THE WET SPROCKET - Come Down (Columbia/CSR)
38 4 969 -129 FREAK NASTY - Do It (Power)
37 14 563 +241 CULTURE BEAT - Take Me Away (Interhit)
37 25 440 +177 PAUL McCARTNEY - The World Tonight (Capitol)
31 2 1197 +302 112 - Cupid (Bad Boy/Arista)
30 4 587 +190 THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)
30 15 400 +86 NEW EDITION - One More Day (MCA)
28 17 246 +91 JAMIROQUAI - Virtual Reality (WPRK)
27 2 764 +62 DAVE MATTHEWS BAND - Crash Into Me (RCA)
27 1 636 -363 KEITH JUST - A Touch (Elektra/EGG)
26 4 913 +221 ROMEO - I Belong To You (RCA)
26 5 630 -53 LE CLICK - Call Me (LegoRCA)
25 — 572 -29 CHICAGO - Here In My Heart (Reprise)
25 2 545 -72 ESPRIT PRESENTS - The Jock Jam (Tommy Boy)
25 1 458 -5 CARDIGANS - Be (Mercury)
25 22 105 +31 * COLLECTIVE SOUL - Listen (Atlantic)
24 3 396 +47 SNEAKER PIPS - 6 Underground (Virgin)
24 3 384 +24 PROGONDA - Be (Tribal/Sony)
24 4 369 +87 NO MERCY - When I Die (Atlantic)
24 12 299 +171 ANNA VISSI - Forget Me This (Epic)
23 1 814 -26 GINuwine - Tell Me Do U Wanna (500 Music)
23 1 606 +5 JOCELYNE ENRIQUEZ - Do You Miss Me (Classified/Tommy Boy)
22 21 324 +324 * PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
21 2 573 -146 AALIYAH - 4 Page Letter (BlackgroundEnt/Atlantic)
21 - 476 +56 dc TALK - Colored People (Virgin)
21 - 457 +63 TONIC - If I Could Only See (Polygram/AS)
19 1 339 -29 THE BRAND NEW HEAVIES - Sometimes (westeast/EGG)
19 8 204 +133 ONE SMALL FAVOR - Love Is (Arista)
18 2 508 -19 BILLY LAWRENCE - Come On (westeast/EGG)
18 16 130 +130 * FIST FISTERS - Turn the Radio Up (Midnight Fantasy)
16 5 389 +145 THE VOODOO B.L.G. - Mo Money Mo Problems (Bad Boy/Arista)
16 — 350 -65 ROBIN S. - Must Be Love (Big Atlantic)
16 16 0 0 * THE REAL McCOY - I Wanna Come (With You) (Arista)
15 1 350 -34 SUBMINE - Sirenetta (MCA)
15 9 142 +8 JARVIS LANG - Lie To Me (AS)
14 — 341 -3 FAITHLESS - Insomnia (Arista)
13 — 284 +1 BRIGHTHEART - Your Love Is Greater Than Me (Metropolitan)
13 1 244 +87 UB40 - Tell Me Is It True? (Virgin)
12 3 228 +107 DJ COMPANY - Rhythm Of Love (Cape)
12 — 310 +49 BROWNSTONE - 5 Miles To Empty (WORK/ML)
12 — 283 +39 KENNY LATTIMORE - For You (Columbia/CSR)
12 — 210 +44 RENEGADE BLUE - Who's Your Lover Now? (Magnet)
12 8 152 +139 * STEVE WINWOOD - Say It To Me (Virgin)
11 — 375 -45 TORI AMOS - Silent All These Years (Atlantic)
11 — 255 -100 FOXIE BROWN - I'll Be (Def Jam Recording Group)
11 1 211 -29 * BARBEBONES - A Few Degrees (Motorhead Music)
11 5 162 +81 * KYLIE VINCENT - Wake Me Up (Capitol/Hollywood)
11 7 118 +26 * MYCLOF feat. REFUGEE ALL STARS - I've Got To Go To Stay Alive (Columbia/CSR)
10 1 219 +23 * JOHNNY S - Maranza (Quality)
10 3 218 +43 * CHANGING PAGES - G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
10 2 214 +110 * THE WALLFLOWERS - The Difference (Interscope)
10 4 136 +125 * DAMAGE - Love & Love (Critical/RMG)
10 10 27 +27 * DION THUGS N' HARMONY - Look In My Eyes (Relativity/Relatives)

* Indicates Debut

**ARTIST PROFILE**

**DEBORAH GIBSON**

**HOMETOWN:** Merrick, Long Island, New York  
**BIRTHDATE:** August 31, 1970  
**LABEL:** Espiritu  
**PROMOTION contact:** David Salidor (212) 245-5909  
**CURRENT SINGLE:** "Only Words"  
**CURRENT album:** Deborah  
**Release date:** May 27  
**MAJOR MUSICAL INFLUENCES:** "Billy Joel, Elton John, Barbra Streisand, Patti Lupone, theater and classical composers."  
**THINGS THAT MAKE YOU HAPPY:** "Positive, warm people..."  
**THINGS THAT MAKE YOU SAD:** "Cynics."  
**BEST THING SUCCESS Brought You:** "A chance to communicate through music. And it got my foot in the door in the theater world."  
**WORST THING SUCCESS Brought You:** "Having to deal with words like 'image,' 'perception,' and 'recoupability.'"  
**FAVORITE JUNK FOOD:** "I never met a piece of sugar I didn't like."  
**FAVORITE WAYS TO RELAX:** "Filling out surveys (ha!), listening to music like Reb 'Mo' (he's on now), playing the piano, and hanging with friends."  
**BEST ADVICE YOU EVER RECEIVED:** "Stay true to yourself."  
**YOUR MOST TREASURED MATERIAL POSSESSION:** "Liberace's 'Jonathon Living-ston Seagull' piano."  
**GIBSON ON HER MUSIC:** "It changes and grows with me, and comes from the heart."  

**TOP 40**

**Repasts Adds SPINS TRENDS**

**Randy Saddd**  
**Ichiban's**  
**Jeff Johnson**  
**Warner Bros**  
**Chris Beneg**  
**Tower Records**

**Another programer who's blind when it comes to looking at label's is Michael Martin, PD of KYLD (Wild 107)-San Francisco, who sees indies "especially in a youth-oriented format," as being responsible for churning out "the majority of the product." His advice to fellow programmers is "never, never, never put a record on just because it's blowing up in Los Angeles, because who cares? Some of the biggest stuff we have on the air is unsigned and/or on a very, very small label, and it really doesn't matter. 'Cause, you know what? The listeners don't care. They just want to hear good music and the songs they love."

**TRENDS**

**Fellow Georgian, Randy Sadd, Vice President of Radio Promotion for Ichiban Records, believes, "There is a period of earning credibility before stations will start taking an independent label seriously." Randy has been frustrated due to the "small versus major" mindset, noting, "Certain programmers may love a song but are reluctant to add it." Not all the news is bad, however. Sadd continues, "There are a number of programmers who will play a song because it's competitive, regardless of it being an independent or major [release]. The greatest feeling for an independent is beating the odds and breaking a hit record—let's hear it for the underdog."  

In its third year of operation, Interhit Records just found itself in the Most Added category last week with Culture Beat's "Take Me Away." Managing Director and Co-Owner Jeff Johnson, who declared his day job at Warner Bros while getting the label up and running with partner Chris Cox, feels it's critical to "create a story for our records before we go to crossover or mainstream. Otherwise, if you're a small label, no one will care. He credits National Promo Manager Chris Beneg for Culture Beat, saying, "While majors are sometimes inconsistent with their output, we can focus on one or two projects and make putting out great music our strength."
15th Annual

Rock 'n' Charity Celebration

Benefiting the T.J. Martell Foundation and Neil Bogart Memorial Fund for Cancer, Leukemia & AIDS Research

Thursday, Friday & Saturday
June 26, 27 & 28, 1997
Los Angeles

Celebrity Golf Classic

Calabasas Country Club
4515 Park Entrada, Calabasas, CA
Tee Times at 7:30 am & 1:00 pm

This fabulous tournament is always a sell-out. Top industry insiders and celebrities from music, film, TV and sports make up the 250 players each year. Major gift bags and tee prizes, a beautiful course and a guaranteed good time have made this a spectacular event for over a dozen years.

After Dark at Hollywood Park

Hollywood Park Race Track and Casino
1050 South Prairie Avenue, Inglewood, CA

An encore event... the second annual party at Hollywood Park will include nine thrilling thoroughbred races, live music, the "Pick A Winner Prizes Extravaganza" plus food and drink. The incredible silent auction will wow everyone with packages for all budgets.

The T.J. Martell Foundation "From the Heart" Award will be presented to National Radio Chair Curtiss Johnson, Station Manager at KRXQ in Sacramento. Don't miss this special presentation.

Birthday Bowling Bash

The Sports Center (next to Jerry's Deli)
12655 Ventura Boulevard, Studio City, CA

BACK BY POPULAR DEMAND!
To celebrate the 15th Anniversary of the Rock 'n' Charity events. This fabulous favorite started it all! The vintage bowling alley at the Sports Center in Studio City (right next to Jerry's Deli) will be our home for bowling. In-n-Out burgers and big birthday surprises!

Sponsorships for Golf, Hollywood Park and Bowling are available. Please call the Martell/Bogart office for more information, invitations, or tickets at 310.247.2980.
Hanzel? Gretyl... Gretyl? Hanzel?

This week, 1 present mini-synopses of some recent enhanced CDs that have hit my desk. Keep 'em coming.

**HANZEL UND GRETYL**

*Transmissions From Uranus* (Energy/Careline)

Featuring the Alienator, a mutagenic takeover variation of the classic Concentration game. Or, as the ROM states "Hanzel und Gretyl hyperspatial genetomorphism program."

Bottom line: trippy animation to complement the electronic dreamscape music.

**PAUL SIMON**

*Graceland* (Warner Bros.)

This tenth anniversary disc comes with a bonus ROM enhancement which features five sections: inspiration, creation, getting it out, touring, and going home. Each section features photos, video, and sound bites. Also song lyrics, commentary and copies of original notes.

**BLAKE MORGAN**

*anger's candy* (N2K)

Wrapped in a folk art layout which resembles a cross between a diorama and a snuff box, this enhanced CD delivers music, lyrics, and grungy b&w video clips. It also offers online access. Be sure and use the key to unlock the "hidden" track.

**ORQUESTRA WAS**

*Forever's A Long, Long Time* (Verve Forecast)

The disc contains a 16-minute b&w long-form video mini-movie directed by Don Was, which comes off like a cross between grainy pixel vision and slick 8 mm. Featuring the music of Hank Williams, and the acting talents of Kris Kristofferson and Sweet Pea Atkinson, it is an existentialist piece slathered in dark blues, country twang, and 70's era soul.

**REality by Spence D.**

**News continued from page 8.**

Tiny Bytes: The Tibetan Freedom Concert June 7 and 8 at Randall's Island, New York, will feature live Internet coverage, including interviews, artist correspondences, on the scene reports, and live performances. For more info, contact: www.milanpa.org or e-mail FreeTibet@aol.com

**Diller Puts Ticketmaster In Home Shopping Cart**

Ticketmaster, the all-powerful ticket agency, is about to become the property of the Home Shopping Network. Harry Diller, Chairman of HSN Inc., announced that the company is buying Microsoft co-founder Paul Allen's 47.5 percent ownership of Ticketmaster for $209 million of HSN stock. Diller will acquire additional shares of the ticketing company in the open market to surpass 50 percent.

While Ticketmaster sells two-thirds of the 10 million seats sold for stadiums and theaters each year—a dominant position that drew attacks and legal challenges from Pearl Jam, among others—Diller's interests go far beyond tickets. The two companies, he noted, specialize in letting consumers buy directly by way of telephones and computers, and can grow their businesses by taking advantage of each other's customer bases and expertise.

"The wind is at the back of e-commerce," said Diller.

Fredric Rosen, Chief Executive of Ticketmaster, added: "One of the areas that becomes very interesting for both of us in the Internet." Paul Allen is said to have become frustrated with Ticketmaster's slow entry into the online ticket business, which it opens half a decade after. The company's reported difficulties peddling products beyond tickets by phone and online also opened the door to the Home Shopping Network.
May 21-25, 1997
Memorial Day Weekend

Join us for the largest
Independent Music Convention
& Trade Show in the U.S.

This special
25th Anniversary
Convention will feature:

- Retailers + International indie labels +
  International indie distributors
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  Righteous Babe Records
- Retail Lounge featuring indie label product
  presentations
- Music showcases at New Orleans' famous
  clubs
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Gavin A/C

Adult Contemporary

Most Added
Paul McCartney (54)
Paul Carrack (45)
Jon Bon Jovi (34)
James Taylor (33)
Sheryl Crow (29)

Top Tip
Paul McCartney
"The World Tonight"
(Capitol)
McCartney re-enters the pop wars with an A/C Number One MOST ADDDED. Top calls include WMC, WDBZ, KTDY, WAHR, WDEF, KMXC, WKTI, and WMEE.

Record to Watch
Mary Black
"One and Only"
(Gibson/Curb)
Irish import Mary Black has found a Stateside home with 31 early A/C stations including WDGL, KJLW, KMKJ, KOKO, Q100, KXXX, and KVFN.

Inside A/C

By Ron Fell

The State of Independents

I'm proud to note that Gavin's A/C chart has earned an excellent reputation. By my count of last week's chart, there were four independent labels on the chart and another 13 represented in either Chartboard or Up and Coming. You'd need a microscope and a bloodhound to find independent on the other national trade A/C charts.

Gavin's panel of A/C repoters is a receptive group with relatively open ears willing to give a record a fair audition. And this is not a new phenomenon. Historically, Gavin's A/C panel has been more liberal and thus, less prejudiced towards lesser-known labels.

To A/C radio, independence is not so much a matter of unknown artists as it is unknown labels. To A/C radio, independents are represented on "the street" by independent promotion persons, much in the same way many insurance companies are represented by independent agents. There's an economy and efficiency for both labels and reps that all but eliminate independent labels from the day-to-day solicitation of airplay.

I have a theory as to why independent projects fare as well as they do with Gavin A/C stations. With the recent cutbacks of A/C staffing at some of the larger labels, the independent promotion firms are not just representing independent labels, but are being retained for more and more label projects.

All of the above has a tendency to level the playing field for independents and consumers. And, as Mike Martucci always says, "A terrible thing happens when you don't promote a record...nothing happens."

Anyway, for the majority of our panel of reporting stations, the perception between independent labels and promotion is a blur.

Gavin May 23, 1997

---

**Chartboard**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Reports</th>
<th>Adds</th>
<th>SPINS</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul McCartney - &quot;The World Tonight&quot;</td>
<td>82</td>
<td>34</td>
<td>1044</td>
<td>+705</td>
</tr>
<tr>
<td>RENEGADE BLUE - &quot;Who's Your Lover Now?&quot;</td>
<td>71</td>
<td>7</td>
<td>1259</td>
<td>+52</td>
</tr>
<tr>
<td>Jon Bon Jovi - &quot;Midnight in Chelsea&quot;</td>
<td>66</td>
<td>18</td>
<td>842</td>
<td>+494</td>
</tr>
<tr>
<td>Brian Howe - &quot;Touch&quot; (Tuckwood)</td>
<td>65</td>
<td>3</td>
<td>1184</td>
<td>+89</td>
</tr>
</tbody>
</table>
A bountiful choice of new music results in a healthy mixture of established and yet-to-be-established acts getting airplay, and hopefully sales as a result of the format's generous playlists.

While I'll make no apologies for the tight listed panels of our competition, I'm nevertheless proud of the Gavin reporters. The latest singles from Peter Cetera, B. E. Taylor, Bob Carlisle, and Michael Learns to Rock are just the most recent examples of small labels benefitting from our generally receptive panel of 260 reporting stations.

A/C P-members

JAMES TAYLOR
"Little More Time With You"
(Columbia/CRG)
Here's a cheerful little ditty about shaking the monkey off his back while packin' up for a long good-bye. He should have spent a little more time at horse being the good guy, and if so, wouldn't be departin' to the sweet tones of Stevie Wonder on harmonica.

SAGE GARDEN
"To the Moon and Back"
(Columbia/CRG)
Some people used to walk a mile for a Canel, but these Aussies are willing to take a much longer journey in return for a commitment. It's kind of a proposed joy ride with no free lunch and no apparent pilot, as we speak.

ALISHA'S ATTIC
"I Am, I Feel" (Mercury)
This Male Bashin/Girl Power pop tart is in the Bananarama, Cyndi Lauper, Spice Girls, vein. In this case, sisters Shelley and Karen (no last names), sing about a guy seems to be a desirable bloke with insensitivity written all over his face.

KIPPY BRANNON
"Daddy's Little Girl"
(Curb/Universal)
Yes, Virginia, there is an answer record. If you're looking for a warm and fuzzy response to "Butterfly Kisses," this might be your prescription. Written and recorded last year, before the "Butterfly Kisses" rave, this single takes a soon-to-be-married daughter's love for her father and puts it to music. Do you believe in coincidences?

KIM RICHIE
"I Know" (Mercury)
She knows she shouldn't be trying to resurrect a burned-out relationship, but what she doesn't know is bow not. The multi-fac-tated Ms. Richie has now set her sights on A/C as the latest and potentially most appreciative format for this John Lennon (Rosanne Cash, Shawn Colvin, etc.) production.

S/P/W

SPINS PER WEEK PER STATION

<table>
<thead>
<tr>
<th>Song</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WALLFLOWERS - One Headlight (Interscope)</td>
<td>31.51</td>
</tr>
<tr>
<td>SAVAGE GARDEN - I Want You (Columbia/CRG)</td>
<td>30.32</td>
</tr>
<tr>
<td>PAULA COLE - How Have All The Cowboys Gone (Warner Bros.)</td>
<td>28.36</td>
</tr>
<tr>
<td>JEWEL - You Were Meant For Me (Atlantic)</td>
<td>28.15</td>
</tr>
<tr>
<td>DUNCAN SHEIK - Barely Breathing (Atlantic)</td>
<td>27.83</td>
</tr>
<tr>
<td>SHAWN COLVIN - Sunny Came Home (Columbia/CRG)</td>
<td>27.56</td>
</tr>
<tr>
<td>SHERYL CROW - Everyday Is A Winding Road (A&amp;M)</td>
<td>27.14</td>
</tr>
<tr>
<td>HANSON - MMMBop (Mercury)</td>
<td>25.77</td>
</tr>
<tr>
<td>NO DOUBT - Don't Speak (Interscope)</td>
<td>25.60</td>
</tr>
<tr>
<td>BOB CARLISLE - Butterfly Kisses (DMG)</td>
<td>24.94</td>
</tr>
<tr>
<td>CHICAGO - Here In My Heart (Reprise)</td>
<td>24.33</td>
</tr>
<tr>
<td>SPICE GIRLS - Say You'll Be There (Virgin)</td>
<td>24.26</td>
</tr>
<tr>
<td>COUNTING CROWS - A Long December (DGC)</td>
<td>24.00</td>
</tr>
</tbody>
</table>

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

S/P/W

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOB CARLISLE - Butterfly Kisses (DMG)</td>
<td>1113</td>
</tr>
<tr>
<td>PAUL CARRACK - For Once In Our Lives (APK 21)</td>
<td>780</td>
</tr>
<tr>
<td>PAUL MCCARTNEY - The World (Columbia/CRG)</td>
<td>705</td>
</tr>
<tr>
<td>SHERYL CROW - A Change Would Do You Good (A&amp;M)</td>
<td>522</td>
</tr>
<tr>
<td>JON BON JOVI - Midnight in Chernobly (Mercury)</td>
<td>494</td>
</tr>
<tr>
<td>MICHAEL BOLTON - Go The Distance (Columbia/CRG)</td>
<td>467</td>
</tr>
<tr>
<td>SISTER HAZEL - All For You (Universal)</td>
<td>423</td>
</tr>
<tr>
<td>BEE SEES - Alone (Polvo/A&amp;M)</td>
<td>421</td>
</tr>
<tr>
<td>STXX - Paradise (CHM International)</td>
<td>411</td>
</tr>
<tr>
<td>JAMES TAYLOR - Little More Time With You (Columbia/CRG)</td>
<td>389</td>
</tr>
<tr>
<td>CHICAGO - Here In My Heart (Reprise)</td>
<td>335</td>
</tr>
<tr>
<td>PETER CETERA - Do You Love Me That Much (River North)</td>
<td>308</td>
</tr>
<tr>
<td>FIVE STONES - Turn The Radio Up (Midnight Fantasy)</td>
<td>262</td>
</tr>
<tr>
<td>KATHY TROCCOLI - I'll Never Leave Me (Reunion/Live)</td>
<td>256</td>
</tr>
</tbody>
</table>

#30* on the A/C Chart!!!

"B.E. Taylor is an amazing talent, that's why I'm thrilled that he is part of my band and very excited about this great single, 'This Time',."  
— KATHY TROCCOLI

National promotion:  
Tom Mazzetta: (847) 831-0550  
Donna Brake (815) 297-5969  
Distributed by CHRISRAE  
(760) 323-8315, (fax) 9215  
© 1997 CHRISRAE RECORDS

B. E. TAYLOR
"This Time"
From the Album Try Love

"This is a love song about a relationship that's already a little bit over. But the man is still so determined to hold on that he's going to try hard to change the woman's mind. In the end, the singer realizes the relationship is too far gone to save. "This Time" highlights the complex emotions that can arise in a fragile and uncertain love affair."
MOST ADDED
R.B. MORRIS (29)
LIVE AT THE IRON HORSE (19)
ASLEEP AT THE WHEEL (17)
LEO KOTTKE (16)
TOM RUSSELL (13)
BOB CHEEVERS (10)

TOP TIP
R.B. MORRIS
Take Thai Ride (Oh Boy)
Poet/tunsmith Morris makes a strong Americana entrance this week with the #1 most added record and a chart debut at #39.

RECORD TO WATCH
VARIOUS ARTISTS
Live at the Iron Horse, Vol. 1 (Signature Sounds)
The music lives on this live compilation from Northampton, Massachusetts' Iron Horse. Great tracks from folkies like Fred Eaglesmith, Jimmie Dale Gilmore, Martin Sexton, Richard Thompson, and Patti Larkin.

Gavin Americana

KHYI Brings Out the Bomb Squad

When KHYI/FM (Y-95) in Dallas became our first major market, full-time Americana station a few months ago, they hit the air with a bang, generating great press and an immediate positive reaction from their listeners and advertisers. Well, recently the station and some local authorities thought they had a bang of a different sort on their hands.

It seems our friends the Dead Reckoners, from Dead Reckoning Records in Nashville, were the featured artists at Y-95 the week of May 5. The previous week, according to Joshua Jones, station VP of Sales and Marketing, the Reckoners had sent the station a package full of CDs and T-shirts for on-air giveaways. While being shipped, the box was placed next to a package containing broken bottles of alcohol, which leaked onto the box destined for Y-95. The post office then wrapped plastic over the box so it wouldn’t suffer any further damage. However, the alcohol had already managed to smear the Y-95 address, making it look like “4-95,” the date of the Oklahoma City bombing tragedy. How this all fits together is very strange, but there is a Federal court on the third story of the building where the station resides. To top it all off, the package arrived in the midst of the recent Republic of Texas scare. Needless to say, the station had some kind of mess on its hands.

The postman, after delivering a package reeking of alcohol, wrapped it in plastic, with “4-95” and Dead Reckoning written all over it, called the local bomb squad. They showed up with their bomb-sniffing dogs and equipment, turning good bomb squad over to Federal court on the third story of the building where the station resides. To top it all off, the package arrived in the midst of the recent Republic of Texas scare. Needless to say, the station had some kind of mess on its hands.

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To kick off the release of his wonderful new Blue Moon Swamp CD, John Fogerty took to the stage of San Francisco’s Fillmore Auditorium, where he hadn’t performed since 1968, for two thunderous shows on May 18 & 19. With the ultra-solid backing of drummer Kenny Aronoff, bassist Bob Glaub, and guitarist Johnny Lee Schell, Fogerty was in top form. Covering lots of ground from the Creedence days (I’m hard-pressed for more than a few of their hits that he didn’t do) right on up to his new songs, it was a solid show from start to finish, and Fogerty looked right at home, rocking his heart out on stage. The Fairfield Four opened the shows, and joined Fogerty for a rousing “Midnight Special” and “A Hundred and Ten in the Shade.” The bottom line is, when he comes to your neck of the woods, do not blow your opportunity to catch this show. You won’t...

Chartbound
ASLEEP AT THE WHEEL (Lucky Dog/Epic)
HIGH NOON (Watermelon)
THE JAYHAWKS (American)
JIM CAMPILONGO (Blue Hen)
GREAT DIVIDE (GRK)

ADIE GREY (Hey Baby)
WILD FRONTIER (LRF)
Dropped: #33 Slaid Cleaves, #31 Richard Buckner, #36 Teri Brion, #17 Christine Lavin, #9 Bad Livers.

E-mail: perry12@earthlink.com

Gavin May 23, 1997
R.B. MORRIS
Take That Ride
(Oh Boy)

Knoxville poet-turned-Nashville tunesmith R.B. Morris’ debut album is a tasty slice of southern culture, custom made for the right here, right now.

Morris comes out crunchin’ with “World Owes Me,” a new “Take This Job and Shove It,” if I may quote Jacknife’s Jenni Sperandeo. If you’ve ever had a taste for Celtic music but are still searching for the right song to work within your station’s musical context, check out “Ridin’ With O’Hanlon.”

Morris’ writing is rock solid, and his accompaniment throughout the album is just as strong, with musical contributions coming from guitar slinger Kenny Vaughan, keyboard legend Al Kooper, and the versatile talents of Bo Ramsey and Steve Conn.

Americana stations should take an immediate loving several core tracks—“The Ballad of Thunder Road,” the heartfelt honesty served up in the twang-tinged title ballad, and the real-life story of “Roy,” whose claim to fame was knowing Don Gibson, performed as a duet with John Prine.

The disc’s two closing numbers ring with pure Americana: “Bottom of the Big Black Hull” is one for the end of the century, and “Glory Dreams” is an old-time gospel number that includes Jamie Hartford and Lucinda Williams.

JOHN FOGERTY
Blue Moon Swamp
(Warner Bros.)

In my book, he’s one of the godfathers of this format. His influence has spanned several generations, and his music has impacted more than its fair share of people’s lives—both in the public realm as well as in the artistic community. Now, after a ten-year recording hiatus, John Fogerty has returned with what may be his strongest effort to date.

Providing more than a healthy dose of twang, Blue Moon Swamp touches just about every base in the Americana ballpark. The opening “Southern Streamline” is just a chicken-pickin’, good-time frenzy. Fogerty is pulling on his guitar strings like never before on this tune, which shimmers with Country appeal. “Hot Rod Heart” has a drivin’ groove that should veer through several formats—again.

Country stations should give this Continued on page 22
### GO Chart

#### GO MOST ADDED
- KENNY CHESNEY (47)
- MICHAEL PETERSON (38)
- NEAL MCCOY (32)
- THRASHER SHIVER (29)
- DAVID KERSH (20)

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

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**NACA Country Entertainer Of The Year**

"It leads you to the highest peak
You can't fly, but still you leap
Baby That's What Love Does"
COUNTRY

Up & Coming

Album Cuts

L.J. SMITH
Broadcast Programing
2211 Fifth Avenue
Seattle, WA 98121
P (206) 728-2741; F (206) 441-6582

On Being “Local”

I am currently working in two top 30 markets that are within signal shot of each other. Luckily, both stations have the same owner. In fact, this owner has four country signals in this area, all of which overlap to some extent. The challenge is to keep the two metro stations out of the TSA and the outlying signals pretty much out of the metro. While this is not an uncommon scenario—especially in this era of cluster radio—it is new ground for a lot of PDs. That is where BP Consulting comes in.

For, we can help by first determining the available audience for each station, identifying their hot zips, and then marketing each station to core demographics in its own area of influence.

We have the stations in the TSA serving their communities while avoiding the metro area. By concentrating heavily on being “local,” these stations can dominate their respective counties without cannibalizing the stations within the metro.

Of course, to make this work, you programming, talent, promotions, and even sales reps must be as good as those at the stronger metro stations. Otherwise, the country residents will have no compelling reason to listen to you over the bigger players. The important thing to remember is, the money demo for country (or any format) is finite, and if you’re too different, then Country listeners won’t listen.

Consultant’s Corner

An Independent View

Ray Pennington (left), President of Step One Records, and Buzz Ledford (right), VP Promotion

STEP ONE RECORDS
1300 DIVISION STREET,
3RD FLOOR
NASHVILLE, TN 37203
P 615-255-3009
F 615-255-6282
STEPONEREC@AOL.COM

Mel Holt, CEO
Ray Pennington, President
Lyn Pennington, VP Operations
Buzz Ledford, VP Promotion
Linda Johnson, National Promotion
Jeff Brothers, VP Sales/Marketing

ARTIST ROSTER INCLUDES:
Gene Watson, Western Flyer, Bryan Smith, and Don Cox

CURRENT COUNTRY PROJECT:
Gene Watson, “No Goodbyes”

DISTRIBUTION:
Includes MS Distributors (West/Midwest/East), Select-On-Hits (South SouthWest), Rock Bottom (Ga. Fla.). The label also distributes directly to many accounts including Anderson Merchandisers, Handleman Company, Associated Distributors, and Record Depot.

GAVIN TALKS TO THE LABEL’S PRESIDENT RAY PENNINGTON AND VP OF PROMOTION BUZZ LEDFORD:
Jamie Matteson: What is your A&R philosophy?
SOR: For songs, we listen to new and established writers and search for material we believe will make the country audience respond and react. We listen for unique new artists with an identifiable sound, plus we believe there is still a demand for legendary artists. By recording songs the artist(s) know and feel, and by using top quality musicians, we are able to capture a mood and feel and get the sound we want in a couple of takes. We don’t want the music to sound sterile; we try to keep it fresh. We try to set trends instead of following what everyone else is doing.

How do your recording expenses differ from major labels?
We arrange and do the production as we record. After three or four sessions, we record 90 percent finished with a project (with exceptions: Western Flyer and Bryan Smith). If the feel is there, we don’t have any reason for a lot of over-dubbing and stacking. We can turn a project around more quickly and economically.

How does your promotion strategy differ from most major labels?
We concentrate on all Country radio—all 2,500 stations. We try to explore other genres of music, and the same in-house stuff works all formats. We record polka, Christian, instrumental, blues, A/C, and Americana music.

How do you overcome resistance to independent product at radio?
With persistence, determination, and faith in the singles we work!

gavingirl@earthlink.net
INDEPENDENT MEANS...

Three indie label presidents talk survival

As independent music distributors, manufacturers, and artists convene in New Orleans for the 25th anniversary of NAIRD and the last-ever NAIRD Conference (the group is changing its name to the Association for Independent Music), we thought we’d present a panel of our own.

To discuss the state of the independent record business, the shaky state of retail and distribution in the US, the tactics needed to survive in today’s marketplace, and the always-tricky matter of getting airplay on radio and music video channels, we called on three indie label heads. They are Bob Frank, President of Velvel Records, Walter Yetnikoff’s new label; Steve Popovich, formerly with Columbia Records, now the chief at Cleveland International Records, and Matt Marshall, President of Higher Octave Records.

GAVIN: How would you characterize the current state of the business?

STEVE POPOVICH: Retail is still in some pretty troubled times out there. Bob and I speak about that often. I’m in a different position than the other two, because we’re really a small company—we don’t have any major, major backing going on here. But we’re surviving, luckily.

But the problem isn’t so much at retail—we can all get records in...

BOB FRANK: Yes, we can all get records in, but due to the current state of the business, our distribution company gets in the door last, so to speak, and we don’t have some of the opportunities that some of the major distribution companies have. The constrictions at retail, combined with the state of distribution, puts us in a position where we have to be that much more careful about what we do, and the monies we spend.

I think to a degree also there’s been a lot of doomsayers, about how bad things are. But at the end of the day, in 1996 and 1995, those were the first two years in the history of the business when over a billion album units were sold, according to the RIAA. That’s amazing! The market has still been expanding tremendously for a lot of different reasons over the past 15 years.

You had the CD revolution, but you also had the MTV revolution happen at the same time. You really hadn’t had two major changes happening at the same time in this industry before.

MATT MARSHALL: If it’s a billion units being sold, the smaller company has plenty of room to figure out how to plug into that market. I find that it’s endless—there’s so much to do to just keep plugging into what’s available. It’s just a matter of resources versus time versus people power...

FRANK: We’re finding a lot of these little companies that actually serve as sub-distributors who don’t do any business with the majors, because they’re too small for the majors to deal with. They may distribute to a chain of 30 New Age stores in New York, but nobody in the majors has ever dealt with them. And they’ll buy 90 Michelle Malone CDs for us. For us, that’s very important.

POPOVICH: I had a call last week from an Indian store in Miami, who wanted to buy 75 Michael Learns to Rock records, based on the Indian population in Florida coming back from vacation in India. And a guy at a Korean radio station, KFOX in L.A., had already

By Kevin Zimmerman
THE INDEPENDENT LABELS’ CHOICE
PAST, PRESENT & FUTURE...

Filling up the charts with the finest in jazz!

MICHAEL LINTON
Featuring the hit single with BOBBY CALDWELL “Tell It Like It Is”
TOP 10 NAC/SMOOTH JAZZ and now crossing over to AC
SALES EXPLODING! #1 MINNEAPOLIS, DENVER, SAN FRANCISCO AND MORE!

NUG 3002

13 mg.  81 ADDS LOUD ROCK!
#2 MOST ADDED - GAVIN
#2 MOST ADDED - Album Network
#2 MOST ADDED - HITS
#3 MOST ADDED - FMQB
#19 MOST ADDED - CMJ ALTERNATIVE

SLIPDISC
records

www.americanradiohistory.com
Independent Means

been playing our records, based on his jocks knowing what's happening in Korea, where this band's gold and platinum.

**Gavin:** Will the malaise at retail shake out in the near term?

**Frank:** We've all had conversations about this, and everybody's looking past this year into '98 for this 'market correction' to really be finished, to some degree. It may take longer than that. Nobody has a crystal ball to say what's really going to happen, because nobody really knows what's going to happen with some of these major accounts that are having such tremendous problems.

We all want them to come out of this healthier than they were before, and they're all making moves in that direction to correct their own problems. The major companies and the independents are trying to help them as much as they can.

**Popovich:** I never thought I'd see the day when there would be accounts that I didn't want to be in, like certain chains.

"Please don't sell these guys my records." I'm with MS for distribution, and my directions to MS were to only put our records in accounts that are paying MS.

**Gavin:** Has this constriction resulted in less shelf-space for independent records?

**Marshall:** There's just a realistic way that it works. Labels learn how the whole game is played, and fall in line. If you compare it to, say, U2, there's no comparison. But if you go down the food-chain, you know you're going to put out X amount of your record out there.

You want to get it to a point where it's kind of a math: you know which chains will move your kind of music, which chains have better listening posts, which regions are better. . . it's up to the label to be very mathematical. The distributor is just a conduit; it's up to the label to do their homework, and realize that maybe they're not going to sell an urban record on a national basis.

**Popovich:** I agree with that. Plus the major labels are taking up a lot of shelf space on records that are stiffing. You talk to any major retailer, and I think you'll find the Aerosmith and U2 records are both pretty lame out there.

**Marshall:** Especially for the kind of monies that are being spent.

**Popovich:** Oh, it's unbelievable what these guys are doing. I mean, I'm selling my records in Polish restaurants here. I've got the only two records that they're selling, and their traffic is 5,000 people a week. When they're standing in a buffet line, mine are the only two polka records they hear.

**Frank:** A lot of the stuff Steve is talking about is again about the entrepreneurial nature of the independents. Everything he's saying reflects on his ability to be the consummate entrepreneur, and find ways of selling records that nobody else is thinking of, or taking the time to really maximize.

Part of the joy of being an independent is that we don't have to form a task force to decide whether to sell records in a restaurant. As long as we have those mentalities, it puts all in our lap as far as whether we're going to be successful in this marketplace.

**Marshall:** It's not really about the independents competing with the majors, or even competing with themselves. It's a question of what is happening in the marketplace. There have been a tremendous amount of changes in the past few years. The distributors went from a regional to a national basis, and a lot of the retailers went from regional to national purchasing. The dynamics have changed, and everyone has to adapt accordingly.

All of these factors, plus the Internet and MTV and this and that— they keep changing and making it like you're surfing; you just don't know what the next wave is going to be. You try to create some of them, you try to predict some of them, and you try to borrow from some of them.

**Gavin:** What is the situation like at MTV and the other main video channels for independents?

**Frank:** With the new changes at MTV, they're playing a lot more independent stuff. We've had some good feedback from MTV with a couple of things we're doing.

**Popovich:** They called for a couple of things from the Watchmen, a band I have from Holland.

**Frank:** It's going to take some time to evolve. Right now M2 doesn't have the reach that MTV does, but once it does, I think we're going to see a lot more independent videos playing. They've already announced at MTV that they're playing more independent videos. And we're counting on that in our marketing mix.

**Marshall:** Technology has made music easier to make, so to speak, or more accessible to the masses. There's just an excessive amount of artists and releases, and how do you get the cream of the crop to rise through this mazzie of so much? That's a big issue.

**Popovich:** I agree totally with that. You get a band now with 10 tunes, they're the first ten tunes they ever wrote, and they're already in a studio and putting out a CD. I say, 'Wait a minute man, wait a couple of years, put some lines around the block, pack some clubs, develop a following—and then go regionally.' There's a lot of bullshit clouding up the marketplace here.

**Marshall:** That's up to us, as well as the majors, to watch. The independents put out an enormous amount of records.

**Popovich:** Distributors have hundreds of labels and put out hundreds of CDs a month. So how do their 20-some salesmen have time for my stuff? How do they differentiate between the labels they carry?

**Frank:** I think that's going to be part of the shake-out. We're with Navarre, and Navarre's down to about 30 labels. Alliance just dropped 800 labels, or whatever. They're trying to make it healthy again.

**Marshall:** They'd bought a lot of companies, and now they've had to let some of them go, or change them or close them. Higher Octave just signed a distribution deal with Virgin America.

**Frank:** Congratulations.

**Popovich:** That's great.

**Marshall:** Well, we'll see (laughing). It doesn't necessarily mean anything. I was with Navarre for ten years, and Encore and Passport. Now the face of it has changed dramatically from what it was 10 years ago, and it is becoming extremely difficult for those guys. There are only a couple of major independent distributors, like Navarre and INDI. They used to be more regional. Now that they have to rely on being more national, it becomes much more tricky for them.

**Frank:** We've had so far, so good with Navarre, but they're also a partner in us, equiity-wise. They've done a great job for us from Maine to Washington.

Another way the indies can get strong is to stay independent and build up a critical mass, which is part of the philosophy behind Velvel and our family of labels. We're not going to sell off a piece to, say, A&M, when they come along and want to buy whatever label they're interested in.

**Gavin:** What is the situation at radio for independent labels currently?

**Marshall:** We're in the smooth jazz/New Age area. And currently we have two albums in the Top 10 in Gavin, which is the best we've done in our 10 years. The music has shifted, and we didn't even think we'd be so much in this category. So we're happy to have a couple of records that have performed as well as they have.

It shows that the independent can succeed in this area. We use an independent promoter, and it works. It can be done.

We've found radio to be very hard, and getting tougher and tougher in our genre, because it's consultant-oriented and it's
There are a lot of playlists, now, out there. Mart just and
Chet Kamarzin being... So it don't come down to
Mart... We're looking... We're all guilty of that. We all want
our unfair share.

I think as an independent we're going to be
setters, and not pioneers, in this game. At
the end of the day, we need to sell records to
Handelman, Tower and Musicland right now.
The Internet's very interesting, and it's nice to
play in, but we don't see a lot of sales there
right now, and down the road whatever hap-
pens, if it does help us sell records, we're
going to be involved.

I second that. Let the big boys
find out what it is.

I guess I go the other
way. I think what you've said is
correct: I've always tried to let
the big companies pave the
road and then I'll follow
along. But in this partic-
ular case, I think at
least participating as
five to 10 years it will be obvious." (Laughing)
I thought it was the best quote I ever read.

We have a pretty
active direct mar-
ting department.
We haven't spent a
lot of money mar-
ting ourselves on
the Internet, but we
have spent a
considerable
amount being on
the Internet and building up the
conduits so we can grow it.
And we have seen that our sales
are beginning to grow on the Internet,
but we find that other distributors can sell it
for almost cheaper than we can, because
they buy it at a good price and don't mark it up
in the normal way. We're having difficulty
competing, funny enough, with some of those
companies who started out as distributors on
the Internet, because the way they're doing
their pricing structure, they can almost under-
cut the label, which is amazing.

But we're learning how to attract customers,
what they like—it's certainly going to be a
part of the wave of the future. I don't think that
any new distribution channel closes the door
on another; in fact, it's great for all of us that
every time there's a new distribution channel,
we all get to reap some of the rewards. That's
happened with new stores opening, it's hap-
pening with the Internet, and it will probably
happen with new technologies that are com-
ing that we don't even know about.

For us, as independent artists, we've
decided to a degree that we want to be pirates,
and that we don't want to be in the Navy. That
gives us the ability to react quickly. So if we
see some kind of new distribution channel
becoming viable, we can jump on it in a day.

We don't have to get approval from London or
Tokyo. We can do it tomorrow.

It's all going to come down to marketing
issues, and quality of the distribution systems—
It's all going to come down to brand awareness.

We can only assume that you're optimistic
about the record business—why else would you be involved in it?

I think the music business has been
healthy for us—we're enjoying it. Part
of it is that we've gotten better—we've
learned the business better, and we're
riding the wave better. The last couple of years
they've sold a billion records, and we're just
plugging in to this whole scenario a little bit
better every year. We're not here to change
the entire record industry; we're here to play
our role as best we can within it. And
I think that's what the indepen-
dent is all about.

There have been a lot of these closed minds
out there in radio, and with these consultants
being what they are—when you've got a Mel
Kamarzin who has 150 or 200 stations right
now, that's some pretty powerful things going
on that freeze out little guys from their
playlists, if in fact you need those playlists.
There is a side of the coin in this business that
holds you can sell records without airplay.

Guess what? I used to believe that.
In the old days, hit records couldn't be stopped.
Today they can. I really believe that now.

That's probably true.

I know that it is. There are a lot of
strong records that are not on a big label or
are not a priority, or you can't get the consul-
tant on the phone....these guys are notorious
for not getting back to anybody.

But part of that is again that
there's just so much product out there, that in
a 24-hour day you can't fit it all in.

I know. There's too much of
everything. And everybody wants their blood.
Nobody's ever walked into anybody and said,
"I got a great piece of shit you've gotta hear."
I mean, everybody comes in with a smash.
Including us.

We are all guilty of that. We all want
our unfair share.

Absolutely!

Crystal-ball time. As far as a means
of selling records in significant amounts,
how valuable a resource will the Internet
become?

It's going to happen, but I'm sure that in the next
five to 10 years it will be obvious." (Laughing)
I thought it was the best quote I ever read.

We have a pretty
active direct mar-
ting department.
We haven't spent a
lot of money mar-
ting ourselves on
the Internet, but we
have spent a
considerable
amount being on
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And we have seen that our sales
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the Internet, because the way they're doing
their pricing structure, they can almost under-
cut the label, which is amazing.

But we're learning how to attract customers,
**Gavin Alternative**

**Static** by Max Tolkoff

**Only the Brave May Enter Here**

Even though the cover says "Alternative Soup" this week, denoting a potpourri of Alternative "stuff," there is actually a second overall slant to this week's issue. It's a nod in the direction of independent labels. Elsewhere in this issue, there's a roundtable discussion with a few indie label heads, and as part of the Alternative special, we profile over 20 of the most promising up-and-comers now doing promotion at independent labels. Fact is, there are so many interesting characters out there, we couldn't fit them all in (part two of "Take My Call, Dammit!" will appear on this page next week). Anyway, I think it only fitting, given this indie lean, that we use this space wisely and make you aware of some music with real potential that just happens to be on independent labels. Are you brave enough to take the leap into the unknown? That's what this format is supposed to be about, isn't it?

**SHERRI JACKSON**

"Maple Tree," from Sherry Jackson (Hybrid)

Clearly, Kalun Lee is doing his job. He got me to drop what I was doing and listen to this disc. He did it by emitting a high-pitched scream that pierced my brain right through the phone. I wonder if the Army knows about Kalun. Anyway, in case you haven't noticed, Hybrid is making a lot of noise in the Mod/AC/AAC/Adult world with this recording, and it should not go unrecognized in our format. Jackson's self-titled album has many wonderful songs, but the easy radio favorite (and the one the label wants you to pay attention to) is "Maple Tree." It would be easy to make the obvious Alanis comparison, but it wouldn't be doing Sherry justice. Yes, there's the aggressive vocals and the in-your-face percussion driving every lyric home, but the voice is very different. And "Maple Tree" has the hooks everyone loves to love—kind of like Blues Traveler with a female singer. Weird image, huh? Where is Sherry from Denver. And Steve Berlin from Los Lobos produced the album. By the way, it contains "Maple Tree" and "Woman," a lot of the atmosphere that just happens to be on independent labels. Are you brave enough to take the leap into the unknown? That's what this format is supposed to be about, isn't it?

**VOODOO GLOW SKULLS**

"Bulletproof," from Baile De Los Locos (Epitaph)

Try to imagine the Mighty Mighty Bosstones on speed. What an incredibly twisted and horrible nightmare that would be. Welcome the Voodoo Glow Skulls, who prove even what you think you know about the ska punk thing is wrong. One listen to any of their songs, not just "Bulletproof," will demonstrate the principle of "turbo power" as applied to music. We first saw this principle in action last year when various really, really, really brave stations put "Fat Randy," from their last album Ferme, into rotation (the never ending delight of their hard core fans). It had the same impact on radio as "Somebody's In My Room" from the Bustin' Surfers. "Fat Randy" was a screaming fast, well-executed rock anthem. Eventually 160,000 copies of Ferme escoped record stores around the country. Some of those sales can be attributed to the amazing live show the Voodoo Glow Skulls concentrate on. They've supported the likes of 311, No Doubt, Pennywise, Sublime, and the Reverend Horton Heat, to name a few. The year, the Skulls are hitting the radio fest circuit, so you will no doubt hear incredible reports back about their show on stage. In the meantime, "Bulletproof" will satisfy your craving for the harder edge music you think is missing in the format right now. So stop whining and play the Voodoo Glow Skulls. By the way, the title of the album can be loosely translated as "Dance of the crazy people." Got it?

**LECTURE ON NOTHING**

"Addiction," from Lecture On Nothing (PopMata)

At the risk of sounding like one of the dinosaurs from The Lost World, I would like to express the following sentiment: I miss the early days of Alternative. I miss the discovery of bands like New Order, the Cure, and Talking Heads—especially Talking Heads. They sounded like nothing else on the radio. If anyone represented what the future of music would be, it was them...or so we thought at the time. There was a certain wit and intelligence to their music that seems to be lacking in today's offerings. In fact, for some time now, I've been of the opinion that the format in general could use an enemy. What we need right now is a band like Talking Heads to come along and do different. And then Paul Mrazek from KFOG sent me a tape this past January. It was a sampler of bands signed to his own little San Francisco-based indie. Paul wanted to know my thoughts, and maybe we could use one of the songs on Jukebox Jury at the Gavin Seminar. To me, lecture on Nothing was the stand-out band. And yes, we used "Addiction" on Jukebox Jury. Remember the response? I do. "Hey, what the hell is this?" was the gist of it. I piqued Aaron Axelsen's interest right away. Folks, here's the wit, intelligence, and tunkiness we're missing right now. If you utter the word "electronics," I'll kill you. Even Rhythmterms doesn't do lecture on Nothing justice. I swear it's Talking Heads meets Art of Noise. Trust me, you need this right now. Forget about the breakthrough of Soundgarden, you have other options. You must boldly take your station into the future. So far, WXPN and Live 105 have seen the light. And by the time you read this, many more stations will be listening to the Lecture on Nothing. If you don't have a copy call Amrita at (415) 339-2100 and get one.

**IN CLOSING**

I've run out of room again. But I just want to mention some other names to dig up and listen to. We'll do full write-ups in the coming weeks: Plumb, Ross Rice, Lusc, The Vents, Lori Carson, Buck O'Nine, Engine 88, and Cake Like.

---

Data

**MOST ADDED**

- SMASHING PUMPKINS (61)
- The End Is The Beginning Is The End (Warner Bros.)
- KMYZ, WQBR, WPBZ, WMAQ, WQxa, WEND, KFRR, WXEg, KKKP, KNDN, KKKO, WBIT, KGKR, KTBZ, KLzr, WEDG, WIXD, WRRU, KXZL, WEXQ, WPgU, KROx, KSPI, KKDm, WHMP, WQgE, WRRx, KXTE, KJEE, CMXX, KNNK, KEDJ, WENZ, KGDE, WBCN, XHRM, WNXK, WORR, KPTN, KOME, KTOZ, KSIF, WHqT, WHFS, WXRt, WMRq, KUTY, KITS, KGDe, KQRO, WROx, TXRa, XGRO, KCHZ, WHLM, KKXR, WROx, WRLG, KEDG, NAQZ

**THE NIXONS (15)**

- Baton Rouge (MCA)
- KXXC, WQDe, KXTE, KGDE, WQx, WEND, KNNK, KGKR, KLZr, KPNt, KGDE, WQGR, WHLM, WIXO, WKOx

**DEL AMITRI (14)**

- Not Where It's At (AGM)
- WQST, WOXg, WCQ, WCQx, WHP, CMXX, XHRM, WNXK, KSIF, WHqT, WXRt, WRLG

**SUPERGRASS (11)**

- Cheapskate (Capitol)
- WEND, WBZU, WQDe, KJEE, CMXX, KNNK, XHRM, WNXK, KITS, WHLM, WRLG

**MOST REQUESTED**

- BLUR
- "Song 2" (Virgin)
- MEREITH BROOKS
- "Bitch" (Capitol)
- K'S CHOICE
- "Not Addict" (550)
- SQUIRREL NUT ZIPPERS
- "Hei" (Manmoreth)
- MIGHTY MIGHTY BOSSTONES
- "The Impression That I Get" (Mercury)

**MOST BUH-UZZ**

- BLUR
- "Song 2" (Virgin)
- K'S CHOICE
- "Not An Addict" (550)

**CHEMICAL BROTHERS**

- "Black Rockin' Beats" (Astralwerks/Caroline)

**THAT DOG**

- "Never Say Never" (DDG)

**SNEAKER PIMPS**

- "6 Underground" (Virgin)

**MOST LIKELY TO SUCCEED**

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

**REEL BIG FISH**

- "Sell Out" (Moso)

**SUPERGRASS**

- "Cheapskate" (Capitol)

**PULSARS**

- "Tunnel Song" (DDG)

**SUMMERCAMP**

- "Drawer" (Maverick)

**FOLK IMPLOSION**

- "Instruction" (Communion)
The first single from

**clumsy**

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Produced by Arnold Lanni.
Management: Eric Lawrence & Robert Lanni for Coalition Entertainment Management
http://www.ourladypeace.com
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F.Y.I. - Lookout is strictly Alternative.
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fax: (415) 495-2580

MAY 26
Blues Traveler
v/a
Sugar Ray
Ugly Beauty

JUNE 2
v/a
Brad
Chantal Kreviazuk
Dandy Warhols
Faith No More
 Fiona Apple
 Fluid Dunces
Lighting Seeds
Manbreak
Me First & The Gimme Gimmes
Michael Penn
Our Lady Peace
Prodigy
Radioactive
Reef
Seahorses
Sinead O’Connor
Sugar Ray
Suicidal Tendencies
World Party

JUNE 9
Blackwater
Darren Price
Fountains of Wayne
Greyboy Allstars
Marcy Playground
Shallow
Ziggy Marley

JUNE 16
The Autumn
Agnes Gooch
Ben Harper
Catherine Wheel
Chopper One
Clay Harper
Grammatrain
Jill Sebule
John
John Lydon
Maypole
Megadeth
Seahorses
Swing Out Sister
Walt Mink
Ween
World Party

JUNE 23
Amateur Lovers
Bop Dead
Brad
Del Amitri
Madder Rose
Madder Rose
Mansun
Reservolv
Sevendust
Sleazy Groove
Verbow

JUNE 30
Blues Traveler
Cottonmouth, Texas
Darlings
Gena
Geraldine Fibbers
Greg Garing
Super deluxe

JULY 14
Catherine Wheel

JULY 22
Royal Fingertip

JULY 26
Feeder
Reservolv
Smoking Popes

AUGUST 11
Luna
Sonicatcher

AUGUST 18
Krueger

MY TOWN
FROM THE ALBUM TWENTY-EIGHT TEETH
ALREADY:
TOP 10 SPINS AND TOP 5 PHONES ON 91X
FOUR WEEKS ON HEATSEEKERS
10K UNITS SCANNED IN FIRST MONTH
TOURING ALL SUMMER INCLUDING DATES ON
THE WARPED TOUR

“Carolina Blues” (A&M)
Ovum Sampler (Ovum/Ruffhouse/Columbia)
“Fly” (Atlantic)
The Sweetness (Atlantic)

Rachel & Robin Soundtrack (Warner Bros.)
Inferiors (Loose Groove)
Under These Rocks and Stones (Columbia)
...The Dandy Warhols Come Down (Capitol)
Album of the Year (Reprise)
“Criminal” (WORK)
Big Notebook For Easy Piano (Spongebath)
Dizzy Heights (Epic)
Come and See (Almo Sounds)
Have A Ball (Fat Wreck Chords)
Resigned (57 Records/Epic)
Naved (Columbia)
“Breathe” (Maverick/A&M)
“Things I Do” (Radio逆verse)
Glow (Epic)
“Love Is The Law” (DGK)
Gospel Oak (Chrysalis/EMI)
“Fly” (Atlantic)
Prime Cuts: The Best Of... (Epic)
Egyptology (The Enclave)

“My Town” (TVT)
Under The Flightpath (Novo/Mute)
“Leave The Biker” (Atlantic)
A Town Called Earth (Greyboy Records)
“Sex and Candy” (EMI)
High Flyin’ Kid Stuff (Zero Hour)
“People Get Ready” (Elektra)

Suicide...Park (Rink/Ichiban International)
Blind (Revolution)
The Will To Live (Virgin)
“Delicious” (Mercury)
Now Playing (Restless)
East of Easter (Casino/Altered)
Flying (Forefront)
“When The Ship Comes In” (Atlantic)
Johan (Moi/SpinART)
Psycho’s Path (Virgin)
“Concrete Shoes” (WORK)
Cryptic Writings (Capitol)
Do It Yourself (Geffen)
Shapes and Patterns (Deep Elm)
“Mutated Lips” (Elektra)
Egyptology (The Enclave)

Virgin White Lies (Loose Groove)
Where Robots Go To Die (Fishhead Records)
Interver (Epic)
Some Other Sucker’s Parade (A&M)
“Hung Up On You” (Atlantic)
Tragic Magic (Atlantic)
Attack of the Greys Lantern (Epic)
“American Tune”/“Back In NYC” 7" (Zero Hour)
“Black” (TVT)
Hippnosis (Roadrunner Chronicles)
(550)

Straight On Till Morning (A&M)
Anti-Social Butterfly (Virgin)
“Burn This Bridge” (Elektra)
“Into The Blue” (WORK)
Butch (Virgin)
Alone (Revolution)
#24678 (Revolution)

Adam and Eve (Mercury)

Royal Fingertip (TVT)

AUGUST 11
Luna
Sonicatcher

AUGUST 18
Krueger

MANAGEMENT: ESBY MUSIC/MUSIC MOT.
CONTACTS: GARY JAY / JOHN PEREIRA, ZACH LANIER OR HANK JACKSON
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NEW YORK, NY 10003
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WWW.TVTRECORDS.COM

GAVIN MAY 23, 1997

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DEBUT 34* MODERN ROCK MONITOR OVER 75 STATIONS ON

On club tour now Lollapalooza this summer
Take My Call, DAMMIT!

THE INDEPENDENT LABEL PROMOTION PERSON is different from you or me. They look similar, but inside it's all alien guts. On the evolutionary scale they are definitely above nematodes, but way south of Steve Tipp—the highly evolved Sr. VP of Promotion at Reprise, who took millions of years in the Alternative ranks to develop into the creature we know now. These determined young promotion people struggle mightily each day to get programmers on the phone. And programmers, with the zeal of Marine drill sergeants, keep them at bay, just for sport. Why, I myself was quite good at remaining inaccessible for extended periods of time (some say I retain this skill even today). Yet the hardy independent label promotion person persists, perhaps knowing that one day (maybe even tomorrow, given the job turnover in this industry), they will be the head of a major label and will say "No!" to the same programmers who now happen to be desperate for a big name band for their radio fest.

Just for sport.

So, I think it's important to get to know your indie label person a little bit better. Herewith, a rogue's gallery of some of the more notable characters practicing the futile art of independent label promotion. And yes, I already have a list of people who will call and complain because they weren't in here. Get a life.

---

GARY JAY, TVT RECORDS

The less you know about Gary's history, the better. However, some of the highlights include a stint as an MD at WRRC—Lawrenceville/Princeton, N.J. It wasn't clear whether this was a prison or college radio station, but I suspect the former. Gary also interned at Columbia Records, founded AIM Marketing's college radio independent promotion department, and did a lot of other things that created a really long run-on sentence. Since 1996, he's been at TVT under the tutelage of Steve Gottlieb. What a stud (see John Perrone).

Promotional Philosophy: "A man's only got two things in this world, his word and his balls. I don't break neither of them for nobody." —Al Pacino in Scarface. Gary's a bit dramatic.

Personal Defects: "I'm too sexy for my shirt, too sexy for my shirt, so sexy it hurts..." —Right Said Fred, 1992. Gary also speaks only in quotes, which is really annoying.

Current Projects: Buck O Nine, Gravity Kills, Royal Fingerbowl, Seven Dust, Vallejo, Catherine, Birdbrain, All Over Me soundtrack

JOHN PERRONE, TVT RECORDS

Condemned to a life of hell partnered with the aforementioned Mr. Jay, John has an even less auspicious past than Gary. He graduated from the University of New Haven in 1992. He had worked at the college station for four years (WNHU), eventually replacing "...the great Douglas (we call him 'Dog')" Lagambina (now at Revolution) as Station Manager. John then wound up at Chameleon Records doing college radio promotion. Since 1994, he's been at TVT making Gary Jay look good.

Promotional Philosophy: He tells stations, "My mom said you should add my records because I'm a nice boy." Hmmm, I wonder if Gravity Kills knows this is how radio promotion is really done?

Personal Defects: John claims to have none, saying that, "dealing with Gary Jay is easy for anyone." Wow. And Gary had such nice things to say about you, John.

Current Projects: (see Gary Jay)

MIWA OKUMURA, GRAND ROYAL

When able-bodied GAVIN Alternative Assistant Spence D. contacted Miwa Okumura there must have been a problem with the phone line. All we got from Miwa was a description of her first job, her hobbies, goals, and a "promotional quote"—whatever the hell that is. See? That's a totally independent label attitude. Anyway, Miwa says, "Hi, I'm Miwa. Ummmmm, I'm 5'7", brown hair, brown eyes. Scorpio, love the rain and poetry."

That's it for bio. Except her first job: bicycle repair shop. Her hobbies? Skiing in the Alps and riding in convertible to the beach with her boyfriend "Wally" (that's gotta be made up).

Promotional Philosophy: Saturate the market with product.

Personal Defects: "Besides birth? None." (yeah, right)

Current Projects: Ben Lee, Atari Teenage Riot, Bis.

LARRY MUNROE, CARGO

Larry thought it was important that we know as much about him as humanly possible. That's why his bio goes all the way back to his birth in Harbor City, California (you know, I've spent a major part of my life here in Cali, and I...
Lightning Seeds
"You Shooked Me"

First Week
#6 Most Added!

WHFS WRENZ WPLA WRLG KNFX
WMAD WPBZ WEND KROX

Executive Soundtrack Album Producers
Mitchell Leib, Mike Myers, Demi Moore, Suzanne Todd and Jennifer Todd
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SOS

THE SUICIDE MACHINES
"SOS"

WNFZ - 19 spins
KEDG - 11 spins
CIMX - 6 spins
KTCL - 5 spins
WJSE - 8 spins

Over 100,000 Units Sold!

On Tour With No Doubt
WARPED TOUR THIS SUMMER.
have no clue where Harbor City is). But he moved to San Diego when he was 11-years old. He's lived there ever since. Larry started working for local concert promoter Harlan Schiffman when he was 16. At 20, he worked at KCR, the college station at San Diego State University. Somehow he met Robbie Lloyd, who was working at Cargo at the time. Before Robbie left for "another label" (hmmm, Epitaph?) he took care of Larry, and Larry got the gig. According to Larry, "I've been workin' and jerkin' at Cargo for three years."

Promotional Philosophy: "We're taking this song coast-to-coast. Either you play it or you don't. I don't give a fuck." You'd be surprised how many programmers are charmed by this sentiment.

Personal Defects: "As soon as I walk into the office, I'm already thinking of where I want to eat lunch."

Current Projects: Inch

GREG TOMLINSON, ALIAS

Sometimes just after college, Greg decided that his life basically consisted of going to shows and buying CDs. So why not work at a record label, right? Gee, I wonder how many people have had that idea? Greg wound up in Atlanta interning at Zoo. No paying jobs in Atlanta, so it was off to L.A. (Greg hates the cold, so NYC was not an option. Wimp!), where he got another internship, this time at Alias. After two months, he was promoted to mailroom boy, and started making the big bucks. Mailroom boy turns into college radio geek under the guidance of (guess who) Robbie Lloyd (again...no wonder all these people are so screwed up). Anyway, one thing leads to another and Greg is handling commercial radio duties. His rate rises to $3.60 an hour.

Promotional Philosophy: Greg started out sassy and sarcastic, then he got drippy and serious. I'm not going to use that part. "It's not too complicated. Make a lot of phone calls. Leave a lot of messages. Try to meet people in person so they will take my phone calls. Leave more messages, and so on." Optimistic chap, isn't he?

Personal Defects: Always late returning calls. That's all he put except for a part at the end where he says "Feel free to edit away and make me sound like I know what I'm talking about." He really is naive, isn't he?

Current Projects: Knapsack, Blithe

TAMI MORRISSEY,
EPITAPH RECORDS

During the late '80s and early '90s, Tami drove a big-rig for the U.S. government. Rumor has it she was ferrying nuclear missiles across the country, but Tami's not talking. After self-tattooing all the elements of the major food groups on her stomach in squid ink, Tami then embarked on a campaign to round up all the prairie dogs in the lower 48 and teach them to deliver the mail.

Apparently, this was not quite challenging enough, so she became an independent record promoter working at Mutant Promotions. Still not suitably challenged, Tami moved on to Discovery Records. Now that was a challenge! After pissing off the entire company, she found a new home at Epitaph. She has remained there for almost eight full months!

Promotional Philosophy: After wading through what seems like the screenplay for War and Peace, Tami gives us the following hope: "Optimal conditions are when a band has an organic success...you try to start a buzz as naturally as possible." But she also believes in going out on the road. "I think actually sitting down with programmers, and playing your music is the best set up. However, everything works best if your bands write hit songs." Duh!

Personal Defects: "I really love collecting dead stuff, and I'm overwhelmingly fascinated by serial killers. I read true crime books, and when I have time to cruise the Internet, I look for photos of dead people, gory crime scenes and such. If you have any taxidermy items laying around that you think are disgusting or just plain gross, send them my way."

Current Projects: Pennywise

THE NIXONS
Baton Rouge

"On a bad night, they'll tear the roof off."
"On a good night, they'll save your soul."

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www.RepriseRec.com/FaithNoMore
1997 Slash Records.
PETE BURNESS, FAT WRECK CHORDS
Seriously, this is the kind of bio I was looking for: “I was born the Summer of 1947 in Baldambang, Cambodia. My father made a meager wage harvesting poppies for the U.S. government, so he couldn’t afford to send me to school until I was nine. Around puberty I moved to Spain and began working at bull fights as a clown. Soon after high school, which I finished in Spain in the early ’70s after being held back in third, seventh, and eighth grades, I worked briefly at the Playboy mansion in Chicago, where I got my first taste of the music industry. I was in charge of the floral arrangements in the dressing rooms of the bands that were making appearances on the show “After Dark.” In the early ’80s, I started a punk record label that I named Dischord and spent my nights moonlighting in the sweat shops of D.C. making “kangaroo” zip pockets shoes. I abandoned my record label about a year later and landed an A&R job at Warner Bros., where I signed Van Halen and the BS2’s, just to name a few. In late 1994, Fat Mike came calling with a six figure offer to do promotions at his young Fat Wreck Chords label. I’m still here.”
Promotional Philosophy: “Threats, bribery, thievery, and blackmail.”
Personal Defects: Very poor sense of humor. Fat and skinny at the same time. I don’t always put my dishes in the dishwasher.”
Current Projects: Me First & The Gimme Gimmes

JOSH KIRBY, TIM/KERR RECORDS
Sometimes I think the mark of a good promo person is the ability to be concise. Our good buddy Josh thinks he’s in a David Mamet play. It’s all bullet points.
- From Chicago.
- Went to school, joined bands, booked bands, had deviant fun at Beloit College and WBCR, 1992-1996.
- Interned at Caroline/Astralwerks with Jeff Sperber.
- Moved to the wondrous Pacific Northwest (Portland) in the fall of ’96 and hooked up with Tim/Kerr Records.
- I am currently the publicist and VP of Promotions for Tim/Kerr and love it immensely.
Nice job Josh. But that last part about loving it immensely is just obvious butt-sucking. You’ll grow out of it, though.
Promotional Philosophy: Josh likes to think of himself as a radio “coordinator” more than a promoter, so I think I’ll spare you the rest of the thirty-two sentences he uses to explain this nonsense. He actually boils it down himself to, “Educate, don’t irritate.”
‘Nuff said.
Personal Defects: “Sleeping too much, can’t save money, and I still love all my old Rush albums.” Are you sure you want to admit that?
Current Projects: Miss Red Flowers, Bush Tetras, Man Ray, Little Red Rockets

LINDSAY SHANNON, ALTERED/ICHIHAN RECORDS
I don’t know Lindsay, and I’m not sure I want to. But, you decide for yourself.
“I was born in the heart of nuclear waste in Harrisburg, Pennsylvania, which doesn’t explain much except my glowing personality. My adolescence was spent breakdancing on the streets of New York City in the early ’80s. I was in a gang called the New Wave Crew—you know, with Haircut 100 looks—and we used to get the crap beat out of us, so we decided to breakdance against other crews for “musical supremacy.” In our routine, we used new wave cuts like ‘Just Got Lucky,’ “Slowdive,” and ‘Sexbeat,’ that we picked up from our favorite new wave station WLRH.” Lindsay starts to ramble on a bit here, so I’ll condense. Like David Mamet.
- Moved to Columbia, Mo. to attend college.
- Started band: Cerebral Manifestations. Kept part-time job at Streetside Records.
- Moved to Atlanta.
- Got a job at Alter/Chiban.
- Got it?
Promotional Philosophy: “Have a good time all the time. I like to bug the hell out of programmers with practical jokes so they’ll remember to add my record. Once I sprayed Naïr on this one guy’s head, and boy, was it funny to see the patches of hair fall to the ground. He added the Fliesstones immediately. I handcuffed another programmer naked to the uptown D train and got the add as soon as she got out of the holding cell. My personal philosophy is to irritate. Irritate the programmer so much that there is no possible way they can ignore you.” (see Josh Kirby)

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Muse

Karyanne
the new single from the debut album

ARCANA

Produced by Steven Haigler and Muse • Management: Jose Pulido, Peter Freedman and Steve Smith

www.americanradiohistory.com
Alternative Special Issue

Current projects: Penniless People From Bulgaria, Bogues, Love Tractor

LULU COHEN, THIRSTY EAR

Hey, our first trekkie! Golf applause please. Lulu's very clever and writes, "I was born the bastard child of Deanna Troy and Will Ryker. No, that's not right. Born on Long Island..."

Promotional Philosophy: "As a friend once pointed out, promotion and philosophy shouldn't be used in the same sentence." Gee, who said that? William Shakespeare? "That aside, at Beggars we're trying to get commercial radio to see what the label is up to now, and to notice that we have some incredible artists. We hope once the stations listen to the song or album and see that there is a story building around it, they'll get behind it." How nice of you to share your plans for world peace with us.

Personal Defects: But wait, this is the ultimate: "Hmmm...nothing I'd like to write down. You could probably call Beeggs Banquet and get a few." Well, I called. Here's what they told us about you, Cory: Stubborn as a mule. Doesn't shower nearly enough. Makes annoying noise with his throat all day long. Was recently caught looking up someone's skirt. Keeps a nose hair trimmer in his desk. Doesn't wear boxers or briefs (he apparently wears Depends instead). Likes to pretend he works for Con Edison and constantly jumps down open manhole covers. Eats Spam, every day.

Current Projects: Marky Ramone

CORY BRENNAN, BEGGARS BANQUET

Cory was very polite in his response letter about our little project here. He asked to please let him know if we'd like him to cut some of his bio down. Hey, leave that to us. In fact, instead of the three page resume you sent, Cory, here's what your life looks like now:

- Moved to L.A. senior year of college.
- Became an intern at Triple X Records.
- Started at Beggars Banquet about a year and a half ago as National Director of Marketing and Sales.
- That also encompasses commercial radio promotion. There, that about sums it up.

Promotional Philosophy: "The man who is the best at his job is the best at his job. If they have an issue, they have an issue." I'm not even sure if you got that one.

Current Projects: Swell, Sterling Moss

JEREMY BROWN, MOONSHINE RECORDS

Jeremy's a major wise guy. That's why his bio looks like this: "Jeremy's career started with his starring role in the film 'Breakin' II: Electric Boogaloo,' in which he played opposite child star Aaron "Backspin" Axelsen. Promotion became a natural choice for Jeremy when Aaron left to join the staff of Live 105 in San Francisco. Jeremy found that many of the film's other stars, such as Lisa "Cabbage Patch" Worden, "Liquid" Todd Wilkinson, Malcolm "Full Force" Byker, and Mike "Form a Circle" Peer, had joined the programming departments of various Alternative radio outlets. As VP of Radio Promotion at Moonshine Music, Jeremy is responsible for operating the fog machine, lasers, and strobe lights in the Moonshine office, as well as posting bail for Moonshine recording artists."

Promotional Philosophy: "Three words: Velcro breakaway pants."

Personal Defects: "Permanent ringing in my left ear."

Current Projects: Cirrus

RICH SCHMIDT, RESTLESS

While everyone else here provided us with documents that they painstakingly scrabbled—or typed—Rich chose to communicate through an intermediary, giving us zero for the bio segment. So I guess I'll just have to tell you what I know of Rich's past. He was born in a cardboard refrigerator box outside of a Sears in Pocatello, Idaho, to parents Todd Bisson and Todd Elmore. Rich spent his early years in Spain, which explains his fanatical refusal to give up on promoting the band with the same name. After moving to Halifax, Nova Scotia in the late '70s Rich became a leader in that city's "underground" movement and was responsible for Nova Scotia's Summer of Love in 1979. He then got a job at Restless and has been there ever since.

Promotional Philosophy: "Find four to five champions for your record, then micro-market the living shit out of each of those to see what you got. If it looks like you have a hit, push every available button."

Personal Defects: Rich claims he is "foli-cley challenged." I'm not even sure foli-cley is spelled correctly.


ERROL KOLOSTONE, CAROLINE

This man has the strangest accent I've ever heard. For a while, I thought perhaps

Archers of LOaf

scenic pastures

the second single from the album ALL THE NATIONS AIRPORTS

going for adds on 6/10

TODD NICHOLS, CRITIQUE

Todd grew up in and around Boston in the 1600s. Todd was there when they tossed all that tea into Boston Harbor in the 1700s. It was there that he stumped upon the secret to Snapple iced tea, but he decided to keep it quiet for another two hundred years or so. After selling the recipe for Snapple to Howard Stern in the late ’80s, Todd had enough money to get a small tattoo on his right buttck that says “Pahk the Cah in the Yahd.” Todd’s been biding his time at Critique for the past five years, waiting for the Gwar reunion tour so he can be a roadie. He’s devilishly handsome and would make some department store a great woman’s shoe salesman.

Promotional Philosophy: “Keep bullshit to a minimum. Keep the facts concise, and maybe someone will step out with support. Then, never forget those people.”

Ah, but will they remember you?

Personal Defects: Todd has a legendary, and I mean legendary, foot fetish.

Current Projects: Gouds Thumb

MIA KLEIN, VAPOR RECORDS

Mia called me 38 times to make sure I got all the info. She must be really good at promotion. “Born and raised in L.A., I’ve been VP of Promotion for Vapor Records since March of 1996. Prior to that, I worked for Larry Frenzen at Platinum Music as an independent promoter. Prior to that, I was Regional Promo Manager for Giant Records out of L.A. Before that, Director of Rock Promo for Arista out of Chicago. Before that, Local Promo Manager for Polydor Records out of Detroit (that’s ten years of my life right there...yikes!).” But wait, there’s more! Mia. Before that, she wrote songs with the Supremes at Motown Records. Before that, she developed the “flexi-disc” (you know, the one that comes in magazines and you put on your turntable). Before that, Mia invented the turntable. Before that, she built her own record company in high school and got the principal to add her songs to the school P.A. system. Before that, Mia bought the rights to “Itsy Bitsy Spider.”

Before that, she pooped her drawers. Before that, Mia was an egg.

Promotional Philosophy: Be prepared, this is really, really sappy and sincere: “Treat everyone with the respect and dignity that every living thing on this planet deserves.” Oy!

Personal Defects: “I have an absolute inability to accept failure. And I hate green peppers.”

Current Projects: Cake Like. Going for adds on the track “Lorraine’s Car” on June 9th.

MIKE ABBATTISTA, VELVEL

What many people don’t know about Mike is that he’s another of the Boston-trained next generation of promo studs. He’s from the Jon Cohens “new school,” but Mike is much more low key. A man of few words, Mike’s bio is terse and to the point. “Last job: EMI National Alternative/AAA Director. Before that: EMI Northeast Promotion/Marketing Manager. Current: Velvel VP of Promo.” I’d like to embellish, but I’ve been sworn to secrecy. His greatest accomplishment (aside from bringing Fun Lovin Criminals and White Town to your attention) is bringing over Nick “Mad Cow” Bull from EMI to work with him.

Promotional Philosophy: “The best advice I could give to aspiring promo people is to have a presentable appearance, drop a lot of names, use a ton of sports analogies, and, most importantly, remember to call every record a smash. This is what has always worked for me.” Then he writes, “...but seriously...” But we’re not gonna use that.

Personal Defects: “I’m very confused.”

MY LIFE WITH THE
THRILL KILL KULT
How Does Groovy Music Get on Soundtracks Anyway?

A Look at the Relationship Between Alternative Music and Motion Picture Soundtracks

THE MODERN SOUNDTRACK is something of an anomaly. In most people's minds soundtracks consist mainly of orchestral music which has been specifically composed for the film. Nowadays, a majority of movie soundtracks—while still containing their share of specially tailored instrumental music—also feature music from popular artists. Is the inclusion of hip, popular music on soundtracks merely a brilliant marketing ploy to sell more records, or a way to get avid music listeners into the theatre? Consider this: these days the music on the soundtrack often outlives the theatrical run of the film. Take *Romeo + Juliet*. While the film received mixed reviews and made a hasty retreat to video, the soundtrack actually multiplied (the film eventually spanned two volumes of music).

While the inclusion of popular music on film soundtracks is nothing new, it has gained considerable steam in the last few years. So what exactly does this mean to us here in the Alternative universe? Well, for one thing, soundtracks provide an additional outlet to generate hits. Take the upcoming *Batman & Robin* soundtrack, for example. We're already seeing spin action on Smashing Pumpkins' "The End Is the Beginning Is the End" and the movie doesn't even open until June 20! Furthermore, the Pumpkins are still getting spins on "Eye," which is off yet another soundtrack, *The Lost Highway*. One of the main labels working soundtracks is New York-based TVT (for those in the know, TVT, a.k.a. TV Toons, got its start with television soundtracks). According to TVT radio promotions guru Gary Jay, "Part of what we utilize the soundtrack division for is the ability to affiliate ourselves as a label with a successful entity such as a 'hit' motion picture, but it also allows us to create placement and awareness for our developing artists." Case in point: TVT Soundtrack put out the Seven soundtrack, which featured "Guilty," by Gravity Kills. The bands presence on that soundtrack helped to break them by generating spins at Alternative radio. TVT Soundtrack also released the Scream soundtrack and when that movie became a critical and box office success, it helped expose newer TVT bands like Birdbrain.

Exactly how does music make it onto a soundtrack? The process varies, but usually a music supervisor is brought in to coordinate the score and/or gather music for the film. A music supervisor may also get involved in production and the process of getting legal clearance for songs from publishers. Marq Rosewell is an independent music supervisor who runs his own company, aptly named The Soundtrack Company. He has worked on such films as *The Commitments*, *Wild at Heart*, and *Kids in the Hall: Brain Candy*. For the upcoming David Duchovny film, *Playing God*, which will feature a bevy of electronic music, Rosewell worked closely with director Andy Wilson. "You're as good as the director [you're working for]," says Rosewell. "Andy Wilson is a fairly young guy, lives in London, and is totally into the bass & drum techno-jungle world, and that's how he wanted the music. We hooked up an English composer, Richard Hartley, with a programmer from Wall of Sound and we tempted the music with everything from Grassy Knoll to Underworld to Prodigy to Martin Hill, Dr. Octagon, and DJ Shadow. That way we developed a template for the composer of the movie [score] to work from. And then we had a lot of songs written directly for the film."

Patricia Joseph, a self-proclaimed "huge soundtrack fanatic" and VP of Soundtracks and A&R at TVT Soundtrax, not only pitches TVT artists to be placed in film and television, but also helps TVT provide soundtrack releases for films and, on occasion, even convinces studios to release soundtracks they otherwise wouldn't (she twisted New Line's arm just enough to get the Seven soundtrack released). "Steve Gottlieb [the President of TVT] has always been really into soundtracks. At one point, I decided that I was going to make it my business to be involved with that community," she explains.

TVT's soundtrack division started out doing placements and then made a name for itself by quickly turning around soundtracks for films like *Hideaway* and *Mortal Kombat*. "The role that I play is that I am the person who goes after soundtracks and we release these records through TVT Soundtrax," Joseph explains. "I have the ability to pitch music from our roster, and we can speak for some of the publishers, so we're sort of a [soundtrack] one-stop. And I do A&R, so I'm out there listening to stuff that might not be on our label, but might be exciting for lower budget soundtracks."

In addition to contributing existing songs to movie projects, more and more popular musicians are gravitating toward the field of film scores. We've all witnessed the success of Danny Elfman, former lead singer of Oingo Boingo (he composed the score for *Batman, among others*), and one time Devo leader Mark Mothersbaugh (whose latest project was the music for the indie film *The Last Supper*). And who could forget ex-Police drummer Stewart Copeland, who worked on the *Equalizer* TV series and continues to compose music for film and television today. As far as recent Alternative impact is concerned, Souls Asylum's Dave Pirner working on *Chasing Amy*, Foo Fighters' drummer Dave Grohl composed the music for *Touch*, Joe Strummer did some scoring for *Grosse Pointe Blank*, and Sonic Youth added to the *Heavy* score, while his band Sonic Youth wrote a couple of songs for the *Suburbia*
man ray

casual thinking

the debut album featuring

moisture

man ray. changing the way the world hears music from seattle.

Management: Tom Simonson

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In the case of Heavy, Moore's involvement came about through people involved in the project. "The director of Heavy, Jim Mangold, is a contemporary of mine. He's my age and he just happens to be making films. He's into the same kind of music and is involved in the same art world that I am, as well," says Thurston. "The people he works with—as far as the young people who edited his film—were using something from my solo record as the temporary music for the soundtrack. And they called me up and asked if it was okay [to use the music], and I said 'Yeah, okay.' Then they asked if I would be interested in doing some underscore for the film. That's all it was."

Thurston then saw a rough copy of the film and "just went down in the basement and turned on the bass amp and leaned the bass guitar against it. It all started feeding back and playing itself, and then I took a drum loop and recorded that and sent it to him. And he said 'Oh, this is perfect.' [Laughter] We took off from there. I also played a few acoustic things for the lighter moments of the film."

For Suburbia, Sonic Youth composed two new tracks specifically for the film's soundtrack, which also included new music from Beck, Elastica, and several other Alternative heavyweights. Sonic Youth became involved as a result of long time associate Eric Bogosian, the writer upon whose play the film was based. "The song 'Sunday,' which was like the big closing song, was sort of waiting to be written anyway, regardless of what the installation was. That song was already on the burner, and we geared it towards the film."

Sonic Youth will continue to do soundtrack work, says Moore, "but it depends on the project. Since the beginning people have said "You guys should do soundtrack music because a lot of your music is very filmic." But it's also a weird thing. When you ask a band to do music for a film, you're putting the band in a position where they have to be of one mind. When a band writes music for themselves, there's a lot of discourse that goes on. But when you're writing music for films, you're not the only people making decisions about the music. There's a whole studio—producers and directors—listening and making comments.

"There's a lot of people whose fingers are in the pie. That is not very gratifying. I found it more gratifying working solo, where it's just me that they have to deal with. It's a little more difficult to have a band do soundtracks. You don't see too many bands becoming soundtrack artists [laughter]."

There ya have it. As long as music supervisors continue to "always want to try and break new ground," as Marq Rosewell says, there is no doubt that popular artists will steadily be drawn toward soundtrack work. Furthermore, the continued influx of younger, hipper directors coming down the Hollywood turnpike insures that the talents of contemporary musicians will be utilized for soundtracks and, as a result, soundtracks will continue to provide alternative outlets for exciting new music.

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**Soundtracks Which Have Impacted Alternative Over The Last Year**

**The Saint (Virgin)**  
Sparked interest in the Sneaker Pimps' "6 Underground," Da Funk's "Da Funk," and brought Simon LeBon and crew back into the limelight with Duran Duran's "Out of My Mind."

**Kids (London)**  
Contained folk implosion's surprise hit, "Natural One."

**Grosse Pointe Blank (London)**  
The soundtrack to this John Cusack film brought the Violent Femmes back into Alternative consciousness with their "Blister 2000" update.

**Lost Highway (Interscope)**  
Produced hits in both Smashing Pumpkins' "Eye" and NIN's "The Perfect Drug."

**Seven (TVT)**  
Broke Gravity Kills' "Guilty"

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**Romeo + Juliet (Capitol)**  
"Leave Me Alone," Also included Fitter's "Hey Man Nice Shot" and Porno for Pyros' "Satellite of Love."

**Howard Stern—Private Parts: The Album (Warner Bros.))**  
Includes "Head Charger" from Porno for Pyros, plus Stern gets busy with the Dust Brothers and Rob Zombie!

**Austin Powers (Hollywood)**  
"Lightning Seeds' "You Showed Me" is turning out to be a smash.

**The Crow: City of Angels (Hollywood)**  
Check full of choice cuts like Hole's "Gold Dust Woman," Filter's "Jurassic," and White Zombie's "I'm Your Boo-gie-man."

**Cable Guy (Warner Bros.)**  
"Dive Grohl's foray into the cinematic sonic experience has rootsy surf undertones."

---

**Nowhere (Mercury)**  
The soundtrack to the new Gregg Araki (Booom Generation) flick contains a wealth of tasy Alt treats, including Radiohead, Elastica, Hole, Chemical Brothers, Lush, James, and Mariym Manson.

**Heavy (TVT)**  
Contains Thurston Moore's feedback-enhanced ambience and some acoustic compositions as well.

**WHAT TO WATCH FOR**

**Playing God (Milan)**  
The accompanying soundtrack to the upcoming David Duchovny film vehicle includes music by BPM experts LTJ Bukem and Propellerheads.

**Batman & Robin (Warner Bros.)**  
"It's the new Smashing Pumpkins; what more couldja ask for?"
"A Blast of a Soundtrack"

Music From the Film

Los Fabulosos Cadillacs
Pete Townsend
Guns N' Roses
Bowie & Queen
Faith No More
The English Beat
Violent Femmes

Johnny Nash
The Jam
The Specials
The Clash

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I DON'T CARE

Coward
The Fest Never Rests

HAVING SPENT my waning moments in radio as a glorified concert promoter, I felt the bile rising in my gut as I contemplated doing a piece on radio festivals. That old sickening, sinking feeling took over—like Malcolm McDowell in Clockwork Orange after he undergoes the "Ludovico Technique." Better to have a more neutral perspective on this, so I called in occasional Gavin "Monstent Wit" Correspondent Dred Scott to do the deed.

Dred's last assignment for us was a look at politics and the Alternative vote during the presidential election, as well as the "alternative" side of San Francisco for our Boot Camp special last Summer. Dred has recently been hired by Westwood One as producer for Alternative and Top 40 programming services, and as entertainment news correspondent. He's done time at 91X, Live 105, KFOG, KXKX, and is also now doing a weekend airshift on KLSX in LA. He makes me laugh, so I'll probably have him do something for this year's Boot Camp special, too. — Max

Many people think the phenomenon of Alternarock festivals, with names like "End Fest" or "Edge Fest" or "Radish Fest," dates back only to the early '80s. However, recently unearthed documents show the first such shebang actually took place June 8, 1892 near Plymouth Rock. Titled "Harsh Fest," it featured sets by Smashing Pilgrims and the Squirrel Nut Gatherers, plus a surprise appearance by Depeche Mode.

So much for history. In the present tense, we've reached a point of critical mass via a vis festivals. Many are now asking, "Is it worth the time, trouble, and expense for stations and labels to put these things together?" On this question, radio and records are like the Gallagher brothers: they want to make beautiful music together, but they're just as likely to whack each other upside the head.

For the most part, radio folk don't subscribe to the theory that interest in the fest is waning. "Our first Edge Fest was two years ago this September," says KMYZ Tulsa PD Paul Kriegler. "We had 25,000 people at our first one, and last year we drew 30,000, so attendance isn't dropping."

KEGE—Minneapolis PD John Lassman adds, "In this market, we don't have a shed. Lollapalooza has passed us up for two years straight. This is the biggest outdoor event in Minnesota. I'm a huge advocate."

Not all stations hold the festival circuit in such high esteem, however. "It's totally worthless," says WENZ—Cleveland PD Sean Robertson, who's obviously not concerned with sugarcoating his feelings.

"It's gotten to the point where stations have full-time people on their staff putting together these shows; it's ridiculous. The pay-off in ratings—or even in respect from the listener—is diminishing."

With an attitude like this, you'd think Robertson and ENZ wouldn't get within a mile of a festival, but you'd be oh so wrong. "We did an End Fest on May 17, but the only reason we did it was that the promoter came to us and said 'We'll pay for bands, make sure everybody's flown in, handle the riders, book the rooms, and talk to the agents and labels. All you have to do is say yes or no on bands.' In that situation, it's still valuable, because you still put on a good show for the core, and it's of zero cost to the radio station. There's no risk."

Super-serving your core audience, it seems, does still have a place. "I think a lot depends on what you expect out of the festival," says Ted Volk, head of Alternative promotion at Geffen. "It's a great promotion for your active core listener, and I think that's pretty important. It's just a matter of how the station balances out the rest of its programming and promotional needs."

KEDJ—Phoenix PD Shellie Hart adds, "It's to give our core audience something comparable to a Lollapalooza, where it's not just a concert, it's an event and there's a lot of things happening. It's a carnival with rides and music and food."

With so many to choose from, which fest is best? Atlantic Director of Alternative Promotion Gary Spivak believes, "You should have a maximum of four artists that have at least two songs on your station, because most of the time, the audience sit on their hands and wait for the one song they know and it gets lost in the shuffle. It needs to be quality over quantity. Don't jam in twelve groups. Pick the bands and pay the bands. Bands..."
need to make a living.”

Yeah, what about that—who should pay? There was a time when it was just assumed your friendly neighborhood label would foot the bill. For radio, those days are fast becoming a candy-coated memory. KEDJ’s Hart sees it this way: “For baby bands, it only makes sense for the label to come in and pay for the show; but if the station is going to ask for No Doubt, Bush, or 311, be prepared to pay for them. They’re considered major headliners now.”

If you ask programmers to sum up their biggest problem with festivals in one word, they invariably say “record company politics.” Okay, that’s three words, but these people are verbose. KEGE PD Lassman describes the classic scenario: “We had a band booked for our show. The band, the manager, and road manager all knew about it and liked it. The record company gave me the green light two months prior. Then when the Top 40 in town heard about it, they scared the shit out of the powers-that-be at the label and subsequently the band was pulled. This is the first year we’ve ever had a band back out because of the record company.”

Things are a little different in Tulsa, Oklahoma (but you knew that.) KMYZ’s Kriegler says, “In a lot of major markets it’s become a problem, especially with so many different formats sharing the same music. Here in Tulsa, though, we don’t have as many political hoops to jump through.”

Geffen’s Volk weighs in with the label point of view: “The radio stations have to have good relations with the people they deal with at the record companies, because all [the politics] should be avoided well in advance. As a label, you don’t give a station a band for their festival if you know it’s going to cause problems. You have to know that stuff going in. It’s internal common sense.”

KEDJ’s Hart also believes relationships are sacred (of course, that’s just what Donald told Marla). “Phoenix is a really competitive market, but it’s all about relationships. Who came to the plate first, who really broke that artist in town, and who is still committed to that artist?”

Most of those in the know ultimately think that radio stations should be radio stations, not P.T. Barnum. “It’s not worth it to you or your listeners for radio stations to try and be concert promoters,” says WENZ’s Robertson.

Spivak of Atlantic agrees: “Stations should work with the local promoter to maximize their show. Don’t try to be a concert promoter. Take a field trip to KROQ in Los Angeles or WHFS in D.C. to see how a great radio concert is run.”

Speaking of maximizing, there’s many a clever way to get the most mileage out of your festival hype. With all the traveling roadshows kicking up dust, local tie-ins are a natural. For instance, everybody who bought tickets for WENZ’s fest got a free pair of tickets to the Cleveland date of the ROAR tour. Minneapolis’ KEIGE is also taking a bite out of RDAR, making it the second half of their two-day event. In Phoenix, KEDJ uses a database to make discount festival tickets available before actual tickets go on sale.

Bottom line time: To fest or not to fest? Geffen Alternative viceroy Volk gets down with the label viewpoint: “Does it sell more records? Absolutely. Is it a pain in the butt? Absolutely. But depending on the type of event you have, it can be very worthwhile. Let’s not forget, it’s usually a really young audience. It’s 15 to 21-year olds. If you have the right act for that audience, it’s a good thing to be part of.”

Atlantic’s Spivak throws in his two cents (don’t worry, he’ll expense it): “These festivals usually don’t show up in ratings, but stations should still do them, because they’re valuable for presence and visibility.”

For radio, KEDJ’s Hart sums it up thusly, “It’s definitely a big ballfield to play in, and if you’re going to do it, be prepared to take the heat.” Spoken like a true desert resident.

KMYZ’s Kriegler gets borderline philosophical: “To a certain degree it’s almost good that some stations have stopped doing festivals, because it just takes you over—everyone from sales to promotions to programming (gets involved). It’s a time suckage.”

What better place to end than on “suckage”? Based on the upcoming schedule, Alternafests aren’t going away any time soon, so get ready to spread your blanket. Still, the eternal dilemma remains—who gets an all-access pass?

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**Call Lou Galliani 805-542-9999**

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**Gavin May 23, 1997**
## Alternative Radio Contacts

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**If I Was Eddie Vedder Would You Like Me Any Better...**
## Alternative Special Issue

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Gavin May 23, 1997

www.americanradiohistory.com
### Gavin Rocks

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2. **MACHINE HEAD** - The More Things Change... (Roadrunner) 543 -58
3. **ROLLINS BAND** - Come and Burn (Dreamworks) 476 -55
4. **GWAR** - Carnival of Chao (Metal Blade) 422 -51
5. **QUEENSRYCHE** - Here in the Now Frontier (EMI) 391 -5
6. **GRIP INC.** - Nemosis (Metal Blade) 388 -55
7. **W.A.S.P**. - Kill 'Em All (Castle) 376 +57
8. **OBITUARY** - Back from the Dead (Roadrunner) 370 -55
9. **GLENN TIPTON** - Baptizm of Fire (Metal Blade) 357 -14
10. **SICK OF IT ALL** - Built To Last (Ashes/E11) 337 -107
11. **POWERMAN 5000** - Megal Kung Fu Radio (Geffen) 318 -17
12. **COAL CHAMBER** - Coal Chamber (Roadrunner) 308 -56
13. **HANDBUS** - Handsome (Epic) 296 -98
14. **FEAR FACTORY** - Remanufacture (Roadrunner) 287 +6
15. **SLO BURNT** - Amazing theAmtuing (Malicious Vinyl/Red Ant) 284 -6
16. **MOTLEY CRUE** - Swine Sampler (Elektra/EEG) 283 +141
17. **SNAPCASE** - Progression Through Unlearning (Victory) 280 -52
18. **FATES WARNING** - Pleasure Shade of Grey (Metal Blade) 278 -2
19. **SNOD** - Get Some (Geffen) 276 -7
20. **KILLING/CULTURE** - Killing Culture (E1d Americana) 256 -61
21. **CRUSHED** - Crushed (911) 265 -6
22. **FORBIDDEN** - Green (Pukement) 257 -40
23. **MEGADETH** - Trust (Capitol) 248 +114
24. **PISTON** - Number One (Mayhem/Atlantic) 242 -2
25. **DOGMA** - Fading The Future (Mercury) 242 -12
26. **OZZFEST** - Sepulture's 'Altitude' (Red Ant/Oz) 244 +6
27. **DOWNSET** - Do We Speak A Dead Language? (Mercury) 242 -27
28. **BODYCOUNT** - Violent Demise (Virgin) 239 -58
29. **THE MISFITS** - American Psycho (Geffen) 231 +1
30. **SHED** - Unshaven (Darkhead/Head) 222 -24
31. **SUGARTOOTH** - The Sound of Solid (Geffen) 217 +1
32. **WITHSTAND** - An Angel Was a Warm Place to Hide (Mayhem/Fierce) 214 -23
33. **HELMET** - Amphetamine (Interscope) 214 -49
34. **FUELED** - In the House of the Enemy (Envy) 204 -37
35. **SKUNK ANANAS** - Milk Is My Sugar (Epic) 202 0
36. **DOCKEN** - Shadow Life (C&M International) 196 -2
37. **KISS IT GOODBYE** - She Loves Me, She Loves Me Not (Revelation) 193 -46
38. **APOCALYPPTICA** - Plays Metallica By Four Cellos (Mercury) 187 -21
39. **MY DYING BRIDE** - Like Gods Of The Sun (Furthur) 187 -41
40. **STILLSUIT** - At The Speed Of Light (Building/TVT) 160 -64
41. **MINGOOD** - Mindset (Voice) 155 -28
42. **KARMA TO BURN** - Karma to Burn (Roadrunner) 152 -21
43. **CRADLE OF FILTH** - Dust and Her Embrace (Fierce/FLG) 147 -38
44. **DEATH...IN JUST THE BEGINNING IV** - Various Artists (Nuclear Blast) 136 +5
45. **13MG** - Eliminate (Slydips) 133 +3
46. **CHASTAIN** - In Genesis (Leviathan) 131 -13
47. **DRAIN S.T.** - I Don't Mind (The Enclave) 129 -77
48. **KORN** - Life Is Beautiful (Imperial/Epic) 125 -48
49. **LIT** - Tripping the Light Fantastic (Malicious Vinyl/Red Ant) 124 -26
50. **BLYE** - Bred For Depravity (Energy) 124 -29

### Top Tip

**America Psycho (Geffen)**

Generous from J17, WBC(30), WSO(19), WEL(15), WMHR(15), and WKA(14) help the Misfits claim this week's highest debut position.

### Record to Watch

**N17**

**Trust No One**

Veterans of the Gavin Rocks Riverboat bash in New Orleans, N17 delivers waves of sonic hardrock. The band's debut release features dark rhythmic grinds layered with cutting hooks and gruesome spazz.

### Hard Kopy by Rob Fiend

**Independent Success**

To the relief of many, this week's column is absent of any of my usual Banter. Why? Because one night last week I was visited by the corporate commandos who, after tying me up in bungee cords, threatened to harvest veins from my tongue unless I toned down my column. So this week I will be showcasing a couple of Independent Record labels to commemorate the upcoming NAIRD (National Association of Independent Record Distributors) convention in New Orleans—and to avoid any more unwelcome visits by the corporate henchmen. The only item that's not indie related is that I'm seriously considering accepting Mike DePippa's generous offer of donating his back hair for my designer skull weave.

NAIRD, which has recently renaming itself AFIM (Association for Independent Music), defines an independent record label as a company that is self-owned, conducts all business activities independently, and is independently distributed.

There are several indie that enjoy success in the hard rock/metal format, but because of limited space, I will be focusing on Earache and Revelation Records, because both labels fit the independent definition, both feature extreme hard rock artists that appeal to the underground community, and both are successful in terms of sales without the aid of commercial radio or major label assistance.

Earache Records is a UK-based label that was founded by Digby Pearson in 1987. Pearson, a fan of the extreme metal usually referred to as grindcore, created the label to capitalize on the bustling UK grindcore scene and to help bands reach potential fans through recordings. The first band to sign Earache's dotted line was the Accused. Soon Napalm Death, Morbid Angel, Carcass, and Bolt Thrower became part of the exclusive Earache family.

The initial success of the first few Earache bands sparked interest in the United States and led Pearson to a licensing deal with Important Record Distributors (better known as Relativity, which later became R.E.D. Distribution). Realizing the potential success Earache could enjoy in the States, Earache opened up its U.S. offices in 1993. 1993 was also the year the label became aligned with Columbia Records. Columbia became familiar with Earache's early success due in part to a few Columbia people who followed and understood the potential of the grindcore scene. But it was also Columbia's intimate familiarity with Relativity—both companies fell under the Sony corporate umbrella—that solidified the deal with Earache.

Over the next three years, Earache and Columbia shared modest succeses with joint releases by Cathedral, Carcass, Entombed, Godflesh, and Napalm Death. In 1995, Earache decided it could prosper on its own, so the partnership was dissolved and it returned to its independent roots.

Today, Earache continues its tradition of catering to the aggressive underground scene by providing extreme hard rock metal acts, be they grindcore or death metal. The label's brief affiliation with a major label, although not entirely lucrative, did open Pearson's eyes to commercial radio's potential rewards, and has inspired him to expand into other genres of music, including gabba/techno bands like D.O.A., Delta 9, and most notably Dub War, whose "Enemy Maker" single just missed the coveted UK Top 40 chart by one position. Even though the label is still distributed through R.E.D., it is consid-
Records. Shelter, YOT Around the same launched was released bands All, BOLD, Warzone, Gorilla Biscuits’ to first mishaps, huge audiences. indie) shoot fathers of hardcore. Released featuring New York City’s Warzone. In early 1987, Cooper and Cappo released Together, a compilation featuring NYC hardcore bands’ Youth of Today (Cappo’s band), Side by Side, Warzone, Superthought, Sick of It All, BOLD, and Gorilla Biscuits. This particular release is significant because it showcases bands that defined the hardcore sound that is being emulated by several groups today. Sick of It All, now on Elektra Records, are considered by many to be the founding fathers of hardcore. Youth of Today and BOLD, meanwhile, helped shape the straight-edge movement, an offshoot of hardcore that preaches intoxicant-free values. Today, straight-edge bands like Victory Records (another indie) Earth Crisis have generated huge audiences.

1988 witnessed Revelation Records’ move from home to its first office space in New Haven, Connecticut. This was also the year that more responsibilities fell to Jordan as Cappo became more involved with his band. Revelation’s first attempt to release a compact disc were mired by digital mishaps, and many copies of Youth of Today’s split single was returned. However, success came the next year when Gorilla Biscuits’ S/tart Today LP was released in 1989 and became the first Revelation album to sell over 10,000 units in its first year.

In late 1990, Revelation expanded to three employees and watched as Gorilla Biscuits’ Walter Schrifflers launched a new band called Quicksand. Quicksand was eventually picked up by Island Records. Around the same time, Cappo left YOT to start a new project called Shelter now on Roadrunner Records. Both new bands explored different variations of hardcore, helping to spawn a new breed of charting groove bands.

Taking General Custard’s advice to go West, Revelation moved to Southern California in 1991. By this time, the label had over 20 releases, and it started distributing records for other independent labels including Crisis Records, Equal Vision, and Ambassador. In 1992, the label moved into the industrial section of Huntington Beach and signed Orange County’s Farside. This was another turning point for hardcore, because Farside delivers more passionate vocals (singing) and more pronounced melodies. This new hybrid of hardcore encouraged Revelation to sign more eclectic hardcore bands like Iceburn and Into Another.

Today, Revelation has a staff of 17 and continues to release aggressive punk that appeals to the hardcore community. The label has enjoyed great success with bands like Gorilla Biscuits, Youth of Today, and Inside Out, all of which have sold between 50,000 to 100,000 units. With a lot of hard work and many sacrifices by Cooper, Cappo, and rest of the staff, the label has not only managed to prosper in a industry dominated by large corporations, but has been able to assist other independent labels with manufacturing and distribution.

One of the quickest ways to familiarize yourself with what the an indie has to offer is to study its catalog which list all of its releases and other bands with a similar sound. Catalogs are regularly used as label promotional tools to reach potential buyers who may not be exposed to bands via radio, video, or music mags. Both Earache and Revelation Records rely on their catalogs for sales of CDs, T-shirts, stickers, etc. but also for self-promotion. Revelation currently enjoys a mailing of 15,000 while Earache retains a healthy 20,000. Since both labels feature artists that rely predominately on college radio, touring, and word-of-mouth to boost sales, catalogs are essential.

One key to an independent label’s success—in addition to signing good music—is to consistently supply music to a specialized niche or format. Once a targeted group becomes accustomed to the type of music that a record label supplies, the label name will become a symbol for the type of music that the label releases. A label that expands its categorized sound to include bands that don’t sound like its original roster runs the risk of alienating its core patronage. However, expansion and trying new avenues is also a way to garner an entirely separate niche. Like a lot of things in life, it’s a gamble. But it’s a gamble that can succeed with the correct approach.
FULL SERVICE,
IN YOUR FACE AGGRO ROCK.
FROM YOUR FRIENDS AT

MAY I HELP YOU?
### MOST ADDED

**WORLD PARTY (17/23 reports)**

**STEVE WINWOOD (16/17 reports)**

**DEL AMITRI (14/24 reports)**

**LEO KOTKIE (13/25 reports)**

**HUFFAMOOSE (11/11 reports)**

13,000 MANIACS (11/15 reports)

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### TOP TIP

**J ohn Fogerty**

"Walking in a Hurricane" (Wounded Bird)

Highest debut at #21 and this week's #1 Spin Trend. Watch Fogerty's Non Comm stock rise once the entire album is available. 400 spins, +213.

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### RECORD TO WATCH

**B eth Orton**

"She Cries Your Name" (Dedicated/BMG)

One of the most haunting songs of the year is building a base, starting with the cream of the Non Comm. 21 reports, including WXPN, KERA, WFPK, KCRW, WFUV, and WYSO already spinning.

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### Gavin A3

Blue entries highlight a stronger performance than on the combined A3

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### World Party "It Is Time"

**#1 Most Added!**

On over 40 stations First Week including: WBOS, WXRC, WXPN, KGSR, WXRV, WNCN

"World Party has always played an important part in Triple A's mission to bring thoughtful and insightful music to adults. It is time to carry on that tradition."

— Dennis Constantine

"Triple A was made for World Party, and vice versa. It's about time for "It Is Time."

— Jody Denberg, KGSR

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THE ENCLAVE

936 Broadway New York, N.Y. 10010, www.the-enclave.com

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Gavin May 23, 1997

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www.americanradiohistory.com
WHY SHOULD SON VOLT STRAIGHTAWAYS BE IN HEAVY ROTATION AT YOUR STATION? Sales: First week 25,000 pieces sold

44* Billboard 200 Chart

Here's what some of your peers think:

Norm Winer, WXRT
"Son Volt redefines the boundaries of rock from America’s heartland. We love these guys."

Jody Densberg, KGSR
"With one foot planted in the past and one foot in the future, Straightaways is an album that is ripe right now. In our market the sales are through the roof and we have “Back Into Your World” in heavy and it sounds great."

Jessie Scott, WRLT
"Great phones on this one. They really strike a chord here."

Jane Fredericksen, KTCZ
"Son Volt mixes honest, rip-your-guts-out lyrics with melodies that capture the dusty appeal of the open road. It’s a volatile cocktail. They’re something akin to local heroes here. A number six debut on SoundScan—what more can I say?"

Greg Roberts, KFXD
"Son Volt electrically charge our listeners and our request lines."

Tom Teuber, WMMM
"Son Volt “Back Into Your World.” They are the Eagles of the 90’s. Our #2 most requested."
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<td>DUNCAN SHAK (Enigma)</td>
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The New Adult Rock instrumentalist

**CHRIS BOTTI**

From the new album, **MIDNIGHT WITHOUT YOU** comes the stunning title track now being added at A3 stations everywhere!

Featuring **THE BLUE NILE** with Paul Buchanan

Now On:

- KGSR
- WXRX
- KPFT
- WAPS
- WPXN
- WCLZ
- KFXD
- KSUT
- WYEP
- UMVY
- WKZE
- KTA0
- KBAC
- KUWR
- WCLZ
- KRVN
- WXPN
- KVNF
- KUNC
- KPCG

*Edited by Kent/Keith Zimmerman*

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NAIRD Salute

What’s Shakin’ at Ryko, Baby?

You’ve got to be strong and focused in order to be a successful indie label these days, and Ryko is just that—realistic in terms of its place in the market and dedicated to carving out an impressive niche by signing cutting-edge artists while continuing to redefine how to reissue catalog (i.e. David Bowie and Frank Zappa). Among Ryko’s upcoming projects are the last Material Issue recordings, the entire Yoko Ono catalog, a Celtic album from Maura O’Connell, *Songs for Indian Veterans* on Mickey Hart’s label, *Cubanismo* with Jesus Alemany, and Richard Thompson with Danny Thompson. Also in the works is a deal with the Slow River label featuring Future Bible Heroes. We called Mike Marrone to ask, “What’s shakin’, baby?”

Things are positive. I find people tend to get lost in negativity, and that’s counter-productive. Whenever you get a group of people together—whether they’re music people or programmers—you should always keep things positive. When one programmer hears that another has success, it’s good to come away with positive ideas that you can impart to your staff on your own level.

Nevertheless, there’s been changes and pricky realities to deal with, like the changing complexion of adult radio. It’s resulted in some important artists becoming shut out of the format.

Let me play devil’s advocate. If you were to pick out a particular artist and pose that question to a programmer, asking why they’re shunting out an artist like Jackson Browne or Bruce Cockburn, they’re going to say that their research indicates that these aren’t essential artists, and that they’re in the business of raising rates for their owners. It’s an argument you or I can’t win. A couple of years ago in New Orleans, Norm Winer and I were talking about this very subject—that some programmers were placing too much emphasis on artists that they felt were known, but who in fact weren’t. I think our frustration if I can drag you into this—is that instead of programmers looking for ways to expose these artists that previously meant a lot to their stations, it seems to me, they’re looking for ways not to play these artists. There’s a big difference between trying not to play them and showing them aside. Looking for ways to get Bruce Cockburn on the air—even if he’s not an automatic heavy like he would have been four years ago—I don’t know if I’m seeing that.
It worries me when we fall back on vapid artists for the temporary quick fix. It worries me when I see artists who are proven survivors—veterans who know how to make music that will live on for years—pushed aside in the heat of a format trend. Look at the way Alternative was raped by the Top 40 carpetbaggers. The worst thing to come out of all that is lousy artist development—acts that are platinum one release, gone the next. No question. We put out a record by Throwing Muses, and we couldn’t get arrested. Instead, Alternatives were playing the one-hit-wonders that are gone now. Even stations that had the band as a strong foothold didn’t want to bother. I could see if these stations didn’t think the record was there, but the music was the laziest thing mentioned. It was more about how much promotion support we could put behind it. What scares me about A3 is that there are signs that it’s going that way—the way of Alternative. We’re supposed to be grown ups, creating something out of the markets that had Alternatives tightening up.

If a format is artist-oriented as opposed to song-oriented, how do you avoid being vulnerable to another format cherry-picking from the artists you break? Sometimes musical passion can be your downfall.

If you’re too wide open, you’re vulnerable. But cutting three tracks down to one, by cutting down to a total of four hundred titles doesn’t necessarily stop a well-funded Modern A/C from coming in and cherry-picking your best songs and throwing them right back at you. Are you inferring that no matter how small the arena shrinks, someone else can come in and focus on the hits? I think so. This format should give themselves a nice pat on the back. Look at all the new artists that have been broken over the last two years. Maybe we didn’t break them on our own, but we discovered them. Then Top 40, Alternative, and Modern A/C came in. There’s Paula Cole, Wallflowers, Counting Crows, Sheryl Crow, Duncan Sheik—I’m not even looking at a chart, these are off the top of my head. Where did these artists start? A3. Every one of them. Does that mean if someone comes in and steals all your music, that you should stop discovering great music? No. When it becomes popular, you’d better not abandoned them. In fact, you’d better ram home the fact that they heard them at your station first. One of the positives is that Triple A isn’t so quick to throw artists away after other formats embrace them. A few years ago, they would have. Look at Dave Matthews. How many Alternative hits started at Triple A? Are stations slowing down, using the mind-set that it’s not good for an A3 station to be too far ahead on playing songs by hit artists? Is there wisdom in slowing down to the speed of the rest of the dial?

I’ll say this, if we were all ruled by research and data, Alternative and Triple A radio would have never come into existence. Everybody said it was stupid. They told me in 1984 that WHIG, a commercial Alternative station in New Jersey would never work—"You’re crazy. Nobody wants to hear R.E.M., the Cure, New Order, or the Smiths." When Triple A started, before your chart was in existence, when Jim Trapp and I were at the Hard Report, they called us crazy. "Triple A is just for little tiny tertiary stations." Eventually, stations like WXRT, KMTT, and KFOG proved it can be done.

How is this job different at Ryko? It’s not a matter of doing a dance on the president’s desk. I work at

---

**ALBUM ADULT ALTERNATIVE**

**Spin Trends**

1. **JOHN FOGERTY** +213
2. **LEO KOTTKE** +104
3. **MICHAEL PENN** +72
4. **MATCHBOX 20** +61
5. **KATELL KEINEG** +57

**STEVE WINWOOD** +57

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**A3 Gridbound**

- **LUTHER ALLISON** (Alligator)
- **LEO KOTTKE** (Private Music)
- **THE CICADAS** (Warner Bros.)
- **DEL AMTRI** (A&M)
- **VENICE** (Vanguard)
- **KATELL KEINEG** (Elektra/EEG)
- **COREY STEVENS** (Discovery)
- **WILCO** (Reprise)

**Artists**

- **ABRAXAS POOL** (Miramar)
- **MAIA SHARP** (K421)
- **STEVE WINWOOD** (Virgin)
- **HAMEL ON TRIAL** (Mercury)
- **JOSEPH ARTHUR** (Real World/Caroline)
- **DEAD RECKONERS** (Dead Reckoning)

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**HUFFAMOOSE**

**"WAIT"**

**Most Added Everywhere**

**Touring All Summer**

**Produced By HUFFAMOOSE**

and Erik Horvitz

Management: Doron J. Segal Entertainment

- **we've been had again**

Visit [www.huffamoose.com](http://www.huffamoose.com)

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60
gavin May 23, 1997

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
Rykodisc: I don't have to worry about fucking over the Triple A in town when the Alternative starts playing my record. Triple A is our big format. We concentrate on NPR, college radio, and specialty shows. We know what we do well, and if we stay on that course, we'll do fine. Hitting top ten on your chart with Bruce [Cockburn] was a big deal to us. It wasn't a matter of going to Alternative next. Maybe we sent it to your A/CS, but the bigger labels will get into those battles. How do you balance an artist who starts on Triple A and spreads to other formats? How do record companies handle it when the Triple A director needs a band to start a record, yet the Alternative person wants it because once they get it the sales will go through the roof? Even though it's a business of dollars and cents, there's got to be a way to make everyone happy. I've always been a proponent of neutral shows, letting everyone image a show or a band for themselves. I know that doesn't work in all markets.

Yet isn't neutrality a nobody-wins scenario?

I think it's an everybody-wins scenario. It's up to the station to image it as their own. What's so great about attaching a set of call letters to a show? You can put a banner up, park your van outside, and image it on the air, it's a matter of "welcomes" instead of "presents." Everybody wins, including the label. Nobody's shut out. You buy all the stations.

Is the playing field level for independent labels?

Absolutely not. If someone isn't paying attention to one of my releases, I don't have the kind of leverage that a U2 tour might bring. We don't have anything like that. Talk about building on musical strength, that's what this company was built on. We battle every day, and we're happy to do it, because we believe in what we put out. But manpower is an issue. Here at Ryko, it's me and Jamie Canfield. That's our promotion department.

So what can Ryko do better than a major?

I can be honest every single day. I never have to lie to a programmer—ever! When I get on a phone and talk to a radio person about our music, I can be genuinely excited. No falsehood. I can look myself in the mirror, whether or not I get the add, and say I didn't have to lie.

How's business? Do you have to enlist alternative marketing schemes?

Business is good. We're meeting all of our sales goals. We're doing fine. On the Bob Mould record, for example, without any radio play, we scanned 60,000 units. We use lots of marketing, print, and co-op retail. Of course we have a definite label identity. That helps. We just did this thing

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Gavin

May 23, 1997
with our Frank Zappa, Have I Offended Someone? compilation. We did a blister-packed postcard bounce-back from a comic and got a boatload of them back. Stuff like that.

What's happening with David Bowie? Does his catalog revert back soon? In about a year. We had a great run with it. Bowie himself has a lot of respect for Rykodisc. There was a recent special where he mentions what a great job we did. You have to admit, this company is at the forefront of handling catalog reissues—we remaster it, add bonus tracks, and treat it with the respect it deserves—and there isn't a label out there that would dispense that.

Jody Denberg and I walked through Govett Gardens, slightly lost (but in a good way), in London to watch Paul McCartney during his VH1 Town Hall Meeting. That morning, Capitol's Lou Mann set up a special tour of Abbey Road Studios. All in our group reverently crept around the building, especially Studio 2, where the Beatles had cut 190 of their 200+ songs, from the mop-topped to the drug-addled. The engineers/guides were patient and hospitable. Losing Paul Marszalek to a fast food breakfast joint, Jody and I stopped off at Tower and HMV in Piccadilly to—what else—buy music. We were soon clutching our bags containing beautifully remastered Small Faces discs.

On the heels of Flaming Pie—his very best effort in years—McCartney answered questions posed via live camera, telephone, the Internet, and in person. It was a cozy hour of Paul's bubbly personality. His mannerisms emulated the album, unpretentious yet regal. Before show time, McCartney bantered good-naturedly with all of us, a nerdy, stunted collection of Beatles fans. Glad in raggedy tartan pants and sweatshirt, McCartney displayed his eternal youth. Maybe we were all amazed... a rare sight in our jaded, "seen it all" industry.
Inside College

By Matt Brown & Vinnie Esparza

Take Off, You Hosers! Part 2

Here now, a recap of our silly Canadian escapade thus far:

- We are invited by Universal to fly to the Great White North to check out the fabulous Holly McNarland perform on her stomping grounds of Vancouver, B.C. At customs, Fluffy, the Drug Sniffer Wonder Matt points out Vinnie as the supposed possessor of "kilos" of "narcotics," and Canadian officials practically pee their pants in anticipation of scoring "the big one." Vinnie, having quit drugs in the fourth grade, was, of course completely clean. He was, however, under the influence of the complementary turkey sausage the airline provided for breakfast. Vinnie and Matt escape the evil Vancouver airport with their lives and luggage, already vowing never to return to Canada. This is where we left off.

- Looking like total outsiders—Matt with his bald head and Vinnie with his afro hair—we frighten Canadian hosers who immediately begin to hand us change, or, as they call it, "loons," as we walk toward our hotel. We quickly amass an impressive amount of coins with goofy bear, duck, and moose designs. We soon realize that what looks like a handful of change, is really $67.00, as quarter-size bear coins have a value of $2 a piece! That crazy maple funny money!

- We finally arrive at the Hoser Hotel and are psyched to discover that we have a room on the 33rd floor overlooking the water. To celebrate our arrival in a city where McDonald's serves pizza, we decide to go buy some beer. Little did we know that booze is government regulated, thus you cannot find beer at the local 7-11 or supermarket. We are told rather rudely by a big of Large Marge lookin' Canuck, that beer is sold only at the liquor store, simply named "liquor store," located five long blocks from our hotel. Damn! We stop by the local supermarket to pick up snacks, as the liquor store sells nothing but warm beer and boozes. We experience heavy culture shock as we discover that while we cannot find any funsies, we can buy the tasty Canadian treat of ketchup flavedo (C) potato chips. Suddenly, we realize that Red Serling is shop-lifting right next to us!

- So, we get the snacks, head back to our hotel and tune in local college station CITR. We are appalled to discover that DJs can swear up a storm, play uncensored versions of songs, and totally get away with it! Wow! Canada is cool! The only drawback is that if you have to play Rush every other song. We do some record shopping and find nothing but bad service and beautiful women throughout the day.

At about showtime, we head down to the venue, the Town Pump, and are treated to an awesome performance by Holly McNarland, whose album will drop sometime this summer. Joey Santiago, formerly of the Pixies, was on hand to lend guitar work, complementing Holly's incredible vocals and rough feet (she never wears shoes on stage). Universal A&R champs Greg Hammer and Tom Lewis provide the good vibes, along with Adam Haft from Debris Records.

Later that evening, we hook up with Blaze and Martini of the FWRH hip hop shop crew for a little rendezvous in Blaze's Jeep. We are bummin' A Tribe Called Quest and are given dirty looks by cops who give us tickets for playing music too loud. This is funny to us, as we are both from Oakland, where homes make it a point of playing their music loud enough to rattle the windows of your house and loosen your fillings.

The night eventually comes to a close and the next day we are on our way back to American soil. Fortunately, there are no fat cops with drug sniffing dogs on the return trip.

College Crew: Matt Brown and Vinnie Esparza

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
Gavin Smooth Jazz

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**Most Added**
- Paul Hardcastle (14)
- Norman Brown Jr. (12)
- Grover Washington, Jr. (12)
- Paul Taylor (10)
- Dave Koz (10)

**Top Tip**
**Chris Botti**
Midnight Without You (Verse Forecast)
Chris Botti continues to flavor his music with progressive rock influences, using singers like Blue Nile's Paul Buchanan and the Story's Jonathan Brooke. "The Way Home" leads the way, hopefully paving the way for "Regroove" in the summer.

**Record To Watch**
**Paul Taylor**
**Pleasure Seeker** (Countdown/Unity)
On his latest solo recording, saxophonist Paul Taylor utilizes a hipper and more dense studio sound. Expect to hear a bigger and oh Jazz airwaves for many months to come.

**JVC Corner**
**By Keith Zimmerman**

**JVC's David Kunert on the State of Independence**

In the spirit of this week's special issue honoring NAIRD and independent record labels, we interviewed David Kunert, who works for JVC Music. JVC is one of the most successful indie labels in the jazz and Smooth Jazz field, representing such artists as Special EFX, Paul Hardcastle, Cheli Minucci, and Ernie Watts.

David, tell us a bit about your background. I know you've spent time in both promotion and retail distribution for independent labels.

Before coming to JVC Music, I worked for CTI Records, another independent label. But prior to that, I worked for INDI, which is one of the preeminent record distributors in the country. I worked for INDI for five years as a regional sales rep in Los Angeles at an outlet called California Record Distributors. I joined JVC in early 1996.

**How is JVC Music distributed?**
We go exclusively through INDI, our national distributor. They have had a great deal of success over the years distributing labels like Unity, Fantasy, Concord, and Muse Alliance, which is the parent company to INDI. They have a lot of experience in the jazz world, and they've always been good at contemporary jazz.

Since JVC deals very well with both genres, how do you survey the situation for jazz and Smooth Jazz?
I think the situation is getting tougher all the time for independent labels. One of the key issues is that it's harder to get product in the retail environment. The major chains like Musicland and Blockbuster have central buying offices, and all the major and independent distributors have reps that service those accounts. It's crucial for labels to get involved with the major national retailers, by way of in-store marketing, advertising, and listening posts. In order to insure their product is purchased by the retailer on a national scale. That puts a heavy squeeze on the mom-and-pop labels who don't have the resources to get into those big chains.

Where does JVC fit in?
We're very aggressive in supporting retail to insure that we have an appropriate representation. Listening posts are one of the most effective means of selling product out there, as opposed to having your CDs buried in the bins. Mainstream jazz probably doesn't sell as well off of listening posts, but I can tell you that the music like Paul Hardcastle or Count Basic do well—especially anything that may have some element of hip-hop crossover. Ronnie Jordan's first record sold well from the listening posts. The key element of in-house retail advertising is that it gets you sale-pricing and special endcap display positioning. It's all about visibility. If you don't have stock in the marketplace while you're getting your airplay, you're in trouble.

Are you satisfied with the airplay?
Hungry?

Boney James

Sweet Thing

PRODUCED BY PAUL BROWN AND BONEY JAMES.

#1 NAC Artist of 1996 returns...with something tasty.

Featuring "Notin' But Love," "Sweet Thing" and "I Still Dream" with vocals by Al Jarreau.

Management: Howard Lowell, Shooting Stars Media Consultants

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Top Tip

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Stimulus to sell Smooth Jazz CDs now that it's more track-oriented?

Most labels seem to prefer the old-fashioned method of saturation airplay of one song at a time.

This is just my view, but personally, I'm not sold that Smooth Jazz is a singles format. I'm not sold that any instrument music is a singles format. I'm of the opinion that consumers are not as likely to buy a CD based on hearing one instrumental track without some knowledge of what the rest of the album sounds like. I don't care how many times it's played. With CDs costing $15.99—and particularly with new artists—are consumers likely to buy product based on one song? No.

How about vocals?

That's a different story; that's a proven singles format. Vocal songs tend to have a much greater hook identification. But I have yet to be completely sold on the fact that even with power rotation, you see a significant increase in your sales (with instrumental music).

Personally, with new and developing artists, I would rather have two songs getting played ten times each per week than have one song played twenty times. If you get a record in one of these power rotations and it's getting spun in excess of twenty times a week, the burnout on that song is a lot faster. If you're getting one track recommended or you're one song deep into a CD, the power rotations rarely last longer than six to eight weeks. Then you have stations on the other side of the spectrum where the reverse occurs. One track getting played three times a week doesn't seem to have much penetration. I'm not satisfied that a listener, based on hearing one song by instrumental artists like Cheli Minucci, Norman Brown, or Val Gardena, will go out and buy the album. I come from a retail and distribution background, and I know that consumers nowadays spend discretionary entertainment money very carefully. With computers, the Internet, and CD-ROM, people are not going to just spend their money on records. Let's get back to the retail environment, the real serious problem we have is that a lot of major retailers are afraid of Smooth Jazz and straight ahead jazz. Most of them really don't know how to effectively market that music. They would rather carry another ten copies of Erykah Badu's Baduizm than ten individual jazz or Smooth Jazz catalog releases. When retail tightens up, sales are going to be affected.
The difficulty with jazz is the depth of catalog available from so many manufacturers. To have a jazz section worth its salt, there's so much product that you have to carry that's catalog, not to mention the current product. It's a Catch-22 for the retailers who get caught in the pinch. I think the problem with mainstream jazz is that we have a listening audience that's getting older and older. Are we cultivating a new audience for the genre? I don't think we are, and the reason is that the NPR affiliates, non-commercial, and college stations are getting squeezed towards programming more news and information.

It's a rough era for the artistic high road. Many people don't want to be educated about other kinds of music.

I tend to agree. Record labels will put out new product by a new or developing artist, and if that product doesn't meet certain minimum expectations, they'll drop them. The days of patient artist development from the '60s and '70s have passed us. Companies are very worried about the bottom line, and with jazz being a smaller profit center than music played on hit radio, it makes it even more difficult. The remastering and reissue campaigns are top notch these days. Great jazz artists like Ernie Watts or Junko Onishi now have to compete with fantastic reissues that many of the major labels are now putting out. No question. When you see those tremendous reissue packages from labels like Blue Note or Columbia, you can't blame them for resorting to their bread-and-butter catalog releases. Catalogs finance the new product.

While we all like to address the problems in our industries, is there any good news out there?

At this stage of the game, with jazz and Smooth Jazz, I think the good news is that there is a plethora of fine new artists who are creating better and better music. That's particularly true in the Smooth Jazz arena. There's so much more outstanding music than there was three or four years ago. It makes for a much healthier format, and I think it's incumbent on the labels to continue to develop that talent so that we have a future in the format. But, we need to find more creative ways to make the public aware of these wonderful artists. I think artist development is the key. In certain cities, Smooth Jazz is very healthy. We can parlay those major market success stories—or even secondary markets—into a long run with this format of music. The reality is that the majority of sales is going to happen in the top ten markets. Cities like San Francisco, New York, San Diego, Philadelphia, Washington D.C., and Norfolk are good Smooth Jazz markets and are stimulating listeners to go out and buy the product.

If you were the Smooth Jazz radio...
NOW IS THE TIME

RCA

TURN US UP!

SMASH FOLLOW UP TO THE PLATINUM SINGLE IMPACTING JUNE 17th

27* R&R UC
58* BB R&B SINGLES ON OVER 45 STATIONS READY TO EXPLODE!!

NEW SINGLE "SOMEONE" featuring PUFFY ON YOUR DESK JUNE 22nd

20* TO 16* CROSSOVER MONITOR IMPACTING AT R&B MAY 26th

"Do You Know (What It Takes)"

"So Good"

"Can We"

Yancey

Ericka Yancey

Robyn

http://www.americanradiohistory.com
The Brand New Heavies keep reinventing themselves. They first exploded on to the Urban Landscape in 1987 as an acid jazz instrumental trio from England, sounding like a funky mix of the Crusaders and the Meters. In 1990, they added Atlanta-born vocalist N'Dea Davenport and had a top five R&B hit with "Never Stop." In 1992, they released their sophomore album, Heavy Rhyme Experience Volume 1, which paired the funk-oriented band with rappers like Gang Starr, Masta Ace, and the Pharcyde. Next, the group returned to England and produced Brother-Stetter, which went double platinum in the UK and featured the final vocals from Davenport, who then left the band to pursue a solo career.

Now fronted by veteran songwriter and performer Siedah Garrett, the Heavies have stepped up their lyrical and soulful content. Garrett, a one time protégé of Quincy Jones, has a voice of great energy and pop sensibility. Her experiences, combined with the band's relentless funky grooves, should ensure the group a better reception from radio this time around. Shelter is a strong album, full of inventive songs that should take the Heavies from cult status to new found attention from the popular culture.

PATTI LA BELLE
Flame (MCA)

Of course you’ve ever known a Patti La Belle fan? These people looove them some Patti. They go to all of her shows within a hundred mile radius and stand through the entire concert shouting, “Patti! Patti!” They know all the words to every song and can replicate any of her movements flawlessly. When Patti leaves mid-way through the show for her now famous change of clothes, the fans take bets on what outfit she will return in. Whatever it is, they loose control at first sight and scream, shout, and place their hands under their armpits then flap their arms like wings. Just like Patti, her fans are great to watch; her shows are like revival meetings.

Well, I just finished listening to Patti's new album, Flame, and her fans have good reason to shout and spread their wings. From the album's first song, "Someone Like You," through the jamming first single, "When You Talk About Love," to the last cut "Don’t Block the Blessings," Patti is serving nothing but positive vibrations about love and life. Flame is Patti's first CD since releasing her best selling autobiography, also called Don't Block the Blessings. Patti says, "I feel like I've dusted off my soul and now I can shine."

If you're not one of those that follow "the high priestess of good vibrations" from show to show and have so far escaped the emotional high of acting happy and free, then don't listen to Flame. You won't be able to escape the heat. Patti! Patti!

O’JAYS
"What's Stopping You"
(GLOBAL SOUL/VOLCANO)

When I first heard the 1995 album Father and Son, which featured duets by Gerald and his father Eddie Levert (all members of the legendary O’Jays), I had a feeling that the O’Jays would soon be emerging from retirement. This year marks the 40th anniversary of the O’Jays, and the mighty trio is celebrating with a release on Global Soul Records, the new joint venture co-owned by Gerald Levert. The first single "What's Stopping You," combines a great lyric written by Gerald with all the traditional trademarks of the O’Jays Philly soul sound: sophisticated arrangements, jazzy syncopation, and Eddie Levert's fiery baritone.

"What’s Stopping You" will thrill life-long O’Jays fans and should attract a new generation of music lovers—that is if Urban radio gives this music the airplay it deserves. I hope so.
It's The MUSIC!

In The Bahamas June 19th-22nd

Conference Chairs

Maxx Myrick
OM/PD
WVAZ-FM/Chicago

Qadree El-Amin
Partner
Southpaw Entertainment

Michael Mauldin
Executive VP Black Music/Sr. VP
Columbia Records Group

Conference Co-Chairs

Larkin Arnold
Principal
Arnold & Associates

Manny Bella
Senior VP of Promotion
Atlantic Records

Roland Edison
VP of Urban Promotion
A&M Records

Kevin Evans
Sr. VP Black Music Division
RCA Records

Parrish Johnson
VP Promotion & Marketing
Death Row Records

Jay King
President
Del Paso Heights Label Mgt

Peter Moncrieffe
President/CEO
Citywide Communications, Inc

Stanley Winslow
Vice President Urban Promotion
MCA Records/Black Music Group

Highlights

Annual Drummer Awards
Major Label Showcases
Listening Parties/Receptions
Two-Day Golf Tournament

Live Broadcasts by the ABC Networks syndicated Doug Banks Show
and WTLC/Indianapolis

Registration

Regular (by June 1) $350
BRE Radio/Retail Reporters $200
College Student/Spouse (with I.D.) $200
On-Site (after June 1) $400

Name
Company
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Exp.

BRE Bahamas Hotline (818) 907-9963
**Gavin Rap**

**MOST ADDED**

| WHORIDAS | Tailin' Bout Bank (Delicious Vinyl/Red Ant) |
| LOST BOYZ | Love, Peace, & Happiness (Universal) |

**TOP TIP**

| RESERVOIR DOGS | The Difference (Still Diggin' Music) |
| The Reservoir Dogs' day is here. 20 adds! |

**RECORD TO WATCH**

| K-BORNE | The Kwest (PWP/Phid) |
| K-Borne bursts upon the underground scene. In his Kwest for success, he's well on his way. Third Most Added with 30 adds... |

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**Indie Power!**

Since the N.A.I.R.D. convention is taking place this week, I spoke with some key executives at independent labels about their power, their tribulations, and their triumphs. With the success of indie stars like B-Roc & The Bizz, Freak Nasty, and Wu-Tang Clan, the playing field has never been more level for indie operations of all types. It's worth noting that there are more independent releases gracing our Rap chart than there have been in a while, and we've long been known for championing the little guys (or gals) with the big record. Vancouver-based crew the Rascals, signed to Figure IV Recordings, are a great example. "Dreaded Fist" has maneuvered its way to #18 after just a month on the chart. Sol Guy of BMG Canada spoke about the hurdles they've jumped to establish a stateside presence for the Rascals. "Being independent and being from Canada got real heads interested. Doin' for themself—

Although we hit a pound of herb We're still nice with the verbs. Chillin' Canadian-style with the FWUH Crew. (Ill) Matt Brown, Gavin; Blaise Olson & Kilo-Cee, FWUN.

Everything from touring to mail order—before the group got with BMG gave them more legitimacy. "Delicious Vinyl Marketing Director James Lopez notes that sometimes, legitimacy isn't enough to move quickly within the major label structure. Delicious is smokin' with Whoridas but, "it's a struggle in some ways, because our communication lines get blurred by us being located in different buildings from our distributor (Rel. Ant.) The blessings come with the larger budgets and the national staff of regionals. You can't just roll with an idea when you're distributed by a major. Your acts still have to prove themselves on the streets before the parent pays attention."

I also talked with Shamus, who is the debut artist on his own label, **RAW TRACK RECORDS**. Established since '94, he pushed 'Big Willie Style' on the streets until he realized he was getting national recognition. "My greatest fear is to get picked up for a P&D deal with a major, then lose control of what I've been building for so long. The biggest challenge is to keep learning."

Majors have offered him artist deals, but he'd have to put Raw Track on hold. Shamus wasn't havin' that. "Executives throw around figures thinking you'll just go for the money, but I have artists I have to look after so I've turned them all down."

According to BJ Kerr of Patchwork Recordings, an Atlanta-based label and studio currently breaking **Meen Green**, "being an indie is the ideal situation. The system's set up to prevent you from doing it yourself, and it comes down to the Big Six for distribution. However, from a marketing standpoint, you can do everything at the indie level. Until you get into the politics of commercial airplay. For example, Master P was sellin' crazy, but couldn't get airplay until he signed with Priority. MTV is virtually impossible to secure unless you have major label clout."

**Loud Records** has come a long way from its first release. Tung Twista's first single "Mista Tung Twista," in 1992. Loud has taken the indie attitude and translated it into marketing power. "Wu-Tang's popularity puts us in a power position," says John Rikkind. "We have pulled our resources together to be able to compete like a major."

Continued on page 76

**Chartbound**

| REDMAN | Pick It Up (Def Jam Recording Group) |
| LOST BOYZ | Love, Peace, & Happiness (Universal) |
| CAMP LO | Back Nasty Jack (Profile) |
| RAIDERMEN | Magnetic feat. Natural Elements (Razors Sharp/Epic Street) |

$ Indicates Grown Rap Record Action

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

Editor: Thembisa S. Mshaka • Rup Assistant: Justin Torres

Rap reports accepted Thursdays 9 a.m.-4 p.m. Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

**Gavin May 23, 1997**
No matter where ya at...
...it’s O.C.’s WORLD!

O.C.’s Hot Single
“MY WORLD”
produced by DJ Premier

#1 MOST ADDED AT HLC AND GAVIN RAP!
HEAVY MIXHOW SPINS!

LOOK FOR O.C.’S NEW SINGLE
“FAR FROM YOURZ”
featuring Yvette Michelle...
Coming Soon.

FOR WORLDWIDE INFO, CONTACT:
SHADOW OR SHERWIN “SWIFT”

www.americanradiohistory.com
# Gavin Rap Retail

## Singles

| # | LP | TW | Single
|---|---|---|---
| 1 | 1 | 1 | THE NOTORIOUS B.I.G - Hypnotize (Bad Boy/Arista)
| 3 | 2 | 2 | B-ROCK & THE BIZE - My Baby Daddy (LaFace/Arista)
| 7 | 3 | 3 | KRS-ONE - Step Into A World (Rapture's Delight) (A
e)
| 2 | 4 | 4 | TRACIEE LEE - The Theme (ByStorm/Universal)
| 5 | 5 | 5 | PUFF DADDY featuring MASE - Can't Hold Me Down (Bad Boy/A
e)
| 4 | 6 | 6 | HEAVY D - Big Daddy (Uptown/Universal)
| 9 | 7 | 7 | OUTKAST - Jazzy Belle (LaFace/Arista)
| 8 | 8 | 8 | MOBB DEEP - G.O.D. Part III ( Loud)
| 6 | 9 | 9 | FOXI BROWN - I'll Be (Def Jam Recording Group)
| — | 10 | 10 | THE BEATNUTS - Do You Believe/Give Up The Ass (Violator/Relativity)
| — | 11 | 11 | MASTER P - I'll Change (No Limit/Priority)
| 12 | 12 | 12 | JAY-Z - Feelin' It (Ric-A-Fella/Priority)
| 10 | 13 | 13 | WARREN G - I Shot The Sheriff (G-Funk/Def Jam Recording Group)
| — | 14 | 14 | SUGA FREE - If You Stay Real (Island)
| 13 | 15 | 15 | FREAK NASTY - Do It (Power)

## Albums

| # | LP | TW | Album
|---|---|---|---
| 1 | 1 | 1 | THE NOTORIOUS B.I.G - Life After Death (Bad Boy/Arista)
| 3 | 2 | 2 | HEAVY D - Waterloo (Uptown/Universal)
| 2 | 3 | 3 | SCARFACE - The Undertaker (Rap-A-Lot/Neotrade)
| 8 | 4 | 4 | MAKAVELIC THE DON KILLUMINATI - The 7 Day Theory (Death Row/Interscope)
| 5 | 5 | 5 | LIL KIM - Hardcore (Uptown/Big Beat/Atlantic)
| 6 | 6 | 6 | TRU - Tru 2 Da Game (No Limit/Priority)
| 9 | 7 | 7 | BIG MIKE - Still Serious (Rap-A-Lot/Neotrade)
| 4 | 8 | 8 | TRACIEE LEE - Mary Jane (ByStorm/Universal)
| 7 | 9 | 9 | BODDY CALL SOUNDTRACK - Various Artists (LIVE)
| 12 | 10 | 10 | ARTFACTS - That's Them (Big Beat/Atlantic)
| 10 | 11 | 11 | FOXY BROWN - I'll Na Na (Def Jam Recording Group)
| 13 | 12 | 12 | DU MUDD - The Soul Assassin's (Ruffhouse/Columbia/CBS)
| 13 | 13 | 13 | C-BO - One Life 2 Live (AWOL)
| 16 | 14 | 14 | S.W. CRAZY - S.T.O.N.E. Chips (No Trade/Virgin)
| 17 | 15 | 15 | CAMP LO - Uptown Saturday Night (Pulse)
| 15 | 16 | 16 | FRANKIE CUTTALL - Politics And Business (Violator/Relativity)
| 10 | 17 | 17 | WARREN G - Take A Look Over/Shove It (G-Funk/Def Jam Recording Group)
| — | 18 | 18 | STEADY MOBBIN - Pre-Misedare Daima (No Life)
| 19 | 19 | 19 | WESTSIDE CONNECTION - Bow Down (Lunch Mob/Priority)
| 18 | 20 | 20 | TELA - Piece Of Mind (Save/Relativity)
| — | 21 | 21 | SPRING SOUNDTRACK - Various Artists (Qwest/Warner Bros.)
| 21 | 22 | 22 | REDMAN - Madly In Love (Def Jam Recording Group)
| 20 | 23 | 23 | FUNKMASTER FLEX - Mix Tape Vol. II (Loud)
| — | 24 | 24 | MOBB DEEP - Hell On Earth (Loud)
| — | 25 | 25 | SHAQUILLE O'NEAL - You Can't Stop The Reign (T.W.I.S.I./Trauma/Interscope)

Compiled by Matt Brown and Justin Torres

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## Capone-N-Noreaga

### Street Date: June 17th!

**T.O.N.Y. (Top of New York)**

#2 Gavin Rap Radio Single

**The War Report Goin' #1 Gavin Retail**

### D.F.C.

**Listen (Five Minutes)**

On your desk now.

**Video on The Box**

Penalty Recordings...Payin ' the Price

Manufactured and Distributed by Tommy Boy Music, Inc.

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Gavin May 23, 1997

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www.americanradiohistory.com
You know her songs SWV "Can We" AALIYAH "If Your Girl Only Knew," "One In A Million" and "Four Page Letter" 702 "Steele"
You know her from the videos NEW EDITION "You Don't Have To Worry" (remix) MC LYTE "Cold Rock A Party" SWV "Can We" GINA THOMPSON "Things You Do"
BUT YOU DON'T KNOW ANYTHING UNTIL YOU HEAR WHAT COMES NEXT

missy "misdemeanor" elliott

THE RAIN (SUPA DUPA FLY)

The premiere single and video from her debut album
SUPA DUPA FLY.

Album in stores July 22
Wu-Tang.

fore

we

youh

mixshows,

been proven

association with

corporations come

SRC:

Continued from page 72

SRG started as a street team, and

now corporations come to us to give

their products an identity. Loud wins

from the extra exposure, and the

company wins from the automatic

association with artists who have

been proven credible. Through our

corporate clients, we're able to

underwrite events, support

mixtapes, and do benefits for the

youth who love Mobb Deep and

Wu-Tang. It means that as an indie,

we save more freedom and there-

to more choices."

Hlp for indies: Our marketing

gun John Austin has developed a

summit for indie labels. It will take

place in Philadelphia and is appro-

priately called the Independent

Label Summit. Clock full of infor-

mation and experts in the fields of

retail and distribution, this is the

showcase and networking opportu-

nity all you indie entrepreneurs have

been waiting for. For details, contact

him at Austin Associates (215) 424-

6571. "Like that. —One Love. ●

Rap Picks

WU-TANG CLAN

"Triumph" feat. Cappadonna

(Loud)

Soon as ODB confronts your disbe-

lief that the Wu wouldn't return

stronger than ever, Inspectah Deck

ignites the mic with the first few

bars and "bombs atomically." Pass

to Tical, whose smoky flow

charges right into rapid fire shots

from Cappadonna and U-God,

whose voices ring with determina-

tion. RZA's frenetic poetry, GZA's

cerebral sermon, and Master Killer's

incantation roll like dominoes into

the photo finishes of Ghostface and

Raekwon. Victory is theirs!

Don't get it twisted, the hook is in

the track, an RZA masterpiece

dominated by strings and bass.

It's cleaner than most of his com-

positions, and all the better for it.

Contact Mong for yours (213)

653-5881.

COOLBONE

"Nothin' but Strife" (Hollywood)

This 8-piece band from the Big Easy

picks up the mic in the tradition of

the Roots, but with one difference:

the emcees are just as proficient on

the horns as they are with their lyrics.

"Nothin' but Strife" pays homage to

the roots of jazz, swing, and rap, cre-

ating what they call "brass-lomp."

A laid-back groove and rhymes of sub-

stance make Coolbone's debut a fine

start. Contact Brian Simon at

Blueprint (213) 878-1100.

ARTIST PROFILE

MISSY 'MISDEMEANOR' ELLIOTT

Pepa, Lyte, and Latifah inspired me
to rap. I never thought I'd do a

song with Lyte. That was wild."

ON THE POWER OF SONGWRITING:

"Many fail to realize that I was

already making money from

songwriting before I decided to do

an album. Songs are where the

real money is." Missy has written

songs for S.W.I., 702, Total, and

Jodeci.

LITTLE KNOWN FACT: Her first

professional song was "That's

What Little Girls Are Made Of" for

Raven Simone. She was also the

lead writer and singer of Sista.

HOW THE ALBUM CAME ABOUT:

"I would accompany Gina

Thompson and 702 to in-stores on

the road, and retailers would tell

me they got calls for a Missy sin-

gle. I decided to give my fans

more than just guest raps."

SHE SAYS: "Sometimes it takes

coming the second time around to

get what you deserve. That's what

happened with me, the Sista

album didn't even come out, but

here I am."

TALKIN' BOUT BANK

THE NEW SINGLE

from the forthcoming album WHORIDIN'

#1 MOST ADDED!

"The Whoridas are one of the freshest acts to come

out of the Bay in the last 3 years."

-King Tech of The Wake Up Show

VIDEO on MTV #786 and "-

PREPARE YOURSELF FOR THE WORLD WIDE WHORIDE!!!

WARNING

Up jumps da boogie

june 9th

from the producer who gave you 3 no.1 hits in '97 alone

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Gavin May 23, 1997
WHEN WE NEEDED AN OPEN DOOR, THE PEOPLE AT EMI OPENED THEIR HEARTS

For five years now LiFEbeat has been working toward helping others live long productive lives. We'd like to take this opportunity to thank the following people for generously donating the offices that house LiFEbeat:

Jim Fifield
President & CEO of EMI Music

Charles Koppelman
Chairman & CEO of EMI-Capitol Music Group North America

Teri Santisi
Executive Vice President & General Manager of EMI-Capitol Music Group North America

Steve Murphy
President of Angel Records
for ads at rock radio on May 26/27, contains ten tracks and marks the band’s debut release. “Grip,” reveals the first glimpse of the band’s pulsating rhythms, which toss and turn reckless-ly before drowning in a crowded pool of melodic chaos. “A Different Kind of War” is a bone-crushing melee laced with ghostly sampling and deceptive riffs, while “Version 1.2” erupts into a frenzy of adrenaline-pumping grinds.

“Illusion” is another track that features quick tempos and edgy sampling, but look for the climactic turn.”Change”/“Waste” showcases the power of the low-end metal grind before exploding into shards twisted chords. N17 cleverly reverses the guitar’s metallic crunch with mysterious electronic synth, and it’s this hard-hitting and hook-filled style that will appeal to aggressive radio.

ROB FEND

VARIOUS DJS

Deep Concentration
(OM Records)

Suffaced “The Future of Experimental Hip-Hop,” this album ushers in a new millennium of tumultuous expression. The full spectrum of DJ prowess is represented here, from the instructive displays of sheer skill by Cut Chemist and Prince Paul to the ambient-flavored contributions by rising star Radaa and highly underrated producer the Angel. This double vinyl album includes globally, including genius from French-woman Ingrid De Lumière, who collaborates with San Francisco mix fixture Eckle Det on the hypnosc “Poesies, Scene 1 Le Blues.” The album’s cover is the icing on the cake. Inside of both vinyl and CD formats, you’ll find a shout-out timetable of the world’s most influential turntable musicians —yes, I said musicians— and thoroughly descriptive liner notes. Plus, in CD format, you get a bonus CD-ROM on which you can mix your own from hundreds of loops, beats, and breaks. Deep Concentration is an instant classic; it feeds the mind, ear, and soul.

THERESA S. MISOKA

GAVIN

PICKS

Singles

BY DAVE SHOLIN

SAVAGE GARDEN

“To the Moon and Back” (Columbia/CRG)

When they talk about Top 40’s pop revival of 1997, props will certainly go to this Aussie powerhouse for their key role. The overnight success of “I Want You,” which hung around at Number One longer than the Hale-Bopp comet, has fueled demand for Savage Garden’s distinct sound, and this follow-up is sure to launch ‘em even further into the stratosphere.

PAUL McCARTNEY

“The World Tonight” (Capitol)

No surprise to find this kingly track among the week’s Most Added. The world’s most successful songsmith delivers his finest work in years. It’s got grit, gusto, and all the makings of a hit on several format fronts.

TONIC

“If You Could Only See” (Polydor/A&M)

It’s extremely rare when a pick reappears on this page, but this is one of those times when the song deserves it. With several new mixes, including an acoustic version, a growing number of key programmers are seeing the light and breathing new life into this mesmerizing production. Number six and climbing at Alternative and set to explode at mainstream. Don’t get caught snoozin’ on this one.

FOOL’S GARDEN

“Lemon Tree” (Intercord/Universal)

Hey, check outside… summer’s almost here and the audience wants to feel good. Well, if they’re not all smiles at this very moment, they will be shortly after this song hits the airwaves. Lemons just might taste sweet from now on.

ROCKELL

“In a Dream” (Robbins Entertainment)

Just like she did on “I Fell in Love,” this young talent shows off her vocal skill, remaking this song and turning it into one solid rhythmic winner.

CROSSOVER PICK

WE TRYING TO STAY ALIVE

“Cleef Jean” (Columbia/RCA)

Barefoot, brash and bright, Phoenix desert lurks a dark entity the locals call N17. Armed with aggressive guitars, supercharged tech dep, and bludge-infested vocals, N17 weave a tortured web of sound. Those of you who attended the Gavin Seminar may remember the carnage N17 crested on the Gavin Rocks riverboat bash. Treat No One, which is going
STEVE WINWOOD  SPY IN THE HOUSE OF LOVE

From the new album "Junction Seven"

Produced and arranged by Narada Michael Walden and Steve Winwood
Management: Ron Weisner Entertainment
http://www.virginrecords.com
AOL Keyword: Virgin Records

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Can't stop the shining.

Wyclef Jean
featuring Refugee Allstars
WE TRYING TO STAY ALIVE

A sneak preview of the coming attraction:
"Wyclef Jean Presents THE CARNIVAL, featuring Refugee Allstars"

Produced by Wyclef and Prakazrel "P'as" for R.C.E.
Co-produced by Jerry "Te Bass" Duplessis for R.C.E.