

THE MOST TRUSTED NAME IN RADIO

ISSUE 2168

AUGUST 15 1997

# GAVIN

**COMMON:** Making Dollars and Sense

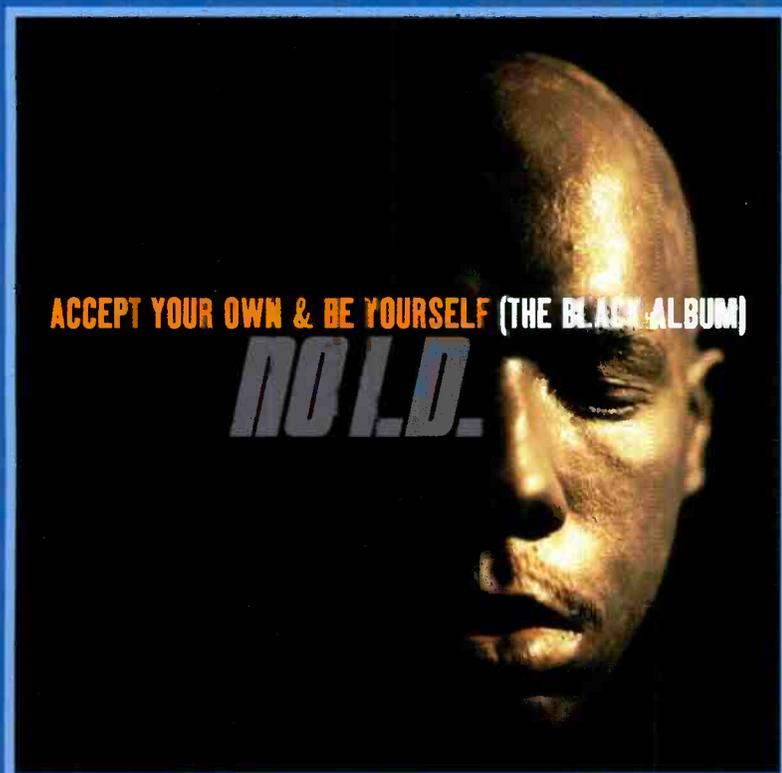
The Life of Riley According to Teddy

Hip-Hop Talk Radio

**Plus:** Rap's CEOs Declare Their Indie-pendence

Storm Watch: Hurricane G

# FROM CHI-TOWN...



IN STORES 9/23



IN STORES 9/30

**NO I.D.** ACCEPT YOUR OWN & BE YOURSELF (THE BLACK ALBUM)  
FEATURING THE SINGLE: SKY'S THE LIMIT



**'CAUSE THE ONE WHO'S IN THE MIDDLE  
IS THE ONE WHO SEES THE MOST**

**AND COMING IN '98 ON RELATIVITY RECORDS: SYNDICATE**

**BOTH SINGLES ON YOUR DESK NOW!**

**COMMON**

**ONE DAY IT'LL ALL MAKE SENSE  
FEATURING THE SINGLE: REMINDING ME (OF SEF)**



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# MAINSTREAM



PAUL McCARTNEY

ROBBIE ROBERTSON

JEB LOY NICHOLS

HOLLY COLE

JOHN HIATT

STIR

RADIOHEAD

AS TOLD TO BEN FONG-TORRES

# Scotty Moore

## On Being Elvis' Guitar Man

Scotty Moore, who began playing guitar behind Elvis Presley in 1954, quit in 1968. In his 14 years with the King, Moore cut more than a lifetime of hits, most of them with drummer D.J.

Fontana and the late Bill Black on bass, and when he quit, he really quit, turning to engineering and production work in and around Nashville.

But his admirers never forgot him.

Now, on All the King's Men (on Sweetfish Records), Moore, now 65, and Fontana are joined by Keith Richards, the Mavericks, Cheap Trick, Steve Earle, Joe Louis Walker, and other greats in a set of new songs.

With writer James Dickerson, Moore has published his biography, *That's Alright, Elvis* (Schirmer Books). A documentary film is due out soon.

He began by addressing the recent RCA release of *Platinum: A Life in Music*, a four-CD set containing numerous unreleased Presley tracks, including "I'll Never Stand in Your Way," which Elvis recorded, by himself, apparently as an audition for Sun Records owner Sam Phillips.

Elvis had been at Sun studios like a year before we went in the studio with him, and did that one acetate for his mother ("My Happiness"). Then, unbeknownst to me, he'd gone back in again, to make this disc that's surfaced now.

The interesting thing is that, as close as all of us were, traveling in the car—Sam or Elvis never mentioned that record.

The first time in the studio with Elvis, it was actually an audition. Going back to those early acetates that he made, it was him and guitar. This time, Sam said, "Just give us a lit-



Scotty Moore (above) and his book, *That's Alright, Elvis*

tle fill, a little background. I want to see what he sounds like." Then, during a break, he started goofing off, singing "That's All Right (Mama)," and we joined in the end, and that was it. We were just at the right place at the right time.

I've got mixed feelings about *Platinum*, with all those alternate takes and everything. I call it an "outtake" rather than an "alternate take." An alternate take would mean to me, "Hey, let's flip a coin over these two." But if you listen to what you've done and say, "We're not there yet, we're still working on it," that's an outtake. I know fans will eat this stuff up, but from my standpoint, I cringe. Good lord!

In 1968, for the TV special, we were in the dressing room the first night, jamming around, and that's where (director) Steve Binder got the idea for that impromptu session on stage. He was looking for a hook for the show, and that was it: "Get up there and just do whatever you want to do." We had no idea what

Elvis was going to do. This was a small audience—250, maybe—and he was real nervous when we first went out. But as you can see, he quickly takes control.

Years later, I'd seen some footage on him when he was blown up like a balloon. I knew something was definitely wrong. Elvis was very vain; very conscious about his appearance and everything. I wasn't in contact with anybody, but I knew there was something wrong. And it wasn't too long after that that he passed away.

I was sad in one way; in another way, with his vanity, I think he couldn't have grown old gracefully and still perform in front of people. Because he loved the people.

I was very surprised by all the different artists we got on (*All the King's Men*). We asked them to bring a song they wanted to do, or an original song. We wanted to go in and not necessarily do it in their style; not in our style—we just wanted to do something new. There's a couple of songs on there Elvis would've loved to have—the Mavericks ("I Told You So") and Ronnie McDowell ("Soulmates")—they'd fit him perfect. But aside from those two, there's nothing even close to the old sound.

I honestly don't know (how radio will respond). We just said, "Hey, let's do it," and hopefully the jocks will listen to it, and if there's any tracks they like—Hey, great. **GAVIN**



## First Words

You might think it a stretch to connect Elvis Presley, who died 20 years ago this weekend, with the theme of this issue: rap indies. And you might well be right.

But consider: When Elvis first burst onto the scene, with Scotty Moore, our First Person subject, above, on guitar, he was downright scary to the keepers of the status quo. And he was on Sun Records, the epitome of independence.

Now, take our spotlight subject. Like Elvis, rap has frightened the establishment, and hip-hop artists have used—and, in many cases, established their own—indie labels as springboards to success. Some, like Presley, moved on to the bigs. Others, as Rap Editor Thembita S. Mshaka reports, are doing well by staying indie.

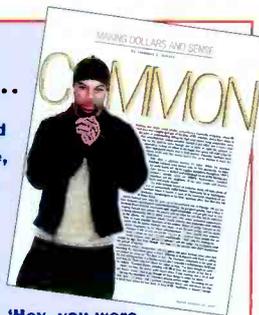
One more analogy: Elvis, no matter the conflicts between the

spiritual and the sinful in his music and life, and no matter his menacing image, was keenly aware of musical tradition, and worked tirelessly in the studios.

Rap, too, swerves between nasty and nice, and Common, choosing the high road, says, "Timeless music is what I strive for. I want my kids to say, 'Hey, you were pretty good back then.'"

Come to think of it, Elvis was pretty good...

Ben Fong-Torres, Managing Editor



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**NEXT WEEK**  
**The Q McCoy Workout**  
*Conversations with artist Brian McKnight and RCA's Kevin Evans flank a beefed-up regimen that'll get your station into top shape. Led by Urban Editor/personal trainer Quincy McCoy, these exercises promise results for anyone needing to tone up for fall.*

**GAVIN** Founded by Bill Gavin—1958

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**"A kiss is a good thing...  
You can kiss in the car,  
kiss at home, kiss at work."**

—Dan Kieley, KIIS/FM-Los Angeles

See Below

## Give Radio a Great Big KISS

BY LAURA SWEZEY

For all the Zs, Ks, Qs, Vs, and Ys, and for all the Powers, Mixes, Hots and Wilds, and the Rivers, Stars, Mountains and Peaks, when it comes to radio station nicknames, the all-time champ remains "Kiss."

Just last month, when KBCG/FM-San Francisco switched formats from classic rock to urban A/C, it became "Kiss FM." In so doing, it joined the ranks of numerous other radio kissers, primarily Top 40 or A/Cs that target females.

But why "Kiss"?

Michael Erickson, Programming Director of the new "Kiss FM," said his station wanted to emulate the very first "kiss" station, long-time Top 40 KIIS/FM-Los Angeles. "It's a proven, established format, it's a catchy name, and it's fun. We like men, too, but the name has romantic overtones and a high female appeal."

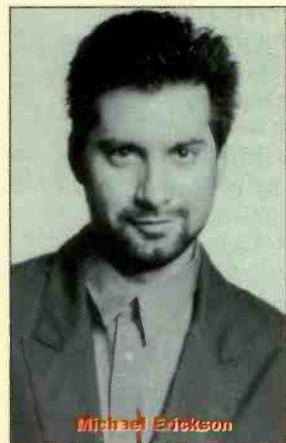
"Kiss FM" becomes one of some as 25-30 stations that have worked the word into their IDs. In addition to San Francisco's "Kiss," the town of Crowley, Louisiana got their kiss. On April 10th, and there are currently kiss stations in Dallas, El Paso, Seattle, Tampa, Miami, Buffalo, New York, Washington, D.C., and Green Bay. Red smooch logos abound.

Dan Kieley, Program Director of KIIS, attributes this to several factors. "I think part of the reason so many stations have adopted the name is because of the success in the format.

Also, a kiss is a good thing. It's passionate. You can kiss in the car, kiss at home, kiss at work."

Oddly enough, the catchy name originally came about for practical reasons. In 1975, Pacific and Southern, owners of Top 40 station K1150/AM-Los Angeles, acquired an FM station to carry the same format. They found that when the zero was dropped off the end of the call letters, the resulting K115 resembled the word kiss, and thus, KIIS was born.

Until an enterprising program director made



Michael Erickson

changes two years later, the station name was pronounced "K, double I-S." According to KIIS project engineer Jerry Burnham, "some consultants said if they called the station kiss, no men would ever listen to a station with such a sissy-sounding name." Those consultants should have kissed their fees goodbye.

As Al Green, Regional Sales Manager for WKSE/FM-Buffalo, said, "It's a real positive word. Who doesn't like to kiss?"

## Motown Without Pity—or Andre

BY BEN FONG-TORRES

The long-expected dismissal of Andre Harrell as President/CEO of Motown has happened.

Harrell, brought in by PolyGram two years ago, amid great fanfare (much of it self-engineered) to recharge the troubled label, resigned August 7, after several days of bickering over his exit package. Harrell, lured from his job as head of Uptown Records with a five-year deal reportedly worth \$30 million, including bonuses, is said to have received about \$5 million to leave.

At the MCA-owned Uptown, Harrell clicked with Mary J. Blige and Jodeci, and had Sean "Puffy"



Combs, now head of Bad Boy Entertainment, as his resident A&R wunderkind.

But, at Motown, the 37 year-old Harrell was immedi-

ately in hot water, with reportedly lavish spending on staffing, office remodeling, artists signings, and self-promotion (via an ad campaign in trade magazines).

Despite the expenditures, Motown failed to recapture anything near its past glory, and Harrell's future has been in question for months. PolyGram has not named a new chief for Motown, which will now be reporting directly to Mercury President Danny Goldberg, who is expected to be named Chairman of Mercury at any moment.

Harrell's fall dismayed African-American industry people, who told GAVIN that they feared Harrell's extravagant spending and dramatic failure might hurt other black executives' chances to lead labels, and who mourned the possible loss of the fabled Motown label.

## CMA Names Nominees, 3 New Hall of Famers

BY ALEXANDRA RUSSELL

Brenda Lee, who did in the '50s what LeAnn Rimes has done in the '90s, will be inducted into the Country Music Hall of Fame.

Along with songwriters Harlan Howard and Cindy Walker, Lee, who hit the country charts at age 12 in 1957 and crossed over to Top 40 with such hits as "I'm Sorry" and "Rockin' Around the Christmas Tree," will be inducted at the Country Music Association Awards at the Grand Ole Opry in Nashville September 24.

Nominees for awards this year include Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, and George Strait, who are all up for Entertainer of the Year. Gill, Jackson, and Strait will also vie for Male Vocalist honors against Collin Raye and Bryan White. Female Vocalist con-

tenders include Deana Carter, Patty Loveless, Pam Tillis, Trisha Yearwood, and Rimes.

Alabama are once again nominated in the Vocal Group category, as are Diamond Rio, the Mavericks, Ricochet, and Sawyer Brown. The Bellamy Brothers, Brooks & Dunn, the Raybon Brothers, Thrasher Shiver, and John and Audrey Wiggins are up for Vocal Duo.



George Strait

Album of the Year nods belong to Rimes' *Blue*, Strait's *Carrying Your Love With Me*, Carter's *Did I Shave My Legs for This?*, Yearwood's *Everybody Knows*, and Jackson's *Everything I Love*.

Best song nominees include "All the Good Ones Are Gone," "Blue," "Butterfly Kisses," "Strawberry Wine," and "Time Marches On."

The ceremony will be broadcast live on CBS-TV; MJI Broadcasting is offering a radio simulcast via satellite.

## Kennard Gets Nod as FCC Chairman

President Clinton has formally nominated Bill Kennard, the Federal Communications Commission's General Counsel, to be the next Chair of the FCC.

The White House announced the nomination August 6. If Kennard is confirmed by the Senate (hearings begin in September), he will become the first African-American to lead the agency, replacing Reed Hundt.

Also nominated to fill one of the FCC's vacancies was Michael Powell from the Department of Justice, who joins economist Harold Furchtgott-Roth as a nominee for a GOP seat on the Commission.

The intensive think tank for new artists and music business professionals.



Music Marathon  
MusicFest  
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SEPTEMBER 3-6 • LINCOLN CENTER • NEW YORK CITY

ATTENDANCE:  
MANDATORY



JUST ANNOUNCED! KEYNOTE SPEAKERS MARILYN MANSON AND MOBY

Wednesday, September 3, 1997

**Noon-8:00PM**  
**Registration**  
PLAZA LEVEL (AVERY FISHER HALL)  
**Noon-8:00PM**  
**Exhibits**  
PROMENADE (AVERY FISHER HALL)  
**8:00PM**  
**CMJ and G-Shock Present:** The CMJ MusicFest '97 Opening Night Concert featuring Aphex Twin, Daft Punk, Sneaker Pimps, The Crystal Method, & more to be announced. Roseland (239 W. 52nd St.)

Thursday, September 4, 1997

**9:00AM-5:00PM**  
**Registration**  
PLAZA LEVEL (AVERY FISHER HALL)  
**10:00AM-5:00PM**  
**Exhibits**  
PROMENADE (AVERY FISHER HALL)  
**10:00AM-11:15AM**  
**Marketing 101:** Marketing A New Artist  
AVERY FISHER HALL  
**The Sound of Music:** Soundtrack Panel  
BRUNO WALTER AUDITORIUM  
**The Retail World:** Shape Up Or Ship Out  
CHARLES DANA LOUNGE  
**Ob-La-Di, Ob-La-De:**  
Life After The Industry Kicks You Down  
MODERATOR: Thomas Westfall (Jeff McCusky & Associates, Inc.)  
HELEN HUNTINGTON HULL ROOM  
**11:30AM-12:45PM**  
**In The Name Of Love:**  
Social Consciousness In Music  
MODERATOR: Katherine Miller (RAINN)  
AVERY FISHER HALL  
**The Future Of The Medium:**  
What It Takes To Survive As A Music Website  
BRUNO WALTER AUDITORIUM  
**School House Rock:**  
College Radio Programming  
MODERATOR: Miwa Okumura (Grand Royal)  
CHARLES DANA LOUNGE  
**Face Value:** The Importance of Packaging  
MODERATOR: Sandie Drake (Universal Records)  
HELEN HUNTINGTON HULL ROOM

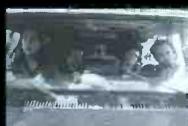
1:00PM-2:15PM  
Keynote Speakers



Marilyn Manson and Moby

**The Jazz Panel**  
MODERATOR: Julie Kerr (Verve)  
HELEN HUNTINGTON HULL ROOM  
**Under Pressure:**  
Who Is Metal Radio Responsible For?  
MODERATOR: Jason Upright (Revelation)  
CHARLES DANA LOUNGE  
**2:30PM-3:45PM**  
**Trendspotting:** Seeking The Connection  
Between Drugs And The Music Industry  
MODERATOR: Dr. Nancy Sobel (Psychologist)  
AVERY FISHER HALL  
**Major League:** Major Label Promotion  
BRUNO WALTER AUDITORIUM  
**Breaking Metal:** The Loud Rock Char  
CHARLES DANA LOUNGE  
**The Zine Scene:** What Does The Future Hold?  
MODERATOR: Doris Geary (Girls Action)  
HELEN HUNTINGTON HULL ROOM

**3:00PM**  
**Bandwagon**  
CMJ, Cinepix Film Properties and Lakeshore Entertainment present a sneak preview of *Bandwagon*. Written and directed by John Shultz the film stars Kevin Corrigan, Steve Paravacchio, Doug MacMillan, Lee Holmes and Matthew Hennessey. Soundtrack from Milan Records.  
THE WALTER READE THEATER  
**4:00PM-5:00PM**  
**Music's Economic Blues:**  
Real or Imaginary?  
MODERATOR: Julie Gordon (Velvet Rope)  
AVERY FISHER HALL  
**The Indie Promotion Panel**  
MODERATOR: Bill McGathy (McGathy Promotions)  
BRUNO WALTER AUDITORIUM  
**The Independent Hip-Hop Panel**  
MODERATOR: Chris Kelly (Om Records)  
CHARLES DANA LOUNGE  
**Alternative Careers In The Music Industry**  
MODERATOR: Andrew Ellis (Converse)  
HELEN HUNTINGTON HULL ROOM



Friday, September 5, 1997

**9:00AM-5:00PM**  
**Registration**  
PLAZA LEVEL (AVERY FISHER HALL)  
**10:00AM-5:00PM**  
**Exhibits**  
PROMENADE (AVERY FISHER HALL)  
**10:30AM-11:30AM**  
**Keeping Your Company Afloat in Hard Times**  
MODERATOR: Patrick Moxey (Payday)  
AVERY FISHER HALL  
**Untangling The Web: Website Basics**  
MODERATOR: Jen Gerber (Ultimate Band list/Artist Direct)  
BRUNO WALTER AUDITORIUM  
**The XX Files: Women And The Music Industry**  
MODERATOR: Tracey Grandstaff (MTV)  
CHARLES DANA LOUNGE  
**You Oughta Be In (Independent) Pictures**  
MODERATOR: Alex Patsavas (Concord Labels)  
HELEN HUNTINGTON HULL ROOM  
**11:45AM-12:45PM**  
**The Downward Spiral:**  
The Record Sales Slump!  
AVERY FISHER HALL  
**TV PART 1:** Marketing Music Through Television  
MODERATOR: Beth Jacobson (EeTra)  
BRUNO WALTER AUDITORIUM  
**Independent's Day**  
MODERATOR: Howard Graynolds (Thri Jockey)  
CHARLES DANA LOUNGE  
**Law And Order: Music On The Internet**  
HELEN HUNTINGTON HULL ROOM  
**1:00PM-2:15PM**  
**Pressing Issues: Rock Journalism And The State Of The Publicity Art**  
CHARLES DANA LOUNGE  
**Now A Word From Our Tour Sponsors:**  
Increasing New Artist Awareness Through Corporate Sponsorship  
HELEN HUNTINGTON HULL ROOM

**2:30PM**  
**Boogie Nights**  
CMJ and Few Line Cinema present a special screening of *Boogie Nights* starring Mark Wahlberg, Burt Reynolds, Julianne Moore and Heather Graham. Soundtrack on Capitol Records.  
THE WALTER READE THEATER  
**2:30PM-3:30PM**  
**The A&R Panel**  
AVERY FISHER HALL

**Collage Fads: On The Web**  
BRUNO WALTER AUDITORIUM  
**Keeping It Real:**  
Maintaining Indie Cred On 4 Major Labels  
CHARLES DANA LOUNGE  
**The Blues Panel**  
MODERATOR: John Wollé (Point Blank/Virgin Records)  
HELEN HUNTINGTON HULL ROOM  
**3:45PM-4:45PM**  
**The Artist Currently Known As Label**  
AVERY FISHER HALL  
**The Art Of Scoring A Film**  
BRUNO WALTER AUDITORIUM  
**We'll Marry: Managing Without A Manager**  
CHARLES DANA LOUNGE  
**The Triple AAA Panel**  
MODERATOR: Chris Roldan (Jackknife Productions)  
HELEN HUNTINGTON HULL ROOM

Saturday, September 6, 1997

**9:00AM-3:00PM**  
**Registration**  
PLAZA LEVEL (AVERY FISHER HALL)  
**10:00AM-3:00PM**  
**Exhibits**  
PROMENADE (AVERY FISHER HALL)  
**10:30AM-11:45AM**  
**The Baby-sitters Club: The Management Panel**  
AVERY FISHER HALL  
**The Future Sound Of Music Distributions:**  
Online Distribution  
MODERATOR: Gerry Kearby (Liquid Audio)  
BRUNO WALTER AUDITORIUM  
**Rock Rules: DIY Touring Panel**  
MODERATOR: Grant Lawrence (Mint Records: The Smugglers)  
CHARLES DANA LOUNGE  
**Fight For Your Right:**  
Clarifying The Difference Between Copyright, Publishing & Performance Rights  
MODERATOR: Randy Sabiston (PolyGram Music)  
HELEN HUNTINGTON HULL ROOM  
**12:00PM-1:15PM**  
**James Without Frontiers:**  
Video Games Vs. Recorded Music  
MODERATOR: Dalton Ross (Cavaline Records)  
AVERY FISHER HALL  
**Direct Effect: Striving The Line Between Music Videos And Feature Films**  
MODERATOR: Andrew Johnson (Time Out New York)  
BRUNO WALTER AUDITORIUM  
**My Way: The DIY Music Industry**  
MODERATOR: ra Robbins (MJJ Broadcasting)  
CHARLES DANA LOUNGE  
**World Music Panel**  
HELEN HUNTINGTON HULL ROOM

**1:00PM**  
**Gummo**  
CMJ, Fine Line Features, and London Records present a special advance screening of *Gummo*, the directorial debut of 23 year-old Harmony Korine, screenwriter of *Kids*, featuring Chloe Sevigny, Carisa Bara, Jacob Reynolds, Linda Manz, and Max Perlich.  
THE WALTER READE THEATER  
**1:30PM-3:00PM**  
**The Artist Panel**  
MODERATOR: Dimitri Ehrlich (MTV)  
AVERY FISHER HALL  
**The RPM Panel:** Electronic Music Of The '90s  
MODERATOR: Jason Jordan (Columbia Records)  
BRUNO WALTER AUDITORIUM  
**Too Hype:** Mythologizing Negative Aspects Of The Hip-Hop Culture  
MODERATOR: Sophia Chang (Chang & Lipari)  
CHARLES DANA LOUNGE  
**Foreign Affair:** Overseas Licensing  
HELEN HUNTINGTON HULL ROOM  
**3:15PM-4:45PM**  
**Would You Add It?:**  
The Alternative Radio Programming Game  
MODERATOR: Megan Frampton (CMJ New Music Report)  
AVERY FISHER HALL  
**DJ Demonstration**  
BRUNO WALTER AUDITORIUM  
**Songwriters Panel**  
MODERATOR: Franklin Bruno (Nothing Painted Blue)  
CHARLES DANA LOUNGE  
**The Industrial Panel**  
MODERATOR: Rik Millhouse (Razorburn Promotions)  
HELEN HUNTINGTON HULL ROOM



**CMJ MusicFest '97**  
Over 900 band showcases including:  
Aphex Twin, Bettie Serveert, Catherine Wheel, Cornerstone, The Crystal Method, Daft Punk, Dandy Warhols, The Delta 72, Elliott Smith, Fluke, Geraldine Fibbers, Hanzel Und Gretel, Juliana Hatfield, The Old 97's, Pappas Fritas, Sneaker Pimps, Superchunk, Unwound, G. Love & Special Sauce, Mansun, Ben Lee, Man...Or Astro-Man?, Mark Eitzel, Beth Orton, Mary Lou Lord, Obituary, Sevendust, Death In Vegas, Coldcut, Modest Mouse, Monster Magnet, Railroad Jerk  
...and hundreds more!



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That's right, get the 1998 CMJ Directory - a \$99 Value - absolutely free in your CMJ Registration bag. It features a complete listing of CMJ Radio Reporters, Retailers, Video Outlets, Press, Record Companies, Music Publishers, Management, Booking Agents and more. The CMJ Directory is indispensable, and it's free with your paid registration. Register today! (Offer good while supplies last.)

REGISTRATION FORM

PLEASE PRINT CLEARLY AND SIGN WAIVER STATEMENT BELOW (MANDATORY). If you are registering more than one person, please photocopy this blank form and fill it out completely for yourself and each additional registrant. On-site registration will be held Wednesday, September 3, Noon - 8:00PM; Thursday and Friday, September 4 & 5, 9:00AM - 5:00PM; Saturday, September 6, 9:00AM - 3:00PM.

Name: \_\_\_\_\_  
Company/Affiliation: \_\_\_\_\_  
Title/Occupation: \_\_\_\_\_  
Street Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Country: \_\_\_\_\_  
Zip/Foreign Postal Code: \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_  
Business Phone: (\_\_\_\_) \_\_\_\_\_ Home Phone: (\_\_\_\_) \_\_\_\_\_  
Fax: (\_\_\_\_) \_\_\_\_\_ email: \_\_\_\_\_  
I am paying by:  Visa  MasterCard  American Express  Discover  
 Money Order  Check  Cash  Wire Transfer  Bank Check  Traveler's Check  
Credit Card No.: \_\_\_\_\_ Exp. Date: \_\_\_\_\_  
Cardholder's name (as it appears on card): \_\_\_\_\_  
Signature (required) \_\_\_\_\_

NOTE: BADGES ARE NON-REFUNDABLE. Payment must accompany registration form. Make check or money order payable to: CMJ Music Marathon, U.S. Funds only drawn on a U.S. Bank.

All who register between August 1 - August 22 must pick up their badges at the door with valid proof of ID. NOTE: AFTER AUGUST 22, REGISTRATION ONLY AT LINCOLN CENTER.

General Registration Fees:  \$350 Discount Student Registration Fees:  \$195

COPY OF VALID STUDENT ID MUST ACCOMPANY PAYMENT.

Please send me information about advertising and promotional opportunities information.

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SIGNATURE: \_\_\_\_\_

Please mail Registration Form to:  
CMJ Registration, Music Marathon & MusicFest '97  
11 Middle Neck Road, Suite 400,  
Great Neck, NY 11021-2301 U.S.A.  
General Information: (516) 498-3150  
Registration: (516) 498-3142  
NEW Registration Fax: (516) 466-4540.  
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# Free-Form Radio's Summers of Jive

Last week, in tribute to the 30th anniversary of the *Summer of Love*, GAVIN published an article of recollections, "The Endless Summer of Love," by Managing Editor Ben Fong-Torres. This week, DJ Norman Davis (KYA, KSFO, KSAN, KKCY, and more) recalls a radio show that was a child of one of the enduring products of the *Summer of Love*: FM rock radio, first at KMPX, and then at KSAN in San Francisco.

BY NORMAN DAVIS

Nothing lasts forever in radio. Even Rush Limbaugh will be gone some day—imagine that! So it wasn't a total shock to learn that Jive Radio had terminal ennu, but it was sad to see the end of a bold and daring idea.

*Jive Radio* was conceived in desperation by Ben Fong-Torres in 1991. Ben, now Managing Editor of GAVIN, was once a KSAN DJ, back in the days when it was completely free-form, spontaneous, unpredictable, and San Francisco's favorite radio station.

When Kate Ingram, Program Director of KUSF/FM, invited Ben to host a show on KUSF every Sunday, he was writing a book and couldn't spare the time. He came up with the idea of a stable of jocks from "Jive 95"—KSAN's slogan. Ingram liked the idea, and *Jive Radio* was born.

It wasn't tough to come up with hosts. There were lots of KSAN alumni still in the Bay Area, and others around the country available on tape. A radio advocacy group, the City Coalition agreed to underwrite 13 weeks of the program and Beverly Wilshire hosted the first show on October 6, 1991. Other former KSANers followed: Bonnie Simmons, Richard Gossett, Thom O'Hair, Edward Bear, Bobby Dale, Tony Kilbert, Stephen Capen, Dan Carlisle, and most everybody else still around, including me.

I left the Bay Area in 1989, after finding radio opportu-

nities to be slim and none and mostly none for a DJ used to having his own way on the air. I was living in Idaho helping out my parents, who were up in years. I'd wangled a weekly blues show on a Boise station. I gladly accepted *Jive Radio's*

up his equipment at local pawn shops, so the turntables were of the "home" variety with no cueing, slow starting, and tone arms that tended to skip when a plane flew over. Another studio I used had just one CD player and one turntable. To avoid

contingent of ex-KSANers came by to play radio and party.

Soon after *Jive Radio* began, Billie Sharpe, ace publicist, took over production chores, calling and scheduling the wayward DJs of yesteryears.

In 1995, the City Coalition stopped underwriting *Jive Radio*. Public radio programs without underwriting are on shaky ground, but Fong-Torres persuaded Spinelli Coffee to keep the show percolating for a while. After Spinelli's run, another underwriter could not be found, and, soon, the writing

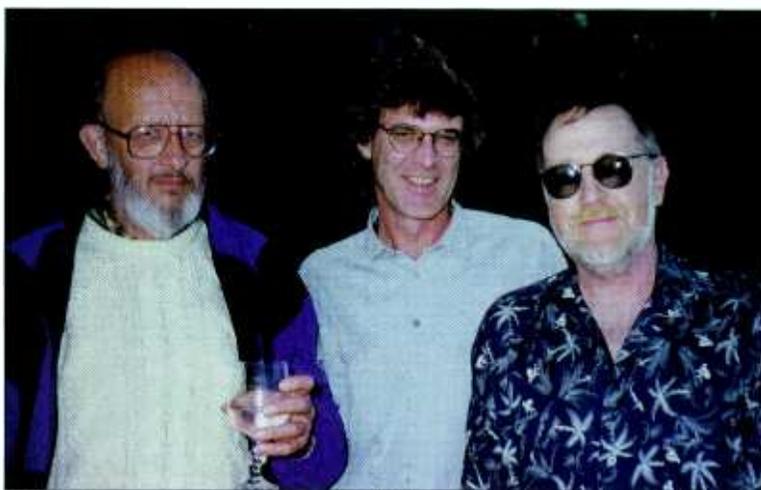
was on the wall. Fong-Torres looks back at his creation with fondness. "It was a fun thing," he says. "For us and our listeners, it was exactly what it was meant to be: a brief return to the days and the spirit of 'freak-freely' radio, as (Tom) Donahue once called it."

"Everybody was doing it

for the love of radio," says Sharpe, "the love of music. It was like being able to listen to the masters."

Ingram hung in with the show for months even with no underwriter. "I was impressed with the consistent quality of the program and the programmers," she says. "It was run by volunteers, but done professionally. The 25-year reunion party was awesome. KUSF has never had anything like that. We got TV coverage! It was a tribute to just how big and important KSAN was."

Before I got the memo announcing the death of *Jive Radio*, I had been thinking about my next show. For some reason—maybe it was Hale-Bopp—I had decided to make the theme, "Apocalypse Now." I thought I would play a lot of end-of-the-world songs and announce it as if it was "The Last Radio Show." But after getting the memo, I decided that maybe it was good that I hadn't really done my "last show." As Billie Sharpe said, "Maybe the demise of *Jive Radio* means it'll pop up somewhere else." I'm hanging on to my records, CDs and tapes—just in case.



**Jive Radio and KSAN alumni (l-r) Bobby Dale, Richard Gossett, and Bob McClay toast KSAN's 25th anniversary.** PHOTOS: DIANNE FONG-TORRES

invitation to tape two-hour shows for them. It'd be an opportunity to go back to those "thrilling days of yesteryear" and get really weird again on the air.

It was great fun putting those shows together. I reached deep into the dark corners of my vinyl and polycarbonate library, find-



**The author, Norman Davis, with DJ Beverly Wilshire.**

ing and playing rare tracks, outrageous air checks and enigmatic oddities, and mixing them together in psychothematic sets.

Finding a place to record the shows was always a problem. Some were taped surreptitiously, late at night, at radio stations where I had acquired entry. One station charged me \$60 to record a show. Equipment was nearly always marginal. At one station, the manager picked

stopping tape after every track, shows had to be planned alternating CDs and records.

At times, I had no station connection and had to resort to other means to record my show. A couple of times, I tried producing my *Jive* hours at home on a TEAC reel-to-reel. I had a Radio Shack four-channel mixer, a portable CD player, a cheap turntable that needed two full rotations to get up to speed, and a microphone. I taped the shows in the attic of my folks' 1901 house. You could hear the cars driving by on the breaks.

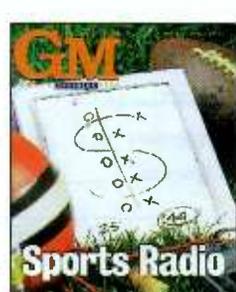
Once, my TEAC broke down in the middle of a show. I had to record voice tracks on a cassette for the rest of the show, and then send the remaining records, CDs and a cue sheet to KUSF with instructions. KUSF's crack crew put the show together and pulled it off without a hitch.

On February 16, 1992, KUSF and *Jive Radio* celebrated the 25th anniversary of the founding of KSAN as a free-form station with a 13-hour special. "History Repeats Itself" was the working title, and a large

memo to the  
**GM**

## Go With The Flow

How do you determine an accurate cash flow formula for your market? "Cash flow multiples have been elevated everywhere because of consolidation, but when you're talking about the Lubbocks, the Tulsas, and the Fort Smiths of the world, you aren't talking about 14 or 15 times cash flow," says media broker Bill Whitley of Dallas-based Whitley Media. While Top 20 market multiples currently are "off the scope," Whitley says that stations in small- and medium-sized markets generally don't fall lower than seven or seven and a half times cash flow, "and that's for stations that used to go for five or six times." How much is your station worth? Read all about it in the August issue of GAVIN GM.—REED BUNZEL



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# BACKSTAGE

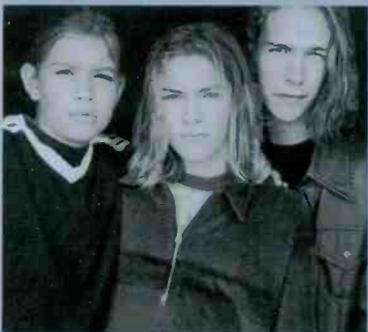
BY JAAN UHELSZKI

## HOMER LOVES U2

U2 celebrates a mid-point in their year-long tour by adding a Belfast date for August 26—the largest concert ever in the ravaged city. The **Rolling Stones**, meanwhile, plot yet another media event for next week in New York to announce the launch of their tour, kicks off September 23 at Chicago's Soldier's Field, coinciding with Virgin Records' release of the band's album *Bridges to Babylon*. The Stones are vowing to play outdoor venues, but we worry about the fall chill getting to those aging rockers' arthritic knees. Speaking of U2, remember all that spin control that went on after *Simpsons* creator **Matt Groening** showed up at U2's PopMart show in Los Angeles? "Sure, Matt's a big fan of the band," the label wags told us, "but that doesn't mean U2 are going to end up in an episode of *The Simpsons* just because Matt comes out to see one of our shows." Well, why was he taking notes, we wondered back then. Finally, the madcap artist has come clean and told the UK's *Sunday World* that he has written cameo roles for U2 into the 200th episode of the show, which will air next spring. Now he's just waiting to hear back from U2 to see if they can take time out from the tour to record the voices.

## HANSON DRINKS MMMILK

The brothers **Hanson** are the next poster boys for the National Fluid Milk Processor Promotion Board's ad campaign, taking over the white mustache from the **Van Halen** brothers, who presumably spent their formative years drinking something with a little more body than moo juice. The ad asks the ubiquitous question, "What do we drink when we write songs?" You guessed it... "MMMilk." The two older siblings unnecessarily add, "In fact we aren't sure what's getting bigger faster, our new single or our brother **Zac**." Precious. You'll be able to see more of the trio if **William Morris** has its way. They're trying to close a movie deal for the brothers, reportedly, a musical based on the '60s TV series, *My Three Sons*.



Hanson

## LENNON BACK FROM THE DEAD

**Columbia Pictures** is in final talks with **Yoko Ono** to develop a feature about her life with **John Lennon**. According to *Variety*, the deal would secure the rights to such Lennon classics as *Imagine*, as well as sewing up "life rights" to the duo's love story. So far, the leading contender for the role of John Lennon is *Trainspotting*'s **Ewan McGregor**.

## LIFE AFTER DEAD

Two years after **Jerry Garcia**'s death, the **Grateful Dead** will release *Catch the Tune*, the album the band was working on at the time of the guitarist's death. The live album, recorded in New York, contains not only previously unreleased material by the Dead, but also songs penned by **Paul McCartney** and **Bob Dylan** (quick: somebody tell us that those rumors that Dylan fathered **PJ Harvey**'s love child aren't true). **Arista Records** plans to release the album on October 28, but cautions us that date may be subject to a last-minute change. If that's not enough Dead for you, **Pink Floyd** and Garcia fans have cause to cheer, since eight new songs (four apiece) will be featured on the revamped reissue of the soundtrack to **Michelangelo Antonioni**'s 1970 classic *Zabriskie Point*. The two-CD set features the digital debut of the original soundtrack with a bonus CD of an hour's worth of outtakes from Pink Floyd and Garcia.



Jerry Garcia (PHOTO: ROB BLEETSTEIN)

## HIGH FLYERS

**President Clinton** may have requested his own personal copy of the video for **Paul McCartney**'s "Flaming Pie" for Air Force One, but astronauts on the space shuttle *Discovery* are much hipper. According to CBS News, every morning they kick-start their engines with **Stevie Ray Vaughan**'s "Rocking."



# Disc Makers Tries To Be Star Makers

BY LAURA SWEZEY

Musicians, grab your instruments and step up to the plate. Disc Makers will feature the next showcase of their Independent Music World Series on August 28 in Seattle.

In each event, six bands compete for \$25,000 worth of prizes, including the production and promotion of a major label-quality CD, guitars, a mixing console, and DAT recorder. The five runners-up receive \$1,500 in prizes.

The Independent Music World Series is an annual event in New York, Los Angeles, San Francisco, Boston, Seattle, and newly added cities Chicago, Atlanta, and Miami.

Judging each event are a panel of local radio and recording industry professionals.

Bands need not win their showcase to benefit from the performance. Vaporhead, a runner-up for the 1996 New York show, signed with Paradigm Records, and during one of the first showcases in L.A. in 1995, Toe was signed by nu.millennia.

"One of the differences between

our events and others is that we have multiple types of music," says Warren Moliken, Disc Makers' marketing manager. "It makes for an interesting show."

Before each showcase, Disc Makers hosts a VIP party. "It allows bands to make contacts, and brings together the local music community," says Moliken.

Disc Makers, an audio manufacturer of custom packages for independent musicians, puts together a compilation CD featuring the six finalists plus nine additional entries from each showcase area. GAVIN distributes these CDs to A&R and label executives, music critics, and college radio. The CD of the February New England showcase participants has just been mailed.

Upcoming showcases include: Chicago, October 30th; Los Angeles, November 20th, and Atlanta, December 11th. Interested musicians must submit a minimum of two original songs two months before their local showcase. Disc Makers can be reached at 1-800-468-9353.

# THAT'S SHO-BIZ

## That's Sho Biz By Dave Sholin



Will there be a new Hot A/C on the air in the nation's biggest market by Labor Day? Buzz is getting louder (or is that quieter?) on this one.

It's now official. Former **Red Ant** exec **Nancy Lewin** has been named Senior VP at **MCA**.

Contrary to whatever else was written (even in this esteemed publication) it will be **Q102**-Cincinnati PD **Jimmy Steal** heading back to Dallas to take the helm at **Nationwide** A/C **KDMX**. Steal arrived at Q102 in 1993 after a long stint at **KEGL** in "Big D." As for what he's got planned for the **Mix**, all he'll say is, "My job is to increase ratings and revenue and entertain the audience."

**Bad Boy** wannabes welcome the Man himself—**Puff Daddy "Number 33"**—to **WKU**-New York. At left, PD **Frankie Blue** and air personalities **Hollywood Hamilton** and **Goumba Johnny**. By the way, **KTU** flashes that **Cyndi Lauper** will fill in August 18-22 while morning mistress **RuPaul** is on vay-kay.



*New York Daily News* reports that **Mercury Records** President **Danny Goldberg**, who is expected to take control of **Motown** soon (see news), will also be tapped to Chairman of Mercury "within days."

One week after announcing his resignation as PD of **KHMX (Mix 96.5)**-Houston, **Pat Parton** joins forces with **Zapoleon Media Strategies** as the firm's newest consultant.

**Mike Edwards** continues to put his team together at **KZQZ (295.7)**-San Francisco. Expect

GAVIN Award winner **Fernando Ventura** from **KHFI**-Austin to handle nights. The midday slot goes to **Mary Beth Rockwell** from Miami's **WPLL (The Planet)**.

**Z100**-New York signs on **WBHT/FM**-Wilkes-Barre PD and morning personality **Kid Kelly** as APD. Kelly at one time did nites on Z100.

**Priority** Senior VP, Promotion and Marketing **Marc Benesch** steps away from the day-to-day operation, but will stay involved with the label as a consultant.

Wedding congratulations to **WLCE (Alice)**-Buffalo PD **Jay Nachlis** and his lovely bride, **Jennifer**. The two said their "I do's" on August 10.

After ten years at **KKRZ (Z100)**-Portland, most recently as evening personality, **Scott Lander** will be moving onward and upward at the end of the month. This leaves PD **Ken Benson** with a key slot to fill at the one of the nation's highest rated Top 40s. Get that T&R to him ASAP.

**WGRD**-Grand Rapids PD **Allan Fee** continues his meteoric rise through the programming ranks. He lands the plum **KPNT**-St. Louis PD post.

Former **WMGI**-Terre Haute, Ind. PD and morning man **Beau Richards** heads to **KIXY/FM**-San Angelo, Texas for similar duties.

Fabulous 14 **Z100**-New York celebrated its 14th birthday with a reunion of air talent from over the years. Shown here first row, (l-r): **Greg T. the Frat Boy** and **Jack Da Wack**; (second row) **Anita Bonita**, **John Bell**, **Claire Stevens**, **Elvis Duran**, and **Christine Nagy**; (third row) **Ross Brittain**, **John Rio**, **Elliot Segal**, PD **Tom Poleman**; (fourth row) Z100 VP/GM **Jeff Dinetz**. (P.S. We like that GAVIN Award that's proudly displayed on the right.)



On the Air & In the Grooves will return next week.

On the Air & In the Grooves: ALEXANDRA RUSSELL • Sho-Prep and Flashbacks: RON FELL Friends of Radio: ANNETTE M. LAI • Sho-Dates: DIANE RUFER

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—Spin cover story, August '97

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# Sho-Dates

**August 17**

**Bob Grayson** WFMB-Springfield, Ill.  
**Michelle Mercer** Power106-Los Angeles  
**Kevin Welch, Belinda Carlisle, Joe Calio** (Da Da), **Mike Sirls**  
**Joseph Friar** KVIC-Victoria, Tex.

**August 18**

**Gary Lee Conner** (Screaming Trees),  
**Everlast** (House Of Pain), **Dennis Elliot**  
 (Foreigner), **Juice Newton, Jamie O'Hara**

**August 19**

**Jeanna Spain** KGY-Olympia, Wash.  
**Mike Schaefer**, BDS  
**Toni Land, Elizabeth Wolfgramm**  
 (Northern Voices), **Eddy Raven, John Deacon** (Queen), **Johnny Nash**

**August 20**

**Monte Lipman** Universel Records  
**Robert Plant, John Hiatt, Malcolm Treece** (The Wonderstuff), **Norman Blake** (Teenage Fanclub)

**August 21**

**Jon Zellner** KMXV-Kansas City  
**Jack Lameler** Epic Records  
**Nick Kane** (The Mavericks), **Jackie McShannon, Joe Strummer** (The Clash), **Budgie** (Siouxsie and the Banshees)

**August 22**

**Lance Ballance** KOST-Los Angeles  
**Frank Amadeo** Estefan Enterprises  
**Collin Raye, John Lee Hooker, Holly Dunn, Roland Orzabal** (Fears For Fears), **Layne Staley** (Alice in Chains), **Tori Amos**

**August 23**

**Woody Paul** (Riders In The Sky), **Shaun Williams Ryder** (Happy Mondays), **Rick Springfield, Rex Allen, Jr.**

## Sho-Case



### JOHN TESH

As part of *Victory: The Sports Collection*, a new compilation of songs written and recorded for various sporting events, John Tesh is including a set of collectible Tesh trading cards.

## Sho-Prep

### ERIC CLAPTON/ BABYFACE

On the heels of their Grammy-winning collaboration for "Change the World," Eric Clapton and Babyface have been working on music for Clapton's next album due early this fall.

### GARTH BROOKS

After signing off his live HBO special from Central Park by singing "American Pie" with Don McLean, Garth Brooks continued the show off-air with three more songs: "Much Too Young," "Tomorrow Never Comes," and one more with Billy Joel, "You May Be Right."

### MEREDITH BROOKS

Meredith Brooks' "Bitch" isn't the first Number One single with b-word in its title. In 1974, Elton John's "The Bitch Is Back" topped the chart. According to *Entertainment Weekly*, Brooks' song only uses the word twice, while Elton's song employs "bitch" 39 times.

### U2

In what's described as a bold move, U2 is bringing its current PopMart tour to troubled Belfast, Northern Ireland for an outdoor concert on August 26.



### TUPAC SHAKUR JACKSON

The history department at the University of California at Berkeley will offer a two-unit course on the rap and poetry of Tupac Shakur this fall.

### BOB CARLISLE

"Butterfly Kisses" singer-songwriter Bob Carlisle says he's not the new poster boy for Christian music. "I'm not comfortable with that position," says Carlisle. "I write music out of my passion, which happens to include my relationship with my Lord. I'm not out to secretly cram the gospel down someone's throat."

### ABRA MOORE

Abra Moore makes an appearance in the new



Richard "Slacker" Linklater film, *The Newton Brothers*. Moore is seen performing Jelly Roll Morton's "Millenberg Joys."

### WYNTON MARSALIS

The New York State Council on the Arts has named Pulitzer prize-winning musician Wynton Marsalis to serve a five-year term as one of its members.

### WILLIE NELSON/KRIS KRISTOFFERSON

Willie Nelson and Kris Kristofferson are teaming up this fall for a new film called *Diamonds in the Rough*. Nelson, who has recently earned a purple belt in taekwondo, will exhibit his martial arts skills in the movie.

### LUSCIOUS

Jill Cunniff of Luscious Jackson is the voice of evil-destroying action hero Laura Lewis on the new Sega video game *Enemy Zone*.

## Flashbacks

**AUGUST 16, 1977**

**Elvis Presley dies at age 42. Cause of death is attributed to coronary arrhythmia.**

**AUGUST 16, 1975**

**Peter Gabriel announces he's leaving Genesis. The band's lead vocals will be taken over by drummer Phil Collins.**

**AUGUST 18, 1992**

**Frances Bean is born in Hollywood to Kurt Cobain and Courtney Love.**

**AUGUST 21, 1961**

**Against her better judgment, Patsy Cline records Willie Nelson's "Crazy."**

**AUGUST 22, 1969**

**The Beatles gather at John Lennon's home in Tittenhurst Park, outside of London, for a photo shoot for the cover of the *Hey Jude* album. This is the last time the four are seen together.**

## Laugh Tracks

*Elvis: It's the 20th anniversary of his death. Many people believe he's alive and still walking this flat earth. —Jim Mullen's Hot Sheet, Entertainment Weekly*

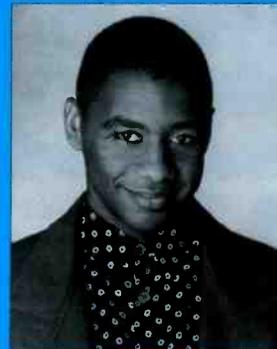
*Black Sabbath has reunited for a tour. The act is quite dramatic—smoke, fireworks, swinging lights. And when they're finished with the hotel room, it's off to the show. —Alan Ray, Laugh Lines, Los Angeles Times*

*Tonight is the first game of Monday Night Football. The good thing about it is—at least Kathie Lee knows where Frank Grifford is tonight. —David Letterman*

*Anna Nicole Smith's boyfriend is being charged with smuggling heroin. Prosecutors say he'll be in prison so long, when he gets out, she'll be really interested in him. —Conan O'Brien*

# Friends of Radio

## Branford Marsalis



*Columbia recording artist and the label's Creative Consultant*

**Current project:**

*Buckshot LeFonque's Music Evolution*

**Hometown:** *New Orleans*

**What radio stations did you grow up listening to?**

*WYLD, WNOE (when it was a rock station), WTUL (the only station that would play reggae).*

**What stations do you listen to now?**

*In New York, Hot 97, WNYC, WBGO, and WFAN.*

**If you owned a radio station, you would...**

*...kill all formats! Music first, then money!*

**The jazz great you admire the most, and why?**

*John Coltrane, because he stayed true to his philosophy: Music first, image second.*

**Your favorite selection on Music Evolution, and why?**

*"Phoenix," because I'm a fan of reality.*

**Someone you'd really like to work with someday, and why?**

*At the moment, I'm totally content with my bands, both Buckshot and my trio.*

**Proudest career achievement so far:**

*The Dark Keys and Music Evolution.*

**Future ambitions:**

*Who knows? I've got plenty of tricks up my sleeve.*

**MOST ADDED**

- SUGAR RAY (35)
- PEACH UNION (33)
- MARIAH CAREY (27)
- \*\* AMY GRANT (23)
- \*\* AQUA (23)
- \*\* SAMANTHA COLE (16)
- \*\* FLEETWOOD MAC (16)

**TOP TIP**



**SUGAR RAY**

"Fly"  
(Lava/Atlantic)

Case closed. Nearly all those playing "Fly" are shouting, "Smash." And the many who aren't spinning it, admit that they will be very soon.

**RECORD TO WATCH**

**LOS UMBRELLOS**

"No Tengo Dinero"  
(Virgin)

The melody of the early '60s standard "Never on Sunday," gets a '90s makeover and some programmers are starting to si the light.

# Gavin Top 40

| TW |  | Weeks | Reports | Adds | SPINS | TREND |
|----|--|-------|---------|------|-------|-------|
| 1  | <b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)                         | 19    | 156     | 0    | 6762  | +153  |
| 2  | <b>SPICE GIRLS</b> - 2 Become 1 (Virgin)   | 9     | 164     | 2    | 6522  | +456  |
| 3  | <b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive)               | 16    | 154     | 3    | 6353  | +243  |
| 4  | <b>WILL SMITH</b> - Men In Black (Columbia/CRG)                                  | 11    | 139     | 3    | 6018  | +316  |
| 5  | ROBYN - Do You Know (What It Takes) (RCA)  | 17    | 141     | 0    | 5747  | -203  |
| 6  | OMC - How Bizarre (Mercury)  | 27    | 138     | 3    | 5735  | -215  |
| 7  | SISTER HAZEL - All For You (Universal)   | 24    | 139     | 0    | 5610  | -101  |
| 8  | <b>HANSON</b> - Where's The Love? (Mercury)                                      | 7     | 149     | 4    | 5185  | +548  |
| 9  | MEREDITH BROOKS - Bitch (Capitol)  | 17    | 125     | 0    | 5027  | -441  |
| 10 | <b>JEWEL</b> - Foolish Games (Atlantic)  | 6     | 152     | 2    | 4896  | +745  |
| 11 | THE VERVE PIPE - The Freshmen (RCA)  | 27    | 117     | 0    | 4328  | -398  |
| 12 | SHAWN COLVIN - Sunny Came Home (Columbia/CRG)                                    | 29    | 110     | 1    | 4246  | -224  |
| 13 | <b>10,000 MANIACS</b> - More Than This (Geffen)                                  | 11    | 139     | 1    | 4183  | +104  |
| 14 | <b>MATCHBOX 20</b> - Push (Lava/Atlantic)  | 10    | 137     | 7    | 4102  | +446  |
| 15 | <b>THE WALLFLOWERS</b> - The Difference (Interscope)                             | 13    | 139     | 2    | 4092  | +323  |
| 16 | SHERYL CROW - A Change Would Do You Good (A&M)                                   | 16    | 113     | 0    | 4061  | -510  |
| 17 | PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)        | 13    | 100     | 0    | 4043  | -33   |
| 18 | <b>MARIAH CAREY</b> - Honey (Columbia/CRG)                                       | 3     | 146     | 27   | 3557  | +1859 |
| 19 | SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)                                | 12    | 115     | 0    | 3415  | -151  |
| 20 | <b>98°</b> - Invisible Man (Motown)  | 8     | 120     | 8    | 3343  | +358  |
| 21 | MARK MORRISON - Return Of The Mack (Atlantic)                                    | 30    | 86      | 1    | 3225  | -378  |
| 22 | <b>DAVE MATTHEWS BAND</b> - Crash Into Me (RCA)                                  | 40    | 92      | 2    | 3085  | +190  |
| 23 | <b>PAULA COLE</b> - I Don't Want To Wait (Warner Bros.)                          | 7     | 126     | 8    | 2979  | +371  |
| 24 | <b>TONIC</b> - If I Could Only See (Polydor/A&M)                                 | 24    | 114     | 7    | 2958  | +293  |
| 25 | <b>SARAH McLACHLAN</b> - Building A Mystery (Netwerk/Arista)                     | 7     | 124     | 6    | 2814  | +751  |
| 26 | <b>MR. PRESIDENT</b> - Coco Jambo (Warner Bros.)                                 | 9     | 97      | 3    | 2693  | +281  |
| 27 | <b>THE MIGHTY MIGHTY BOSSTONES</b> - The Impression That I Get (Mercury)         | 15    | 105     | 13   | 2411  | +307  |
| 28 | AZ YET - Hard To Say I'm Sorry (LaFace/Arista)                                   | 31    | 58      | 1    | 1978  | -386  |
| 29 | THE WALLFLOWERS - One Headlight (Interscope)                                     | 38    | 62      | 0    | 1957  | -212  |
| 30 | HANSON - MMBop (Mercury)   | 21    | 70      | 0    | 1830  | -392  |
| 31 | <b>NO MERCY</b> - When I Die (Arista)  | 17    | 70      | 4    | 1782  | +277  |
| 32 | <b>LeANN RIMES</b> - How Do I Live (MCG/Curb)                                    | 11    | 73      | 11   | 1645  | +210  |
| 33 | EN VOGUE - Whatever (eastwest/EEG)   | 13    | 54      | 0    | 1603  | -500  |
| 34 | SPICE GIRLS - Say You'll Be There (Virgin)                                       | 23    | 64      | 0    | 1579  | -403  |
| 35 | <b>GOD'S PROPERTY</b> featuring <b>KIRK FRANKLIN</b> - Stomp (B-Rite/Interscope) | 10    | 64      | 4    | 1563  | +135  |
| 36 | <b>DIANA KING</b> - Say A Little Prayer For You (WORK)                           | 10    | 70      | 4    | 1559  | N     |
| 37 | <b>WILD ORCHID</b> - Supernatural (RCA)  | 5     | 71      | 6    | 1464  | N     |
| 38 | <b>THE NOTORIOUS B.I.G.</b> - Mo Money Mo Problems (Bad Boy/Arista)              | 14    | 50      | 11   | 1462  | N     |
| 39 | <b>BLESSID UNION OF SOULS</b> - I Wanna Be There (EMI)                           | 19    | 54      | 5    | 1455  | +3    |
| 40 | <b>DUNCAN SHEIK</b> - She Runs Away (Atlantic)                                   | 7     | 78      | 10   | 1418  | N     |

† = Daypart

Total Reports This Week 202 Last Week 201

| Chartbound   | Reports | Adds | SPINS | TREND |
|--|---------|------|-------|-------|
| AMY GRANT - "Takes a Little Time" (A&M)            | 77      | 23   | 1088  | +521  |
| SUGAR RAY - "Fly" (Lava/Atlantic)                  | 77      | 35   | 1043  | +668  |
| SAMANTHA COLE - "Happy With You" (Universal)       | 74      | 16   | 1214  | +343  |
| MONACO - "What Do You Want From Me?" (Polydor/A&M) | 61      | 9    | 1212  | +163  |
| AQUA - "Barbie Girl" (MCA)                         | 57      | 23   | 1028  | +507  |

## Inside Top 40 BY DAVE SHOLIN



### The Real Don Steele: Imitated but Never Duplicated

Top 40 lost a pioneer and a truly original personality last week when **The Real Don Steele** died at age 61 of lung cancer. While Steele was most recently heard on oldies powerhouse **KRTH (K-EARTH)**, countless loyal fans in Southern California tuned-in to hear him for more than three decades. Steele was—and will forever be remembered by hundreds of jocks and programmers as—their primary reason for getting into the business.

Among those who grew up listening to **KHJ**-Los Angeles when Steele had 30-shares, is consultant **Guy Zapoleon**, who readily admits that, "the moment I heard The Real Don Steele do his 'Fractious Friday,' I knew I had to be in radio and had to try and recreate that sound. It made the hair stand up on everything, including some things I can't mention."

Only a very few individuals in any field can have Steele's kind of impact and influence. And while the style and delivery in Top 40 is somewhat different in today's environment, there is no question that current and future generations would be well-served to study an aircheck of The Real Don Steele to learn about the format and what being an entertainer is all about. They'll soon discover that going on the air is not merely considered "doing a shift."

When Steele slid into his chair and took to the mic, one could envision a stage curtain opening—it was showtime. **KRTH PD Mike**

**Phillips** notes, "There are a lot of disc jockeys who have high-energy, but The Real Don Steele was the only jock I've ever heard who was not only high-energy, but also truly exciting. The others who copied him were screamers." Phillips gives Steele the highest of compliments, calling him, "The most exciting disc jockey I've ever heard."

There was one other element that made him such a fixture on afternoon radio in "Boss Angeles": He personified the Southern California lifestyle, and translated it into the sound that came out of the speakers. Who needed a top-of-the-hour ID? Even someone who just flew in had to know what city they were in when they heard, "Call me at **KRTH 101** and win some **WAM** from The Real Don Steele." **WAM?** What else—walkin' around money.

**Shotgun Tom Kelly**, a veteran San Diego air talent who currently does radio and TV voiceovers, ranks Steele and the late **Chuck Browning** as simply "the best Top 40 jocks of all-time." Kelly recalls hearing Steele ad-lib a live spot a few years ago on **KRTH** for a new watch/pager that went something like, "Hey baby, I got to tell ya' somethin' about these **Seiko** pager/watches. These are the kind of watches **Dick Tracy** wears. As a matter of fact, Mr. Tracy would love one of these **Seiko** watches and if you don't agree, you don't know Dick!"

**Bill Drake**, the man who reinvented Top 40 and created the **Boss Radio** format, sums it up this way: "He was the epitome—if not the definition—of a Boss jock. We'll miss him." And next year, when **GAVIN** celebrates its 40th anniversary,

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

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

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

Up & Coming

| Reports | Adds | SPINS | TRENDS |   |
|---------|------|-------|--------|---|
| 57      | 6    | 1066  | +220   | LIVE - Turn My Head (Radioactive)   |
| 50      | 10   | 911   | +327   | FIONA APPLE - Criminal (Clean Slate/WORK)   |
| 41      | 1    | 973   | -265   | DJ COMPANY - Rhythm Of Love (Crave)   |
| 41      | 3    | 714   | +327   | VANESSA WILLIAMS - Happiness (Mercury)  |
| 40      | 16   | 601   | +421   | FLEETWOOD MAC - Silver Springs (Reprise)  |
| 39      | 2    | 869   | -186   | ABRA MOORE - Four Leaf Clover (Arista Austin)   |
| 37      | 33   | 148   | +105   | * PEACH UNION - On My Own (Epic)  |
| 36      | 11   | 606   | +184   | ALLURE featuring 112 - All Cried Out (Crave)  |
| 32      | 4    | 602   | +88    | WEATHERVANE - Roll Like Thunder (Soup Can Music)                                      |
| 31      | 3    | 810   | +62    | TRIO - Da Da Da (Mercury)   |
| 28      | —    | 1123  | -107   | CHANGING FACES - G.H.E.T.T.O.U.T. (Big Beat/Atlantic)                                 |
| 28      | 3    | 795   | +174   | MARY J. BLIGE - Everything (MCA)  |
| 28      | 7    | 620   | -22    | GINUWINE - When Doves Cry (550 Music)   |
| 28      | 15   | 206   | +195   | JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)                          |
| 27      | 3    | 972   | +175   | INOJ - Love You Down (So So Def/Columbia/CRG)   |
| 26      | 1    | 566   | +9     | COOLIO featuring THE 40 THEVZ - C U When You Get There (Tommy Boy)                    |
| 26      | 13   | 254   | +164   | FOREST FOR THE TREES - Dreams (DreamWorks/Geffen)                                     |
| 24      | 1    | 500   | -143   | U2 - Last Night On Earth (Island)   |
| 23      | —    | 521   | +41    | LIL' SUZY - Can't Get You Out Of My Mind (Metropolitan)                               |
| 23      | 4    | 487   | +6     | SNEAKER PIMPS - 6 Underground (Virgin)  |
| 23      | —    | 458   | +50    | BILLY JOEL - To Make You Feel My Love (Columbia/CRG)                                  |
| 23      | 4    | 401   | +97    | TONY KISHMAN - How'm I Gonna Get By (Pure/Mercury)                                    |
| 23      | 6    | 352   | -22    | INNER CIRCLE - Tell Me (What You Want Me To Do) (Sound Bwoy)                          |
| 22      | 4    | 360   | -26    | INXS - Don't Lose Your Head (Mercury)   |
| 21      | 1    | 559   | +65    | LIL' KIM - Not Tonight (Undeas/Big Beat/Atlantic)                                     |
| 20      | 1    | 479   | +57    | BLACKSTREET - Fix (Interscope)  |
| 20      | 1    | 297   | -1     | RYAN DOWNE - Where Am I Gonna Run To (What Am I Gonna Do?) (Rocket/A&M)               |
| 19      | 3    | 578   | +78    | DRU HILL - Never Make A Promise (Island)  |
| 19      | —    | 553   | +1     | MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Rain) (The Gold Mine, Inc./EastWest) |
| 19      | 1    | 335   | -1     | SUBLIME - Wrong Way (MCA)   |
| 18      | 1    | 464   | +36    | JOE - The Love Scene (Jive)   |
| 18      | 4    | 356   | +128   | STEEL PULSE - Brown Eyed Girl (Mesa/Atlantic)   |
| 18      | 1    | 306   | +34    | CRAVIN' MELON - Sweet Tea (Mercury)   |
| 18      | 3    | 300   | +15    | SONIC DREAM COLLECTIVE - Don't Go Breakin' My Heart (Interhit)                        |
| 17      | 2    | 471   | +99    | FOXY BROWN - Big Bad Momma (Def Jam Recording Group)                                  |
| 17      | 4    | 320   | +149   | MARK MORRISON - Crazy (Atlantic)  |
| 16      | 1    | 351   | +4     | JON B. - Don't Say (Yab Yum/550 Music)  |
| 15      | —    | 349   | -60    | SQUIRREL NUT ZIPPERS - Hell (Mammoth)   |
| 15      | 1    | 291   | +12    | BEENIE MAN featuring CHEVELLE FRANKLYN - Dancehall Queen (Island Jamaica)             |
| 15      | 6    | 237   | +158   | NU FLAVOR - Heaven (Reprise)  |
| 12      | —    | 409   | -4     | LAURNEA - Can't Let Go (Yab Yum/Epic)   |
| 12      | —    | 267   | -19    | PETER CETERA - Do You Love Me That Much (River North)                                 |
| 12      | 1    | 235   | +57    | NASTY BOY KLICK - Down For Yours (GlassNote/Mercury)                                  |
| 11      | 4    | 205   | +23    | * BLUES TRAVELER - Most Precarious (A&M)  |
| 11      | 1    | 204   | +6     | KIM RICHEY - I Know (Mercury)   |
| 11      | 3    | 172   | +20    | BABY ALIVE - Why Don't You Love Me (Xemu)   |
| 11      | 6    | 95    | -7     | * LAUREN CHRISTY - Breed (Mercury)  |
| 11      | 9    | 37    | +37    | * EN VOGUE - Too Gone, Too Long (EastWest/EEG)  |
| 10      | —    | 239   | -15    | MAXWELL - Whenever, Wherever, Whatever (Columbia/CFG)                                 |

Dropped: #32-R. Kelly, #34-Babyface, #37-Duncan Sheik (Barely), #40-Savage Garden (Want), Night Ranger, Corina, Oasis, Adina Howard, Mexico 70, Lisa Stansfield, Big Head Todd & the Monsters. \* Indicates Debut

Crossover

URBAN/DANCE

- ALLURE featuring 112 - "All Cried Out" (Crave)
- VANESSA WILLIAMS - "Happiness" (Mercury)
- BLACKSTREET - "Fix" (Interscope)
- MARY J. BLIGE - "Everything" (MCA)
- GINUWINE - "When Doves Cry" (550 Music)
- INOJ - "Love You Down" (So So Def/Columbia/CRG)

ALTERNATIVE

- FIONA APPLE - "Criminal" (Clean Slate/WORK)
- LIVE - "Turn My Head" (Radioactive)
- FOREST FOR THE TREES - "Dream" (DreamWorks/Geffen)
- SNEAKER PIMPS - "6 Underground" (Virgin)

sary in San Diego, we will dedicate "The Legends of the Airwaves" panel to the memory of the one and only—The Real Don Steele.

Signals & Detections

WKTU-New York adds 911's "Love Sensation" on Virgin... 98PXY-Rochester reports Number One requests for Aqua with APD/MD J.J. Rice confirming calls are "three-to-one over its closest competition. Plus, we're also seeing a big increase in phones for LeAnn Rimes' 'How Do I Live.'"

What's Going On

An overview of early indications from a select panel of Gavin Only Correspondents  
**LANDER ROSE, PD, WXTQ-ATHENS, OHIO**  
 "Imani Coppola's 'Legend of a Cowgirl' can work on a number of formats. We just started spiking it and will probably add it next week. It sounds great on the air and women 16-plus love it. **Mightyhead's** 'Hey Balloon' on **Lizard Records** is up to 19 spins. Check it out."  
**TONY DEE, PD, Q96 (KSIQ)-IMPERIAL VALLEY, CALIF.** "Number One requests for **INOJ's** 'Love You Down.'"

**SCOTT THOMAS, PD, KLYV-DUBUQUE, IOWA**  
 "Non-stop calls for **Aqua's** 'Barbie Girl.' So many that no one can get through to ask for anything else. We're spiking **Notorious B.I.G.'s** 'Mo Money Mo Problems' at night with solid response. We're starting to get calls from older demos for **Cravin' Melon's** 'Sweet Tea.'"

**BRENT ACKERMAN, PD, KROC/FM-ROCHESTER, MINN.** "I really like **Forest for the Trees'** 'Dream,' which we added this week. We're spiking **Aqua** and getting a zillion calls. **Sugar Ray's** 'Fly' is going to be huge. We initially had it dayparted, but not any more."

**TRACE MICHAELS, PD, KCDD-ABILENE, TEXAS** "We added **Aqua** after spiking it the last few days and are getting huge requests at night plus curiosity calls from adult women. We're starting to get phones for **Sneaker Pimps'** '6 Underground.' **Allure** and **112's** remake of 'All Cried Out' looks very strong. Excellent midday response from adult females."

**CHAD BOWAR, PD, KLDR-GRANTS PASS, ORE.** "I hesitated to play **LeAnn Rimes'** 'How Do I Live,' but I'm sure glad it's on now. Huge phones from all demos with no negs. **Mariah Carey's** 'Honey' has been huge from day one. Quick reaction to **Sugar Ray's** 'Fly.'"

**STEVE MCKAY, PD, WSBG/FM-STROUDSBURG, PA.** "I'm in love with **Peach Union's** 'On My Own.' It's a great, right-down-the-middle pop record. Tons of calls for **Aqua**—sure wish I had a copy [to play]. Women are into the lyrics of **Night Ranger's** 'Forever All Over Again.' It's worth reconsidering." ●

ARTIST PROFILE

TONY KISHMAN



HOMETOWN & BIRTHDATE:

Tucson; November 7, 1959

LABEL: WCG/Pure/Mercury

PROMOTION CONTACT: Gary Lefkowitz (203) 438-9811

DEBUT SINGLE: "How'm I Gonna Get By"

DEBUT ALBUM: Catch 22

INTERNET ADDRESS:

skymarshall.com/kishman

MAJOR MUSICAL

INFLUENCES: "Paul Rogers, Paul Carrack, and currently Bryan Adams and the Wallflowers."

LIKES: "The Internet and its future communications."

DISLIKES: "Bad news, like the crime in America and negativity in general."

FAVORITE WAYS TO RELAX:

"I never relax. When I have no choice, I walk along the dry river bed where I live and watch the desert tortoises."

SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW

ABOUT YOU: "I'm an animal activist. I love animals."

THREE THINGS YOU'D NEED TO SURVIVE ON A DESERT ISLAND:

"My wife Nadine Kishman and my daughters, Tia (3 years old) and Skyla (1 year old)."

FUTURE AMBITIONS: "To be able to tour the country with my wife and kids, and perform for all the great people that have stood by me and my music."

KISHMAN ON HIS MUSIC:

"My Catch 22 album is music for the heart. It's real, with no gimmicks."

# GO Chart

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

**GO MOST ADDED**

- AMY GRANT (22)
- MARIAH CAREY (19)
- SUGAR RAY (18)

| TW |  | SPINS | TREND | TW |   | SPINS | TREND      |
|----|--|-------|-------|----|---|-------|------------|
| 1  | <b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)           | 3704  | +127  | 21 | <u>98 DEGREES</u> - Invisible Man (Motown)                                | 1611  | +184       |
| 2  | <b>SPICE GIRLS</b> - 2 Become 1 (Virgin)                           | 3366  | +358  | 22 | DAVE MATTHEWS BAND - Crash Into Me (RCA)                                  | 1520  | +92        |
| 3  | <b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive) | 3326  | +205  | 23 | <b>MARIAH CAREY</b> - Honey (Columbia/CRG)                                | 1463  | <b>NEW</b> |
| 4  | SISTER HAZEL - All For You (Universal)                             | 3278  | -37   | 24 | <u>THE MIGHTY MIGHTY BOSSTONES</u> - The Impression That I Get (Mercury)  | 1453  | +243       |
| 5  | ROBYN - Do You Know (What It Takes) (RCA)                          | 3201  | +63   | 25 | PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista) | 1419  | +88        |
| 6  | <u>10,000 MANIACS</u> - More Than This (Geffen)                    | 2958  | +125  | 26 | <u>MR. PRESIDENT</u> - Coco Jamboo (Warner Bros.)                         | 1348  | +174       |
| 7  | OMC - How Bizarre (Mercury)  | 2954  | +24   | 27 | MARK MORRISON - Return Of The Mack (Atlantic)                             | 1291  | -69        |
| 8  | <b>HANSON</b> - Where's The Love? (Mercury)                        | 2951  | +484  | 28 | HANSON - MMMBop (Mercury)   | 1088  | -80        |
| 9  | <u>JEWEL</u> - Foolish Games (Atlantic)                            | 2858  | +413  | 29 | <u>DUNCAN SHEIK</u> - She Runs Away (Atlantic)                            | 1043  | +217       |
| 10 | SHERYL CROW - A Change Would Do You Good (A&M)                     | 2770  | -64   | 30 | EN VOGUE - Whatever (eastwest/EEG)  | 1005  | -49        |
| 11 | <u>THE WALLFLOWERS</u> - The Difference (Interscope)               | 2626  | +182  | 31 | <u>NO MERCY</u> - When I Die (Arista)                                     | 989   | +206       |
| 12 | SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)                  | 2515  | +126  | 32 | <u>WILD ORCHID</u> - Supernatural (RCA)                                   | 982   | +163       |
| 13 | MEREDITH BROOKS - Bitch (Capitol)                                  | 2504  | -14   | 33 | <u>DIANA KING</u> - Say A Little Prayer For You (WORK)                    | 958   | +124       |
| 14 | <u>WILL SMITH</u> - Men In Black (Columbia/CRG)                    | 2411  | +133  | 34 | <u>LeANN RIMES</u> - How Do I Live (MCG/Curb)                             | 859   | <b>NEW</b> |
| 15 | <u>MATCHBOX 20</u> - Push (Lava/Atlantic)                          | 2342  | +244  | 35 | SPICE GIRLS - Say You'll Be There (Virgin)                                | 843   | -52        |
| 16 | THE VERVE PIPE - The Freshmen (RCA)                                | 2269  | -159  | 36 | AZ YET - Hard To Say I'm Sorry (LaFace/Arista)                            | 814   | -24        |
| 17 | <u>PAULA COLE</u> - I Don't Want To Wait (Warner Bros.)            | 2063  | +295  | 37 | <u>THE WALLFLOWERS</u> - One Headlight (Interscope)                       | 783   | +62        |
| 18 | SHAWN COLVIN - Sunny Came Home (Columbia/CRG)                      | 1930  | -67   | 38 | <u>SAMANTHA COLE</u> - Happy With You (Universal)                         | 766   | <b>NEW</b> |
| 19 | TONIC - If I Could Only See (Polydor/A&M)                          | 1790  | +183  | 39 | R. KELLY - Gotham City (Jive)   | 741   | -56        |
| 20 | <u>SARAH McLACHLAN</u> - Building A Mystery (Nettwerk/Arista)      | 1664  | +496  | 40 | <u>MONACO</u> - What Do You Want From Me? (Polydor/A&M)                   | 722   | <b>NEW</b> |

# 2 EIVISSA

## Oh La La La



- # 1 in Spain
- Hot Shot debut on Billboard Club Play chart #42 and rising!

# Oh La La La



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# Gavin Alternative

## Static BY MAX TOLKOFF

# A Little Knowledge Is A Dangerous Thing, Part 2

**T**his week, we continue our chat with Warren Kurtzman from Coleman Research about alternative music clustering. When we left off, the subject was "ska," and Warren was talking about the cluster that was made up of 311, No Doubt, and Sublime.

**Max:** Is it possible that it's just these three songs that are doing very well and not ska in general?

**Warren Kurtzman:** Absolutely. Remember what cluster analysis is though, Max. It's not just that these three songs did well. It's that how somebody *felt* about one of them is a very good indicator of how they felt about another one. There was a strong correlation between these three songs. Meaning that someone who likes one tends to like the others. Or someone who dislikes one dislikes the other.

But I agree with you that this is not a great indicator yet that ska is the next big thing. I am very reluctant to make that kind of statement. All the research is saying is that there seems to be some potential here for this sound, but we don't know yet if there is enough material behind it to form a movement. We don't know if there's going to be a lot of good ska material that will be compatible with this sound yet. It's a little too early.

You know what it reminds me

of? In alternative two years ago there was this industrial sound—it was Filter and things like that—and we would test it and there seemed to be a lot of appetite for the so-called "industrial" sound. But what ended up happening was, in the end, there were only about six industrial songs. So it's not a sound you can build your radio station

Ska may be an emerging sound, and it's something that people should be testing in their local markets and figuring out.

on. And ska's not there yet either. Ska *may* be an emerging sound, and it's something that people should be testing in their local markets and figuring out.

**Max:** It was Mike Jacobs from Way Cool who said in the session, "Well, it's testing well because programmers went out on a limb and decided to play those songs rather than being told by the research that this would work." He was saying the *programmers* found this music, played it, then it became popular, then the research bore out the fact that it was popular.

**WK:** That's the old chicken and egg argument. There was apparently an appetite for this style of music that may have existed already—maybe no thanks to radio. Maybe it was purely from records, maybe it was purely from clubs, we don't know the source of this appetite. The research doesn't really address that. You can make that argument about almost anything. You can make that argument about Hootie & the Blowfish. There's nothing in this study that tells us the source for this potential appetite for ska.

**Max:** You did test the techno thing as well, right?

**WK:** Six months ago everybody was saying electronica *is* the next big thing.

**Max:** That was clearly industry and consumer press hype. A bunch of writers, like me, going completely overboard and telling everybody that's the next big thing with no proof whatsoever.

**WK:** And remember, six months ago many alternative stations' ratings were in a free fall. Programmers were grasping for something. You know, they needed something they could latch onto and say, "This is going to be the next wave," 'cause everyone knew grunge was burning out and that a lot of the alternative rock sound was being taken over by active rock and AOR stations, so alterna-



## Data

### MOST ADDED

#### LOVE SPIT LOVE (22)

*Long Long Time (Maverick)*  
WBZU, WQBK, WOXY, KACV, WWCD, KDGE, WEQX, KFRR, KROX, WFNX, KQXR, WRLG, WOBR, KJEE, KTEG, WBCN, KTCL, WOSC, WLJR, WENZ, WEJE, WDST

#### THE SUNDAYS (19)

*Summertime (DGC)*  
WBZU, WQBK, KMYZ, WQXA, CIMX, KSPI, KROX, WFNX, WRLG, WHMP, WPGU, KTEG, WEDG, XTRA, WWDX, WGRD, WHTG, WENZ, WDST

#### 311 (16)

*Prisoner (Capricorn)*  
WBRU, KGDE, KROX, KCHZ, WRLG, KPOI, KPNT, KJEE, WEDG, KXRX, KEDJ, KOME, WLUM, KROQ, KCXX, XHRM

#### TANYA DONELLY (14)

*Pretty Deep (Reprise)*  
WOXY, KACV, KTBZ, WBRU, KLZR, WFNX, WDEG, KQXR, WRLG, WHMP, WOBR, WEDG, WBCN, KLYY

#### CATHERINE WHEEL (9)

*Delicious (Fontana/Mercury)*  
WBZU, CFNY, WMAD, KRZQ, KQXR, WHMP, WHTG, XHRM, KITS

### MOST REQUESTED

#### SUGAR RAY

*"Fly" (Atlantic)*

#### PRODIGY

*"Breathe" (Mute/Maverick)*

#### SMASH MOUTH

*"Walking On The Sun" (Interscope)*

#### REEL BIG FISH

*"Sell Out" (Mojo)*

#### SUBLIME

*"Wrong Way" (MCA)*

### MOST BUH-UZZ

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

#### SMASH MOUTH

*"Walking on the Sun" (Interscope)*

#### SUGAR RAY

*"Fly" (Atlantic)*

#### MATCHBOX 20

*"Push" (Atlantic)*

#### MONACO

*"What Do You Want From Me?" (Polydor/A&M)*

#### SNEAKER PIMPS

*"6 Underground" (Virgin)*

### MOST LIKELY TO SUCCEED

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

#### DAMBUILDERS

*"Burn This Bridge" (Elektra)*

#### FOREST FOR THE TREES

*"Dream" (Dreamworks)*

#### CATHERINE WHEEL

*"Delicious" (Mercury)*

#### CLOSER

*"Let Her Go" (Revolution)*

#### SUNDAYS

*"Summertime" (Geffen)*

Editor: MAX TOLKOFF • Assistant: SPENCE D. Alternative Reports accepted through Tuesday 3:00 p.m.  
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

BLAKE MORGAN

anger's candy

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EXECUTIVE PRODUCER: PHIL RAMONE  
MANAGEMENT: SIMPLE STRATEGIC MANAGEMENT

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"'Lately' will be a multi-format song..." — FMQB 8/8/97

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tive was looking for its next big thing. So when you have that kind of environment, and people really want something like that, and somebody steps forward and says, "Hey here's the next big thing!", people buy into it very easily.

**Max:** So you tested this particular area (electronica), even though no big songs have come out like the ones from No Doubt or Sublime. But you've included certain songs in that study, and what you're seeing in the testing is that there is no giant appetite for this. But could that change if a couple of songs did break out?

**WK:** Absolutely. We knew that

electronica was a sound that people were talking about. So we threw in things like Chemical Brothers and Prodigy and Daft Punk and stuff like that into the test. And the goal was not only to see how well these songs performed, but also to see if they clustered together. Meaning that how somebody felt about Chemical Brothers would be a good predictor of how they felt about Prodigy. If there was a high correlation, well, then that tells me that it's a sound. If there's not a correlation, it just tells you that they're just songs that are out there that some people like and some people don't.

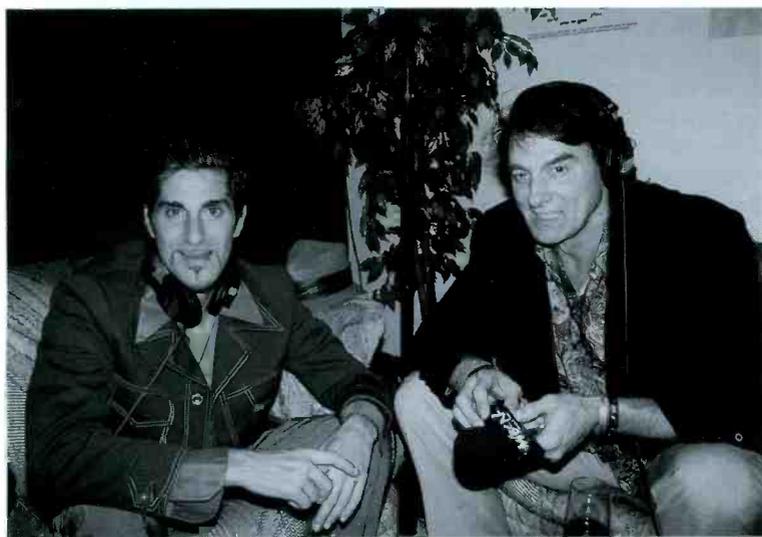
We tried and tried, and searched through the data and we couldn't find any of these electronica songs clustering together. I mean, I looked for it, believe me. Part of me wanted to find it. But we didn't see it. Whereas the ska, or whatever you want to call those three songs coming together, just jumped right out at us. Just like all the other sounds that were there.

**Max:** Well, you know, a little bit of knowledge is a dangerous thing.

*(Those of you on the label side who find this fascinating should note that Coleman Research owns another firm called Music Forecasting. That company does*

*research for the record industry, which is just now in the early stages of embracing a lot of that research. According to Warren, "In a lot of ways, the record industry is very far behind radio in research. The record industry has always relied on gut. That seems to be starting to change, especially when you have a year like '96, where record sales were flat relative to '95. So they've started to understand that they need more than just 'gut' to figure out what kind of product to be delivering to the record buying public."*

*We'll have more on that in another column.) ●*



## FROM THE ARCHIVES: A Couple of Pix from the WBCN River Rave '97

The Rascal King himself, Dickey Barrett, of the Mighty Mighty Bosstones, basks in the afterglow on the River Rave stage.

Perry Farrell and WBCN's Mark Parenteau possibly discuss the ramifications of a Jane's Addiction relapse or perhaps they're just taking five. Anyway, this shot was snapped somewhere backstage prior to Farrell's performance.



## BE ON THE LOOKOUT

F.Y.I. — Lookout is strictly Alternative.

Field any questions, comments or laments to Spence D. @  
fon: (415) 495-1990 x 648 fax: (415) 495-2580  
e-mail: dookey@gavin.com

### AUGUST 18

|                   |                                       |                    |
|-------------------|---------------------------------------|--------------------|
| Daft Punk         | "Around The World"                    | (Virgin)           |
| Dog's Eye View    | Daisy                                 | (Columbia)         |
| Holy Hand Grenade | "International Cheese"                | (Countdown/ULG)    |
| Jann Arden        | "You Don't Know Me"                   | (WORK)             |
| Love Tractor      | Love Tractor & Til The Cows Come Home |                    |
| (DB/Altered)      |                                       |                    |
| Love Tractor      | Themes From Venus                     | (DB/Altered)       |
| Love Tractor      | Around The Bend                       | (DB/Altered)       |
| Moby              | "007"                                 | (Elektra)          |
| Moloko            | "Fun For Me"                          | (Warner Bros.)     |
| Monotonic         | Electralux                            | (Headhunter/Cargo) |
| Pineal Ventana    | Breathe As You Might                  | (Altered)          |
| Royal Fingerbowl  | Happy Birthday Sabol                  | (TVT)              |
| Talk Show         | "Hello Hello"                         | (Atlantic)         |

### AUGUST 25

|                          |                                 |                     |
|--------------------------|---------------------------------|---------------------|
| Billie Myers             | "Kiss The Rain"                 | (Universal)         |
| Citizen's Utilities      | No More Medicine                | (Mute)              |
| Collective Soul          | "Blame"                         | (Atlantic)          |
| drivin n cryln           | drivin n cryin                  | (Ichiban)           |
| International)           |                                 |                     |
| Free Kitten w./DJ Spooky | (Kill Rock Stars)               |                     |
| Goldfinger               | "This Lonely Place"             | (Mojo)              |
| Kevin Seconds            | Stoudamire                      | (Earth Music/Cargo) |
| Laibach                  | M.B. December 21, 1984          | (Mute)              |
| !Laughing Us!            | Roc En Ingles Con !Laughing Us! | (Risk/Ichiban)      |
| International)           |                                 |                     |
| Marry Me Jane            | Tick                            | (550)               |
| Merzbow                  | Scumtron: A Tribute To Merzbow  | (Mute/Blast First)  |
| Oasis                    | Be Here Now                     | (Epic)              |
| Peechees                 | Games People Play               | (Kill Rock Stars)   |
| Penny Dreadfuls          | "Unravel"                       | (Restless)          |

Sinead O'Conner  
Smoking Popes  
Sneaker Pimps  
Ugly Beauty

### SEPTEMBER 1

Four  
Headswim  
Joe Jackson  
Longpigs  
Shuggie

### SEPTEMBER 8

Apollo Four Forty  
Comet Gain  
The Devlins  
Future Bible Heroes  
Incubus  
Jack Off Jill  
Joykiller  
Killing Floor  
Magoo  
Mistle Thrush  
Rlc Ocasek  
Save Ferris  
Steve Wynn  
The Verve  
Waco Brothers

### SEPTEMBER 15

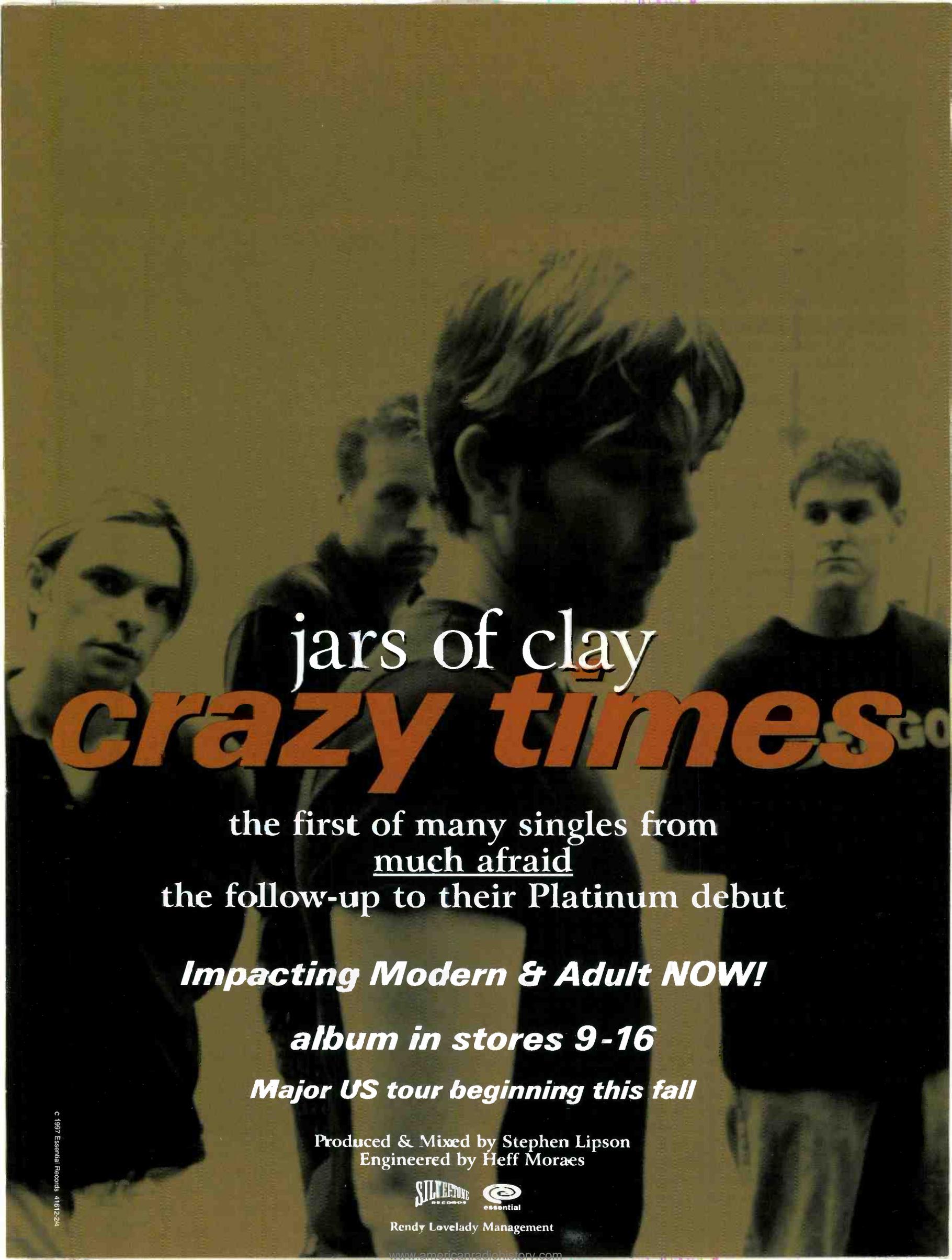
Bjork  
Bogues  
(Casino/Altered)  
Chumbawamba  
v/a  
New Kingdom  
PM Dawn  
Tweezer  
William Carlos Williams

Gospel Oak  
Destination Failure  
"Spin Spin Sugar"  
"Forgotten"

(Capitol)  
(Virgin)  
(Atlantic)  
  
Unusual Warmth  
Despite Yourself  
Heaven and Hell  
"On and On"  
Working For MCA

(Headhunter/Cargo)  
(550)  
(Sony Classical)  
(Island)  
(Headhunter/Cargo)  
  
Electro Glide In Blue  
Sneaky  
"Heaven's Wall"  
Lonely Days EP  
S.C.I.E.N.C.E.  
Sexless Demons and Scars  
Three  
Divide By Zero  
The Soateramic Sounds of...  
Super Refraction  
Troublizing  
It Means Everything  
Sweetness and Light  
"Bitter Sweet Symphony"  
"Do You Think About Me?"

(550)  
(Beggars Banquet)  
(Radiouniverse)  
(Slow River/Rykodisc)  
(Immortal/Epic)  
(Risk/Ichiban)  
(Epitaph)  
(Re-Constriction/Cargo)  
(Beggars Banquet)  
(Egg)  
(Columbia)  
(Epic)  
(Zero Hour)  
(Virgin)  
(Bloodshot)  
  
"Joga"  
Good Clean Fun  
  
"Tubsomething"  
Grooverider Presents—The Prototype Years  
Paradise Don't Come Cheap  
how to live in a day of moral chaos  
White Woman



jars of clay  
***crazy times***

the first of many singles from  
much afraid  
the follow-up to their Platinum debut

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***Major US tour beginning this fall***

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Engineered by Heff Moraes



Rendy Lovelady Management

**MOST ADDED**  
**NEGATIVLAND (28)**

**MR. T EXPERIENCE (21)**

**SPECTRUM (20)**

**ORANGE PEELS (18)**

**KING LOSER (17)**

**TOP TIP**  
**THE HIGH LLAMAS**

*Hawaii*  
*(Alpaca Park/V2)*

Jumping a full 20 spots to land at number 10, the Llamas' beautiful "mood music" is deep enough to sweep plenty of MDs off their feet and in to heavenly bliss.

**RECORD TO WATCH**  
**HOLLY MCNARLAND**

*Stuff (Universal)*

This young woman has more luggage than an airport, and she has no problem letting you know about it. Fierce. Intense. And worth looking into if you can stand the heat. We could do without the shot of the dog's poop-shoot 'tho.

# Gavin College

2W LW TW

|            |    |    |   |
|------------|----|----|---|
| 1          | 1  | 1  | <b>SPIRITUALIZED</b> - Ladies and gentlemen we are floating in space (Dedicated/Arista) |
| 11         | 4  | 2  | <b>LUNA</b> - Pup Tent (Elektra/EEG)  |
| 2          | 2  | 3  | <b>RADIOHEAD</b> - OK Computer (Capitol)  |
| 9          | 9  | 4  | <b>GERALDINE FIBBERS</b> - Butch (Virgin)   |
| —          | 11 | 5  | <b>TEENAGE FANCLUB</b> - Songs From Northern Britain (Columbia/CRG)                     |
| 7          | 7  | 6  | <b>BROADCAST</b> - Work And Non Work (Drag City)  |
| 19         | 8  | 7  | <b>THE DAMBUILDERS</b> - Against The Stars (eastwest/EEG)                               |
| 4          | 5  | 8  | <b>MADDER ROSE</b> - Tragic Magic (Atlantic)  |
| 3          | 3  | 9  | <b>WEEN</b> - The Mollusk (Elektra/EEG)   |
| —          | 30 | 10 | <b>HIGH LLAMAS</b> - Hawaii (Alpaca Park/V2)  |
| 12         | 6  | 11 | <b>BARBARA MANNING</b> - 1212 (Matador)   |
| 17         | 16 | 12 | <b>FUCK</b> - Pardon My French (Matador)  |
| 20         | 13 | 13 | <b>CATHERINE WHEEL</b> - Adam & Eve (Mercury)   |
| 34         | 36 | 14 | <b>LEE SCRATCH PERRY</b> - Arkology (Island)  |
| 37         | 12 | 15 | <b>VARIOUS ARTISTS</b> - Random (Beggars Banquet)                                       |
| 32         | 14 | 16 | <b>THE EL CAMINOS</b> - Reverb Explosion! (Del-Fi)                                      |
| 13         | 10 | 17 | <b>BEN HARPER</b> - The Will to Live (Virgin)   |
| 22         | 21 | 18 | <b>FRIENDS OF DEAN MARTINEZ</b> - Retrograde (Sub Pop)                                  |
| 6          | 15 | 19 | <b>THE AMERICAN ANALOGUE SET</b> - From Our Living Room To Yours (Emperor Jones/Trance) |
| 49         | 33 | 20 | <b>WHISKEYTOWN</b> - Strangers Almanac (Outpost)  |
| 30         | 28 | 21 | <b>PRIMAL SCREAM</b> - Vanishing Point (Reprise)  |
| —          | 19 | 22 | <b>SISTER MACHINE GUN</b> - Metropolis (Wax Trax!/TVT)                                  |
| 16         | 29 | 23 | <b>THE DANDY WARHOLS</b> - Come Down (Tim Kerr/Capitol)                                 |
| <b>NEW</b> | 24 |    | <b>NEGATIVLAND</b> - SIEDPSIP (Seeland)   |
| 25         | 27 | 25 | <b>PRODIGY</b> - The Fat of the Land (Mute/Maverick/Warner Bros.)                       |
| 40         | 24 | 26 | <b>KINCAID</b> - Good Citizen of the Month (Kindercore)                                 |
| 5          | 17 | 27 | <b>GUIDED BY VOICES</b> - Mag Earwhig! (Matador)  |
| 15         | 18 | 28 | <b>OLD 97'S</b> - Too Far To Care (Elektra/EEG)   |
| —          | 41 | 29 | <b>MORRISSEY</b> - Maladjusted (Mercury)  |
| —          | 46 | 30 | <b>VARIOUS ARTISTS</b> - Spawn Soundtrack (Immortal/Epic)                               |
| <b>NEW</b> | 31 |    | <b>JAMES TAYLOR QUARTET</b> - Creation (Acid Jazz/Hollywood)                            |
| —          | 45 | 32 | <b>MANSUN</b> - Attack of The Grey Lantern (Epic)                                       |
| <b>NEW</b> | 33 |    | <b>TANYA DONELLY</b> - Pretty Deep EP (4-AD/Reprise)                                    |
| 24         | 26 | 34 | <b>TINDERSTICKS</b> - Curtains (London)   |
| 50         | —  | 35 | <b>BLUE MEANIES</b> - Full Throttle (Thick)   |
| 44         | 38 | 36 | <b>TOENUT</b> - Two In The Piñata (Mute)  |
| <b>NEW</b> | 37 |    | <b>STRICTLY BALLROOM</b> - hide here forever (Waxploitation)                            |
| 23         | 23 | 38 | <b>DAVID BYRNE</b> - Feelings (Luaka Bop/Warner Bros.)                                  |
| <b>NEW</b> | 39 |    | <b>RESERVOIR</b> - pink machine (Zero Hour)   |
| —          | 48 | 40 | <b>BRIAN ENO</b> - The Drop (Thirsty Ear)   |
| 10         | 22 | 41 | <b>TALVIN SINGH</b> - Anokha: Soundz Of The Asian Underground (Quango/Island)           |
| <b>NEW</b> | 42 |    | <b>PINK NOISE TEST</b> - Plasticized (Interscope)                                       |
| 29         | 37 | 43 | <b>PRIMUS</b> - The Brown Album (Interscope)  |
| <b>NEW</b> | 44 |    | <b>u-Ziq</b> - Lunatic Harness (Astralwerks)  |
| 18         | 42 | 45 | <b>ME FIRST AND THE GIMME GIMMES</b> - Have A Ball! (Fat Wreck Chords)                  |
| <b>NEW</b> | 46 |    | <b>CHERRY POPPIN' DADDIES</b> - Zoot Suit Riot (Mojo)                                   |
| <b>NEW</b> | 47 |    | <b>MONACO</b> - Music For Pleasure (Polydor/A&M)  |
| 14         | 25 | 48 | <b>YO LA TENGO</b> - I Can Hear The Heart Beating As One (Matador)                      |
| <b>NEW</b> | 49 |    | <b>EC80R</b> - All Of Us Can Be Rich... (DHR/Grand Royal)                               |
| <b>NEW</b> | 50 |    | <b>THE WANNADIES</b> - The Wannadies (RCA)  |

**Inside College** BY MATT BROWN & VINNIE ESPARZA

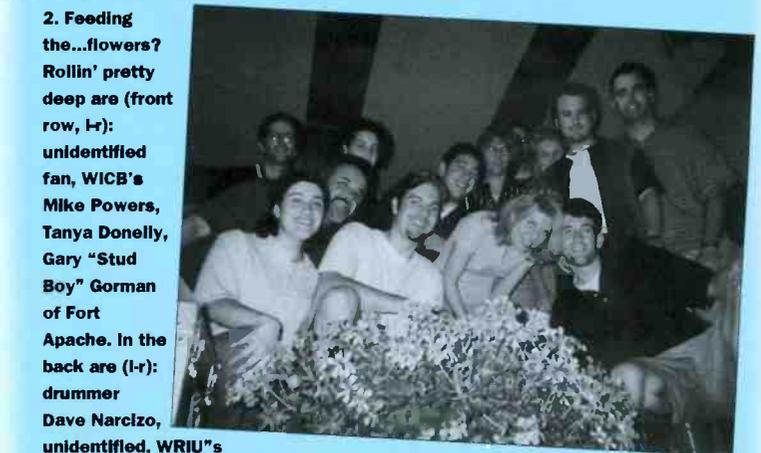


## Potpourri of Paparazzi

Yes, this week we bring you snappy snaps that were sent to us from various folks. Cut these out. Make some coasters.



1. Picking up chicks during recess: (l-r) Dave Sanford and Rhino's Bill Smith drop smooth lines like, "Hey little girl, want a box set?" (Photo: Vision Trust)



2. Feeding the...flowers? Rollin' pretty deep are (front row, l-r): unidentified fan, WICB's Mike Powers, Tanya Donelly, Gary "Stud Boy" Gorman of Fort Apache. In the back are (l-r): drummer Dave Narcizo, unidentified, WRIU's

Reneé, AIM's Jon Landman, guitarist Rich Gilbert, unidentified, keyboardist Elizabeth Steen, Tanya's hubby and bassist Dean Fisher, unidentified. (photo: Fort Apache)



3. Mammoth's Andrew "Asphalt Rising" Paynter has mastered the art of skating drunk. Here he is at Disneyland olying over a box and lookin' to grind the rail. Seconds

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.  
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4. New York's finest! Luna loungin' at WNYU (l-r): Chris Elles, Elektra; Dean Wareham, Luna; Jeanne Klafin and Daniel Blumin, WNYU. (photo: Mike DePippa, Elektra)

## College Picks:

### THE DELTA 72 The Soul of a New Machine (Touch & Go)

On their second full length album, Delta 72 give us more of their rockin' Stax/Volt R&B trip. What the Jon Spencer Blues Explosion did for traditional blues (Read: Get a bunch of white kids to dig deep into that genre's history), the Delta 72 will do for Otis Redding and James Brown. Farfisa organ, crazy-ass slide guitars, and more punk energy than these ears have heard for quite some time make for one butt-shakin' listening

5. Chillin' at their favorite Vegas hangout. Yo, can you expense these poker chips, daddy? (l-r): Will Euart, Hollywood; Paul, KUNV; Will Knapp, Hollywood; Yigal Dakar, Interscope; Steve Greborunis, Hollywood; Ducky, KUNV; Jeff Marks, Hollywood. (photo: Hollywood)



## Chartbound

- What's Mine Is Yours (Deep Elm)
- United Future Organization (Antilles)
- Wyclef Jean (Ruffhouse/Columbia)
- Thrill Kill Kult (Red Ant)
- Banco de Gaiz (Planet Dog/Mammoth)

experience. Those of you who feel that garage rock is dead should take a listen to "The Cut," "Floorboard Shake," or any other gem included here. Do yourself a favor, do your listeners a favor, and do the Delta 72 a favor; play this record and dance, dance, dance. Or have sex.

—PARKER GIBBS

News: Jen Ventullo has left the WORK group, she can be contacted at (508) 851-5303. Her last day—and her birthday—was August 14th...

Former WUTK MD Lisa LeeKing is now at Zero Hour. Say hi at (800) 722-0613...Congrats to Nelson Wells and Jimmy McLean for now owning Revolution

Promotion...Your new college contact at Revolution Records is Shawn "Spike" Euzebio at (310) 289-5550...Lulu jumps from Thirsty Ear to work radio for Roadrunner; Jeremy is your new man at Thirsty Ear. Blow him a call at (800) 866-2313...Over at Volcano, your contact is James Cole, (212) 352-5340...Happy Birthday to Tami Martin at Bill Graham Presents,

she rocks out August 21st...Respect to Fela Kuti, a true revolutionary. Rest in peace, brother.

Adds for August 18/19: Pineal Ventana (Altered), Cellophane (Virgin), Wayne "The Train" Hancock (Ark 21), Slobberbone (Doolittle), Mount Pilot (Doolittle), Murder City Devils (Die Young, Stay Pretty), Blue Rags (Sub Pop), Eric Matthews (Sub Pop), Julie Dorion (Sappy), Crystal Method (Outpost), Royal Fingerbowl (TVT), Andrew Dorff (Work), Smoking Popes (Capitol), Butterflies (Ng), Tribute to Jimmie Rodgers Egyptian/Columbia) Chumbawamba (Universal), Closer (Revolution), Greg Garing, (Paladin/Revolution), Fig Dish (A&M), Kara's Flowers (Reprise).

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HIS MUSIC CONTINUES TO CHALLENGE EVEN THE MOST  
ADVENTUROUS OF TODAY'S ARTISTS

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# Gavin Urban Landscape

## PRIME PROPERTY



### MOST ADDED

#### K-CI & JOJO (40)

*Last Night's Letters* (MCA)  
 KBCE, WTLZ, WILD, WXQL, KMJK, WFXA, KMJJ, WZAK, WJGN, KHRN, WJMG, WJZD, WJUN, WNHC, KPRS, WMNX, KDKO, WCDX, WQOK, KJMS, WUSL, WWDM, WJMI, WZFX, KMJM, KCEP, WOWI, KKDA, WPLZ, WPAL, KVSP, KJMM, WDZZ, WBLX, WNFQ, WIBB, WVEE, WJTT, WDAO, WHRK

#### SHAGGY (30)

*Piece Of My Heart* (Virgin)  
 WTMP, KMJJ, WILD, WXQL, WRKE, WGVM, WJGN, KHRN, WJMG, WJUN, KPRS, WCDX, WWDM, WJMI, WPEG, WOWI, WCKX, WKV, WJZB, WPLZ, WPAL, KVSP, KJMM, WIZF, WDZZ, WNFQ, WIBB, WEUP, WJTT, WHRK

#### BUSTA RHYMES (27)

*Put Your Hands...* (Elektra/EEG)  
 WFXA, KMJJ, WTLZ, WXQL, WPHI, WRKE, WZAK, WJGN, KHRN, WJMG, WTCC, WCDX, WPEG, KCEP, WKYS, WAMO, WCKX, WKV, KKDA, WJZB, WPLZ, WPAL, KVSP, KJMM, WIZF, WIBB, WHRK

#### REFUGEE CAMP ALL STARS (25)

*Avenues* (Arista)  
 WFXA, KMJJ, WTLZ, WXQL, WZAK, WJGN, KHRN, WJUN, KPRS, WQOK, WAMO, WCKX, WKV, WJZB, WPAL, KVSP, KJMM, WIZF, WBLX, WIBB, WEUP, KSJL, WJTT, WJMI, WHRK

#### CHRISTION (24)

*Bring Back Your Love* (Def Jam Recording Group)  
 WTLZ, KMJJ, WZAK, WJGN, KHRN, WJMG, WJZD, KPRS, WQOK, KJMS, WZFX, WOWI, WKYS, WAMO, KKDA, WPLZ, WPAL, KVSP, KJMM, WBLX, WNFQ, WIBB, WEUP, WHRK

### BLACK A/C

Most Played Current Hits

#### PATTI LABELLE

*"When You Talk...Love"* (MCA)  
**JOE**

*"The Love Scene"* (Jive)

#### GOD'S PROPERTY

FEATURING KIRK FRANKLIN

*"Stomp"* (B-Rite/Interscope)

#### O' JAYS

*"What's Stopping You"* (Global Soul/Volcano)

#### LAURNEA

*"Can't Let Go"* (Yab Yum/Epic)

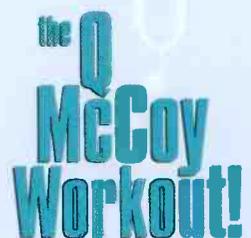
## Q - FILE

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Urban Landscape

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featuring



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 Lou Galliani 805-542-9999

### WEST COAST

MARIAH CAREY +62 "Honey" (Columbia/CRG)

SOMETHIN' FOR THE PEOPLE +57

"My Love Is The Shhh!" (Warner Bros.)

MAGOO & TIMBALAND +44 "Up Jumps Da

Boogie" (Blackground/Atlantic)

TOTAL +31 "What About Us?" (LaFace/Arista)

JONATHAN BUTLER +27 "Do You Love Me"

(N2K Encoded Music)

### MIDWEST

MAGOO & TIMBALAND +94 "Up Jumps Da

Boogie" (Blackground/Atlantic)

MARIAH CAREY +48 "Honey" (Columbia/CRG)

MARY J. BLIGE +35 "Everything" (MCA)

ERYKAH BADU +34 "Other Side Of The Game"

(Kedar/Universal)

MILESTONE +33 "I Care 'Bout You"

(LaFace/Arista)

### EAST COAST

MAGOO & TIMBALAND +362

"Up Jumps Da Boogie" (Blackground/Atlantic)

ERYKAH BADU +148 "Other Side Of The

Game" (Kedar/Universal)

USHER +127 "You Make Me..." (LaFace/Arista)

MARY J. BLIGE +114 "Everything" (MCA)

FOXY BROWN FEATURING DRU HILL "Big

Bad Mamma" (Def Jam/Mercury)

### SOUTHWEST

MAGOO & TIMBALAND +159 "Up Jumps Da

Boogie" (Blackground/Atlantic)

MARIAH CAREY +73 "Honey" (Columbia/CRG)

MIA X +66 "The Party Don't Stop" (Priority)

ERYKAH BADU +60 "Other Side Of The Game"

(Kedar/Universal)

SOMETHIN' FOR THE PEOPLE +46

"My Love Is The Shhh!" (Warner Bros.)

### SOUTHEAST

MAGOO & TIMBALAND +397 "Up Jumps Da

Boogie" (Blackground/Atlantic)

MARIAH CAREY +177 "Honey" (Columbia/CRG)

SOMETHIN' FOR THE PEOPLE +145 "My

Love Is The Shhh!" (Warner Bros.)

CHANGING FACES +133 "G.H.E.T.T.O.U.T.

PART II" (Big Beat/Atlantic)

MARY J. BLIGE +132 "Everything" (MCA)

### CAROLINAS/VIRGINIA

MAGOO & TIMBALAND +170 "Up Jumps Da

Boogie" (Blackground/Atlantic)

MARIAH CAREY +120 "Honey"

(Columbia/CRG)

JOE +89 "The Love Scene" (Jive)

BIG MIKE +71 "Burbans & Impalas" (Rap-A-

Lot/Noo Trybe)

MARY J. BLIGE +65 "Everything" (MCA)

## TOP TEN SPINZ

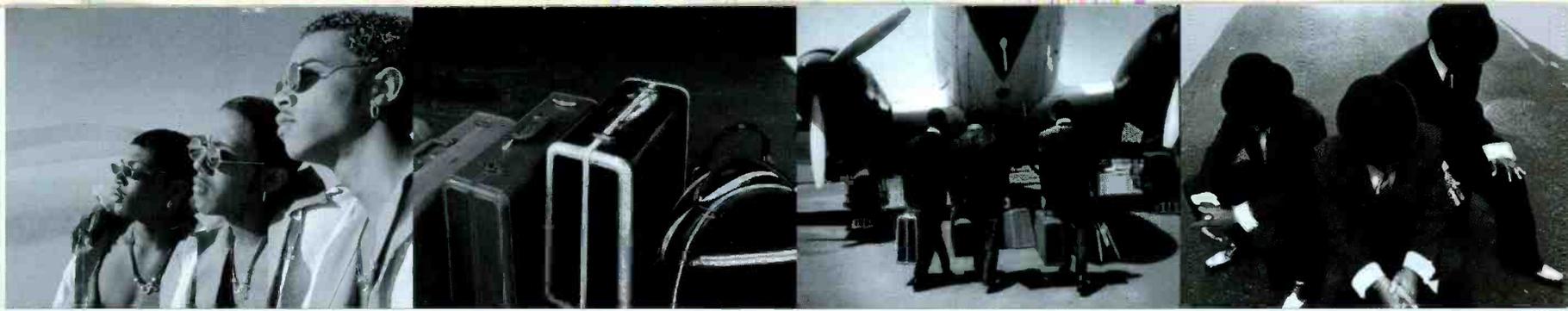
|    |   |      |      |
|----|---|------|------|
| 1  | DRU HILL "Never Make a Promise"           | 2529 | 2815 |
| 2  | WILL SMITH "Men In Black"                 | 2323 | 2620 |
| 3  | MISSY ELLIOTT "Supa Dupa Fly (The Rain)"  | 2164 | 2303 |
| 4  | R. KELLY "Gotham City"                    | 2243 | 2324 |
| 5  | JOE "The Love Scene"                      | 1892 | 2202 |
| 6  | PATTI LABELLE "When You Talk About Love"  | 2194 | 2798 |
| 7  | BLACKSTREET "Fix"                         | 1862 | 2042 |
| 8  | SWV FEATURING PUFF DADDY "Someone"        | 1942 | 2042 |
| 9  | ROME "Do You Like This"                   | 1852 | 1931 |
| 10 | CHANGING FACES "G.H.E.T.T.O.U.T. Part II" | 1667 | 1868 |

SPINZ LAST WEEK

SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: ANNA CALIX

Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580



Al Jai Wallace, National Program Director, WEMX, KQXL, WXOK, KRRQ

*"This record is a nice progression for IMMATURE.  
They are MORE-MATURE than ever before."*

Skip Dillard, Program Director, WBLK-Buffalo

*"This record has generated quite a few adult calls.  
We think it is strong for all demos."*

I'M NOT A FOOL

# immature

FROM THE UPCOMING ALBUM "THE JOURNEY"  
SINGLE IN STORES AUGUST 26

New stations this week include:

- WVEE - Atlanta
- WHTA - Atlanta
- WILD - Boston
- WCHB - Detroit
- WDZZ - Flint
- KMJM - St. Louis
- WTT - Chattanooga
- WROU - Dayton
- WRKE - Salisbury
- WMNX - Wilmington
- WJMI - Jackson, MS
- KIIZ - Killeen



PLANET GROOVE  
Top 20 Countdown  
activity



SELECTION  
#515

PRODUCER: CHRIS STOKES  
MANAGEMENT: GET HOOKED, INC.  
GET AMPED. WWW.MCARECORDS.COM  
MCA © 1997 MCA RECORDS, INC.



# On-line

BY QUINCY MCCOY

## Warm Up for the Workout

**N**ext week is the Urban Landscape special issue featuring the 3rd edition of the Q McCoy Workout. Every year at this time, I prepare a workout plan for you, the programming community to get you and your station ready for the fall book. This year, I've included new material on branding and improving your creative output. But because of space restrictions I had to leave out some items about station maintenance that I really think you should practice. So I decided to give them to you a week earlier. Think of it as a warm up for the tougher workout coming next week.

### DEVISING A GOOD CONTEST

Always remember: A contest should be designed to entertain the people who don't play as well as those who do. More than 80 percent of your listenership never even attempts to participate in a contest, so the real challenge is to keep those people listening through promos and during the actual execution.

Most people don't participate in contests because they rightfully believe they will never get through to the station. Eliminate "caller number nine" from your station's vocabulary and have your jocks pick people at random. Put them on the air live. It works for talk radio and Howard Stern.

A cliché that should be eliminated is the pumped-up winner. The days of a listener screaming "I can't believe I won!" have played out. Be real. You'll find that listeners are more likely to stay tuned if they find something relatable in what the people on the air are saying. What a concept.

Try to remove "hype" from your contest promos and liners and try to incorporate more mystery, fun and real excitement. Somewhere along the line the responsibility of producing excitement was switched to the listeners. It's your job to produce promos with dynamic words and colorful sounds; it's your jocks' job to be showpeople and to execute your contest in an entertaining and personal way.

### CALLBACKS

In their book, *A Passion for Excellence*, Tom Peters and Nancy Austin discuss a concept they call the "Daily Dose of Reality." What this means is finding ways to stay in touch with your customers. The objective is threefold: To let your

customers know they are important to you: to uncover problems before they become major irritants, and to give yourself a daily reminder of what the real world is saying about your station.

The best way to give yourself a daily dose of reality is by making research callbacks. At least three times a week, have your research person leave you a callback form of a listener who has a complaint about the station.

Call listeners in your target who listen to your competition, and ask them probing questions. Callbacks to listeners with positive feedback can also help you in your marketing plans.

It's a good policy to answer letters from disgruntled listeners, but if you also call them, it could be the difference in winning them back or losing that listener forever.

If possible, form a "Callback Squad" of managers at your station who are good communicators and

**This is just a warm up, a warm up, a warm up...**

spread the calls around. Meet once a week and discuss what is on the minds of your listeners. This reality check could be the difference between winning and losing.

### NO PROMOTIONAL BUDGET

Here are some inexpensive ways to market your station during this important rating period.

If you have no money for contesting, and your competitors run big prize giveaways, consider positioning yourself as the station that doesn't insult its listeners with a contest, but instead plays the most music. With this stance, you can do a series of creative liners and promos putting down contests and raising the level of your station with your adult listeners.

If you act like a private detective, you can find free prizes. Check with your sales department to learn whether clients have any items available with a co-promote. Check with record companies for available record or movie tie-ins that may have a big ticket prize or prizes attached to them.

If you have a small budget, don't try to spread your giveaways through the entire book. Target your giveaways on Wednesdays, Thursdays, and the weekends. Pinpoint specific hours in the morning and in afternoon drive, and then alternate them. Concentrate your contest giveaways in the beginning and the end periods of the book. Always run great winner promos, and keep them as fresh as possible.

### VERTICAL AND HORIZONTAL PROMOS

Every station needs horizontal and vertical promos to support and cross-promote all dayparts, specialty programming, and promotions. Without this type of formatic foundation, it's almost impossible to expand TSL, increase SHARE or build CUME. The following is a brief description of horizontal and vertical promos.

#### HORIZONTAL

These promos are designed to promote shows, events, or contests from one day to the next. *"Listen tomorrow morning, when DJ Ray announces the hot song of the day...it could mean cool cash for you ... from Hot-FM."*

To work, these promos must give the listener a reason to listen tomorrow. Beginning Wednesday afternoon, all horizontal promos should begin to focus on weekend programming. Example: *Join DJ Ray Sunday at noon and listen for details to win a free trip to Jamaica...only on Hot-FM."*

#### VERTICAL

These promos give people a reason to listen for the next 20 minutes, the next hour, and the rest of the day. *"Hot-FM wants you to win at work. When you get in the office, tune your radio to Hot-FM and DJ Ray will give your office a free catered lunch. Every day, another office wins...only on Q-FM."*

*"The new Maxwell album, Cool Lover, is out, and you can hear it in less than 20 minutes, only on the station that plays the new music first...Q-FM."*

#### PRODUCTION

These promos are designed to be short and to the point, but they must also be creative. That means you must use dynamic words and

exciting sounds when you begin devising this series of Horizontal and Vertical promos for your station. Remember to keep them fresh. Also try to use some of the same elements to help reinforcement and recall, such as a basic sounder, key phrase, or jingle bed.

### TOP OF MIND

If you're one of the unfortunate programmers who had to start this rating period without the benefit of a television, direct mail or outside marketing campaign, your toughest job will be trying to keep your station's call letters top-of-mind with your listeners. Here are a few suggestions on how to overcome this obstacle.

### CONTESTS

Set up a big contest that employs the use of call letters, frequency, or your station's slogan. Give away T-shirts and hats that boldly display your calls. Use guerrilla marketing techniques and flood the market place with outdoor stickers on legal posting places around town. Hand out bumper stickers at every major event: concerts, sporting events, and movie premieres.

### COMMUNITY

Develop several community projects that will get your station on television or ink in other media. The press likes topical issues and projects like "Coats for the Cold" or gun return projects structured around community services.

### SALES EVENTS

Develop every sales and promotional appearance into a cumulative opportunity. Sales promotions and air personalities doing charity work can bring in media coverage if properly promoted on and off the air. Make sure to send out press releases for all your station projects. Always have on hand at your events banners, T-shirts, bumper stickers, photos, etc.

### INTERNET

Don't overlook this new and exciting area's potential to promote your station and gain new listeners. You can billboard your staff lineup, promote your promotions and stage contests. Personalities or guests can have chats with listeners, and your call letters will be seen by thousands. You can't get more top of mind than that.

Next week we'll take it up a few notches and begin a powerful game plan that will help bring out the champion in you.

# Patti LaBelle

shoe was on the other foot

After spending four weeks at #1 with "When You Talk About Love" on the R&R AC Chart it's time to put the "Shoe On The Other Foot"

Early play at:

WDAS - Philadelphia

WSOJ - Richmond

KQXL - Baton Rouge

KJMS - Memphis

WSOL - Jacksonville

WTMP - Tampa

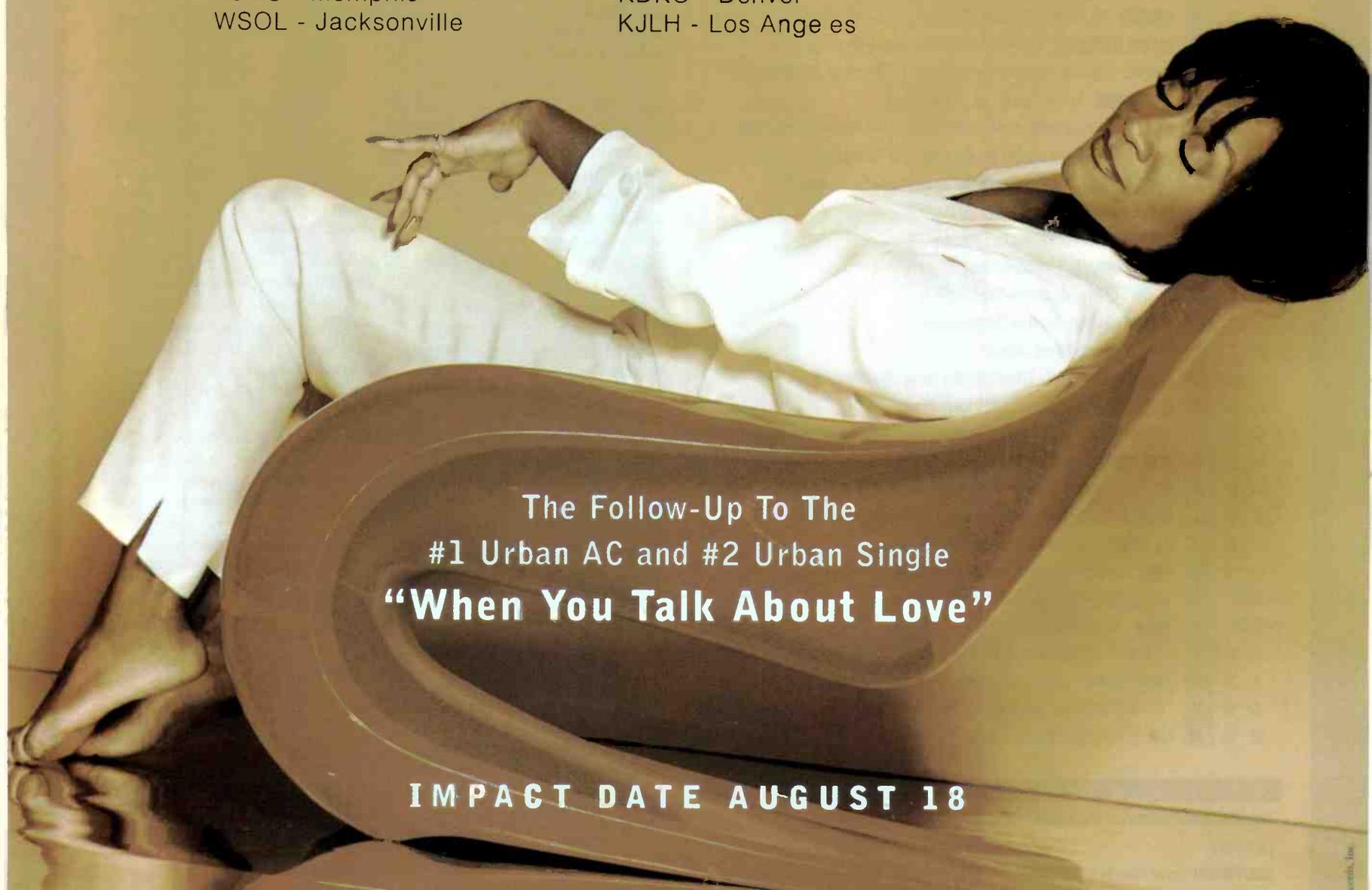
KRBV - Dallas

WBLK - Buffalo

KATZ - St. Louis

KDKO - Denver

KJLH - Los Angeles

A photograph of Patti LaBelle reclining in a large, dark brown, modern-style chair. She is wearing a white blazer and white pants. Her right hand is raised, pointing towards the camera. The background is a plain, light-colored wall.

The Follow-Up To The  
#1 Urban AC and #2 Urban Single  
"When You Talk About Love"

IMPACT DATE AUGUST 18

**MOST ADDED**



**MACK 10**  
*Backyard Boogie*  
 (Priority)  
**X-PERADO**  
*The Entity*  
 (Official Joints)

**TOP TIP**

**BORN JAMERICANS**  
*Gotta Get Mine*  
 (Delicious Vinyl)

The young princes of Yardcore are slamin', and 26 stations are feelin' it!

**RECORD TO WATCH**



**THA MEXAKINZ**  
*Problems/Burnin' Hot*  
 (Remix)  
 (Wild West)

Should be hitting the chart next week, and receiveing love from across the nation...

# Gavin Rap

| 2W         | LW | TW |   |
|------------|----|----|---|
| \$         | 1  | 1  | <b>KRS-ONE</b> - A Friend/Heartbeat (Jive)  |
|            | 7  | 3  | <b>AZ</b> - Hey AZ (Noo Trybe/Virgin)   |
|            | 20 | 7  | <b>EPMD</b> - Never Seen Before (Def Jam/Chaos)                                       |
| \$         | 5  | 4  | <b>MOBB DEEP</b> - Hoodlum feat. Rakim (Loud)   |
| \$         | 6  | 5  | <b>ROYAL FLUSH</b> - Iced Down Medallion (Blunt Recordings)                           |
| \$         | 2  | 6  | O.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)                    |
| 22         | 11 | 7  | <b>DIAMOND</b> - The Hiatus/Diamond Jewelz (Mercury)                                  |
| 16         | 9  | 8  | <b>TRACEY LEE</b> - Give It Up Baby/Stars In The East (ByStorm/Universal)             |
| 25         | 10 | 9  | <b>GP WU</b> - Hit Me Wit That Sh*t (MCA)   |
| \$         | 13 | 10 | <b>THE BEATNUTS</b> - Off The Books (Violator/Relativity)                             |
| 11         | 8  | 11 | MOS DEF - Universal Magnetic/If You Can Hah... (Rawkus Entertainment)                 |
| —          | 15 | 12 | <b>LOST BOYZ</b> - Me And My Crazy World/Summertime (Universal)                       |
| \$         | 4  | 13 | LADY OF RAGE - Get Wit Da Wickedness (Death Row)                                      |
| —          | 26 | 14 | <b>COMMON</b> - Reminding Me/1,2 Many (Relativity)                                    |
| 17         | 14 | 15 | <b>CAPONE N NOREAGA</b> - Capone Bone/Calm Down (Penalty Recordings)                  |
| \$         | 12 | 16 | RAMPAGE - Take It To The Streets/Flipmode Enemy #1 (Flipmode/Violator/Elektra)        |
| \$         | 21 | 17 | <b>GROUP HOME</b> - Express (Tape Kings/Low Budget Rec.)                              |
| \$         | 16 | 18 | WYCLEF - We Trying To Stay Alive/Anything Can Happen (Ruffhouse/Columbia/CRG)         |
| \$         | 17 | 19 | VARIOUS ARTISTS - Lil' Kim: Not Tonight/Ladies Night (Tommy Boy)                      |
| <b>NEW</b> | 20 | 20 | <b>BUSTA RHYMES</b> - Put Your Hands Where My Eyes Could See (Elektra/EEG)            |
| 30         | 25 | 21 | <b>NAS</b> - Escobar '97 (Columbia/CRG)   |
| 13         | 18 | 22 | ORGANIZED KONFUSION - Numbers (Priority)  |
| <b>NEW</b> | 23 | 23 | <b>THA ALKAHOLIKS</b> - Likwidation (Loud)  |
| 6          | 20 | 24 | WU-TANG CLAN - Triumph (Wu-Tang/Loud/RCA)   |
| —          | 28 | 25 | <b>VOODOU</b> - Southern Caly Nites (Patchwerk/Priority)                              |
| 18         | 23 | 26 | DJ POOH - Whoop, Whoop (Atlantic)   |
| —          | 36 | 27 | <b>BREEZE EVERFLOWIN'</b> - I Heard It/Dip Dip (remix) (Wreck/Nervous)                |
| —          | 30 | 28 | <b>HURRICANE G</b> - Somebody Else (H.O.L.A.)   |
| 12         | 19 | 29 | COMPANY FLOW - Blind/Tragedy Of War In III Parts (Official Recordings/Rawkus Ent)     |
| —          | 32 | 30 | <b>PUFF DADDY featuring MASE</b> - All About The Benjamins (Bad Boy/Arista)           |
| —          | 31 | 31 | <b>BIG MIKE</b> - 'Burbans & Impalas (Rap-A-Lot/Noo Trybe)                            |
| \$         | 24 | 32 | MISSY "MISDEMEANOR" ELLIOTT - The Rain (The Gold Mine, Inc./eastwest)                 |
| —          | 33 | 33 | <b>ILL ADVISED</b> - Names/Encore (Quake City)  |
| —          | 37 | 34 | <b>MIA X</b> - Party Don't Stop Feat. Master P & Foxy Brown (Northland)               |
| <b>NEW</b> | 35 | 35 | <b>DR. OCTAGON</b> - Blue Flowers (Bulk/Dreamworks)                                   |
| <b>NEW</b> | 36 | 36 | <b>NO I.D.</b> - Sky's The Limit (Relativity)   |
| —          | 33 | 37 | ILL ADVISED - Names/Encore (Quake City)   |
| 9          | 22 | 38 | FINSTA & BUNDY - Don't Stress Tomorrow/Where Ya At Part II (Tape Kingz)               |
| \$         | 35 | 39 | THE NOTORIOUS B.I.G. - Mo' Money Mo' Problems/The Lox: We Love You...(Bad Boy/Arista) |
| 32         | 34 | 40 | LIVE POETS - Respect/Finally (45 Below)   |

\$ — Indicates GAVIN Rap Retail Action.

**Chartbound**

- |   |  |
|---|--|
| <b>THA MEXAKINZ</b> -Problems/Burnin' Hot Remix (Wild West) | <b>FOXY BROWN</b> -Big Bad Momma (Def Jam Recording Group)       |
| <b>SUAPFRIENDZ</b> -Unseen World Pt. II (804 Flava)         | <b>PSYCHO REALM</b> -Psycho City Blocks (Ruffhouse/Columbia/CRG) |
| <b>VARIOUS ARTISTS</b> -BQE Sampler (Hydra)                 |  |

## Like That!

BY THEMBISA S. MSHAKA



## Do It Yourself!

If you want to get noticed, get signed, get distributed, or get air-play, read this week's headline. In hip-hop (arguably almost every format, really), the days of inking any kind of deal by sub-



Lauryn Hill was blessed with a son, Zion David, on August 3. Mother and baby are doing fine!

mitting a demo are severely numbered. You gotta either know an effective, powerful Somebody or do it yourself. These days, the industry will not feed the starving artist or label until they're sitting at their own four-course meal. A&R people especially love to see self-initiative, because they're only as good as their last hit singing. If you got some spins or sold some units before they even heard of you, you've done much of the label's work for them.

I know, it's messed up. But that's the way it is, so learn the rules of the new game. Everyone featured in this special issue, which celebrates the power of DIY was, at some point in their career, told no. **Tomica Wright** was told she couldn't keep **Ruthless** alive, let alone lead it



Frontline's Sincere, RZA, and Gee Street CEO Jon Baker take a break from Gravediggin' to snap a flick on the occasion of RZA's signing an exclusive solo artist deal.

to multi-platinum heights with a new group of thugs from Cleveland. **Teddy Riley** was told he couldn't do anything without the consent of a series of shady managers. **Rico Wade** of **Organized Noize** showcased **Outkast** to major labels and was told no—but look how far they've come. **Danja Mowf** is still hearing that the **Supafriendz** aren't ready for a deal, but if you look in the Chartbound section, you'll find that GAVIN DJs love the record because it *is* ready.

Hearing and heeding the power within is what inspires these movers and shakers. It separates leaders from followers, achievers from flunkies. Are you saying yes or no?



Dres: peace-loving renegade

**Dres**, the Carolinas' illest emcee is older, wiser, and on a roll with his new label, **Black Pearl**. His vinyl sampler is all the way live, and he sent me some new cuts that are smooth head-nodders. He freaks the hell out of a **Mint Condition** riff. Contact Dres at (800) 397-7808 or at [www.dres.com](http://www.dres.com)...Flood alert: **Damian** at **KSCU**-Fort Collins desperately needs service to restore the library of records damaged in a major flood. Call him at (303) 793-5537 and send him everything.. **Ahsan** at **WRSU** has a new address: 14 Easton Ave. #208, New Brunswick, NJ 08901. Ring him up at (888) 664-4073...Shout out to **John**, **Mickey**, and everyone attending the **Indie Record Summit** this weekend in Philly...

The writing was on the wall, and it's now official: **Andre Harrell** was fired as the CEO of **Motown** last Thursday. He exits after negotiating a \$5 million

Continued on page 28

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

THE FIRST SINGLE AND VIDEO FROM HIS NEW ALBUM **WHEN DISASTER STRIKES**

# PUT YOUR HANDS WHERE MY EYES COULD SEE

**BUSTA RHYMES**



PRODUCED BY SHAMELLO AND BUDDAH FOR PROPHECY PRODUCTIONS  
CO-PRODUCED BY EPITOME FOR PROPHECY PRODUCTIONS  
MIXED AND ARRANGED BY BUSTA RHYMES FOR FLIPMODE ENTERTAINMENT, INC.  
EXECUTIVE PRODUCERS: BUSTA RHYMES FOR FLIPMODE ENTERTAINMENT, INC. AND RICK POSADA  
MANAGEMENT: CHRIS LIGHTY AND MONA SCOTT FOR VIOLATOR MANAGEMENT,  
AND KEVIN "WEBB" WELCH FOR FLIPMODE ENTERTAINMENT INC.

**ALBUM IN STORES SEPTEMBER 23**

On Elektra compact discs, cassettes and records. [www.elektra.com](http://www.elektra.com)

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# Gavin Rap Retail

Compiled by Matt Brown and Justin Torres

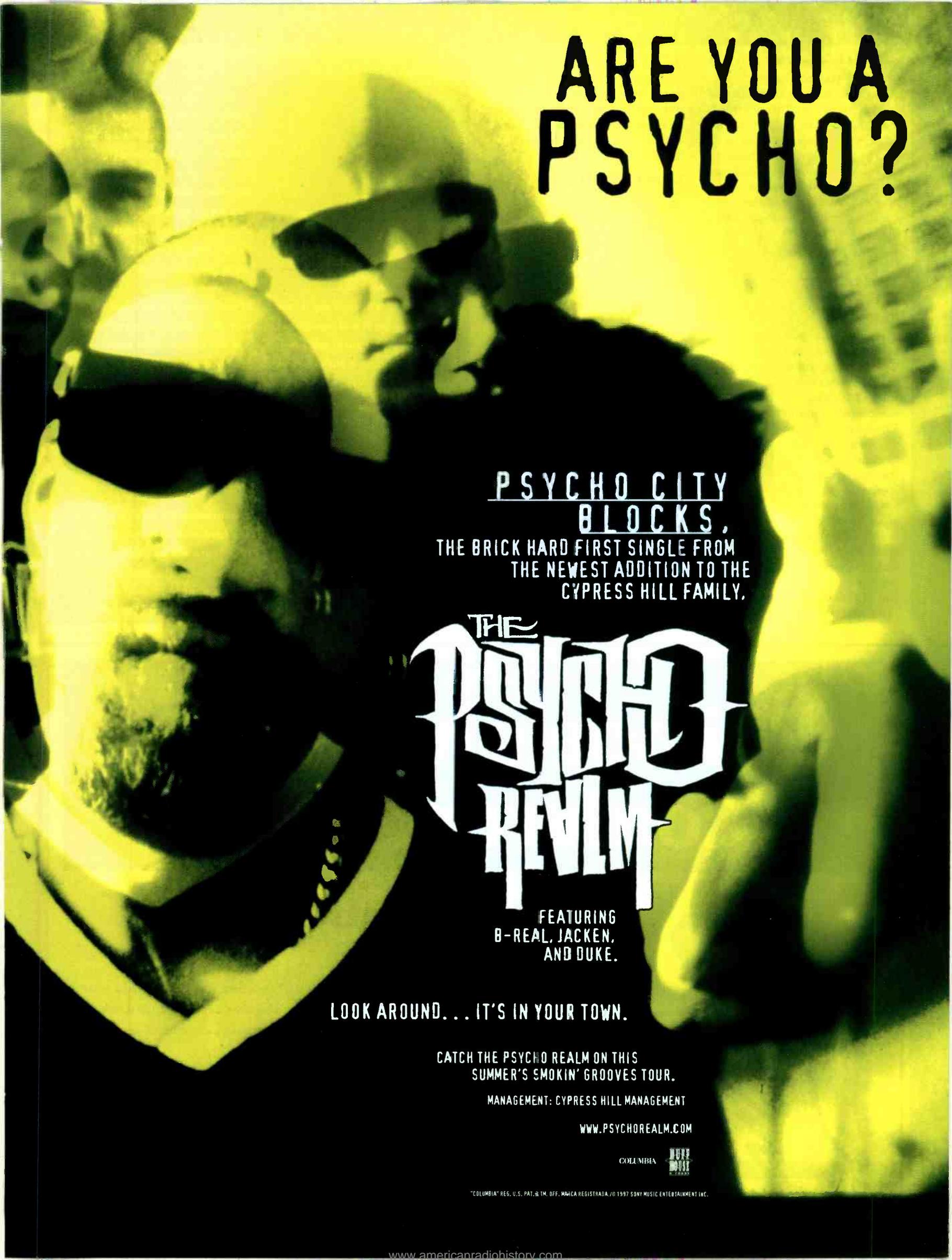
| 2W         | LW | TW | Singles  |
|------------|----|----|--|
| 2          | 1  | 1  | <b>LIL' KIM</b> - Not Tonight (Undeas/Big Beat/Atlantic)                             |
| 6          | 3  | 2  | <b>THE NOTORIOUS B.I.G.</b> - Mo Money Mo Problems (Bad Boy/Arista)                  |
| 1          | 2  | 3  | PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)            |
| 4          | 4  | 4  | BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)                      |
| 3          | 5  | 5  | SCARFACE - Smile (featuring 2 Pac and Johnny P) (Rap-A-Lot/Noo Trybe)                |
| <b>NEW</b> | 6  | 6  | <b>RAMPAGE</b> - Take It To The Streets (Flipmode/Violator/Elektra)                  |
| 5          | 6  | 7  | THA ALKAHOLIKS - Hip Hop Drunkies (Loud)   |
| —          | 13 | 8  | <b>MAGOO &amp; TIMBALAND</b> - Up Jumps da Boogie (Atlantic)                         |
| 8          | 8  | 9  | WYCLEF feat. REFUGEE ALL STARS - We're Tryin' To Stay Alive (Ruffhouse/Columbia/CRG) |
| <b>NEW</b> | 10 | 10 | <b>KRS-ONE</b> - A Friend/Heartbeat (Jive)   |
| 21         | 10 | 11 | ROYAL FLUSH - Iced Down Medallion (Blunt Recordings)                                 |
| 18         | 12 | 12 | MOBB DEEP - Hoodlum feat. Rakim (Loud)   |
| —          | 9  | 13 | O.C. - My World (Payday/FFRR)  |
| 13         | 21 | 14 | <b>SUGA FREE</b> - If You Stay Ready (Island)  |
| 17         | 15 | 15 | CRU - Just Another Case (Def Jam Recording Group)                                    |
| 19         | 14 | 16 | LADY OF RAGE - Get Wit Da Wickedness (Death Row)                                     |
| 12         | 17 | 17 | THE BEATNUTS - Do You Believe/Give Up The Ass (Violator/Relativity)                  |
| 24         | 22 | 18 | <b>TWISTA</b> - Emotions (Big Beat/Atlantic)   |
| 9          | 18 | 19 | JAY-Z - Who You Wit (Qwest)  |
| —          | 16 | 20 | MASTER P - If I Could Change (No Limit/Priority)                                     |
| 10         | 19 | 21 | WARREN G. - Smokin Me Out (G-Funk/Def Jam Recording Group)                           |
| 22         | 23 | 22 | <b>MISSY "MISDEMEANOR" ELLIOTT</b> - The Rain (The Gold Mine, Inc./eastwest)         |
| 23         | —  | 23 | <b>COOLIO</b> featuring <b>THE 40 THEVZ</b> - C U When You Get There (Tommy Boy)     |
| <b>NEW</b> | 24 | 24 | <b>GROUP HOME</b> - Express (Tape Kingz/Low Budget Rec.)                             |
| 14         | 11 | 25 | WHORIDAS - Talkin' Bout' Bank/Taxin' (South Paw/Delicious Vinyl)                     |

| 2W         | LW | TW | Albums   |
|------------|----|----|--|
| 10         | 1  | 1  | <b>PUFF DADDY &amp; THE FAMILY</b> - No Way Out (Bad Boy/Arista)                 |
| 1          | 2  | 2  | WU-TANG CLAN - Wu-Tang Forever (Wu-Tang/Loud/RCA)                                |
| 3          | 3  | 3  | MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine, Inc./eastwest)       |
| —          | 11 | 4  | <b>BONE THUGS N' HARMONY</b> - The Art Of War (Relativity/Ruthless)              |
| 2          | 4  | 5  | THE NOTORIOUS B.I.G. - Life After Death...Til Death Do Us Part (Bad Boy/Arista)  |
| 4          | 5  | 6  | LADY OF RAGE - Necessary Roughness (Death Row)                                   |
| 8          | 7  | 7  | VARIOUS ARTISTS - Nothing To Lose Soundtrack (Tommy Boy)                         |
| 6          | 6  | 8  | VARIOUS ARTISTS - I'm Bout It Soundtrack (No Limit/Priority)                     |
| 12         | 12 | 9  | <b>CAPONE N NOREAGA</b> - War Report (Penalty Recordings)                        |
| 11         | 14 | 10 | <b>VARIOUS ARTISTS</b> - Men In Black Soundtrack (Columbia/CRG)                  |
| 5          | 8  | 11 | WYCLEF feat. REFUGEE ALL STARS - The Carnival (Columbia/CRG)                     |
| 7          | 10 | 12 | LOST BOYZ - Love, Peace, and Nappiness (Universal)                               |
| 13         | 9  | 13 | MIA X - Unlady Like (No Limit/Priority)  |
| —          | 24 | 14 | <b>RAMPAGE</b> - Scouts Honor By Way of Blood (Flipmode/Violator/Elektra)        |
| 16         | 13 | 15 | ANT BANKS - Big Thangs (Jive)  |
| 9          | 16 | 16 | SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)                                 |
| 17         | 18 | 17 | <b>HEAVY D.</b> - Waterbed Hev (Uptown/Universal)                                |
| 14         | 17 | 18 | KRS-ONE - I Got Next (Jive)  |
| 15         | 15 | 19 | TWISTA - Emotions (Big Beat/Atlantic)  |
| 20         | 19 | 20 | BOOT CAMP CLIK - For The People (Duck Down/Priority)                             |
| <b>NEW</b> | 21 | 21 | <b>D-SHOT</b> - Six Figures (Shot/Jive)  |
| 19         | 20 | 22 | CRAIG MACK - Operation: Get Down (Street Life/Scotti Bros.)                      |
| 18         | 21 | 23 | THE BEATNUTS - Stone Crazy (Violator/Relativity)                                 |
| 21         | 22 | 24 | TRU - Tru 2 Da Game (No Limit/Priority)  |
| <b>NEW</b> | 25 | 25 | <b>VARIOUS ARTISTS</b> - How To Be A Player Soundtrack (Def Jam Recording Group) |

**HURRICANE G**  
TAKING THE MIX BY STORM.

CHECK OUT THE **vibe** ARTICLE.

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Continued from page 24

severance package with **Polygram**. A restructuring of the label is underway. This development underscores the well-worn adage, "you're only as good as your last hit," and drives home the importance of frugality, a hallmark of the independent modus operandi. At the end of the day, it's about results, not hype. *like that.* —ONE LOVE. ●

**Rap Picks**

**THE OUTFIT**  
EP Vinyl

(Oblique)

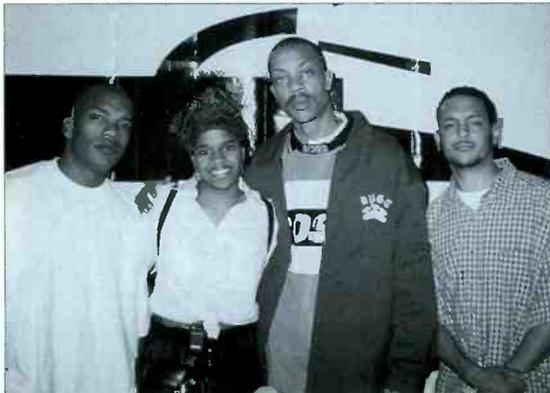
I love the indie spirit, fueled as it is by passion and ruled by frugality. When Oblique cut this vinyl, they laced DJs with four solid joints. What was probably initially a cash-saving move will, in the end, yield tremendous airplay at the underground level; this wax is lovely from start to finish. The tracks are lively, full of silky synth effects and kick-ass drums. The rhymes will remind you of Grand Puba, Phife, and Souls of

Mischief alternately, but the Outfit are ultimately dressed in their own rhyme vines. "Why Don't I Know" and "Rise and Sine" will be on the tip of programmers' tongues. For service, call Greg at Oblique (302) 292-8589.

**LORD TARIQ & PETER GUNZ**  
"DejaVu"

(Codeine)

Can you say "hit"? Two emcees who have previously cameoed their way into your mixshow have done a duet that will set your phones to ringin' and keep you movin'. Barebones and funky, this single is proof that hip-hop is gettin' back to basics. Contact Eric for wax at (212) 841-8636.



Whoop Whoop! Thembisa chills with (l to r) KAM, DJ Pooh, and Mista Grimm at Pooh's recent party in the Bay.

**ARTIST PROFILE**

**MOS DEF**



**THE NAME:** "I always say it, and I started making fun of myself as 'Mr. Mos Def.' It stuck, and I love it because it comes out of our vernacular."

**WHO:** Upcoming producer and fly emcee (Gavin told ya first!)

**AGE:** 23

**LABEL:** Rawkus

**PROMOTION CONTACT:**

Blak Shawn (212) 358-7890

**CURRENT SINGLE:**

"Universal Magnetic"

**ALBUM:** in progress, tentatively titled *Celebrated Universal*

**Broadcast Groove:** *An Original*

**B-Boy Tonic**

**BUZZ:** On cameos with Mike Zoot ("High Drama"), De La Soul ("Stakes Is High" remix), Bush Babees ("The Love Song").

**HIS MISSION:** "To make substantial music that speaks to sensibilities we all have but haven't articulated. I don't just wanna make people dance; I want to create some dialogue on human issues."

**HIS WRITING PROCESS:**

"I walk a lot; I catch ideas that way. My production crew, Shawn J. and the Ummah, also works—like spontaneous combustion.

**ON SCHOOL:** "I was too inquisitive, and was labeled a troublemaker. I started hangin' at libraries and teaching myself. The B-12 vitamins help me to appear smarter than I am, though."

**ON THE ALBUM:** "It will be dimensional. It's an extension of the fundamental principles of hip-hop. There will be singing as well, but geared to the hip-hop audience; I want to respect them and expand their musical horizons."

# The Philadelphia Music Conference '97

announces its 1997 dates...

## November 5-8

The PMC is the place to be in 1997!!  
The PMC is...

- The 3rd largest conference in the country for rock, hip-hop, R & B and acoustic music bringing together ALL styles of music!
- The fastest growing conference in the country, with over 3,500 people attending during the day and 20,000 at night!
- 3 days of 45 panels and hundreds of daytime showcases, 4 nights of 400 showcases and opportunities galore to meet and greet some of the biggest names in the business!
- The conference which has hosted over 22 bands to go on to signing major label deals.

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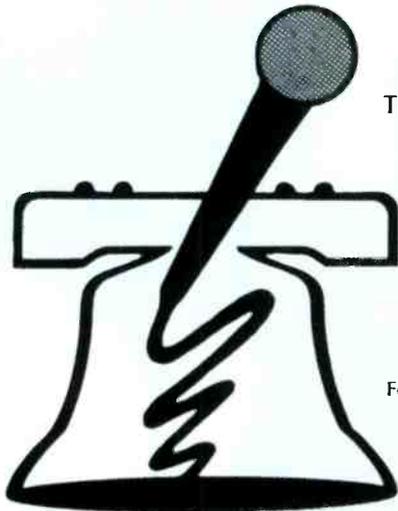
For Info On:

- Attending the conference...
- Promotional opportunities for your group or company...

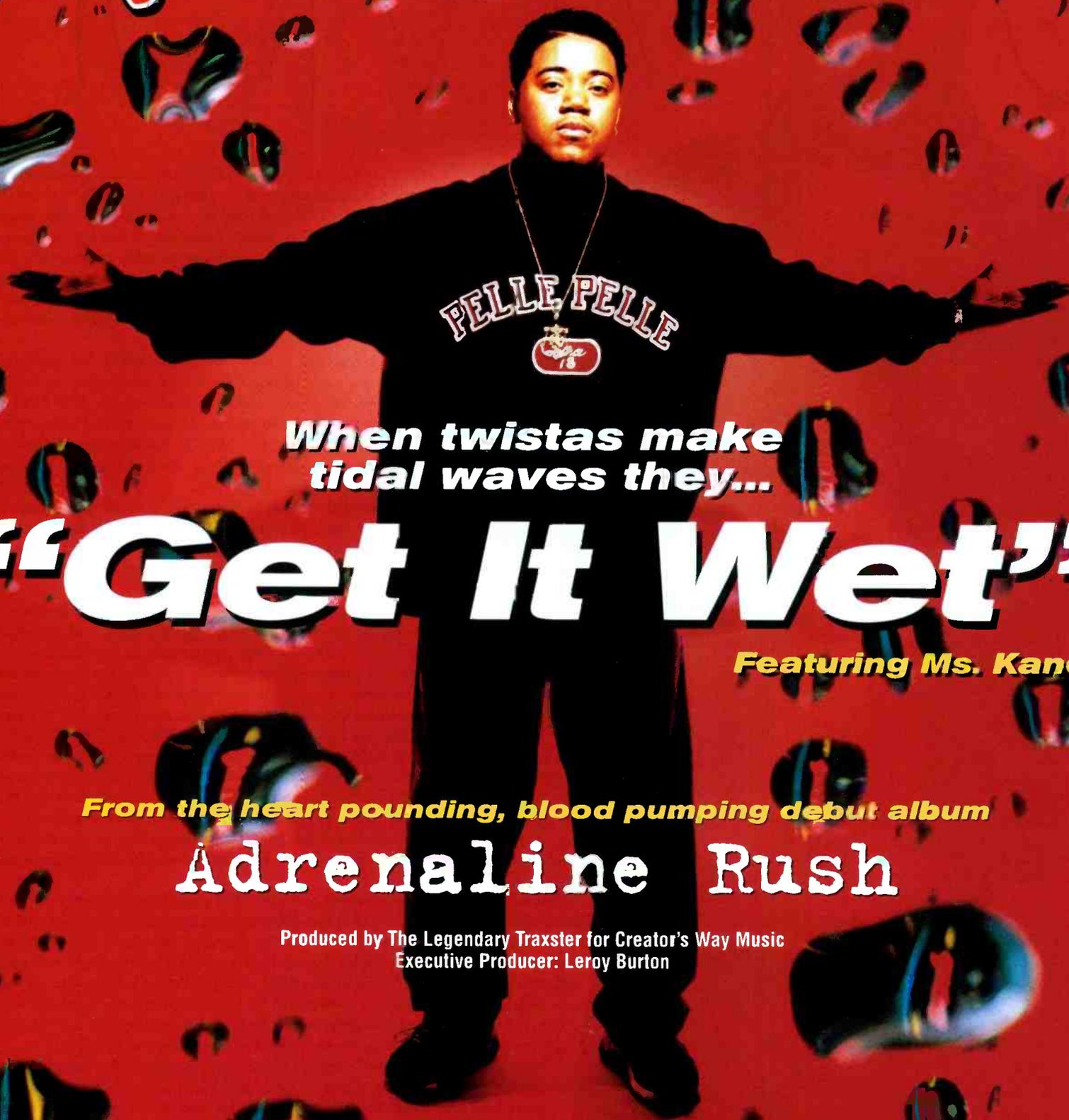
Call the PMC Hotline 215.587.9550 or e-mail us at [info@gopmc.com](mailto:info@gopmc.com) and we'll send you a free brochure!

Or write for info: P.O. Box 30288 Philadelphia, PA 19103

<http://www.gopmc.com>



# WET



*When twistas make  
tidal waves they...*

# “Get It Wet”

*Featuring Ms. Kane*

*From the heart pounding, blood pumping debut album*

## Adrenaline Rush

Produced by The Legendary Traxster for Creator's Way Music  
Executive Producer: Leroy Burton



# MAKING DOLLARS AND SENSE

By Thembisa S. Mshaka

# COMMON



**Taking the high road sucks sometimes.** Especially in hip-hop, where the bad boys and naughty girls get all the play, all the attention, and a lion's share of the sales. In music-making, taking the high road means using imagination more than embellishment, saying somethin' instead of just talkin' shit. It means waiting for the spirit to move through you in order to catch the moment, as opposed to rushing an album in the hopes that speed will yield a fast hit. Most high-speed chases end in fatal crashes. Common, hip-hop's torch bearer of the real, has always known this, so he chooses to cruise the high road.

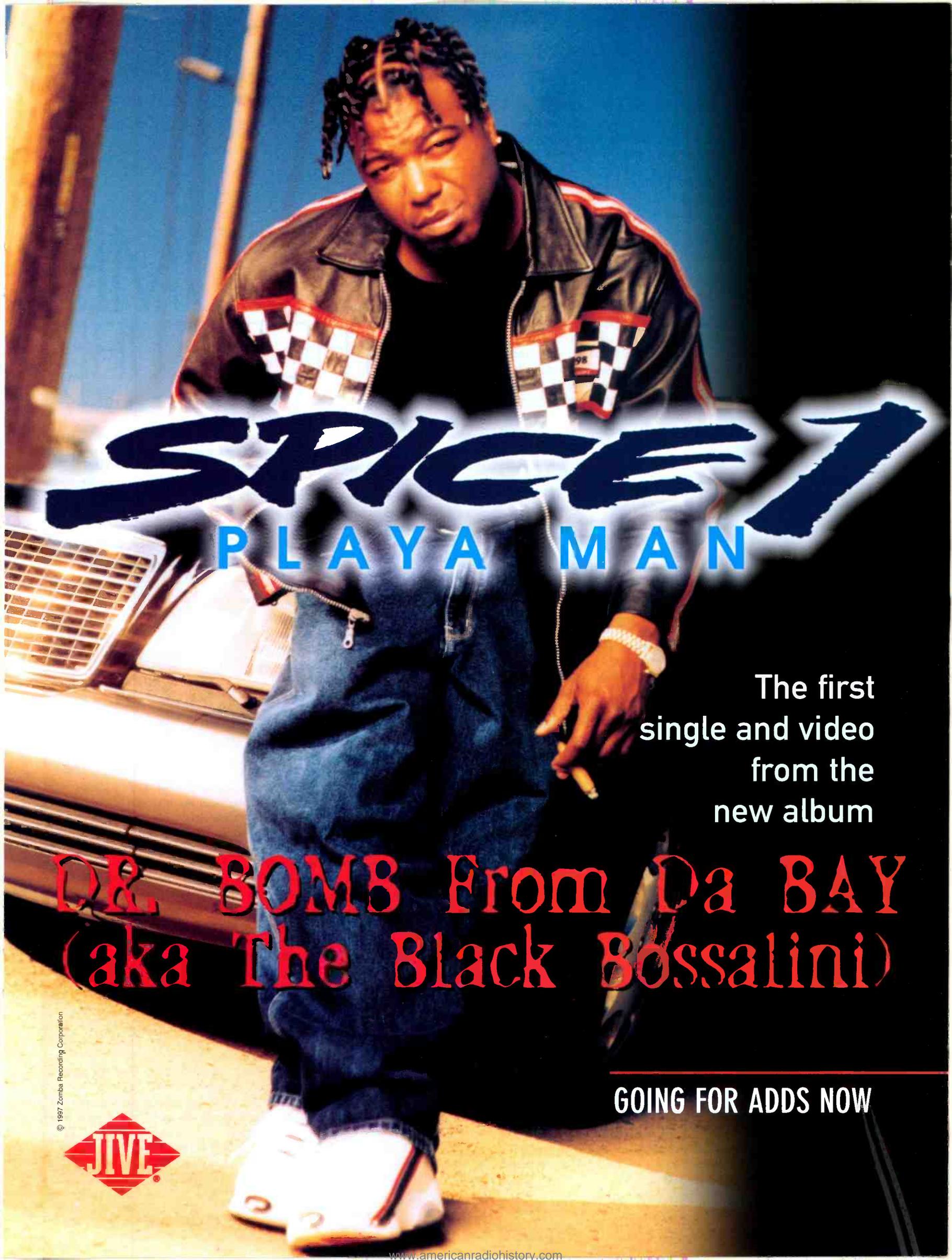
And what a glorious journey it's been. While his previous *Relativity* releases were bumpy rides for him personally, we listeners could barely tell. As he juggled metaphors throughout 1991's *Can I Borrow a Dollar?* and addressed issues of the hip-hop generation's identity crisis on 1994's *Resurrection*, Common smoothed out the roughness of our own roads with timeless beats and timely rhymes.

The artist formerly known as Common Sense still kicks plenty of it in an uncommonly skillful fashion. Fortunately for us hip-hoppers, Common keeps it smooth in spite of the increased roughness of our landscape, reassuring us on his third, sparkling effort, that *One Day It'll All Make Sense*.

Lonnie Rasheed Lynn, now 25, grew up on the southeast side of Chicago. He was far from America's stereotypical rapper-in-the-making. He got good grades, had a blast at the local Great America amusement park, snuck into parties, and got girls mad by rummaging through their purses. His parents split up when he was five, but he maintains a loving relationship with his father, Lonnie Lynn, who makes occasional appearances on his albums. He cherishes family—family pictures and memories—and includes them on every possible dimension of this project. Photos of young Common on the porch with his mother Mahalia Ann Hines, or on the park swings with his auntie grace magazines as his album advertisements. "I draw heavily from memory, because it tells us why we act the way we do. I want to show people that my music is about my soul," he says emphatically. "That's why I'm sharing my family pictures, and I get just as personal with the songs. I try to capture what people my age have been through and show it to the shorties who didn't experience the growth of hip-hop."

Common's name is synonymous with real good, feel good hip-hop, even when he's lamenting the downward spiral of H.E.R. (Hip-hop in its Essence and Real) or calling out emcees by name on "The Bitch in Yoo." For Common, complexity is the spice of life and nothing to fear. If at first his rhymes don't resemble a kaleidoscope, he'll wait until they do. That's why this album has taken so long. "I've been through so much," he reflects. "Creative blocks, traveling with De la Soul, the murder of Sef. But it wasn't my time, the divine order wasn't there. I was working, but a lot of stuff got thrown away. I had to go through all these things to make the album."

Sef was the inspiration for Common's blazing current single, "Reminding Me (of Sef)" b/w "1,2 Many." Sef, Common's boyhood friend, was shot down less than a block from where the two lived, in front of The Godfather, a stepper's lounge.



# SPICE 1

PLAYA MAN

The first  
single and video  
from the  
new album

DR. BOMB From Da BAY  
(aka The Black Bossalini)

GOING FOR ADDS NOW

© 1997 Zomba Recording Corporation



Sef's fiancé felt the worst as soon as she heard the shots. Common relived the scene: "Five guys drove up and pulled magnums on Sef's brother, who was shot five times. An army friend of ours was able to bandage his brother, but when the police arrived, they wouldn't allow him to try to save Sef. His brother lived, but Sef got shot once in the abdomen and bled to death. He was dressed like an Islamic king for the burial. [My rap] is a tribute that's a celebration, not a dead homiez song."

The beauty of *One Day It'll All Make Sense* is its treatment of the traumatizing madness Generation NeXt experiences; it's a craziness that often has nothing to do with guns or drugs. "I'm makin' grown folks music now," says Common. "My friends are now in medical school with mortgages and families. I became the landlord of an apartment building in 1994. I'm 25, and my last album was three years ago." Cuts like "G.O.D. (Gaining One's Definition)," featuring Cee-Lo from the Goodie MoB, and "Retrospect for Life," featuring Lauryn Hill, explore spiritual heights and the emotional depths of pregnancy and abortion, respectively. The album is calm and centered, yet rich with pure energy. Common's collaborations were creative



"I gotta be able to look back 20 years from now and be proud of it. Timeless music is what I strive for. I want my kids to say, 'hey, you were pretty good back then.'"



"Regardless of what any emcee says, they have to be worried about selling records. Otherwise, they'd just rap live."

time he arrived, I was at peace because the Minister had been talking. Cube's first words were, 'I see Common [Sense] over there; let's squash this beef.' We just hugged, and it was a relief. Brothers were damn near crying that day."

Common has been involved in renewing his Chicago neighborhood while also healing wounds inflicted over the coastal beef. With his mom's encouragement, he became landlord of a four-unit complex with the advance money from *Resurrection*. He lives rent free and clocks ends from his basement. "This way, I don't have to rely on record sales and eat off my rhymes," he says.

Since he lost the custody battle over his chosen name to a California-based reggae band, he's become smarter in business—whether it's real estate or records. "The label didn't put up a big fight because 1) I'm not Bone, and 2) I was ignorant to the legalities of the business; I had no lawyer. So now it's just Common, but everyone knows me as Common Sense. I didn't want an 'MC' or 'Big' in front of my name. It represents what I'm about."

The wait is over for one of the most anticipated releases in hip-hop this year. The defining work of Common's career need not be larger than life, 'cause it's already as large as life itself. ●

meetings between him and hip-hop's strongest young souls, including Erykah Badu and longtime producer No I.D.

Of his session with L-Boogie, Common says, "She was really feeling it when she sang, because she was about to give birth [the song was recorded a week before her son Zion was born]. It was a powerful vibe in the studio. The emotion was incredible. We did a song about abortion because I went through it; at the time I was okay with it because I wasn't ready to be a father. I decided that this time, however, it's a responsibility I have to accept and grow with. I'm making myself ready now. My baby is due August 10, the same day as Lauryn Hill's was." The two sealed the pact to do a song together at GAVIN Seminar '96 in Atlanta, where Common delivered what he calls "a performance highlight of [his] career," referring to a kinetic show with De La Soul. Common describes Cee-Lo as an inspiration whom he loved the moment he heard him, and notes that creating with Badu was "free of ego."

And what about that spat with Ice Cube?

"Cube and I are at peace with each other," says Common. "We atoned at the gathering for rappers held at Minister Farrakhan's house [in May of this year]. When he walked in, I was wondering what would happen. By the

THE LIFE OF RILEY IS UNBELIEVABLE, BUT THE INVENTOR OF NEW JACK SWING KEEPS IT HOT BY KEEPING THINGS SIMPLE.

# WELCOME TO THE FUTURE

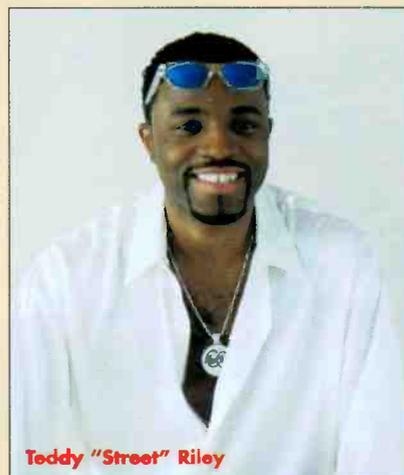
**Today's Teddy Riley** seems straight R&B, as if he's done his thing with rap—banging out hits for Big Daddy Kane and Wreckx-N-Effect—and has since left the underground to pen love songs and wear suits without a shirt. The transition began alongside Aaron and Damion Hall with *Guy*, and continued with production for Chauncey "Black" Hannibal, Mark Middleton, and Eric Williams in *BLACKstreet*. At first glance, one might merely see a mega-producer who throws in an occasional emcee for spice.

A closer look shows a man who actually lives by hip-hop's rules. He knows, studies, and respects the history of soul music, and is fiercely committed to sharpening his skills and elevating the art form. Teddy Riley personifies hip-hop because he knows no limits. He's just as comfortable with Ol' Dirty Bastard, Slash, or Fishbone as he is with Patti LaBelle.

In this day, when carbon-copy artists are spat out weekly, we can almost count the number of great producers of hip-hop music (and culture) on two hands. Narrow the time frame to the last

ten years, and Teddy Riley rises to the top of the list. Teddy Riley created an entirely new sound and revitalized the R&B genre with the same stroke of the ivories. Named "New Jack Swing" by Barry Michael Cooper (with whom Teddy plans to work on an autobiography), the sound is the cornerstone upon which the houses of Combs, Austin, and Dupri are built.

Look out, Teddy is now armed with his own label, Littleman Records, and he marks his return to hip-hop full circle with the arrival of *Queen Pen*. Here, he speaks with rap editor Thembisa S. Mshaka about the real meaning of a label deal, the benefits of independence, how he plans to stay true to the core audience, and how he's continuing to shape the future of street music.



Teddy "Street" Riley

## Mind Your Business

*Thembisa Mshaka: What's the difference between Life of Riley and Littleman?*

Teddy Riley: L.O.R. is the umbrella for all my entities, which include New Jack Swing Productions and Management, Future Recording Studio, Littleman Records, Funky Mama Productions, Smokin' Sounds Publishing, Dejaj, and Black Entertainment, which is my

BLACKstreet partner Chauncey Black's enterprise. Littleman has a staff of 12 overall. I couldn't do any of this without my team, GM Madeline Nelson, my VP Nicole Riley, and Markell Riley, the CEO of L.O.R. Entertainment.

*TM: Why has it taken so long for the industry to learn about your label?*

TR: The label's been in existence for three years, but I've been grooming



**“MOVE ON YOU” / “BASIC TRAINING”**

**FROM THE FORTHCOMING DEBUT LP *FAME***

**IMPACT DATE: AUGUST 21ST**

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my artists, which is the key to having a label. Without grooming, the label owner has no control over their longevity.

TM: Define "grooming".

TR: I mean the same process I went through to become a true, complete artist. I went through school and worked on music at the same time. I was taught about etiquette, humility, and style. I wanted to teach [my artists] the way I was taught. Being an artist is a gamble with your future. They have to be willing to secure it as best they can.

TM: How do you keep your artists'



heads from swelling up?

TR: I keep bustin' their bubble. I remind them to stay with me; stay low, stay down. I set a great example, because I'd be the same with all the money in the world. On the flipside, my artists make their money. I don't hold it back from them. They get it up front, and they must learn to manage it.

TM: What's your hit-making philosophy?

TR: There is no philosophy. I just make the records. I make what I feel and believe will be the next thing. I do listen to the audience.

TM: You have single-handedly invented a sound, New Jack Swing. Did you have any idea it would explode like it has?

TR: No. I never thought it would go this far. I feel honored, but I tend to expect the worst. Then if I break even, it's better than I expected. I'm thankful that the sound has brought a lot of capital to the Black community.

TM: One could say that New Jack Swing also brought technology to the forefront in R&B.

TR: Touring is vital to who we are as artists. I never thought I'd have to do this, but BLACKstreet is fighting

for live shows to come back. If we can't have a band, we don't play.

TM: After producing for Heavy, Kane, and Wrecks-N-Effect in the '80s, you're coming back to rap with Queen Pen. How will you re-enter the rap scene today, and why did you choose Queen Pen?

TR: One reason I chose her is, she has a dream behind everything she wants to do. She's Muslim, so she's humble, too. As for how I'm coming back to rap, I produced "Man Behind the Music," her first real single.

TM: What's up with it only being 2:20 long?

TR: Back in the day, you had to get it done in less than three minutes. I study my history. [The song] introduces the magnificent Queen Pen. She writes her words and stands behind every one of them.

TM: What can we expect from her album?



TR: It's untitled now, but it's done. Me'Shell NdegeOcello is on there, Ron Isley, Angela Winbush, Jay-Z, but Queen Pen is, without a doubt, the center attraction. The album has the right mix of hard hip-hop and smooth R&B songs.

### Staying on Top

TM: What ritual or pastime allows you to keep your edge?

TR: I play chess every day to stimulate my mind, so I catch what's going by. I play on the 'net or watch a game on my laptop. Golf is almost as good as chess.

TM: You are also a spiritual person.

TR: That's right. I don't care if I fail, because God is behind me. I can try anything.

TM: How do you continue to connect with the streets despite how successful you've become?

TR: I was born in the core; I come from the streets. It can't be taken from me. I was born in Harlem Hospital, where I could have died the same day. I never sold out. My music has been a Black attack since day one. I never go in trying to make pop records.

### The Business of Production

TM: Your music set off a chain reaction of production-driven black music. Everybody and their mama has some sort of deal. Help our readers sort through the production deal-versus-label deal.

TR: Most label deals are really just high-furnished production deals. A label deal is where you own 20 percent or more of your joint venture. The hi-gloss production deal isn't what happened to me. Through the Lord's blessing, Interscope has been very good about allowing me to truly own and develop my label. Scared money never wins money. A label that really wants to profit understands that mistakes usually pave the way for growth.

TM: How do you interpolate samples and older material without giving up too much in publishing?

TR: I don't over-sample. I use enough to build a catalogue of my own. I do business, I don't give away all the publishing. We sample out of love for the song, and we flip it or replay it instead of just looping.

### The Future

TM: What else is coming on Littleman?

TR: Nutta Butta, a rapper who was featured on my SWV "Human Nature" remix; trio 911, and 8th Ave. This is a five-girl group that I searched for two years to assemble. All I can say is, the girl groups that are already out will have to move over. [Laughs] Would you believe that they live together in one house and get along?!

TM: You manage yourself and have created this whole musical empire, how does it feel?

TR: The best part of being my own man is not fooling myself; being true to what I feel is right. When I was under someone, I could never grow. ●

## EXECUTIVES SPEAK OUT:

# DECLARATIONS OF INDIE-PENDENCE

**Why are indies winning, and what separates them from their competition? Check what some of hip-hop's most successful indie label presidents have to say on the subject, and do the math yourself:**

TOMICA WRIGHT, CEO, Ruthless Records



### HOME OF:

Bone Thugs 'N' Harmony, Chan Loc, and N.X. "Our entire company is young, and we consume the music that we make. That helps us to win."

ERIC BROOKS, CEO, Noo Trybe Records



### HOME OF:

Scarface, Gang Starr, Luniz, and AZ "Our entire staff comes from a background of successful indie executives. I share information with my staff, which rarely happens at the major label. It keeps us organized and we share in our victories. We don't have the red tape of an extensive approval process, either."

BRIAN BRATER Partner, Rawkus Records

**HOME OF:** Mos Def, Shabaam Sahdeeq, Company Flow "There are infinite possibilities, creativity, and energy in hip-hop right now. Rawkus will always be able to serve the hardcore indie music lovers around the world. There are those records that are pressed under the guise of an indie that suck and hamper the quality, but the best records are gonna win. The beauty of being independent is not being tied to any major distributor. We're different because we manage our retail in-house. Our next move is to distribute directly in Europe and Japan."

## NO SELLOUT: TEDDY'S HIP-HOP CLASSICS

|                       |                      |      |          |
|-----------------------|----------------------|------|----------|
| DOUG E. FRESH         | "THE SHOW"           | 1985 | PLATINUM |
| HEAVY D               | BIG TYME             | 1987 | PLATINUM |
| KOOL MOE DEE          | "HOW YA LIKE ME NOW" | 1988 | PLATINUM |
| ROB BASE & DJ EZ ROCK | "IT TAKES TWO"       | 1988 | PLATINUM |

Note: Riley also produced platinum for Michael Jackson, The Rolling Stones, Keith Sweat, and Bobby Brown.

RICO WADE, CEO,  
Organized Noize



up, and we know ourselves best. And the fact that we own our masters ain't bad."

"Because our label is personal for us. I am making contact with people like you, Thembisa. For Interscope, it's another penny in their pocket. They look to us to set everything

JAYBIZ, "Head Honcho,"  
Mass Vinyl/Broken Records



"HOME OF: Hi-Tech, Ei8ghtrak  
"We have a better grasp of what the market is looking for, without selling out. Our motto is, you either sell or you're out."

STEVE GOTTlieb, CEO,  
TVT/Blunt Recordings

"HOME OF: Mic Geronimo,  
Royal Flush

"Music fans rule hip-hop even more than they do other genres of music. Therefore, a small independent with strong leadership can monitor and react quickly to the dictates of the street. We are music- and attitude-driven and have been able to meet those needs."

ZURI EDWARDS, Partner,  
Quake City Records



comes to rap and R&B. Quake City's about giving back to our hometown."

"HOME OF: Rahsheed, Ill Advised  
"Being an indie keeps us hands-on and keeps our ear to the street. We're trying to put Philly back on the map when it

DAMON DASH, Roc-A-Fella

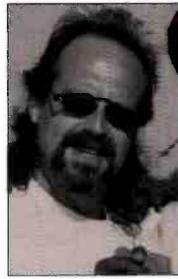
"HOME OF: Jay-Z and Christian  
"We financed everything, so we were able to tailor-make our distribution situation. It's a tremendous risk, because as an indie, you can't write off losses; they hurt. But when you win, you win big. Our energy and aggressiveness set us apart;



like owing money."

we shoot for accuracy in our approach, and we're one hungry family. We see our joint venture with Def Jam as a loan, not as a reason to start spending. We don't

JASON BLANE, CEO,  
In-A-Minute Records



"HOME OF:

Pooh Man  
"Being an independent label means being in control of my destiny. I enjoy A&R-ing our artists and getting closer c

retail, the trades, and the consumer. We know things get done, because we do it ourselves."

PATRICK MOXEY, CEO, Payday

"HOME OF: Jeru Da Damaja, O.C., WC of Westside Connection  
"Because rap happens fast and changes quickly, if you're not there, you're out of the game. We can get white labels in five days and get the music to the people." ●

BRIDGING THE GENERATION AND COMMUNICATION GAPS

# HIP-HOP TALK

**The loss of 2Pac and Notorious B.I.G. woke the nation to the fact that urban youth were looking to radio for guidance, much like entire families used to before they began splintering apart. The same jams played 20 times a day were not helping children and young adults answer their harsh questions about death, their achievements, and their future, or addressing concerns about their voices being heard. In addition to the positive talk shows listed below, here are two groundbreaking programs to check for: 10-4, an Internet forum focusing on women of color, and PHAT LIP! YouthTalkRadio, a rap-centered outlet in Little Rock, Arkansas.**

10-4,  
Monifa Reel, producer  
Tuesday 3-4 p.m. EST  
ESTABLISHED: March 1997  
CAST: Lady Bird, Elise, and China  
MOTTO: A sista's house on the 'net, where everyone is welcome.  
www.pseudo.com  
600 Broadway, 6th Floor  
New York, NY 10012  
(212) 925-7909 ext. 195  
LIVE CALL-IN: (212) 965-1390  
THE ORIGIN: A show that talked about women's issues was in development at 88Hip-hop, and Monifa was asked to structure and produce it with help from Tagere Southwill from Arista, Aliya Rahman from Sony, and current host China Johnson.

THE VALUE: "There is a communication barrier in our community, and 10-4 opens the door for free dis-



cussion, something that we all need in order to be healthy."

THE FORMAT: Guests and topics relevant to young, modern women of color. The show comes from a woman's perspective, but is also open to male participants. Past guests include Tara Roberts, author of *Am I the Last Virgin?*, hip-hop singer Leschea, and poet Dana Bryant. "We cover every conceivable topic, from biracial children growing up today to sexuality and politics."

THE RESPONSE: Our archives are the most popular feature; people love going back and looking at past shows. Based on popular demand, we went into primetime! As of June 4, we're on Wednesdays at 8 p.m.  
THE ULTIMATE GOAL: "To make a place for people of color on the Internet, for education, expression, and entertainment."

PHAT-LIP! YouthTalkRadio  
kwami, founder

STATION: KABF-Little Rock, 88.3 FM

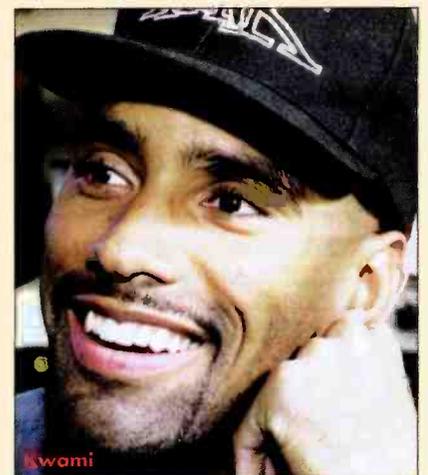
Community Radio  
11 a.m.-noon every Saturday  
STAFF: 12 young people between ages 14-28, all students.

ADDRESS: 300 South Rodney Parham Road, Ste. 1-118  
Little Rock, AR 72205  
(888) PHAT-LIP

In need of artist interviews, drops, and product.

MOTTO: The best way to predict the future is to create it.

THE ORIGIN: The show was conceived in 1993 and debuted March 4, 1995. "It took two years to find a station that would do it," recalls kwami. "I was trying something that had never been done, and asking for a commercial-free hour." The show's concept came from a project



kwami assigned to his students when he taught at Henderson High. He wanted them to counteract the negative imagery of the HBO Special *Gang Bangin' in Little Rock*. "I knew several kids who were paid

to act that lifestyle out on the screen, and much of it was untrue," says kwami. "If they could paint that portrait, I decided I could paint a positive one."

**HOW IT SURVIVES:** *Phat Lip!* YouthTalkRadio is funded solely out of kwami's pocket. He has spent \$15,000, because every sponsor that has approached kwami to date has agreed to spend only on the condition that they control the content. He holds down three jobs to keep *Phat Lip!* alive. He is Director of Child Advocacy at a battered women's shelter, reports on traffic, weather, and music on the Doug Banks Show at KYFX, and he consults radio through his own firm.

**THE FORMAT:** "I wanted it to be hip-hop-oriented. Rap does not get exposed in positive ways here, and

I wanted to give positive, conscious rap an avenue to be heard."

The response: "The show's following is phenomenal. At first, it was just young people; now we have adults—including the mayor of Little Rock and governor of Arkansas—listening in," says kwami. "The next goal is to go into national syndication. An old white lady came up to me in the library and said, 'I have a new respect for rap after listening to your show. I don't listen to rap, but now I realize it has a message.'

**THE FUTURE:** "Youth are taking responsibility for themselves. As entrepreneurs, we are the leaders we've been looking for."

More on kwami: *PHAT LIP!* producer kwami is featured in *Face Forward: Young African-American Men in a Critical Age* by Julian C.R. Okwu, in stores now. ●

## Hip-hop Talk Radio Outlets Nationwide

### KKBT-Los Angeles

Street Science  
**CONTACT:** Dominique DiPrima  
**TIME:** Sundays 8-11 a.m.  
**PH:** (213) 692-5434  
**FX:** (213) 931-4710

### WHTA-Atlanta

Check Yourself  
 Mondays 9-10 p.m.  
**CONTACT:** Loren Henderson  
**PH:** (404) 765-9750 x219  
**FX:** (404) 765-0071

### KMEL-San Francisco

Street Knowledge  
**CONTACT:** Davey D  
**TIME:** Sundays 9-11 a.m.  
**PH:** (415) 538-1061  
**FX:** (415) 538-1060

### WTCC-Springfield

Another Voice  
 Mondays 8-9 p.m.  
**CONTACT:** Tammy Shareef  
**PH:** (413) 736-2781  
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# STORM WATCH: HURRICANE G

**Born Gloria Rodriguez, Hurricane G is a Puerto-Rican rap phenomenon who has been rhyming since 1986, the year the storm after which she named herself tore into American shores. Miss Gloria's verses are forceful cyclones of Spanglish delivered in a thick, buttery accent. "I call it Glo's Flow," she says.**

When we spoke, G had just seen her third album's artwork at the H.O.L.A. offices, and her feelings were fresh. "I was at the label cryin'. It's been ten years. Every time I finished the album, something happened...I'm still in a little bit of disbelief." You read correctly: this is G's third recorded album, but her first release. How does an artist record two whole albums and never have them see the light of day?

"The first album was done in 1991 with Erick Sermon. I was part of the Hit Squad (EPMD, K-Solo, Das EFX, Redman, and Hurricane G) back then. But once I had my daughter, Lexus, [her then-boyfriend] Erick wanted me to play wifey. I never had my own songs on tape because we lived together, and he'd just play it when I wanted to hear it. When I went to ask for the reels, he conveniently couldn't tell me where they were. I still don't have a single one of my songs on tape from that

album." If any story drives home the phrase "business never personal"—coined ironically, by Sermon—it's this one. It never occurred to Gloria that she couldn't be an emcee and a mother, but Sermon, as father and executive producer, felt otherwise. Gloria continues to take me through



how album number two came to be. "I went to Capitol Records by myself, and hooked up with then-A&R Director Tracey Waples, who had worked at Def Jam and met me through Erick. I told her, 'all I have is my street fame' [cemented by the hard-to-obtain classic, "Milky"]. She did a deal with me, and I turned in ten songs, but when I needed my living advance, Capitol wouldn't return my calls." With a storm of anger and confusion brewing, she caught a plane to L.A. "I decided to fly to L.A. and talk to the president."

Gloria demanded an audit of all expenses related to her project and the ensuing drama served as another nail in the Black Music division's coffin. G's second album was buried with it. Her ticket to L.A. was one-way, so she stayed for four months. She and Lexus lived with E-

Swift from the Alkoholiks who, she says, "gave me mad love. I loved Cali!" Cali embraced her, too. She got to catch wreck on songs with Xzibit and Delinquent Habits before she got a call from Jellybean Benitez, CEO of H.O.L.A. Recordings. Apparently, a promoter named Kadi had played the second

album (G made sure she got a copy this time) for the staff, and they were so excited, Benitez flew her back to New York for a meeting. "Jellybean was touched by my story and by my being a struggling single mother, like his mom was," recalls Gloria. "He offered me a deal where I'd have creative control and could actually feel secure about having the album released."

Gloria has resided at the Home of Latin Artists for a year. Latino art in all its forms is the focus at the indie label, and it makes all the differ-

ence in the world. "Capitol wanted me to be hi-gloss, because Lil' Kim and Foxy Brown were coming out around the same time. I had a daughter by then and was over that. I had done that as a teenager." At H.O.L.A., Gloria's ability to melt the microphone in Spanish as well as English is viewed as a selling point, not a liability. While the majority of the album is in English, "I have one song where I rhyme in Spanish from beginning to end, and two songs where I kick bilingual rhymes." One of those jams is "Underground Lockdown," a single that made noise with GAVIN stations and got a tremendous response from the Latin community. "I'm proud of my culture, and I'm not ashamed to keep bringing Spanish to the people," she says.

As "Somebody Else," her follow-up to "Underground Lockdown," begins to make GAVIN chart moves, Gloria knows that her time is now. The climate is conducive to the success of women rappers. "Women have been speakin' on the same things as men, but now men are finally starting to listen. Kim and Foxy were not the first divas, they were just the first to get attention, from their labels and the audiences. I remember Miss Melodie rockin' furs, and Salt 'N' Pepa have always been stylish. At last, women are getting more respect." ●

**MOST ADDED**  
**TREPONEM PAL (54)**

**ANOTHER SOCIETY (53)**

**LIVING SACRIFICE (39)**

**STAVE SACRE (37)**

**DEMONSPEED (35)**

**TOP TIP**

**EXTREME NOISE TERROR**

*Damage 381*  
(Earache)

Extreme Noise Terror lands on the highest debut position this week thanks in part to generous spins from WRBC(28), WELH(25), WEOS(19), WFCS (18), WVCR(14), WSGR(11), WUSR (10), and WKKL(10).

**RECORD TO WATCH**

**TEA PARTY**

*Transmission*  
(Atlantic)

This record boasts a rich sound filled with lush rhythms, Eastern-flavored melodies, and mysterious tribal drum beats. *Transmission* showcases Tea Party's ascent to current rock territory while still retaining an edge.

# Gavin Rocks

| TW |   | SPINS | TREND      |
|----|---|-------|------------|
| 1  | <b>PANTERA</b> - Official Live: 101 Proof (Elektra Entertainment Grp.)    | 566   | +65        |
| 2  | <b>GEEZER</b> - Black Science (TVT)                                       | 552   | +114       |
| 3  | TESTAMENT - Demonic (Mayhem/Fierce)                                       | 545   | -3         |
| 4  | <b>SNOT</b> - Get Some (Geffen)   | 497   | +24        |
| 5  | <b>SEVENDUST</b> - Seven Dust (TVT)                                       | 481   | +15        |
| 6  | MEGADETH - Trust (Capitol)  | 477   | -6         |
| 7  | <b>LIMP BIZKIT</b> - Three Dollar Bill Y'all\$ (Flip/Interscope)          | 470   | +3         |
| 8  | <b>VARIOUS ARTISTS</b> - Spawn Soundtrack (Immortal/Epic)                 | 462   | +85        |
| 9  | <b>BRUCE DICKINSON</b> - Accident of Birth (CMC International)            | 414   | +12        |
| 10 | NAPALM DEATH - Inside the Torn Apart (Earache)                            | 400   | -55        |
| 11 | <b>MACHINE HEAD</b> - The More Things Change... (Roadrunner)              | 372   | +17        |
| 12 | <b>FLOTSAM AND JETSAM</b> - High (Metal Blade)                            | 346   | +26        |
| 13 | <b>FALL FROM GRACE</b> - Fall From Grace (Mayhem/Fierce)                  | 313   | +18        |
| 14 | <b>SUGAR RAY</b> - Floored (Lava/Atlantic)                                | 272   | +14        |
| 15 | <b>CRUSHED</b> - Crushed (911)  | 271   | +13        |
| 16 | <b>SISTER MACHINE GUN</b> - Metropolis (Wax Trax!/TVT)                    | 268   | +48        |
| 17 | <b>CAST IRON HIKE</b> - Watch It Burn (Victory)                           | 268   | +11        |
| 18 | MOTLEY CRUE - Swine Sampler (Elektra/EEG)                                 | 259   | -19        |
| 19 | <b>JIMMIE'S CHICKEN SHACK</b> - High (A&M)                                | 244   | +32        |
| 20 | THE MISFITS - American Psycho (Geffen)                                    | 234   | -25        |
| 21 | <b>EXTREME NOISE TERROR</b> - Damage 381 (Earache)                        | 217   | <b>NEW</b> |
| 22 | INTEGRITY - Seasons In the Size of Days (Victory)                         | 216   | -20        |
| 23 | <b>STEM</b> - Forever Up (Ignition)                                       | 208   | +10        |
| 24 | <b>20 DEAD FLOWER CHILDREN</b> - Candy Toy Guns and Television (OVERCOPE) | 207   | +4         |
| 25 | <b>FAT</b> - Fat EP (A&M)   | 203   | +20        |
| 26 | <b>N17</b> - Trust No One (Slipdisc)                                      | 197   | +13        |
| 27 | <b>MARAYA</b> - Counter Culture (80 West)                                 | 196   | +15        |
| 28 | GALACTIC COWBOYS - The Horse That Bud Bought (Metal Blade)                | 185   | -17        |
| 29 | OZZFEST - Sepultura-"Attitude" (Red Ant/Ozz)                              | 184   | -76        |
| 30 | QUEENSRYCHE - Here In the Now Frontier (EMI)                              | 183   | -16        |
| 31 | <b>FLAMBOOKEY</b> - Flambookey (F.A.D.)                                   | 178   | +11        |
| 32 | <b>STRIFE</b> - In This Defiance (Victory)                                | 177   | +61        |
| 33 | <b>TEA PARTY</b> - Transmission (Atlantic)                                | 177   | +36        |
| 34 | <b>COAL CHAMBER</b> - Coal Chamber (Roadrunner)                           | 177   | +1         |
| 35 | FEAR FACTORY - Remanufacture (Roadrunner)                                 | 177   | -48        |
| 36 | <b>FAITH NO MCRE</b> - Album of the Year (Slash/Reprise)                  | 176   | +2         |
| 37 | W.A.S.P. - Kill Fuck Die (Castle)   | 174   | -24        |
| 38 | <b>SEPULTURA</b> - Blood-Rooted (Roadrunner)                              | 168   | <b>NEW</b> |
| 39 | <b>ICED EARTH</b> - The Dark Saga (Century Media)                         | 161   | +7         |
| 40 | PRIMUS - The Brown Album (Interscope)                                     | 157   | -33        |
| 41 | EXODUS - Another Lesson In Violence (Century Media)                       | 155   | -6         |
| 42 | <b>FATES WARNING</b> - Pleasant Shade of Grey (Metal Blade)               | 148   | +17        |
| 43 | <b>ALICE COOPER</b> - A Fistful Of Alice (Guardian)                       | 144   | +14        |
| 44 | SICK OF IT ALL - Built To Last (eastwest/EEG)                             | 144   | -43        |
| 45 | OBITUARY - Back from the Dead (Roadrunner)                                | 135   | 0          |
| 46 | SOAK - Soak (Interscope)  | 132   | -20        |
| 47 | <b>PIPE</b> - Pipe (Lead Pipe)  | 124   | +1         |
| 48 | JACKYL - Cut the Crap (Epic)  | 122   | -9         |
| 49 | <b>BIOHAZARD</b> - No Holds Barred (Roadrunner)                           | 109   | <b>NEW</b> |
| 50 | <b>GODMONEY SOUNDTRACK</b> - Various Artist (V2)                          | 108   | <b>NEW</b> |

## Hard Kopy BY ROB FIEND

### Clean Hardcore



**Snapcase** and **Redemption 87** visited San Francisco last Saturday (August 9) and performed admirably. The show attracted S.F.'s budding straight-edge scene which, to be honest, was an interesting sight. It was strange being one of the few people in the room that was over 25 and drinking excessively. I felt like I was the obese lady at K-Mart being chastised for eating straight out of the candy bins.

My beer swilling and butt smoking received a little too much attention, but it didn't distract me from enjoying the show. I was a little freaked by the cleanliness of the audience, but I suppose it's better to hang with the straight kids than with those acid burnouts who flock to the Haight/Ashbury waiting for **Jerry Garcia** to descend from the heavens on a ringlet of tie-dyed clouds, blowing roses and incense out of his ass. **Nuclear Blast America's** new radio promotions guru **Sean McKnight** can be reached at (717) 244-0808, or faxed at (717) 244-5407. In case you missed last week's **GAVIN**, McKnight was recently hired to handle all aspects of radio promotion, so call him for all your Nuclear Blast needs. The first five people to call him this week will receive free topographical maps of the nation's most grizzly murder scenes—or a lifetime supply of turkey corn dogs.

Congratulations are in order for **KZRK-Amarillo's Eric Slayter**, who has landed the Music Director's position at **KNCN-Corpus Christi**. Slayter's impressive programming tactics kept KZRK's ratings on a constant rise, never losing the 18-24 male demo in his market. I wish him well on his journey to south Texas and hope he'll convince his new handlers to start a metal show. I'll miss our weekly exchange of insults and philosophical theories regarding

the existence of irritating people. He won't officially start at **KNCN** until early September, so he will still be the man at **KZRK** for the next couple of weeks.

**Flip/Interscope's mighty Limb**



**Bizkit** continues to riot through hard rock's airwaves. Here are the boys hanging at the fabulous **WSOU-South Orange** (l-r): **LB's DJ Lethal**, **Fred Durst**, **WSOU's Anthony Delia**, **LB's John Otto**, **Wes Borland**, and **Sam Rivers**.

**Earache's Rob Gill** threatened me with bodily harm (and a conversation) if the following picture did not run, so here ya go. Taken during July's Randall Island **WARPEID** tour **Sepultura's Max Calavera** (right) is seen here strutting on the stage with **Dubwar's Jeff Rose** (left) and **Benji** (center).



...Adds for August 18/19 are **Paradise Lost**, *One Second* (Music for Nations); **Tea Party**, *Transmission* (Atlantic)...Adds for August 25/26 include **Insane Clown Posse**, *The Great Milenko* (Island); **Jack Off Jill**, *Kreator*, *Outcast* (F.A.D.); *Sexless Demons & Scars* (Risk); **Life of Agony**, *Soul Searching Son* (Roadrunner); **Pal**, *Higher* (Mercury). ●

Continued on page 61

Editor: **ROB FIEND** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990 Ext. 618  
GAVIN Fax: (415) 495-2580

**MOST ADDED**

**THE SUNDAYS (20/20 reports)**  
**FREDDY JONES BAND (18/23 reports)**  
**FABULOUS THUNDERBIRDS (13/15 reports)**  
**JEN TRYNIN (8/27 reports)**  
**STEVIE RAY VAUGHAN & DOUBLE TROUBLE (7/20 reports)**

**TOP TIP**

**WHISKEYTOWN**  
*"16 Days" (Outpost)*  
**FLEETWOOD MAC**  
*"Silver Springs" (Reprise)*

Two bands rooted in the 70s are this week's big jumpers. Both making 13 point jumps. This is Whiskeytown's second Top Tip in two weeks while Fleetwood Mac takes the second biggest spincrease at +74.

**RECORD TO WATCH**

**JARS OF CLAY**  
*"Crazy Times" (Silvertone/Essential)*

The lead-off single from Jars' dynamic sophomore effort. Stephen Lipson's production on *Much Afraid* puts the band on an even higher airplay plane. The first of many radio tracks.

**Gavin A3**

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



| LW         | TW | COMBINED                                       |
|------------|----|--|
| 1          | 1  | <b>SARAH McLACHLAN</b> (Netwerk/Arista)        |
| 2          | 2  | <b>JOHN FOGERTY</b> (Warner Bros.)             |
| 3          | 3  | <b>BLUES TRAVELER</b> (A&M)                    |
| 4          | 4  | JOHN HIATT (Capitol)                           |
| 5          | 5  | DAR WILLIAMS (Razor & Tie)                     |
| 5          | 6  | PAUL McCARTNEY (Capitol)                       |
| 8          | 7  | ABRA MOORE (Arista Austin)                     |
| 13         | 8  | <b>BEN HARPER</b> (Virgin)                     |
| 6          | 9  | THE WALLFLOWERS (Interscope)                   |
| 10         | 10 | TOAD THE WET SPROCKET (Columbia/CRG)           |
| 12         | 11 | INDIGO GIRLS (Epic)                            |
| 11         | 12 | FIONA APPLE (Clean Slate/WORK)                 |
| 9          | 13 | DAVE MATTHEWS BAND (RCA)                       |
| 16         | 14 | MATCHBOX 20 (Lava/Atlantic)                    |
| 15         | 15 | SHERYL CROW (A&M)                              |
| 17         | 16 | WORLD PARTY (Enclave)                          |
| 19         | 17 | <b>PAULA COLE</b> (Warner Bros.)               |
| 20         | 18 | <b>DAVID BYRNE</b> (Luaka Bop/Warner Bros.)    |
| 25         | 19 | <b>HUFFAMOOSE</b> (Interscope)                 |
| 14         | 20 | 10,000 MANIACS (Geffen)                        |
| 24         | 21 | <b>SISTER HAZEL</b> (Universal)                |
| 22         | 22 | JAMES McMURTRY (Sugar Hill)                    |
| 21         | 23 | SHERRI JACKSON (Hybrid)                        |
| 26         | 24 | <b>JONNY LANG</b> (A&M)                        |
| 18         | 25 | ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG) |
| 39         | 26 | <b>WHISKEYTOWN</b> (Outpost)                   |
| 28         | 27 | <b>THIRD EYE BLIND</b> (Elektra/EEG)           |
| 27         | 28 | EDWIN McCAIN (Atlantic)                        |
| 42         | 29 | <b>FLEETWOOD MAC</b> (Reprise)                 |
| 33         | 30 | <b>LIVE</b> (Radioactive)                      |
| 34         | 31 | <b>LAURA LOVE</b> (Mercury)                    |
| 23         | 32 | BIG HEAD TODD & THE MONSTERS (Revolution)      |
| 29         | 33 | SHAWN COLVIN (Columbia/CRG)                    |
| 32         | 34 | MARCIA BALL (Rounder)                          |
| 41         | 35 | <b>TAJ MAHAL</b> (Private Music)               |
| 31         | 36 | BIG BLUE HEARTS (Geffen)                       |
| 40         | 37 | WIDESPREAD PANIC (Capricorn)                   |
| 37         | 38 | COLLECTIVE SOUL (Atlantic)                     |
| 38         | 39 | DEL AMITRI (A&M)                               |
| 36         | 40 | RICKIE LEE JONES (Reprise)                     |
| 35         | 41 | TONIC (A&M)                                    |
| 47         | 42 | <b>JEWEL</b> (Atlantic)                        |
| 43         | 43 | COUNTING CROWS (DGC)                           |
| <b>NEW</b> | 44 | <b>BRAD</b> (Epic)                             |
| 46         | 45 | <b>GI JANE SOUNDTRACK</b> (Hollywood)          |
| 45         | 46 | <b>KATELL KEINEG</b> (Elektra/EEG)             |
| 30         | 47 | U2 (Island)                                    |
| <b>NEW</b> | 48 | <b>BIG BACK FORTY</b> (A&M)                    |
| <b>NEW</b> | 49 | <b>BLUE RODEO</b> (Sire Records Group)         |
| <b>NEW</b> | 50 | <b>TEENAGE FANCLUB</b> (Columbia/CRG)          |

| LW         | TW | COMMERCIAL   |
|------------|----|--|
| 1          | 1  | <b>SARAH McLACHLAN</b> (Netwerk/Arista)              |
| 3          | 2  | <b>BLUES TRAVELER</b> (A&M)                          |
| 2          | 3  | JOHN FOGERTY (Warner Bros.)                          |
| 4          | 4  | THE WALLFLOWERS (Interscope)                         |
| 5          | 5  | PAUL McCARTNEY (Capitol)                             |
| 7          | 6  | <b>JOHN HIATT</b> (Capitol)                          |
| 8          | 7  | ABRA MOORE (Arista Austin)                           |
| 10         | 8  | <b>TOAD THE WET SPROCKET</b> (Columbia/CRG)          |
| 6          | 9  | DAVE MATTHEWS BAND (RCA)                             |
| 11         | 10 | <b>INDIGO GIRLS</b> (Epic)                           |
| 9          | 11 | FIONA APPLE (Clean Slate/WORK)                       |
| 12         | 12 | MATCHBOX 20 (Lava/Atlantic)                          |
| 16         | 13 | <b>BEN HARPER</b> (Virgin)                           |
| 13         | 14 | SHERYL CROW (A&M)                                    |
| 14         | 15 | PAULA COLE (Warner Bros.)                            |
| 15         | 16 | DAR WILLIAMS (Razor & Tie)                           |
| 19         | 17 | <b>SISTER HAZEL</b> (Universal)                      |
| 29         | 18 | <b>HUFFAMOOSE</b> (Interscope)                       |
| 33         | 19 | <b>FLEETWOOD MAC</b> (Reprise)                       |
| 24         | 20 | <b>LIVE</b> (Radioactive)                            |
| 21         | 21 | SHERRI JACKSON (Hybrid)                              |
| 27         | 22 | <b>WORLD PARTY</b> (Enclave)                         |
| 17         | 23 | 10,000 MANIACS (Geffen)                              |
| 18         | 24 | <b>BIG HEAD TODD &amp; THE MONSTERS</b> (Revolution) |
| 23         | 25 | JONNY LANG (A&M)                                     |
| 28         | 26 | <b>DAVID BYRNE</b> (Luaka Bop/Warner Bros.)          |
| 25         | 27 | <b>THIRD EYE BLIND</b> (Elektra/EEG)                 |
| 26         | 28 | EDWIN McCAIN (Atlantic)                              |
| 26         | 29 | WIDESPREAD PANIC (Capricorn)                         |
| 30         | 30 | SHAWN COLVIN (Columbia/CRG)                          |
| 32         | 31 | <b>COUNTING CROWS</b> (DGC)                          |
| 35         | 32 | <b>JAMES McMURTRY</b> (Sugar Hill)                   |
| 20         | 33 | U2 (Island)  |
| 22         | 34 | ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)       |
| 40         | 35 | <b>GI JANE SOUNDTRACK</b> (Hollywood)                |
| 36         | 36 | DEL AMITRI (A&M)                                     |
| 38         | 37 | <b>LEFTOVER SALMON</b> (Mountain Division/Hollywood) |
| 37         | 38 | COLLECTIVE SOUL (Atlantic)                           |
| 42         | 39 | <b>LAURA LOVE</b> (Mercury)                          |
| 31         | 40 | TONIC (A&M)  |
| <b>NEW</b> | 41 | <b>JEWEL</b> (Atlantic)                              |
| 39         | 42 | RICKIE LEE JONES (Reprise)                           |
| 49         | 43 | <b>WHISKEYTOWN</b> (Outpost)                         |
| 43         | 44 | WILLIAM TOPLRY (Mercury)                             |
| 41         | 45 | BIG BLUE HEARTS (Geffen)                             |
| 47         | 46 | <b>BIG BACK FORTY</b> (A&M)                          |
| <b>NEW</b> | 47 | <b>BRAD</b> (Epic)                                   |
| 44         | 48 | <b>TEENAGE FANCLUB</b> (Columbia/CRG)                |
| 48         | 49 | JAMES TAYLOR (Columbia/CRG)                          |
| 46         | 50 | VENICE (Vanguard)                                    |

| LW         | TW | NON-COMMERCIAL                                 |
|------------|----|--|
| 1          | 1  | <b>SARAH McLACHLAN</b> (Netwerk/Arista)        |
| 2          | 2  | DAR WILLIAMS (Razor & Tie)                     |
| 3          | 3  | JOHN HIATT (Capitol)                           |
| 4          | 4  | <b>WORLD PARTY</b> (Enclave)                   |
| 5          | 5  | <b>MARCIA BALL</b> (Rounder)                   |
| 6          | 6  | BEN HARPER (Virgin)                            |
| 12         | 7  | <b>WHISKEYTOWN</b> (Outpost)                   |
| 7          | 8  | JAMES McMURTRY (Sugar Hill)                    |
| 8          | 9  | JOHN FOGERTY (Warner Bros.)                    |
| 14         | 10 | <b>DAVID BYRNE</b> (Luaka Bop/Warner Bros.)    |
| 11         | 11 | <b>LAURA LOVE</b> (Mercury)                    |
| 9          | 12 | TAJ MAHAL (Private Music)                      |
| 17         | 13 | <b>KATELL KEINEG</b> (Elektra/EEG)             |
| 13         | 14 | ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG) |
| 20         | 15 | <b>BLUE RODEO</b> (Sire Records Group)         |
| 16         | 16 | <b>BIG BLUE HEARTS</b> (Geffen)                |
| 19         | 17 | <b>BLUES TRAVELER</b> (A&M)                    |
| 25         | 18 | <b>KAMI LYLE</b> (MCA)                         |
| 18         | 19 | RICKIE LEE JONES (Reprise)                     |
| 10         | 20 | k.d. lang (Warner Bros.)                       |
| 15         | 21 | 10,000 MANIACS (Geffen)                        |
| 22         | 22 | <b>INDIGO GIRLS</b> (Epic)                     |
| 23         | 23 | BETH ORTON (Dedicated)                         |
| 36         | 24 | <b>TEXAS</b> (Mercury)                         |
| 31         | 25 | <b>BRAD</b> (Epic)                             |
| 33         | 26 | <b>THE DELEVANTES</b> (Capitol Nashville)      |
| 26         | 27 | MAIA SHARP (ARK 21)                            |
| 37         | 28 | <b>VENICE</b> (Vanguard)                       |
| 27         | 29 | TOAD THE WET SPROCKET (Columbia/CRG)           |
| 28         | 30 | MICHAEL PENN (Epic)                            |
| <b>NEW</b> | 31 | <b>MIRABAL</b> (Warner Bros.)                  |
| 32         | 32 | ROBERT EARL KEEN (Arista Austin)               |
| 34         | 33 | <b>EDWIN McCAIN</b> (Atlantic)                 |
| 24         | 34 | SHERRI JACKSON (Hybrid)                        |
| 21         | 35 | PAUL McCARTNEY (Capitol)                       |
| 46         | 36 | <b>TEENAGE FANCLUB</b> (Columbia/CRG)          |
| 29         | 37 | HUFFAMOOSE (Interscope)                        |
| 40         | 38 | <b>COLIN LINDEN</b> (Compass)                  |
| <b>NEW</b> | 39 | <b>NEAL COTY</b> (Mercury)                     |
| 30         | 40 | RON SEXSMITH (Interscope)                      |
| 47         | 41 | <b>CLARENCE "GATEMOUTH" BROWN</b> (Verve)      |
| <b>NEW</b> | 42 | <b>MICHAEL KROLL</b> (Critique/BMG)            |
| 44         | 43 | <b>OLD 97'S</b> (Elektra/EEG)                  |
| 39         | 44 | BLUE MOUNTAIN (Roadrunner)                     |
| <b>NEW</b> | 45 | <b>DWIGHT YOAKAM</b> (Reprise)                 |
| 48         | 46 | <b>BIG BACK FORTY</b> (A&M)                    |
| 49         | 47 | <b>KYF BREWER</b> (Risk)                       |
| <b>NEW</b> | 48 | <b>LUNA</b> (Elektra/EEG)                      |
| 35         | 49 | BEN FOLDS FIVE (550 Music)                     |
| 38         | 50 | ABRA MOORE (Arista Austin)                     |

**KAMILYLE**

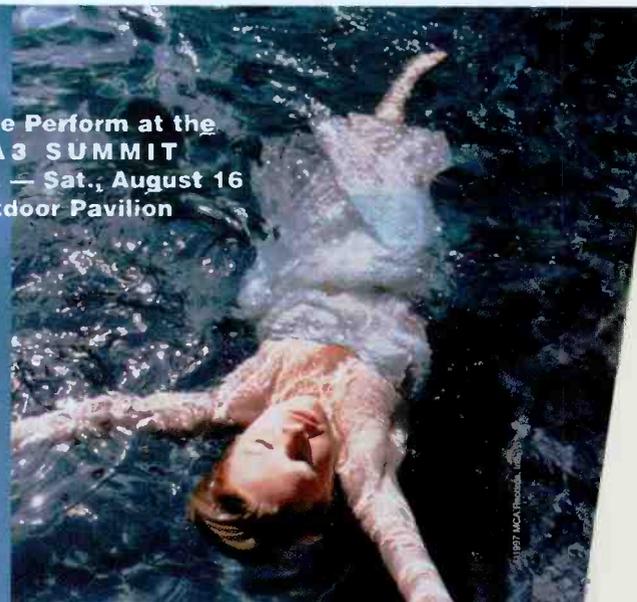
See Kami Lyle Perform at the  
**GAVIN A3 SUMMIT**  
 9AM Breakfast — Sat., August 16  
 at the Outdoor Pavilion

**"POLKA DOTS"**

Gavin Non-Comm 25\*-18\*

the first single from her debut album **BLUE CINDERELLA**

Produced by Hugh Padgham Management: Burt Stein / Gold Mountain Entertainment  
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# THE HONEYDOGS



## RUMOR HAS IT

THE FIRST TRACK FROM  
**THE HONEYDOGS'** MAJOR LABEL DEBUT  
**SEEN A GHOST**



debris



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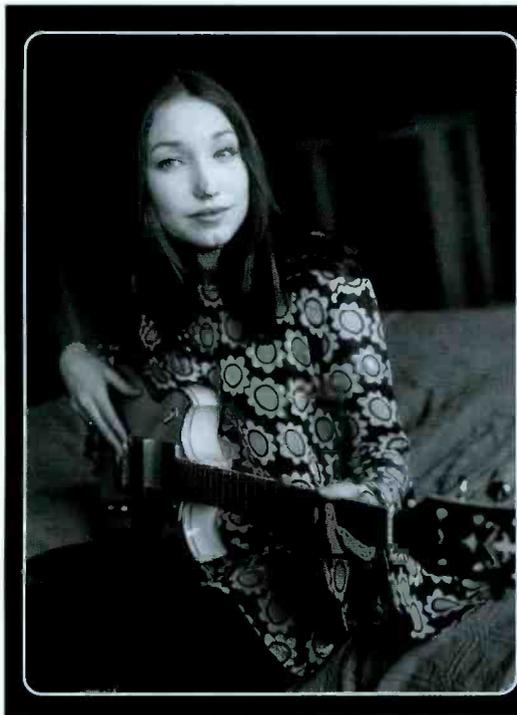
Produced by Tom Herbers & The Honeydogs • Mixed by Nick DiDia  
Executive Producer: Ed Eckstine • Management: Simon Wolkoff

# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



| TW | Title (Label)                                  | Spins | Trend | CDR | KACV | KBCO | KBR | KCRW | KEPC | KFAN | KFOG | KFOD | KGBR | KHMK | KKZN | KLCC | KLRQ | KMMS | KMTT | KNBA | KOTR | KPFT | KPIG | KRCL | KRDK | KRSH | KRVM | KRVS | KSMF | KSPN | KSUT | KTAO | KTUZ | KTRK |  |  |
|----|--|-------|-------|-----|------|------|-----|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|--|--|
| 1  | SARAH McLACHLAN (Netwerk/Arista)               | 1237  | +65   | 30  | 18   | 26   | 22  | 9    | 11   |      | 21   | 30   | 23   | 23   | 20   | 7    | 23   | 8    | 25   | 16   | 11   | 4    |      | 8    | 38   | 26   | 15   | 14   | 7    | 20   | 10   | 10   | 20   | 12   |  |  |
| 2  | JOHN FOGERTY (Warner Bros.)                    | 852   | +22   | 31  | 21   | 14   | 22  |      | 8    | 20   | 27   | 7    | 31   | 6    | 25   | 4    | 8    | 22   | 20   |      | 9    | 7    | 15   | 4    | 25   | 16   | 10   | 37   |      | 13   | 12   | 8    | 30   | 9    |  |  |
| 3  | BLUES TRAVELER (A&M)                           | 791   | +37   | 17  | 16   | 16   | 21  |      |      |      | 23   | 12   | 33   | 6    | 7    |      | 5    | 20   | 26   | 15   | 14   |      | 3    | 32   | 18   | 15   | 18   |      | 20   | 11   | 27   | 8    |      |      |  |  |
| 4  | JOHN HIATT (Capitol)                           | 708   | -64   | 13  | 19   |      | 9   |      | 9    | 15   | 9    |      | 11   | 6    |      | 7    | 15   | 8    | 6    | 15   | 16   | 7    | 14   | 2    | 23   | 17   |      | 18   | 20   | 12   | 15   | 2    | 18   |      |  |  |
| 5  | DAR WILLIAMS (Razor & Tie)                     | 639   | -25   | 19  | 18   |      | 11  |      | 11   | 20   |      | 24   |      |      |      | 5    |      | 6    |      | 15   | 9    | 7    | 6    | 6    | 24   | 10   | 10   |      | 4    | 13   | 12   | 14   |      | 9    |  |  |
| 6  | PAUL McCARTNEY (Capitol)                       | 617   | -94   | 13  |      | 13   | 32  |      |      |      | 26   | 7    | 11   | 21   | 6    | 7    | 6    | 19   | 9    | 3    |      | 7    | 14   | 2    | 32   | 4    | 20   | 37   | 20   |      | 12   | 22   | 14   |      |  |  |
| 7  | ABRA MOORE (Arista Austin)                     | 595   | -44   | 17  |      | 24   | 22  |      |      | 15   | 24   |      | 12   | 4    | 13   |      | 10   | 11   | 10   |      |      |      | 2    | 38   | 14   | 10   | 9    |      | 20   | 7    | 10   | 9    |      |      |  |  |
| 8  | BEN HARPER (Virgin)                            | 583   | +23   | 13  | 6    |      | 9   | 9    | 10   | 10   |      |      | 13   |      | 10   | 5    | 15   | 7    | 11   |      | 16   | 7    | 3    | 4    | 14   | 4    | 10   |      | 3    | 20   | 6    | 8    | 10   |      |  |  |
| 9  | THE WALLFLOWERS (Interscope)                   | 582   | -89   | 23  |      | 24   | 20  |      |      |      | 22   |      |      | 8    | 8    |      | 20   |      | 21   |      |      |      |      | 37   | 36   |      | 14   |      |      |      |      | 26   | 8    |      |  |  |
| 10 | TOAD THE WET SPROCKET (Columbia/CRG)           | 565   | -24   | 31  | 5    | 4    | 16  |      | 6    | 15   | 22   | 12   | 12   | 9    | 13   |      | 8    | 7    |      | 11   | 9    |      |      | 33   | 6    | 15   |      | 20   |      | 14   | 11   |      |      |      |  |  |
| 11 | INDIGO GIRLS (Epic)                            | 550   | -15   | 13  |      | 15   | 12  |      |      |      | 13   | 12   | 10   | 6    |      | 7    |      | 10   | 17   | 15   |      |      | 5    | 3    | 32   | 14   | 20   |      | 7    | 10   | 6    | 6    | 8    | 8    |  |  |
| 12 | FIONA APPLE (Clean Slate/WORK)                 | 533   | -40   | 28  | 19   | 15   | 11  |      |      |      |      | 17   | 11   |      | 20   |      | 12   | 7    | 7    |      | 6    |      |      | 37   | 25   | 15   |      | 13   |      |      |      | 6    | 7    |      |  |  |
| 13 | DAVE MATTHEWS BAND (RCA)                       | 531   | -87   | 22  |      | 11   | 17  |      |      |      | 21   |      | 12   |      | 18   |      | 7    | 10   |      |      |      | 3    |      | 33   | 11   |      | 14   |      |      |      |      | 11   | 7    |      |  |  |
| 14 | MATCHBOX 20 (Lava/Atlantic)                    | 491   | -1    |     |      | 16   | 14  |      |      |      |      | 13   |      |      | 25   |      | 7    | 12   |      |      |      |      |      | 37   | 9    |      |      |      |      |      |      |      | 12   |      |  |  |
| 15 | SHERYL CROW (A&M)                              | 488   | -23   | 31  |      | 25   |     |      |      |      | 3    | 7    |      | 6    | 24   |      | 13   |      | 11   |      |      |      |      | 38   | 22   | 10   | 14   |      |      |      |      |      | 15   |      |  |  |
| 16 | WORLD PARTY (Enclave)                          | 483   | -5    |     | 16   |      |     | 9    |      | 15   | 3    | 7    | 3    |      |      | 5    | 6    |      | 10   | 10   | 16   | 4    |      | 1    | 13   | 19   | 15   |      | 20   | 8    | 8    | 8    | 7    |      |  |  |
| 17 | PAULA COLE (Warner Bros.)                      | 472   | +27   | 7   |      | 13   | 10  |      | 7    |      |      | 14   | 20   | 9    | 10   |      |      | 25   | 7    |      |      |      |      | 26   | 23   | 15   |      | 13   |      |      |      |      | 8    |      |  |  |
| 18 | DAVID BYRNE (Luaka Bop/Warner Bros.)           | 443   | +2    |     |      |      |     | 9    |      |      |      | 11   | 12   | 7    |      | 6    | 8    | 10   | 14   | 7    |      |      | 3    | 19   | 12   | 10   |      | 2    | 13   | 7    | 7    |      | 10   |      |  |  |
| 19 | HUFFAMOOSE (Interscope)                        | 440   | +55   | 22  |      |      |     | 7    |      | 6    |      | 8    | 12   |      |      | 5    | 5    | 11   | 7    | 7    | 2    |      |      | 32   | 10   | 9    |      |      |      | 5    | 10   | 10   |      |      |  |  |
| 20 | 10,000 MANIACS (Geffen)                        | 436   | -111  |     | 16   |      | 14  |      | 9    | 15   |      | 17   |      |      |      | 4    |      | 5    | 5    | 7    | 7    | 4    |      | 3    | 32   | 21   | 15   | 9    |      | 5    | 11   | 5    | 9    |      |  |  |
| 21 | SISTER HAZEL (Universal)                       | 414   | +21   |     |      | 12   | 20  |      |      |      |      | 13   |      |      |      |      |      |      |      | 9    |      |      |      | 36   | 6    | 10   |      |      |      |      |      | 22   |      |      |  |  |
| 22 | JAMES McMURTRY (Sugar Hill)                    | 391   | -17   |     | 15   |      |     |      |      | 20   |      |      | 9    |      | 9    | 5    |      | 5    |      |      | 14   | 7    | 14   | 4    |      | 10   |      | 6    |      | 9    | 10   |      | 10   |      |  |  |
| 23 | SHERRI JACKSON (Hybrid)                        | 388   | -22   | 22  |      |      |     |      | 8    |      |      | 13   |      |      |      | 7    | 22   | 8    | 6    |      | 8    |      |      | 24   | 12   | 15   |      | 6    | 20   | 6    | 6    |      | 8    |      |  |  |
| 24 | JONNY LANG (A&M)                               | 373   | 0     |     |      | 15   | 20  |      |      | 15   | 14   |      | 11   |      | 14   |      |      | 8    | 7    | 14   |      |      | 11   | 13   | 17   | 10   | 37   | 2    | 10   | 6    | 24   | 8    |      |      |  |  |
| 25 | ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG) | 366   | -85   | 7   |      | 13   |     |      | 11   |      | 3    | 21   | 6    |      |      | 7    |      |      |      | 10   |      |      | 7    | 24   | 5    |      | 6    | 20   | 7    | 11   |      | 8    |      |      |  |  |
| 26 | WHISKEYTOWN (Outpost)                          | 362   | +58   | 11  | 16   |      |     | 22   | 5    | 10   |      | 6    | 11   |      | 9    |      |      |      | 8    |      | 7    | 4    | 6    | 3    |      | 7    |      | 10   | 10   | 7    |      | 7    |      |      |  |  |
| 27 | THIRD EYE BLIND (Elektra/EEG)                  | 361   | +14   |     | 6    | 13   |     |      |      |      |      |      |      |      | 26   |      |      |      | 8    |      |      |      |      | 37   | 6    |      |      |      |      |      |      |      |      |      |  |  |
| 28 | EDWIN McCain (Atlantic)                        | 354   | -16   | 13  | 13   | 5    |     |      |      |      |      | 5    |      |      | 8    | 7    | 7    | 7    |      |      |      |      |      | 25   | 9    | 15   |      | 10   |      | 8    | 10   | 7    |      |      |  |  |
| 29 | FLEETWOOD MAC (Reprise)                        | 350   | +74   | 21  | 19   | 7    | 10  |      |      | 5    |      | 11   | 21   | 6    | 18   |      | 6    | 8    | 8    |      | 8    |      |      | 15   |      | 9    |      | 10   |      | 13   | 11   | 7    |      |      |  |  |
| 30 | LIVE (Radioactive)                             | 350   | +24   |     | 19   | 17   | 7   |      |      |      | 6    | 23   |      |      | 5    |      | 20   | 7    |      |      |      |      |      | 24   | 18   |      |      |      |      |      |      |      |      |      |  |  |
| 31 | LAURA LOVE (Mercury)                           | 346   | +23   |     |      |      |     |      | 12   |      |      |      |      |      |      | 7    |      | 6    |      | 11   | 12   |      | 13   | 5    | 6    |      |      | 3    | 10   | 12   | 6    |      | 9    |      |  |  |
| 32 | BIG HEAD TODD & THE MONSTERS (Revolution)      | 332   | -67   | 14  |      | 35   | 10  |      |      | 15   | 6    |      | 5    |      |      |      |      |      |      | 3    | 7    |      | 7    | 30   | 5    | 15   |      | 13   |      |      |      | 11   | 17   |      |  |  |
| 33 | SHAWN COLVIN (Columbia/CRG)                    | 331   | -8    | 13  |      | 12   |     |      |      |      | 8    |      | 7    | 13   |      |      |      |      | 11   |      |      |      |      | 26   | 4    |      |      |      |      |      |      | 6    |      |      |  |  |
| 34 | MARCIA BALL (Rounder)                          | 318   | -9    |     | 16   |      |     |      | 7    | 20   |      | 7    |      |      |      | 7    |      |      |      |      | 4    | 7    | 7    | 6    |      |      |      | 6    |      | 11   | 5    |      | 8    |      |  |  |
| 35 | TAJ MAHAL (Private Music)                      | 304   | +18   |     |      |      |     |      | 8    |      |      |      | 14   |      |      | 5    |      |      |      |      |      | 9    |      | 6    | 2    |      | 9    | 7    |      | 9    |      | 12   |      | 7    |  |  |
| 36 | BIG BLUE HEARTS (Geffen)                       | 304   | -27   |     | 11   |      |     |      |      |      | 9    | 23   |      | 6    | 13   | 4    |      |      | 8    | 7    |      | 2    | 6    | 2    |      | 10   | 10   | 9    |      | 20   | 4    | 8    |      |      |  |  |
| 37 | WIDESPREAD PANIC (Capricorn)                   | 297   | -6    | 12  | 6    | 5    | 7   |      |      | 5    | 10   |      | 7    |      |      |      | 12   | 9    | 8    | 16   | 9    |      |      | 16   | 8    | 15   |      |      |      |      |      | 12   | 8    |      |  |  |
| 38 | COLLECTIVE SOUL (Atlantic)                     | 294   | -13   |     |      | 5    | 20  |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      | 31   | 15   | 14   |      |      |      | 6    |      |      |      |  |  |
| 39 | DEL AMITRI (A&M)                               | 284   | -21   | 9   |      |      |     |      |      |      | 3    | 7    |      | 6    |      |      |      | 22   |      |      |      |      |      | 24   | 10   | 10   | 18   |      | 13   | 6    | 3    |      |      |      |  |  |
| 40 | RICKIE LEE JONES (Reprise)                     | 284   | -28   |     | 14   |      | 6   | 9    |      |      |      | 12   | 10   | 5    |      | 5    |      | 6    | 10   | 7    | 9    |      |      |      | 10   | 10   |      | 10   | 8    | 4    |      | 8    |      |      |  |  |
| 41 | TONIC (A&M)                                    | 272   | -49   |     |      | 11   |     |      |      |      |      | 7    |      |      |      |      | 4    |      |      |      | 10   |      |      |      | 32   |      | 9    |      |      |      |      |      |      |      |  |  |
| 42 | JEWEL (Atlantic)                               | 270   | +34   | 13  | 14   | 11   |     |      |      |      |      | 22   |      | 5    |      |      |      |      |      |      |      |      |      |      |      | 25   |      |      |      |      |      |      |      |      |  |  |
| 43 | COUNTING CROWS (DGC)                           | 262   | -7    | 22  | 13   | 5    |     |      |      |      |      | 12   | 3    | 6    |      |      |      |      |      |      |      |      |      |      | 11   | 10   | 31   |      |      |      |      | 6    | 7    |      |  |  |
| 44 | BRAD (Epic)                                    | 256   | NEW   |     |      | 16   |     |      | 12   |      |      |      |      |      |      |      | 16   | 6    | 7    | 15   | 12   |      |      |      |      |      | 15   |      |      |      |      | 7    |      |      |  |  |
| 45 | GI JANE SOUNDTRACK (Hollywood)                 | 252   | +13   | 12  | 14   |      |     |      |      | 5    | 22   | 11   |      | 8    |      | 4    | 8    |      |      | 7    |      |      | 5    |      | 10   |      | 9    |      | 13   | 6    | 8    |      | 8    |      |  |  |
| 46 | KATELL KEINIG (Elektra/EEG)                    | 251   | +8    |     |      |      |     |      | 12   |      |      |      | 9    |      |      | 5    |      |      |      |      | 15   | 12   | 2    |      |      |      | 10   |      | 13   | 7    | 6    |      | 8    |      |  |  |
| 47 | U2 (Island)                                    | 251   | -82   | 12  |      |      | 21  | 5    |      |      | 21   |      | 5    |      |      |      |      |      | 9    |      | 7    |      |      |      | 31   | 28   | 10   |      |      |      |      | 5    | 3    |      |  |  |
| 48 | BIG BACK FORTY (A&M)                           | 233   | NEW   |     |      |      |     |      |      |      |      | 6    |      |      |      |      | 7    |      |      |      | 11   |      | 2    | 5    | 13   |      |      |      | 13   | 10   | 10   |      | 9    |      |  |  |
| 49 | BLUE RODEO (Sire Records Group)                | 232   | NEW   |     | 10   |      |     |      | 10   |      |      | 6    |      |      |      |      |      |      |      |      |      | 4    | 4    | 5    | 2    |      |      |      | 2    | 13   | 8    | 5    |      | 6    |  |  |
| 50 | TEENAGE FANCLUB (Columbia/CRG)                 | 232   | NEW   | 8   | 9    |      |     | 9    |      | 10   |      |      | 9    |      | 7    |      | 6    |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |  |  |

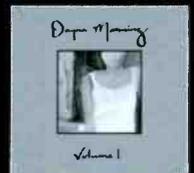


# Dayna Manning

## my addiction

Mixed by Tom Lord-Alge. Mastered by Bob Ludwig. Produced by Ray Coburn.

ON YOUR DESK NOW  
from her debut album: **dayna manning**, "volume 1"  
IN STORES: AUG 26 • IMPACTING NOW



Every now  
and then,  
a song  
comes along  
as beautiful,  
as intoxicating,  
as unexpected...

# AS THE RAIN

The first single from  
**LOVERS KNOT**  
the debut album  
from singer, songwriter,  
storyteller

JEB LOY NICHOLS

Produced by Craig Street

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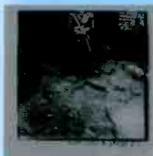
**Extension 606** BY KENT ZIMMERMAN



Three New American Songwriters Deep in Thought

I hate to run this Summit thing into the ground, but jeez, it's become so freaking pervasive in my life. It wasn't until I was in the dead center of assembling this column—on three spiffy new American songwriters—that I realized all three artists would be performing in Boulder. Well, there you go. Maybe it's a subliminal nod to the kind of artists you bump into amidst all that high altitude madness. Maybe it's just a sick coincidence. Anyway, here are three discs I found extremely interesting, all three relatively new on the scene, all three alchemically concocting a strange mix of countrified roots attached to big city strings. You might say they represent how strong an influence American songwriting continues to be on the Triple A format.

**JEB LOY NICHOLS**  
**Lover's Knot (Capitol)**



To describe Jeb Loy Nichols would be to create a complex and contradictory illustration. Born in

Wyoming, having lived in Missouri, Austin, New York, and finally, London—where he currently resides—a lot of unlikely (and inaudible) influences percolate inside his music. Originally guided by the spirit of punk—notably the Sex Pistols—Jeb settled oddly into a swampy blues style, part J.J. Cale, part Al Green, part backwoods Muscle Shoals, where the crossroads of country and R&B regularly meet. An album like Al Green's *Belle* is the closest frame of reference that might describe the groove captured on *Lover's Knot*. Singing in a timid baritone, Nichols and producer Craig Street create a fascinating American quilt, stitching folky blues and modern rhythms with an almost European sense of exile. Like the wood block artwork Nichols is inclined to create, *Lover's Knot* is outsider folk, a mixture of backwoods acoustic and city sounds. "As the Rain" opens the collection, mixing reggae with a New Orleans shuffle beat, back-dropped by a wheezy Rasta horn section. Producer Street's consistent eclectic sense (having worked with Cassandra Wilson and Jimmy Scott)

is a good fit with Nichols' unfettered folk/country/blues style.

**JEN TRYNIN**  
**Gun Shy Trigger Happy (Warner Bros.)**



I first heard Jennifer Trynin when she mailed us a copy of her previous album, *Cockamamie*, with

a hand-scribbled note on letterhead. We traded phone messages, never speaking. Soon after, Warner Bros. signed her amidst a bidding war. Recorded at Q Division by Mike Denneen, *Gun Shy Trigger Happy* comes out of the same Boston sound factory that hatched the work of Aimee Mann and Merrie Amsterberg. In some ways, *GSTH* shares the same ambiance, as electric guitar overshadows the usual modus operandi of sensitive female folk music. And although *Cockamamie* was more ragged in execution, Jen's trio still performs with power. What's different is that Jen now has more in common with Roxy Music than early Pretenders. That's not to say that *Gun Shy* doesn't rock (check out the wah-wahed "Bore Me"), it's merely that songs like "Getaway" and "I Resign" contain a calmer confidence.

**ROYAL FINGERBOWL**  
**Happy Birthday, Sabo! (TVT)**

Is *Raindogs* one of your favorite Tom Waits albums? If so, maybe you ought to dig into Royal Fingerbowl. Both albums share a French Quarter scuzziness. Alex McMurray hails from New Orleans, while Waits cut *Raindogs* around the time he filmed Jim Jarmusch's *Down By Law* in Louisiana. The similarities don't necessarily end there. Fingerbowl assembled their act partly as a joke, partly as a spur-of-the-moment reaction to actually scoring a paid gig. Like Ben Folds Five, Royal Fingerbowl like to fart around, wielding some pretty impressive composing talents, even occasionally getting sad and serious. *Happy Birthday, Sabo!* is a little Hank, a little Satchmo, and a little Westerberg drenched in plenty of flat brew. "My Money" is one swinging moment. "We'll go to my Caddie and suck a fattie."

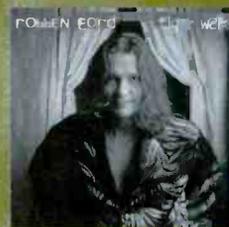
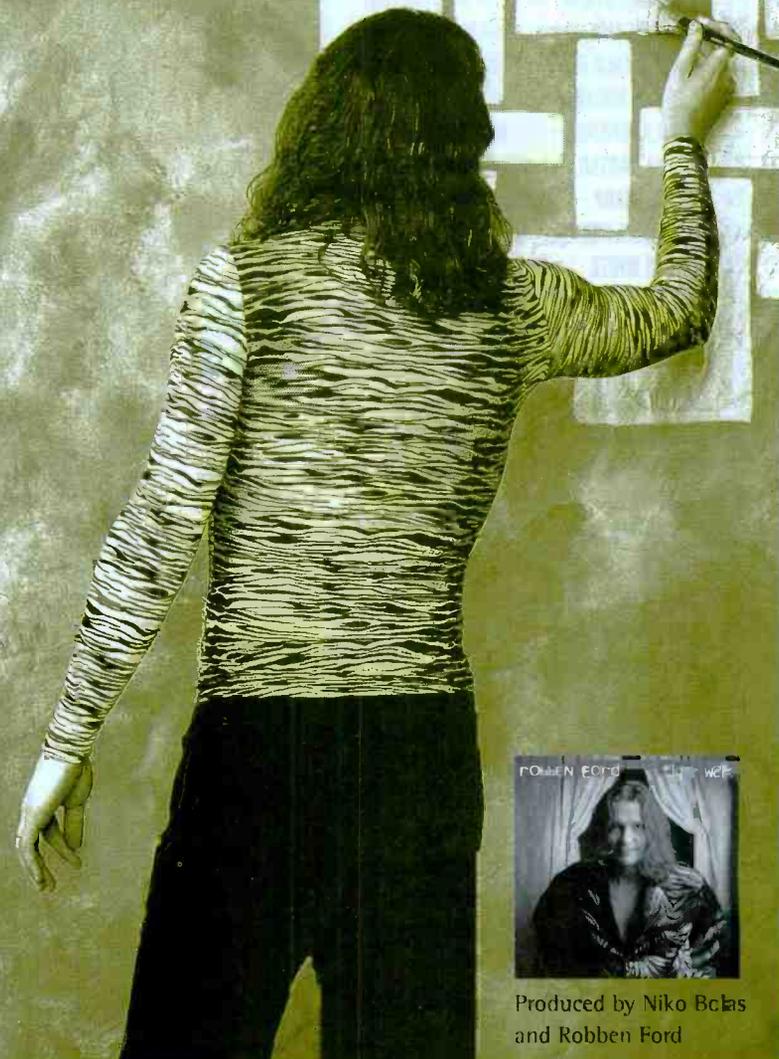
**ROBBEN FORD**  
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**tiger walk**

"Robben Ford has come through for KFOG every time!"

Paul Marszalek/ Bill Evans, KFOG

#3 Most Added — GAVIN A3  
KFOG KOTR KEPC WCLZ KRCC WNCW  
KPFZ KRYM KVNK WRRX KHUM  
WKPK KBSU DISH



Produced by Niko Belas and Robben Ford

**Tiger Walk**, the all-new, all-instrumental release from one of the world's premier guitar players, along with an incredible band: **Steve Jordan, Bernie Worrell and Charlie Drayton.**



# Gavin Country

REPORTS THIS WEEK: 204 LAST WEEK: 204

| LW | TW |   | Wks. | Reports | Adds | SPINS | TREND      | 35+ | 25+ | 15+ | 5+  |
|----|----|---|------|---------|------|-------|------------|-----|-----|-----|-----|
| 4  | 1  | <b>TRISHA YEARWOOD</b> - How Do I Live (MCA)                                  | 12   | 204     | 0    | 7502  | +281       | 145 | 53  | 4   | 2   |
| 2  | 2  | <b>TRACY LAWRENCE</b> - How A Cowgirl Says Goodbye (Atlantic)                 | 12   | 204     | 0    | 7406  | +27        | 140 | 58  | 5   | 1   |
| 5  | 3  | <b>KENNY CHESNEY</b> - She's Got It All (BNA Records)                         | 14   | 204     | 0    | 7377  | +222       | 134 | 63  | 5   | 2   |
| 3  | 4  | <b>MICHAEL PETERSON</b> - Drink, Swear, Steal, And Lie (Reprise)              | 15   | 203     | 0    | 7311  | +41        | 134 | 61  | 7   | 1   |
| 8  | 5  | <b>TOBY KEITH</b> - We Were In Love (Mercury)                                 | 11   | 204     | 0    | 6942  | +638       | 111 | 73  | 20  | 0   |
| 6  | 6  | <b>JOHN MICHAEL MONTGOMERY</b> - How Was I To Know (Atlantic)                 | 11   | 204     | 0    | 6776  | +389       | 102 | 70  | 30  | 2   |
| 9  | 7  | <b>ALAN JACKSON</b> - There Goes (Arista)                                     | 7    | 204     | 0    | 6335  | +556       | 72  | 86  | 44  | 2   |
| 12 | 8  | <b>ALABAMA</b> - Dancin' Shaggin' On The Boulevard (RCA)                      | 9    | 203     | 0    | 6178  | +544       | 72  | 82  | 44  | 5   |
| 10 | 9  | <b>DIAMOND RIO</b> - How Your Love Makes Me Feel (Arista)                     | 12   | 204     | 0    | 6082  | +325       | 62  | 89  | 50  | 3   |
| 11 | 10 | <b>NEAL MCCOY</b> - The Shake (Atlantic)                                      | 14   | 201     | 1    | 5865  | +174       | 63  | 72  | 60  | 6   |
| 13 | 11 | <b>COLLIN RAYE</b> - What The Heart Wants (Epic)                              | 12   | 203     | 0    | 5719  | +280       | 48  | 87  | 63  | 5   |
| 14 | 12 | <b>LEE ANN WOMACK</b> - The Fool (Decca)                                      | 9    | 204     | 1    | 5525  | +418       | 40  | 87  | 69  | 8   |
| 15 | 13 | <b>DAVID KERSH</b> - Day In, Day Out (Curb)                                   | 14   | 202     | 1    | 5262  | +282       | 35  | 78  | 77  | 12  |
| 1  | 14 | <b>LONESTAR</b> - Come Cryin' To Me (BNA Records)                             | 17   | 160     | 0    | 5156  | -2302      | 89  | 36  | 15  | 20  |
| 16 | 15 | <b>VINCE GILL</b> - You And You Alone (MCA)                                   | 6    | 204     | 1    | 5064  | +370       | 17  | 93  | 82  | 12  |
| 7  | 16 | <b>CLINT BLACK &amp; MARTINA McBRIDE</b> - Still Holding On (RCA)             | 12   | 165     | 0    | 5050  | -1286      | 71  | 53  | 29  | 12  |
| 18 | 17 | <b>LORRIE MORGAN</b> - Go Away (BNA Records)                                  | 8    | 199     | 2    | 4658  | +461       | 10  | 78  | 95  | 16  |
| 20 | 18 | <b>BILLY RAY CYRUS</b> - It's All The Same (Mercury)                          | 9    | 198     | 3    | 4382  | +308       | 5   | 69  | 104 | 20  |
| 19 | 19 | <b>LILA McCANN</b> - Down Came A Blackbird (Asylum)                           | 15   | 183     | 2    | 4304  | +144       | 33  | 51  | 59  | 40  |
| 23 | 20 | <b>THE BUFFALO CLUB</b> - Nothin' Less Than Love (Rising Tide)                | 12   | 194     | 2    | 4232  | +258       | 13  | 59  | 91  | 31  |
| 24 | 21 | <b>SAWYER BROWN</b> - This Night Won't Last Forever (Curb)                    | 9    | 198     | 6    | 4222  | +374       | 10  | 60  | 94  | 34  |
| 22 | 22 | <b>JOHN ANDERSON</b> - Somebody Slap Me (Mercury)                             | 8    | 192     | 0    | 4194  | +200       | 8   | 65  | 93  | 26  |
| 27 | 23 | <b>DEANA CARTER</b> - How Do I Get There (Capitol Nashville)                  | 4    | 203     | 5    | 4172  | +617       | 0   | 62  | 109 | 32  |
| 25 | 24 | <b>KEVIN SHARP</b> - If You Love Somebody (Asylum)                            | 5    | 201     | 5    | 4166  | +439       | 3   | 62  | 100 | 36  |
| 28 | 25 | <b>DAVID LEE MURPHY</b> - All Lit Up In Love (MCA)                            | 8    | 190     | 1    | 3680  | +163       | 4   | 51  | 82  | 53  |
| 31 | 26 | <b>BRYAN WHITE</b> - Love Is The Right Place (Asylum)                         | 4    | 191     | 6    | 3634  | +481       | 2   | 43  | 96  | 50  |
| 29 | 27 | <b>BLACKHAWK</b> - Hole In My Heart (Arista)                                  | 9    | 185     | 4    | 3483  | +166       | 7   | 36  | 86  | 56  |
| 30 | 28 | <b>TRAVIS TRITT &amp; LARI WHITE</b> - Helping Me Get Over You (Warner Bros.) | 6    | 187     | 4    | 3447  | +236       | 2   | 37  | 95  | 53  |
| 32 | 29 | <b>CHELY WRIGHT</b> - Shut Up And Drive (MCA)                                 | 5    | 186     | 8    | 3150  | +366       | 0   | 31  | 83  | 72  |
| 33 | 30 | <b>MARK CHESNUTT</b> - Thank God For Believers (Decca)                        | 4    | 190     | 12   | 3100  | +374       | 0   | 23  | 86  | 81  |
| 34 | 31 | <b>TANYA TUCKER</b> - Ridin' Out The Heartache (Capitol Nashville)            | 8    | 154     | 1    | 2760  | +95        | 2   | 33  | 61  | 58  |
| 17 | 32 | <b>TRACE ADKINS</b> - I Left Something Turned On At Home (Capitol Nashville)  | 18   | 125     | 1    | 2589  | -1880      | 24  | 16  | 37  | 48  |
| 35 | 33 | <b>JOE DIFFIE</b> - Somethin' Like This (Epic)                                | 9    | 157     | 3    | 2514  | +51        | 0   | 14  | 76  | 67  |
| 40 | 34 | <b>CLAY WALKER</b> - Watch This (Giant)                                       | 3    | 157     | 35   | 2216  | +634       | 0   | 9   | 62  | 86  |
| 37 | 35 | <b>DEAN MILLER</b> - Nowhere USA (Capitol Nashville)                          | 6    | 135     | 12   | 2062  | +217       | 0   | 15  | 55  | 65  |
| 39 | 36 | <b>THE KINLEYS</b> - Please (Epic)  | 4    | 149     | 20   | 2030  | +442       | 0   | 7   | 54  | 88  |
| 38 | 37 | <b>SARA EVANS</b> - Three Chords And The Truth (RCA)                          | 7    | 134     | 7    | 1991  | +172       | 1   | 15  | 42  | 76  |
| 49 | 38 | <b>TIM MCGRAW</b> - Everywhere (Curb)   | 2    | 121     | 69   | 1990  | +1103      | 3   | 10  | 63  | 45  |
| 41 | 39 | <b>JASON SELLERS</b> - I'm Your Man (BNA Records)                             | 5    | 145     | 16   | 1819  | +260       | 0   | 8   | 36  | 101 |
| 47 | 40 | <b>LEE ROY PARNELL</b> - You Can't Get There From Here (Career)               | 2    | 127     | 34   | 1590  | +521       | 0   | 5   | 39  | 83  |
| 42 | 41 | <b>JACK INGRAM</b> - Flutter (Rising Tide)                                    | 6    | 100     | 9    | 1466  | +161       | 0   | 7   | 38  | 55  |
| 43 | 42 | <b>BLAKE &amp; BRIAN</b> - Another Perfect Day (MCG/Curb)                     | 8    | 96      | 7    | 1366  | +80        | 0   | 9   | 32  | 55  |
| 44 | 43 | <b>DWIGHT YOAKAM</b> - Claudette (Reprise)                                    | 6    | 92      | 7    | 1353  | +103       | 0   | 9   | 32  | 51  |
| 50 | 44 | <b>RAYBON BROTHERS</b> - The Way She's Looking (MCA)                          | 3    | 84      | 18   | 1119  | +266       | 0   | 3   | 25  | 56  |
| —  | 45 | <b>RIVER ROAD</b> - Nickajack (Capitol Nashville)                             | 2    | 100     | 43   | 1087  | <b>NEW</b> | 0   | 1   | 24  | 75  |
| 48 | 46 | <b>JEFF CARSON</b> - Here's The Deal (MCG/Curb)                               | 3    | 77      | 7    | 1050  | +121       | 0   | 3   | 27  | 47  |
| 46 | 47 | <b>M.C.POTTS</b> - I'm So Sorry (Critique/BMG)                                | 11   | 61      | 2    | 1037  | -63        | 0   | 11  | 26  | 24  |
| —  | 48 | <b>KATHY MATTEA</b> - Love Travels (Mercury)                                  | 2    | 81      | 27   | 1019  | <b>NEW</b> | 0   | 3   | 21  | 57  |
| —  | 49 | <b>WADE HAYES</b> - Wichita Lineman (Columbia/DKC)                            | 2    | 65      | 22   | 842   | <b>NEW</b> | 0   | 2   | 25  | 38  |
| —  | 50 | <b>RICKY VAN SHELTON</b> - She Needs Me (RVS)                                 | 4    | 56      | 13   | 811   | <b>NEW</b> | 0   | 3   | 22  | 31  |

## Top Ten Up & Coming

| Rpts. | Adds | Spins | Wks |  | Rpts. | Adds | Spins | Wks |   |
|-------|------|-------|-----|--|-------|------|-------|-----|---|
| 64    | 20   | 764   | 2   | <b>MATT KING</b> - A Woman Like You (Atlantic)           | 39    | 4    | 474   | 3   | <b>RODNEY ATKINS</b> - In A Heartbeat (Curb)                |
| 53    | 8    | 677   | 3   | <b>SKIP EWING</b> - Answer To My Prayer (Word Nashville) | 37    | 37   | 466   | 1   | * <b>MARTY STUART</b> - Sweet Love (MCA)                    |
| 50    | 9    | 674   | 2   | <b>SEMINOLE</b> - She Knows Me By Heart (Curb/Universal) | 35    | 9    | 441   | 1   | * <b>KENTUCKY HEADHUNTERS</b> - Kent. Wildcat (BNA Records) |
| 46    | 46   | 789   | 1   | * <b>LeANN RIMES</b> - You Light Up My Life (MCG/Curb)   | 31    | 7    | 392   | 1   | * <b>JD MYERS</b> - When I Think About You (Asylum)         |
| 42    | 7    | 501   | 2   | <b>JAMES BONAMY</b> - Naked To The Pain (Epic)           | 30    | 3    | 374   | 1   | * <b>VICTORIA SHAW</b> - Don't Move (Reprise)               |

## Most Added

**TIM MCGRAW (69)**  
"Everywhere" (Curb)



**LEANN RIMES (46)**  
"You Light Up My Life" (MCG/Curb)

**RIVER ROAD (43)**

"Nickajack" (Capitol)

**MARTY STUART (37)**

"Sweet Love" (MCA)

**CLAY WALKER (35)**

"Watch This" (Giant)

## Spincrases

**TOBY KEITH +638**

"We Were In Love" (Mercury)

**DEANA CARTER +617**

"How Do I Get There" (Capitol)

**ALAN JACKSON +556**

"There Goes" (Arista)

**ALABAMA +554**

"Dancin' Shaggin' On The Boulevard" (RCA)

**LORRIE MORGAN +461**

"Go Away" (BNA)

## Top Requests

**TRISHA YEARWOOD**

"How Do I Live" (MCA)

**NEAL MCCOY**

"The Shake" (Atlantic)

**LILA MCCANN**

"Down Came A Blackbird" (Asylum)

**MICHAEL PETERSON**

"Drink, Swear, Steal..." (Reprise)

**GEORGE STRAIT**

"Carrying Your Love w/ Me" (MCA)

## Record to Watch

**TIM MCGRAW**

"Everywhere" (Curb)



**WE SAY:**  
"What an unbelievable week—and early too! It's another smash that's sure to be

played *Everywhere*."

**RADIO SAYS:**

"Finally, this boy is recognized for his immense talent. He's just been underrated too long." Dandalion, WRKZ-Hershey, Penn. MD

**STATS:** Most added with 69/Up 11 places from 49\* to 38\*/73 stations already at 15-35 plays per week

# 130 Top 20 Hits in 25 Years.

**(whew.)**

No wonder we needed a breather!



**monument**

Is Artistry

We're **back.**

We'll be talking to you...**soon.**

**"Oh, great.  
Another new label.  
Can't wait!"**



**Country Notes** BY JANE ELLEN



**Women in Radio**

**Where Have We Been, and Where are We Going? Part 2**

★ ★ ★ ★ ★  
*Last week we looked at some challenges facing women with careers in radio. While we've—come—a—long—way—baby, radio broadcasting seems to be an industry where change is slow. This week, Jane Ellen continues the discussion, focusing on how women might get to that next level.*

In Duluth, Minnesota, WUSZ's Mary Befera used to win in the morning with her radio partner and husband Frank Befera. However, as co-owner of the station, salary was not as much of an issue for her as was the station's bottom-line profit. The Beferas recently took themselves off the air to concentrate on their role as station owners. Mary thinks women are at a disadvantage, because audiences generally

do not like to perceive a woman as hard-edged. "An all-male morning team can rip apart a political campaign, and it becomes funny," she says, "but when women attack the same material, they are not taken seriously."



**Mary Befera**

Even if they're not taken seriously on the air, however, women seem to be garnering respect in broadcast sales.

According to the Equal Employment Opportunity Trend Report of 1995, women comprised 51.8 percent of the sales force at commercial radio stations in the United States.

Sales is where Befera (nee Mary Grillo) got her start. She began her radio career in 1984 selling a small country AM/FM combo in Virginia,

**Continued on page 60**

Editor: JAMIE MATTESON Consulting Editor: LISA SMITH Chart Editor: JEFF HOUSE

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

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

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

**Profile**

**Lisa Puzo Strickland**



**LABEL:**

Asylum

Records

**POSITION:**

Northeast

**Regional Promotion Manager**

**HOW LONG? 3 Years**

**WHAT DO YOU LIKE MOST**

**ABOUT YOUR JOB? The people I work with at radio and at**

**Asylum—and the Ritz Carlton weekend rates.**

**LEAST? The fact that, despite talent, some artists just get lost in the glut—and time away from my husband Brinson.**

**THE EARLY YEARS:**

**BORN IN: Cleveland, Ohio**

**GREW UP IN: Los Angeles, Calif.**

**BEFORE WORKING FOR A**

**RECORD LABEL, I WORKED AT:**  
 KZLA-Los Angeles

**JOB TITLE & RESPONSIBILITY:**  
 Music Director

**WHAT IS YOUR FAVORITE SONG OF ALL-TIME? Nat King Cole "Unforgettable"**

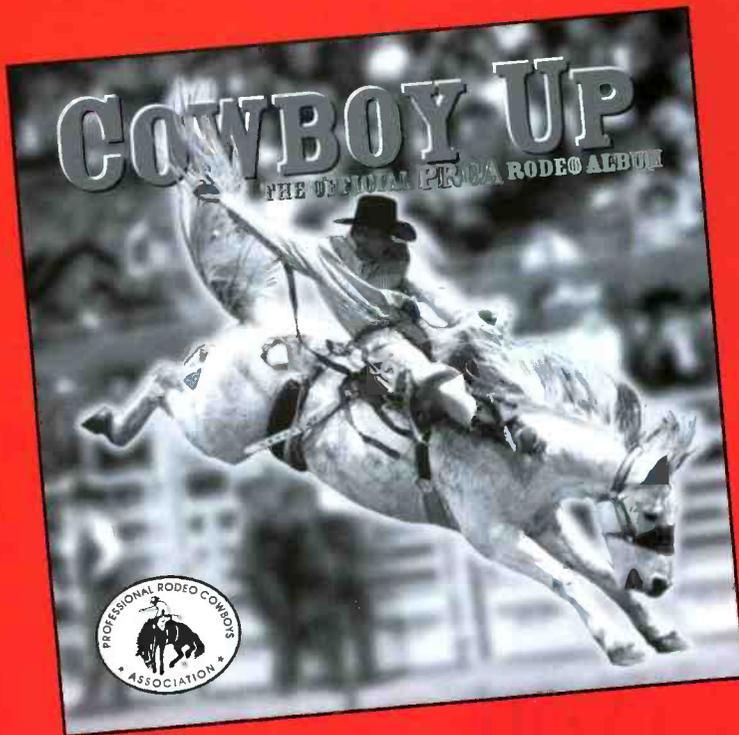
**WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF? I found an old Billy Barty album at KZLA and, for some reason, I still have it.**

**DIDYAKNOW? I used to train horses, once hit a hole-in-one, and prefer pipes to cigars.**

**IF I WORKED FOR A RADIO STATION, I WOULD: Throw in 5-15 second artist interview**

**"Sound-bites" over the song intros. I know Asylum would be glad to provide these!**

**MOTTO TO LIVE & WORK BY:**  
 As Forrest Gump might say, "Life is like a box of cigars—you never know who's blowing smoke."



**"COWGIRL CRAZY"**

**THE NEW HIT SINGLE BY**

**J. SCOTT MCCOY**

**FROM THE OFFICIAL PRCA RODEO ALBUM**

**COWBOY UP**



© 1997 E.A.R.

*No, I can't swear that I'll be here  
for the rest of your life  
but I swear I'll love you  
for the rest of mine*

# TRACE ADKINS

THE  
REST  
of  
MINE

*The new single from the  
upcoming album **BIG TIME***

*Produced by*  
**SCOTT HENDRICKS**

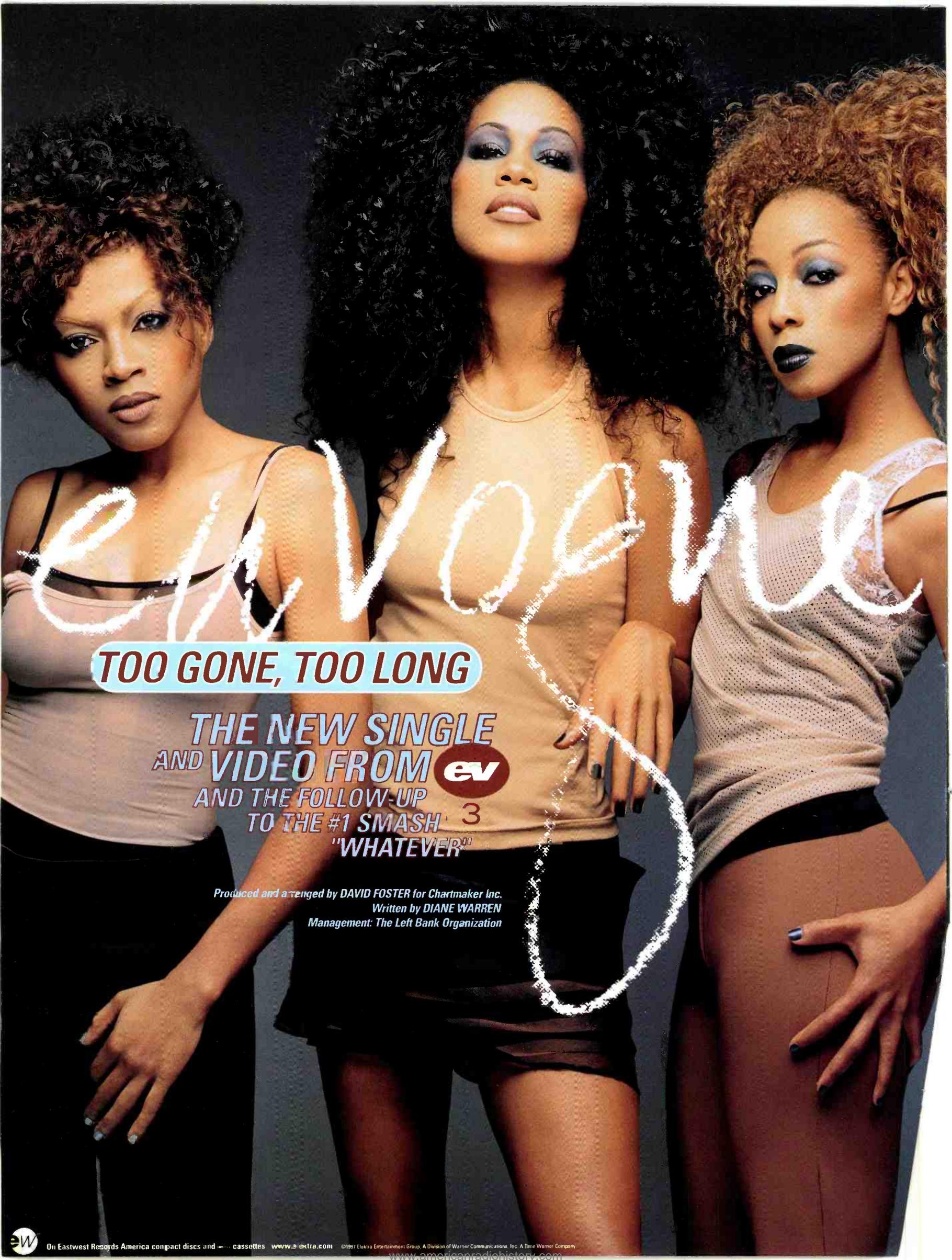


**ADD DATE: August 25**



©1997 Capitol Nashville [www.capitol-nashville.com](http://www.capitol-nashville.com)

Management: Borman Entertainment



Eve 6

**TOO GONE, TOO LONG**

**THE NEW SINGLE  
AND VIDEO FROM   
AND THE FOLLOW-UP  
TO THE #1 SMASH <sup>3</sup>  
"WHATEVER"**

*Produced and arranged by DAVID FOSTER for Chartmaker Inc.  
Written by DIANE WARREN  
Management: The Left Bank Organization*

**MOST ADDED  
HALL & OATES (52)**

**THE WILSONS (29)**

**\*\* FLEETWOOD MAC (28)**

**\*\* MARIAH CAREY (28)**

**AMY GRANT (24)**

**TOP TIP**

**HALL & OATES**

*"Promise Ain't Enough"*  
(Push/BMG)

The push is on for Daryl and John's comeback. Among the first week believers are KRNO, WDOK, WRCH, WBEB, WALK, WLIF, K103, WQLR, WFMK, WBBQ, WKWK, WAHR, and WWLI.

**RECORD TO WATCH**

**BIG HEAD TODD**

*"Please Don't Tell Her"* (Revolution)

Seldom heard in our format until now and until the following put it on: Q100, KOSO, WBMX, WPXZ, KOKO, WSNN, KWXX, WOYS, KIZZ, KOJM, KCCR, KAYL, WKXD, KRIT, KIXR, KJLS, KZXR, KCWD, WHEO, WSNU, KBVI, and WMVA.

**Gavin A/C**

Adult Contemporary

| TW | Weeks   | Reports | Adds | SPINS | TREND | 28+  | 21+ | 14+ | 7+ |    |
|----|---|---------|------|-------|-------|------|-----|-----|----|----|
| 1  | JEWEL - Foolish Games (Atlantic)                            | 9       | 205  | 4     | 5249  | +594 | 93  | 57  | 35 | 18 |
| 2  | SHAWN COLVIN - Sunny Came Home (Columbia/CRG)               | 30      | 189  | 12    | 5155  | +230 | 99  | 41  | 33 | 14 |
| 3  | PAUL CARRACK - For Once In Our Lives (ARK 21)               | 14      | 174  | 1     | 4290  | -121 | 80  | 37  | 41 | 15 |
| 4  | 10,000 MANIACS - More Than This (Geffen)                    | 15      | 156  | 3     | 4232  | +236 | 84  | 38  | 28 | 5  |
| 5  | SISTER HAZEL - All For You (Universal)                      | 18      | 124  | 1     | 4000  | +9   | 88  | 21  | 11 | 4  |
| 6  | JAMES TAYLOR - Little More Time With You (Columbia/CRG)     | 13      | 159  | 1     | 3940  | -72  | 71  | 37  | 41 | 9  |
| 7  | LeANN RIMES - How Do I Live (MCG/Curb)                      | 13      | 150  | 10    | 3403  | +276 | 47  | 49  | 31 | 23 |
| 8  | STYX - Paradise (CMC International)                         | 15      | 147  | 1     | 3372  | -103 | 57  | 37  | 32 | 19 |
| 9  | OMC - How Bizarre (Mercury)                                 | 27      | 111  | 2     | 3362  | -41  | 73  | 14  | 21 | 3  |
| 10 | SHERYL CROW - A Change Would Do You Good (A&M)              | 16      | 114  | 1     | 3289  | -500 | 70  | 22  | 14 | 8  |
| 11 | BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive) | 8       | 155  | 15    | 3240  | +578 | 40  | 43  | 40 | 27 |
| 12 | THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)           | 14      | 91   | 0     | 2965  | +181 | 66  | 11  | 12 | 2  |
| 13 | MICHAEL ENGLISH - Why Didn't I? (Curb)                      | 11      | 129  | 1     | 2756  | +78  | 35  | 38  | 39 | 15 |
| 14 | KENNY LOGGINS - I Am Not... (Columbia/CRG)                  | 7       | 145  | 6     | 2734  | +236 | 24  | 40  | 48 | 29 |
| 15 | FLEETWOOD MAC - Silver Springs (Reprise)                    | 3       | 165  | 28    | 2697  | +813 | 11  | 42  | 57 | 44 |
| 16 | MICHAEL BOLTON - Go The Distance (Columbia/CRG)             | 17      | 122  | 1     | 2668  | -480 | 34  | 32  | 41 | 15 |
| 17 | BILLY JOEL - To Make You Feel My Love (Columbia/CRG)        | 5       | 154  | 16    | 2657  | +619 | 13  | 47  | 51 | 33 |
| 18 | AZ YET - Hard To Say I'm Sorry (LaFace/Arista)              | 26      | 115  | 1     | 2442  | -316 | 30  | 30  | 39 | 15 |
| 19 | AMY GRANT - Takes A Little Time (A&M)                       | 6       | 137  | 24    | 2351  | +622 | 9   | 37  | 52 | 36 |
| 20 | THE VERVE PIPE - The Freshmen (RCA)                         | 18      | 79   | 0     | 2344  | -220 | 48  | 13  | 13 | 4  |
| 21 | SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)           | 12      | 111  | 4     | 2286  | +84  | 23  | 38  | 32 | 18 |
| 22 | MONICA - For You I Will (Warner Sunset/Atlantic)            | 22      | 98   | 1     | 2177  | -255 | 28  | 31  | 26 | 12 |
| 23 | PETER CETERA - Do You Love Me That Much (River North)       | 18      | 98   | 1     | 2177  | -582 | 26  | 29  | 32 | 9  |
| 24 | HANSON - Where's The Love? (Mercury)                        | 7       | 112  | 6     | 2172  | +334 | 23  | 26  | 34 | 25 |
| 25 | NATALIE COLE - A Smile Like Yours (Elektra/EEG)             | 11      | 101  | 3     | 1992  | +143 | 20  | 29  | 28 | 20 |
| 26 | BELINDA CARLISLE - In Too Deep (ARK 21)                     | 7       | 110  | 3     | 1897  | +79  | 8   | 31  | 44 | 22 |
| 27 | CHICAGO - Here In My Heart (Reprise)                        | 20      | 95   | 0     | 1884  | -416 | 19  | 23  | 34 | 19 |
| 28 | THE WALLFLOWERS - The Difference (Interscope)               | 8       | 88   | 15    | 1874  | +305 | 23  | 22  | 29 | 13 |
| 29 | THE WALLFLOWERS - One Headlight (Interscope)                | 32      | 65   | 1     | 1867  | -222 | 35  | 10  | 17 | 2  |
| 30 | SWING OUT SISTER - Somewhere In The World (Mercury/Pure)    | 11      | 89   | 0     | 1789  | -911 | 20  | 23  | 29 | 16 |
| 31 | R. KELLY - Gotham City (Jive)                               | 7       | 95   | 0     | 1773  | -90  | 13  | 26  | 38 | 16 |
| 32 | SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)      | 9       | 89   | 12    | 1702  | +284 | 16  | 21  | 30 | 18 |
| 33 | INDIGO GIRLS - Shame On You (Epic)                          | 15      | 74   | 0     | 1662  | -225 | 20  | 25  | 19 | 8  |
| 34 | PAULA COLE - I Don't Want To Wait (Warner Bros.)            | 7       | 81   | 13    | 1615  | N    | 16  | 26  | 20 | 17 |
| 35 | DUNCAN SHEIK - Barely Breathing (Atlantic)                  | 40      | 61   | 1     | 1570  | -203 | 28  | 12  | 14 | 7  |
| 36 | SPICE GIRLS - 2 Become 1 (Virgin)                           | 10      | 69   | 8     | 1536  | N    | 18  | 22  | 17 | 8  |
| 37 | JAMIE & THE JURY - Holdin' On To Someone Else (Rocktopia)   | 18      | 75   | 1     | 1489  | +90  | 15  | 25  | 24 | 10 |
| 38 | HANSON - MMMBop (Mercury)                                   | 22      | 62   | 0     | 1477  | -435 | 23  | 16  | 16 | 6  |
| 39 | MARIAH CAREY - Honey (Columbia/CRG)                         | 2       | 96   | 28    | 1464  | N    | 3   | 24  | 32 | 32 |
| 40 | WEATHERVANE - Roll Like Thunder (Soup Can Music)            | 10      | 84   | 5     | 1459  | +50  | 8   | 25  | 32 | 17 |

**Chartbound**

|   | Reports | Adds | SPINS | TREND |
|---|---------|------|-------|-------|
| DUNCAN SHEIK - "She Runs Away" (Atlantic)           | 90      | 10   | 1423  | +173  |
| NO MERCY - "When I Die" (Arista)                    | 83      | 3    | 1411  | +92   |
| JOHN TESH - "Avalon" (GTSP/Polygram)                | 75      | 11   | 1047  | +203  |
| SUPERTRAMP - "Live to Love You" (Oxygen/Silver Cab) | 68      | 11   | 855   | +133  |
| STEEL PULSE - "Steel Pulse" (Mesa/Atlantic)         | 61      | 8    | 844   | +142  |

Total Reports This Week: 250 Last Week: 252

Editor: RON FELL

Associate Editor: ANNETTE M. LAI

A/C reports accepted: Mondays

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

Station Reporting Phone: (415) 495-1990

GAVIN FAX: (415) 495-2580

**Inside A/C**

BY RON FELL



**Smilin' Faces**

Compiled by Annette M. Lai



**LOVE MAKES THE WORLD GO 'ROUND**

And proving that theory is none other than Tucci & Associates' Mike Martucci, who "took the plunge" on June

29 with the radiant Sandra Kane.

**"AMYZING" GRANT**



Doing the rounds in support of her latest project, *Behind the Eyes*, which is set for release next month, A&M superstar Amy Grant caught up with some of A/C's finest at a dinner held in her honor. Shown (l-r): R.J. Promotion's Rhonda Herlich, A&M's Scott Emerson, WLTE-Minneapolis' PD Gary Nolan, Grant, GAVIN's Ron Fell, WKTI-Milwaukee's Lisa Letterman, and WKTI APD/MD Leonard Peace.

**KOZ DOES LUNCH**



Capitol recording artist Dave Koz dined with some friends in St. Paul last month. Shown here with the sax man are (back row, l-r): WROE's Dan Larkin; KOZ; GAVIN's Ron Fell; SW Networks' Ron Rivlin; KMXG's Art Monroe; Callahan & Associates' Tom Callahan; KMXL's Mark Anthony; Capitol's Nick Bedding. Up front: GAVIN's Annette M. Lai (sigh, so many men, so little time) and Mazzetta Promotion's Tom Mazzetta.

**COLVIN IN THE MIX**



Earlier this summer, award-winning Columbia recording artist

**Shawn Colvin** gave **KHMX (Mix 96.5)**-Houston listeners a treat when she performed as part of the station's *Private Performance* series. She's shown here with (l-r): Mix 96.5 nighttimer **Matthew Cain**; former midday personality **Lori Bradley**; Colvin; station APD/MD **Rich Anhorn**; and Columbia's **Shannah Miller**.

**A FAMILY AFFAIR**



**PolyGram CEO Alain Levy** (center) welcomes **Wendy, Brian**, and **Carnie Wilson**, and their manager **Mickey Shapiro** to PolyGram in anticipation of their **Mercury** debut, *The Wilsons*, set for release later this summer. (P.S. Catch "Monday Without You" from this album on the first-ever **GAVIN A/C** sampler CD.)

**NEW YORK LOVES STEVE WINWOOD**



Virgin recording artist **Steve Winwood** recently performed three sold-out shows

in New York City. While in the Big Apple, he also stopped by **WLTW (Lite/FM)** for an on-air visit during **Steve Roy's Five at Five**. He's shown here with (l-r): the station's **Sandy Jackson** (kneeling); p.m. driver **Steve Roy**; the station's **Gail Obdyke**; Winwood; VP/GM **Rona**

**Landy**; PD **Jim Ryan**; and GSM **Jack Cahill**.

**"ABRA"-CADABRA!**



**Abra Moore**, **Arista Austin's** newest sensation who'll be

performing at the **GAVIN A3 Summit** this weekend, recently visited **GAVIN's** world headquarters in San Francisco, where she treated us to tunes from her new CD, *The Strangest Places*. She's shown here (center) mugging for the camera along with **A/C's Annette M. Lai** and **Ron Fell**.

*Daryl Hall  
John Oates  
Promise  
Ain't Enough*

*"It's a great blue-eyed soul song...sounds like Philly!  
A perfect match with B-101." - Chris Conley, WBEB/Philadelphia*

*"This is classic Hall & Oates...It'll generate lots of emotion and phones from your female core." - Rob Miller, WALK/Long Island*

- VH1 **HARD ROCK LIVE** running throughout the month of August
- Headline performance at **NAB CONVENTION** September 17th
- Performing on **THE TODAY SHOW** September 19th
- Currently on **40 CITY NATIONAL TOUR**
- In stores September 30th

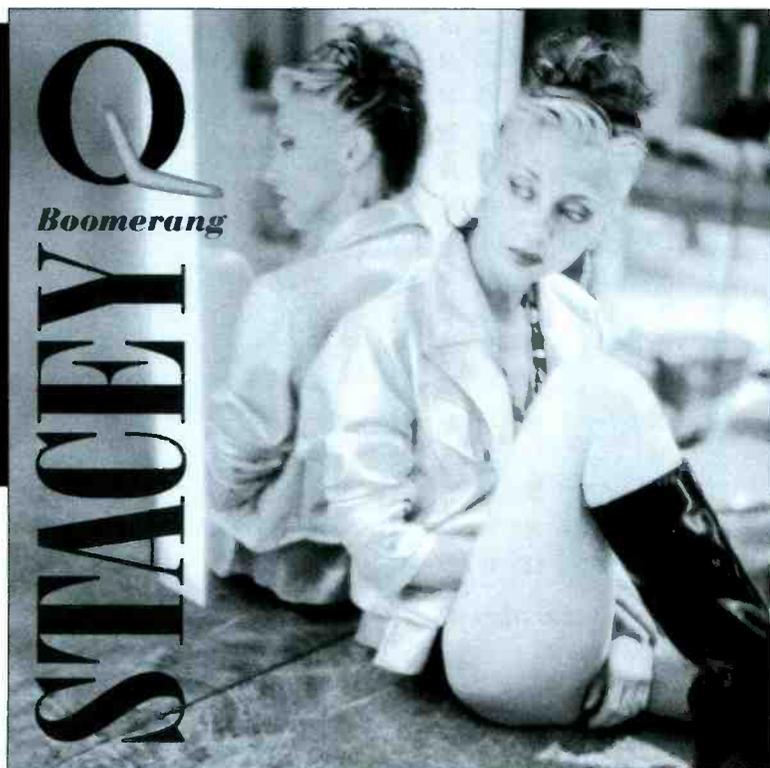
*On Your Desk Now For Immediate Airplay!*

**PUSH RECORDS**  
**BMG DISTRIBUTION**

David Morrell: 212-486-7707 Jerry Lembo: 201-585-5272 Donna Brake: 615-297-5969 Mark Barnowski: 248-524-1914  
©&©1997 Push Records, Inc., A Division of Paradise Music and Entertainment, Inc. Management: All Access Entertainment Management Group, Inc.

**SHE BROUGHT YOU SUCH MAJOR HITS!**

**"Two Of Hearts" "We Connect" and "Don't Make a Fool of Yourself" . . .**



**STACEY Q**

THE NEW HIT TRACK:

**"Tenderness"**

**Going for adds! August 25th 1997**

SEE STACEY ON TOUR THIS SUMMER AND FALL

For more information contact  
**Jack Ashton (818) 880-1819**

**Radio:**

- Tom Mazzetta (303) 545-9990
- Tom Callahan (800) 797-7666
- Leslie Marquez: (818) 584-7020
- Judy Valsi: (330) 638-4941
- Mike Leventon: (212) 787-8892

Distributed by **IMI Records**

**ENo RECORDS**

# the Wilsons

"Monday Without You"

Most Added R&R AC  
#2 Most Added Gavin AC  
Up & Coming 46/29

The first single from the album  
"The Wilsons"

|      |      |      |
|------|------|------|
| WLIF | KELO | WFMK |
| KWAV | WATD | WEIM |
| WHAI | WLSW | WPXZ |
| WSNU | WWSE | WAFY |
| WAYN | WBLG | WGSY |
| WHEO | WNNC | WZDQ |
| KCCR | KIXR | KIZZ |
| KLMJ | KLOZ | KMXL |
| KOKO | WFPS | WFRO |
| WHCO | WRCC | WVHQ |
| KELI | KIKO | KORQ |
| KOJM | KVRH | KCRE |
| KFMN | KNTI | KTHO |
| KWXX | KGY  | KKRB |
| KLOG | KSND | KYTE |
|      | KZXR |      |

Featuring  
Carnie, Wendy  
and Brian Wilson

Produced by Stephen Lironi

Management: MRS Enterprises and Mickey Shapiro

Contact: B I Cason (212) 333-8078  
e-mail: 104633.532@compuserve.com



**MOST ADDED**

- PAUL VORNHAGEN (30)**
- MAKOTO OZONE TRIO (29)**
- JOE SAMPLE (21)**
- BARBARA DENNERLEIN (18)**
- T.S. MONK (16)**

**TOP TIP**



nice debut, 64 total stations, and 16 new adds.

**T.S. MONK**

*Monk on Monk*  
(N2K Encoded Music)  
T.S. Monk's all-star tribute to his legendary father posts a

**RECORD TO WATCH**

**MAKOTO OZONE TRIO**

(Verve)  
Makoto Ozone is one premiere pianist from Japan who has found acceptance in the United States and Europe. Guitar John Scofield guests on his Verve debut.

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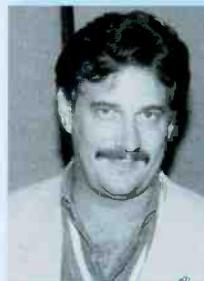
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## S/P/W

## SPINS PER WEEK PER STATION

|  |       |
|--|-------|
| <b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG) | 32.58 |
| <b>SISTER HAZEL</b> - All For You (Universal)            | 32.26 |
| <b>OMC</b> - How Bizarre (Mercury)                       | 30.29 |
| <b>THE VERVE PIPE</b> - The Freshmen (RCA)               | 29.67 |
| <b>SHERYL CROW</b> - A Change Would Do You Good (A&M)    | 28.85 |
| <b>THE WALLFLOWERS</b> - One Headlight (Interscope)      | 28.72 |
| <b>MEREDITH BROOKS</b> - Bitch (Capitol)                 | 27.79 |
| <b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)     | 27.28 |
| <b>10,000 MANIACS</b> - More Than This (Geffen)          | 27.13 |
| <b>DAVE MATTHEWS BAND</b> - Crash Into Me (RCA)          | 26.27 |

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

## SPINCREASES

## RANKED INCREASE IN TOTAL SPINS

|  |     |
|--|-----|
| <b>FLEETWOOD MAC</b> - Silver Springs (Reprise)                    | 813 |
| <b>MARIAH CAREY</b> - Honey (Columbia/CRG)                         | 704 |
| <b>AMY GRANT</b> - Takes A Little Time (A&M)                       | 622 |
| <b>BILLY JOEL</b> - To Make You Feel My Love (Columbia/CRG)        | 619 |
| <b>JEWEL</b> - Foolish Games (Atlantic)                            | 594 |
| <b>DARYL HALL and JOHN OATES</b> - Promise Ain't Enough (Push/BMG) | 587 |
| <b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive) | 578 |
| <b>THE WILSONS</b> - Monday Without You (Mercury)                  | 405 |
| <b>HANSON</b> - Where's The Love? (Mercury)                        | 334 |
| <b>THE WALLFLOWERS</b> - The Difference (Interscope)               | 305 |

## ARTIST PROFILE

## BILLY VERA



**LABEL:**  
Pool Party

**PROMOTION CONTACT:**  
Larry Weir  
(213) 852-1869

**CURRENT SINGLE:** "La-La for What's Her Name"

**BIRTHPLACE AND BIRTHDATE:**  
Riverside, Calif. - May 28, 1944

**CURRENT RESIDENCE:** Los Angeles

**MUSICAL INFLUENCES:** "Ray Charles, Jesse Belvin, Frankie Lymon."

**FAVORITE RECORD BY ANOTHER ARTIST:** "Anything by Duke Ellington."

**LIKES:** "Tenor sax solos, good Italian food."

**DISLIKES:** "Self-centered people"

**FAVORITE MOVIE OF ALL-TIME:**  
*Mear Streets*

**FAVORITE SPORTS TEAM:** "Los Angeles Dodgers"

**FAVORITE VACATION SPOT:**  
"The Virgin Islands"

**IF YOU WEREN'T A RECORDING ARTIST, YOU'D BE:** "An actor."

**YOUR MOST TREASURED MATERIAL POSSESSION:** "My record collection."

**MOST INTERESTING PERSON YOU KNOW OR WOULD LIKE TO KNOW?** "James M. Cain."

**AMBITIONS YOU STILL HAVE TO FULFILL:** "Reissue the King Records catalogue."

**BEST ADVICE YOU EVER RECEIVED:**  
"Nobody knows nothin'." —Jerry Wexler

**THREE ESSENTIALS YOU'D NEED TO SURVIVE ON A DESERT ISLAND:** "Food, clothing, and a woman."

STEVE WINWOOD  
JUNCTION SEVEN

Featuring the NAC tracks  
"Gotta Get Back To My Baby (edit)"  
and "Plenty Lovin' (edit)"

New this week at KESZ and WLAC  
also on...WBEB, KEZG, KTDY, WTPI

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



©1997 Virgin Records Ltd.

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- JOE SAMPLE (21)
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 (N2K Encoded Music)  
 T.S. Monk's all-star tribute to his legendary father posts a nice debut, 64 total stations, and 16 new adds.

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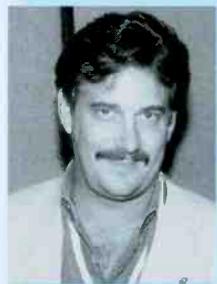
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We spoke with Assistant PD/MD Steve Bauer at KMGQ in Santa Barbara one week after the station signed on full-time with the Smooth Jazz format. A GAVIN Smooth Jazz reporter for over five years, KMGQ and Bauer have hosted a successful specialty show in the Santa Barbara market for a long time. Over the past few years, KMGQ broadcast various permutations of A/C programming by day—ranging from soft, hot to mainstream A/C—before debuting as Smooth Jazz 106.3 KMGQ on August 3.

Bauer is no stranger to the Smooth Jazz format. Over a decade ago, KMGQ began airing

Editors: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

# HAVE YOU HEARD THE RUMORS ABOUT GRP?

Reliable sources say "GRP Jazz Chart Share Soars 138% Since February."

Donald Harrison Spots Nouveau Swing at #1 on Jazz Radio For 3 Consecutive Weeks

Grusin & Mancini: *Two for the Road* Runs at #1 on Billboard's Jazz Album Chart 5 Consecutive Weeks

Paparazzi Catch Nelson Rangell: "Turning Night Into Day" Top NAC Track

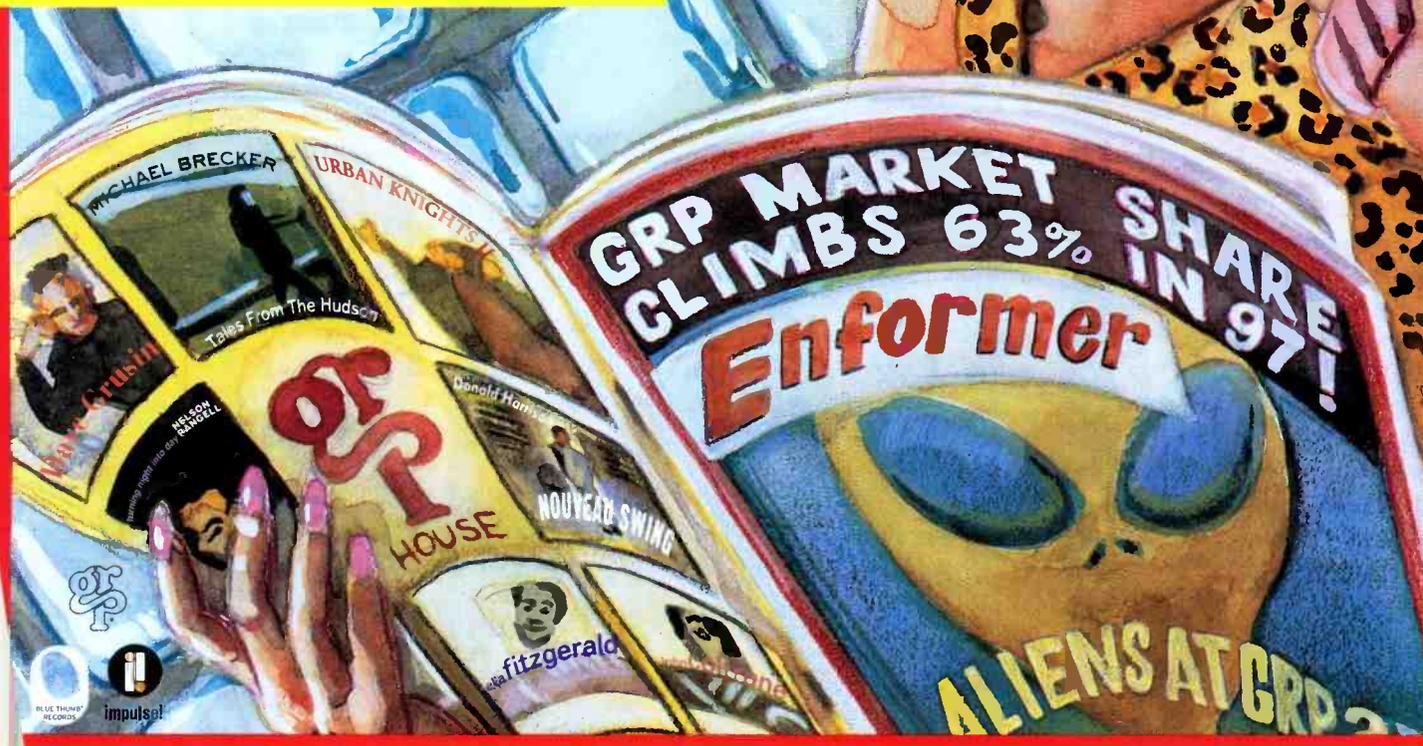
Priceless Jazz Rings Register 6 Titles Climb Billboard's Jazz Album Chart

Nuyorican Soul's "Runaway" Found #1 on Dance Floor; "It's Alright, I Feel It" Zooms to #3



Diana Krall's *Love Scenes* Sizzle; In Stores August 26

Michael Brecker Spins *Tales From the Hudson* For Double Grammy Win



IN A FRAGILE WORLD,  
YOU CAN  
RELY ON ONE THING  
GRP MEANS  
GREAT RECORDS, PERIOD.

**And it's  
all true**

**MOST ADDED**



**EARL KLUGH**  
(26/32 reports)  
**JOE SAMPLE**  
(19/37 reports)  
**THE FANTASY BAND**  
(9/30 reports)  
**DAVID MAMET**  
(9/38 reports)

**TOP TIP**

**DAVID GARFIELD AND FRIENDS**

*"Let's Stay Together"*  
(Zebra)

Clearly the jump of the week in terms of "spincrease," literally doubling it's total from 161 to 319, +158. Michael McDonald's Al Green cover still leads the pack.

**RECORD TO WATCH**



**JOYCE COOLING**

*Playing It Cool*  
(Heads Up)

What a week! Our #1 Spin Trend of +169. Action on "South of Market," which is technically where the GAVIN offices are located.

**Gavin Smooth Jazz** *Vocals*

| LW | TW | Reports   | Adds | Spins | Differences |      |
|----|----|---|------|-------|-------------|------|
| 2  | 1  | CHRIS BOTTI - Midnight Without You (Verve)                      | 59   | 0     | 942         | +9   |
| 1  | 2  | BONEY JAMES - Sweet Thing (Warner Bros.)                        | 63   | 4     | 938         | -82  |
| 3  | 3  | SPECIAL EFX - Here to Stay (JVC)                                | 51   | 0     | 881         | +7   |
| 5  | 4  | ERIC MARIENTHAL - Easy Street (i.e. music)                      | 59   | 0     | 848         | +30  |
| 9  | 5  | PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)                 | 55   | 1     | 842         | +96  |
| 6  | 6  | A TWIST OF JOBIM - Various Artists (i.e. music)                 | 55   | 0     | 777         | 0    |
| 7  | 7  | DANCING FANTASY - ...Love Letters... (IC/DA)                    | 49   | 0     | 774         | +13  |
| 8  | 8  | RICK BRAUN - Body and Soul (Bluemoon)                           | 59   | 0     | 765         | +23  |
| 13 | 9  | PHILIPPE SAISSE - Next Voyage (Verve Forecast)                  | 56   | 0     | 722         | +169 |
| 4  | 10 | NELSON RANGELL - Turning Night Into Day (GRP)                   | 53   | 0     | 713         | -135 |
| 11 | 11 | KEN NAVARRO - Smooth Sensation (Positive Music)                 | 52   | 0     | 619         | +5   |
| 12 | 12 | STEVE WINWOOD - Junction Seven (Virgin)                         | 58   | 0     | 614         | +2   |
| 10 | 13 | GATO BARBIERI - Que Pasa (Columbia/CRG)                         | 50   | 1     | 604         | -46  |
| 15 | 14 | RAY OBIEDO - Sweet Summer Days (Windham Hill Jazz)              | 55   | 1     | 547         | +47  |
| 14 | 15 | URBAN KNIGHTS - Urban Knights II (GRP)                          | 46   | 0     | 455         | -83  |
| 16 | 16 | WALTER BEASLEY - Tonight We Love (Shanachie)                    | 48   | 0     | 452         | -19  |
| 17 | 17 | 3RD FORCE - Vital Force (Higher Octave)                         | 49   | 3     | 450         | -1   |
| 22 | 18 | TIM WEISBERG - Undercover (Fahrenheit)                          | 48   | 3     | 438         | +44  |
| 20 | 19 | SWING OUT SISTER - Somewhere In the World (Mercury)             | 39   | 0     | 436         | +16  |
| 28 | 20 | PATRICE RUSHEN - Signature (Discovery)                          | 55   | 2     | 419         | +51  |
| 26 | 21 | AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon)         | 49   | 2     | 417         | +45  |
| 27 | 22 | A SMILE LIKE YOURS SNDTRCK - Natalie Cole (Elektra/EEG)         | 40   | 0     | 402         | +31  |
| 24 | 23 | WILLIE AND LOBO - Caliente (Mesa/Blue Moon)                     | 46   | 1     | 394         | +12  |
| 18 | 24 | HERB ALPERT - Passion Dance (Almo Sounds)                       | 41   | 0     | 393         | -41  |
| 21 | 25 | PAUL HARDCASTLE - Hardcastle 2 (JVC)                            | 37   | 1     | 389         | -27  |
| 23 | 26 | MAD ABOUT YOU, THE FINAL FRONTIER - Various Artists (Atlantic)  | 39   | 0     | 383         | -4   |
| 30 | 27 | BUCKSHOT LeFONQUE - Music Evolution (Columbia/CRG)              | 39   | 1     | 366         | +56  |
| 25 | 28 | SPYRO GYRA - 20/20 (GRP)  | 33   | 0     | 346         | -34  |
| 31 | 29 | FOURPLAY - The Best of Fourplay (Warner Bros.)                  | 44   | 1     | 334         | +27  |
| 29 | 30 | KENNY G - The Moment (Arista)                                   | 32   | 1     | 330         | -31  |
| 19 | 31 | WARREN HILL - Shelter (Discovery)                               | 34   | 0     | 330         | -92  |
| —  | 32 | DAVID GARFIELD AND FRIENDS - Tribute to Jeff (Zebra)            | 41   | 5     | 319         | NEW  |
| 34 | 33 | JONATHAN CAIN - Body Language (Higher Octave)                   | 36   | 0     | 311         | +28  |
| 33 | 34 | GROVER WASHINGTON, JR. - Soulful Strut (Columbia/CRG)           | 29   | 0     | 303         | +15  |
| 32 | 35 | THE BRAXTON BROTHERS - Steppin' Out (Kokopelli)                 | 37   | 2     | 299         | +5   |
| 41 | 36 | RONNIE LAWS - Tribute to the Legendary Eddie Harris (Blue Note) | 36   | 3     | 266         | +36  |
| 48 | 37 | VANESSA WILLIAMS - "Next" (Mercury)                             | 31   | 3     | 255         | +78  |
| 42 | 38 | LEE OSKAR - So Much In Love (Zebra)                             | 25   | 0     | 253         | +25  |
| 35 | 39 | EVERETTE HARP - What's Going On (Blue Note)                     | 22   | 0     | 252         | -4   |
| 38 | 40 | JIM BRICKMAN - Picture This (Windham Hill)                      | 28   | 0     | 226         | -17  |
| 39 | 41 | INCOGNITO - Beneath the Surface (Verve Forecast/Talkin Loud)    | 24   | 1     | 224         | -19  |
| 40 | 42 | DIRK K - About You (Countdown/Unity)                            | 24   | 0     | 220         | -18  |
| 43 | 43 | GOTA - It's So Different Here (Instinct)                        | 31   | 2     | 203         | -1   |
| 49 | 44 | VANESSA RUBIN - That Was Then This Is Now (RCA)                 | 26   | 2     | 200         | +33  |
| —  | 45 | JOYCE COOLING - Playing It Cool (Heads Up)                      | 38   | 8     | 199         | NEW  |
| —  | 46 | MICHAEL WHITE - Side By Side (Noteworthy)                       | 22   | 1     | 193         | NEW  |
| 50 | 47 | MIKE SIMS - Wake Me At Sunset (JVC)                             | 22   | 0     | 192         | +29  |
| 46 | 48 | SERGIO SALVATORE - Point of Presence (N2K Encoded Music)        | 24   | 0     | 189         | -4   |
| —  | 49 | BOB MAMET - Adventures In Jazz (Atlantic)                       | 38   | 9     | 174         | NEW  |
| 36 | 50 | THE FANTASY BAND - The Kiss (Shanachie)                         | 30   | 9     | 172         | -81  |

*Rendezvous*, a popular Smooth Jazz show that started off on Sunday nights, then went on Monday through Friday, eventually broadcasting every night from 6 p.m. until 1 a.m. When the station was sold to Engles Communication—which also owns KHTY, KTMS, and KIST on the dial—KMGQ finally dropped its hot A/C daytime format for Smooth Jazz.

Bauer reports that listener reaction to around-the-clock Smooth Jazz is extremely positive. "We've been doing the *Rendezvous* show for the last 13 years," says Steve. "Many listeners have called and asked what took us so long."

Bauer admits that he and PD Vince Garcia have taken the station on a less eclectic smooth path during the day, while preserving *Rendezvous'* more cutting edge presentation for the evenings.

\* \* \*

Zebra Records founder Ricky Schultz is over the moon about his upcoming multi-format release, *Tribute to Jeff*. Arranger and keyboardist David Garfield has assembled an eye-popping all-star cast for this homage to Jeff Porcaro, who was known as one of the greatest session drummers in Los Angeles as well as a founding member of the rock band Toto. Five years ago, Porcaro died after suffering an allergic reaction to some vegetation chemical sprayed

in his back yard.

"David Garfield was music director for George Benson, Dianne Reeves and Earl Klugh, and has become



**Ricky Schultz**

well known among jazz circles in Los Angeles, and before that, in the fusion jazz scene," says Schultz. "He

and Jeff Porcaro knew each other for many years, and Garfield always looked up to Porcaro. They worked and recorded together in a variety of contexts.

"There are so many tribute records out these days that include the standard laundry list of stars; they're essentially compilation records. *Tribute to Jeff* is different, because it's the creative vision of one person. Garfield conceived, produced, arranged, and directed the recording, as well as performed on it."

Smooth Jazz radio is currently playing the Al Green cover, "Let's Stay Together," which features

**SJ&V Spin Trends**

1. JOYCE COOLING +169
- PHILIPPE SAISSE +169
3. DAVID GARFIELD AND FRIENDS +158
4. JOE SAMPLE +107
5. PAUL TAYLOR +96
6. COUNT BASIC +92

**Jazz Chartbound**

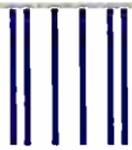
- J.J. JOHNSON (Verve)
- PAUL SILBERGLEIT (Silberspoon)
- BARBARA DENNERLEIN (Verve)
- KEN PELOWSKI (Concord Jazz)
- MELTON MUSTAFA ORCHESTRA (Contemporary)
- \*ENRICO RAVA (MusicMasters)
- RONNIE EARL (Verve)
- \*LAST TIME I COMMITTED SUICIDE SNDTRCK (Blue Note)
- Dropped: #46 Bill Easley, #48 Marchel Ivery, #49 Abbey Lincoln.

**SJ&V Chartbound**

- JOE SAMPLE (Warner Bros.)
- \*EARL KLUGH (Warner Bros.)
- COUNT BASIC (Instinct)
- ROB MULLINS BAND (Zebra)
- DONALD HARRISON (Impulse!)
- MICHAEL PAULO (Noteworthy)
- STEVE REID (Telarc Jazz Zone)
- \*DON DIEGO (Ultrax/Ichiban)
- NANCY WILSON (Columbia/CRG)
- \*JULIAN CORYELL (N2K Encoded Music)
- \*JEFF LINSKY (Concord Jazz)
- \*BIRDS OF A FEATHER (Playful/Sunset Beach)
- \*SOUL BALLET (Countdown/Unity)
- Dropped: #37 Norman Brown, #44 Zachary Breaux, #45 Michael Lington, #47 Dave Koz.

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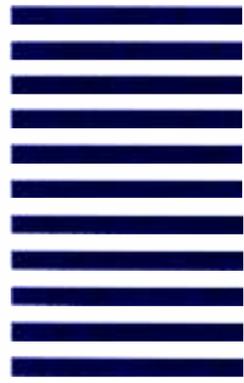
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singers Michael McDonald, Don Henley, David Pack, Bill Champlin, Richard Marx, and Paulette Brown. Another track receiving Smooth Jazz attention is an instrumental version of Boz Scaggs' "Lowdown."

Other big names also surface on the disc, including Eddie Van Halen who performs his first Jimi Hendrix cover ("If Six Was Nine"), and a Dylan cover sung by Boz Scaggs and featuring Jim Keltner, Van Halen, and members of Little Feat.

In addition, Schultz is currently receiving A/C crossover attention with "Let's Stay Together" and believes that with Boz Scaggs' and Van Halen's association on the rest of *Tribute to Jeff*, there may be some rock radio crossover possibilities as well.

The full album drops on August 19th. ●

## Jazz/Smooth Jazz Picks

### JOE SAMPLE

#### Sample This (Warner Bros.)

Feisty Joe Sample, who has frequently spoken his mind in these pages, once again manages show up in both jazz and Smooth Jazz Most Added categories. *Sample This* contains remakes of 13 tunes from his previous solo albums and Crusaders records, primarily from the 1970s and '80s. Producer George Duke oversees a very clean and pristine recording technique. Smooth Jazz has settled on the dreamy Fender Rhodes instrumental "In My Wildest Dreams," which originally appeared on the 1978 solo recording, *Rainbow Seeker*. Jazz can grab something off the same record, a driving trio recording of "Rainbow Seeker." And both formats should think about Sample's snappy remake of "Carmel." As usual, Sample hits the studio with a clever concept in hand.

### THE MAKOTO OZONE TRIO (Verve)

It's only been a short while since we've last heard from one of Japan's finest jazz imports, pianist Makoto

Ozone. Gary Burton recorded a duet album with Ozone in 1994 on the GRP label called *Face to Face*. It was, in fact, Burton who, in 1980, first discovered Ozone's nice touch and made him a part of his band. Ozone met the members of his own current trio, bassist Kiyoshi Kitagawa and drummer Clarence Penn, on a cruise ship gig on the Caribbean. According to Ozone, they sparked his composing skills by managing to swing through every piece of music he submitted to them. What strays Ozone's Verve debut from your standard trio romp is the absence of any standard tunes (yippee!) and a guest appearance by John Scofield on three of the ten performances. Sco' tilts a song like "Lazy Uncle" on its ear with his crazy electric guitar antics, and tames a beautiful ballad like "Work" with his soothing nylon-string acoustic picking. For a jazz tour de force, we suggest the full-throttled treatment on "Esperanza."

### PAUL VORNHAGEN Parisian Protocol (Schoolkids')

The tiny, Midwestern Schoolkids' Records, continues to give promising young musicians from that area a recording voice. Jazz radio is apparently intrigued with their latest discovery, young woodwind player Paul VornHagen and *Parisian Protocol*, because he scored this week's Most Added jazz release. On his opening original tune, VornHagen delivers a robust soprano saxophone reading of "Cozy Does It." "Mon Tuna Salad," another original, has a nice bumping rhythm, as well as some fine overdubbing of flute and baritone sax by VornHagen. Pianist Gary Schunk nearly steals the show with some flashy McCoy-styled cascades. VornHagen takes the funky route with a Horace Silver tune, "Sister Sadie," as his tenor saxophone trades some punchy solos with trumpet player Jimmy Cook. Once again, Schunk shines as he jumps over from the piano stool to the Hammond organ bench.

## ARTIST PROFILE

### T.S. MONK



"[For Monk on Monk,] it was important to maintain the integrity of the harmonic concepts. When you translate Thelonious' music to horns, one has to be acutely aware of the textures, which demand instruments that are not in

**FROM:** New York City

**LATEST RELEASE:**

*Monk on Monk*

**LABEL:** N2K Encoded Music

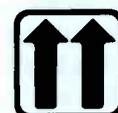
"Nobody has a bigger chunk of the jazz vocabulary than Thelonious Monk, not even Duke Ellington. Monk really wasn't a bebop writer of the ilk of Bird and Bud Powell. Thelonious had been there and done that and was on to something else. He was writing compositions like 'Epistrophy,' which set the whole stage for the modal thing that Trane and McCoy got into."

"Thelonious was actually very together about taking care of his music. He put his music into his own publishing company, and that's where the gold is. Ninety-five percent of his music is controlled by me. There's very little that goes on with Thelonious Monk's name in the world that I'm not involved in. I'm delighted to say his music earns a lot of money."

traditional big bands. Attitude and sound is critical to the whole equation. The T.S. Monk sextet is at the core of this odd configuration we call "the tentet." On *Monk on Monk* you find the baritone sax, tuba, clarinet, and the soprano all playing at once...Thelonious played a lot on the very bottom of the piano. That's why we used tuba or baritone horn."

"When we put the call out, we assigned each [guest] player specific tunes. Then we built the arrangements around what they could do and allowed them to bring their creative baggage to the table and add that intangible element. 'Jackie-ing' was perfect for Wallace Roney and Bobby Watson. They play that sideways, diagonal stuff with the unbalanced bridge and the extra two measures! We scored Kevin Mahogany's song real low so we could capture his lower vocal register and get a different sound out of him."

the self-titled new album featuring the NAC tracks "Let It Flow," "Lieblingslied" and "No Flagman Ahead (New Version)"  
<http://www.virginrecords.com> AOL Keyword: Virgin Records  
 © 1997 Virgin Schallplatten GmbH



**MOST ADDED**

- MOUNT PILOT (DOOLITTLE)**
- CLAIRE LYNCH (ROUNDER)**
- RAY WYLIE HUBBARD (ROUNDER)**
- 6 STRING DRAG (E-SQUARED)**
- TWO DOLLAR PISTOLS (SCRIMSHAW)**
- THE BLAZERS (ROUNDER)**
- BOB MARTIN (RIVERSONG)**

**TOP TIP**

**AMAZING RHYTHM ACES**

*Out of the Blue*  
(Breaker)

The soulful sounds of Russell Smith and company return to the Americana world with a slew of new original songs. Check out "This Time Ain't Gonna Be No Next Time" and "Cold, Cold Rain."

**RECORD TO WATCH**

**6 STRING DRAG**

*High Hat*  
(E-Squared)

Does it get any rootsier than this? I don't think so. This one grows on me with each spin. With lots to choose from, my initial faves are "I Can't Remember," "Over & Over" and "Ghost."

# Gavin Americana

| LW | TW |  | Reports | Adds |
|----|----|--|---------|------|
| 2  | 1  | <b>THE DELEVANTES</b> - Postcards From Along The Way (Capitol Nashville) | 68      | 2    |
| 5  | 2  | <b>DWIGHT YOAKAM</b> - Under The Covers (Reprise)                        | 59      | 3    |
| 3  | 3  | <b>MARCIA BALL</b> - Let Me Play With Your Poodle (Rounder)              | 63      | 0    |
| 1  | 4  | DALE WATSON - I Hate These Songs (HighTone)                              | 58      | 0    |
| 6  | 5  | <b>JAMES McMURTRY</b> - It Had To Happen (Sugar Hill)                    | 57      | 2    |
| 9  | 6  | <b>DALE ANN BRADLEY</b> - East Kentucky Morning (Pinecastle)             | 59      | 2    |
| 4  | 7  | BIG SANDY & HIS FLY-RITE BOYS - Feelin' Kinda Lucky (HighTone)           | 57      | 1    |
| 15 | 8  | <b>WHISKEYTOWN</b> - Strangers Almanac (Outpost)                         | 58      | 7    |
| 21 | 9  | <b>RICKY SKAGGS</b> - Life Is A Journey (Atlantic)                       | 56      | 6    |
| 14 | 10 | <b>ALL THE KING'S MEN</b> - All The King's Men (Sweetfish)               | 56      | 3    |
| 7  | 11 | JOHN FOGERTY - Blue Moon Swamp (Warner Bros.)                            | 46      | 0    |
| 8  | 12 | BLUE MOUNTAIN - Home Grown (Roadrunner)                                  | 59      | 1    |
| 12 | 13 | <b>DAR WILLIAMS</b> - End of the Summer (Razor & Tie)                    | 53      | 0    |
| 11 | 14 | BRUCE HENDERSON - The Wheels Roll (Paradigm)                             | 55      | 0    |
| 16 | 15 | <b>BIG BLUE HEARTS</b> - Big Blue Hearts (Geffen)                        | 54      | 1    |
| 18 | 16 | <b>LAURIE LEWIS</b> - Earth & Sky (Rounder)                              | 52      | 4    |
| 10 | 17 | R.B. MORRIS - Take That Ride (Oh Boy!)                                   | 52      | 1    |
| 19 | 18 | <b>ASLEEP AT THE WHEEL</b> - Back To The Future Now (Lucky Dog/Epic)     | 47      | 0    |
| 13 | 19 | TOM RUSSELL - The Long Way Around (HighTone)                             | 47      | 0    |
| 29 | 20 | <b>PAM GADD</b> - The Long Road (Vanguard)                               | 51      | 8    |
| 26 | 21 | <b>BLUE RODEO</b> - Tremolo (Sire Records Group)                         | 45      | 1    |
| 20 | 22 | ALISON KRAUSS & UNION STATION - So Long So Wrong (Rounder)               | 43      | 0    |
| 17 | 23 | JOY LYNN WHITE - The Lucky Few (Little Dog)                              | 40      | 0    |
| 28 | 24 | <b>MICHAEL MARTIN MURPHEY</b> - The Horse Legends (Warner Western)       | 38      | 2    |
| 27 | 25 | <b>ED PETERSEN</b> - Somewhere South of Here (Tangible)                  | 42      | 2    |
| N  | 26 | <b>THE BLAZERS</b> - Just For You (Rounder)                              | 44      | 13   |
| N  | 27 | <b>BILLY LEE RILEY</b> - Hot Damn! (Capricorn)                           | 36      | 5    |
| 23 | 28 | BOB CHEEVERS - Gettysburg to Graceland (Back 9)                          | 39      | 0    |
| 25 | 29 | THE HACKBERRY RAMBLERS - Deep Water (Hot Biscuits)                       | 41      | 1    |
| 22 | 30 | ROBERT EARL KEEN - Picnic (Arista Austin)                                | 33      | 1    |
| N  | 31 | <b>AMAZING RHYTHM ACES</b> - Out Of The Blue (Breaker)                   | 37      | 9    |
| 24 | 32 | DARRELL SCOTT - Aloha From Nashville (Sugar Hill)                        | 34      | 0    |
| 37 | 33 | <b>OLD 97'S</b> - Too Far To Care (Elektra/EEG)                          | 33      | 3    |
| N  | 34 | <b>SANDY ROGERS</b> - Green Moon (Rattlesnake)                           | 31      | 2    |
| 31 | 35 | TAJ MAHAL - Senor Blues (Private Music)                                  | 27      | 1    |
| 30 | 36 | MAURA O'CONNELL - Wandering Home (Hannibal)                              | 29      | 1    |
| 35 | 37 | RED DIRT RANGERS - Oklahoma Territory (RDR)                              | 28      | 0    |
| N  | 38 | <b>MANHATTAN TRANSFER</b> - Swing (Atlantic)                             | 31      | 2    |
| 32 | 39 | LEO KOTTKE - Standing In My Shoes (Private Music)                        | 26      | 0    |
| N  | 40 | <b>JONES &amp; LEVA</b> - Light Enough To Find My Way (Rounder)          | 27      | 5    |

## Americana Inroads

BY ROB BLEETSTEIN



### Goin' Down to the House in the Woods

At present time, we're only a month away from our first Americana gathering—**In The Pines**—and it's never too early to call on the weather Gods to ask for their blessing over Squam Lake in Holderness, New Hampshire.

With that done, it's time to answer some of the big questions, like who's going to be there and what's really going to go down? We've set a temporary agenda for the September 18-20 retreat which includes meetings concentrating on programming aesthetics, reaching beyond the music with variables to further enhance your audience, forming partnerships with other music-related enterprises in your community, and a closing session focusing on the format's future and the steps needed to ensure its growth.

On the musical side, we've already got a lineup confirmed that covers the Americana spectrum fairly well, with more acts still to be announced. We're extremely excited to announce that the following artists have **In The Pines** on their itineraries: **Jimmie Dale Gilmore, Dale Watson, Tim O'Brien, Fred Eaglesmith, Buddy & Julie Miller, Laurie Lewis, Wayne Hancock, Seconds Flat, the Blazers, Chris Knight, Darrell Scott, the Hangdogs, and Kelly Joe Phelps.**

Needless to say, the stage is set for a weekend filled with informative sessions, a healthy diet of great music, and a truck-load of fun on beautiful Squam Lake. The leaves will be turning, and it's safe to assume that all attendees will be burning with great enthusiasm. Avoid any further delays and get your registration in now, so we don't have to put

you up under a canoe or anything like that. ●

### Americana Picks

BY ROB BLEETSTEIN

#### **BUDDY MILLER** **Poison Love** (Hightone)



If Americana is its own universe, then Buddy Miller is surely one of its stars. A stellar guitar player, terrific songwriter, and vocalist of the truest honky-tonk order, Miller has assembled 13 sparkling originals ("100 Million Little Bombs," "Love in the Ruins," "Lonesome for You") and choice covers ("Nothing Can Stop My Love," "That's How Strong My Love Is," and the title track) on *Poison Love*.

Quickly becoming one of Nashville's most sought after musicians, Miller, who is also a member of Emmylou Harris' band Spyboy, has rounded up some of his core compadres to flesh out the instrumentation on this disc. Fellow Spyboys Daryl Johnson and Brady Blade provide the rhythm section on several tracks, and Harris lends her distinct vocals to six tunes. She is most effective on the highly relevant "100 Million Little Bombs," a tune about the ever-present threat of landmines in the developing world. Miller's wife and songwriting partner Julie's presence is felt throughout the album. Also helping

Continued on page 60

## Chartbound

**THE RIPTONES** (Bloodshot)  
**DAVID ALLEN COE** (Lucky Dog/Epic)  
**6 STRING DRAG** (E-Squared)  
**MOUNT PILOT** (Doolittle)  
**RAY WYLIE HUBBARD** (Rounder)

**CLAIRE LYNCH** (Rounder)  
**DAVID OLNEY** (Philo)  
**Dropped:** #33 Grievous Angels, #34 Richard Greene, #36 Julie Miller, #38 Joni Bishop, #39 Jack Ingram, #40 Duke Levine.

Editor: **ROB BLEETSTEIN**

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.  
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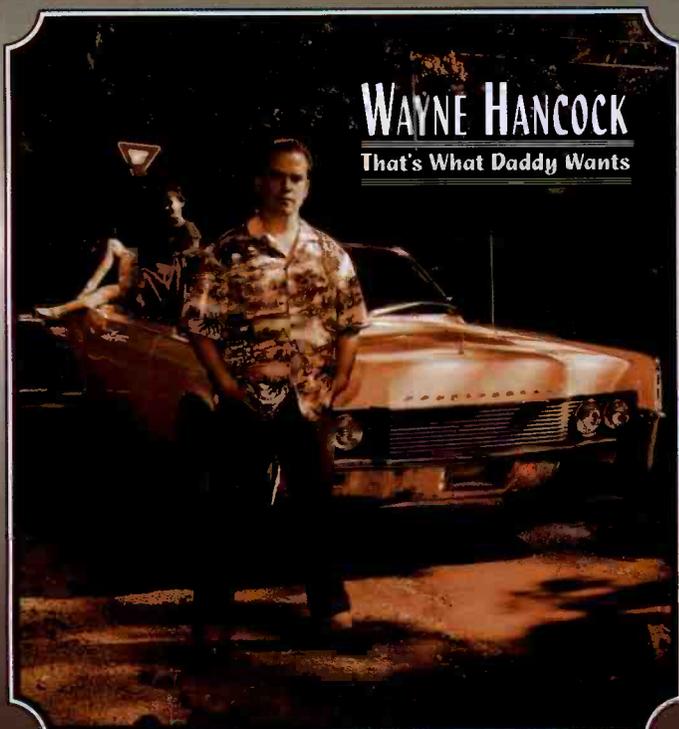
**#21\***  
 on the  
**Americana**  
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Already on: WFUV, WKZE, CAFE, WRSI, WDHC, WMLB, WNCW, KHYI, WYKM, WCSD, WMKY, KFJY, KFAL, KFDI, KOPN, WBGU, WFHB, KDHX, WCBE, KFAN, KFFT, KSYM, KRCL, KSUT, KPIG, KCML & more



★★ **WANTED!** ★★  
**AT AMERICANA**

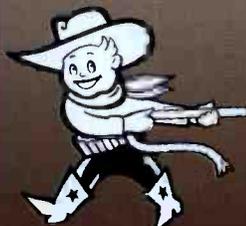


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Continued from page 58

the songs reach their final destination are the likes of Sam Bush, Tammy Rogers, Steve Fishell, Al Perkins, Jim Lauderdale, Gurf Morlix, and Steve Earle, who partakes in a fine duet with Buddy on the title track.

Along with the bang of the twang kick-off of the George Jones-Roger Miller tune "Nothing Can Stop My

Love," my other candidate for this-song-will-knock-you-dead is Miller's version of "That's How Strong My Love Is." He sings with pure conviction. This one will make a believer out of you.

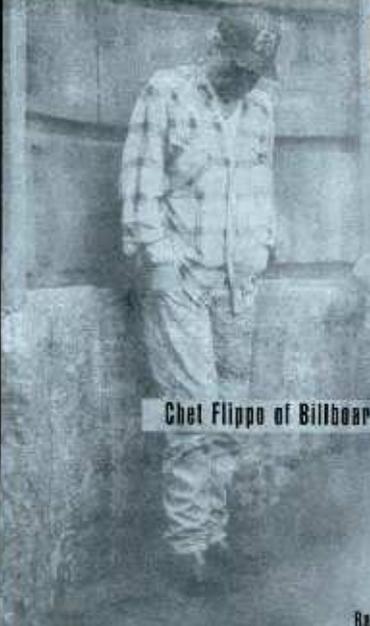
**6 STRING DRAG  
High Hat  
(E-Squared)**

I think I've found the ultimate in

middle-Americana in 6 String front-man Kenny Roby, who writes tunes that will plant you right in the dead center of a Tennessee tobacco field. From the opening trio of tracks—"Bottle of Blues," "Elaine," and "Gasoline Maybelline"—6 String's taste for no-frills, in-your-face, straight-to-the-point twang is clearly evident.

Produced by the twangtrust crew (Ray Kennedy and Steve Earle), *High Hat* contains several radio-ready tracks, including "Guilty," "I Can't Remember," and "Over & Over," which should find their way onto your playlist with ease. If you're looking to rock it up a bit, check out "Ghost" and "Top of the Mountain," which keep the Strings shaking without any lag.

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## BUDDY MILLER POISON LOVE

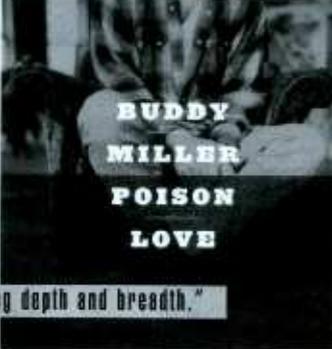
No Depression's Peter Blackstock called Buddy Miller's debut release, *Your Love & Other Lies*, "the best country record I've heard all year." *Poison Love* is the next step in the evolution of a truly great country artist. Seven new Buddy & Julie Miller songs, two songs Buddy co-wrote with Jim Lauderdale, one Julie Miller composition & three amazing covers, including the title track, which features a duet with Steve Earle. There are also vocal duets with Emmylou Harris (*I Can't Help It*), Jim Lauderdale (*Nothing Can Stop Me*) and of course, Julie Miller (*Love Snuck Up*).

Chet Flippo of *Billboard Magazine* calls *POISON LOVE* "Another living room masterpiece... a country album of stunning depth and breadth."

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**HIGHTONE RECORDS**

**GAVIN across the COUNTRY**

Continued from page 46

Minnesota. She and her husband now own three radio stations in Minnesota. Befera is one of the few women who is both a music director (for USA Radio stations WUSZ and KUSZ), and a station owner. So, who was her inspiration? As a matter of fact, no one.

"Female broadcasters and managers are so few and far between I have never looked to one for inspiration," she says.

Robynn Jaymes, Music Director and morning talent at WYYD Lynchburg, Virginia, credits her radio ambition to Cincinnati personalities Robin Wood on WEBN and Michelle on WYYS.

"Listening to those two women one summer convinced me I wanted to do radio," says Jaymes, whose first radio job was in music research at WYYS. She's been at WYYD for 13 years now,

starting her on-air career as part-time talent on weekend overnights. She eventually became program director, then switched to Music Director and morning drive. Like many radio personalities, who climbed the ladder to the top, Jaymes realizes the bottom steps are quickly



**Robynn James**

disappearing.

"There's really no starting ground for anyone anymore," she admits.

"It used to be, you got on part-time, did overnights and nights and went on from there. But now, we have great syndicated shows on nights and overnights. It won't just affect women, but everyone. I hope the recent swing toward using a lot of syndication turn back the other way. Radio is about personal touch. Only you can touch your market."

Befera believes that when a female broadcaster has established "an identity," a life, a story, a presence, and an ability to incorporate herself and let her personality shine through—then and only then should she put herself into the competitor's ring. Once that happens, she believes, women have the ability to outdistance their male counterparts on the air.

According to the CBC/SRC Employment Equity study released two years ago, men make up 60.5% of radio broadcasters for all formats. But those numbers could change rapidly if, as radio consultant Jaye Albright suggests, women listeners become more vocal about their preferences.

"Women on the air get emotional relating with listeners," says Albright. "Guys have a very difficult time with it. Women get lyrics; men don't listen. That's why many women love

hearing women on the air."

That's a powerful statement, especially since more than half of country radio's listeners are women. So, given these facts, when can we expect more broadcasting opportunities for women?

"Whenever they want them and are ready to compete", says KIKK-Houston morning host Lisa Dent.

"Gender should not be an issue," said Dent. "At Young Country, we had three females back-to-back—mornings, middays and afternoons. It's been very successful. I would never hesitate putting females on back-to-back, as long as they have different on-air presentations. Talent is what's important, not gender."

Jaymes agrees. "I think the idea that you can't put women on the air consecutively is really an old wives' tale. I just wouldn't put similar voices together." Jaymes even uses a female voice for liners (Lisa Taylor, formerly of WYNY) when her male jocks are on the air.

So how do you overcome such attitudes? Jaymes believes networking and learning from the example of others is the key to success. "Dandalion at WRKZ in Hershey, Pennsylvania is a legend. She is someone I've held in high regard my whole career," said Jaymes. "She's got staying power. She hasn't dropped out of the format—or

out of radio—which, sad to say, many people are doing."

Many women believe that things will get better only when females occupy the top spots on the management side of radio. Jaymes works with a female GM at a station where 80 percent of the staff is female. But she realizes she is in an unusual situation. Most women work for male PDs and GMs, who often view female staffers as an opportunity to save money on salaries.

But, says Jaymes, "You cannot let that discourage you. You're always going to run into some kind of chauvinism. That's the world today. You cannot give in to somebody else. You're the only road block you have."

Revet agrees and offers this advice: "I think that we—as broadcasters firstly, as human beings secondly, and as women finally—need to demand what we want. And if we're willing to work for less, then no one in their right mind won't continue to pay us the *least* amount that we're willing to work for."

Only by believing in our own talents and worth will we continue to move up the ladder of radio success.

★ ★ ★ ★ ★

*Jane Ellen has worked in radio since 1983. She is currently pigeon-holed doing nights at WGSQ the Country Giant in Cookeville, Tennessee.*

Continued from page 37

**Rocks Chartbound**

- \*Hed(pe) (99) Jive
- \*Skinlab (92) Century Media
- \*Dimmu BGorgir (88) Nuclear Blast
- \*Another Society (87) PC Music
- \*59 Time the Pain (83) Revelation
- \*Treponem Pal (74) Mercury
- Dropped: #46 GWAR, #47 Powerface, #48 Snapcase, #49 Glenn Tipton

**Rock Picks**

BY ROB FIEND

**TEA PARTY Transmission (Atlantic)**

The Tea Party returns to rock radio with *Transmission*, which has already climbed to number 33 on the GAVIN Rocks chart and continues its ascent with generous spins at hard rock stations. The band delivers a mystical array songs that are heavily flavored with Eastern rhythms and melodies. The combination of current and psychedelic rock will not only appeal to hard rock radio, but to Active stations as well. The subtle guitar hooks mesh with broad swirling rhythms, and will lure listeners like bees to pollen. It's an addictive listen—one that both guitar and psychedelic music lovers will find difficult to resist. *Transmission* may not be the most aggressive CD that hard rock/metal radio is playing, but it contains creative depth and a

plethora of free-spirited sounds. Suggested tracks include the title track, "Pyschopump," "Gyroscope," "Babylon," and "Aftermath." The Tea Party's latest release will entertain your listeners with a gala of spicy rock & roll.

**DEMON SPEED Swing Is Hell (Black Pumpkin)**

New York City's Demon Speed is one of the most innovative and original releases I have had the pleasure of hearing all year. I guess "Loungcore" is the best way to describe this talented foursome. With a lively combination of low-end bass lines, spring-laden hooks, and playful lyrics, Demon Speed will get the nod from stations who like it heavy and humorous. The band's debut release, *Swing Is Hell*, grabbed the fifth most added spot this week. I caught these guys in New York a few months back and was very impressed with their performance. When I heard "Green River," it was so good and familiar sounding it made me inquire as to the song's original writers. I was told, rather bluntly, that Demon Speed wrote it, along with the rest of their tunes. Wow. The band's upbeat style swings harder than Big Ben and jives better than a stand-up serial killer. The entire CD merits a listen, but be extra sure to check out "Threshold," "Pogo," and "King Catfish."

**ARTIST PROFILE**

**LIFE OF AGONY**



**BACKGROUND:**

LOA honed its craft in New York City's underground hard rock scene in 1989. Numerous gigs eventually led to a slew of fresh material. The band's youth and exuberance projected from the stage so naturally, it helped the successful launch of the band's 1993 debut *River Runs Red*.

**ABOUT THE ALBUM:**

*Soul Searching Sun* reflects a universal effort by the band to capture each member's individuality. From melodic compositions to thunderous harmonies to heavy overtones, *Life of Agony* translates its world through tumultuous music.

**GENERAL:**

Going for Active Rock adds on September 9, 1997.

**TOURING:**

LOA began playing August 13 in New York and will tour through September to support *Soul Searching Sun*.

**FROM:**

Brooklyn, New York

**LABEL:**

Roadrunner Records

**PREVIOUS RELEASES:**

*River Runs Red* (1993), *Ugly* (1995)

**LATEST RELEASE:**

*Soul Searching Sun*

**ADD DATE:**

August 25, 1997

**RADIO PROMOTION CONTACT:**

Jennifer Meola (212) 274-7545

**LIFE OF AGONY IS** Keith Caputo, vocals; Joey Z, guitar; Alan Robert, bass; Dan Richardson, drums/percussion

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**KXXO-FM seeks experienced** play by play announcer & color commentator for Seattle Reign. Good ABL knowledge. Women, People of Color encouraged. 360-943-9937.

**PRODUCTION DIRECTOR** & afternoon AT for top rated T40 50 miles west of Chicago. T&R and samples to: Keith Bansemmer, PD, POB 448, DeKalb, IL 60115. EOE.

**KEAG-FM (Anchorage)** is accepting T&R for our new morning show. If you're a winner, rush your package to KOOL 97.3 P.D., 11259 Tower Road, Anchorage, AK, 99515. EOE.

**Variety 93** is looking for a co-host/news person for its Adult Contemporary morning show. If you have a great personality and a strong desire to win, rush T&R to KGRC 329 Maine, Quincy, IL. 62301.

**WROE- Appleton, WI,** a Lite AC station seeks an adult communicator for middays. Must have 3 years experience. T&R to AITN: Dan Larkin. WROE, P.O. Box 1035, Neenah, WI 54957-1035.

**KMXL, #1 A/C station in Joplin, MO has an**

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# GAVIN PICKS

## Singles

BY DAVE SHOLIN



**EN VOGUE**  
**"Too Gone, Too Long"**  
 (EastWest/EEG)

This phenomenal trio teams with producer David Foster and songsmith Diane Warren and gee—do ya think there just might be a hit in the works? One of the highlights of *EV3*, this track was destined to be a single. Call this one g-o-n-e!

**IMANI COPPOLA**  
**"Legend of a Cowgirl"**  
 (Columbia/CRG)

Still in her teens, Imani is nonetheless on the verge of exploding at Top 40 with her very first release. In a brilliant concept, the track borrows from Donovan's classic "Sunshine Superman," a song that's nearly twice as old as this singer. Producer Michael Mangini also co-produced "Cool Like Dat" for Dignable Planets a few years back. This song's multi-format appeal will make this debut single humongous.

**JAKARANDA**  
**"Everynight, Everyday"**  
 (Crave)



And those rhythmic pop songs keep on comin', thanks to writers and producers such as the Berman Brothers, the team responsible for this

hook-filled entry. The trio Jakaranda comes from New York City. Their debut album drops in November, and by then most of America will have hummed this tune dozens of times.

**FLEETWOOD MAC**  
**"Silver Springs"**  
 (Reprise)



A dozen years have passed since Lindsey Buckingham, Mick Fleetwood, Christine McVie, John McVie, and Stevie Nicks performed a concert together. But that all changed last week, when their 90-minute reunion special aired on MTV. Now some 20 years after the release of *Rumors*, one of the biggest selling albums of all-time, the Mac's legion of fans can hear the band together again, with songs such as this from a new album, *The Dance*, which hits the street August 19.

**LE CLICK FEATURING KAYO**  
**"Don't Go"** (Logic/RCA)

Timing couldn't be better for Le Click's third single. Ask most anyone who played either "Call Me" or "Tonight Is the Night," and they'll likely pass along great stats. Expect a lot more folks to come to the party even quicker this time around.

**CRUSH**  
**"Luv'd Up"** (Robbins Entertainment)

It took nearly 12 months, but slowly, market after market discovered what some knew early on...that the duo's first release, "Jellyhead," was a Top 40 smash. Here comes the follow-up by former UK soap star Donna Air and her partner, singer-songwriter Luciana. It's feel-good, light-hearted dance/pop from a new album due next month.

**ULTRA NATE**  
**"Free" (Strictly Rhythm)**

If, by now, you get the idea that we've been dancing around the office all week, you're right (well, almost). A handful of stations (WKUT-New York, KMEL-San Francisco, KKRZ-Portland, WBPM-Kingston, N.Y., C-89FM-Seattle, WEOV/FM-Key West) have been reporting this very cool production, which is coming off a great run overseas. Don't let this one slip by without a careful listen.

**REAL MCCOY**  
**"(If You're Not in It for Love) I'm Outta Here"**  
 (Arista)

Two Berman Brothers' productions in one week. It sounds like they—and this exciting trio—had a lot of fun covering this Shania Twain hit.

## Albums

**VARIOUS ARTISTS**  
**Show & Tell**  
 (Which? Records)



Please put your tray tables in their full, upright, and locked positions for this premier release from Which? Records, aptly titled *Show & Tell: A Stormy Remembrance of TV Theme Songs*. The 35 songs on this disc are all previously unreleased television sitcom and commercial (paid programming) themes, covered by both well-known and completely unknown bands. For the first—and possibly the last—time, a television personality has covered his own theme song. Todd Bridges, a.k.a. Willis Drummond, and his backing band the Whatchu Talking 'Bout Willis Experience perform "Diff'rent Strokes" their way. This is *precisely* where the "stormy" comes into play. Todd, a word of advice: don't quit your day job. The biggest knee-slapper on this collection happens to be by the Grabbers, whose 47 sec-

ond rendition of "All in the Family" comes complete with the Archie and Edith Bunker duet. Now that's some quality programming! Also, check out tracks by the Meatmen, the Dickies, Agent Orange, No Use for a Name, Hi-Fives, Tilt, and Laika and the Cosmonauts. Classic commercials include Brutal Juice's instrumental version of "I'd like to buy the world a Coke" and Joyride's version of "Slinky." This record is definitely fun for a girl or a boy. The captain has turned off the fasten seat belts sign now, so feel free to get up and mosh around the cabin. And remember that your seat cushion may be used as a flotation device. Contact Scott "TV is the most popular over-the-counter drug in the world" Pollack at (212) 691-4430 for your copy. —MATT BROWN

**COWBOY NATION**  
**(Shock)**

I love it when my questions get answered. For the past three years, I've been wondering aloud, "Where are Chip and Tony Kinman?" Better known to many of you out there as Rank & File, the outfit that was at the forefront of the cowpunk movement of the early '80s, the Kinman brothers have finally resurfaced with a new moniker, Cowboy Nation.

Stripping things down to a bare bones, acoustic-based approach, the Kinmans have settled comfortably back into a Western musical motif. Tony's deep-chested baritone is as refreshing as ever, and Chip's accompanying vocals and acoustic picking keep the beat plucking along. With material ranging from covers including "Remember the Alamo" and Harlan Howard's "The Blizzard" to originals like "Cowboy Nation" and "Tender Foot," the tone throughout *Cowboy Nation* harkens back to the Old West, with traditionals like "Cowboy's Lament" and "Old Paint" performed with new vigor.

It's most rewarding to have these folks back in the fold. Now, if someone out there would please release those first two incredible Rank & File albums on CD, we'd all finally be satisfied.

—ROB BLEETSTEIN

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New:

WZJM / Cleveland

WKSS / Hartford

KCAQ / Oxnard

KHTQ / Spokane

KWNZ / Reno

# Vanessa Williams "happiness"

the first single  
from her new album

*Next*

Already Added and Spinning:

WJMN / Boston

Y100 / Miami

WBLI / Long Island

WHHH / Indianapolis

KIBB / Los Angeles

WWKX / Providence

KHOM / New Orleans

KTFM / San Antonio

WQZQ / Nashville

KRQQ / Tucson



ALBUM IN STORES AUGUST 26TH

MANAGEMENT BY  
JOHN DUKAKIS - JADREK EL-AHIN  
FOR



Produced and Arranged by Jimmy Jam and Terry Lewis  
For Flyte Tyme Productions, Inc.



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