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ISSUE 2171

SEPTEMBER 5 1997

GAVIN



COLLEGE RADIO IS...

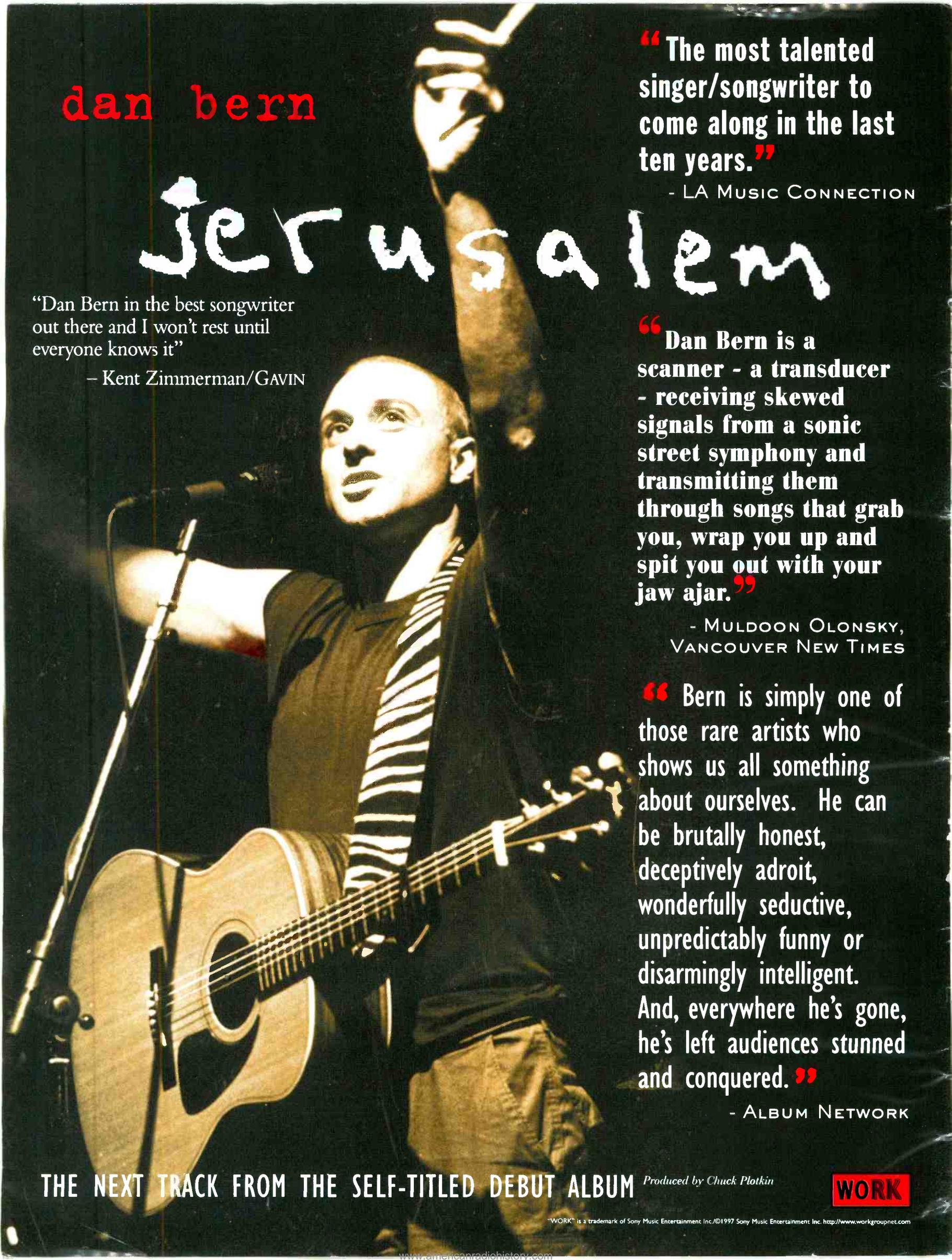


INDIE ROCK BRIT POP ELECTRONIC/DANCE RAP AMERICANA/TWANG-CORE INDUSTRIAL...

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RECIPES FROM YOUR FAVORITE COLLEGE COOKS!

THE POOR MAN'S FOOTBALL POOL!



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VANCOUVER NEW TIMES

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THE NEXT TRACK FROM THE SELF-TITLED DEBUT ALBUM *Produced by Chuck Plotkin*

WORK

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AS TOLD TO BEN FONG-TORRES

Kevin Powell

On Rap and the Hip-Hop Nation

Kevin Powell is the author of the compelling new book of "Post-MTV Reflections on Race, Sex, and Politics," entitled *Keepin' It Real* (One World/Ballantine Books). A former senior writer for VIBE and an original cast member of *The Real World* on MTV, Powell has been published in *Rolling Stone* and the *New York Times* and is co-editor of *In the Tradition: An Anthology of Young Black Writers*. He lives in Brooklyn, where he is working on a memoir, homeboy alone.

The hip-hop nation (read: young black men) is no different than any other segment of society in its desire to live the American dream. For better or for worse, rap has been this generation's most prominent means for making good on the long-lost promises of the Civil Rights movement. In fact, I would go so far as to say that hip-hop is a response to the failures of the Civil Rights movement.

Without a doubt, hip-hop culture, in many ways, celebrates the notion of being a threat or a menace to society. Thus, we wear our oversized extra baggy jeans, and they sag off our asses. We roll one pant leg up. We travel in large packs. We blast music from our cars and Jeeps at all hours of the day and night. And we love to talk loud and long about our weed, our drink, our money, our clothes, our jewelry, and our women—usually in that order. What else is there, many of us inquire, for us to live for? To be honest, it's a mask that many of us who participate in hip-hop culture wear. WE pose as thugs or rough-necks (when many of us are not).



Kevin Powell

And we scream, "Keep it real!" or "Represent!" at the top of our lungs because what is real and what needs to be represented is the ghetto hell that gave rise to rap music in the first place. It is the same ghetto hell that will eventually kill many of us. The problem is that many of us, like Tupac Shakur, get stuck in these postures, and we know what happened, alas, to poor Tupac.

On Rap Music

What young black men in the rap game have brought to the table in a way never seen before, at least not in the entertainment kingdom, is a kind of bravado and fearlessness and cynicism which permeates the culture. I think it is little wonder, then, why so many of us have adopted a I-don't-give-a-f--- stance when dealing with white America and those blacks who condemn rap.

Rap music, specifically, and hip-hop culture in general, has been, for previously impoverished and disenfranchised young black men, at least, a sort of equalizer.

I think it goes without saying that these major record labels are as much to blame for the rise and spread of irresponsible lyrics as the rappers themselves, if not more so, since the labels have the power of national promotion and distribution. Really though, would any other people, besides blacks, be permitted to call themselves the equivalent of "niggas" and "bitches" on record the way we are? I don't think so. It is here that I do agree with (C. Delores) Tucker: with the incredible mainstream success of rap music, several major record labels have been making big money, without guilt or shame, off the misery, confusion, and self-hatred of black folks.

I remember rapper Snoop Doggy Dogg said in an interview with me a few years ago, "What's worse? Me rappin' about these things or me actually getting' out there and doin' 'em?" My answer, obviously, was that I hoped he and other young rappers, many of whom are barely out of their teens when they become huge stars and have had no exposure to any other realm beyond the ghetto and the entertainment industry, would one day see that neither path would sustain them for very long. But the point, as far as Snoop and other rappers are concerned, is that rap has uplifted them—economically and emotionally—in ways no Civil Rights Movement, no government, and no moral activist has—or ever will. GAVIN

First Words

This being a college special issue, we couldn't help but have some fun; witness the cover shots of our College Crew, Vinnie and Matt.

But the events of last weekend weigh heavily on our minds. And it's not just because our parent company, United News & Media, is headquartered in London, and our thoughts are with our friends and partners there, just as so much of the rest of the world thought of us in late November of 1963.

Diana, Princess of Wales, was the biggest star in the world. Unlike pop, movie, and sports stars, however, she never sought celebrity. But her fairy tale story, combined with her natural beauty and sense of fashion; her spunk and spirit (such a contrast to the elders of the Royal Family, who in fact helped spark Diana's later rebelliousness), and her human frailties

drew the intense and unceasing spotlight that may have contributed to her early death.

There's little point in trying to fix blame. But the media are well-advised to think hard about the lines between celebrities at public events and in private; between journalism and intrusion. Seldom as it's observed these days, the Golden Rule comes to mind.

Ben Fong-Torres
Managing Editor



Inside

- 5 News
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Matt and Vinnie are off to CMJ (to schmooze a whole lotta new radio mates), but they've left behind a look at the world of Independent Promotions. They've also collected favorite recipes from some of their friends (huh?) and started a football pool.

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NEXT WEEK

The Women of Country

Editor Jamie Matteson surveys female artists and execs to get their take on the ever-changing role of women in the country music industry. Spotlight conversations with Deanna Carter and Wynonna complete the package.

GAVIN

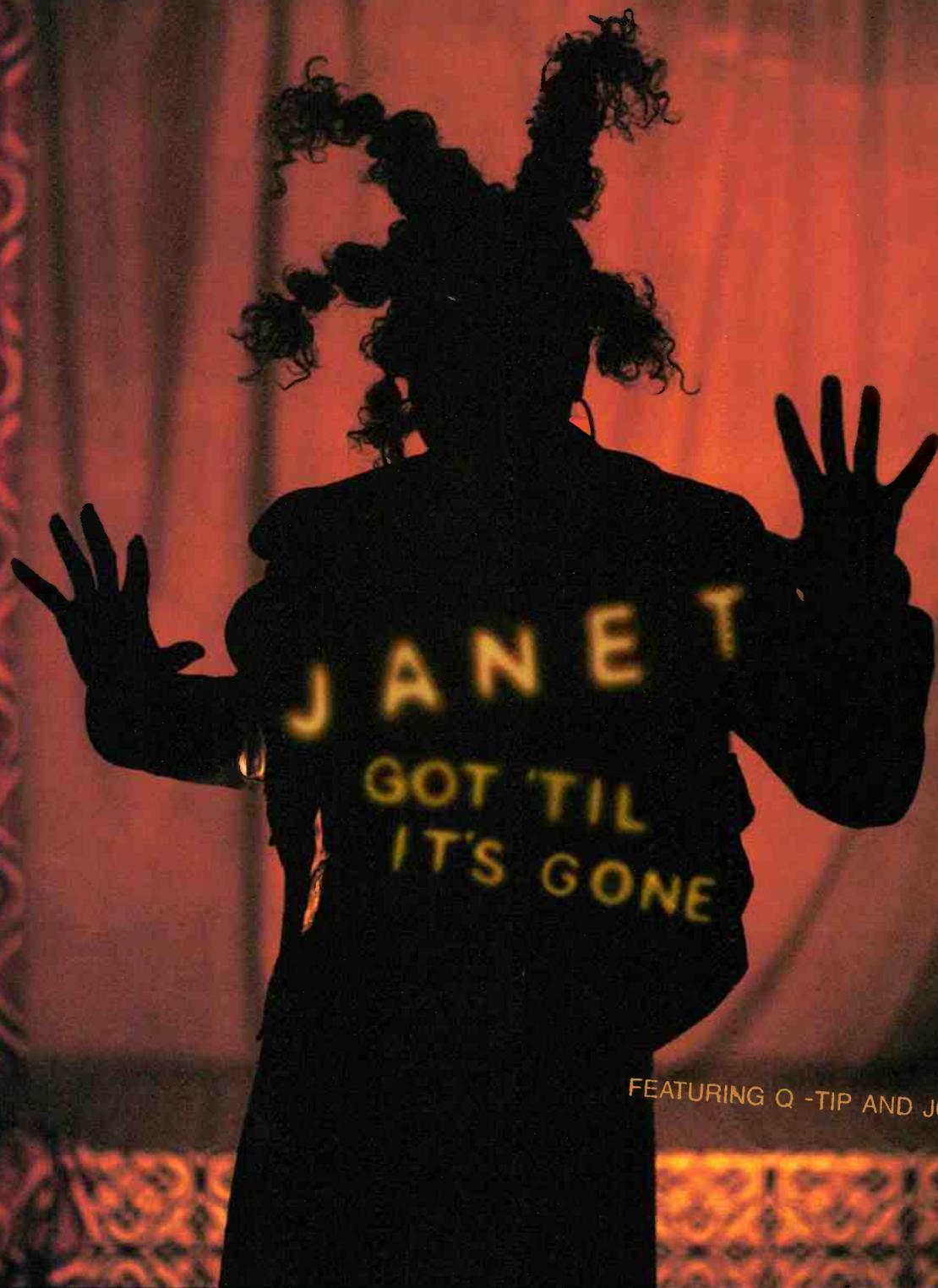
Founded by Bill Gavin—1958

GAVIN is published 50 weeks a year on Friday of each week. Subscription Rates \$325 for 50 issues or \$180 for 25 issues. Subscription and circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission.

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FEATURING Q -TIP AND JONI MITCHELL

FROM THE FORTHCOMING ALBUM **THE VELVET ROPE** / EXECUTIVE PRODUCERS: JANET JACKSON AND RENÉ ELIZONDO, JR. / PRODUCED BY JIMMY JAM & TERRY LEWIS (FOR FLYTE TYME PRODUCTIONS, INC.) AND JANET JACKSON / Q-TIP OF A TRIBE CALLED QUEST APPEARS COURTESY OF JIVE RECORDS / MANAGEMENT: JOHN DUKAKIS AND QADREE EL AMIN FOR SOUTHPAW ENTERTAINMENT



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Trauma, Interscope Settle \$100M Suit

For Interscope, the trauma is over—and out. The label, sued for \$100 million by its joint venture partner, Trauma Entertainment—with the band No Doubt at the center of their battle—has reached a settlement.

The two companies will end their partnership, which was forged in 1995, two years before its scheduled expiration, and, according to sources, Trauma owners Rob Kahane and Paul Palmer will receive \$3 million.

However, Trauma will no longer have No Doubt, which Interscope assigned to the label as part of the original joint venture deal.

After No Doubt clicked with their *Tragic Kingdom* album, which went on to sell some 10 million units worldwide, Trauma claimed Interscope tried to “renege” on its deal and filed suit, charging fraud.

With the settlement, No Doubt returns to Interscope, which also has manufacturing and distribution rights to the next record by Trauma’s second-biggest band, Bush.

Kahane and Palmer retain Trauma’s name, roster, and catalog, receive royalties on No Doubt’s next two albums, and become free agents. They have reportedly been approached by several majors.



'Street Soldiers' Tips Hats to Tupac Shakur

Street Soldiers, the national syndicated radio show that addresses urban youth and their concerns, will devote its September 14 show to the late Tupac Shakur.

The 13th marks the first anniversary of Shakur’s death, following a drive-by shooting in Las Vegas. The weekly three-hour (9 p.m.-midnight) *Street Soldiers* program, hosted by Joe Marshall and Margaret Norris, with KKBT/FM-Los Angeles and KMEL/FM-San Francisco as flagship stations, will include an interview with Shakur conducted just before his death. Actress Jada Pinket, a friend of the rapper/actor, will appear. Afeni Shakur, Tupac’s mother, and several rap artists have been invited to appear on the talk and call-in show.

For satellite information, call Paul Woodhull at Media Syndication Services at (202) 544-4457.

“People here (in Hawaii) retain a younger attitude.”

—Bernie Armstrong, Caribou Broadcasting

See below

Americana Roots Are In the Pines

BY ALEXANDRA RUSSELL

“This is *beyond* a seminar,” stresses Rob Bleetstein, GAVIN’s Americana Editor. He’s talking, of course, about *In the Pines: An Americana Adventure*, the upcoming uh, retreat scheduled for September 18-20 at Squam Lake in Holderness, New Hampshire.

Inspired by GAVIN’s other successful format-specific gatherings (A3, alternative, country), Bleetstein has planned the first ever Americana confab. In a unique setting on Squam Lake (where *On Golden Pond* was filmed), programmers, record execs, and friends of the format will gather to discuss issues directly related to the challenges faced by those dedicated to the roots-based format, including marketing and

promotion ideas, the best ways to bring a larger audience to this often-niche format, and, of course, how to move more records. Among the guests who will guide the sessions are Anderson



Merchandising’s Larry Milan, WMLB’s Chris Marino, and Great Empire Broadcasting’s Andy Oatman.

Americana supporters have embraced the idea of the weekend retreat. Labels have enthusiastically signed up to provide a full weekend of raucous entertainment, including Jimmie Dale Gilmore, Dale Watson, Robbie Fulks, the Blazers, Tim O’Brien (pictured), and Wayne “The Train” Hancock. And, as with all GAVIN presentations, expect surprises.

“Because Americana is unlike any other format—in conventional terms, at least,” says Bleetstein, “it’s only fitting that we have our own event that will be unlike any other before it.”

For more information about *In the Pines*, contact GAVIN’s Convention Services Department at (415) 495-1990, ext. 653.

Arbitron Numbers

In our interview with Bob Michaels, Manager, Radio Programming Services at Arbitron (August 22), we gave the wrong number for information about Arbitron’s PD Seminars. The correct number is (410) 312-8311. Thank you.



for a city of 850,000. Factor in the 34 other stations on the populous neighbor islands of Hawaii (18), Maui

(11) and Kauai (5) and the Aloha State is a bubbling cauldron of music and talk.

A visitor is easily caught

Continued on page 8

SPECIAL REPORT:

Hawaiian Radio: Hula to Hip-Hop

BY ELIOT TIEGEL

Hawaii radio is a churning sea of change on this ocean-surrounded island state. It’s a combination of big city/small town radio, with 36 stations covering the capital of Honolulu on the island of Oahu. Two new stations, KGMZ/FM, the hit oldies outpost, and KHUL/FM, a classic soul sister, plus the city’s first country bastion in two years, KKMU/AM, which debuts next month, add to the uptempo, cheery atmosphere. That’s a lot of competition

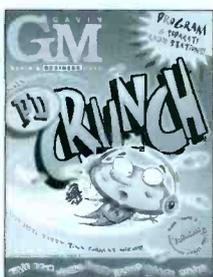
**memo to the
GM**

Programming for The Competition

Listen to the music. Deal with the record companies. Critique the jocks. Search for new talent. Run the Selector. Fine tune the on-air sound. Develop a market image. Soothe the bruised egos. Develop the programming budget. Meet the programming budget. Meet with everyone. Then do it all over again for the new station that just moved in down the hall.

Without question, competition between radio groups has grown exponentially, and the sense of urgency to meet strategic goals has built to a frenzied pace. Nowhere is this intersection between time and tasks felt more than at the programming level. Through the pressures of consolidation, the creative process has been forced to merge with business priorities, resulting in a massive redefinition of the role of a station programmer...and a very real post-Telecom PD Crunch. Read all about it in the September issue of GAVIN GM.

—REED BUNZEL

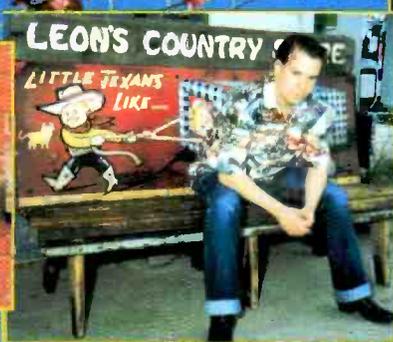
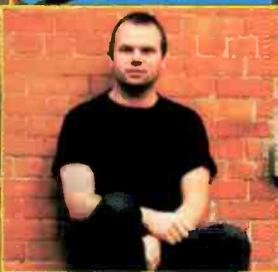
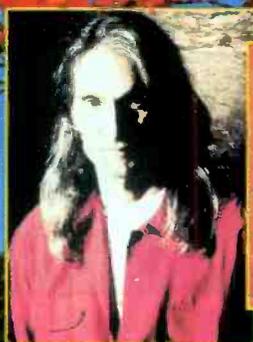


Gavin Presents the Fall

Squam Lake, Holderness
September

Performer Agenda

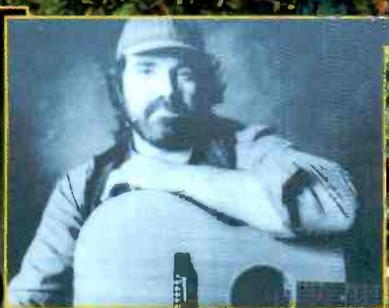
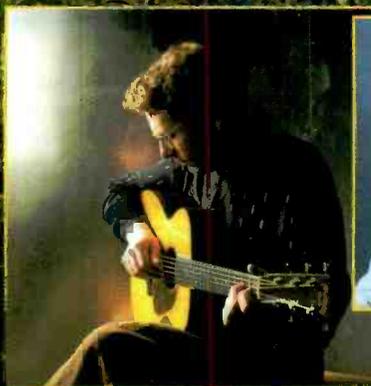
THURSDAY, SEPTEMBER 18, 1997: JIMMIE DALE GILMORE, FRED EAGLESMITH (Razor & Tie), WAYNE "THE TRAIN" HANCOCK (Ark 21), and KELLY JOE PHELPS (Rykō)



FRIDAY, SEPTEMBER 19, 1997: DALE WATSON (Hightone), CHRIS KNIGHT (Decca), THE BLAZERS (Rounder), and THE HANGDOGS



SATURDAY, SEPTEMBER 20, 1997: TIM O'BRIEN (Sugar Hill), DARRELL SCOTT (Sugar Hill), SECONDS FLAT (Green Linnet/Redbird), and surprise guests



Gavin Presents

THE PIN

An American

GAVIN's In An American is a retreat Americana radio the format with educational, creative aspects of the fall our first opportunity entire format to learn both from from a selection of panelists and

To Register: Call Catherine at GAVIN (415) 495-1990 ext. 653
Radio attendees requiring financial assistance please call Natalie or Catherine
\$325 registration fee includes three night's lodging, three meals a day and reg
Discount airfare is available through Thorndike Travel if you mention the Ameri
Call 800-466-9896 for more information

1st Americana Retreat

ness, New Hampshire

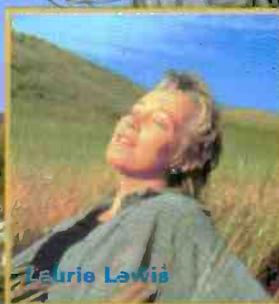
18-20, 1997

In The Pines Agenda

Thursday, September 18:
6 p.m. Welcome Dinner Reception
8 p.m. - Midnight: Evening Performances.

Friday, September 19:
Morning Session: PROGRAMMING. A how-to on mixing and matching the various musical styles the format encompass; and a discussion on how live music and artist interviews play a role in defining your station and how to get the best results from it.

Lunchtime Performance by Rounder recording artist Laurie Lewis.



Laurie Lewis

Afternoon Session: BEYOND THE MUSIC. Production, promotions, news, and information are all as important as the music mix. This session

will focus on the various elements that can complete the whole radio picture.

Twilight by Performance Hightone recording artists Buddy & Julie Miller.



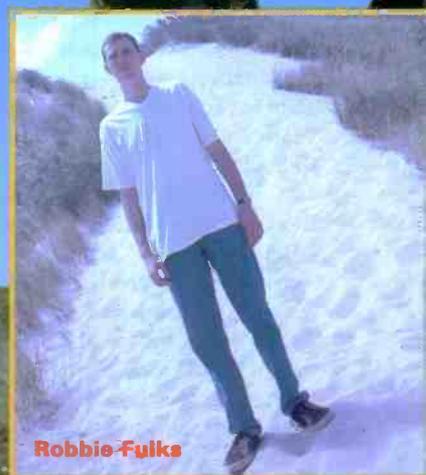
Buddy & Julie Miller



8 p.m. - Midnight: Evening performances.

Saturday, September 20:
Morning Session: PARTNERSHIPS. Building relationships with record retailers, concert promoters, music shops, and the local press are important links to establish and maintain to reinforce your image with your target audience. We'll start off with a look at ways to work with these important allies in your community, and hear from Anderson Merchandising's Larry Milam.

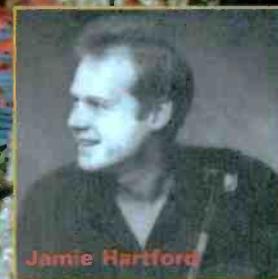
Lunchtime Performance by Bloodshot recording artist Robbie Fulks.



Robbie Fulks

Afternoon Session: GETTING THE WORD OUT AND A LOOK INTO THE FUTURE. Getting and keeping your station in the black is always the bottom line. This session will concentrate on the areas of sales, underwriting, marketing, and promotions. We'll wrap things up with a "take off the gloves" discussion about Americana's future with the help of publicists, managers, booking agents, and record label executives.

Twilight Performance by Paladin recording artist Jamie Hartford



Jamie Hartford

8 p.m. - Midnight: Evening Performances.

IN THE PINES

na Adventure

The Pines: An Adventure Weekend for you and friends of a focus on the live and artistic part. This will be a chance to gather together so we can each other and a group of speakers.

at (415) 495-1990 ext. 633 or 653.

stration to all GAVIN Functions.

cana Retreat.

LIKE A ROLLING STONE

A Choice Voice: Glenn Walters

The invite to a concert celebrating **Glenn Walters'** eponymous new CD carried a couple of quotes: "As soulful a voice as any white vocalist can claim..."—that's **Joel Selvin** of the *S.F. Chronicle* writing—and "Walters is one of the most soulful singers in town, his gritty coal-mine voice echoing Otis, Brother Ray, and the wicked Mr. Pickett."

The latter quote is mine, but I have no recollection of when I wrote that. No matter. It remains true. Walters, who came to some prominence in the '70s as part of the **Hoodoo Rhythm Devils**, has long labored out of the spotlight, despite his primo pipes. He was part of an R&B oldies revue, **Zasu Pitts Memorial Orchestra**; he does private parties and weddings; he's sung for Levi's 501 and other commercials. But the new CD is his first solo venture.

Walters produced and paid for it himself (the label is called Criminal Records) largely as a showcase. And what a show, as he takes possession of everything from **Otis Redding's** "Pain in My Heart" and **Randy Newman's** gorgeous paean to "Marie," to a funky "Grits Ain't Groceries" and a jazzy "Round Midnight"

At the Great American Music Hall, he also did my personal favorite, his reading of **Ray Charles'** "Ruby."

Between sets, **Jeanie Patterson**, proprietor of the Sweetwater nightclub in Mill Valley, looked at the crowd, which numbered less than 100. "The music business," she said, shaking her head. "Every seat here should be filled. It should be overflowing."

On stage, Walters didn't seem concerned. "We're expecting a bus from the Santa Rita Women's Prison any minute now," he said. "Then the fun begins."

"We're here!" a woman in the audience shouted.

We are. And if you want to join the party—say, you're a DJ, an MD, a songwriter, a label, or a distributor, or you just want to hear one of the finest DIY CDs of the year—write Criminal at PO Box 117219, Burlingame, CA 94011, or call (415) 751-6504.

SWING, SWING, SWING: There's no radio format for it, but the swing scene has hit. At numerous clubs in most any big town these nights, it's like the movie *Swingers* come to life. Twenty- and 30-somethings doing the swing, east and west



Chrysta Belle

coast (no rivalries here), dressed in everything from sweats and shorts to tuxes with boutonnieres and cocktail dresses with netted hats. I went to Bimbo's, a classic Forties nitery in San Francisco's North Beach, the other night to catch **8 1/2 Souvenirs**, a French-accented jazz 'n' jump combo that came by and played GAVIN'S conference room last year. We wuz charmed: especially by their lead singer, **Juliana Sheffield**, a brunette vixen who got several of our staffers' imaginations running wild. Now, Juliana is gone, to a solo career in and around Austin. In her place: **Chrysta Belle**, and what an entrance—all Latin dance moves in a body-hugging gown, with a face and voice ready for the movies. She claimed songs from 8 1/2 Souvenirs' first album, *Happy Feet*, for her own, and showcased tunes from the group's latest from Continental Records, *Souwonica*. A3, Smooth Jazz, Americana, Francocana, listen up: The Souvenirs are definitely something to bring home...

BEN FONG-TORRES

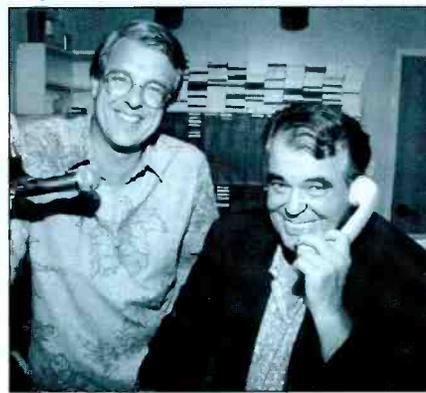
Hawaiian Radio: From Hula to Hip-Hop

Continued from page 5

up in the sweep and distinctive flavor of Hawaiian radio. You can hear hula to hip-hop, Spice Girls to Smash Mouth, Jewel to James Taylor, Elvis to En Vogue. Urban music is plen-

because of mountainous terrain: Patterson separates KSSK/AM/FM at 10 a.m. weekdays and Saturday at 11 a.m. Its KIKI/AM/FM and Caribou's KQM/AM/FM all simulcast 24 hours.

of cutesie personalities. KIKI/FM offers Roy Wild and the Wake Up Crew; KQM/AM has husband-wife Cliff Richards and Erika Engle; KPOI has Brock Whaley and Laurie-Ann



Honolulu's leading morning team: Larry Price and Michael Perry of KSSK.



I-94's morning team: Rory Wild, Shilynn Cole, Mike G, Gregg Hammer, and Ugly Bucky.

tiful on Top 40 playlists, despite a black community of between 2-3 percent of the close to 1 million statewide population. Honolulu's three Hawaiian music stations do well in the Arbitrons. KCCN/FM placed third in the spring book. Its AM was 18th and competitor KINE/FM was fourth.

Among mass appeal station groups are four key operators.

* **Patterson** Broadcasting of Atlanta (29 stations): AC KSSK/FM (first in the ratings), KSSK/AM (6), Top 40 KIKI/FM (2), KIKI/AM (27), classic rock KKLV/FM (12), smooth jazz KUCD/FM (14) and talk KHVH/AM (11). KUCD converted to Modern A/C August 29. The city lost its lone Smooth Jazz voice and gained its first Modern A/C in the switch.

* **Caribou Broadcasting** of Denver: Alternative KPOI/FM (10), Top 40 KQM/AM (9), KQM/AM (25) and classic soul KHUL/FM.

* **Locally owned Pacific West Broadcasters:** nostalgia KUMU/FM (7), KUMU/AM (13) and soon to bow uptempo country KKMU/AM

* **Locally owned New Planet:** AC KRTR/FM (5) and oldies KGMZ/FM (8).

Two companies simulcast

KQM/AM will have its own format by the end of the year, says Bernie Armstrong, GM of Caribou's four properties. The unnamed format "will provide strong niche revenue

Salomon, and KKLX satellites Mark and Brian from KLOS/FM Los Angeles.

Tom Moffatt, a major personality at KPOI, KHVH and KIKI from the mid-'50s through the '70s, returned to radio in April to do morning drive at KGMZ, which plays hits from the '50s-'70s. "People are ready to remember good times," he philosophizes. "I get calls from people saying, 'You make me feel like a teenager again.'"

Pacific West plans launching KKMU/AM as an uptempo hot country station. Jeff

Coelho, a company owner and general manager for the past ten years with contemporary easy listening KUMU, says the country station's music from Broadcast Programming focuses on line-dancing type tunes by Alan Jackson and Shania Twain. Ballads are downplayed.

One of the anomalies of Hawaiian radio is the support Top 40 stations receive from older listeners, says Caribou's GM Armstrong. "The 25-54 demo here skews strong into the demos of traditional younger-focused Top 40 or urban stations," he says. "You might not get that in other markets. People here retain a younger attitude."



Cliff Richards and Erika Engle of KQM.

and is complementary to KPOI and KQM/AM.

"KSSK," notes Bob Longwell, general manager of Patterson's seven stations, "has been simulcasting the morning drive antics of Michael Perry and Larry Price since 1985." The duo has been with KSSK 17 years, replacing the late legendary Hal "Aku Head" Lewis, who ruled mornings on KGMB, the predecessor to KSSK.

One of their popular features is the "Posse," begun in 1990 which involves listeners calling in crimes in progress, as well as traffic incidents, which the police chase down.

Besides Perry/Price, mornings offer a potpourri

REVIEW:

'Hitz' Misses Mark

Hitz, starring the two-legged pig, Andrew Dice Clay, as President/CEO of HiTower Records, may be the first sitcom ever about the record business, but it's just one of several low-brow series being unleashed, near the end of rerun season, by the newish UPN network.

In the opening show, two of HiTower's A&R guys face being fired unless they can sign a major act, pronto. They do, and the act is none other than Coolio. Cool.



But getting through the story means traversing various mental land mines, most of them set by Clay, who's at his crude and leering best, telling two disheveled women, as they leave his office: "By the way, girls—

that thing about a record deal? Never gonna happen." To an employee, he says, "You are the most pathetic, slimy weasel in the promotion game. Gimme a hug."

It's formulaic sitcom writing, plus a payola joke here and a penis-size double-entendre there. *Hitz* also works in a lot of name-dropping, from the "Smashing freakin' Pumpkins" to Babyface, Snoop, Melissa Etheridge, U2, Pearl Jam, and even John Tesh.

Coolio, by the way, is seen at the MTV Music Video Awards, where the endangered A&R duo hit him up. *Hitz* is a production of MTV, a division of Paramount, which umbrellas the UPN Network. MTV has had better plugs.

—BEN FONG-TORRES

EMI Closes The Enclave

The Enclave, considered to be in jeopardy since the June shuttering of EMI Records in North America, with which it was associated, is history.

The label, founded by Tom Zutaut, former A&R whiz at Geffen Records, laid off 20 employees. Another four were kept on only to work at the CMJ conference in New York, where the band, Belle & Sebastian, appeared.

The U.K. band may hook up with Virgin or Capitol Records, both also EMI-associated labels. They've signed several Enclave acts, including World Party, now on Virgin.

In June, The Enclave was expected to fold into Virgin. Parent EMI Music apparently changed its mind, based on economic considerations. Zutaut is reportedly seeking other projects.

FROM BOULDER TO PORTLAND

Constantine Gets KINKy

Veteran A3 radio consultant Dennis Constantine has taken the Program Director slot at KINK/FM-Portland.

His Boulder, Colo.-based Constantine Broadcast Consulting will move, along with him, to Portland. Constantine plans to continue to consult part-time. His clients include WXPN/FM-Philadelphia and WRLL/FM and simulcasted WRLG/FM-Nashville. The firm's custom on-air and CD services for client stations will be handled independently by Krista Koehler in Boulder beginning next year.

"Leaving Colorado is bittersweet for me," he said, but, he added, "I'm thrilled

to be part of the team at KINK. It is a truly unique radio station."

Constantine replaces long-time KINK manager Carl Widing, who departs after 20 years at the station, more than ten of them as PD. ARS recently acquired the heritage A3 station. No staff or format changes are anticipated.

Before beginning Constantine Consulting some eight years ago, Dennis had worked at KBCO/FM-Denver as morning DJ and PD for 17 years. He moved to Denver from radio gigs in Miami and Baltimore, and had stints at KTLK and KBPI in Denver before joining and helping build KBCO.



NEWS continues on page 69

The Philadelphia Music Conference '97

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THAT'S SHO-BIZ

By Dave Sholin

Now that the **SFX** sweepstakes are over, is **Jacor** the most likely suitor in the bid to acquire **ARS**?

Consensus from those who viewed the **E! Entertainment** special on **Charlie Minor** was very favorable. For those who missed it, set your VCRs because it will be rerun one time only, next Saturday, September 13 at 9 p.m., EDT/6 p.m. PDT.

Check out the September 18 edition of *Rolling Stone* for an article titled, "Radio Ga-Ga." It features comments from **Z100**-New York PD **Tom Poleman** and consultant **Jeff Pollack** on the current hot streak that Top 40 is on right now.

Condolences to the family and friends of former **Century Broadcasting** owner **Shelley Grafman**, who passed away August 29 at the age of 67.

Are there some changes about to come down in Utica, New York radio?

KZQZ (295.7)-San Francisco is no longer jockless. Middayer **Mary Beth Rockwell** is now on the air as "**Katie Mason**," with **KHFI**-Austin's **Fernando Ventura** and **WBHT**-Wilkes-Barre's **Danny Ocean** to follow soon. That morning show can't be far off...

Dino Robitaille is the new MD/p.m. drive host at **JET/FM**-Erie, Pa. arriving from **WIXX** in Packer country. Overnighter **Danger Boy Dave Leroy** rejoins the morning show. New on the all-nite show is **Bones Malone** from crosstown A/C **WRTS (Star 104)**.



Kicking off his world tour in Salt Lake City to support his latest album, *The Unimaginable Life*, **Columbia** recording star **Kenny Loggins** is shown here with **KISN**'s morning show (l-r): **Fisher**, **Loggins**, **Todd**, and **Erin**.

KZFN (ZFUN)-Moscow, Idaho welcomes **Kevin Holmes** as MD/morning talent.

KMXB-Las Vegas' **Kozman** has produced an emotional tribute to the late **Princess of Wales**, in which he combines news actualities with **Eric Clapton**'s "Tears in Heaven." Needless to say, the reaction from listeners has been overwhelming. For a copy, call him at (702) 889-5137.

WAXQ-New York has a new VP/GM, **Kathy Stinehour** from **KLOL**-Houston.

Patterson Broadcasting flips **CD101.9** to **Star 101.9** in Honolulu with **Mahlon Moore** programming the station with a Modern A/C approach.

Best wishes to **WCBS/FM**-New York and industry legend **Ron Lundy**, who's retiring after 41 years! His last show will be Thursday, September 18.

Congrats to **KGRS**-Burlington, Iowa PD and morning man **Cosmo Leone**, who takes home the **Burlington Iowa Readers' Choice Award** for "Favorite Radio Personality" for the second consecutive year.

MCA recording act the **Nixons** "shook hands and kissed babies" prior to their recent show at L.A.'s Whisky-A-Go-Go, and they're shown here with label staffers.

Standing (l-r): MCA's **Bonnie Goldner**; the Nixons' **Jesse Davis**; the label's **Susan Greenwood**, **Robbie Snow**, and **Nancy Levin**; the group's **Zac Maloy**; MCA's **Jayne Simon**; and **Abbey Konowitch**. Kneeling (l-r): the Nixons' **Ricky Wolking** and **John Humphrey**; the label's **Lisa Cristiano**; and the group's manager, **Paul Nugent**.



WQPO-Harrisonburg, Va. flips from A/C to Top 40 under PD **Steve Williams**.

KNCN (C-101)/FM-Corpus Christi, Tex. has signed consultant **Lee Abrams**. The Active Rock outlet has also added **Eric Slayter** as new MD and co-host of mornings. Slayter was PD/MD/morning driver at **KZRK**-Amarillo.

WTMX/FM (The Mix)-Chicago is mixing it up. Afternoon driver **Brian Peck** shifts to middays, replacing **Dave Hilton**. **Dave Fogel**, p.m. driver on **the Loop** since last January, takes Peck's post. No word yet on Fogel's replacement at the Loop. Both are owned by **Bonneville**. On a more stable note, **Kathy Hart** and **Eric Ferguson** have re-upped for two more years of mornings at the Mix.

At **WGCI/FM** in the Windy City, **Arnez J**, a stand-up comic seen on *Showtime at the Apollo* and *Def Comedy Jam*, joins **George Wallace** and **Jeanne Sparrow**'s morning crew. And the fun begins...



On the Air

KRUZ 103.3 FM-Santa Barbara promotes **Duncan Payton** from PD/MD to Senior Director of Programming and Music... **ARS** taps **Henry Grambeau** for GM duties at **KSSJ/FM**-Sacramento. PD **Don Langford** is upped to Operations Manager, and **Ken Jones** takes APD/MD stripes... This week marks the return of **Kid Kelly** to **Z100 (WHTZ)**-New York. Kelly scored the station's highest nighttime ratings between 1988-94, and then exited to become PD/morning host at **WBHT/FM**-Wilkes-Barre/Scranton, Pa. Kid returns as APD... **KRWM (Warm 106.9)**-Seattle vets **Greg Cook** and **Delana Bennett** come to **KMGC/FM (Magic 95.7)**-San Diego as the new morning team.

In the Grooves



Yoshiyuki "Jack" Isomura

Yoshiyuki "Jack" Isomura becomes Executive VP for **Sony Music**. He joins from **Sony Pictures**

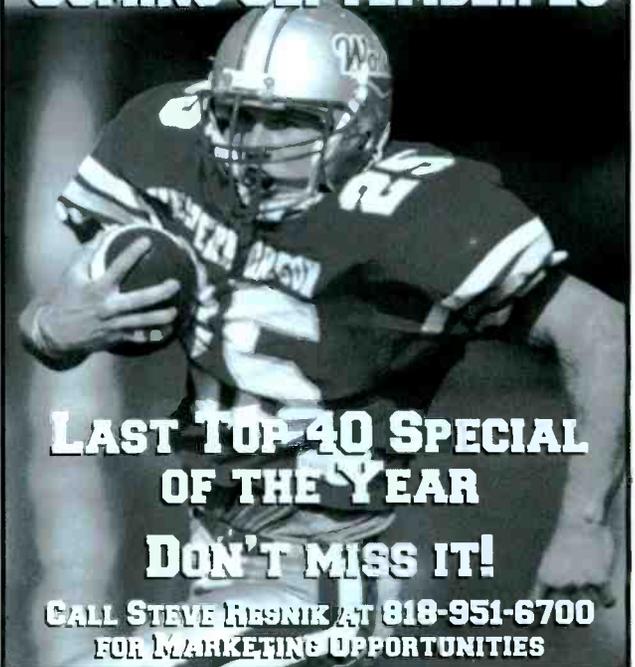
Japan, where he's been President since 1994. In his new post, Isomura will work with **Sony Music Entertainment Japan** and **Sony Corporation** enterprises in Tokyo and New York to integrate digital efforts, including

strategic planning and furthering the R&D of the MiniDisc... **A&M Records** announces a new Urban Promotion staff, beginning at the top with the appointment of **Dave Rosas** to Senior VP of Urban Promotion. Nationwide changes include **Fred Williams** (Senior National Director of R&B Promotion), **Stephanie Lopez Ajose** (National Director Urban A/C and Quiet Storm), **Ramona Barksdale** (Northeast Regional Promo and Marketing Manager), and **Nate Merritt** (Promotion Assistant) in New York. **Chris Barry** is appointed National Director Urban Promotion/Mid-Atlantic Promo and Marketing Manager, based in Washington, D.C. Los Angeles welcomes **Sean Bouldin** (National Director of Rap and Street Promotion), **Alison Cooper** (Promotion Manager), and **Marcel Lee** remains Promotions Department Assistant. **Veronica Samuels** continues as Midwest Regional, based in Chicago; **Joe Lewis** remains in Atlanta as Southeast Regional, and **Pearl Jones** becomes Southwest Regional, based in Dallas. "My focus is [on the] careers and longevity of our artists," says Rosas. "We plan on making A&M the urban company for the next millennium."



Dave Rosas

COMING SEPTEMBER 26



Sho-Dates

September 7

Brett Atwood *Billboard*
Chris Jonz Warner Bros. Records
Cindy Goodson (The Truth), **Chrissie Hynde** (The Pretenders), **AJ Dunning** (Verve Pipe)

September 8

Ron Arlen WXKC-Erie, Pa.
Ray Pena (4 P.M.), **Jimmie Rodgers**, **Aimee Mann**



Jimmie Rodgers

September 9

Dave Steiner WUJC-Cleveland, Ohio
Roland West LIVE105-San Francisco
Bob Galliani Gavin
Sean Marx KRJC-Elko, NV
Billy Preston, **Dave Stewart** (Eurythmics), **Tom Wopat**

September 10

Les Garland
Rob Harder KISC-Spokane, Wash.
Akissa Mendez (Allure), **Jose Feliciano**, **Siobhan Fahey** (Shakespeare's Sister), **Tommy Overstreet**

September 11

Hosh Gureli Arista Records
Joe Patti WVLT-Vineland, N.J.
Harry Connick, Jr.

September 12

Mike Nelson KFTZ/FM-Idaho Falls, Ida.
Keith Naftaly Arista Records
Ron Herbert Jeff McClusky & Associates
Larry Tull Ren Management
George Jones, **Barry White**, **Maria Muldaur**

September 13

David Clayton Thomas, **Peter Cetera**, **Gamian Dame**



Sho-Case

VANESSA WILLIAMS

This is one of the busiest weeks in Vanessa Williams' career. Her new album, *Next*, is just out, as is her new movie, *Hoodlum* with Laurence Fishburne. Plus, she's out on the road co-headlining her first-ever concert tour with Luther Vandross.

Sho-Prep

OASIS

England's Oasis will be the musical guests on *Saturday Night Live*. October 4.

SPICE GIRLS/GEORGE HARRISON

Asked by the French magazine *Le Figaro* what he'd want to do if he was just 20 years old today, the 54-year old Harrison said, "produce the Spice Girls. If I knew then what I know now it would be fabulous. I would certainly retire before becoming famous."

KENNY ROGERS

Kenny Rogers' Greatest Hits, released in 1980 on Liberty, was recently certified by the RIAA for sales of 12 million units. Rogers has another album, titled *20 Greatest Hits*, also on Liberty, that has sold another four million copies.

AARON NEVILLE

New Orleans native Aaron Neville appears in *Eve's Bayou*. Starring Samuel L. Jackson, the film is set to premiere next month.

BACKSTREET BOYS



Orlando, Florida-based Backstreet Boys had platinum album sales status in Germany, Canada, Australia, and even Poland, before they even turned to gold in the States.

HANSON

An independent film company has acquired the rights to the Hansons' life story. According to *Variety*, the project will be helmed by producer Galt Neiderhoffer and director Morgan J. Freeman.

AALIYAH

Aaliyah's album *One in a Million* has sold more than two million copies since its release in August of last year.

SHERYL CROW

Sheryl Crow has become the latest pop star to get an opportunity to sing the theme to a James Bond film. Crow will perform the title track for *Tomorrow Never Dies*, which is set for release this November.

JACKSON BROWNE

To celebrate Jackson Browne's quarter century in music, Elektra is releasing *The Next Voice You Hear*, a fifteen-track greatest hits CD, later this month.

MICHAEL JACKSON

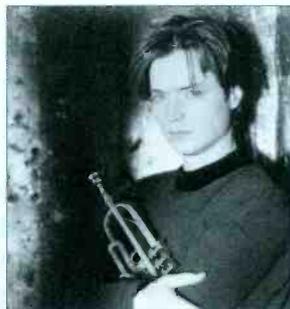
Michael Jackson will provide two new songs for the soundtrack of *Diamonds From the Bantus*, a film starring Todd Bridges and featuring the first acting gig

for Michael's father, Joe Jackson.

SAVAGE GARDEN

Savage Garden has been nominated for 13 ARIAS, (Australian Record Industry Awards), which is a record number of nominations for one year. Winners will be announced September 22 in Sydney.

CHRIS BOTTI



On September 23 and 24, trumpeter Chris Botti will appear in episodes of the soap opera *One Life to Live*. Botti will play and act on both days.

Flashbacks

SEPTEMBER 8, 1979

Ry Cooder's *Bop 'Til You Drop* is released. It's the first digitally recorded pop album produced as a compact disc.

SEPTEMBER 11, 1987

Reggae superstar Peter Tosh is shot and killed in Kingston, Jamaica.

SEPTEMBER 12, 1966

The Monkees debuts on NBC television.

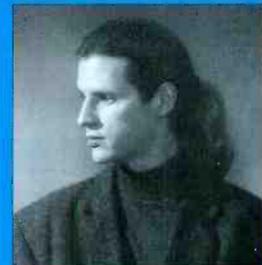
SEPTEMBER 13, 1996

Tupac Shakur dies in Las Vegas of gunshot wounds from a still unknown assailant.

F.O.R. #202

Friends of Radio

Elliot Kendall



Le Hot Show, *Shattered Music*

Hometown: Berkeley, Calif.

e-mail him at:

Powerjive@aol.com

What radio stations did you grow up listening to?

KPFA (community radio), KUSF (college radio), and KSAN (album-oriented rock with a cool community vibe).

What stations do you listen to now?

KCRW and KPCC (community radio), KXLU (college), and KROQ (alternative). Plus, anything with personality.

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

...conduct live broadcasts and interviews with unknown new artists, especially those who are part of the local community.

The last record you went out of your way to listen to?

Brian Wilson and Van Dyke Parks' Orange Crate Art.

Someone you'd like to work with in the future and why? John Fogerty—it's a Berkeley thing.

Your most memorable career moment to-date:

Placing six songs, including my first single "Everybody Jive," in the upcoming feature film *The Effects of Magic*, starring Robert Carradine and Melinda Dillon.

Future ambitions:

To continue to challenge my audience and myself with new ideas and surprises.

Laugh Tracks

Oasis say their new CD isn't a Beatles ripoff. But if you play it backward, it says "Liam is dead." —Jim Mullen's Hot Sheet, *Entertainment Weekly*

KTZN (The Zone)/FM-Los Angeles stunned listeners by switching from an all-talk format to Radio Disney. One confused listener called Dr. Toni Grant and, after a half hour, realized she was talking to Snow White. —Bob Mills, *Punch Lines*, L.A. Times

The new Elvis restaurant is called Elvis Presley's Memphis. I think they should've just named it Greaseland. —Ron Fell, GAVIN

I see where the O'Farrell Theater, the Mitchell Brothers' famous strip club, has its own Web site. But you can only reach it with a laptop. —Ben Fong-Torres, GAVIN

MOST ADDED
JANET JACKSON (58)
BOYZ II MEN (18)
ELTON JOHN (16)
****IMANI COPPOLA (15)**
****EN VOGUE (15)**
SMASH MOUTH (14)



TOP TIP
JANET JACKSON
"Got 'Til It's Gone" (Virgin)
 Okay, so we like to push the envelope and make reckless predictions. Just remember we told you so!

RECORD TO WATCH
911
"Love Sensation" (Virgin)
 With spins nearly tripling from last week's total, and key adds at KWNZ-Reno, Z93-Dayton, Q93-Alexandria, La, KRRG-Laredo, and WXLK-Roanoke, it's clear this track from *Casper 2* has more than a ghost of a chance at Top 40 stardom.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	SPICE GIRLS - 2 Become 1 (Virgin)	12	165	0	6902	-48
2	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	22	154	0	6781	-112
3	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	19	150	1	6492	+74
4	JEWEL - Foolish Games (Atlantic)	9	162	2	6377	+315
5	WILL SMITH - Men In Black (Columbia/CRG)	14	131	0	5739	-232
6	MARIAH CAREY - Honey (Columbia/CRG)	6	161	1	5577	+373
7	MATCHBOX 20 - Push (Lava/Atlantic)	13	146	2	5191	+205
8	HANSON - Where's The Love? (Mercury)	10	143	0	5189	-308
9	CMC - How Bizarre (Mercury)	30	130	1	5161	-321
10	SISTER HAZEL - All For You (Universal)	27	123	0	4712	-375
11	THE WALLFLOWERS - The Difference (Interscope)	16	140	1	4363	-168
12	ROBYN - Do You Know (What It Takes) (RCA)	20	116	0	4214	-503
13	98 DEGREES - Invisible Man (Motown)	11	121	0	3944	+169
14	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	10	138	0	3825	+201
15	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	10	132	1	3669	+54
16	TONIC - If I Could Only See (Polydora/A&M)	27	122	3	3589	+38
17	SUGAR RAY - Fly (Lava/Atlantic) †	6	148	10	3518	+630
18	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	16	89	1	3366	-11
19	MEREDITH BROOKS - Bitch (Capitol)	20	96	0	3186	-607
20	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	32	88	0	3049	-522
21	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	18	117	3	3041	+59
22	AQUA - Barbie Girl (MCA) †	6	116	4	3032	+706
23	MR. PRESIDENT - Coco Jamboo (Warner Bros.)	12	95	0	2838	0
24	THE VERVE PIPE - The Freshmen (RCA)	30	80	0	2688	-528
25	10,000 MANIACS - More Than This (Geffen)	14	92	0	2645	-794
26	LeANN RIMES - How Do I Live (MCG/Curb)	14	95	6	2594	+197
27	DAVE MATTHEWS BAND - Crash Into Me (RCA)	43	80	1	2417	-302
28	PEACH UNION - On My Own (Epic)	4	118	11	2370	+652
29	SHERYL CROW - A Change Would Do You Good (A&M)	19	71	0	2264	-658
30	AMY GRANT - Takes A Little Time (A&M)	7	102	3	2214	+140
31	MARK MORRISON - Return Of The Mack (Atlantic)	33	65	0	2102	-285
32	SAMANTHA COLE - Happy With You (Universal)	7	83	1	1981	+137
33	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)	17	65	4	1963	+176
34	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	15	72	1	1942	-476
35	DIANA KING - Say A Little Prayer For You (WORK)	13	70	3	1648	-43
36	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	4	90	15	1607	N
37	ALLURE featuring 112 - All Cried Out (Crave)	6	67	8	1561	N
38	MONACO - What Do You Want From Me? (Polydora/A&M)	9	70	2	1546	-82
39	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)	3	77	18	1485	N
40	FIONA APPLE - Criminal (Clean Slate/WORK) †	9	69	1	1481	N

† = Daypart

Total Reports This Week 201 Last Week 202

Chartbound	Reports	Adds	SPINS	TREND
FLEETWOOD MAC - "Silver Springs" (Reprise)	72	12	1322	+126
*JANET JACKSON - "Got 'Til It's Gone" (Virgin)	59	58	613	+613
IMANI COPPOLA - "Legend of a Cowgirl" (Columbia/CRG)	56	15	822	+395
INOJ - "Love You Down" (So So Def/Columbia/CRG)	39	7	1253	+185

Inside Top 40 BY DAVE SHOLIN



Naftaly Talks

Music and Radio

If more programmers climbed a career ladder like **Keith Naftaly's**, U-Haul would've gone Chapter 11 long ago. A native San Franciscan, Keith cut his radio teeth at **KFRC** (where we first met) fresh out of high school. Not that many years later, but after

country to begin a new life in the record industry as Vice President, A&R at **Arista**.

I caught up with Keith on the eve of his second anniversary as a label exec, and asked about the new challenges and perspectives the job has given him. Though



Arista's Keith Naftaly

saying the adjustment has gone smoothly, he also described it as a major transition. "I consider myself very adaptable and I was really psyched to join the Arista team," he says. "I thought long and hard about this move. I even took the summer to drive across the U.S. to soul search and get myself mentally prepared."

But, he also admits the job wasn't what he expected. Keith explains that, "As a PD, I always considered myself to be very artist-oriented, but in radio, you're really looking for hit songs that are going to serve your target audience. In A&R, hit songs are still the name of the game, but first and foremost, you're looking

for stars and future headliners, not just disposable hit records that don't launch careers."

Another key difference, he says, is that after ten-plus years in rhythmic programming, he's now "more in touch with a wider cross-section of music than ever. Arista's R&B roster and the phenomenal artists we share with our joint venture partners [**LaFace**, **Bad Boy**] certainly represent a comfort zone for me. But don't forget that this label is also the home of **Sarah McLachlan**, **Spiritualized**, and **Annie Lennox**. I embrace their music

three years as Music Director of **KMEL**, he landed his very first programming gig when the station's then-GM **Paulette Williams** promoted him to PD. It proved to be a wise decision, as the station's ratings soared from book-to-book. So much so in fact, that in August of 1993, new owner **Evergreen** decided his talents were just what L.A. property **KKBT (The Beat)** needed. Once again, it was the right call, and the growing radio group soon named him VP, Programming. Almost exactly two years later, Keith made his biggest move ever—traveling across the

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	
63	3	1274	-132	LIVE - Turn My Head (Radioactive)
53	7	946	+176	FOREST FOR THE TREES - Dreams (DreamWorks/Geffen)
53	16	594	+424	ELTON JOHN - The Way You Look Tonight (Rocket/A&M)
42	8	766	+149	BLUES TRAVELER - Most Precarious (A&M)
40	2	770	+63	SNEAKER PIMPS - 6 Underground (Virgin)
37	3	803	-43	VANESSA WILLIAMS - Happiness (Mercury)
37	4	624	+30	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
36	—	842	+44	WEATHERVANE - Roll Like Thunder (Soup Can Music)
36	14	432	+200	SMASH MOUTH - Walkin' On The Sun (Interscope)
35	1	728	+55	TONY KISHMAN - How'm I Gonna Get By (Pure/Mercury)
32	5	532	+9	SUBLIME - Wrong Way (MCA)
28	2	845	-3	MARY J. BLIGE - Everything (MCA)
28	5	629	-79	GINUWINE - When Doves Cry (550 Music)
28	10	395	+231	AALIYAH - The One I Gave My Heart To (Blackground Ent./Atlantic)
26	—	728	-157	TRIO - Da Da Da (Mercury)
26	1	546	-90	ABRA MOORE - Four Leaf Clover (Arista Austin)
23	5	319	+29	THE SUNDAYS - Summertime (DGC)
22	1	635	+63	NU FLAVOR - Heaven (Reprise)
21	2	566	-8	DRU HILL - Never Make A Promise (Island)
19	1	520	0	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
19	3	510	+131	USHER - You Make Me Wanna... (LaFace/Arista)
19	1	321	+61	THE POWER STATION - She Can Rock It (Guardian)
19	12	316	+191	* ROBYN - Show Me Love (RCA)
18	6	239	+141	911 - Love Sensation (Virgin)
17	7	192	+70	REFUGEE CAMP ALL STARS - Avenues (Arista)
16	1	298	-185	COOLIO featuring THE 40 THEVZ - C U When You Get There (Tommy Boy)
16	5	255	+94	THE REAL McCOY - (If You're Not In It For Love) I'm Outta Here (Arista)
15	1	305	-30	CRAVIN' MELON - Sweet Tea (Mercury)
14	7	166	-57	TEXAS - Say What You Want (Mercury)
13	2	245	+147	LE CLICK featuring KAYO - Don't Go (Logic/RCA)
13	—	219	+12	BABY ALIVE - Why Don't You Love Me (Xemu)
12	—	200	-19	KC & THE SUNSHINE BAND/SILVER CONVENTION - Hooked On Dance (Starbound)
12	5	100	+100	BILLIE MYERS - Kiss The Rain (Universal)
11	1	299	+1	SHAGGY - Piece Of My Heart (Virgin)
11	—	276	+3	702 - All I Want (BIV 10/Motown)
11	2	185	+68	* 2 EIVISSA - Oh La La La (Edel America)
11	4	164	+141	* BROWNSTONE - Kiss And Tell (WORK/MJJ)
11	2	162	+26	JON LIEBING - Right For You (Money)
11	1	157	-22	LAUREN CHRISTY - Breed (Mercury)
11	1	151	+39	SUPA QUAD - Cruisin' (Intersound)
10	1	300	+34	LOS UMBRELLOS - No Tengo Dinero (Virgin)
10	1	248	+37	JON B. - Don't Say (Yab Yum/550 Music)

Dropped: #34-Duncan Sheik, #38-No Mercy, #39-Blessid Union, #40-Wild Orchid, Lil' Suzy, INXS, Inner Circle, Blackstreet, U2, Joe, Wyclef Jean.

* Indicates Debut

with just as much passion as the hip-hop flavored cuts on our awe-some *Money Talks* soundtrack."

And does he still listen to music the same way he did as a programmer? Naftaly acknowledges that although his "gut feelings and chill factor are still the most important tools for discovering hits, I'm much more analytical about the music I listen to now, especially lyrically, and I really dissect every song in my mind." Uncertain whether that's a plus or minus, Keith simply states, "There is *sooo* much at stake!"

While he agrees that songs are a major part of any music station, there are many other elements. At a record company, though, it's the bottom line. "It's why we're all here, so these records better come out sounding right. Coming from radio, I actually think I bring some fresh perspective to things like the need for a killer intro a jock can talk over, a fade that's just right, or a hook that's up front and in your face. I know a PD or MD's time is very precious, and we've only got a small block of time in a music meeting to make an impression on people who are also listening to the hottest releases from 20 other labels."

Now that he's involved in the creative process, does Keith ever think back to what it was like to wonder as a programmer, "How in the hell did this song ever see the light of the day?"

His immediate response is, "Are you kidding? As a PD or music director, I would sit there mystified by what certain record companies were considering priority releases. It was like 'Who A&R'd this project!?' It's my job now to make sure that doesn't happen here." But before programmers dismiss a label's priority release, he cautions that they be aware, even if only for a second, that the song didn't just come out as an afterthought or as part of some quick decision.

It pains him to think of PDs who listen to 15 seconds of a song while eating lunch or taking a phone call and then say, "I don't hear it." As someone who considers himself passionate about music, Keith's approach when it came to listening was quite different. In fact, he recalls that "music days were the ones I looked forward to the most—adding records, changing rotations, analyzing requests, sales, callout, and reviewing the trades. I can only hope that today's programmers give new priority releases the respect they deserve and listen to them with an open-mind."

Next week: Some more of Keith's thoughts on radio and what else he's discovered over the past two years. ●

ARTIST PROFILE

PEACH UNION
PART 1

PEACH UNION IS: Pascal Gabriel, Paul Statham, and Lisa Lamb

HOMETOWNS: Pascal—"Namur, Belgium"; Paul—"Mansfield, England"; Lisa—"London, but I spent my childhood in both London and Washington, D.C."

LABEL: Epic

SENIOR VP, PROMOTION: John Boulos

DEBUT SINGLE: "On My Own"

DEBUT ALBUM: *Audio Peach*

ORIGIN OF GROUP'S NAME:

Peaches are the band's favorite fruit.

MAJOR MUSICAL INFLUENCES:

Pascal—"Hot butter 'Popcorn'"; Paul—"60s songs, '70s glam, '80s electronica, and a '90s attitude"; Lisa—"Roxy Music, both Eno and Ferry, Carole King, Marvin Gaye, and Burt Bacharach."

THINGS THAT MAKE YOU

HAPPY: Pascal—"The sun, nice weather, and nice people";

Paul—"Writing good songs, my family and friends, long walks across the country, and loads of other things"; Lisa—"Playing with my baby sisters, ages seven and nine, writing great songs, watching my garden grow, and talking to my best friend, Zoe."

THINGS THAT MAKE YOU SAD:

Pascal—"Gray weather, illness, and nasty people"; Paul—"The waste of a great world"; Lisa—"Seeing people suffer, writing crap songs, missing the people I love, and when the clocks turn back in the fall."

FAVORITE JUNK FOOD:

Pascal—"Pizza"; Paul—"Burritos"; Lisa—"Tootsie Rolls."

SOUTH BY SOUTHWEST & WILLAMETTE WEEK PRESENT

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SPIN

GO Chart

GO MOST ADDED

JANET JACKSON (20)

IMANI COPPOLA (12)

** SMASH MOUTH (11)

** EN VOGUE (11)

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.

TW		SPINS	TREND
1	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	3668	+8
2	SPICE GIRLS - 2 Become 1 (Virgin)	3624	+108
3	JEWEL - Foolish Games (Atlantic)	3402	+76
4	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	3352	+155
5	HANSON - Where's The Love? (Mercury)	3341	+46
6	MATCHBOX 20 - Push (Lava/Atlantic)	2971	+153
7	MARIAH CAREY - Honey (Columbia/CRG)	2851	+239
8	THE WALLFLOWERS - The Difference (Interscope)	2744	+79
9	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	2489	+172
10	OMC - How Bizarre (Mercury)	2455	-74
11	SISTER HAZEL - All For You (Universal)	2432	-86
12	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	2282	+126
13	WILL SMITH - Men In Black (Columbia/CRG)	2248	+32
14	TONIC - If I Could Only See (Polydor/A&M)	2180	+135
15	10,000 MANIACS - More Than This (Geffen)	2103	-114
16	ROBYN - Do You Know (What It Takes) (RCA)	1950	-37
17	SUGAR RAY - Fly (Lava/Atlantic)	1944	+327
18	98 DEGREES - Invisible Man (Motown)	1827	+98
19	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	1812	+129
20	MEREDITH BROOKS - Bitch (Capitol)	1650	-85
21	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	1590	-40
22	AMY GRANT - Takes A Little Time (A&M)	1578	+178
23	MR. PRESIDENT - Coco Jamboo (Warner Bros.)	1513	+170
24	SHERYL CROW - A Change Would Do You Good (A&M)	1485	-61
25	PEACH UNION - On My Own (Epic)	1454	+365
26	SAMANTHA COLE - Happy With You (Universal)	1330	+121
27	THE VERVE PIPE - The Freshmen (RCA)	1330	-6
28	LeANN RIMES - How Do I Live (MCG/Curb)	1287	+131
29	AQUA - Barbie Girl (MCA)	1278	NEW
30	DUNCAN SHEIK - She Runs Away (Atlantic)	1264	+50
31	DAVE MATTHEWS BAND - Crash Into Me (RCA)	1169	-62
32	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	1155	-58
33	FIONA APPLE - Criminal (Clean Slate/WORK)	1139	+117
34	FLEETWOOD MAC - Silver Springs (Reprise)	1089	+116
35	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	1084	+82
36	MONACO - What Do You Want From Me? (Polydor/A&M)	1031	-2
37	DIANA KING - Say A Little Prayer For You (WORK)	989	+63
38	LIVE - Turn My Head (Radioactive)	945	+94
39	WILD ORCHID - Supernatural (RCA)	932	+5
40	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	900	NEW

Crossover

URBAN/DANCE

AALIYAH - "The One I Gave My Heart To" (Blackground Ent./Atlantic)
VANESSA WILLIAMS - "Happiness" (Mercury)
REFUGEE CAMP ALL STARS - "Avenues" (Arista)
LOS UMBRELLOS - "No Tengo Dinero" (Virgin)
MARY J. BLIGE - "Everything" (MCA)
NU FLAVOR - "Heaven" (Reprise)
USHER - "You Make Me Wanna..." (LaFace/Arista)

ALTERNATIVE

LIVE - "Turn My Head" (Radioactive)
SMASH MOUTH - "Walkin' on the Sun" (Interscope)
SUBLIME - "Wrong Way" (MCA)
FOREST FOR THE TREES - "Dream" (DreamWorks/Geffen)
SNEAKER PIMPS - "6 Underground" (Virgin)
BLUES TRAVELER - "Most Precarious" (A&M)
THE SUNDAYS - "Summertime" (DGC)

Gavin Country

REPORTS THIS WEEK: 203 LAST WEEK: 203

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	JOHN MICHAEL MONTGOMERY - How Was I To Know (Atlantic)	14	203	0	7442	+129	138	62	3	0
3	2	ALAN JACKSON - There Goes (Arista)	10	202	0	7379	+157	138	62	2	0
1	3	TOBY KEITH - We Were In Love (Mercury)	14	200	1	7227	-218	131	61	6	2
4	4	ALABAMA - Dancin' Shaggin' On The Boulevard (RCA)	12	201	0	7035	+32	127	60	11	3
6	5	COLLIN RAYE - What The Heart Wants (Epic)	15	203	0	6901	+208	115	64	21	3
7	6	DIAMOND RIO - How Your Love Makes Me Feel (Arista)	15	203	0	6873	+231	109	73	18	3
8	7	LEE ANN WOMACK - The Fool (Decca)	12	202	0	6754	+275	106	74	21	1
9	8	NEAL McCOY - The Shake (Atlantic)	17	202	1	6465	+174	93	68	36	5
10	9	DAVID KERSH - Day In, Day Out (Curb)	17	203	0	6150	+195	70	79	50	4
11	10	VINCE GILL - You And You Alone (MCA)	9	203	0	5946	+317	60	83	53	7
12	11	DEANA CARTER - How Do I Get There (Capitol Nashville)	7	203	0	5682	+316	52	72	75	4
13	12	LORRIE MORGAN - Go Away (BNA Records)	11	202	1	5551	+369	41	84	71	6
14	13	KEVIN SHARP - If You Love Somebody (Asylum)	8	203	0	5345	+328	35	79	79	10
16	14	SAWYER BROWN - This Night Won't Last Forever (Curb)	12	201	2	5219	+321	36	76	79	10
18	15	TIM MCGRAW - Everywhere (Curb)	5	203	2	5076	+536	22	80	95	6
15	16	BILLY RAY CYRUS - It's All The Same (Mercury)	12	198	0	5066	+149	27	82	79	10
19	17	BRYAN WHITE - Love Is The Right Place (Asylum)	7	200	4	4716	+270	18	65	100	17
17	18	THE BUFFALO CLUB - Nothin' Less Than Love (Rising Tide)	15	195	0	4700	-35	27	67	79	22
20	19	TRISHA YEARWOOD & GARTH BROOKS - In Another's Eyes (MCA)	3	198	5	4552	+587	10	69	101	18
5	20	KENNY CHESNEY - She's Got It All (BNA Records)	17	157	0	4314	-2532	60	32	33	32
27	21	BROOKS AND DUNN - Honky Tonk Truth (Arista)	3	197	9	4241	+646	5	60	109	23
23	22	TRAVIS TRITT & LARI WHITE - Helping Me Get Over You (Warner Bros.)	9	193	3	4097	+170	5	64	94	30
22	23	DAVID LEE MURPHY - All Lit Up In Love (MCA)	11	192	0	4050	+99	14	58	77	43
24	24	MARK CHESNUTT - Thank God For Believers (Decca)	7	197	3	4034	+250	8	48	105	36
25	25	BLACKHAWK - Hole In My Heart (Arista)	12	189	4	3952	+172	15	54	72	48
26	26	CHELY WRIGHT - Shut Up And Drive (MCA)	8	195	3	3769	+121	4	49	91	51
32	27	CLINT BLACK - Something That We Do (RCA)	3	196	23	3557	+778	1	33	110	52
31	28	CLAY WALKER - Watch This (Giant)	6	186	6	3320	+239	2	34	90	60
36	29	REBA McENTIRE - What If It's You (MCA)	2	186	45	3100	+1051	1	23	91	71
34	30	THE KINLEYS - Please (Epic)	7	174	8	2810	+269	1	23	76	74
40	31	TRACE ADKINS - The Rest Of Mine (Capitol Nashville)	2	178	39	2653	+848	0	10	80	88
35	32	LEE ROY PARNELL - You Can't Get There From Here (Career)	5	162	9	2578	+268	1	25	59	77
45	33	PAM TILLIS - Land Of The Living (Arista)	2	158	55	2320	+976	1	12	58	87
37	34	JASON SELLERS - I'm Your Man (BNA Records)	8	155	7	2265	+233	0	24	39	92
41	35	RIVER ROAD - Nickajack (Capitol Nashville)	5	145	13	2133	+344	1	19	50	75
39	36	LeANN RIMES - You Light Up My Life (MCG/Curb)	4	112	5	1989	+63	1	24	50	37
—	37	LONESTAR - You Walked In (BNA Records)	2	128	56	1819	NEW	1	4	56	67
48	38	GARY ALLAN - Living In A House Full Of Love (Decca)	3	133	32	1774	+574	0	9	40	84
43	39	KATHY MATTEA - Love Travels (Mercury)	5	114	13	1738	+317	2	13	42	57
42	40	BLAKE & BRIAN - Another Perfect Day (MCG/Curb)	11	125	13	1730	+191	0	12	38	75
—	41	RICOCHE - Blink Of An Eye (Columbia/CRG)	2	90	30	1271	NEW	1	2	39	48
—	42	MATT KING - A Woman Like You (Atlantic)	5	91	8	1195	NEW	0	4	28	59
50	43	WADE HAYES - Wichita Lineman (Columbia/DKC)	5	80	3	1153	+51	1	7	28	44
—	44	RICKY VAN SHELTON - She Needs Me (RVS)	7	70	6	1144	NEW	2	6	28	34
—	45	MATRACA BERG - That Train Don't Run (Rising Tide)	4	73	12	967	NEW	0	2	26	45
29	46	LILA McCANN - Down Came A Blackbird (Asylum)	18	56	0	966	-2505	5	6	20	25
—	47	SKIP EWING - Answer To My Prayer (Word Nashville)	6	63	4	897	NEW	0	2	24	37
—	48	MARTINA McBRIDE - A Broken Wing (RCA)	1	67	64	896	NEW	1	1	24	41
—	49	SONS OF THE DESERT - Hand of Fate (Epic)	3	80	36	891	NEW	0	2	18	60
—	50	SEMINOLE - She Knows Me By Heart (Curb/Universal)	5	59	2	828	NEW	1	4	21	33

Up & Coming

Rpts.	Adds	Spins	Wks	
59	40	780	+567	1 * TY HERNDON - I Have To Surrender (Epic)
51	4	747	+49	4 MARTY STUART - Sweet Love (MCA)
48	15	613	+236	2 BILLY YATES - When The Walls Come... (Almo Sounds)
45	1	651	+31	4 KENTUCKY HEADHUNTERS - Kentucky... (BNA Records)

Rpts.	Adds	Spins	Weeks	
32	31	442	+422	1 * MICHAEL PETERSON - From Here To Eternity (Reprise)
32	8	400	+85	1 * LITTLE TEXAS - The Call (Warner Bros.)

Most Added

MARTINA McBRIDE (64)
"A Broken Wing" (RCA)

LONESTAR (56)
"You Walked In" (BNA)

PAM TILLIS (55)
"Land Of The Living" (Arista)



REBA McENTIRE (45)
"What If It's You" (MCA)

TY HERNDON (40)
"I Have To Surrender" (Epic)

Spincrases

BROOKS & DUNN +646
"Honky Tonk Truth" (Arista)

TRISHA YEARWOOD & GARTH BROOKS +587
"In Another's Eyes" (MCA)

TIM MCGRAW +536
"Everywhere" (Curb)

LORRIE MORGAN +369
"Go Away" (BNA)

KEVIN SHARP +328
"If You Love Somebody" (Asylum)

Top Requests

NEAL McCOY
"The Shake" (Atlantic)

ALAN JACKSON
"There Goes" (Arista)

TIM MCGRAW
"Everywhere" (Curb)

LEE ANN WOMACK
"The Fool" (Decca)

TRISHA YEARWOOD & GARTH BROOKS
"In Another's Eyes" (MCA)

Record to Watch



MARTINA McBRIDE
"A Broken Wing" (RCA)

WE SAY: "With McBride's incredible vocals, she delivers another lyrically powerful and important song."

RADIO SAYS: "A great song—it's her best since Independence Day." Jude Maxwell, WIAI-Danville, Ill. MD

STATS: Most added with 64 a week early/Debut =48

Country Notes BY JAMIE MATTESON

Meet Matt King



It has been some time since I've met a new artist as excited about his career as Matt King. When Atlantic was booking travel for King's recent radio promotion tour, Matt asked to increase the number of days so he could visit even more stations. At a WEA branch meeting in Los Angeles, Matt was taken on a tour of the distribution warehouse; he insisted on giving the shipping employees an impromptu performance. As "A Woman Like You" debuts at number #42 this week, we wrangled this spirited young crooner in for a little Q&A.

Jamie Matteson: Where did you grow up?

Matt King: I grew in the Asheville, North Carolina area. My mother played piano in our church, and dad played guitar and sang in church, so I was definitely baptised early on with a love of music. Bluegrass music was a big



part of our family. My dad loved bluegrass and Merle Haggard.

Always being around music, I would make up songs when I was little. I played trumpet and tried to play drums, but found out I was not ambidextrous. I got into playing guitar when I was 12.

You are an accomplished guitarist and an avid guitar collector. Were you self-taught?

Yes, I was. I took some guitar theory courses in college, and actually taught some classes on entry level playing. I played guitar in a couple of rock bands. I was a skinny teenager who happened to be a good guitar player. While playing in those bands I wrote most of the songs, which were pretty much 'oh baby, oh baby, oh baby.' I didn't sing because my voice is so *country* that nobody wanted to hear me walk up to the microphone say 'Hi. Ya'll ready to rock?'

How did you segue to country?

I was always writing songs, and a lot of my music has an Appalachian/bluegrass flair to it. I don't compare myself to Steve Earle, but his music always has an edge. You can hear the history and the old sound in it as well. I feel there is a kinship there, because it wasn't like I segued at all. It was more like an evolutionary process—the music going from there to here. I've always had a very country voice, and I love my heritage. I'm very proud of my Scotch/Irish heritage as well as the Cherokee from my great-grandmother. I don't back up and apologize, I keep my music true to what it is. I think country is more of an attitude than a 'rock & roll song with a steel guitar.' You either are country or your not. Period.

What was the road to Nashville like?

I was writing and singing locally in North Carolina, and I had a friend in church who encouraged me and suggested I try Nashville. Through a friend of a friend, I met a guy who was involved in music publishing. He also encouraged me, so I came up and met with him. I auditioned to play guitar on the General Jackson showboat and I got the gig, which involved playing and singing with Chely Wright [who was performing in the show]. At that time my wife Cindy, who was a chemist, and I were broke. We decided that it just wasn't the right time for her to quit and us to move to Nashville. I spent over a year driving back and forth before I finally met some writers. Then we did make the move, cold turkey.

In Nashville, I continued writing, landed a small publishing deal, and was doing a lot of demo work. Then the publishing company went under, and I was looking for a new writing deal. I had already made the rounds of record labels. Tim Dubois and Kyle Lehning really encouraged me to keep the path. Neither of them gave me a deal, but Kyle told me to continue working on my writ-

ing, that I had the ability to be a great songwriter. Tim told me that I could get a great deal, but to make sure it was the *right* deal and not to settle for just anything.

How did you hook up with producer Gary Morris and land your deal with Atlantic?

I met Gary through a songwriter friend named Dottie Moore. She really liked a song of mine called "Five O' Clock Hero," and through her, my tape got to Gary. Gary used me on demos, and we became friends. Eventually, he took me to meet with Atlantic Records President Rick Blackburn. I played three songs for Rick, and after the third song, he said "Welcome to Atlantic. Do you have a lawyer?"

Rick asked me if I had any producers in mind, and I suggested Gary because I felt he really knew me and my music. Rick's idea was to have my voice really stand out and not be convoluted with a lot of instruments. The album took almost a year; I wrote or co-wrote every song on the album.

As a songwriter, where do you get your inspiration?

I am a hopeless romantic who loves to watch life. It is very easy for write about life. I also have some wonderful people that I

write with, like Pat Bunch, who has a similar passion for life. Dave Gibson, Craig Karp, and Ned McElroy are great writers who have contributed to my album.

We touched earlier on your love for guitars, and your guitar collection. Is there a special guitar that still eludes you?

I have about a dozen of them, and I always keep my eyes open for them. Right now, I am looking for a really old Strat and the quintessential Tele.

What's in the near future?

I have been invited to open several dates on the Patty Loveless/Bryan White tour. I am a huge Patty fan, and I want to go on record as saying that, before I die, I want to sing a duet with her. Bryan and I met while fishing last year, and we sat up all night swapping songs. I am honored to be included these shows.

Can you sum up what your life is like now?

There is a saying by Thoreau that I live by: "The mass of men lead lives of quiet desperation, and go to the grave with a song still in them." Five years ago, I made up my mind that I was going to enjoy this ride. I am having the time of my life! ●

Profile

GREG COLE



STATION/MARKET:

WPOC-Baltimore, Maryland

POSITION: APD/MD/Air Talent

HOW LONG? 11 1/2 years

WHAT DO YOU LIKE MOST

ABOUT YOUR JOB? The artist

and music industry friendships

that have developed over the

years and the knowledge I've

gained through them.

LEAST? I guess I could pick

something, but come on...I could

have a "real" job.

THE EARLY YEARS:

BORN IN: Washington, D.C.

GREW UP IN: Rockville, Maryland

FIRST RADIO JOB:

STATION/MARKET: WDON-

Wheaton, Maryland

TITLE: Announcer/Remote

Engineer

WHAT IS YOUR FAVORITE

SONG OF ALL-TIME?

"If Tomorrow Never Comes" by

Garth Brooks

WHAT ALBUM/CD IN YOUR

COLLECTION ARE YOU MOST

ASHAMED OF? Ha! I've already

gotten rid of those albums.

DIDYAKNOW? I'm a semi-

retired collector of Coca-Cola

advertising memorabilia, and I

share the same birthday as

Bugs Bunny.

IF I WORKED FOR A RECORD

LABEL, I WOULD: Probably be

wishing I was back in radio.

MOTTO TO WORK & LIVE BY:

Work smart, work hard, and make

time to play. Never forget it's

only radio. There's so much more

to life.

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.

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MOST ADDED

SIX FEET UNDER (46)

HED(PE) (40)

N17 (29)

INSANE CLONE POSSE (12)

TREPONEM PAL (9)

TOP TIP

LIVING SACRIFICE

Reborn

(Tooth and Nail)

Hefty Spins from WRBC(17), and KNDI(11), help Living Sacrifice nab this week's top debut spot.

RECORD TO WATCH

INCUBUS

Science

(Immortal/Epic)

The second effort from Incubus is a must add. *Science* offers 12 new tracks that showcase hard rock guitars and innovative melodic grooves.

Gavin Rocks

TW		SPINS	TREND
1	GEEZER - Black Science (TVT)	565	+27
2	PANTERA - Official Live: 101 Proof (Elektra Entertainment Grp.)	565	+15
3	LIMP BIZKIT - Three Dollar Bill Y'all\$ (Flip/Interscope)	536	+12
4	TESTAMENT - Demonic (Mayhem/Fierce)	515	+34
5	SPAWN - Various Artists (Immortal/Epic)	505	+64
6	SNOT - Get Some (Geffen)	453	0
7	MEGADETH - Trust (Capitol)	415	-1
8	SEVENDUST - Seven Dust (TVT)	386	-35
9	BRUCE DICKINSON - Accident of Birth (CMC International)	384	-8
10	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	358	+164
11	PARADISE LOST - One Second (Music for Nations)	343	+75
12	NAPALM DEATH - Inside the Torn Apart (Earache)	325	-17
13	TREPONEM PAL - Renegade (Mercury)	321	+74
14	MACHINE HEAD - The More Things Change... (Roadrunner)	319	-26
15	FALL FROM GRACE - Fall From Grace (Mayhem/Fierce)	306	+42
16	FLOTSAM AND JETSAM - High (Metal Blade)	305	+6
17	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)	291	+36
18	ANOTHER SOCIETY - Blood Wrong (PC Music)	278	+62
19	TEA PARTY - Transmission (Atlantic)	264	+58
20	CAST IRON HIKE - Watch It Burn (Victory)	260	+13
21	SUGAR RAY - Floored (Lava/Atlantic)	246	+18
22	STRIFE - In This Defiance (Victory)	246	+5
23	STEM - Forever Up (Ignition)	224	+27
24	MARAYA - Counter Culture (80 West)	219	+24
25	N17 - Trust No One (Slipdisc)	215	+8
26	EXTREME NOISE TERROR - Damage 381 (Earache)	214	-2
27	20 DEAD FLOWER CHILDREN - Candy Toy Guns and Television (OVERCORE)	208	+28
28	KREATOR - Outcast (F.A.D.)	207	+83
29	JIMMIE'S CHICKEN SHACK - High (A&M)	204	+3
30	SEPULTURA - Blood-Rooted (Roadrunner)	201	-1
31	MOTLEY CRUE - Generation Swine (Elektra/EEG)	197	-9
32	FLAMBOOKEY - Flambookey (F.A.D.)	178	-10
33	INTEGRITY - Seasons In the Size of Days (Victory)	169	0
34	FAT - Fat EP (A&M)	165	+15
35	GALACTIC COWBOYS - The Horse That Bud Bought (Metal Blade)	165	-23
36	BIOHAZARD - No Holds Barred (Roadrunner)	157	+35
37	THE MISFITS - American Psycho (Geffen)	155	+119
38	HED(PE) - Hed(pe) (Jive)	152	+12
39	CELLOPHANE - 4 Song EP (Virgin)	137	+14
40	CRUSHED - Crushed (911)	137	-52
41	ALICE COOPER - A Fisiful Of Alice (Guardian)	135	-12
42	FEAR FACTORY - Remanufacture (Roadrunner)	131	+11
43	GODMONEY SOUNDTRACK - Various Artist (V2)	130	+1
44	FAITH NO MORE - Album of the Year (Slash/Reprise)	130	-15
45	DEMONSPEED - Swing Is Hell (Black Pumpkin)	130	-15
46	LIVING SACRIFICE - Reborn (Tooth And Nail)	128	NEW
47	OZZFEST - Ozz-Fest Live (Red Ant/Ozz)	122	-6
48	COAL CHAMBER - Coal Chamber (Roadrunner)	119	-7
49	PIPE - Pipe (Lead Pipe)	118	-7
50	ICED EARTH - Days of Purgatory (Century Media)	117	-18

Hard Kopy BY ROB FIEND

Short and Nasty



There's a phrase in the English language that make the hair on my neck stand straight up and my stomach churn like I just drank a bowl of sour, chunk-filled milk. It's a phrase that's haunted me since childhood and one that represents the end of summer and the beginning of fall. Those words are: "back to school."

My sympathy to all those who must trudge back to the classroom, especially those who are working for a Communications degree, which wields as much power as the Russian Ruble.

Whether or not you're in school is

a moot point when it comes to programming music. If you pride yourself on keeping listeners on your side of the dial, play the following new releases: **Overkill**, **Incubus**, **Six Feet Under**, **Man Will Surrender**, **Will Haven**, and **KMFDM**, just to name a few.

Adds for September 8/9 are **Dream Theater**, three song sampler (Elektra); **Incubus**, *Science* (Immortal/Epic); **Murder 1**, *Shopping for Porn* (Pavement); **Overkill**, "Rip & Tear" (CMC); **Man Will Surrender**, *Man Will Surrender* (Revolution); **Will Haven**, *El Diablo* (Revelation). ●

Six feet Under

warpath

ALSO WATCH FOR THE NEW RELEASES FROM
SKREW "Angel Seed XXIII"
and CRISIS "The Hollowing"

AND DON'T FORGET THE LATEST RELEASES FROM
FLOTSAM & JETSAM "High"
GALACTIC COWBOYS "The Horse That Bud Bought"
FATES WARNING "A Pleasant Shade Of Gray"
ALL 3 OUT NOW!

METALBLADE RECORDS FOR MORE INFO CONTACT - JOEY SEVERANCE AT (401) 831-2960 OR SEND E-MAIL TO - METALRADIO@AOL.COM

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

ARTIST PROFILE

DREAM THEATER



LABEL: Eastwest/Elektra

PREVIOUS RELEASES: *Images and Words* (1992), *Awake* (1994), *A Change of Seasons* (1995).

LATEST RELEASE: *Falling into Infinity*

ADD DATE: 9/9/97 (metal sampler)

ADD DATE: 9/22/97 (full-length)

RADIO PROMOTION CONTACT: Mike DePippa/Chris Elles (212) 275-2860

DREAM THEATER IS John Myung, bass; John Petrucci, guitar; Mike Portnoy, drums; James LaBrie, vocals; Derek Sherinian, keyboards.

BACKGROUND: Dream Theater has been called the progressive band of the '90s. The band's instrumental prowess and passionate vision have pushed the boundaries of composition and performance to new heights. With three albums, an EP, and countless tour dates, Dream Theater have built a zealous following.

ABOUT THE ALBUM: *Falling into Infinity*, produced by Kevin Shirley (Aerosmith/Silverchair), showcases the band's impressive musicianship. The band is in top form and has crafted a solid rock album. Of their three, this the most radio accessible to date. All songs were written by the group, except "You Not Me," which was written by Dream Theater and Desmond Child. The song "Lines in the Sand" features guest vocals by King's X Doug Pinnick.

TOURING: A U.S. tour is planned for Fall.

The Dance Sensation That's Sweeping The Nation!

It's

"The Rip N' Tear"

(Everybody's Doin' It!)

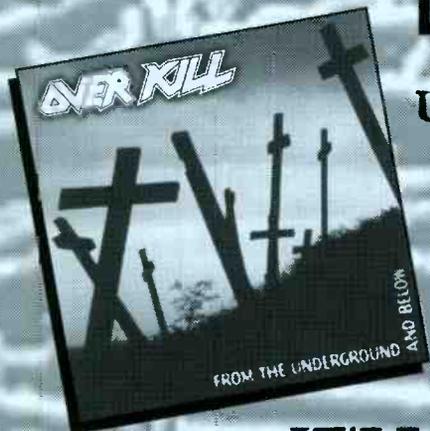
The Lead Track From The NEW Album By...



From The Underground And Below

Going For Adds September 9!!!

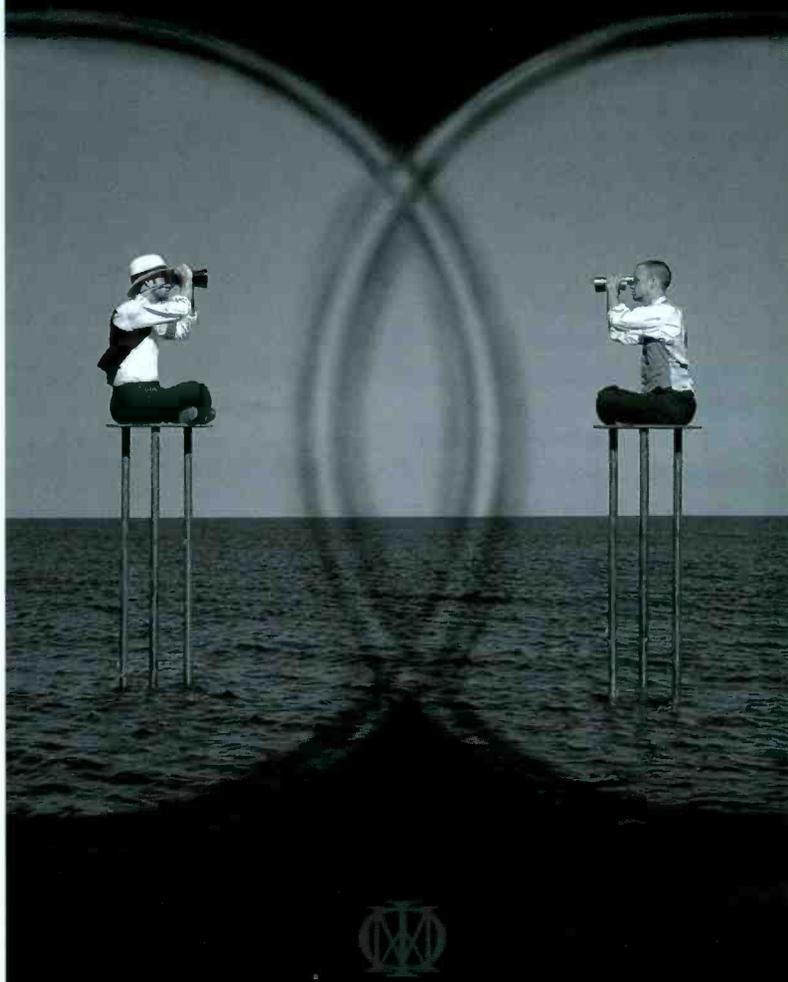
On The Street September 30!!!



IT'LL RIP YA A NEW ONE!



DREAM THEATER
Falling Into Infinity



ELEVEN NEW SONGS.
INFINITE POSSIBILITIES.
FEATURES "BURNING MY SOUL"



PRODUCED BY KEVIN SHIRLEY
REPRESENTATION: DAVID PASSICK ENTERTAINMENT

FOR MORE INFORMATION
CONTACT THE ELEKTRA COLLEGE DEPARTMENT 212.275.2860
MIKE DePIPPA AND CHRIS ELLES



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Gavin Alternative

Static

BY MAX TOLKOFF

Things I Would Do If I Were You

This week's column is a blatant rip-off of a much better feature written by my esteemed colleague Quincy McCoy, editor of GAVIN's Urban Landscape. A couple of weeks ago (August 22), "Q" put together a special package aimed squarely at those of you in the programming ranks. We're talking radio this week, so if you're on the label side and feel like skipping the dirty details, I won't hold it against you. Go ahead, see ya next week. Bye...

Are we alone yet? Good. Take a look at the issue in question, and you'll see that the always-hand-somely-attired "Q" wrote an outstanding piece about getting your station into shape. It's a yearly thing he does, and I strongly urge you to take a look at it, because a lot of what he recommends can work for any format. It's good, basic radio.

As I perused this year's "Q McCoy Workout," it occurred to me that I have done very little in the way of torturing you with my own views on what constitute good work habits in this format. I'm usually too busy being a smart ass. But we've just crossed that yearly demarcation line known as Labor Day, when thoughts of summer turn to thoughts of the dreaded—and all-important—fall book. Most of America gets back to work around this time, and Labor Day (I dimly recall) is a holiday that has something to do with labor. So let's get to work. Here are some of the things I would do if I were back in the saddle again:

TELL THE JOCKS TO SHUT UP

It's been almost four years since I left the day-to-day programming ranks and started wandering the American countryside listening to the wide variety of stations practicing the (questionable) art of radio on the cutting edge. There's a lot of undisciplined air talent out there, folks. I hear many a young buckaroo just yapping away to fill the void with no real personality in sight. Yes, we all know the story of how the format exploded a few years ago. Back then, everyone was desperately seeking air staff, but

now it's time to apply "Radio 101."

- First of all, a lot of the delivery today is bordering on hype. One of the things that used to define this format was a delivery that was energetic and enthusiastic without sounding forced. The old rule of thumb was that jocks needed to sound more "up" than mainstream AOR, but not as hype as Top 40. You had to convey a sense of enthusiasm about the music while not sounding jive. A very difficult tightrope walk, to say the least. One of the hallmarks of this style was not going overboard on the personality—unless, of course, you had some. Which leads to the next point.

- You cannot force personality. It's either there, or you have to struggle like hell to make it grow. And even then you may not succeed. As a programmer, it's your job to be ever vigilant and intolerant of mindless yammering. (By the way, "personality" can be conveyed in the smallest of ways. Even one word said just the right way, or maybe a simple twist of a phrase.) When in doubt, make your jocks stick to the basics. Follow the tried and true rules of confining lengthy info to the front side of spot breaks. Make the jocks stick to no more than two elements on the front side of spot breaks: back announce and a live promo. That's it. Then into spots. Then just a quick front announce on the backside. Some stations are running produced liners back into music. Fine.

- Make your jocks practice "blitz breaks." During music sweeps, when you're not dropping in a produced liner and the jock is going to do live call letters and front announce the current, make sure there is constant forward momentum. Over the outro of one song, the jock should be rolling the next tune and talking over the intro, then out. I mean, this is obvious stuff to the people that came to this format from Top 40, but you'd be surprised at how many stations are not making their air staffs follow these basic guidelines. Especially today when everyone insists on call letters after

every song (back in the days of yore at 91X, when we were mastering the art of "blitz breaks," we were still breaking after every two or three songs!).

- Sometimes you will have to be a first-class S.O.B. to make these things happen, but your ratings depend on it. The entire image of your station depends on it, and your jocks depend on you for guidance, whether they admit it or not. Some jocks will fall in line after only a month of weekly airchecks. For others, it will take daily airchecks for months on end before you see results.

REAL PD'S DON'T HAVE JUST ONE MUSIC MEETING

Here's a shocker for you. The handful of us practicing this format during the early '80s were holding two—and sometimes three—music meetings a week. And this was during a time when there wasn't as much music being released on a weekly basis as there is now. So why are so many of you trying to shove a couple of rushed hours on a Tuesday morning into your schedule? You're barely done in time to report to the trades by deadline! Since the music makes up between 75 and 80% of each hour, it would seem to make sense to spend more time carefully considering all your options. At WFNX, I used to drive first Bruce McDonald, then Kurt St. Thomas, crazy. I would schedule our music meetings for Monday night. We would start at around 6:30 or 7 p.m. and not finish (often) until midnight or 1 a.m. Even then I felt like we didn't cover enough ground. If you caught the 99X music meeting at Boot Camp in Boston this year, you witnessed the time consuming complexity of just figuring out the moves on the current playlist. Add to that the time needed for poring over new releases. So, be alternative; have more than one music meeting a week.

(Clearly this has turned into a two-parter. More next week, including how to tell your sales department "no" on a promotion and still have them like you.) ●



Data

MOST ADDED

GREEN DAY (51)

Hitchin' A Ride (Reprise)
WBTZ, KFRR, KCCX, KOME, WXDX, WHMP, WEJE, WEQX, WEDG, KKDM, KLZR, WQXA, WDGE, KGDE, KLYY, WHFS, KRZQ, KCXX, WAQZ, KROX, KLLK, KACV, WEND, KKND, WXRK, KTBZ, WOBR, WPBZ, WOSC, KITS, KDGE, KEDJ, KTEG, KJEE, WGRD, XTRA, WBRU, KEDG, KXTE, WPGU, WROX, KMYZ, KEGE, WKRO, KXRK, XHRM, WMAD, KNRK, WWDX, KROQ, WLUM

EVERCLEAR (38)

Everything To Everyone (Capitol)
KRZQ, KGDE, WQXA, KLZR, WEDG, WEQX, WHMP, WXDX, KCCX, WBTZ, WEJE, WDGE, KLYY, WDST, KROX, KACV, WEND, KKND, KTBZ, WOBR, WPBZ, WIXO, KDGE, KEDJ, KTEG, KJEE, KXTE, WPGU, KCHZ, KMYZ, KEGE, KKDM, WKRO, KXRK, XHRM, WMAD, KROQ, WLUM

CHUMBAWUMBA (14)

Tubthumping (Republic)
WWDX, WAQZ, KACV, KROX, KRZQ, WHMP, WEJE, WOSC, KITS, KTEG, KJEE, WXEG, KNRK, WWDX

GOLDFINGER (9)

This Lonely Place (Mojo)
WQXA, CFNY, KROX, WEJE, WGRD, WPGU, KCHZ, KMYZ, KXRK

OASIS (8)

Don't Go Away (Epic)
WOBR, KENZ, WDGE, KLZR, WHMP, WBTZ, KEGE, WWDX

MOST REQUESTED

SUGAR RAY

"Fly" (Atlantic)

PRODIGY

"Breathe" (Mute/Maverick)

SMASH MOUTH

"Walking On/Sun" (Interscope)

MIGHT MIGHTY BOSSTONES

"Rascal King" (Mercury)

DANDY WARHOLS

"Not If You Were The..." (Capitol)

MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio.

"Or Ooooo, baby baby, I can feel the power!"

SMASH MOUTH

"Walking on the Sun" (Interscope)

SUGAR RAY

"Fly" (Atlantic)

SARAH MCLAULAN

"Building A Mystery" (Arista)

BUCK-O-NINE

"My Town" (TVT)

FOREST FOR THE TREES

"Dream" (Dreamworks)

MOST LIKELY TO SUCCEED

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

DAMBUILDERS

"Burn This Bridge" (Elektra)

CATHERINE WHEEL

"Delicious" (Mercury)

CLOSER

"Let Her Go" (Revolution)

FILTER W/ CRYSTAL METHOD

"(Can't You) Trip Like..." (Immortal)

LOVE SPIT LOVE

"Long Long Time" (Maverick)

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

GAVIN SEPTEMBER 5, 1997

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

SEPTEMBER 8

Apollo Four Forty
 Comet Gain
 Dan Bern
 The Devlins
 Future Bible Heroes
 Goldfinger
 Gorky's Zygotic Mynci
 Incubus
 Jack Off Jill
 Joykiller
 Killing Floor
 Kim Fox
 LOA
 Magoo
 Marcy Playground
 Mistle Thrush
 Ric Ocasek
 Save Ferris
 Steve Wynn
 Summercamp
 The Verve
 Waco Brothers

Electro Glide In Blue (550)
 Sneaky (Beggars Banquet)
 "Jerusalem" (WORK)
 "Heaven's Wall" (Radiouniverse)
 Lonely Days EP (Slow River/Rykodisc)
 Hang-ups (Mojo)
 Barafundle (Mercury)
 S.C.I.E.N.C.E. (Immortal/Epic)
 Sexless Demons and Scars (Risk/Ichiban)
 Three (Epitaph)
 Divide By Zero (Re-Constriction/Cargo)
 Moon Hut (Dreamworks)
 Soul Searching Sun (Roadrunner)
 The Soateramic Sounds of... (Beggars Banquet)
 "Sex & Candy" (Mammoth)
 Super Refraction (Egg)
 Troublizing (Columbia)
 It Means Everything (Epic)
 Sweetness and Light (Zero Hour)
 "Should I Walk Away" (Maverick)
 "Bitter Sweet Symphony" (Virgin)
 "Do You Think About Me?" (Bloodshot)

SEPTEMBER 15

Bjork
 Bogues
 Chumbawamba
 Cornershop
 v/a
 Mecca Bodega
 New Kingdom
 PM Dawn
 Superchunk
 Superchunk
 Tweezer
 v/a
 William Carlos Williams

"Joga" (Elektra)
 Good Clean Fun (Casino/Altered)
 "Tubsomething" (Republic/Universal)
 "Brimful of Asha" (Luaka Bop/Warner Bros.)
 Grooverider Presents—The Prototype Years (Columbia)
 "Love On The A Train" (Hybrid)
 Paradise Don't Come Cheap (Gee Street)
 Indoor Living (Merge)
 "Watery Hands" (Merge)
 how to live in a day of moral chaos (Shoestring)
 We Will Fall (Iggy Pop tribute) (Royalty Records)
 White Woman (Shoestring)

SEPTEMBER 22

Bouncing Souls
 Clarissa
 Cramps
 David Poe
 Free Kitten
 Gas Huffer
 Grant McLennan
 Ivy
 Lisa Sanders
 Luke Slater
 Marcy Playground
 Moby
 The Normal
 Shift
 The Slackers
 Slim Moon
 v/a
 v/a
 US Bombs

(Epitaph)
 "All But White" (Mammoth)
 Big Beat From Badsville (Epitaph)
 David Poe (550)
 Sentimental Education (Kill Rock Stars)
 Just Beautiful Music (Eptiaph)
 In Your Bright Ray (Beggars Banquet)
 "The Best Thing" (Atlantic)
 Isn't Life Fine (MCA)
 "Freek Funk" (NovaMute)
 Hurricane Streets (Mammoth)
 "007 (James Bond Theme)" (Elektra)
 Warm Leatherette (Mute)
 Get In (Columbia)
 Redlight (Hellcat)
 Won't You Dance With This Man? (Kill Rock Stars)
 Some Songs (Kill Rock Stars)
 TV Terror (Re-Constriction)
 Warbirth (Hellcat)

SEPTEMBER 29

Big Wreck
 Muler
 Naked Aggression
 Peach Union
 Silver Scooter
 The Verve

"The Oaf" (Atlantic)
 The State of Play (Dedicated)
 Gut Wringing Machine (Grilled Cheese/Cargo)
 Audiopeach (Epic)
 The Other Palm Springs (Peek-a-Boo)
 Urban Hymns (Virgin)

OCTOBER 6

Clarissa
 Drop Kick Murphys
 Fu Manchu
 Moby
 Motorpsycho
 Pie Tasters
 Protein
 Pulley
 Robbie Fulks
 Seely
 Travis
 Ultrahorse
 Ween

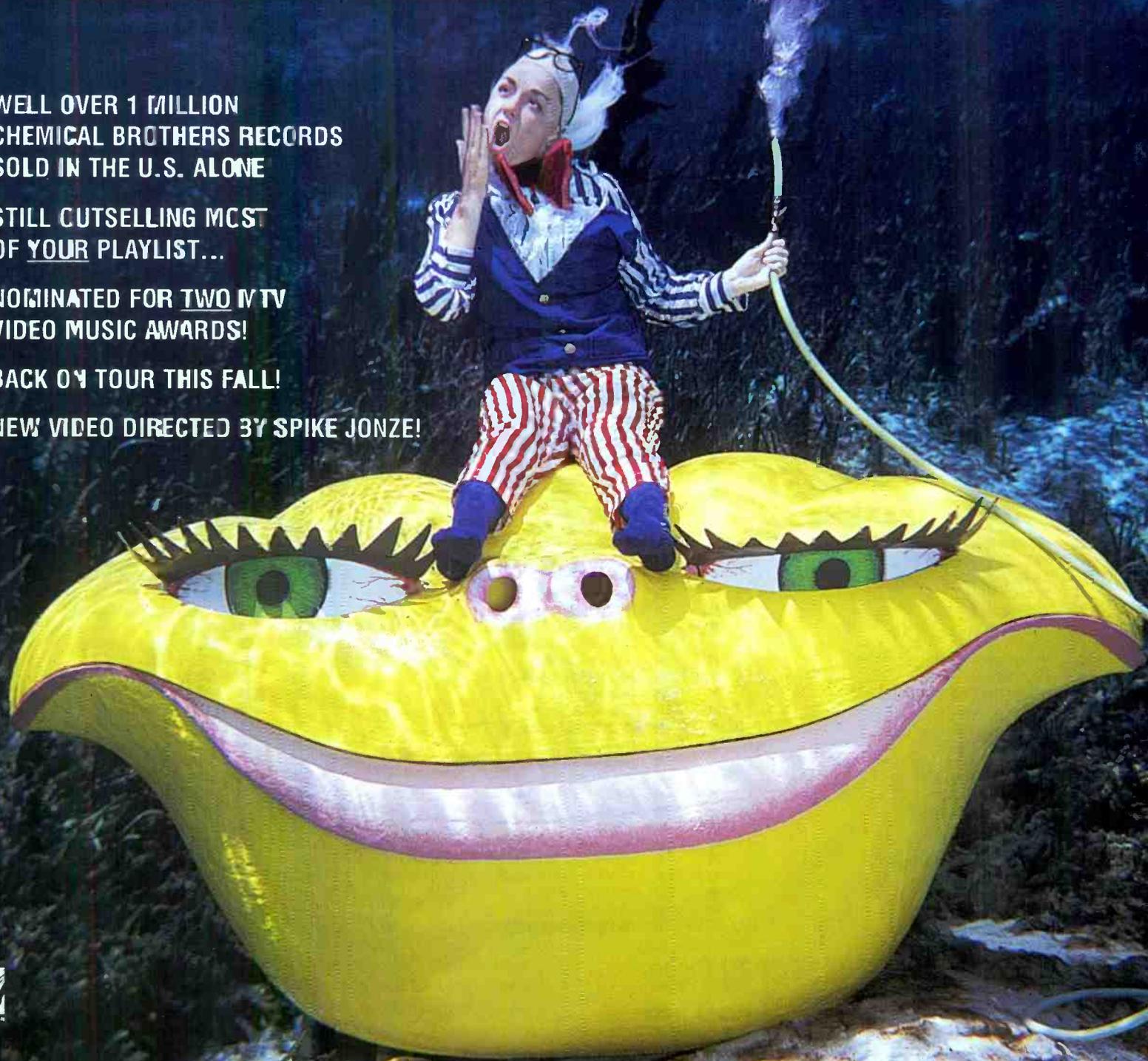
Blood & Commons (Mammoth)
 The Action Is Go (Hellcat)
 I Like To Score (Mammoth)
 Angels And Daemons At Play (Headhunter/Cargo)
 Willis (Hellcat)
 "Maybe I Will" (WORK)
 South Mouth (Eptiaph)
 Seconds (Bloodshot)
 Good Feeling (Beggars Banquet)
 tbd (Independiente/Epic)
 "Ocean Man" (911)
 (Elektra)

Tories *Flying Solo*
 on your desk now!
 from the album *Wonderful Life* in stores September 23
 MANAGEMENT: DAVID CHRISTENSEN
Now Playing: KTCL/Denver • KNSX • KRAB • KZTX
 "...an addicting track that blends together a psychedelic pop/rock sound with an alternative edge..." —Album Network 8/29/97
 "...you'll want to make damn sure that you don't miss this band. The Tories create fabulous Pop Rock for the '90s..." —*trib* 8/29/97
OPENING FOR SISTER HAZEL
 www.tories.com
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INTRODUCING:
LIFE OF AGONY
 THE RECORD IS CALLED
 SOUL SEARCHING SUN
 THE SINGLE IS
"WEEDS"
 SOUL SEARCHING SUN
LIFE OF AGONY
 ADVANCE CD
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 "Weeds" video on Max's
 Alternative reel, out 9/12

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- NOMINATED FOR TWO MTV VIDEO MUSIC AWARDS!
- BACK ON TOUR THIS FALL!
- NEW VIDEO DIRECTED BY SPIKE JONZE!



Early adds at:
KADQ, KERS, KJEE, KEDM, KLLK, KNSX, KSPI, KTCL, KTTX,
WBER, WBTZ, WDCX, WJSE, WOBR, WOXY, WTCZ

Contact Caroline Radio:
Errol Kosofsky 212.886.7521
Mark Wagner 213.468.8626 x202
e-mail: radio@caroline.com

caroline rec



from the album *Dr. Feelgood*

MOST ADDED

BOB DYLAN
(11/26 spins)
ROLLING STONES
(8/73 spins)
JEB LOY NICHOLS
(7/244 spins)

TOP TIP

KAMI LYLE
"Polka Dots"
(MCA)

Kami (pronounced "Commie") and her Blue Cinderella album are creating a Triple A Cinderella story. She debuts highest at #39, kicking butt at Non Comm #6, with a Top 5 A3 Spin Trend of +70 out of 284 spins.

RECORD TO WATCH

OASIS
"Don't Go Away"
(Epic)

Sixteen programmers are spinning the rowdy single. Looking for a straight-ahead A3 entry? Try "Don't Go Away."

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

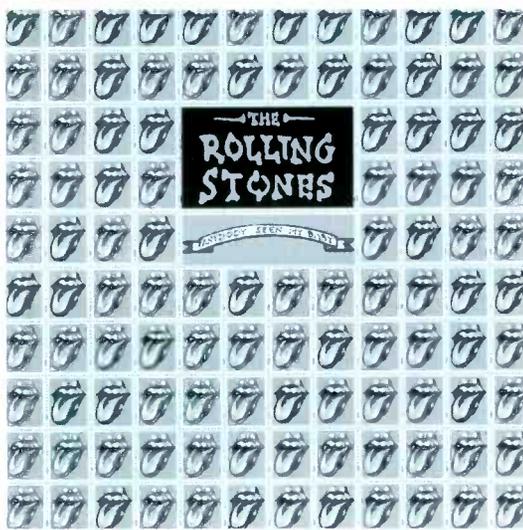
KENT/KEITH ZIMMERMAN



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

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

LW	TW	NON-COMMERCIAL
1	1	SARAH McLACHLAN (Netwerk/Arista)
2	2	DAR WILLIAMS (Razor & Tie)
3	3	JOHN HIATT (Capitol)
5	4	WORLD PARTY (Enclave)
4	5	WHISKEYTOWN (Outpost)
8	6	KAMI LYLE (MCA)
6	7	BEN HARPER (Virgin)
7	8	JOHN FOGERTY (Warner Bros.)
9	9	MARFACIA BALL (Rounder)
14	10	TEXAS (Mercury)
12	11	BETH ORTON (Dedicated)
13	12	BLUES TRAVELER (A&M)
10	13	JAMES McMURTRY (Sugar Hill)
11	14	TAJ MAHAL (Private Music/Windham Hill)
30	15	THE BLAZERS (Rounder)
48	16	JEB LOY NICHOLS (Capitol)
20	17	TOAD THE WET SPROCKET (Columbia/CRG)
17	18	BIG BLUE HEARTS (Geffen)
38	19	OLD 97'S (Elektra/EEG)
19	20	DAVID BYRNE (Luaka Bop/Warner Bros.)
15	21	TEENAGE FANCLUB (Columbia/CRG)
22	22	BLUE RODEO (Sire Records Group)
24	23	JEN TRYNIN (Warner Bros.)
16	24	LAURA LOVE (Mercury)
18	25	10,000 MANIACS (Geffen)
26	26	HUFFAMOOSE (Interscope)
NEW	27	PATTY LARKIN (High Street/Windham Hill)
35	28	THE SONGS OF JIMMIE RODGERS (Egyptian Records/Columbia)
NEW	29	FABULOUS THUNDERBIRDS (High Street/Windham Hill)
31	30	NEAL COTY (Mercury)
28	31	THE DELEVANTES (Capitol Nashville)
27	32	BRAD (Epic)
NEW	33	GREG GARING (Paladin/Revolution)
25	34	KATELL KEINEG (Elektra/EEG)
29	35	MIRABAL (Warner Bros.)
32	36	MAIA SHARP (Ark 21)
40	37	ALL THE KING'S MEN (Sweetfish)
36	38	MICHAEL KRULL (Ng/BMG)
39	39	RON SEXSMITH (Interscope)
33	40	EDWIN McCAIN (Atlantic)
41	41	INDIGO GIRLS (Epic)
43	42	DWIGHT YOAKAM (Reprise)
23	43	RICKIE LEE JONES (Reprise)
42	44	GI JANE SOUNDTRACK (Hollywood)
34	45	ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)
37	46	CLARENCE "GATEMOUTH" BROWN (Verve)
NEW	47	THE SUNDAYS (DGC)
21	48	k.d. lang (Warner Bros.)
NEW	49	BIG BACK FORTY (A&M)
50	50	FREDDY JONES BAND (Capricorn)



A3 Picks

ROLLING STONES
"Anybody Seen My Baby"
(Virgin)

Triple A is feeling the biggest buzz yet on a Stones album. Plus, on "Anybody Seen My Baby," there's a load of unprecedented outside forces at work, including k.d. lang and Ben Mink sharing songwriting credits here with Jagger/Richards. Also at

work are the Dust Brothers, sprinkling their brand of audio fairy dust on a few tracks. With no shortage of choices, Don Was offers *bis* radio mix, shedding 24 seconds from the original single edit. With a tour in the pipeline, I'm ready for the sparks this song will initially ignite.

OASIS
Be Here Now
(Epic)

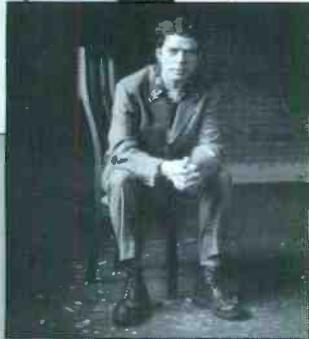
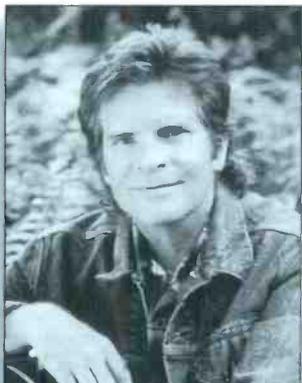
With fans camping out in front of record stores the night before in England, Oasis's United States reception might seem a little tame. However, that doesn't mean that album number three doesn't rock

with a vengeance. With UK rivals Blur now firmly in the Oasis rearview mirror, *Be Here Now* has enough low-tech guitar-driven energy and high-tech mastering power to push your stereo amps into power guard mode. The Gallagher brothers are in full swing, misbehaving to the max, making headlines, and making damned great rock n roll records. While relatively "Wonderwall"-less, *BHN* is nonetheless a formidable assault including fire-breathing guitar loops, huge backbeats, and songs (!). Maybe I'm the only one, but I don't hear *that much* Beatles here. "Don't Go Away" is an A3



Annual Post-Summit Poll

We polled a large cross sampling of attendees asking them to tell us their Top 3 Music moments at this year's A3 Summit in Boulder. Since it was hard to see all of the 30 some-odd acts, we also asked people what artist they wished they's seen but missed. We received 94 responses; 56 from radio and 38 from non-radio.



Most #1's (total)	WORLD PARTY 22 WORLD PARTY 17 (RADIO) JOHN FOGERTY 7 (NON-RADIO)
Most #2's (total)	JOHN FOGERTY 15 JOHN FOGERTY 9 (RADIO) JOHN FOGERTY 6 (NON-RADIO)
Most #3's (total)	JOHN FOGERTY 9 JOHN FOGERTY, JEB LOY NICHOLS, KAMI LYLE 5 (RADIO) LUARA LOVE 7 (NON-RADIO)
#1 Missed (total)	JEB LOY NICHOLS 10 JEB LOY NICHOLS 7 (RADIO) BETH ORTON 5 (NON-RADIO)
Most Mentions Over All	JOHN FOGERTY 48 WORLD PARTY 43 JEB LOY NICHOLS 29 BEN HARPER 24 BETH ORTON 23 KAMI LYLE 23 MADELEINE PEYROUX 22 W/CYRUS CHESNUTT LAURA LOVE 15



Is Sean Coakley and Louise Coogan

This data will be made available upon request. See you next year!

Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



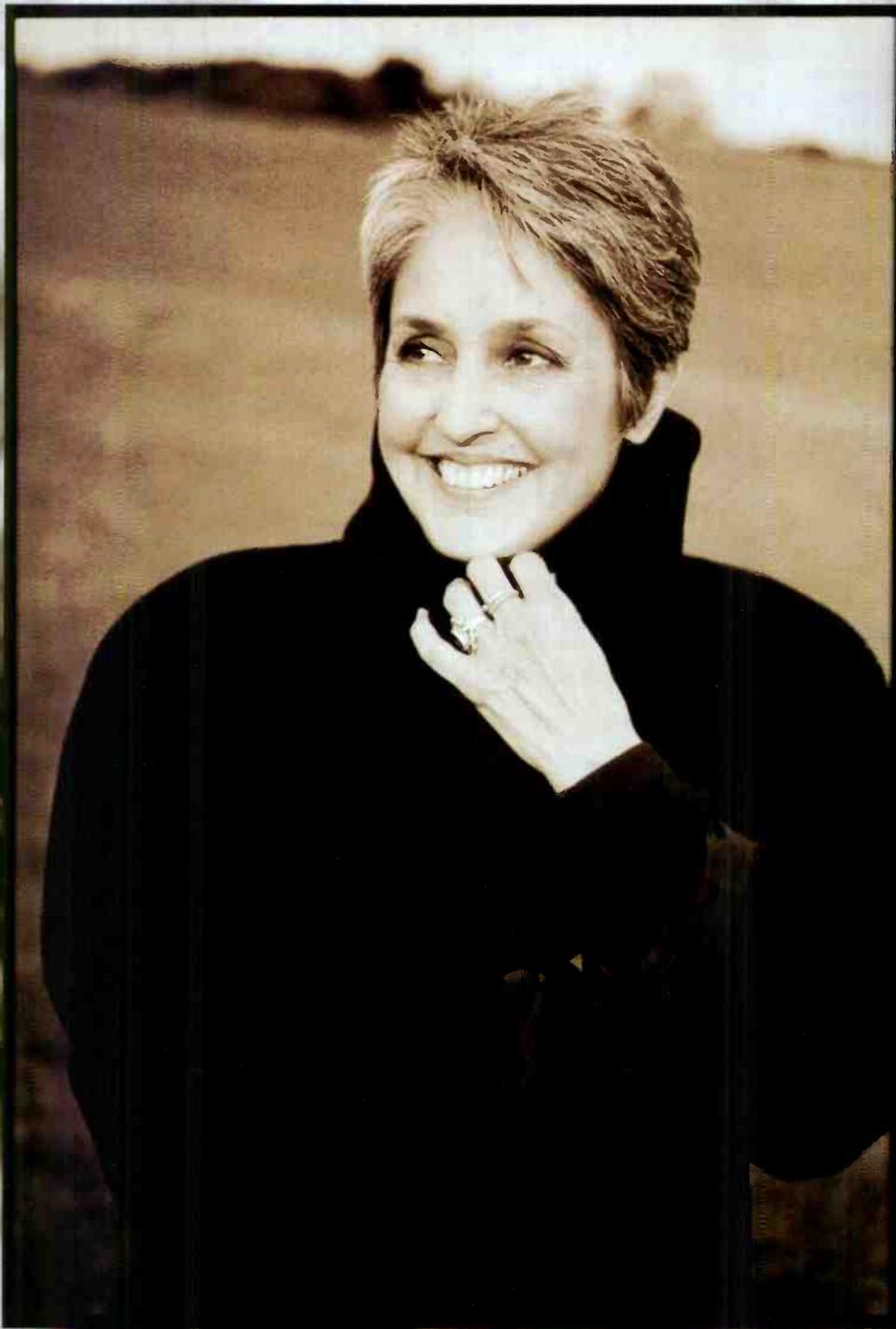
TW	Title (Label)	Spins	Trend	CDR	KACY	KBAC	KBCC	KBRR	KEPC	KFAY	KFOG	KFXD	KGSR	KINK	KKZN	KLBD	KMMS	KMTT	KNBA	KOTR	KPCC	KPFT	KPIG	KRQL	KROK	KRSH	KRWV	KRYS	KSMF	KSPN	KSUT	KTAO	KTCZ	KTHX
1	SARAH McLACHLAN (Nettwerk/Arista)	1339	-76	30	21	18	25	20	4	21	22	32	24	23	22	9	26	16	12	7	7	2	26	25	15	14	4	20	10	11	24	12		
2	BLUES TRAVELER (A&M)	938	+34	11	20	15	14	35		22	25	21	6	14	8	20	26	16	14	7			60	19	15	21					12	29	8	
3	JOHN FDGERTY (Warner Bros.)	921	+15	30	19	10	14	20		20	10	19	29	6	24	12	19	20		9	7	7	15	1	37	27	10	35	13	12	8	28	12	
4	DAR WILLIAMS (Razor & Tie)	729	+6	14	16	7		15	12	20		15				13	7		16	9	7	7		3	25	15	10	12	3	13	10	12	9	
5	JOHN HIATT (Capitol)	705	-27			11		11	11	15	8			5	5	20	10	7	15	14	7	7	14	2	27	10	20		20	11	15	4	19	
6	FIONA APPLE (Clean Slate/WORK)	638	+18	34	18		14	8			4	22	11		22	15	6	20		4					38	21	15	12		13			8	7
7	PAUL MCCARTNEY (Capitol)	618	+21					24			20	7	10	17	5	12	22	9	8		7		14	2	11	20	33	20		10	15	7		
8	THE WALLFLOWERS (Interscope)	604	+7	53		9	26	21			7			6	32	23		8							37	14		21				30		
9	WORLD PARTY (Enclave)	590	+21			11				15		12	11		6	11		11	11	16	7	7	2	13		15			20	8	8	6	17	
10	TOAD THE WET SPROCKET (Columbia/CRG)	589	-35	32	19	9	8	13		10	20	13	10	6	16	13	8		15	6	7					7	15					10	9	
11	BEN HARPER (Virgin)	546	-48	13		3		12	10				11		14			11	6	16	7		3	13		10	14	3	20	6	11		11	
12	ABRA MOORE (Arista Austin)	544	-4	12		6	26	20		5	19			11	4			11	11	10		7		1	30	7	10	14	20	5	9	9		
13	PAULA COLE (Warner Bros.)	538	+35	28			14	13				14	20	8	22			23							37	26	15	9	13				8	
14	MATCHBOX 20 (Lava/Atlantic)	520	+12			6		19			11	11			24		8	13			5				36	4	10	14					10	
15	HUFFAMOOSE (Interscope)	519	+17	31				15	10		8	4	9	9	8	8	10	8	9	7					30	5	10	12			4	5	11	
16	FLEETWOOD MAC (Reprise)	500	-45	23	9	7	9	19		10	18	13	33	27	13	12		3		12						20	14			10	13	6	9	
17	WHISKEYTOWN (Outpost)	472	-6	7	20	8			12	10		7	12	9				20			5	4		3		6	10		10	11	7		9	
18	INDIGO GIRLS (Epic)	466	-15	12	13		25	11			16	12	9	6		7	22	15		7		5			22	20		4	10	5	8	7		
19	FREDDY JONES BAND (Capricorn)	442	+59			8	5	11	8	5	13	22	8		9	8	7	5	7			2			11	15	7	12	10	9	17	7		
20	JOHNNY LANG (A&M)	438	+10			7	12	29	10	8	10	8		14		11	5	10			5	11			24	27	10	30	2	10	5	25	9	
21	SISTER HAZEL (Universal)	415	-14				24	21				7													37	5	10					21		
22	GI JANE SOUNDTRACK (Hollywood)	402	+6	12	16	9			8	10	22	13	22	8		13		4	7	4	3		6			14	7	12		20	5	3	9	
23	THIRD EYE BLIND (Elektra/EEG)	367	+5	11	16		13								25										32	6	14							
24	BIG BLUE HEARTS (Geffen)	362	-6		15	15				9	25			6	14				7	7						10	10	11				10		
25	LIVE (Radioactive)	355	-15		15	7	13	12			8	13			13	24	8								25	12								
26	DAVID BYRNE (Luaka Bop/Warner Bros.)	351	-30			7		9				10		13			7	7	13	14	5				27	15	10			7	8	10		
27	10,000 MANIACS (Geffen)	342	-74					10	4	5									16		7	7	2	31	25	15	11			8	3	9		
28	JAMES McMURTRY (Sugar Hill)	329	-44		6	7				20			8	9		6			8	9	5	7	14	3		10		6		9	10			
29	THE SUNDAYS (DGC)	332	+80		13	7		14		5	24	11	7	6			12	11								12			13		7			
30	TONIC (A&M)	320	0				13									7									31		12							
31	SHERYL CROW (A&M)	325	-21	42			14					11	6	24	16								2	31	15	10	7					10		
32	TEXAS (Mercury)	324	+20	7	15	11			9		23			7										3		15				5	11			
33	DEL AMITRI (A&M)	321	-11	5	12						3	7		6		23	12								12	11	10	24	10		6	4		
34	WIDESPREAD PANIC (Capricorn)	315	-26	21			9	9			9					6	7	18	8						16	10	15	14				11	8	
35	JEN TRYNIN (Warner Bros.)	314	+11	20	6	6			11	5		7	10			6			8	6	3								13	4	6		9	
36	BIG HEAD TODD & THE MONSTERS (Revolution)	316	+15	12		6	24	10		15			5						3	4	5	7				5	15	18		13		9	9	
37	EDWIN McCAIN (Atlantic)	292	-22	13												11	9								24	16	15		10		6	9	7	
38	LAURA LOVE (Mercury)	287	-38			9			5							7			10	9			13	3		9		3	10	8	8		9	
39	KAMI LYLE (MCA)	284	NEW		8	7			12			8																	10	5				
40	BETH ORTON (Dedicated)	282	+4						11			12						8	11	12								10	4	8				
41	MARCIA BALL (Rounder)	282	-7						3	10			11																12				8	
42	COLLECTIVE SOUL (Atlantic)	279	+14		13	0		20																	32	15	23				4			
43	TEENAGE FANCLUB (Columbia/CRG)	275	-47	9	8						6	4		5	8	9													10		6			
44	BRAD (Epic)	271	-19			15	14					10			20	7	11	16	12	3										6				
45	NEAL COTY (Mercury)	267	NEW		8				5	20		7				7														7	7		7	
46	TAJ MAHAL (Private Music/Windham Hill)	261	-40						3				15					6		6										11			7	
47	DAVE MATTHEWS BAND (RCA)	259	-141	25				15			19				25		5	8														11	7	
48	SHERRI JACKSON (Hybrid)	254	-52	12		8							11			7																	8	
49	BIG BACK FORTY (A&M)	252	0			8	17									11	0		10											13	10	8		8
50	GREG GARING (Paladin/Revolution)	249	NEW			8						8			5	6	0		7						13				10				9	

natural, with GRIDdle stats to prove it, while our other faves include "Magic Pie," "All Around the World," and "Fade In-Out." We're obviously prejudiced towards brothers who punch, argue, and fight, but face it, there's not a "cuntyhollocks" track to be found. Oasis rools, okay?

FRE

JOAN BAEZ

THE HIGHLY
ANTICIPATED
NEW ALBUM
"GONE FROM
DANGER"



Gavin A3 Boomer Grid

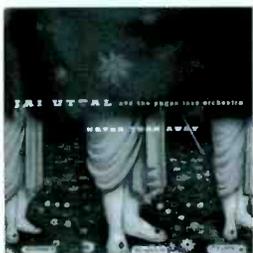
SPINS in BLUE are ADDS

Artist - Title (Label)	KUMR	KXPT	KZZO	WAPS	WBOS	WBZC	WYBE	WCLZ	WDET	WFBK	WFBX	WERU	WFPK	WFOV	WIS	WKEZ	WMAX	WMMM	WNNY	WNNV	WVCS	WVCW	WVKU	WVLT	WVBR	WVBY	WVPR	WVSI	WVTV	WVWD	WVXK	WVXP	WVYT	WVZY	
SARAH McLACHLAN (Netwerk/Arista)	8	29	67	10	45	14	6	7	14	23		8	9	10	22	16	33	27	11	18	26	16	15	23	30	22	4	18	37	40	48	17	14	24	
BLUES TRAVELER (A&M)	8	20		4	30			11		22	7		1		15		37	24	14	10	15	8	15	20	21	24		12	26	18		8	9	27	
JOHN FOGERTY (Warner Bros.)	8	12		10	30		6	7		22	24		9	8	21		23	12	19	13	4		24	19	22	7					19	12	27		
DAR WILLIAMS (Razor & Tie)	8			10	7	20	3	7	15		24	10	9	10	7	16		6	5	10	12	16	15	24	29	6	18			37	15		22		
JOHN HATTI (Capitol)	8			10			6	10	11	21	24	10	9	8	13	12		14	4	17	13	16	15	8	31	12	6	18			5	9	23		
FIONA APPLE (Clean Slate/WORK)		27	35		45			6						7	21		19		5		8			24	10	22		23	38	36			5		
PAUL McCARTNEY (Capitol)		38		10		11		7		21	24	7	1	4	25	12		13	15	20	13			18	13	8	2	18				11	24		
THE WALLFLOWERS (Interscope)		31			30										21		33	24	8									28	33	56			15		
WORLD PARTY (Enclave)	8			10			3	8	10	24	24	9	9	7	15	6		6	5	25	12	16	15	28			7	18			20	13	11		
TOAD THE WET SPROCKET (Columbia/CRG)	6	14		10	30	13		6							23		33		8	12	14			21			12		34	5	15	22			
BEN HARPER (Virgin)	8					17	9		11	16	50	9	9	5	17	16			7	4	5			21			5	18	16			5	4		
ABRA MOORE (Arista Austin)		15	40	5						12	50		9	9	18	6	12		4	10				5	22	3	6		17		10	10			
PAULA COLE (Warner Bros.)	7		37		30			9		8				8	5		33		13	14	10			23			21			36	7		9		
MATCHBOX 20 (Lava/Atlantic)		29	46		45			8									14	15	14								14		41	31	50		11	8	
HUFFAMOOSE (Interscope)	7		29				9			13		5		2	21	12		17	8	7	11		6	23			23		28		4	7	10	13	
FLEETWOOD MAC (Reprise)	7	10		10	30			4		19						16		18	6								11			21		11	18		
WHISKEYTOWN (Outpost)	8			4		11	9		10	13	17	7	5	4	12	16		7	4	12		16	15	6	10		10	12			4		13		
INDIGO GIRLS (Epic)		15						5			24			10	24	6	19		7		4			18	11		3	18				8	23		
FREDDY JONES BAND (Capricorn)	6	16			7			7		19					16	16	12	13		7	13			14	4	11						11	12		
JONNY LANG (A&M)	6	15						7							19			15	8	4	11										7				
SISTER HAZEL (Universal)			44		45												18	24						5	4	20			40		49	17			
GI JANE SOUNDTRACK (Hollywood)	7			10						13						12	12		13	5	12	10		3	7			6		19		8	14		
THIRD EYE BLIND (Elektra/EEG)			46		45					14						10		14											41	17	48				
BIG BLUE HEARTS (Geffen)	7			10			6		9			3	9	2	6	12					4	5	4	3	5	29	12	3			4				
LIVE (Radioactive)		17	12		30										15		19											29	31	9		8			
DAVID BYRNE (Luaka Bop/Warner Bros.)	8						6		9	8		4	9	5		6		7	4		12		6	17	20		3	12		5	15				
10,000 MANIACS (Geffen)				4		11	3						5		9	6	17		7	4	3						23			37	10		11		
JAMES McMURTRY (Sugar Hill)	8					10	9		5	13		6	9	4	8	6		7	4	12		16	15		20		2	18							
THE SUNDAYS (DGC)	7			4	7			3							5	24	16	18	7	5		10									21	21	10	4	
TONIC (A&M)		15	79		45										5		27	23	13										43	12	36				
SHERYL CROW (A&M)																									5				15	35		11			
TEXAS (Mercury)	7			10	30		9						9	7	16							4		3				25		19	3				
DEL AMITRI (A&M)				10	7					22	7		9		6	12		16	9				3	2			3	12		9	5	16	18		
WIDESPREAD PANIC (Capricorn)	7							8			50						13	4		13			20							6	15				
JEN TRYNIN (Warner Bros.)	6				7	3	4	5	16	17	3	1		9	0			7	4	9	4		7	3		3	6		9	8			12		
BIG HEAD TODD & THE MONSTERS (Revolution)					10					11	36				8				8	14	19					12						16			
EDWIN McCAIN (Atlantic)		15			17		7				24		9		9			7	5				3	16											
LAURA LOVE (Mercury)	8				11	6	7		7	17	7	7	9	5	7	6					10			17	20		2			3	6				
KAMI LYLE (MCA)	8				14	3		14				6	5	5	12							16	6	7				9	12		11	25			
BETH ORTON (Dedicated)	8			6	8				7	7	9	9	9	10							12	8	7	10			4				22	7	13		
MARCIA BALLI (Rounder)	8			5	12	9		6		7	5	5	5	2	5	16					4	17	5	16	3	4		5	12						
COLLECTIVE SOUL (Atlantic)		16	37		7											10													26	14		19			
TEENAGE FANCLUB (Columbia/CRG)	7			10	30	13	6	5	12	15		6				12	6		5	4		4							5		5	4		5	
BRAD (Epic)				6			6			13	7	7	5		13								6	6							4		4		21
NEAL COTY (Mercury)	6			5	7	15	9			15	17		5		11							8	6	16				2			5				
TAJ MAHAL (Private Music/Windham Hill)	8					9	5	11	12			5		2				7	7		4	16	15	7	13		4	18							
DAVE MATTHEWS BAND (RCA)			47														22												12				8		
SHERRI JACKSON (Hybrid)				4						7	50		5		10			6	4		10					22	4					7			
BIG BACK FORTY (A&M)	7			5		9	7			13	17	5			12	12						10	11	8									5		
GREG GARING (Paladin/Revolution)	6						9		5	12	24	3	0	2	6	6																5		9	

Crow is a tough, touring machine. Me, I thought the second record eclipsed the first one, mostly on the basis of this song—a gorgeous, lonely, haunting number. Just had to remind you.

JAI UTTAL AND THE PAGAN LOVE ORCHESTRA

Shiva Station (Triloka/Mercury)



Our idea of a dream tour. Picture a traveling gypsy tour of Rusted Root and Laura Love with Jai Uttal opening the bill. Jai hops onstage and wails and moans Indian Shiva chants to some hot-

tom-heavy bass grooves with his seven-piece orchestra. He fans an antique harmonium which wheezes out some exotic Hindu-styled chords, or plucks an amplified guitar/mandolin instrument called a dotar. Peter Apfelbaum adds drums, melodic, and tenor saxophone. A mad percussionist thwacks everything from tablas to hand drums to timbales. As the music kicks in, the wacky Phish/Deadhead types crowd the dance floor. Sound like an ideal gig? Jai Uttal brings the same energy to Indian music that Jamaican masters (like Lee Perry) bring to reggae. Check out *Shiva Station* and feel the fantasy.

MADELEINE PEYROUX

"Dreamland" (Atlantic)

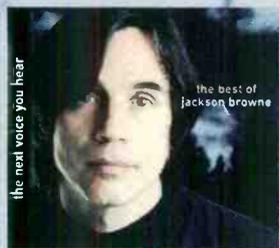
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jackson browne

the next voice you hear

The premiere single from The Next Voice You Hear: The Best Of Jackson Browne, his first ever best-of featuring thirteen classic songs and two new tracks.

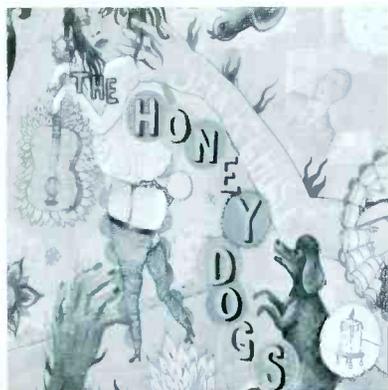
Shipping to Radio: September 9
Impact Date: September 22



Produced by T-Bone Burnett
Management: Donald Miller

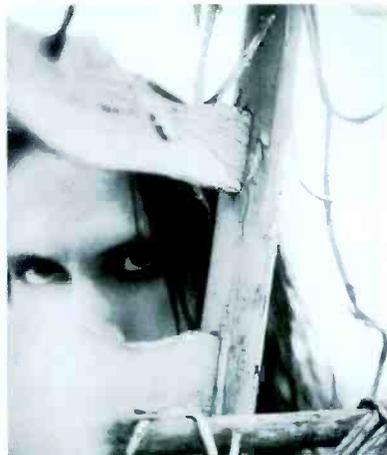
On Elektra compact discs and  cassettes. www.elektra.com
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HONEYDOGS
Seen a Ghost
(Debris/Mercury)



The Honeydogs are keeping the neighbors up at night again, barking up the playlists of A3 stations nationwide. The H'Dogs hail from Minneapolis, and we can't help but feel the same tug of energy as comes from Paul Westerberg and those vital Replacements records—or maybe it's the grit of the Gin Blossoms, or the seamless band camaraderie of Wilco. Jerk things up a notch and collide with "Cherub" ("You shot the cherub..."). For a medium tempo song, backed with a robust 4/4 backbeat, try the opening "Rumor Has It." For lyrics that will turn your head, try the more provocative "I Miss You," where singer/guitarist Adam Levy gets into a little sex talk.

GREG GARING
(Paladin/Revolution)



The way contemporary Nashville lore goes, Greg Garing was holed up in Tootsie's one weeknight when in walks one of those superstar singing "Hat Guys." After a few numbers, he offered Garing a challenge, "I'll give you \$20 for every Hank song you know." Legend has it, Hat Guy dispensed his companion with his ATM card as Garing piled through a whole stack of Hank classics. True story? Who cares? Somewhere along the line, Garing shed his funky western wear for software and producer David Kahne. The result is a tech-head collision of modern sounds and crunchy rock. But it's the vocals, especially, that radiate.

After an impressive Summit showing (both live and on the GRIDDle) "My Love Is Real," with its rhythm track from hell, is already on fire and charting.

JOAN BAEZ
"No Mermaid"
(Guardian)

"No Mermaid" is the opening track from *Gone From Danger*, which Joan Baez considers to be a very important record in her never routine, but always fruitful career.

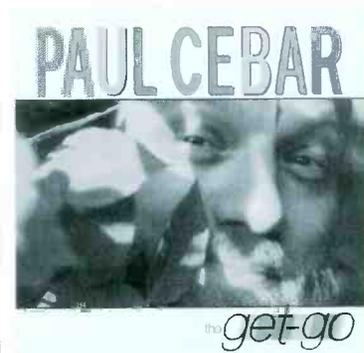


The gist of the project is that Joan chose to work with several young, up-and-coming writers whose work she admires. We'll write about the full album later, but some of the writers Baez covered include Dar Williams, Richard Shindell, a Texas songwriter named Betty Elders, and an excellent frish scribe from County Cork named Sinead Lohan, who contributed two tunes to *Gone From Danger*.

"No Mermaid" features a full production that will be perfect for non-comm A3 radio for starters. Not since "Diamonds and Rust" has Baez made such a

contemporary statement.

PAUL CEBAR
The Get-Go (Don't)



Milwaukee's red-headed Paul Cebal is about as Caucasian as you get, which doesn't stop him from injecting a soulful southern feel into his music. With his band of musicians (all clad in track tout head gear), Cebal miraculously transforms Wisconsin into Muscle Shoals. In the '60s, Cebal sight-unseen would have been relegated to the deadliest of road houses. Today, his music fits easily on the Triple A airwaves. If you're a fan of Feat and early Hall & Oates in addition to the real stuff that Rhino is pumping out of the vaults, Cebal's your man. We like "Don't Let It Pour," while "She Found a Fool" is already finding early airplay.

STEVE WYNN

"BLACK MAGIC"

the first single from his new album

SWEETNESS AND LIGHT

"Another old friend we ran into in Colorado was Steve Wynn who's playing rough and ready rock n' roll with an A3 bent. Guitars twang, organs swirl.... this is real stuff!" -GAVIN 8/22

ON YOUR DESK NOW!

ON TOUR WITH CONTINENTAL DRIFTERS

SEPT 26	OPAL'S	OXFORD, MS	OCT 15	HURRICANE	KANSAS CITY
OCT 01	ELBOW ROOM	COLUMBIA, NC	OCT 16	CICERO'S	ST. LOUIS, MO
OCT 02	DOUBLE DOOR	CHARLOTTE, NC	OCT 17	NEWBY'S	MEMPHIS, TN
OCT 03	IOTA	ARLINGTON, VA	OCT 18	MUDDY WATERS	JACKSON, MS
OCT 04	BEAR'S PLACE	BOSTON, MA	OCT 19	JEFF FEST	NEW ORLEANS
OCT 07	FLETCHERS	BALTIMORE, MD	OCT 22	TREES	DALLAS, TX
OCT 08	MERCURY LOUNGE	NY, NY	OCT 23	SONS OF HERMANN	DALLAS, TX
OCT 10	GROG SHOP	CLEVELAND, OH	OCT 24	GRANT ST. STATION	LAFAYETTE, LA
OCT 11	TBA	CHICAGO, IL	OCT 25	CONTINENTAL CLUB	AUSTIN/NEW ORLEANS



EARLY SPINS:

KGSR, KCRW, WRRX, WOXY, WEBX, WHFC AND WORLD CAFE

Extension 606 BY KENT ZIMMERMAN

Summit Straw Poll and GRIDDle Results

GOINGS ON AT KINK, STONES ON KKZN, AND NEW REPORTERS

Summit Straw Poll Data. Turn to page 23 and check out the results of the annual **Sean Coakley Songlines** A3 Summit poll. If you consider that 90+ respondents (broken down by radio, non-radio, and combined), reflected on 30+ bands, the results are pretty interesting, even borderline scientific. Sean and Louise did a stellar job assembling a quality sample and breaking out the info, asking for top three favorites as well as a "missed" pick, meaning someone you wish you hadn't missed. As voters, the Zimmermen pretty much fell into the mainstream. Here are a couple of pertinent Top Tens.

On the "total mentions front," here's the "combined" (radio and non-radio) Top Ten:

1. John Fogerty	48
2. World Party	43
3. Jeb Loy Nichols	29
4. Ben Harper	24
5. (tie) Beth Orton Kami Lyle	23
7. Madeleine Peyroux	22
8. Laura Love	15

9. Abra Moore	12
10. Old 97's	11

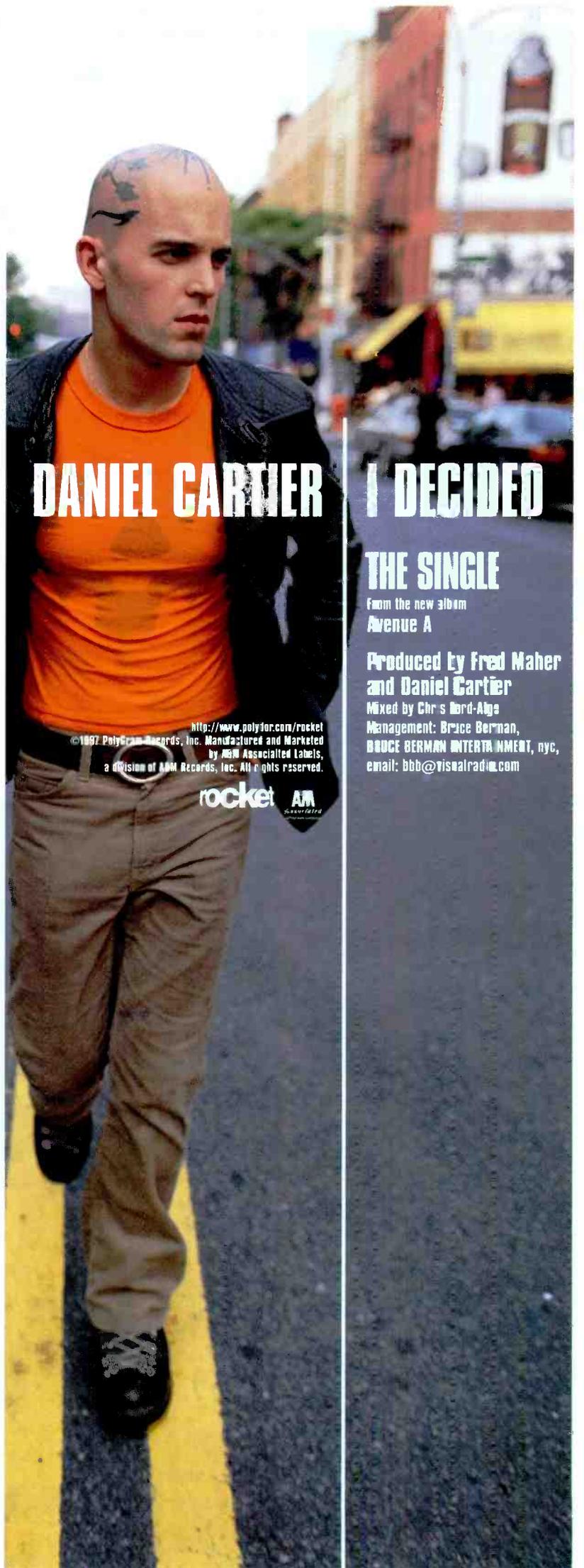
Here's the radio-only Top Ten:

1. World Party	31
2. John Fogerty	29
3. (tie) Jeb Loy Nichols Kami Lyle	17
5. (tie) Ben Harper Madeleine Peyroux	13
7. Beth Orton	9
8. Old 97's	8
9. Laura Love	7
10. Maia Sharp	6

Bubbling under on both Top Tens were Matthew Ryan, Greg Garing, Big Blue Hearts, Venice, Michael Penn, Love Spit Love, Neal Coty, Sister 7, Ron Sexsmith, Royal Fingerbowl, and Behan Johnson.

* * *

Hornsby Wins the GRIDDle. Last time we published results of the entire GRIDDle, we got a little heat. In total defiance, here's this year's complete results by the total voting sample (about 175 keypads)



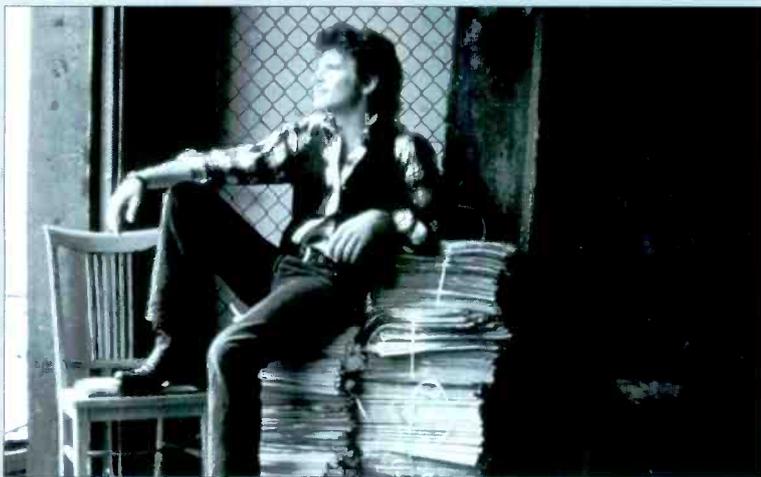
I DECIDED

THE SINGLE

From the new album
Avenue A

Produced by Fred Maher
and Daniel Cartier

Mixed by Chris Nord-Algo
Management: Bruce Berman,
BRUCE BERMAN ENTERTAINMENT, nyc,
email: bbb@vivalradio.com



Poll winners John Fogerty (top), World Party (above), and Jeb Loy Nichols (left).

as well as radio-only. Once again, thanks to **Michael Aisner** at United Artist for the invaluable technology as well as **Bruce Warren** of WXPN. It's interesting to note that the winning song by **Bruce Hornsby** was neither mixed nor mastered, and represented a work in progress. Also, bear in mind that on a scale of 1-10, voting was routinely tough, anything above a 5.0 is a respectable score. Notice how radio deviated only slightly.

Combined Results:

1. Bruce Hornsby "Great Divide"	7.4
2. Oasis "Don't Go Away"	7.1
3. Rolling Stones "Anybody Seen My Baby"	7.0
4. Greg Garing "My Love Is Real"	6.7
5. Amy Grant "Takes a Little Time"	6.1
6. (tied) Matthew Ryan "Guilty"	6.0
Paul Thorn "Heart with 4-Wheel Drive"	6.0
8. David Ryan Harris "Change"	5.8
9. Daniel Cartier "I Decided"	5.2
10. Emer Kenny	

"Golden Brown"	5.1
11. Joe Jackson "Angel"	3.9
12. Portishead "All Mine"	3.8
13. Moby "James Bond Theme"	3.8

Radio Only

1. Bruce Hornsby	7.9
2. (tie) Oasis	6.9
Rolling Stones	6.9
4. Greg Garing	6.6
5. Matthew Ryan	6.1
6. Amy Grant	6.0
7. David Ryan Harris	5.9
8. Paul Thorn	5.7
9. Daniel Cartier	5.4
10. Emer Kenny	4.3
11. Joe Jackson	3.5
12. Moby	3.4
13. Portishead	3.1

KINKy Goings-On. It was truly a shocker when we found out that **Carl Widing** would be replaced by **Dennis Constantine** as Program Director at **KINK** in Portland. September would have been Carl's 20th anniversary at the station. Having worked with him throughout all those 20 years, we can attest to Carl's talent as a programmer—and as a practical joker.

It was a tribute to his efforts that **KINK** has remained an institution in the field of adult programming, inventing concepts like Smooth Jazz and Triple A before national consensus dubbed them formats. Meanwhile, the station remains on the purchasing block.

Back in the early days, when **GAVIN** was buying its first computer system, Carl had me going a full ten minutes on the phone, posing as an IBM representative. Known for being focused, his was the only station that *wouldn't* succumb to irony and play the Kinks amidst a big national push during the early 1980s. When he finally attended his first A3 Summit in 1996 (driving from Portland), the radio and record community was duly impressed. We got Carl! We were made!

Give Carl a call at (503) 678-2688. He'd love to hear from you.

Meanwhile, **Dennis Constantine** is packing up his dawgs and heading westward ho to Portland. "Leaving Colorado is bittersweet for me," Constantine said. "I've lived here for 24 years and have thoroughly enjoyed the lifestyle."

While serving as **KINK's** PD, Dennis will continue consulting "on a limited basis," maintaining his stable of stations including **KGSR**, **WXPN**, **WFUV**, **WRLT**, **WRLG**, **WKOC**, **KRSH**, and **KTCL**. Beginning next year, **Krista Koehler** will maintain the CD compilation part of the biz. Dennis can be reached at (503) 296-9010. Krista is at (303) 652-1700. Congrats.

KKZN Breaks the Stones. While most of us first heard the Stones at the **GRIDDLE**, **Spike** at **KKZN**-Dallas actually got served with papers when he spread the wealth to his listeners. Friday, August 29, **KKZN** let three new tunes rip. "They're gonna have a cow," sayeth **Spike**, referring to not only the record label, but to cross-town competition **KTXQ** as well. Within hours, it was cease-and-desist time. The leak resulted in an early servicing of "Anybody Seen My Baby," which in turn resulted in eight **GAVIN** adds this week.

A Stable of New A3 Reporters. Every year at the Summit, we meet a few non-reporting stations in the hallways and at gigs that wish to be part of the crew. So this year, we added a slew of them. Say hello to our new Commercial reporters **KBAC**-Santa Fe, **WRRX**-Gainesville, and **WMWV**-Conway, N.H. New Non-Comms include **WERU**-Maine, **KPCC**-Pasadena, and **KIWR**-Omaha. If you need an updated reporting list, leave me a message with a fax number. ●

"Greg Garing's my love is real" alone

Debut 50* Gavin A3

- ALREADY SPINNING:
- KKZN - Dallas
 - WXRV - Boston
 - WRLT - Nashville
 - WXPN - Philadelphia
 - WYEP - Pittsburgh
 - WCBR - Chicago
 - WDET - Detroit
 - WFUV - New York

NATIONAL TOUR BEGINS 9/15!

"My Love Is Real" will grab you, especially over repeated listens, as the true timelessness of the songs becomes more and more apparent with time. It's rare that an artist's debut album offers up a wholly new and fresh sonic vista, but that's exactly what **Greg Garing** has done, making *Alone* one of the most evocative and compelling records of the year"

- CMJ New Music Report

Produced by: David Kahne
Management: Dave Lory & Jack Bookbinder/Worldwide Entertainment Group, Inc.

www.paladinrecords.com
www.revolution-online.com

MARY COUGHLAN
After the fall

"Prediction: Mary Coughlan will be the most important artist to emerge in 1997." -TOWER PULSE

"... a brilliant album..." -BILLBOARD

Featuring the first single, *Still In Love*

sigco V2

MOST ADDED



DIANA KRALL (63)
PAT MARTINO (55)
CHARLES EARLAND (41)
ROSEANNA VITRO (39)
WALLACE RONEY (31)

TOP TIP

KEVIN MAHOGANY

Another Time Another Place
 (Warner Bros.)

Vocalist Kevin Mahogany visits another time and another place with his retro style of jazz vocals in the tradition of Joe Williams, Billy Eckstine, and Arthur Prysock.

RECORD TO WATCH

DIANA KRALL

Love Scenes
 (Impulse!)

Diana Krall picks another imaginative group of songs off the beaten standards path as a follow-up to her last number one release, All For You.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
1	1	BILLY TAYLOR TRIO (Arkadia Jazz)	77	0	73	2	2
2	2	MILT JACKSON (Qwest/Warner Bros.)	72	0	67	1	4
3	3	THE TENOR TRIO (JVC)	73	0	64	7	2
4	4	JACK McDUFF (Concord Jazz)	72	1	60	9	2
6	5	ELIANE ELIAS (Blue Note)	75	1	56	13	5
9	6	T.S. MONK (N2K Encoded Music)	74	2	51	17	4
12	7	KEVIN HAYS (Blue Note)	72	1	38	29	4
13	8	ANTHONY WILSON (MAMA Foundation)	75	0	34	33	8
8	9	LARRY GOLDINGS (Warner Bros.)	71	1	49	16	5
16	10	DENNIS ROWLAND (Concord Jazz)	71	0	36	27	8
7	11	HERBIE HANCOCK/WAYNE SHORTER (Verve)	68	0	49	13	6
10	12	ONE FOR ALL with ERIC ALEXANDER (Sharp Nine)	68	0	44	19	5
14	13	WARNER JAMS VOL. 2 (Warner Bros.)	67	0	44	16	7
5	14	ROY HARGROVE'S CRISOL (Verve)	67	0	40	21	6
15	15	KEYSTONE TRIO (Milestone)	65	0	33	27	5
27	16	J.J. JOHNSON (Verve)	69	0	22	36	11
21	17	BUDDY RICH BIG BAND feat. STEVE MARCUS (Atlantic)	63	0	37	18	8
19	18	STEVE MILLION (Palmetto)	63	1	40	16	6
24	19	BRUCE WILLIAMS (Savant)	68	3	25	33	7
22	20	MONTY ALEXANDER (Concord Jazz)	67	0	21	36	10
20	21	DMITRI MATHENY (Monarch)	64	0	27	26	11
11	22	McCOY TYNER (Impulse!)	55	0	31	19	5
34	23	BARBARA DENNERLEIN (Verve)	66	1	16	27	22
23	24	JAMES WEIDMAN (TCB)	59	0	22	30	7
33	25	BHEKI MSELEKU (Verve)	67	1	12	33	22
28	26	MANHATTAN TRANSFER (Atlantic)	63	2	19	26	17
31	27	CLARENCE "GATEMOUTH" BROWN (Verve)	59	1	17	28	13
25	28	BILL WATROUS (Double Time)	54	0	26	20	8
26	29	RON AFFIF (Pablo)	49	0	25	20	4
29	30	ART FARMER (Monarch)	50	0	18	26	6
17	31	CHARLES LLOYD (ECM)	49	0	24	19	6
35	32	DAVID LIEBMAN (Arkadia Jazz)	52	1	12	31	8
30	33	DAVID SCHUMACHER (Amosaya)	49	0	16	26	7
44	34	CARMEN LUNDY (JVC)	63	7	5	21	31
40	35	MAKOTO OZONE TRIO (Verve)	62	6	8	20	29
18	36	KENNY GARRETT (Warner Bros.)	45	0	18	20	7
—	37	KEVIN MAHOGANY (Warner Bros.)	67	13	4	18	33
38	38	PAUL SILBERGLEIT (Silberspoon)	51	1	4	24	22
—	39	TOMMY FLANAGAN (Evidence)	63	9	5	12	37
43	40	MELTON MUSTAFA ORCHESTRA (Contemporary)	41	1	11	14	15
42	41	KEN PEPLOWSKI (Concord Jazz)	42	1	6	22	13
45	42	PAUL VORNHAGEN (Schoolkids)	51	2	2	17	30
—	43	PETE (LAROCA) SIMS (Blue Note)	47	3	0	18	26
50	44	MARLENA SHAW (Concord Jazz)	40	2	5	16	17
41	45	NAKED JAZZ (Savoy/Denon)	39	0	2	26	11
—	46	JOE SAMPLE (Warner Bros.)	38	1	5	17	15
32	47	WESLIA WHITFIELD (HighNote)	33	0	10	16	7
47	48	LAST TIME I COMMITTED SUICIDE (Blue Note)	34	2	6	19	7
—	49	WALLY SCHNALE (Retlaw)	42	5	1	14	22
—	50	HEATH BROTHERS (Concord Jazz)	54	20	0	11	26

On Z Corner BY KEITH ZIMMERMAN



It's Time to Circle Those Seminar Dates

With last month's A3 Boulder Summit only a few weeks behind us, it's already time to get into February Seminar mode! Jazz and Smooth Jazz attendance promises to be substantial again next year. Circle the dates February 5, 6, 7 & 8. That's when GAVIN rolls into the Hyatt Regency in San Diego for our 13th annual GAVIN Seminar. Early bird rates will be available, and anybody who wants to help host, co-host, or guest any of the jazz/Smooth Jazz meetings should give the Z'men a ring now with your ideas. That also goes for labels who want to start their showcase plans. Incidentally, we already have takers lined up on both the music and the meeting fronts, along with generous offers from local jazz and Smooth Jazz stations to help take part in many activities.

The August 22-24 issue of the *Hollywood Reporter* ran a highly complimentary, credible story documenting the rise of Smooth Jazz on the airwaves, and its large boost in radio revenues. Major market programmers **Chris Brodie** of the Wave, CD101.9's **Steve Williams**, and WNUA's **Paul Goldstein**, plus BA's **Frank Cody** were quoted in the article, along with positive commentary from experts from more mass appeal radio circles.

The article outlined: 1) Smooth Jazz radio's ratings consistency and the fact that bellwether stations are celebrating ten-year anniversaries in 1997 and 1998; 2) Smooth Jazz radio's success in blanketing the top 20 markets; 3) the format's ability to service multi-ethnic listeners; 4) the knack for drawing upscale money-demo listeners; and 5) the impressive job stations have done to promote the format to its audiences. *The Reporter* also

explained how today's radio consolidation works to the advantage of more Smooth Jazz start-ups across the country and touched on the fact that most markets can generally only support one Smooth Jazz station.

However, the piece downplayed any possible opposing formats on the horizon (like Urban A/C), and chose not to comment on the lack of platinum record sales among many of Smooth Jazz's signature airplay artists.

Speaking of anniversaries, KBLX-San Francisco has just celebrated eight years of live listener concerts with a recent San Jose bash with Warner Bros. artist **Boney James** that drew over 12,000 fans and an August 14th gig in Oakland with **Rick Braun** that drew another 8500. And while many stations are observing their first decade on the air, Inner City Broadcasting's KBLX has been Quiet Stormin' for almost *two* decades—since 1979! Pictured below at the Boney James show are (l-r) emcee/PD/morning drive host **Kevin Brown**, midday personality **Leslie Stoval**, the Boney-man himself, and music director **Ron Cadet**. (Attention Kevin and Ron: It's way time to schedule our



bi-annual lunch bash. We'll give you a ring and provide the cigars again.)

Program Director **Bill Harman** from WJZJ checks in to tell us that

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

MOST ADDED

- RIPPINGTONS feat. RUSS FREEMAN**
(41/41 reports)
- CRAIG CHAQUICO (34/39 reports)**
- CHRIS BOTTI (8/59 reports)**
- JONATHAN BUTLER (8/45 reports)**

TOP TIP

JONATHAN BUTLER
Do You Love Me?
(N2K Encoded Music)

Smooth Jazz pioneer guitarist pulls off a double whammy—highest debut at #39 and a #1 Spin Trend of +151 out of 257 spins.

RECORD TO WATCH

THE RIPPINGTONS featuring RUSS FREEMAN
"Black Diamond"
(Peak/Windham Hill Jazz)

Granted, an obvious choice, but worth a mention given their new home at the rejuvenated Windham Hill Jazz label. Most Added this week with a monster debut due next week.

Gavin Smooth Jazz 

LW	TW	Artist - Title (Label)	Reports	Adds	Spins	Differences
1	1	PAUL TAYLOR - <i>Pleasure Seeker</i> (Countdown/Unity)	59	0	963	-1
2	2	BONEY JAMES - <i>Sweet Thing</i> (Warner Bros.)	64	1	960	+48
3	3	ERIC MARIENTHAL - <i>Easy Street</i> (i.e. music)	60	2	921	+19
4	4	PHILIPPE SAISSE - <i>Next Voyage</i> (Verve Forecast)	58	0	903	+43
5	5	CHRIS BOTTI - <i>Midnight Without You</i> (Verve)	59	8	771	-54
6	6	A TWIST OF JOBIM - <i>Various Artists</i> (i.e. music)	51	0	759	-9
7	7	RICK BRAUN - <i>Body and Soul</i> (Bluemoon)	57	1	752	0
8	8	DANCING FANTASY - <i>...Love Letters...</i> (IC/DA)	45	0	740	-1
10	9	STEVE WINWOOD - <i>Junction Seven</i> (Virgin)	59	0	685	+28
11	10	RAY OBIEDO - <i>Sweet Summer Days</i> (Windham Hill Jazz)	59	0	638	+21
12	11	KEN NAVARRO - <i>Smooth Sensation</i> (Positive Music)	51	0	627	+19
9	12	SPECIAL EFX - <i>Here to Stay</i> (JVC)	49	0	594	-129
16	13	PAUL HARDCASTLE - <i>Hardcastle 2</i> (JVC)	39	2	568	+64
14	14	AVENUE BLUE featuring JEFF GOLUB - <i>Nightlife</i> (Bluemoon)	54	3	564	+28
15	15	PATRICE RUSHEN - <i>Signature</i> (Discovery)	59	0	539	+34
17	16	3RD FORCE - <i>Vital Force</i> (Higher Octave)	42	0	504	+10
18	17	TIM WEISBERG - <i>Undercover</i> (Fahrenheit)	49	0	502	+17
13	18	NELSON RANGELL - <i>Turning Night Into Day</i> (GRP)	42	0	482	-102
23	19	DAVID GARFIELD AND FRIENDS - <i>Tribute to Jeff</i> (Zebra)	49	4	476	+51
19	20	WALTER BEASLEY - <i>Tonight We Love</i> (Shanachie)	43	0	455	-30
28	21	JOYCE COOLING - <i>Playing It Cool</i> (Heads Up)	54	3	454	+82
24	22	WILLIE AND LOBO - <i>Caliente</i> (Mesa/Blue Moon)	49	1	441	+19
20	23	SWING OUT SISTER - <i>Somewhere In the World</i> (Mercury)	42	1	441	-29
22	24	A SMILE LIKE YOURS SMDTRCK - <i>Natalie Cole</i> (Elektra/EEG)	41	0	416	-11
26	25	GROVER WASHINGTON, JR. - <i>Souful Strut</i> (Columbia/CRG)	29	0	415	+15
36	26	EARL KLUGH - <i>The Journey</i> (Warner Bros.)	52	2	408	+102
31	27	JOE SAMPLE - <i>Sample This</i> (Warner Bros.)	49	0	398	+49
25	28	KENNY G - <i>The Moment</i> (Arista)	34	0	396	-12
32	29	THE BRAXTON BROTHERS - <i>Steppin' Out</i> (Kokopelli)	40	1	392	+55
30	30	BUCKSHOT LeFONQUE - <i>Music Evolution</i> (Columbia/CRG)	39	1	376	+21
29	31	FOURPLAY - <i>The Best of Fourplay</i> (Warner Bros.)	42	0	350	-7
21	32	GATO BARBIERI - <i>Que Pasa</i> (Columbia/CRG)	35	2	349	-120
34	33	RONNIE LAWS - <i>Tribute to the Legendary Eddie Harris</i> (Blue Note)	40	3	348	+32
27	34	MAD ABOUT YOU, THE FINAL FRONTIER - <i>Various Artists</i> (Atlantic)	36	1	346	-41
37	35	VANESSA WILLIAMS - <i>"Next"</i> (Mercury)	37	3	330	+25
33	36	JONATHAN CAIN - <i>Body Language</i> (Higher Octave)	40	1	327	+2
38	37	BOB MAMET - <i>Adventures In Jazz</i> (Atlantic)	48	5	324	+32
43	38	DON DIEGO - <i>Feel Me</i> (Ichiban)	44	6	301	+70
—	39	JONATHAN BUTLER - <i>Do You Love Me?</i> (N2K Encoded Music)	45	7	257	NEW
44	40	LEE OSKAR - <i>So Much In Love</i> (Zebra)	23	0	256	+26
40	41	VANESSA RUBIN - <i>That Was Then This Is Now</i> (RCA)	26	0	254	-24
45	42	GOTA - <i>It's So Different Here</i> (Instinct)	32	0	251	+24
35	43	URBAN KNIGHTS - <i>Urban Knights II</i> (GRP)	25	0	250	-65
39	44	SPYRO GYRA - <i>20/20</i> (GRP)	25	0	246	-43
42	45	COUNT BASIC - <i>"Chasing the Sunset"</i> (Instinct)	35	0	238	+3
—	46	THE FANTASY BAND - <i>The Kiss</i> (Shanachie)	30	1	225	+35
48	47	ROB MULLINS - <i>Dance For the New World</i> (Zebra)	26	2	224	+23
—	48	MIKE SIMS - <i>Wake Me At Sunset</i> (JVC)	22	0	206	+17
47	49	MICHAEL WHITE - <i>Side By Side</i> (Noteworthy)	23	0	191	-18
41	50	EVERETTE HARP - <i>What's Going On</i> (Blue Note)	20	1	191	-61

his station has doubled its reach in the Columbus, Ohio market by simulcasting on 104.3 FM (WZJZ's original 6000 watt signal) and 103.5. The extra signal will bolster coverage in the eastern end of the metro, where the original wattage was weaker. **George and Janice Scantland**, owners of WZJZ, purchased the extra signal to give the Columbus Smooth Jazz outlet an important competitive boost. A new, improved tower facility for the new signals will be up and running by November. The plan is to not only simulcast the music on both dial locations, but to schedule different spot loads in order to super-serve distinct areas of the Columbus market. In addition, the station(s) added Metro Network live news, weather, and traffic reports to the programming mix.

"For me as a programmer, I feel like we have an even better shot at attracting more Smooth Jazz listeners and those key demos," says PD Harman. "The playing field has been leveled in Columbus by Scantland Broadcasting. I hope to see Smooth Jazz grow even more in a market that's been very receptive."

Look for a big announcement from OpTiMum Broadcast Consulting & Research concerning future collaborations with a larger radio consultancy firm that specializes in more mass appeal adult formats. OpTiMum will fill the

SJ&V Chartbound

*RIPPINGTONS feat. RUSS FREEMAN

(Peak/Windham Hill Jazz)

*CRAIG CHAQUICO (Higher Octave)

ANDREW OH (Honest Entertainment)

DAVID BENOIT (GRP)

JULIAN CORYELL (N2K Encoded Music)

MICHAEL PAULO (Noteworthy)

BOB BALDWIN (Shanachie)

*DOC POWELL (Sire Records Group)

TAB TWO (Virgin)

JEFF LINSKY (Concord Jazz)

*LEO GANDELMAN (Mercury)

Dropped: #46 Herb Alpert, #49 Incognito, #50 Warren Hill, *Birds of a Feather*, Soul Ballet, Nancy Wilson.

Smooth Jazz niche in this new alliance, and will provide more details at next week's NAB.

* * *

Claudia Russell, currently the Operations Manager for jazz non-comm outlet WVPE-Elkhardt, Indiana, regrettably has discontinued her status as a jazz reporter. In place of Russell's local jazz programming, the station has opted to run the WFMT jazz satellite services hosted by **Bob Parlocha**. In WVPE's place, we've added a new jazz reporter, General Manager/Program Director **Jay Wright** and WHOV-Norfolk, which programs 60 hours of jazz and cumes around 40,000 listeners. Jay starts reporting this week. You can reach him at (757) 727-5084 or fax (757) 727-5084. The mailing address is Hampton University, Hampton, VA 23668.

* * *

We also bid farewell to our friend **Mychael "Jaye" Jackson** and KGOU-Norman, Ok. His station is also the victim of a cutback as KGOU also opts for the WFMT big bird service. KGOU will begin the jazz satellite service on October 1. Live talent will be on the air until September 21. The blues show will continue, the world and ambient programs will

SJ&V Spin Trends

1. JONATHAN BUTLER +151
2. EARL KLUGH +102
3. CRAIG CHAQUICO +89
4. DON DIEGO +70
5. DAVID GARFIELD & FRIENDS +51
6. JOE SAMPLE +49

Jazz Chartbound

*DIANA KRALL (Impulse!)

*PAT MARTINO (Blue Note)

*DELFEAYO MARSALIS (Evidence)

*WALLACE RONEY (Warner Bros.)

*CHARLES EARLAND (High Note)

*ROSEANNA VITRO (Telarc Jazz)

*KARRIN ALLYSON (Concord Jazz)

*ANDRE PREVIN (Verve)

Dropped: #36 Bill Holman Band, #37 Donald Harrison, #39 Richie Cole, #46 Sherman Irby, #48 Ronnie Earl, #49 John Patitucci.

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

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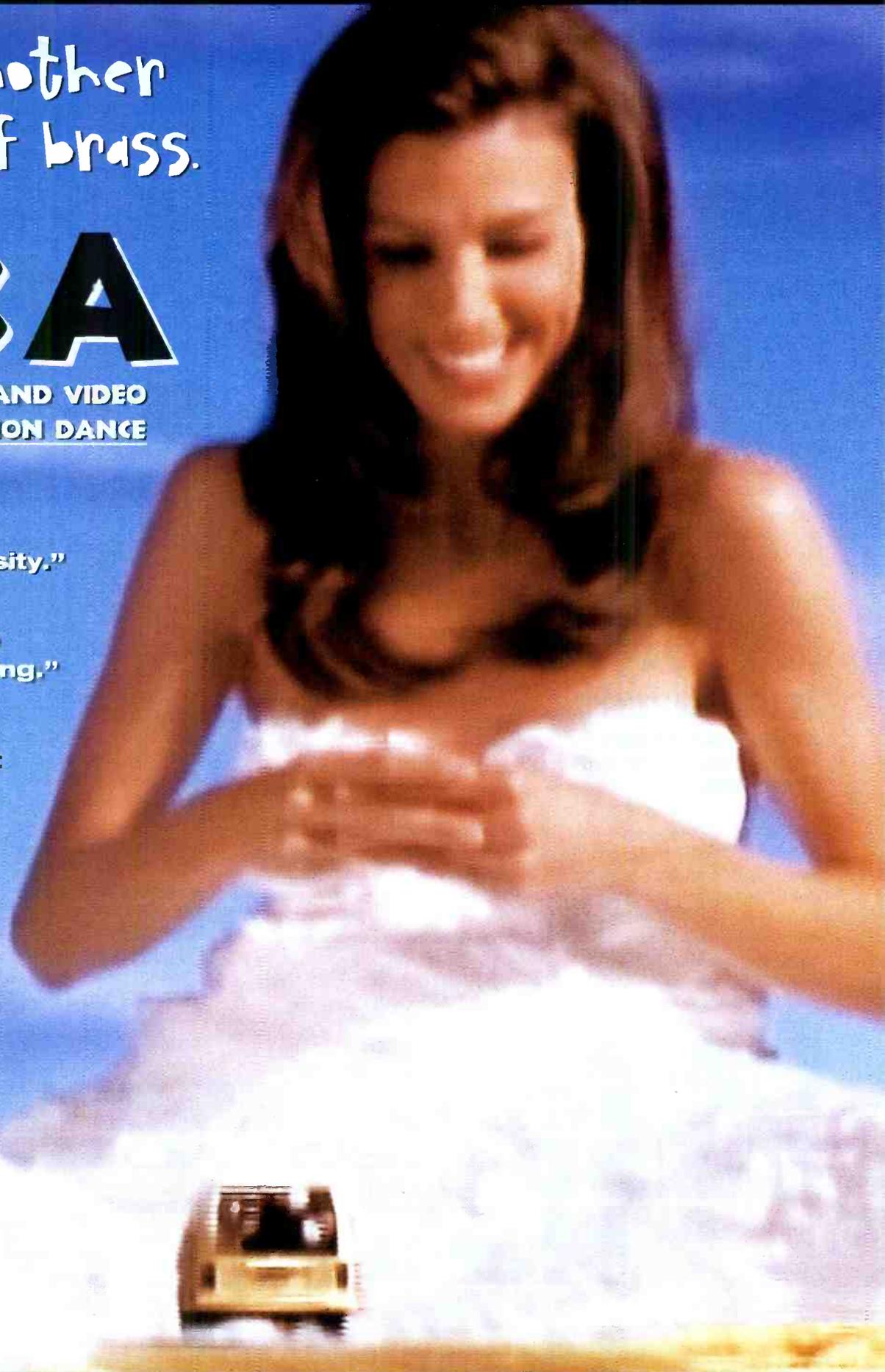
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-*The Los Angeles Times*

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open-air parties simmering."
-*The London Times*

"Herb Alpert proves that
you can "sing" with the
trumpet...marvelous!"
-*Playboy*



be pre-recorded and live jazz will be discontinued. The decision to pull the plug on local jazz was economic. KGOU was concerned about the lack of fundraising by its jazz listeners. Jackson will remain with the station and oversee automating duties, in addition to being in charge of the entire program day, as opposed to strictly supervising the music and on-air aesthetics. Mychael can be reached at (405) 879-1932. We'll miss speaking with Mychael on a weekly basis, and still regard him as one of the finest (and nicest) programmers in jazz.

Replacing KGOU is KCLU in Thousand Oaks. **Grace Park** is currently MD, and **Jeff Barry** is acting PD. You can contact Grace at (805) 493-3900 or fax (805) 493-3982. KCLU's mailing address is 60 West Olsen Road, Thousand Oaks, CA 91360. Make this new jazz reporter feel welcome.

* * *

As of Friday, August 29, KUCD in Honolulu flipped formats to Modern A/C, became "Star 101.9" and discontinued their Smooth Jazz format. Program Director **Mahlon Moore** remains as PD, and we wish him good luck in his new musical configuration. In a spring cleaning move, three other stations will no longer report Smooth Jazz: WOAZ in Boston, WSJZ in Buffalo, and WGGZ in Baton Rouge. Please adjust your tracking accordingly. ●

Jazz/Smooth Jazz Picks

KEVIN MAHOGANY Another Place Another Time (Warner Bros.)

Jazz scat vocalist Kevin Mahogany scored Number Ones on our jazz chart even before he jumped ship from Enja to Warner Bros. Born, raised, and still living in Kansas City, Kevin is the new heir apparent to vocal jazz legends like Joe Williams, Mel Torme, and Jon Hendricks. Is jazz radio progressive enough to play something different, like a easy-

going duet between Mahogany and country singer Randy Travis? It's called "I Believe She Was Talkin' Bout Me," and it's a bebop-charged country tune. If not, midway through *Another Time Another Place*, things settle safely into a medium tempo airplay groove with Mahogany's version of "Nature Boy" and the smoldering after-hours burn of "In the Wee Small Hours of the Morning."

CRAIG CHAQUICO Once in a Blue Universe (Higher Octave)

With a fine rock lineage and a relentless work ethic to boot, guitarist Craig Chaquico is one of the great sales success stories behind Smooth Jazz. It's standard for Craig to sell six figures with each new CD. On his fourth record, *Once in a Blue Universe*, Chaquico forges more solid alliances. He continues his collaboration with Ozzie Ahlers, the 3rd Force guys, and Peter White. But, in addition, dramatic groove vehicles like "Midnight Swim," and "Blue Universe" feature guest appearances by Dave Koz on the former and the ultimate (and the most elusive) Smooth Jazz pioneer, saxophonist John Klemmer, on the latter. Saxophonist Richard Elliot provides extra punch on the frolicking and carefree "Dreamcatcher."

THE RIPPINGTONS "Black Diamond" (Windham Hill Jazz/Peak)

Russ Freeman and the Rippingtons make a triumphant and searing re-entry into the Smooth Jazz atmosphere with "Black Diamond," the title cut from their first collaboration with the Windham Hill label group. The Ripps include three versions of "Black Diamond" on this CD-pro, an edited version, a slide dobro/soprano sax duet acoustic version, and "the full monty" version that clocks in 30 seconds longer. This original begins with an intriguing intro that leads into the groove nicely and provides an almost futuristic mystique. Jeez, what's an extra thirty seconds? Nice tune, guys.

PAT MARTINO All Sides Now (Blue Note)

After Joe Fields resurrected Pat Martino with a couple of fine releases on Muse (especially 1994's *Interchange*), Martino is finally getting the renewed jazz spotlight he deserves. *All Sides Now*, his new release on Blue Note, features an incredible lineup of guest guitarists that battle with the Zen master of the electric axe. Charlie Hunter and Martino tackle that stinging swing hook from Stevie Wonder's "Too High" and propel it into overdrive. The array of guitarists called in for *All Sides Now* is impressive. Joining Hunter is Tuck Andress, Kevin Eubanks, Les Paul, and Michael Hedges. Plus, Mike Stern and Joe Satriani performing on two songs apiece. For those of us concerned about the "graying" of jazz on the radio, this is a perfect vehicle to inject some youthful—and in Martino's case, timeless—vigor and energy on our non-comm airwaves.

ROSEANNA VITRO Catchin' Some Rays: The Music of Ray Charles (Telarc Jazz)

Vocalist Roseanna Vitro has spent her fair share of time gigging and recording IN that dreaded "underrated" category. Now, with Jazz radio providing valuable support, as well as a record deal with Telarc Jazz, Vitro demonstrates her flash and versatility with a salute to the music of Ray Charles. Whether it's bebop, swing, Brazilian, cabaret, pop, or whatever, Vitro does it all. The opening tune, "Unchain My Heart," is performed with a bluesy tinge and "One Mint Julep" is arranged with a Latin feel. Vitro's backup arrangements on *Catchin' Some Rays* range from an intimate quartet with original Ray Charles sax player David Newman to larger ensembles featuring full horn and string sections.

ANDY LAVERNE QUARTET Four Miles (Worldly Triloka/Mercury)

Triloka, the delightfully eclectic New Mexico-based label (which

also has a great new release out now by Jai Uttal) has entered into a new P&D deal with Mercury Records. One of the premiere releases is a Miles Davis quartet tribute by pianist Andy LaVerne, appropriately titled *Four Miles*. LaVerne treads confidently over sacred ground by adding trumpet player Randy Brecker to his usual trio of Al Foster and George Mraz. Oddly, "Summertime" and "Maiden Voyage" have as much of a Coltrane Impulse! quartet feel as they do a Miles ambiance. *Four Miles* even sneaks in a version of Horace Silver's anthem, "Song for My Father" performed as they imagine Miles would have. There's lots of beautiful chord clusters and understated swing in LaVerne's latest recording. Perhaps a fitting sequel release could possibly be *Four Bill*—as in Evans, that is.

RUTH BROWN R+B=Ruth Brown (Bullseye/Rounder)

A lot of Marsalis-era traditionalists like to refer to their jazz performances as being steeped heavily in the blues. Well, how about the blues with a healthy dose of R&B? The name Ruth Brown may or may not be associated with the jazz scene, but her *R+B=Ruth Brown* features some heavy jazz cats playing alongside equally prominent players from the blues genre. For every great blues player, like Brown or guitarist Duke Robillard, the lineup is complemented by jazz-heads like Ed Perersen, Wessell Anderson, Herlin Riley, and Delfeayo Marsalis. Bonnie Raitt returns a favor by guest appearing on "I'm Gonna Move to the Outskirts of Town." "The Train Don't Stop Here" is a jumping blend of blues, R&B, and jazz. Also try the dinner ballad, "Sold My Heart to the Junkman." Our favorite is "I Don't Know," a spry novelty duet between Brown and New Orleans blues crooner Johnny Adams, which deserves instant airplay gratification.

tab two

the self-titled new album featuring the NAC tracks "Let It Flow," "Lieblingslied" and "No Flagman Ahead (New Version)"
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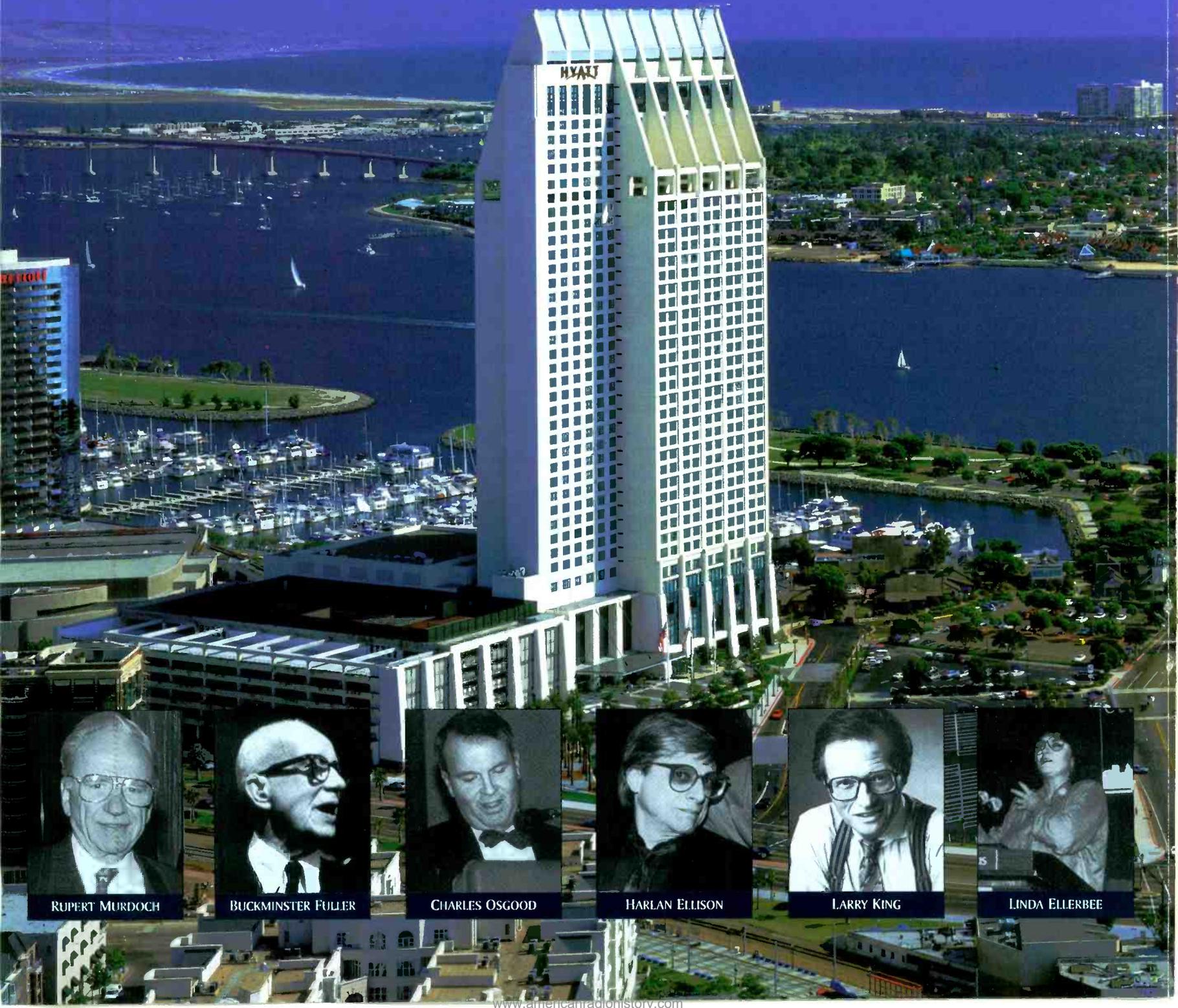


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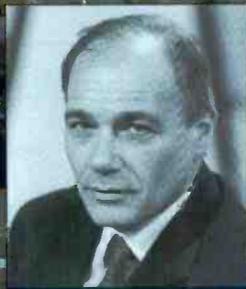
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TOM PETERS

LOOK OUT!

There's A Phantom About... and he's stealing your listeners!

Secrets of the diary keepers' psyche have been unlocked in a unique research study of "phantom cume" presented for the first time at the GAVIN A3 Summit in Boulder, Colo., in August. Phantom cume is the damaging phenomenon whereby Arbitron diary keepers recall tuning in to some stations, but not others they also listen to.

The study, titled "Dear Diary, Why Didn't I Remember That Station? Signed, Phantom Cumer," was specially commissioned for the event by GAVIN and GAVIN GM from Paragon Research, the research company which has led the way in identifying the phenomenon. "We examine the thought processes that listeners use in deciding how to attribute their listening behavior and what makes one station stick out over others," explains Paragon Research Managing Partner Mike Henry. "The concept of questioning diary keepers sounds so obvious, but it's never actually been done this deeply before."

The research has been thorough, beginning with an extensive replication of the Arbitron diary keeping process in a major market. Follow-up phone interviews found out

how the diaries were completed and got to the bottom of why certain stations were chosen over others. Not resting there, Paragon conducted one-on-one interviews to delve into the emotions that determine the differences between actual listening and reported listening as recorded in the diary keeping process.

"If the subject sounds dry, just remember that reported listening directly affects ratings and revenue, and stations will spend a small fortune to attract a listener's attention," says GAVIN CEO David Dalton. "This novel study will help stations decide where and how to spend that small fortune."

"We must also credit Arbitron, who are aware of this potential problem for radio and allowed Paragon to closely match the diary process."

Following the A3 Summit presentation, Henry will be taking the research on the road, with a session already lined up at the NAB Radio Show for Friday, September 19. But you can order your personal copy of the detailed version of the study, with a discount for Paragon Research clients and subscribers to GAVIN or GAVIN GM, by completing the form below.

Remember: Phantom Cume = Lost Ratings = Lost Revenue

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BABYFACE
& FRIENDS
WITH STEVIE WONDER

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WEST COAST

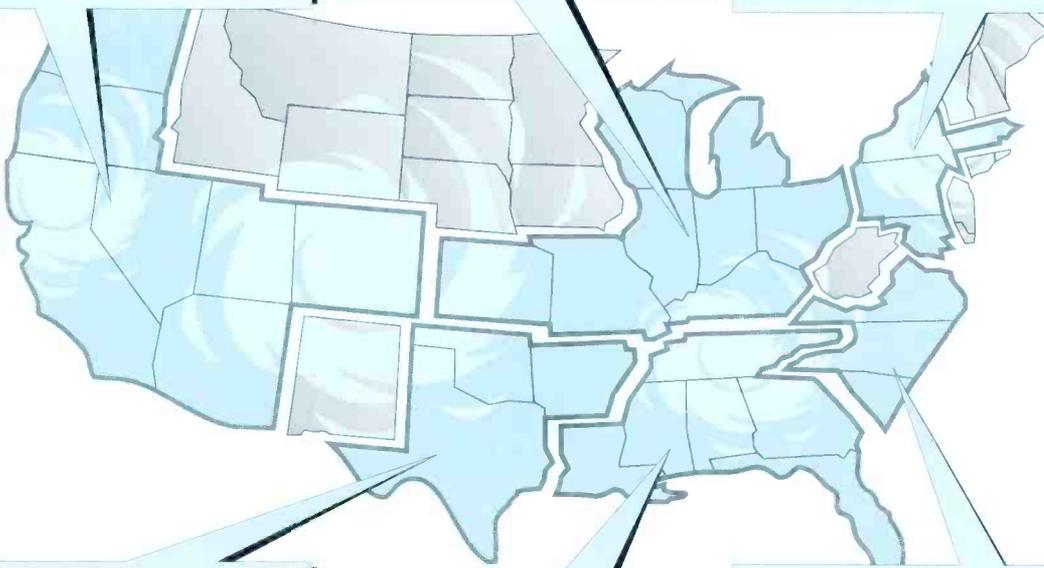
R KELLY +50 "Gotham City" (Jive)
MARIAH CAREY +20 "Honey" (Columbia/CRG)
JANET JACKSON FEATURING Q-TIP +20
 "Got 'Til It's Gone" (Virgin)
BRIAN MCKNIGHT FEATURING MASE +13
 "You Should Be Mine" (Mercury)
TOTAL COMMITMENT +9 "So Amazing"
 (550 Music)

MIDWEST

JANET JACKSON FEATURING Q-TIP +57
 "Got 'Til It's Gone" (Virgin)
BOYZ II MEN +47 "4 Seasons Of Loneliness"
 (Motown)
TOTAL +41 "What About Us?" (LaFace/Arista)
INOJ +32 "Love You..." (SoSo Def/Columbia)
SOMETHIN' FOR THE PEOPLE +32
 "My Love Is The Shhh!" (Warner Bros.)

EAST COAST

BOYZ II MEN +119 "4 Seasons Of..." (Motown)
JANET JACKSON FEATURING Q-TIP +101
 "Got 'Til It's Gone" (Virgin)
USHER +84 "You Make Me Wanna..."
 (LaFace/Arista)
MASE +78 "Feel So Good" (Bad Boy/Arista)
AALIYAH +77 "The One I Gave My Heart To"
 (Blackground/Atlantic)



SOUTHWEST

BOYZ II MEN +94 "4 Seasons Of..." (Motown)
GOD'S PROPERTY FEATURING KIRK FRANKLIN +78 "You Are The Only One" (B-Rite/Interscope)
BRIAN MCKNIGHT FEATURING MASE +59
 "You Should Be Mine" (Mercury)
AALIYAH +47 "The One I..." (Blackground/Atlantic)
DAVINA +46 "So Good" (Loud/Interscope)

SOUTHEAST

JANET JACKSON FEATURING Q-TIP +128
 "Got 'Til It's Gone" (Virgin)
BOYZ II MEN +125 "4 Seasons Of Loneliness"
 (Motown)
MARY J. BLIGE +88 "Everything" (MCA)
USHER +78 "You Make Me Wanna..."
 (LaFace/Arista)
MASE +66 "Feel So Good" (Bad Boy/Arista)

CAROLINAS/VIRGINIA

BOYZ II MEN +120 "4 Seasons Of..." (Motown)
GOD'S PROPERTY FEAT. KIRK FRANKLIN +97
 "You Are The..." (B-Rite/Interscope)
GHETTO TWINZ +85 "Responsibility" (Noo Trybe/Virgin)
MARY J. BLIGE +83 "Everything" (MCA)
USHER +80 "You Make Me Wanna..."
 (LaFace/Arista)



MOST ADDED

JANET JACKSON (55)
Got 'Til It's Gone (Virgin)
 KXOK, WYLD, WFXA, KXZZ, WWDM, WJBT, WRKE, WPLZ, WBLX, KQXL, WQOK, WZHT, WYNN, WCKX, WCDX, WGCI, KMJM, KBCE, WJMJ, WJZD, WFXE, WJHM, WBLK, KYEA, WKGN, KVSP, WJMI, WIZF, WIKS, WGZB, WVEE, WUSL, WJIN, KPRS, KMJJ, WZAK, WOWI, WENN, WBHJ, WILD, KKDA, WPEG, KSJL, KKBT, WNHC, WJFX, WKYS, WDOZ, WDKX, WEUP, WHRK, KHRN, WROU, WPAL, KJMM

MASE (41)
Feel So Good (Bad Boy/Arista)
 WFXA, WTCC, WJBT, WRKE, WZND, WBLX, WQHH, WQOK, WZHT, WYNN, WCKX, WCDX, WGCI, WJZD, WFXE, WJHM, KYEA, WKGN, WJMI, WIZF, WGZB, WVEE, WJIN, KPRS, KMJJ, WZAK, WOWI, WENN, WBHJ, WILD, KKDA, WPEG, KSJL, WJFX, WWWZ, WKYS, WDOZ, WEUP, KHRN, WROU, WPAL

LUTHER VANDROSS (38)
When You Call On Me (Epic)
 KXOK, WDAS, WYLD, WFXA, WWDM, WIMX, WMMJ, WPLZ, WALR, WQHH, WZHT, WYNN, WCKX, WCDX, KBCE, WJZD, WFXE, KYEA, WKGN, KBMS, KVSP, WIZF, WGZB, WJIN, KPRS, KMJJ, WZAK, WOWI, WILD, KSJL, WNHC, WJFX, WWWZ, WHRK, KJMS, KHRN, WPAL, KJMM

EPMD (28)
The Joint (Def Jam/Chaos)
 WPLZ, WRKE, WZND, WZHT, WCKX, WCDX, KMJM, WJZD, WFXE, KYEA, WKGN, KVSP, WJMI, WIZF, WGZB, WJIN, KPRS, KMJJ, WZAK, WOWI, WPEG, KSJL, WJFX, WWWZ, WKYS, KHRN, WPAL, KJMM

LEVERT (15)
Like Water (Atlantic)
 KXOK, WRKE, WZHT, WYNN, WCDX, KYEA, KBMS, WUFO, WOWI, WWWZ, WDOZ, WHRK, KJMS, KHRN, WJFX

BLACK A/C

Most Played Current Hits
JOE
"The Love Scene" (Jive)
MARIAH CAREY
"Honey" (Columbia/CRG)
PATTI LABELLE
"When You Talk About Love" (MCA)
GOD'S PROPERTY FEATURING KIRK FRANKLIN
"Stomp" (B-Rite/Interscope)
VANESSA WILLIAMS
"Happiness" (Mercury)

TOP TEN SPINZ

1	USHER "You Make Me Wanna..."	2549	2937
2	JOE "The Love Scene"	2814	2922
3	DRU HILL "Never Make A Promise"	2717	2945
4	MARY J. BLIGE "Everything"	2350	2640
5	MARIAH CAREY "Honey"	2238	2351
6	RODME "Do You Like This"	2235	2328
7	GINUWINE "I'll Do Anything/I'm Sorry"	2155	2203
8	SWV FEATURING PUFF DADDY "Someone"	2011	2390
9	FOXY BROWN FEATURING DRU-HILL "Big Bad Mamma"	1977	2005
10	MAGOO AND TIMBALAND "Up Jumps..."	1813	1815

SPINZ LAST WEEK
 SPINZ THIS WEEK

Q-FILE



Sean "Puff Daddy" Combs visits Sony's SW Networks promoting his debut album, *No Way Out*. Fr: SW Networks' Anita Parker-Brown (Dir. Urban Radio), Combs, Carol Cruickshank (Dir. Affiliate Services), and Lucy Tauss (Urban Producer).

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



On-line

BY QUINCY MCCOY

Radio Paradise 4: A Dream Convention

Aretha Franklin's rousing renditions of "Amazing Grace" and "Lift Every Voice and Sing," rallied the spirits of the thousands of black conventioners. It was a great beginning. Next, the keynote speaker, Henry Louis Gates, Jr., Chair of the Department of Afro-American Studies at Harvard University, took the stage. Gates got right to the point: "In part because of traditional homophobic tendencies in our culture, and in part because of ignorant stereotypes about HIV and AIDS, our people—our leaders—have been in denial about AIDS." The audience met his statement with reflective silence. Gates, pounding the podium, asked: "With this virus posing what, I believe, is the biggest threat to black folks' freedom since slavery, why isn't there a sense of urgency in our community to end this epidemic? Why have the NAACP, the NBPC, the National Black Caucus, and the majority of black churches refused to take on this fight?"

I looked around the room at all the black radio and record executives, who have the power to reach the very demo that is being rapidly eliminated, and wondered, why have they failed to beat the tribal drum of warning? Are we under a spell of the blues—a wicked curse that has impeded our ability to take action? Gates ended his speech with the chilling phrase, "Denial is death!"

The convention hall erupted with thunderous applause as Gates opened the curtain behind him and out walked Kweisi Mfume of the NAACP, Congresswoman Maxine Waters of the National Black Caucus, and Irene Ware of the National Black Programmers Coalition. Gates led them to center stage, where they all joined hands as a signal of their commitment to join forces in fighting our toughest enemy yet. Just like in church, everyone began shaking hands with the person next to them. Some were raising clenched fists into the air, shouting, "Denial is Death," over and over again.

As we filed out of the meeting room, members of the NBPC board of directors were handing out pink flyers announcing "Afro American AIDS Awareness Day." On this day, every black music station in the country would stop playing music for 24 hours and dedicate the

entire broadcast day to AIDS and HIV programs and information.

The next meeting room I walked into was called "How to Buy a Radio Station." The place was packed. Onstage, moderating a panel of investment bankers and brokers, was Radio One, Inc. CEO Cathy Hughes. Her co-moderator was John Douglas of Douglas Broadcasting who, along with Hughes, are the two African Americans in the country who own the most radio properties. Hughes was saying, "The way I got into the business—with a low-powered stand-alone AM—is not financially feasible now. It's even difficult to get financing on a combo. Right now the banks are looking for multiple purchases. Even trying to get one station in a small market is



nearly impossible, because the financing is just not there. But remember this: Just because the road I traveled has been plowed over does not mean we can't cut another road through the woods."

I opened a door with a sign on it reading, "The Mentoring Room." Inside a large room, students visited with station owners, GMs, OMs, and PDs at various tables. There was a huge sign-up board and several computers with information about jobs, internships, and networking organizations around the country. The next thing I know, I'm onstage addressing this roomful of young faces: "One theme that pulses through the Urban Landzcape is our desperate need for a mentoring program. We need to energize and organize young black programmers and record professionals, and help them develop into dynamic leaders. We all agree that the issues of deregulation, consolidation, downsizing, syndication, racism, and sexism can be overcome if our leaders with proven track records begin passing on knowledge and encourage growth. Today is the beginning of that process."

Later, I walked into a session called "Youth Workshop." I stood in the back and listened as Rev. Herbert Daughtery told the crowd, "We must teach our daughters to ignore songs and music videos that compare them to a jeep or portray them as unlovable 'bitches and hos.'" We must teach our daughters and sons to be media smart. Ignore movies, television shows, billboards, and magazines ads that consistently encourage the use of alcohol, tobacco, drugs, violence, and unhealthy foods."

Next, I found myself in a room surrounded by photos of Louis Armstrong, Bessie Smith, Duke Ellington, Count Basie, and Jimmy Rushing. Onstage, a sign read, "Survival Through the Blues." I soon found myself mesmerized as

Albert Murray read from his book, *Stomping the Blues*.

"The blues as such are synonymous with low spirits. Blues music is not. With all its so-called blue notes and overtones of sadness, blues music of its very nature and function is nothing if not a form of diversion. With all its preoccupation with the most disturbing aspects of life, it is something contrived specifically to be performed as entertainment. Not only is its express purpose to make people feel good, which is to say in high spirits, but in the process of doing so it is actually expected to generate a disposition that is both elegantly playful and heroic in its nonchalance." From behind Murray, a quartet, led by Wynton Marsalis, began playing Louis Armstrong's "Potato Head Blues." The mood of the music was joyous and up-tempo. Webster's definition of the blues, as always being melancholy, slow paced songs, became suspect. Blues music is about heroism, survival techniques, resilience, honor, nobility, dignity, and perseverance. In other words, the blues have always gotten us through.

I crossed the hall and entered a room that was decorated like a 1940s nightclub. Onstage, an elegantly dressed orchestra was setting up. Then Quincy Jones walked onstage, in black tie and tails, carrying a baton. "Ladies and gentlemen, welcome to the Jazz is You workshop," he said. "This all-star group of musicians and I are going to take you through a quick, but dazzling history of jazz music from its blues roots in New Orleans to its transformation into an art of universal import." With two taps of his baton, the orchestra began playing "Buddy Bolden's Blues," from 1902.

This orchestra included some of the world's finest musicians: Ron Carter, Benny Carter, Sonny Rollins, George Benson, McCoy Tyner, Jimmy Heath, Wallace Rooney, Roy Hargrove, and Al Foster. The band segued into a medley of the Memphis Blues and the St. Louis Blues. Then something amazing happened. Duke Ellington took the baton from Quincy Jones, and Count Basie sat at the piano with McCoy Tyner. Lester Young, Coleman Hawkins, Charlie Parker, and Miles Davis joined the horn section. Art Blakey sat next to Al Foster on drums. Then out walked Ella Fitzgerald, Sarah Vaughan, and Louis Armstrong as the band began playing "Stomping at the Savoy." The three legendary singers began swapping verses and scatting ad-libs. Everybody started ballroom dancing; spinning, twisting, and kicking their legs up high. For awhile, we were transported back to the old Savoy Ballroom, once the glory of Harlem. And for a short time, like many before us, we were stomping our blues away. For the moment, forgotten was the AIDS epidemic, or the closing windows of economic opportunity. We were celebrating in music and dance our new goals for self-improvement and survival.

I swayed from one side of my bed to the other, hoping to keep the dream going. Then I realized if I wanted to see any of the dream scenes come true, I should wake up, write them down, and share them.

AIDS awareness. The power of ownership. Teaching youth both rights and wrongs. Expanding the horizons of the blues and of the heritage of music. Celebrating is ourselves. It all begins with waking up.

MOST ADDED



ORGANIZED KONFUSION
Somehow, Someway
 (Priority)
THE FIRM
Firm Biz
 (Aftermath/Interscope)

TOP TIP

WYCLEF JEAN
Guantanamera Feat. Lauryn Hill and
 Celia Cruz
 (Ruffhouse/Columbia/CRG)
 Get a bass-booming dose of hip-hop
 culture. 22 adds...

RECORD TO WATCH



COCOA BROVAS
Won on Won
 (Loud)
 They had to change the
 name, but those crimy
 voices are the same—a phat
 30 adds!

Gavin Rap

2W	LW	TW	
3	2	1	DIAMOND - The Hiatus/Diamond Jewelz (Mercury)
\$	4	2	COMMON - Reminding Me/1,2 Many (Relativity)
15	13	3	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Elektra/EEG)
\$	1	4	AZ - Hey AZ (Noo Trybe/Virgin)
\$	5	5	THE BEATNUTS - Off The Books (Violator/Relativity)
6	10	6	GP WU - Hit Me Wit That Sh*t/Party People (MCA)
\$	3	7	KRS-ONE - A Friend/Heartbeat (Jive)
\$	9	8	ROYAL FLUSH - Iced Down Medallions (Blunt Recordings)
\$	7	9	LOST BOYZ - Me And My Crazy World/Summertime (Universal)
\$	14	10	THA ALKAHOLIKS - Likwidation (Loud)
\$	8	11	EPMD - Never Seen Before (Def Jam Recording Group)
9	12	12	MOS DEF - Universal Magnetic/If You Can Hah... (Rawkus Entertainment)
11	11	13	TRACEY LEE - Give It Up Baby/Stars In The East (ByStorm/Universal)
\$	6	14	MOBB DEEP - Hoodlum feat. Rakim (Loud)
19	16	15	HURRICANE G - Somebody Else (H.O.L.A.)
13	15	16	CAPONE N NOREAGA - Capone Bone/Calm Down (Penalty Recordings)
—	22	17	NATURAL RESOURCE - I Love This World/Bum Deal & They Lied (Remixes) (Makin' Records)
28	23	18	NO I.D. - Sky's The Limit (Relativity)
24	19	19	BREEZE EVERFLOWIN' - I Heard It/Dip Dip (remix) (Wreck/Nervous)
23	20	20	VOODOO - Southern California Nites (Patchwerk/Priority)
—	33	21	RAMPAGE - Get The Money And Dip (Flipmode/Violator/Elektra)
30	27	22	THA MEXAKINZ - Problems (Wild West/American)
NEW	23	23	GRAVEDIGGAZ - Dangerous Mindz (Gee Street)
27	26	24	SUPERFRIENDS - Unseen World Pt. II (804 Flava)
17	17	25	GROUP HOME - Express (Tape Kingz/Low Budget Rec.)
\$	18	26	O.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)
\$	21	27	LADY OF RAGE - Get Wit Da Wickedness (Death Row)
NEW	28	28	KILLARMY - Swinging Swords (Wu-Tang Records/Priority)
NEW	29	29	LUNIZ - Funkin' Ova Nuthin' Feat. Too \$hort (C-NOTE/Noo Trybe)
NEW	30	30	CRU - Bubblin' (Def Jam Recording Group)
25	25	31	NAS - Escobar '97 (Columbia/CRG)
NEW	32	32	ALL CITY - Move On You (Geffen)
—	36	33	X-PERADO - The Entity (Official Jointz)
NEW	34	34	WU-ALL STARS - Soul In The Hole (Loud)
36	32	35	BQE EP - Various Artists (Hydra Entertainment)
NEW	36	36	RAW BREED - Everything's Lovely (Warner Bros.)
\$	24	37	VARIOUS ARTISTS - Lil' Kim: Not Tonight (Ladies Night) (Tommy Boy)
26	30	38	WU-TANG CLAN - Triumph (Wu-Tang/Loud/RCA)
32	34	39	PUFF DADDY featuring MASE - All About The Benjamins (Bad Boy/Arista)
35	35	40	PSYCHO REALM - Psycho City Blocks (Columbia/CRG)

\$—Indicates GAVIN Rap Retail Action.

Chartbound

- LATYRX**-Say That (Solesides)
- WITCH DOCTOR**-Holiday/Georgia Plains (Organized Noise/Interscope)
- ORGANIZED KONFUSION**-Somehow, Someway (Priority)
- MAD LION**-You Got It Coming (Nrevous)
- EPMD**-The Joint (Def Jam Recording Group)

Like That!

BY THEMBISA S. MSHAKA



Eastside Story, Pt. 2

It's only right that I thank Philly's true music industry playas for looking out for me during my stay, especially after last week's column on NYC. **WUSL-Philly's Colby Colb** took me to **Gothum**, the city's largest club, and showed mad love at *Radioactive*, where I met **Squirrel**, *Relativity's* new national street director and chilled with the **Fat Cat Clique**, **Psycho Les** of the **Beatnuts**, and **Cosmic Kev**, who rocks too well for his own good! **DJ Ran** might as well be the Mayor, between **SupeRadio**, spinning weekends at Gothum, and bringing all those hot shows into town. Ran keeps the dance floor packed.

I also got a chance to listen in on the battle of the mixshows all weekend long. My ears sense a commercial lean on the rap played on **WPHI Radio One's** new station in the market. But come Fridays from 10 p.m.-2 a.m., **Bahamadia's B-sides** quench the thirst for underground, with guest DJs and a segment called "Internationally Known," which spotlights hip-hop from all over the globe. Philly radio's only going to get more interesting.

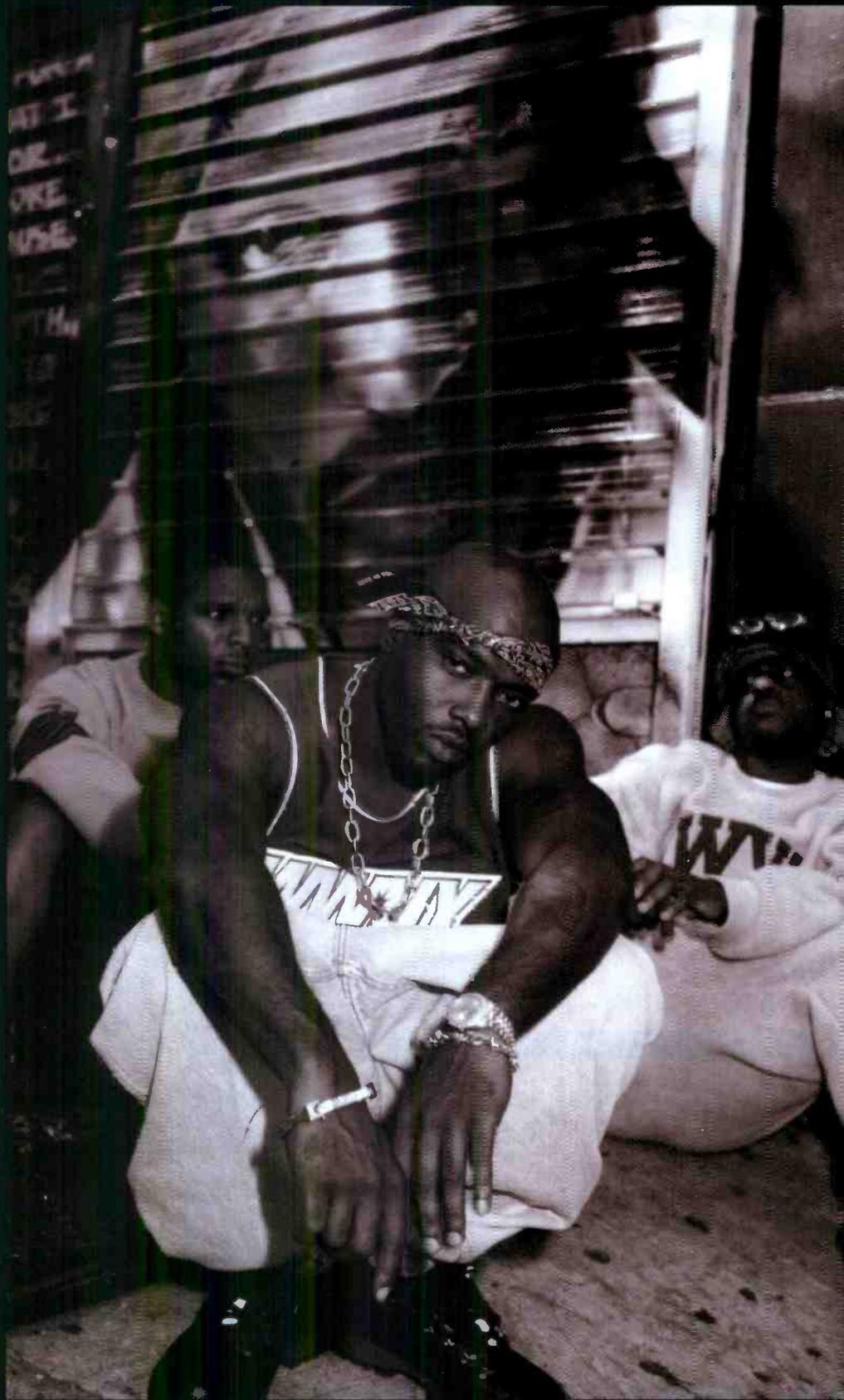
Pseudo Online's Ten-4 has a new live call-in line: (212) 965-1391. To schedule artists that a *primarily* women of color audience would love to speak with, contact **Monifa** at (212) 925-7909 ext. 105...**WNWK's Half Pint** is now reporting to GAVIN, in addition to **Awesome 2**. **DJ Mecca** represents solely for *Mecca Radio* on **WHCR**.

Show **Half Pint** some long overdue love at (212) 489-1500. In other New York radio news, **Lynn** is back home! Get at her regarding **WNYU** at (212) 998-1817. Leave her mom alone...Are you ready for this ridiculously hot **Kakalak** mix-tape? Prepare for the *Bullcity Buttabs*, flava from **DJ Madd**, **Mike Nice**, **Cortney C**, **DJ Bro-Rabb**, and **Skaz Daddy**. For yours call **Madd** at **Take 2**

Entertainment, (919) 489-4935...**WRUV-Burlington's Big J** has new digits: (802) 656-0796...**JOB BOARD: Hakeem** is pushin' **Contraband** and **Coolio** to college radio at **Tommy Boy** (212) 388-8357, and **Chris Atlas** is still in effect at (212) 388-8349...**Life "I move in silence"** **Allah** has found a home at **Kedar Entertainment** as National Director of Promotion (212) 373-0750...**Marlynn Snyder** has taken to Gravediggin' as **Gee Street's** Publicity Director (212) 777-0117, and **Donna Torrence** has landed at **Arista** in publicity, confirming that *Money Talks* (and moves units), (212) 830-2328...**Sean Thompson** is the new Northeast regional for **Street Life** (212) 603-07810. Look out for **Nice N' Smooth's** new joint...**LOUD**

APPLAUSE: Hoodlum is incredible. A real gangsta flick with my kind of ending! **Bill "It's Oscar Time"** **Duke** lends his superb direction to elicit great performances from **Fishburne**, **Roth**, and **Garcia**—and manages to leave misogyny on the cutting room floor. As the film's soundtrack continues to build with **Davina's** "So Good" heating up, I expect more great movie music from *Soul in the Hole*. So far, offerings from **Brand Nubian** and the **Coco Brovas** are nothing but net with DJs...Remember that all video clips are due on 3/4" and VHS for the rap reel shipping to GAVIN reporters September 19. Call **John Austin** at (215) 924-7823 for details...*like that*. —ONE LOVE. ●

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



NAUGHTY BY NATURE MOURN YOU TIL I JOIN YOU

"...A HEARTFELT SONG, CELEBRATING THE LIFE OF A HIP-HOP ICON...EVEN A YEAR AFTER TUPAC'S PASSING, WE'RE STILL MOURNING..." -CHAKA ZULU/WHTA

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FOR INFO CONTACT CHRIS ATLAS @ 212.388.8300

IMPACT DATE 9/9

Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)
2	2	2	LIL' KIM - Not Tonight (Undeas/Big Beat/Atlantic)
6	6	3	MAGOO & TIMBALAND - Up Jumps da Boogie (Atlantic)
3	3	4	RAMPAGE - Take It To The Streets (Flipmode/Violator/Elektra)
4	4	5	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
5	5	6	BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)
8	7	7	SCARFACE - Smile (featuring 2 Pac and Johnny P) (Rap-A-Lot/Noo Trybe)
7	8	8	THA ALKAHOLIKS - Hip Hop Drunkies (Loud)
10	10	9	ROYAL FLUSH - Iced Down Medallions (Blunt Recordings)
—	18	10	COMMON - Reminding Me (of Sef) (Relativity)
—	17	11	D.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)
12	11	12	MOBB DEEP - Hoodlum feat. Rakim (Loud)
9	9	13	KRS-ONE - A Friend/Heartbeat (Jive)
16	14	14	AZ - Hey AZ (Noo Trybe/Virgin)
NEW	15	15	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
19	16	16	CRU - Just Another Case (Def Jam Recording Group)
14	12	17	THE BEATNUTS - Do You Believe/Give Up The Ass (Violator/Relativity)
23	21	18	EPMD - Never Seen Before (Def Jam Recording Group)
17	19	19	LADY OF RAGE - Get Wit Da Wickedness (Death Row)
25	—	20	LOST BOYZ - Love, Peace & Nappiness (Universal)
NEW	21	21	MACK 10 - Backyard Boogie (Priority)
15	15	22	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Rain) (The Gold Mine, Inc./EastWest)
22	20	23	TWISTA - Emotions (Big Beat/Atlantic)
13	13	24	WYCLEF JEAN - We're Tryin' To Stay Alive (Columbia/CRG)
—	22	25	COOLIO featuring THE 40 THEVZ - C U When You Get There (Tommy Boy)

2W	LW	TW	Albums
1	1	1	PUFF DADDY & THE FAMILY - No Way Out (Bad Boy/Arista)
2	2	2	BONE THUGS N' HARMONY - The Art Of War (Relativity/Ruthless)
3	3	3	WU-TANG CLAN - Wu-Tang Forever (Wu-Tang/Loud/RCA)
6	5	4	VARIOUS ARTISTS - How To Be A Player Soundtrack (Def Jam/Ral)
4	4	5	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine, Inc./EastWest)
5	6	6	THE NOTORIOUS B.I.G. - Life After Death...Til Death Do Us Part (Bad Boy/Arista)
11	8	7	WYCLEF JEAN - The Carnival (Columbia/CRG)
7	7	8	VARIOUS ARTISTS - I'm Bout It Soundtrack (No Limit/Priority)
14	10	9	VARIOUS ARTISTS - Suave House Compilation (Suave/Relativity)
9	11	10	RAMPAGE - Scouts Honor By Way of Blood (Flipmode/Violator/Elektra)
10	9	11	MIA X - Unlady Like (No Limit/Priority)
16	14	12	ANT BANKS - Big Thangs (Jive)
13	12	13	CAPONE N NOREGA - War Report (Penalty Recordings)
12	15	14	LADY OF RAGE - Necessary Roughness (Death Row)
8	13	15	VARIOUS ARTISTS - Nothing To Lose Soundtrack (Tommy Boy)
15	16	16	VARIOUS ARTISTS - Men In Black Soundtrack (Columbia/CRG)
17	18	17	LOST BOYZ - Love, Peace, and Nappiness (Universal)
18	17	18	KiLLARMY - Silent Weapons For Quiet Wars (Wu-Tang Records/Priority)
19	19	19	THE BEATNUTS - Stone Crazy (Violator/Relativity)
22	22	20	TRU - Tru 2 Da Game (No Limit/Priority)
20	21	21	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
NEW	22	22	D.C. - Jewelz (Payday/FFRR)
21	20	23	TWISTA - Adrenaline Rush (Big Beat/Atlantic)
24	23	24	HEAVY D. - Waterbed Hev (Uptown/Universal)
23	24	25	KRS-ONE - I Got Next (Jive)

HEAR NO EVIL,
SEE NO EVIL,
SPEAK NO EVIL..



FROM BLUE DOLPHIN RECORDS AND THE SUPER EXPLOSIVE PRODUCER PERFORMER CHOPMASTER J / BIG BRUTHA SOJL BRINGS THE NETWORK BACK ON THE AIR WITH HIS AWARD WINNING SKILLS TO SPACKLE YOUR GROOVE TUBE GLOSSY WITH FORCE ONE NETWORK'S LATEST BOOTY SMOOTHING, COOL GRIND CHILL'N, GIGGLE-TICKLE-SPANKING, HIPPIE SLMMER OF LOVE SMOKING, GHART JUMPING SINGLE...

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Woofers Beware!!!

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Back 'N The Day



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Shinin' On The Funk



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- Nominated for five 1997 Soul Train Awards
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LSG

SEPTEMBER 22

Management: Brooke Payne (L7) Management



On EastWest Records America compact discs and cassette

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MOST ADDED

ARKARNA (17)

CENTRO-MATIC (10)

BUCK JONES (8)

MOUSE ON MARS (7)

THE CRABS (6)

SONGS FOR THE JET SET (6)

TOP TIP

SHIZUO

Shizuo vs. Shizor
(DHR/Grand Royal)

The kids just can't get enough of that wacky digital hardcore. WRFL, WRSU, WUTK, and WVFS are among the many that are rockin' this extreme noise terror with a little hip hop flavor.

RECORD TO WATCH

VARIOUS ARTISTS

SEX-O-RAMA
(Oglia)

Funky soundtracks to classic porn films of the 70s and 80s. Highlights include Debbie Does Dallas, Behind the Green Door, Deep Throat, and others. Need I say more?

Gavin College

2W LW TW

6	2	1	NEGATIVLAND - SIEDPSIP (Seeland)
1	1	2	TEENAGE FANCLUB - Songs From Northern Britain (Columbia/CRG)
7	3	3	HIGH LLAMAS - Hawaii (Alpaca Park/V2)
3	6	4	GERALDINE FIBBERS - Butch (Virgin)
2	4	5	LUNA - Pup Tent (Elektra/EEG)
22	7	6	MR. T EXPERIENCE - Revenge Is Sweet and So Are You (Lookout)
10	9	7	u-Zig - Lunatic Harness (Astralwerks)
16	5	8	TOENUT - Two In The Pinata (Mute)
—	34	9	SUPERCHUNK - indoor living (Merge)
—	14	10	THE DELTA 72 - The Soul of a New Machine (Touch & Go)
9	15	11	LEE SCRATCH PERRY - Arkology (Island)
5	10	12	BROADCAST - Work And Non Work (Drag City)
4	8	13	SPIRITUALIZED - Ladies and gentlemen we are floating in space (Dedicated/Arista)
12	13	14	RADIOHEAD - OK Computer (Capitol)
36	12	15	VARIOUS ARTISTS - What's Up Matador (Matador)
20	18	16	TANYA DONELLY - Pretty Deep EP (4-AD/Reprise)
23	11	17	EC8OR - All Of Us Can Be Rich... (DHR/Grand Royal)
11	16	18	CATHERINE WHEEL - Adam & Eve (Mercury)
8	30	19	THE DAMBUILDERS - Against The Stars (EastWest/EEG)
28	19	20	MORRISSEY - Maladjusted (Mercury)
NEW	21	21	SHIZUO - Shizuo vs. Shizor (DHR/Grand Royal)
14	21	22	WHISKEYTOWN - Strangers Almanac (Outpost)
25	24	23	WEEN - The Mollusk (Elektra/EEG)
26	17	24	STRICTLY BALLROOM - hide here forever (Waxploitation)
15	27	25	MADDER ROSE - Tragic Magic (Atlantic)
37	23	26	JAMES TAYLOR QUARTET - Creation (Acid Jazz/Hollywood)
—	29	27	LUKE VIBERT - Big Soup (Mo'Wax/frr/London)
27	31	28	KINCAID - Good Citizen of the Month (Kindercore)
32	22	29	PINK NOISE TEST - Plasticized (Interscope)
30	32	30	PRIMAL SCREAM - Vanishing Point (Reprise)
24	26	31	FRIENDS OF DEAN MARTINEZ - Retrograde (Sub Pop)
13	28	32	THE EL CAMINOS - Reverb Explosion! (Del-Fi)
—	48	33	CALEXICO - Spoke (1/4 Stick)
45	50	34	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)
49	40	35	THE AMERICAN ANALOGUE SET - From Our Living Room To Yours (Emperor Jones/Trance)
—	42	36	BARRY BLACK - Tragic Animal Stories (Alias)
18	20	37	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)
21	25	38	KEOKI - ego-trip (Moonshine)
NEW	39	39	SONORA PINE - II (1/4 Stick)
NEW	40	40	ERIC MATTHEWS - The Lateness Of The Hour (Sub Pop)
19	33	41	FUCK - Pardon My French (Matador)
—	38	42	BRIAN ENO - The Drop (Thirsty Ear)
—	44	43	CRYSTAL METHOD - Vegas (Outpost)
44	36	44	VARIOUS ARTISTS - Spawn (Immortal/Epic)
NEW	45	45	LOVE SPIT LOVE - Trysome Eatone (Maverick)
33	35	46	OLD 97'S - Too Far To Care (Elektra/EEG)
—	37	47	THE WANNADIES - The Wannadies (RCA)
NEW	48	48	CUB - Mauler (Au Go Go)
50	45	49	THE DANDY WARHOLS - Come Down (Tim Kerr/Capitol)
34	—	50	TALVIN SINGH - Anokha: Soundz Of The Asian Underground (Quango/Island)

Inside College BY MATT BROWN & VINNIE ESPARZA

Lost In New York



Hey, kids! We figure you probably have enough to read from us already, so we'll keep it short. Be safe in NYC during CMJ. If you need to get a hold of us, we are at the Gorham Hotel at (212) 245-1800. Oh yeah, be sure and check out **Holly McNarland** at Mercury Lounge FridaY at 11 p.m. **Universal's Jordan Richter** gave us so much grief for not listing her last week that we felt the need to let you know so we can get him off our backs.

News: Once again it's on! John "Caddie Man" Rosenfelder is back at Island. Call him at (212) 603-7871...Volcano has changed its name to Freeworld. Also, plenty of MDs are back from summer break. Give 'em a hollar, y'hear!

Adds for September 8/9: Forest for

the Trees (Dreamworks), Will Haven (Crisis), Kelly Deal 6000 (Nice/New West), Mog Stunt Team (AmRep), Gorky's Zygotic Mynci (Mercury)

College Picks

DJS WALLY & SWINGSETT
Dog Leg Left
(Ubiquity)



You know, there's only one thing that excites me more than receiving my county check on the first and 15th, and that's opening packages sent to me from the illustrious Ubiquity label. Like a

LABEL PROFILE

Dirt Records

Knickerbocker Station
Box 1053
New York, NY 10002-9998
phone: (212) 226-1632
fax: (212) 226-0715
e-mail: DirtRec@aol.com

Contacts: Angela Stron & Jimmy Runnynose
Band Roster: Semi Glass, Star Hustler, Saturnine, Magic Dirt, and Spdfgh.

"We use the word Dirt in more of the nature sense than the gossip sense," says Angela Stron from her Chinatown offices. "Dirt is in the ground, it's in the earth, it's natural. All good things grow from Dirt. It's just a basic element in life." Stron founded the label four years ago in Chicago, to "put out records by bands I really like."

Coming from a commercial radio background, Angela gives lots of love to college radio. "College radio is a means of getting records and getting music from independent labels heard. It's really the only place now, besides commercial alternative specialty

shows, where people can hear this music on the radio. College radio is very important in letting people be exposed to music. You can't read about a record and know what it sounds like, but you can listen to it on a college radio station."

When looking for the perfect band, she says, it's all subjective. "They make the hair stand up on your arms, and really rock with a certain sound—but it's hard to describe what that sound is. We're not like a hardcore label where every band is hardcore."

Everybody here is kind of different."

Angela gives excellent advice to those of you who wish to start an independent label.

"Make sure that you have distribution. We use several independent distribution companies [Caroline, Cargo, Parasol,

Revolver, Dutch East, and Darla] to get

our stuff out across the country. Also, don't blow all of your money right away on things like advertising and promotions. Live frugally and, in this climate, you should be able to do OK if your records are good. It's a great way to get music out to people."



College Crew: MATT BROWN and VINNIE ESPARZA

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.

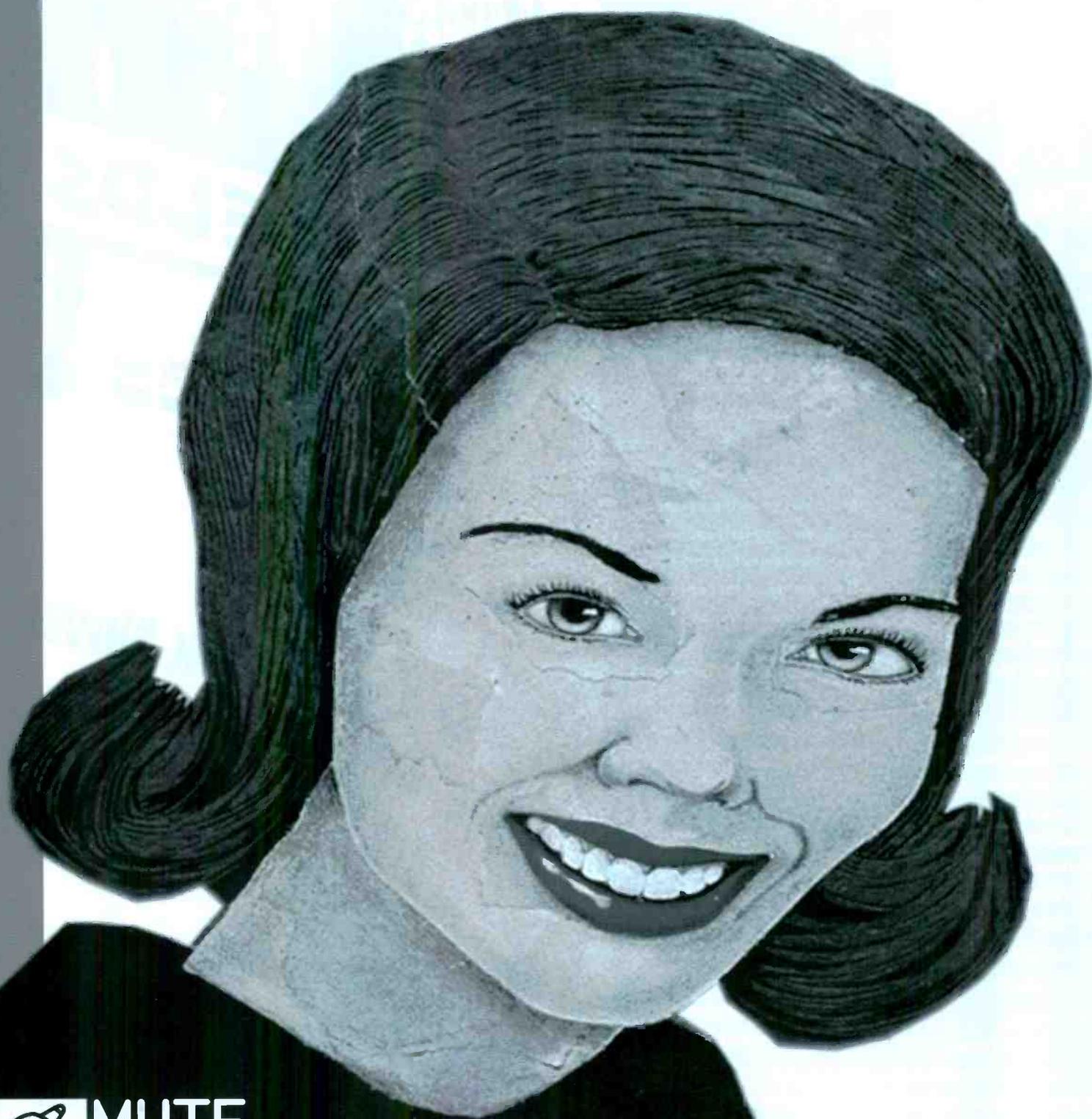
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

Citizens' Utilities

No More Medicine

Features the single "Northern Lights"

Traditional vocal harmonies, skewed country-western lyrics, and a rock-n-roll attitude



MUTE

Make contact: Mattie White @ Mute 212.255.7370, X230 <matie@mute.com> or
Jenni, Chris and Dawn @ Jacknife 512.416.003

handful of other college-oriented labels, I am assured that most of the time, the music will be pretty darn good. Their latest offering, *Dog Leg Left* by DJ's Wally & Swingsett is no exception. Based in New York City and known throughout the world for creating some of the rawest drum & bass and trip-hop, the duo delivers their first full-length together and the results are downright explosive. You may already be familiar with their work through the

Headz 2, *Audio Alchemy*, and *Deep Concentration* comps, but it is on this album that they truly culminate their talent. *Dog Leg Left* is laden with infectious beats, ambient acid-flashback interludes, soulful vocals, and fat-assed bass lines. In a time when a plethora "electronic" artists are coming with wack beats, Wally & Swingsett prove once again that they are the real thing. Don't sleep. Contact Andrew at (415) 864-8448 for a dose of dope. —VINNIE

ARTIST PROFILE

VARNALINE



FROM: Rosendale, New York
LATEST RELEASE: Varnaline
LABEL: Zero Hour
CONTACT: Todd "The Fisherman" Cronin (800) 722-0613 ext. 224
WEBSITE: www.zerohour.com

WHO THE HELL IS VARNALINE: Anders Parker, vocals, guitar, synthesizer; Jud Ehrbar, percussion, vocals, synthesizer; John Parker, electric bass, upright bass, piano, and organ.

WHAT'S IN THE NAME: "Anders' good friend told us that Varnaline was the name of the band and we didn't want to argue with him. Supposedly Varnaline is a potent mixture of varnish and gasoline. It's like turpentine from the '50s." —John

GETTING NAKED ON STAGE: "We will if you want us to." —Jud

MAJOR MUSICAL INFLUENCES: "It's a long, rocky, and sometimes paved road, but it's all over the place. Classic rock, hard rock, heavy metal, college rock, Hendrix, Creedence, Metallica, Billy Joel, the Police,

and the Clash. Pretty much everything."

—John

FAMILY FACTS: Anders and John are brothers.

ON THE NEW ALBUM: "We did the recording within seven days and then did a bunch of small mixing sessions here and there before we finally got the mix the way we wanted it to sound. Most of the songs we had been playing for awhile. We were trying to get the sound of what the band was like, since *Man of Sin* was just myself." —Anders
 "It's a rock & roll record."

—Jud

TRADING PLACES:

"Reservoir is just me. Myself, Anders and Jeff Gatland are Space Needle, but at this point we are not doing that anymore. When Anders recorded the first Varnaline record, Jeff and I recorded the first Space Needle record, and when Anders moved back to New York from Oregon, we started playing together and it all happened." —Jud

LISTENING IN THE VAN: "Man, our tape deck broke, so we've been listening to the sounds of the road and the radio, which is a fucking drag. The highlight came when some Spanish station in New Mexico played an Al DiMeola record in its entirety." —John

UPCOMING RELEASE: "There's gonna be an original all acoustic six-song EP entitled *A Shot and a Beer* coming out this fall." —Anders



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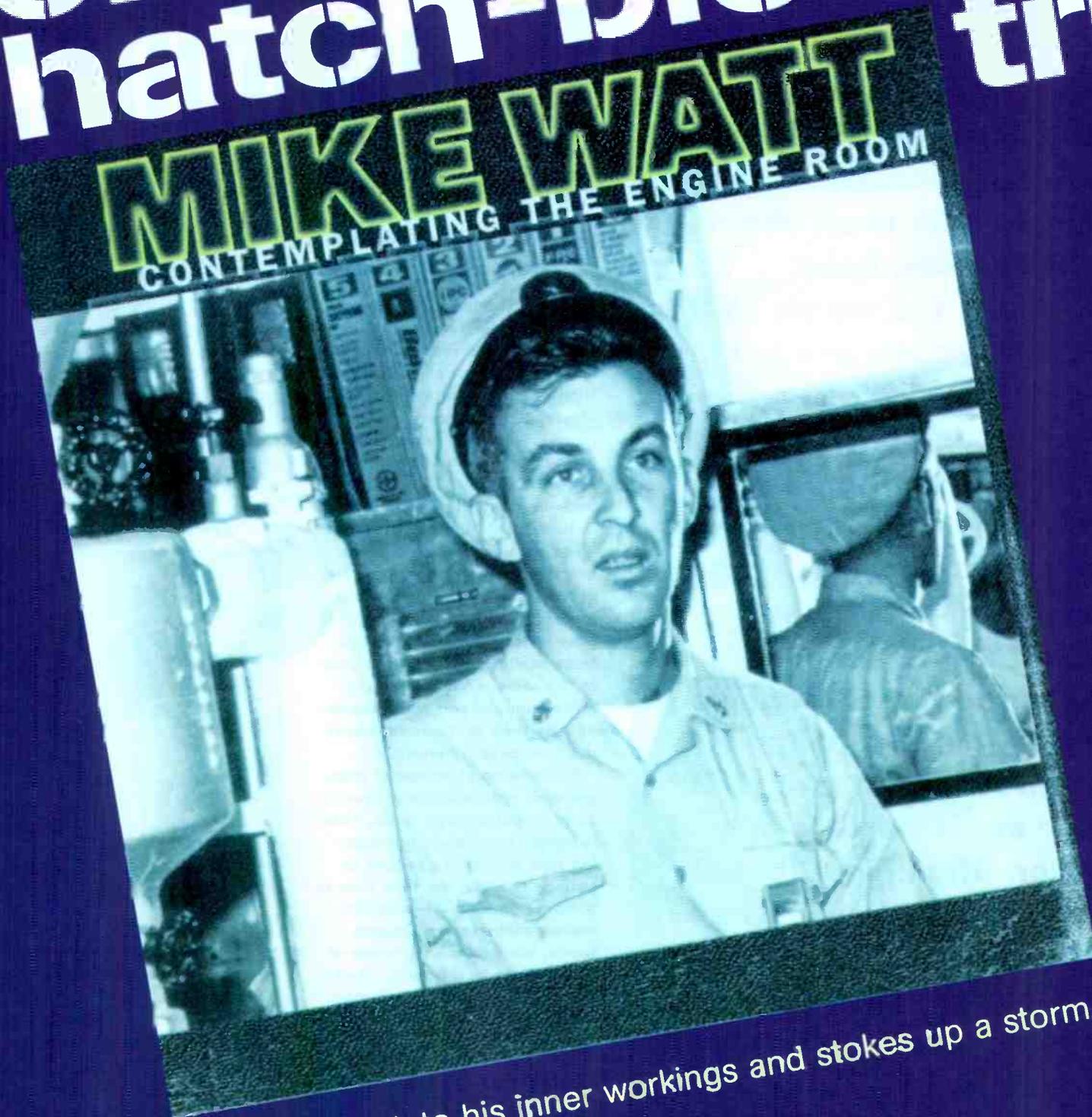


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GREETINGS!

Welcome to the College Crew's third and final special issue for the year. As you may have noticed on the cover, we dug deep in our closets to bring you what we feel is an accurate representation of what college radio is all about.

Diversity is the key, baby!

Helping make the magic that is college radio happen are independent promoters, tireless troopers whose livelihoods consist of making stars of others. Here, we give them a chance to speak their minds on issues ranging from the making of doughnuts to advice for small labels.

We also shine the spotlight on the Chef Boy-Ar-Dees of the format, who give us plenty of recipes for some back-to-school dining action. Highlights include Uncle Chuck's Drunken Salsa and the Mambo Martini.

Finally, Coaches Matt "Ditka" Brown, Vinnie "Lombardi" Esparza, and special guest mascot Rob "Angry Waterboy" Fiend bring you the first annual Dick

Butt-Kiss Invitational Football Pool. Show us the money, daddy!

Hugs and kisses, Matt & Vinnie



Making the Doughnuts:

The Life of Independent College Promoters

by Vinnie Esparza & Matt Brown

Ah, the independent promoter. Overworked, highly stressed, and always on the scene. Without them, many of today's success stories would never have happened. The good ones can always find a way to make even the toughest of stations add—and even love—a record initially denied.

In this world of big dinners and even bigger egos, the role of the indie promoter is often under appreciated. We feel it is time to let these frazzled caffeine addicts give us their side of the story, so that we may better understand what encompasses their fast-paced, chaotic-but-necessary world.

There is no shortage of independent promoters who specifically target college radio. This is hardly surprising, considering that breaking a record at college is often the first step to finding commercial—and ultimately mainstream—acceptance. We spoke with some of the soldiers in the field, all of whom thrive on the challenge of opening the doors of success to new faces.

PHILOSOPHIES AND APPROACHES

As you can imagine, starting up and running one's own business is no easy task, but if successful, the fruits of one's labor can be exceptionally sweet. To stay focused, a strong philosophy is necessary. "My philosophy is to always maintain integrity and honesty. To work hard, be a team player, and be a positive roll model," says Vision Trust's founder Stephanie LeBeau, who started her company in 1993. VT has grown to employ four full- and part-time employees. "To quote Bill Graham, 'You're only as good as the last thing you've done.' I believe this

very strongly, because no one is going to remember what you did five releases ago."

"I didn't quit my cushy job to work shitty records," says Jackknife's Chris Roldan, one-time promo man for Oakland's Hightone Records. "We all get to that point when, no matter how happy you are with your job, you're still working for somebody else. Sometimes you've just got to

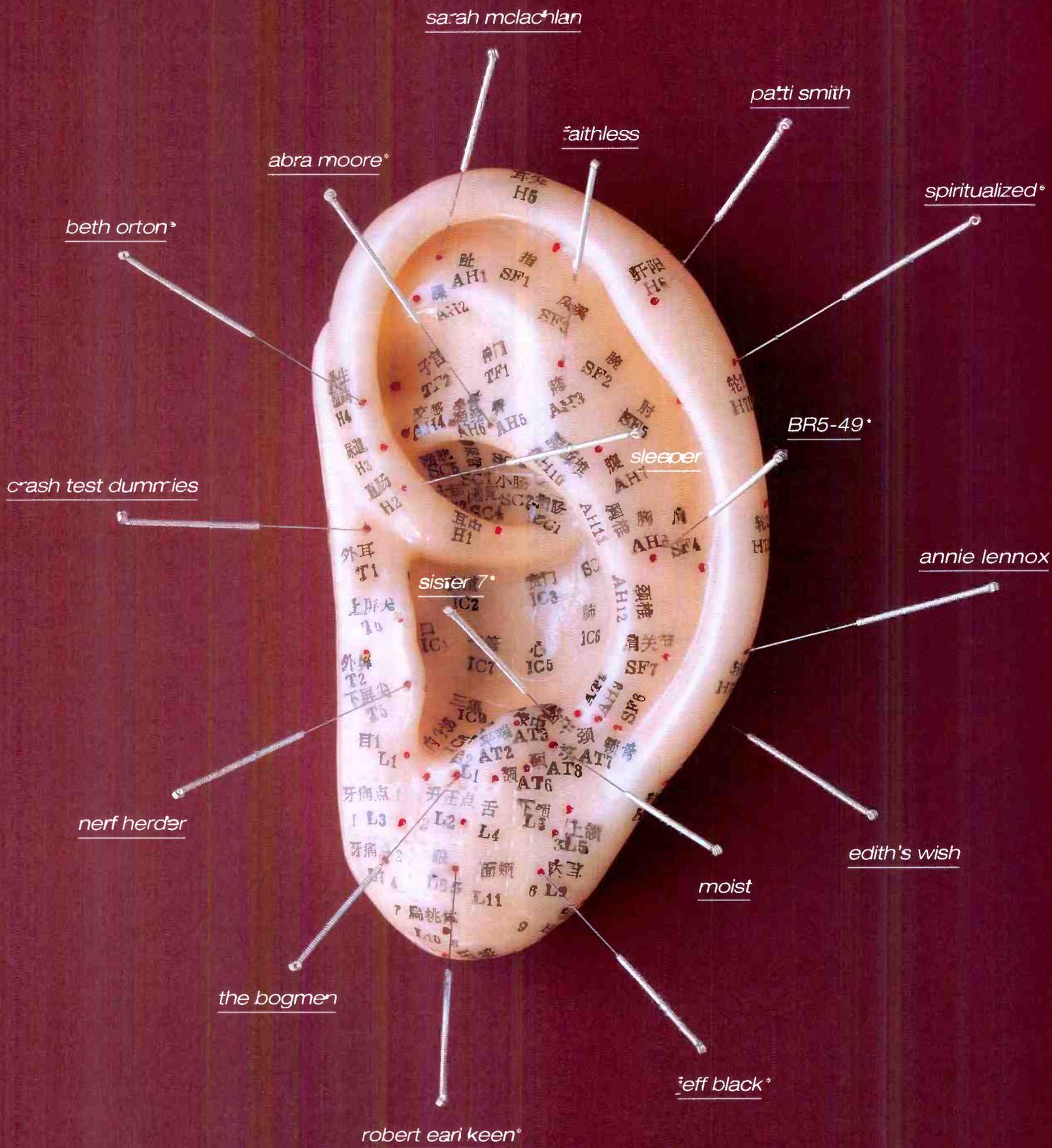


Dave Sanford (PHOTO: VISIONTRUST)

go out on your own." Chris felt the need to break free two years ago.

Roldan admits his approach to promotion is a bit different than that of many of his fellow indies. "We care about charts, and we work the charts, but we care about the air-play more than the chart numbers. We'll call anybody who cares. Like, if there's some AM polka station who makes a difference in Hogsbreath, Iowa, we'll stick 'em on the data base and talk to them every week."

Triage's Marc Simony chooses to be very selective about what he works, and he knows precisely how and to whom he'll work it. "We're very picky. Every single station gets hand-picked for a project. Very few stations get everything that we promote at any given time. We actually believe that sales are more important than make-believe chart positions, and we structure our company

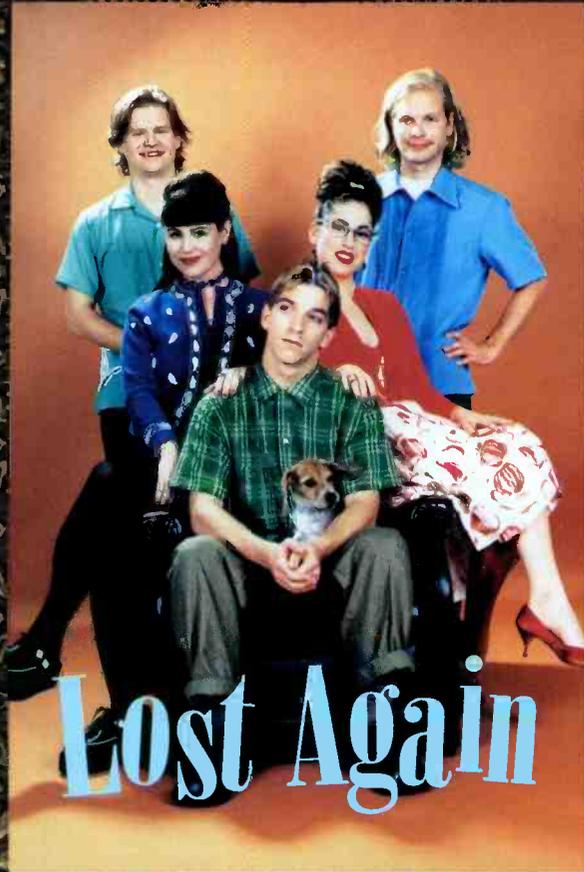


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and promotional efforts accordingly. Contrary to popular belief, we're not against the chart, but we know what it means and what it's worth."

"My philosophy is to do everything I can to get legitimate airplay for the artists I work with," says Dave Sanford, formerly of the Want Adds who has recently broken away for a solo venture. He's scored early by helping make Lee Perry's



Jon, Jeux and Tracy (A.I.M. Marketing)

Arkology—a reissue, no less—top ten on the GAVIN college chart. "There is a major difference between going to the wall with someone to get them to play a record which I feel can be a 'hit' at their station and using questionable tactics to get a record on their chart. In the game of artist development, fake chart numbers can lead to disastrous tours and embarrassingly low sales figures. I want to make my clients happy, and developing a *real* story is the only way to do that."

Bloodhound may seem to be some of the new cats around town, but in actuality, their roots run rather deep. Founded a year and a half ago by industry vet Mike Lembo, Bloodhound manages artists and producers, and also houses a publishing company. A total of eight people are on the team, and the radio promotion department is headed by former WVU Music Director Christy Stevenson. Says Lembo of the company's philosophy, "One thing I always keep in mind is to work less records than anybody else. That way, we are able to concentrate and not go in with a laundry list." Stevenson adds, "We try and be very respectful when we talk to college radio, because a lot of the time college radio gets talked down to. We try to place ourselves in their shoes and understand what it is they're going through."

Although they may differ in technique, it seems all indies agree that working with an artist they believe in leads to success—or at least satisfaction. Fanatic's Josh Bloom summarizes it this way: "even if a label or band cannot afford to pay you the outrageous amount you think you deserve, it's still worth taking a chance if you believe in the record."

CHALLENGES AND REWARDS

Let us now examine the drama at the end of the independent promotion line.

"I work about 60 hours a week, often without lunch breaks," says Vision Trust's LeBeau. "It's challenging to try and meet the objectives of every band we work, which seems to change every week. It is very stressful, being under a serious deadline and trying to make everybody happy. You have only a limited amount of time to get something on the chart, and with the number of records that are serviced to college every week, charting is not always easy."

McGathy's Scott Rogers expands on that idea. "The window of opportunity and the life of a record at college radio is very short. There's probably only an eight-week window before you start hearing 'ooh, that's old.'" The objective for Rogers is finding a balance for the many roles McGathy plays. "It's about relationships at all ends for indie promoters—with clients, artists, and managers, but most importantly, with radio. The biggest challenge is being able to balance all of these things. For some clients, it's not so much chart driven, as it could be tour marketing. We assume different roles for different major labels; for some we are the support team, for others we are the drivers. In the case of a small indie label where they don't even have a radio department, we become that department. We have to be all things for all the people that we work for, and for radio as well."

For Jacknife's Roldan, the challenge is to "make the doughnuts. That is, to make the calls and try and remember what you liked about the record and how it impacted you the first time you heard it, even after you've listened to it 500 times and you've talked about it 1,200 times. It's not easy keeping the distance that a music lover has. A lot of times when you're in the industry, you get kind of jaded, and you lose perspective on the feeling that the music gives you."

This thought brings Roldan to what seems to be a raw nerve for all indie promoters: dealing with clueless and/or apathetic programmers. "The most difficult aspect of my job is dealing with people that are not into music, because I relate to people on a music basis. It's tough to deal with MDs who are more interested in getting a free dinner than listening to the music. Another difficulty is dealing with MDs that don't know their musical history and don't

want to learn."

Autotonic's Dan Makta concurs. "Getting people to listen to an artist they've never heard of, on a label they've never heard of is hard," he says. "This is a concern of mine, since many of the records we work fall into that category. Only a handful of music directors are enthusiastic about going for it with stuff they've never heard of. There's so much new music out now, that it's impossible for these stations to filter through it all and listen to everything. As a result, there are certain [established] labels that always get first look."

"Getting paid can also be rather tough," he continues. "Indie labels don't actually have any money. Sometimes they pay a little bit up front, then at the end of the game claim that something was wrong. When dealing with majors, it's a bureaucracy; it can take two to four months to get a check."



Josh Bloom
(Fanatic Promotions)

"The biggest challenge that we've encountered in the past six to nine months is working as a team with outside parties," says Bloodhound's Stevenson.

"We really emphasize to a label that we want to work as a team with their promotion staff. It's sometimes difficult for them to understand that. Sometimes we are considered an appendage, where we are also doing the work, instead of doing the work together. Ideally, we'd like to be able to sit in on label's Wednesday morning meetings. This would give us an overall view and we could take that information and bring it to the college level."

Dave Sanford admits, "The most difficult part of being an indie promoter is making sure your clients understand the climate of radio. [They have to believe that] you set realistic goals for the records you are working in the initial stages of the project. Every record isn't going to go top ten, so you need to make sure your client's goals are in sync with what you feel you can accomplish."

Lipp Service's Sep Ghadishah's major hurdle comes from the challenge of working left-of-center music to a seemingly open-minded format. "Since I work music very much to the left field of what is considered alternative—jazz, world, trance, ambient, experimental, improv, and the sub-genres thereof—I frequently

have an uphill battle on my hands. While the labels I work with put out incredible music, they usually can't compete with the quantity of product—not to mention the cash flow—that pours into radio and press from the majors and some indies. Money often talks louder than it should in this business."

The Want Add's Chuck Arnold agrees. "Sometimes we feel limited in our position when we can't offer stations some of the perks that larger labels give to radio."

"It's a challenge to try and gain a music director's trust," says Fanatic's Bloom. "Some are so sick of the typical promoter come on that they take any show of friendship as a schmooze."

The challenges of indie promotion seem to be limitless, but, we hear, they just make the rewards that much more gratifying. In general, all agreed that the ultimate trophy is having a project do well. "Nothing feels better than being able to observe the growth of the artists you work with," says Sanford.

Autotonic's Makta adds, "It makes a difference to me to know that [our work] actually has some resonance outside of the small vacuum of the charts, and that it actually helped out in the real lives of the band or musician that we've worked with. This is really the main reason I do this. I didn't start this business to make a million bucks and get rich."

"Hearing the Sneaker Pimps at Taco Bell was completely rewarding for me," says Tracy Mollis of A.I.M.

LANDING ACCOUNTS

Part of the independent promoter's daily routine is hustling new records to work, a task that does have its advantages, points out Rogers from McGathy: "We're able to choose what we want to work with." All agreed that the most important factor when deciding to work a project is that they actually enjoy the music themselves.

"It's a team decision," says LeBeau. "We have to like it, and we must also feel that the music directors and the radio station markets are going to like it. It must be able to compete with what's out there."

"We honestly have more to say in what we promote," says Bloodhound's Stevenson. "At a label, you work what is put in front of you. Here, we can be a little more selective. We don't have an insane budget, but we can brainstorm like crazy and figure out how to do what we need to do with the budget we have."

Accounts come from a variety of sources, but labels, managers, and

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bands are the top three employers. Prices usually range from as little as \$100 a week (or less) up to \$500 for the bigger labels. Sanford says, "I use a sliding scale for billing and do my best to present a package that is most beneficial for our clients."

Bloodhound's crew suggests that "retainers" are the way to go for labels that are just starting out. Says Lembo, "Retainers allow us to work



"Dan can't come to the phone right now. Here's Henry" (Autotonic)

all of the label's product to radio and help build an image for the label through our promotional efforts. It's a good idea for a small indie.

We work their records for 40-50 weeks at a reduced rate. This way, we can create continuity from one record to the next. MDs know that when they get the music, they can talk to us, because anything on that label will be worked by us."

But why do companies that already have a radio promotion department hire indies anyway? Says LeBeau, "because they usually don't like the record. [laughs] Seriously, they hire us to speed development and maximize efforts, and also to build awareness and create a buzz. They have other things going on, like marketing meetings, talking to managers, coordinating efforts with touring and sales. They'll come to us and say, 'You take care of this. You have the pulse of radio. Tell me what's going on with my record.'"

McGathy's Rogers explains that expectations are always high. "Not only are we expected to be on the phone from the crack of dawn 'til the sun goes down and then some, but we also have to go out to the shows during the week and on weekends. It's not just a life, it's a lifestyle. Your personal life gets absorbed into work and vice versa."

As mentioned above, the work done by indies is often charged on a sliding scale, dependent on many variables. On occasion, however, indie promoter X will tell "super cool" indie label Z that they will work certain records for free. The reason for this is, of course, to gain precious indie credibility. Once gained, X can approach the majors and list the indie success stories they have worked. This practice has, understandably, irked some indie promoters, whose bread and butter is working small indie projects and who cannot afford to lose business.

Some question whether or not the freebie promoter does a disservice to the artist by not giving their project all the promotional attention it deserves exactly *because* they're working the record for free. Obviously, this has become a topic of hot debate. You can expect this to be discussed continuously at the upcoming *CMJ* and *GAVIN* seminars.

ADVICE FOR SMALL LABELS

If you are part of a small label that is interested in hiring an independent promoter, here are some words of advice from the frontline.

Vision Trust's LeBeau says, "Do your research. Call promotion companies, find out the past promotional history of each, and send out your disc to the companies you are interested in. Check to make sure that your band will fit in with the type of sound they are known for. Finally, solicit feedback and a proposal. Select your company based on what they say and what they can do for your record. Make sure they know what they're talking about."

Autotonic's Makta advises, "If a small label with little money is starting out, I always advise them to not hire an independent promoter and to try and do it themselves." He continues, "If you are at the start-up level and have no one bankrolling you, every penny counts. Go through the trades and pick out some of the stations that will want to play your stuff. The time to hire an indie promoter is when your label has grown to the point where you



Alicia, Stephanie, Bernadette (front), and Lisa (VisionTrust)

can't handle it anymore as a one person operation, but you're not at the point where you need to hire a full-time person. By doing it yourself, you'll know what it's all about. It's a crap-shoot. I think a lot of people just starting out don't realize that, and blow their whole wad too early in the game."

Sanford agrees. "Try and develop a small story on your own before looking for outside help. A brand new band on a brand new label can be a tough sell if you haven't already developed a bit of an organic, grass roots vibe. Labels like Drag

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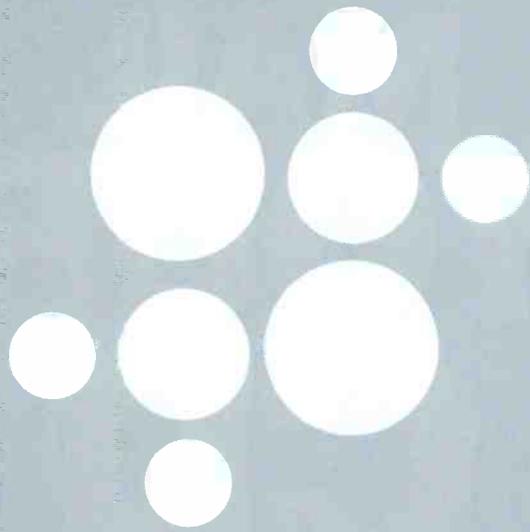
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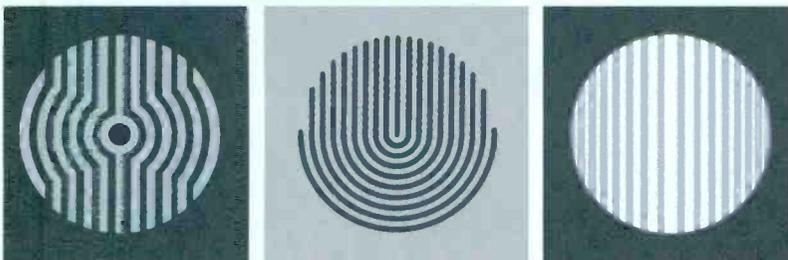
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City, which has a small budget, have a ton of success at radio, because they spent years developing this organic vibe."

He continues by stressing the need for a realistic goal for your record at college. "In some situations, no matter what you do, a

record for the format, or [your record] might be something so avant garde that only a handful of programmers are ready for it. Be realistic in your expectations. The cost of indie promoters is 50 percent recoupable to the artist, and in some cases, it's just not worth spending the artist's money."



McGathy Promotions

record is just not going to happen. It may be because it's not the right

So, there you have it, words of advice from those that give new meaning to the word "determination." Next time you run into your favorite independent promoter at a bar, why not buy him or her a drink for a change. ●

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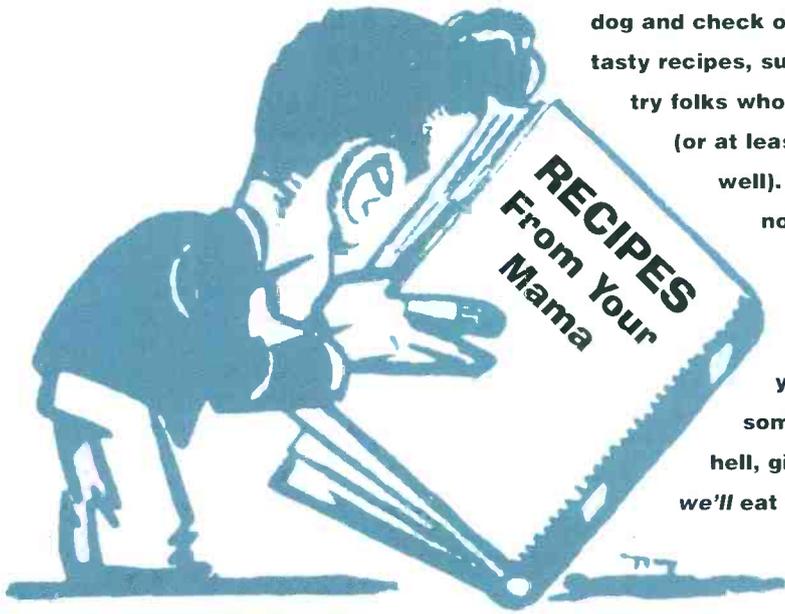
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Contact: Chuck Arnold

Back To School Recipes

Compiled by Smoov Pimpy V and Boogie Dogie Brown, American Culinary Gigolos



Attention all you Ramen eatin' clowns! Put down that frozen corn-dog and check out some of these tasty recipes, submitted by industry folks who know how to cook (or at least fake it really well). These easy—and not-so-easy—recipes will impress anyone you're trying to score with. If you can't find someone to cook for, hell, give us a call and we'll eat your food. But we won't put out.

Julie Muncy - Warner Bros.

MAMBO MARTINI

- 2 c. (500 ml) vodka
- 1 1/4 c. (290 g.) peeled and sliced pineapple
- 1 jalapeño, seeded and sliced
- 1/4 c. (60 ml) pineapple juice

In a pitcher or other glass container, combine vodka, pineapple slices, and jalapeño. Cover and let sit 24 to 48 hours. Add pineapple juice and ice cubes. Stir vigorously and then strain into four chilled martini glasses.



Brendan Bourke - Beggars Banquet

GATORADE MARTINI

- Stoli Lemon or Absolut Citron
- Gatorade

I use orange Gatorade, try to stick with the old school flavors. Make sure the glass is chilled!



Lawrence Lui - V2

SAUTÉED CHINESE BEEF WITH SCALLIONS

Take a half pound of flank steak. Slice the steak into thin strips. Put the strips



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into a mixing bowl. Add:

- 2 T. soy sauce**
- 1 T. white wine**
- 1 T. vegetable oil**
- 1 t. corn starch**
- 1/2 t. ginger powder**

Stir well until ingredients are evenly distributed. Cut four scallions. Heat up four T. of vegetable oil in a wok or frying pan. Put the scallions in the wok. Stir well. Then add the flank steak mixture. Sauté thoroughly until redness is gone. Do not overcook! For best results, use a very high flame. Works well with rice. Feel free to get creative with spices. Serves two.

Carl Ratliff - Estrus

BOOKMAN'S BAKED BEANS

- 1 can Bush's pork and beans**
- 1/4 c. brown sugar**
- 1/2 c. catsup**
- 3 T. yellow mustard**
- 1/2 to 1 lb. bacon**
- 4 T. soy sauce**
- 5 T. Worcestershire sauce**



- 1 clove garlic**

Drain the beans, place in saucepan on medium heat. Cook bacon, saving approximately 1/4 cup pork fat. Add all the ingredients to the beans and mix well. Cook on medium heat until bubbling, then reduce to low. Add crispy bacon and pork fat. Stir. Continue to cook on low until ready to serve.

*I cannot be held responsible for the ingredient quantities. I have never measured ingredients when making these beans. When I was MD at WEGE, I served these to Frank Black and he went back for seconds. Guess they're good, or maybe he was starving (probably the latter).

Andrew Paynter - Mammoth

CHAPEL HELL BEANS AND RICE

- 1 can frijoles**
- 1 c. saffron rice**
- 1 c. Mexican cheese**

- 1 c. salsa (medium or hot, your preference)**
- 1/2 c. scallions**
- 1 clove garlic**
- black olives**
- tomatoes & guacamole**

Bring 1 2/3 c. water to a boil. Add the rice, cover and simmer for about 20 minutes. Heat beans in a separate pan. As soon as both are done, strain and blend them in a bowl. Top with cheese and salsa. Sprinkle with chopped scallions, garlic, and tomatoes and garnish with olives and guacamole.



"The reason this is called "Chapel Hell Beans and Rice" is because there's nothing else good to eat in this town, and every place that makes burritos here blows!

Bernadette Edgar -

Vision Trust

BERN'S BANANA DAIQUIRIS

- 1 bathing suit**
 - 1 pair sunglasses**
 - 1 large floppy hat only worn by tourists**
 - 1 blender or an awful lot of elbow grease**
 - 1-2 bananas, depending on how thick you want it**
 - A rather generous measure of Caribbean rum (Hint: Don't go chintzy on the brand, 'cause it'll taste like poo)**
 - 1 c. Half & Half**
 - Sugar to taste**
 - Ice**
- Wear 1 through 3 and blend 5 through 9 in 4.

Carolyn Wolfe - Atlantic

MY MOM'S AMAZING APPLE CRISP

- 8 medium apples (cut in big chunks, can be peeled or unpeeled)**

- 1/3 c. brown sugar**
- 1/3 c. white sugar**
- 1 t. cinnamon**
- 1 T. lemon juice**
- 1/2 c. melted margarine**
- 2 c. granola**

A handful of oatmeal (not the instant kind)

Blend and cook 7-9 hours on low heat. Mom uses a crock pot, but you can just do it on the stove. Serve alone or with ice cream.

Donovan Finn - Matador

QUICK AND TASTY VEGGIE DELITE

Medium or Firm Tofu (Try it, you'll like it)

- Yellow squash**
- Green squash**
- Onion**
- Green pepper**
- 2 cloves garlic (optional)**
- Brown rice**
- Pasta sauce or tomato sauce**



Start the rice. Sauté the tofu in light oil until brown. In a separate pan, sauté all the vegetables and the garlic. Mix the veggies and the tofu together, add spices to taste (I like black pepper, a little oregano, and a dash of salt). Mix in with the sauce and brown rice.

*This is a real cheap and easy recipe that also tastes great. Cook it Sunday before X-Files, and you should have dinner that night and lunch till at least Wednesday.

Anthony DelRosario - WTUL

MAJA BLANCO (WHITE LADY)

- 1 can coconut milk**
- 1 can evaporated milk**
- 1 can cream corn**
- 1 c. sugar**
- 1 c. cornstarch**
- Coconut flakes (optional)**

Mix everything but the coconut flakes

together. You might want to use a blender to get the corn a bit smaller. Cook mixture on medium heat, stirring constantly (the cornstarch sticks quite a bit), until fairly thick. Pour into serving dish and put in fridge to cool.

Toast the coconut flakes at 300° until brown. Sprinkle flakes on top of the servings.

*This recipe is a Filipino dessert that my Auntie Gloria gave me.

Mattie White - Mute

PAKORA

Basic batter (or use the fish & chips batter mixture sold in supermarkets)

- 8 oz. grain flour**
- 1/2 t. turmeric**
- 1/2 t. chili powder**
- 1/4 t. baking powder**
- 1 t. coriander powder**

Salt to taste

Veggies: spinach, cauliflower, onions, potatoes, etc.

Mix batter and spices. Chop veggie pieces and add to the batter. Drop small spoonfuls into hot vegetable oil and deep fry until crisp. Cut potatoes in thin slices and use the same method. Ditto for cauliflower flowerets and spinach leaves.

*This recipe should take you no longer than 20 minutes to make and it is a great snack! I stole it from none other than WSIA's Asif Ahmed. Yum Yum!



Amy Nathanson - Mutiny

PASSOVER CHOCOLATE CHIP MANDEL

- 2 c. sugar**
- 1/2 lbs. melted margarine**
- 6 eggs**
- 2 1/2 c. cake meal**
- 3/4 c. potato starch**
- 1 pkg. chocolate chips**

Mix together sugar and margarine with a wooden spoon. Add eggs, one at a

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time, mixing between each. Sift in cake meal, one cup at a time and mix. Sift in potato starch and mix. Add chocolate chips and mix. Form into two loaves and place on a greased cookie sheet. Put a piece of foil between the loaves. Bake at 350° for 40 minutes. Slice while warm.
*Find a very strong person to mix the batter; it gets quite thick.

Fred Schaff- McGathy

FRED'S OREO DUNK

Package of Oreo's

Milk

Purchase Oreo's and milk. Pour glass of milk. Dunk Oreo in milk. Eat.

Jennie - McGathy

JENNIE'S BIG MINT JULEP

Crushed ice

Fresh Mint

Sugar

Bourbon (large quantity)

Boil 1 1/2 c. water. Add 3/4 c. of sugar

and stir until it dissolves into a syrup mixture. Drink a shot of bourbon. Put crushed ice in a glass. Drink a shot of bourbon. Crush the fresh mint and add to ice. Drink a shot of bourbon. Add the sugar mixture to the crushed ice. Drink a shot of bourbon. Add bourbon and a sprig of mint. Sit down. Those shots should be kicking in and making it very difficult to stand.

Pete Burness - Fat Wreck Chords

FAT PETE'S PORK MEDALLIONS

Pork medallions

Lemon pepper

Butter

Worcestershire sauce

Sesame oil

Garlic

Red Wine

Roasted red peppers

Little orange bell shaped tomatoes

Pound the shit out of pork medallions and press with lemon pepper. Sauté pork with butter in a big ass skillet until



browned. Remove pork from skillet. Add Worcestershire sauce, sesame oil, garlic, red wine, roasted red peppers and those fucked-up little orange bell shaped tomatoes to pan juices. Pour sauce on top and serve.
*I made this up, really.

Jeff Sperber - Caroline

SPERBERKING'S BASIC 3 BEAN VEGGIE CHILI

1 c. red kidney beans

1 c. black beans

1 c. cannelloni (white) beans

1 1/4 c. V8

1 c. bulgur wheat

2 c. chopped onions

6 to 8 cloves of garlic

2 t. cumin

2 t. basil

2 t. chili powder

2 medium green bell peppers

1/12 t. salt

1 4 1/2 oz. can tomatoes

3 T. tomato paste

1 to 2 bottles of Ed's Chili Beer

Black pepper

Cayenne pepper to taste

Boil V8. Add it to bulgur and cover for

15-20 minutes. Empty beer into a separate glass for the time being. Take out the chilis and chop 'em. Sauté the onions in a medium to large pot for 4-5 minutes over medium heat. Add the rest of the veggies, including the chilis and sauté for another 6-7 minutes. Throw in the rest of the ingredients and simmer (uncovered) over low to medium heat until it reaches the consistency you wish.

The longer you simmer (on a lower heat), the more flavorful it becomes. I try to let it simmer at *least* 1 hour or until the beer is cooked out. Preferably 2 to 3. If it becomes too dry, add a little V8 as you go. When ready to serve, top with cilantro, parsley, cheese, chopped red onion, guacamole, sour cream or whatever you prefer.
*Chili is a highly personal food.



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Prepare it hotter or more mild. Vary the beans, add carrot or celery.
Experiment. This will be a yummy blueprint though!!

Newman - Virgin
MOM'S SWEET & SOUR MEATBALLS

- 1 lb. hamburger meat
- 1 egg
- 1/4 c. bread crumbs
- 1 t. garlic salt

Mix all ingredients by hand in a large bowl. Roll small meatballs and brown them in a saucepan. Drain. For the sauce, melt 1 bottle chili sauce and 1 big can of jellied cranberry sauce into a saucepan. Add meatballs and simmer for 20 minutes.

*Makes a delicious appetizer at a party; use toothpicks. Yes, I am white trash.

Lenny LaSalandra - Interscope
LEONARDO'S LASAGNA

- 2 28oz. cans crushed tomatoes
- 1 1/2 lbs. ground beef
- 1 large onion
- 2 6 oz. cans tomato paste
- 1 lb. box lasagna pasta
- 1/2 c. seasoned bread crumbs
- 1 1/2 lbs. mozzarella cheese
- 1/2 lb. prosciutto
- 1 egg
- grated Romano cheese
- olive oil

First, we start with the sauce, the cornerstone of every good Italian pasta dish. And like G. Love, this is gonna be some Special Sauce. Ain't no Ragu here. Take a nice, large pot and line the bottom with a thin layer of olive

oil. Add one whole, large, diced onion and sauté on medium heat until the onion is soft. Add the crushed tomatoes, tomato paste, and 2 c. of water.



Stir with a wooden spoon and continue cooking on medium heat until boiling. Turn down the flame to low (like the band) and cover the pot. Let it simmer for two hours, stirring occasionally. Yeah, that's right, I said two hours. Slow and low, that's the tempo. While that's brewing, combine the ground beef (get the lean kind—it tastes better), bread crumbs, and egg in a large bowl. Mix it all up until it's one big smooth ball of meat. Now make about 300 tiny meatballs by rolling them between your hands. Fry up those suckers in a pan full of hot olive oil, and when they're cooked, set 'em out to dry on a paper-towel-lined plate. Now chop up the mozzarella cheese into silver-dollar-sized circles and cut the prosciutto into triangular wafers. Cook up the lasagna pasta. You can use any brand, but I like Ronzoni 'cause they have that Old School mad flava. Right about now the sauce should be finished, so it's time to put it all together.

Line a large rectangular pan with a thin layer of sauce. Then lay down a layer of pasta. Then another layer of sauce. Then a layer of cheese slices. Then a layer of prosciutto. Now scatter some mini-meatballs around. Then more sauce. Then another layer of pasta. And so on. That's the secret: layer upon layer, like a Dust Brothers track. When you get to the top of the pan, finish up with a final layer of sauce and sprinkle on some grated Romano cheese. Bake at 350° for 20 minutes. Serve it up with a nice bottle of red wine, and some Sinatra CDs.



Parker Gibbs - GAVIN
PARKER'S PUNCH
Redrum (The new booze sensation)
Cranberry Juice
Grapefruit Juice
Ice
Mix 2 to 3 parts Redrum with one part

cranberry juice. Add just a splash of grapefruit juice. *No!* That's too much! I said just a splash. Now shake, stir, or whatever. Ready? Now take that there drink that you're holding in your sweating hand, bring forth to your lips and chug. Repeat process until glass is empty, or until you feel less despondent and more sexy or confident about yourself.

*As many of you already know, this incredible libation was introduced, *en masse*, at last year's GAVIN in New Orleans. Take notes shortstop, because if one is not careful, the mixing of too much or not enough of each ingredient could easily result in having one's teeth blown through the back of one's head. Or at least result in a really crappy cocktail.

Steven Lambert - KZSU
SPAGHETTI SANDWICH

- Bread roll
- Spaghetti
- Veggies
- Salt and pepper to taste

One of the things I learned when working as a bus boy is that Italian restaurants tend to prepare pasta *en masse*, cooking pounds in a large bowl at the beginning of the evening. They always over-estimate in order to prevent running out, so tons of perfectly fine noodles get tossed at closing time. Remember, the noodles in the middle aren't touching the other garbage. For some reason, bakeries and produce markets have been sold on this "freshness" idea. Take advantage of their foolishness. Much of the food they throw out is only a couple days old. If it's not moldy you can still eat it, and



even if it is, just don't eat that part. Collect your ingredients after everything is closed. Take a roll of bread, split it in two, and lay that nice cool pasta in there. Use whatever vegetables are in (or just out of) season—bell peppers, cucumbers, raw zucchini, etc. Always be sure to smell first to check for rancidity. For the finishing touch, add some salt and pepper and whatever condiments you've picked up at the local fast food joint. See, I'm on what some would call a "limited budget," so when I can find a recipe that uses food I can find easily, like in a dumpster close by, I say "that's a good recipe!" If you live near an Italian restaurant and a bakery (like I do), this recipe could cut your weekly food budget in half.

Nick Attaway - MCA
ROASTED PEPPERS IN MINUTES

- 2 red bell peppers
- 2 cloves of garlic
- 3 shots of Extra Virgin olive oil
- A whole lotta basil
- Salt and pepper to taste

Really simple folks, but you have to have a gas stove. Take the bell peppers and put them directly on the gas stove fire; no pan needed. Turn up the flame to high and turn peppers continuously until they are completely black. Let cool. Wash blackened skin off with cold water. then slice. Heat 3 shots of Extra Virgin olive oil in a pan with 2 chopped buds of garlic and a whole lotta basil. Once the garlic is slightly browned, remove from heat, and add the pepper slices, salt, and pepper. Serve with fresh mozzarella, warm french bread and a \$10 bottle of good French red wine. Enjoy and taste the end of summer!



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Eric Zappa - Watermelon MAMA ZAPPA'S STUFFED MUSHROOMS

- 1 lb. mushrooms
- 1 c. soft bread crumbs
- 1/2 t. fresh basil
- 1/2 t. chopped parsley
- 1/4 c. parmesan cheese
- 2 T. olive oil



Wash and remove stems from mushrooms. Chop stems and mix with bread-crumbs and remaining ingredients. Stuff bread-crumbs into mushroom caps, mounding slightly. Place stuffed mushrooms in a pan and bake at 350° for 20 to 30 minutes. *Mangia.*

Yigal Dakar - Interscope SUCCESSFUL PROGRAMMING

1. Return all calls
2. Answer all e-mails
3. Listen to all the music that arrives



4. Don't be overly opinionated
5. Add music on the add date
6. Play all my records until golden brown

Do all of the above... Again and again. *Deeelicious!!*

James Lo. Cole - Freeworld UNCLE CHUCK'S DRUNKEN SALSA

- 4 pasilla chilis
- 1 nopal (cactus paddle) cleaned of all thorns and diced to yield 1/2 c.
- 1/2 c. water
- 5 cloves garlic, pan-roasted until brown and soft, then peeled
- 2 large ripe tomatoes, pan-roasted until blistered, black and soft
- 1 T. tequila
- 2 T. chopped white onion
- 1/4 t. salt
- 3 T. crumbled fresh white cheese (Mexican queso fresco is preferred, however fresh goat cheese or feta can be substituted)

In a heavy skillet over medium heat, toast chilis until brown and fragrant, about 3 minutes. Cool slightly, slit open, remove seeds and veins, reserving seeds from two of the chilis. Again using a heavy skillet over medium heat, toast reserved chili seeds until brown and fragrant, about 2 minutes. In a blender, puree diced cactus and prepared chilis with the water until smooth. Add roasted seeds, garlic, tomatoes, and tequila.



Process until you have a slightly textured liquid. Stir in onion and salt. Sprinkle cheese on top just before serving.

Jordan Richter - Universal PINKY WINKS

- 1 lb. Bob Evans sausage
- 1 lb. ground beef
- 1 t. red pepper
- 1/2 t. oregano
- 1/2 t. garlic powder
- 3/4 lb. Velveeta cheese, melted



Brown sausage and beef, mix in spices and cheese, spread mixture on party rye (small slices of bread; pumpernickel can also be used) and bake at 350° for 15 minutes. Enjoy!

Larry Munroe - Cargo RICE WITH ADZUKI BEANS AND JALAPEÑOS

- 2 T. olive oil
- 1 large yellow onion
- 1 green bell pepper, diced
- 2 jalapeños, seeded and minced
- 2 cloves of garlic, mined
- 1 T. pure chili powder
- 1 t. ground cumin
- 1 t. annatto powder
- 1 1/2 cups uncooked white rice
- 3 c. water
- 4 c. adzuki or dark red kidney beans
- 1/2 c. stuffed green olives, chopped
- 2 T. chopped fresh cilantro
- salt to taste

In a large saucepan, heat oil over

medium heat. Add onion, bell pepper, jalapeños, and garlic. Cook until onion and bell pepper are tender, about 8 minutes. Stir in the chili powder, cumin, and annatto and cook 1 minute. Add the rice and water. Heat to boil. Reduce heat and simmer 15 minutes or until liquid is absorbed and rice is tender. Stir in beans and olives and heat through. Remove from heat, and stir in cilantro. Salt to taste.

Guy Hamelin - 911 Entertainment SAMOSAS

- Filling:
- 2 large potatoes, cooked and mashed
 - 1 c. finely-minced onion
 - 2 medium cloves crushed garlic
 - 1/2 t. fresh-grated ginger root
 - 1/2 t. mustard seeds
 - 1/2 t. ground coriander
 - 1/2 c. diced carrots, cooked until just tender
 - 1/2 cooked green peas
 - 1 t. salt
 - juice from 1/2 lemon
 - 2-3 T. butter
 - Cayenne pepper to taste
- Heat butter in heavy skillet. Add garlic, ginger, onion, salt, and mustard seeds. Saute 6-8 minutes, or until onion is soft



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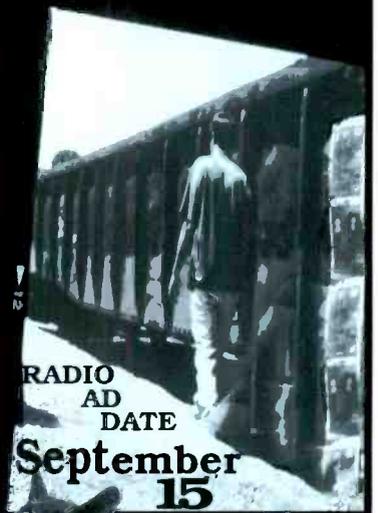
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and clear. Combine all ingredients, except peas, and mix well. Fold in peas last, taking care not to smash them.

Pastry:

- 2 c. white flour**
- 1 t. salt**
- 4 T. melted butter**
- 1/3 c. yogurt water**

Sift together flour and salt. Add melted butter, yogurt, and enough water to make a stiff dough. Knead until smooth and elastic. Roll out very thin (1/4 inch) on a floured board and cut into 4-inch circles. Keep rolling and cutting until you've used all the dough. Place a tablespoon of filling in the center of each circle, leaving the edges free. Brush edges with a little water, fold over, and seal with fork. Heat a 3-inch pool of "all purpose" or peanut oil in a heavy skillet to about 365°. Make sure the oil is hot enough (it should bounce a drop of water on contact). Fry samosas until golden. Drain well and serve with chutney, raita, and chunks of fresh, raw fruits and veggies.

John "Caddy Man" Rosenfelder - Island

EGG CREAM

- 3 T. (U-Bet brand) light chocolate (cocoa) syrup**
- 3 T. ice cold milk**

Ice cold seltzer

Measure the chocolate syrup and milk into a 16 oz. glass. Add enough seltzer to half fill the glass. Stir with a long handled spoon. Pour more seltzer from at least a foot over the glass, while stirring vigorously. You want to produce a foam that spills over the top of the glass. Smooth the top of the glass with a spoon. Don't forget the rapkir.



Mark Burgoyne - Om
ULTIMATE HANGOVER RECOVERY MEAL

- 2 pieces of Wonder Bread**
- Spinach dip**
- Lay's potato chips**
- Grapes**

Spread spinach dip liberally on one piece of bread. On the other piece, smack down some Lay's potato chips. Smush the pieces together. The night before, stick a big bag of grapes in the freezer. Eat the frozen grapes in the morning, and put on a little golf on the TV. A quick roac to recovery, Om style. ●



PIGSKIN MAYHEM!

Greetings sports fans. Welcome to the kick off of the First Annual Dick Butt-Kiss Invitational Football Pool. The College Crew has been inspired by the Charlie Miller Invitational coached by GAVIN's own Steve Resnick and Dave "The Duke" Sholin to start our own season.

Our pool is a poor man's version of theirs. We will have all the same intensity and competitiveness, just not the same amount of grand prize winnings. We've decided to make college radio more football-friendly. Why, you may be wondering? Why not.

Sports has always been a way to release stress, take our minds off reality, have loads of fun, and possibly hit the jackpot. (And if you're a Raiders fan, beat up a Cheesehead in the parking lot.) We figured that, since Mike Ditka's back eating three-sausage gumbo, Barry Switzer's packing heat, and the Raiders and 49ers both have new coaches, now would be the ideal time for college radio kids to get involved. Besides, who can resist grown men running around in tight pants and chasing a pigskin?

The rules are simple, but if you have any questions, please give us a holler. Remember, you don't have to be a big fan of football to play—there's always beginner's luck.

MOST ADDED

- SONGS OF JIMMIE RODGERS (19)
- SECONDS FLAT (18)
- WAYNE HANCOCK (16)
- BUDDY MILLER (13)
- JAMES INTVELD (13)
- CLAIRE LYNCH (12)
- KELLY JOE PHELPS (12)

TOP TIP

SECONDS FLAT

(Green Linnet/Redbird)

Songs, harmonies, melodies, and the perfect touch of twang-meets-pop make Seconds Flat's eponymous second album a sure-fire favorite. You'll find "The Good Life" and "Stella" quite addicting. Debuts this week at #26.

RECORD TO WATCH

BOB MARTIN

The River Turns the Wheel (Riversong)

Easily one of the best surprises of the year, Bob Martin has the songwriting talent that stands his own ground and wraps you into each track. "Sweet River Days" is a good starting point, and "Goin' Home" is currently the most requested song at KHYI.

Gavin Americana

LW	TW		Reports	Adds
1	1	THE DELEVANTES - Postcards From Along The Way (Capitol Nashville)	69	1
3	2	ALL THE KING'S MEN - All The King's Men (Sweetfish)	64	4
2	3	DWIGHT YOAKAM - Under The Covers (Reprise)	59	0
8	4	TIM O'BRIEN - When No One's Around (Sugar Hill)	66	8
4	5	RICKY SKAGGS - Life Is A Journey (Atlantic)	59	2
5	6	WHISKEYTOWN - Strangers Almanac (Outpost)	64	4
21	7	THE SONGS OF JIMMIE RODGERS - Various Artists (Egyptian Records/Columbia)	64	19
16	8	CLAIRE LYNCH - Silver And Gold (Rounder)	64	12
7	9	DALE WATSON - I Hate These Songs (HighTone)	52	0
6	10	MARCIA BALL - Let Me Play With Your Poodle (Rounder)	58	0
10	11	PAM GADD - The Long Road (Vanguard)	56	3
22	12	BUDDY MILLER - Poison Love (HighTone)	52	13
35	13	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	55	16
9	14	DAR WILLIAMS - End of the Summer (Razor & Tie)	49	0
17	15	THE BLAZERS - Just For You (Rounder)	56	3
15	16	LAURIE LEWIS - Earth & Sky (Rounder)	50	1
18	17	BIG SANDY & HIS FLY-RITE BOYS - Feelin' Kinda Lucky (HighTone)	47	0
13	18	DALE ANN BRADLEY - East Kentucky Morning (Pinecastle)	50	1
14	19	BIG BLUE HEARTS - Big Blue Hearts (Geffen)	53	1
19	20	JAMES McMURTRY - It Had To Happen (Sugar Hill)	46	1
11	21	JOHN FOGERTY - Blue Moon Swamp (Warner Bros.)	41	1
26	22	RAY WYLIE HUBBARD - Dangerous Spirits (Philo)	52	10
12	23	BLUE MOUNTAIN - Home Grown (Roadrunner)	50	1
24	24	AMAZING RHYTHM ACES - Out Of The Blue (Breaker)	45	5
20	25	BLUE RODEO - Tremolo (Sire Records Group)	47	0
N	26	SECONDS FLAT - Seconds Flat (Green Linnet/Redbird Series)	45	18
32	27	MOUNT PILOT - Help Wanted, Love Needed, Caretaker (Doolittle)	46	7
25	28	BILLY LEE RILEY - Hot Damn! (Capricorn)	41	0
30	29	RIPTONES - Extra Sauce (Bloodshot)	41	3
23	30	MICHAEL MARTIN MURPHEY - The Horse Legends (Warner Western)	39	0
33	31	DAVID OLNEY - Real Lies (Philo)	41	4
38	32	SIX STRING DRAG - High Hat (E-Squared)	42	7
27	33	BRUCE HENDERSON - The Wheels Roll (Paradigm)	35	0
N	34	TWO DOLLAR PISTOLS - On Down The Track (Scrimshaw)	35	5
28	35	TOM RUSSELL - The Long Way Around (HighTone)	30	0
31	36	R.B. MORRIS - Take That Ride (Oh Boy!)	31	0
36	37	OLD 97'S - Too Far To Care (Elektra/EEG)	30	0
N	38	VALERIE SMITH - Patchwork Heart (Bell Buckle Records)	28	3
37	39	ROBERT EARL KEEN - Picnic (Arista Austin)	27	0
N	40	DAVID ALLEN COE - Live (Lucky Dog/Columbia)	30	2

Chartbound

- BOB MARTIN** (Riversong)
- THE BLUERAGS** (Sub Pop)
- DAVID GRISMAN & DOC WATSON** (Acoustic Disc)
- LOUISE TAYLOR** (Signature Sounds)
- TONI PRICE** (Antone's/Discovery)
- JEB LOY NICHOLS** (Capitol)
- Dropped:** #29 Asleep at the Wheel, #34 Alison Krauss, #39 Sandy Rogers, #40 Ed Pettersen.

Americana Inroads BY ROB BLEETSTEIN



The Strawberry Festival And the Lilith Effect

The year of the woman indeed. With the Lilith Fair tour garnering huge critical and box office success this summer, women artists are finally wielding the clout they earned long ago. This year's **Strawberry Fall Music Festival**, held in the gorgeous surroundings of Camp Mather outside of Yosemite National Park, had shades of Lilith all through the Labor Day weekend.

Emmylou Harris and **Spyboy** (who were on a major portion of the Lilith tour), headlined Saturday evening, bringing her North American portion of the *Wrecking Ball* tour to a close with a stellar performance that included a delicate delivery of "Hickory Wind," which she sent out to the beloved radio ghosts of **KFAT** and **KHIP**. Harris also turned up onstage on Friday evening to sing with the **Dead Reckoners**. The Reckoners, as you may know, have two very solid women in their lineup in **Tammy Rogers** and **Allison Prestwood**, and their presence was felt in force. Ms. Emmylou was quite the trouper on this evening, turning up at the late night *Amy's Orchid Cafe* to sing "Orphan Girl" with **Tim** and **Mollie O'Brien**. Also on hand to add more female energy was **Cheryl Wheeler**, who turned in one of her usual, completely hilariously entertaining sets, with **Nina Gerber** accompanying her on guitar. North Dakota native and Austin resident **Ana Egge** did a solo "tweener" set that exposed many Californians to her talent for the first time. Another surprise at the late night cafe was the appearance of **April Cope**, who was joined by **John Cowan** and **Darrol Anger** for an inspir-

ing set. **Catie Curtis** was on the bill Sunday, and wowed the crowd with many new songs that will appear on her upcoming album. Following Curtis' set, **Asleep at the Wheel** took the stage with their current lineup, which includes the dazzling duo of **Rosie Flores** and **Cindy Cashdollar** on guitar and steel, respectively.

Rosanne Cash brought the festival to a close with a spectacular set. Appearing with a full band that included **John Leventhal** on guitar, Cash's sound was rounded out by the rich strains of a Hammond B-3 and a saxophone. Her set ran the gamut of her career, from the chestnut "Blue Moon With Heartache" to the brand new "Greg & George." With a capacity crowd and spectacular weather all weekend, this Strawberry was a winner. ●

In The Pines Alert Vol. I

For all of you wise ones in the know who'll be attending our **In the Pines** retreat Sept. 18-20, you'll want to make sure and pack a portable FM radio for the trip. All I can say is that the airwaves over Squam Lake will be filled with Americana during our visit. Also, all of you radio attendees, if you have tapes of airchecks, complete with music, on either cassette or DAT, bring them along. And be on the lookout for **Rounder's Jeff Copetas'** '65 Ford Galaxie 500. He's offered free shuttles from cabin to cabin.

Editor: **ROB BLEETSTEIN**
 Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580
 E-mail: pwrnglide@well.com

MOST ADDED



- ELTON JOHN (44)**
- PAUL McCARTNEY (31)**
- AMBROSIA (14)**
- GARY BARLOW (13)**
- HALL & OATES (12)**

TOP TIP

PAUL McCARTNEY
 "Young Boy"
 (Capitol)

The format's #2 Most Added is on a fast track. Top calls include: WFMK, WLTE, WALK, WLIF, WDEF, KTDY, KMXZ, WQLR, KOSI, WAHR, WRCH, WWLI, and KUDL.

RECORD TO WATCH

PRETENDERS
 "Goodbye"
 (Hollywood)

No hype intended, but I feel this excellent tune should be charted by now. "Goodbye" is welcomed at WKDD, KBEE, WQSM, WWNK, WMXB, WMTX, WDBZ, WRQX, WDEF, WWSE.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	JEWEL - Foolish Games (Atlantic)	12	217	2	6124	+113	122	50	27	15
2	FLEETWOOD MAC - Silver Springs (Reprise)	6	203	6	4741	+433	70	67	38	26
3	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	11	175	3	4421	+178	76	50	36	12
4	LeANN RIMES - How Do I Live (MCG/Curb)	16	168	6	4284	+293	75	40	40	13
5	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	33	163	1	4226	-166	72	38	35	16
6	AMY GRANT - Takes A Little Time (A&M)	9	194	11	4152	+397	56	55	47	35
7	SISTER HAZEL - All For You (Universal)	21	125	1	3892	+13	85	20	12	8
8	10,000 MANIACS - More Than This (Geffen)	18	145	0	3774	-349	73	33	27	11
9	OMC - How Bizarre (Mercury)	30	114	2	3320	+33	70	17	20	6
10	BILLY JOEL - To Make You Feel My Love (Columbia/CRG)	8	152	3	3217	-7	41	42	46	22
11	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	17	98	1	3143	+76	67	14	13	4
12	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	12	125	6	2963	+315	46	37	30	11
13	ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	3	173	44	2933	+1047	20	39	60	37
14	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	10	125	9	2822	+437	41	36	35	11
15	HANSON - Where's The Love? (Mercury)	10	116	0	2802	+147	49	33	20	14
16	DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	5	157	12	2700	+531	19	40	48	41
17	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	15	120	1	2629	+22	34	42	23	21
18	PAUL CARRACK - For Once In Our Lives (Ark 21)	17	114	0	2581	-385	35	34	29	16
19	SPICE GIRLS - 2 Become 1 (Virgin)	13	106	11	2505	+469	40	25	22	16
20	THE WALLFLOWERS - The Difference (Interscope)	11	101	3	2502	+199	41	27	21	10
21	KENNY LOGGINS - I Am Not... (Columbia/CRG)	10	122	2	2368	-421	25	32	39	23
22	MARIAH CAREY - Honey (Columbia/CRG)	5	117	4	2354	+214	26	28	47	14
23	SHERYL CROW - A Change Would Do You Good (A&M)	19	80	1	2164	-153	42	17	12	9
24	JAMES TAYLOR - Little More Time With You (Columbia/CRG)	16	98	0	1999	-468	22	25	32	17
25	THE VERVE PIPE - The Freshmen (RCA)	21	66	1	1924	+23	37	11	15	2
26	NATALIE COLE - A Smile Like Yours (Elektra/EEG)	14	92	1	1896	-25	21	23	32	12
27	DUNCAN SHEIK - She Runs Away (Atlantic)	10	99	4	1819	+103	9	31	38	21
28	MATCHBOX 20 - Push (Lava/Atlantic)	10	65	7	1718	+246	26	19	13	7
29	WEATHERVANE - Roll Like Thunder (Soup Can Music)	13	88	1	1657	+40	14	28	27	18
30	MICHAEL BOLTON - Go The Distance (Columbia/CRG)	20	86	0	1642	-83	15	20	28	20
31	MONICA - For You I Will (Warner Sunset/Atlantic)	25	77	0	1602	-93	17	18	32	10
32	JOHN TESH - Avalon (GTSP/Polygram)	7	98	4	1583	+158	9	21	33	28
33	SUPERTRAMP - Live To Love You (Oxygen/Silver Cab)	8	87	5	1534	+151	12	22	26	23
34	THE WALLFLOWERS - One Headlight (Interscope)	35	51	0	1446	+3	30	7	8	5
35	TONIC - If I Could Only See (Polydor/A&M)	11	58	4	1444	+158	23	14	13	8
36	THE WILSONS - Monday Without You (Mercury)	5	94	10	1385	N	0	22	33	33
37	JAMIE & THE JURY - Holdin' On To Someone Else (Rocktopia)	21	70	0	1385	-157	14	23	24	6
38	DUNCAN SHEIK - Barely Breathing (Atlantic)	43	54	0	1307	-20	18	15	13	8
39	PETER CETERA - Do You Love Me That Much (River North)	21	69	0	1265	-185	10	16	24	18
40	NIGHT RANGER - Forever All Over Again (Columbia/CRG)	10	69	1	1226	N	7	19	25	18

Chartbound	Reports	Adds	SPINS	TREND
TEXAS - "Say What You Want" (Mercury)	77	2	1190	+105
STEEL PULSE - "Steel Pulse" (Mesa/Atlantic)	70	3	1089	+71
BIG HEAD TODD - "Please Don't Tell Her" (Revolution)	67	10	977	+231
PAUL McCARTNEY - "Young Boy" (Capitol)	66	31	790	+312

Total Reports This Week: 248 Last Week: 246
 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.
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 GAVIN Fax: (415) 495-2580

Inside A/C



BY RON FELL

What Does It Take to Be a GAVIN Reporter

In keeping with the ask-the-editor theme of last week's issue, here are some oft-asked questions regarding the GAVIN A/C panel.

Q: Why is GAVIN's panel so big?

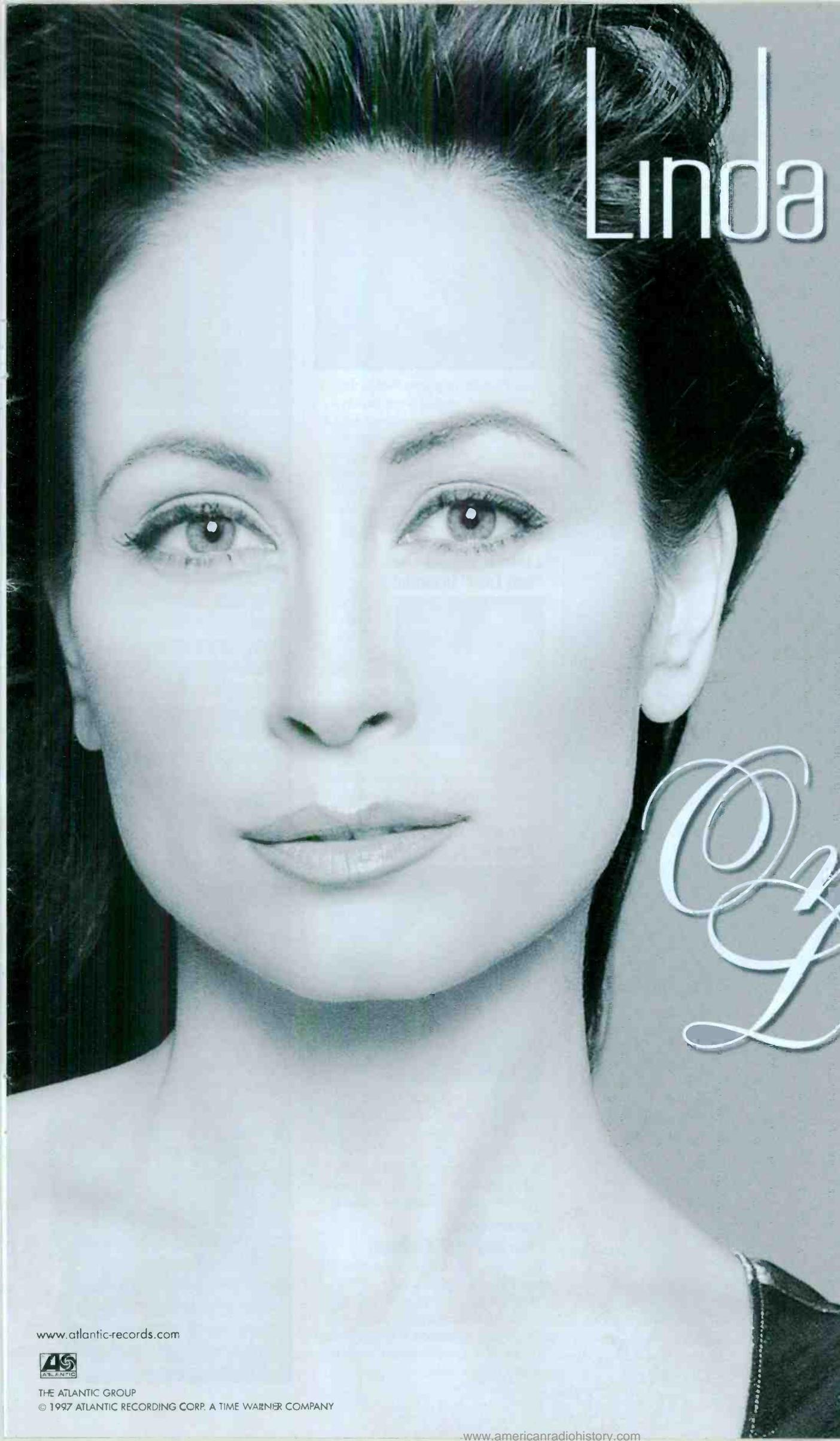
A: There's strength in numbers. Are you more comfortable with a larger sample size when it comes to ratings sweeps? Why are the other trade charts so small and limited to major markets? We could research six major market stations and then we could all go home early. Seriously, the panel size [currently over 250 stations] is more reflective of the historically broad nature of the format. GAVIN patches together all the divergent elements of the format into a relevant, quilt-like mosaic of stations trying different mixes of music to appeal to a wide demographic and psychographic of adults. I would never want to compare GAVIN's A/C chart with any other trade's A/C chart. Only if we're different are we relevant.

Q: How about a Hot A/C panel?

A: It's coming!

Q: What are the criteria for becoming a GAVIN A/C reporter?

A: Subscribe to GAVIN. Play between 20 and 50 current singles at least once a day. Make your own market-driven music decisions. Have something in common with those stations already reporting. Show some discipline. Your weekly playlist should confirm the "must play" hits of the moment. Ask to be included in our panel. Be prepared to report via fax every Monday. We welcome applicants



Linda Eder

"Every time we play a Linda Eder song, the listeners call and want to know all about her. She has a wonderful voice . . . her songs have always done very well for us!"

Gary Balaban
Program Director
WLIF Radio/Baltimore

"An exceptional artist whose singing is charged with feeling and emotion."

Gary Nolan
Program Director
WLTE Radio/Minneapolis

Only Love

The New Single

From her Atlantic
Debut Album

It's Time

IMPACTING
SEPTEMBER 8

www.atlantic-records.com



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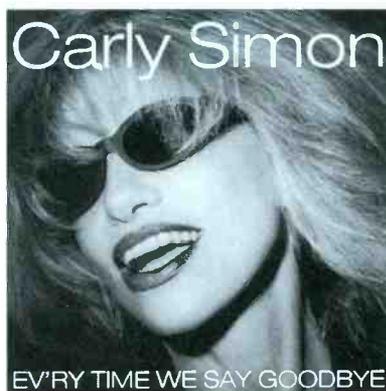
www.americanradiohistory.com

A/C Up & Coming

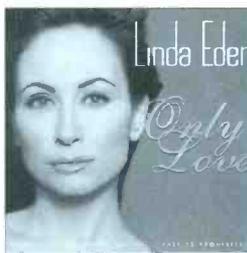
Reports	Adds	SPINS	TRENDS	
62	2	960	+124	BLAKE McSHANE - Want It All Right Now (Titanic)
58	4	1444	+158	TONIC - If I Could Only See (Polydor/A&M)
57	4	778	+71	MARTY BALIN - Can't Forget The Night (Trove)
53	3	679	+71	SUZU K - Learn How To Dance (Coyote)
53	8	603	+153	DAVE KOZ - That's The Way I Feel About You (Capitol)
50	3	750	+76	BETH NIELSEN CHAPMAN - Happy Girl (Reprise)
49	9	542	+133	MARY GRIFFIN feat. FRANKIE VALLI - Can't Take My Eyes Off... (Curb)
46	5	553	+64	VENICE - If I Were You (Vanguard)
42	—	811	+78	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)
42	1	612	+61	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
39	13	424	+182	GARY BARLOW - So Help Me Girl (Arista)
37	5	570	-2	MICHAEL LINGTON with BOBBY CALDWELL - Tell It Like It Is (Nu Groove)
36	14	419	+130	AMBROSIA - I Just Can't Let Go (Warner Bros.)
35	6	388	+72	BARRY MANILOW - I Go Crazy (Arista)
34	6	448	+77	DAVID GARFIELD & FRIENDS - Let's Stay Together (Zebra)
34	5	464	+104	RAY OBIEDO feat. PEABO BRYSON - Sweet Summer Days (Windham Hill)
32	3	414	+60	MARSHALL - Wandering Heart (2ME/Coast)
30	6	334	+56	PRETENDERS - Goodbye (Hollywood)
28	3	326	-54	KENNY ROGERS feat. ALL-4-ONE - Write Your Name... (Magnatone)
28	6	489	+105	SUGAR RAY - Fly (Lava/Atlantic)
26	1	340	+16	BOBBY SKY - My Favorite Song (Future)
25	10	256	+95	JOEY LAWRENCE - Ven Ven Conmigo (Curb)
23	3	432	+60	98 DEGREES - Invisible Man (Motown)
23	8	371	+132 *	PEACH UNION - On My Own (Epic)
21	3	326	+64	FIONA APPLE - Criminal (Clean Slate/WORK)
18	2	162	+27	AMERICAN GREASE - That Perfume (Coast)
18	10	237	+114 *	CHRIS BOTTI w/ PAUL BUCHANAN - Midnight Without You (Verve Forecast)
18	8	199	+87 *	JOHN ELEFANTE - Where Does Our Love Go (Pamplin Music)
18	7	165	+63 *	LORI CARSON - I Saw The Light (Restless)
17	1	209	+3	STEVE AZAR - Nights Like This (River North)
15	3	144	+36 *	EN VOGUE - Too Gone, Too Long (EastWest/EEG)
15	2	141	+23 *	DOC CASTLE - Westwind (Coast)

Dropped: M. English, Styx, Billy Vera, Rick Monroe, Sharon Marie Fisher.

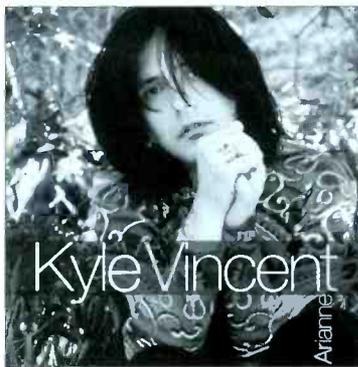
* Indicates Debut

CARLY SIMON
"Ev'ry Time We Say Goodbye"
 (Arista)


Cole Porter's pop standard is the first single to spring from Simon's *Film Noir* project, which will be all over AMC and Lifetime in the coming weeks. She's in great voice, and the legendary Jimmy Webb takes full advantage in his classy production. Listen for Simon and ex-husband James Taylor's son Ben on backing vocals.

LINDA EDER
"Only Love" (Atlantic)


The voice of Linda Eder is a mightily under-appreciated thing at the moment, but with songs like this, she'll continue to turn a few more heads and, with some patience, can become a staple at mainstream A/C radio.

KYLE VINCENT
"Ariane" (Capport/Hollywood)


No sophomore jinx here. Vincent gives us a song that's just as attractive as his spring debut, "Wake Me Up." This one has a hint of jangly twelve-string support and a really tight chorus of finely-layered harmony. "Ariane" is not to be missed.

CHICAGO
"The Only One" (Reprise)

Here's the other new song from the band's *Heart of Chicago: 1967-1997* album. This Lenny Kravitz production puts an emphasis on the band's signature trombones and vocals in a straight-ahead, understated ballad style.

ARTIST PROFILE

SHARONMARIE FISHER


LABEL: Fastball Records

PROMOTION CONTACT:

Larry Weir (213) 852-1869

CURRENT SINGLE:

"Feels Good to Feel Good"

BIRTHPLACE AND BIRTHDATE:

"Rackerby, Calif., a small town in Northern California; November 11, 1950."

MAJOR MUSICAL INFLUENCES:

"[Among my many influences are]

Tina Turner, Patsy Cline, Gladys Knight, Aretha Franklin, and Bonnie Raitt, as well as Rod Stewart, Marshall Tucker, Marvin Gaye, Elvis Presley, Willie Nelson, and more."

BEST PERSONALITY TRAITS:

"My caring nature, my positive attitude, I'm very personable, happy, outgoing, and like to get things done."

WORST PERSONALITY TRAITS:

"Being stubborn and a little presumptuous."

ODDEST JOB YOU'VE EVER HAD: "Hunting and catching ladybugs for farmers."

THE MOST INTERESTING PERSON YOU KNOW AND WHY?

"Dr. Jonas Salk, whom I met when participating in his study for an AIDS vaccine. Why? Because of his unselfish gifts to mankind and my own interest in [finding ways to live with] HIV/AIDS. He was a gracious man who took the time to talk to me about living life."

THREE ESSENTIALS YOU'D NEED TO SURVIVE ON A DESERT ISLAND: "Besides food, water,

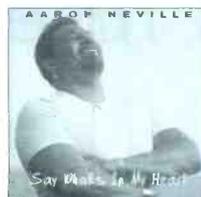
and shelter, I would say faith, hope, and love."

FISHER ON HER MUSIC: "Life is mighty precious when there is less of it to waste, and I give all the glory to God, so keep looking up."

four times a year in the first month of each calendar quarter. Deadline for consideration this next quarter is September 26 for reports October 13.

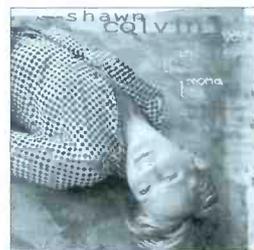
Q: Does my station have to have a consultant to report to GAVIN?

A: No.

A/C Picks
AARON NEVILLE
"Say What's in My Heart"
 (A&M)


This one has the potential to be another Neville standard. The song, written by Babyface and Diane Warren,

falls naturally into that hit zone that includes a no-burnout clause. The muscular Mr. Neville is as intimate as always, but manages to keep it all easy-listening and comfortable. Take this one to the bank!

SHAWN COLVIN
"You and the Mona Lisa"
 (Columbia/CRG)


Shawn Colvin's coming off an A/C all-timer with the 11 weeks at Number One for

"Sunny Came Home." Now, the sequel, a love song that explores the mystery of her lover's smile.

ONE OF THE GREAT VOICES OF OUR TIME.
NOW, SHE'S READY FOR HER CLOSE-UP.

Carly Simon

EV'RY TIME WE SAY GOODBYE

The lead single from
her landmark new
album Film Noir.



It plays like a true classic.

Official Airplay Date: September 8

Upcoming television appearances include: The Tonight Show with Jay Leno (9/26), The Rosie O'Donnell Show (10/17), Good Morning America (9/11, 12), CBS This Morning (mid-September) and The Late Show with David Letterman (10/15)

See Carly in her two television specials airing on  during its Film Preservation Festival now through the end of the year.

ARISTA

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Carly Simon, 1997 winner of National's Film Preservation Award.



S/P/W

SPINS PER WEEK PER STATION

THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	32.07
SISTER HAZEL - All For You (Universal)	31.14
THE VERVE PIPE - The Freshmen (RCA)	29.15
OMC - How Bizarre (Mercury)	29.12
MEREDITH BROOKS - Bitch (Capitol)	28.45
THE WALLFLOWERS - One Headlight (Interscope)	28.35
JEWEL - Foolish Games (Atlantic)	28.22
SHERYL CROW - A Change Would Do You Good (A&M)	27.05
MATCHBOX 20 - Push (Lava/Atlantic)	26.43
INDIGO GIRLS - Shame On You (Epic)	26.37
DAVE MATTHEWS BAND - Crash Into Me (RCA)	26.22
10,000 MANIACS - More Than This (Geffen)	26.03
SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	25.93
LeANN RIMES - How Do I Live (MCG/Curb)	25.50
BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	25.26
TONIC - If I Could Only See (Polydor/A&M)	24.90
THE WALLFLOWERS - The Difference (Interscope)	24.77
DUNCAN SHEIK - Barely Breathing (Atlantic)	24.20
HANSON - Where's The Love? (Mercury)	24.16
SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	23.70
SPICE GIRLS - 2 Become 1 (Virgin)	23.63
FLEETWOOD MAC - Silver Springs (Reprise)	23.35
PAUL CARRACK - For Once In Our Lives (Ark 21)	22.64

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	1047
DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	531
SPICE GIRLS - 2 Become 1 (Virgin)	469
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	437
FLEETWOOD MAC - Silver Springs (Reprise)	433
AMY GRANT - Takes A Little Time (A&M)	397
SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	315
PAUL McCARTNEY - Young Boy (Capitol)	312
LeANN RIMES - How Do I Live (MCG/Curb)	293
MATCHBOX 20 - Push (Lava/Atlantic)	246
THE WILSONS - Monday Without You (Mercury)	232
BIG HEAD TODD & THE MONSTERS - Please Don't Tell Her (Revolution)	231
MARIAH CAREY - Honey (Columbia/CRG)	214
THE WALLFLOWERS - The Difference (Interscope)	199
GARY BARLOW - So Help Me Girl (Arista)	182
BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	178
TONIC - If I Could Only See (Polydor/A&M)	158
JOHN TESH - Avalon (GTSP/Polygram)	158
DAVE KOZ - That's The Way I Feel About You (Capitol)	153
SUPERTRAMP - Live To Love You (Oxygen/Silver Cab)	151
HANSON - Where's The Love? (Mercury)	147
MARY GRIFFIN featuring FRANKIE VALLI - Can't Take My Eyes Off Of You (Curb)	133
PEACH UNION - On My Own (Epic)	132

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

GAVIN CLASSIFIEDS

Opportunities of a lifetime! GAVIN provides free (25 words) listings to radio stations and record companies on a "space available" basis in Opportunities. To guarantee that your ad runs promptly, or to place a larger copy size call **Parker Gibbs at (415) 495-1990, ext. 647**, for a rate card. To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days

prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2580).

We offer weekly display advertising at extremely modest prices. Call GAVIN Classifieds today!

Contact Parker Gibbs at
(415) 495-1990, ext. 531.

Opportunities

Major Market Producer seeking full time producing gig (news/talk or morning show). Energetic, organized, highly motivated individual. Willing to relocate. Michelle (415) 922-6988.

Female Talent, Experienced seeks major/medium market. 707-765-0266.

Minnesota Classic Rocker has mid-day opening. Tape & Resume to: Michael Right, KXRA-FM, Box 69, Alexandria, MN. 56308.

TOP 40 & Classic Rock opportunities now at WJYY & WNHI. Call (800) 430-4493, or mail to 7 Perley St. Concord NH 03301 (EOE).

B-100 has immediate opening for team player. Experience a must! Overnight T&R to Jim Squires, G.M. 809 S. Westover Blvd. Albany, GA 31707. no calls. EOE.

Production/AT for Smooth Jazz. Resumes and tapes with writing samples to: Bill Harman, WZJZ, 655 Metro Place South, Suite 100, Dublin, Ohio 43017. E.O.E.

Production Director/Air-Talent for AAA south of Big Sur on California's Central Coast. T&R to: Drew Ross, KOTR, 840 Sheffield, Cambria, CA. 93428. EOE.

Love Radio enough to work soft AC mornings for tiny bucks in the shadows of three huge markets? P.O. Box 689, Vineland NJ. 08362-0689. EOE.

KXXO-FM seeks experienced play by play announcer & color commentator for Seattle

Reign. Good AB1, 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 Bansemer, 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 ATTN: Dan Larkin, WROE. P.O. Box 1035, Neenah, WI 54957-1035.

CREATIVE SERVICES DIRECTOR

New York based radio entertainment marketing company seeks creative services director. Position requires exceptional organization skills and computer proficiency. Working knowledge of radio programming is required. Candidate must be able to manage all department functions including supervising staff, managing budget and supplies and interfacing with other departments on a daily basis to meet production needs. Please send resume to: Blind Box, Gavin Classifieds, SF CA 94105.

Asst. PD/PM drive opening. (Sports play-by-play experience is a plus!) Tape and Resume to: Mark Anthony, KMXL/KIDMO. P.O. Box 1302, Joplin, MO 64802

Program Director, KHTY Santa Barbara. Unique Modern Rock format. Experienced PD's or Big Market MD desired. Promotionally and Community involved. GM PO 4458, SB, CA. 93140-4458

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NEWS DIRECTOR for Top North Central Pennsylvania Combo. T&R To WQYX (FM) 110 Healy Avenue, Clearfield, PA. 16830 E.O.E.

WOBB/WMGR in search of on-air talent for possible future openings. Please send resumes, tapes and photos. Attn.: Bill West. P.O. Box 3106, Albany Ga. 31701.

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NEWS *Continued from page 9*

A Tower of Info for Music Media Pros

Capitol Records, who already have an extensive Web site, located at www.hollywoodandvine.com, has launched The Media Center.

The Media Center will serve as the music industry's first professional information source and service bureau. The main feature of the Center is to provide journalists, photographers, retailers, and radio stations quick access to information and

programmers. A special *Planet Stereo* section of BMI's web site is being designed and will be accessible to all college radio programmers via a password at www.bmi.com/planetstereo. Additionally, the site will serve as a forum for college radio programmers to comment on the contents of the *Planet Stereo* CDs and also serve as a bulletin board for general music posting.



Peter Gabriel, who, along with Todd Rundgren, has been at the forefront of incorporating multimedia technology into music, has just released a new CD-ROM entitled *EVE*. Co-produced by Real World MultiMedia and the Starwave Corporation, *EVE* took over two years to develop and builds on the technology that Real World first explored with 1994's *Xplora 1*. Using the Adam and Eve story as a focal point, *EVE* takes the user on a journey through four evolutionary landscapes which are enhanced by some previously unreleased versions of Gabriel's songs. *EVE* recently won the Milia d'Or award for most outstanding multimedia achievement at the 1996/97 Cannes Milia Festival, the international digital media exhibition. Watch this space for a detailed review of the entire *EVE* experience.

REALITY BYTES BY SPENCE D.

materials in regards to the Capitol Records artist roster.

The site will feature upcoming release schedules, artist bios, samplings of new music as well as previously released recordings, and downloadable photographs.

The site will enable Capitol Records to be at the forefront of rejuvenating the way music industry professionals acquire their material, according to Liz Heller, Executive Vice President of New Media for Capitol Records.



BMI recently announced the launch of a new monthly music CD entitled *Planet Stereo*. The CD will be distributed free to college radio

Pardon Me... Would You Have Any CD Coupons?

BY LAURA SWEZEY

Coupons aren't just for supermarkets any more; they're also for music stores. And no scissors are necessary.

Music Marketing Network has found success with its SoundCheck coupons, honing in on consumers who have shown an interest in a particular product or artist. Concert goers seeing such artists as George Benson, Alice Cooper, Supertramp, and Lee Ritenour are given a \$2.00 SoundCheck coupon at the door for the performer's newest CD.

Other strategically-placed SoundChecks for CDs are in cassette singles of artists such as Duran Duran.

The SoundCheck is redeemable at any music outlet, including smaller independent stores or used record shops. The retailer simply deposits the SoundCheck—which looks like a regular check—made out to "music retailer." The record label absorbs the cost, and there are no mail-in procedures.

Music Marketing Network President and COO Paul Chachko calls the program "different from traditional coupons in that it's not retail-specific. It's very user friendly...They can go to the closest retailer without having to feel they're going out of their way."

Music Marketing Network is known for targeting the right

audiences. The six year-old company, based in Red Bank, New Jersey, utilizes a music consumer database 3.5 million people strong. Using bounce-

and is most popular with A3 listeners and older audiences. SoundChecks, the company said, figured in 15 percent of the purchases of



back cards, contest entries, and online consumer information, they have accurately profiled audiences for independent record labels, recording artists, and merchandisers.

Perhaps the biggest factor in SoundCheck's success is that it directly reaches that target audience. The program has an overall response rate of five to seven percent,

the most recent Supertramp release.

Three-dollar SoundChecks for the *Rent* musical soundtrack accompany tickets to the play ordered from Ticketron, urging the consumer to "experience the music *before* seeing the show."

"It really encourages consumers to purchase the album," Chachko says.

FCC Bops Bubba

The Federal Communications Commission has issued a notice of apparent liability (NAL) to WEBN/FM-Cincinnati for alleged indecency on the air, but station owner Jacor Broadcasting appears to be brushing it aside.

The NAL, issued in June and carrying a fine of \$4,000, is for the station's "Bubba the Love Sponge" show. The Commission cited two broadcasts, containing what the FCC called indecent material, that aired outside the so-called safe-harbor hours.

But the FCC, in a memo, added that Jacor has informed its Mass Media Bureau that "it will not take any affirmation action with regard to the JAL," and that the station has indicated that it won't respond to the NAL or pay the \$4,000. The FCC can refer the case to the Department of Justice.



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GAVIN PICKS

Singles

BY ANNETTE M. LAI

Dave Sholin is on the road. These Picks were written by Top 40 and Adult Contemporary Associate Editor Annette M. Lai.



THE ROLLING STONES

"Anybody Seen My Baby" (Virgin)

To quote The Duke, "This is the best Stones' record I've heard in years. It's killer." Do I really have to say more? Well, maybe just a bit. If you haven't seen them on tour, make sure you do so this fall...and production kudos to Don Was.



ROBYN

"Show Me Love" (RCA)

Without a doubt, 1997 is bound to be one of the more memorable years of Robyn's life. She already has a Number One song to her credit with "Do You Know (What It Takes)," and now this Swedish pop star is ready to roll with her follow-up single, which should prove to be just as strong as its predecessor. A former Record to Watch, credit B96-Chicago for getting this one going; it ranks top three at the station after nearly two months of airplay. Other early believers include Kiss 108-Boston, WSNX-Grand Rapids, 104 KRBE-Houston, KHKS-Dallas, and KIIS/FM-Los Angeles.



DAMAGE

"Wonderful Tonight" (Critique)

Already a sensation back home in the UK, the quintet that calls itself Damage, makes an old song new again. The guys put a smooth spin of their own on this 1978 Eric Clapton tune (hard to believe it's been almost 20 years, isn't it?). For your upper demos, it'll bring back fond memories; and for the younger end, they'll discover a great "new" song. Be sure to catch the video on the upcoming GAVIN video reel coming your way soon.

JAM & SPOON

"Right in the Night (Fall in Love With Music)" (Epidrome/Epic)

Hailing from Germany are Jam & Spoon. Jam El Mar is a dancefloor producer and Mark Spoon is one of Europe's most prestigious DJs. Vocals are courtesy of Plavka, who is known as one of the UK's hottest rave stars. With the popularity dance music is currently experiencing at Top 40, this high-energy tune should have no trouble making its way up the chart soon.

CROSSOVER PICK

USHER

"You Make Me Wanna..." (LaFace/Arista)

Exploding on the Urban Landzcape this week, where it ranks Number One in increased spinz (+388), 18-year old Usher is also starting to create a buzz at Top 40 with this sexy, sultry song. "You Make Me Wanna..." is already impacting in markets such as New York, Boston, Washington, D.C./Baltimore, San Antonio, and San Francisco. Executive produced by L.A. Reid, Babyface, and Jermaine Dupri, the song comes from Usher's sophomore effort, *My Way*.

Albums



TONI PRICE

Sol Power (Antone's/Discovery)

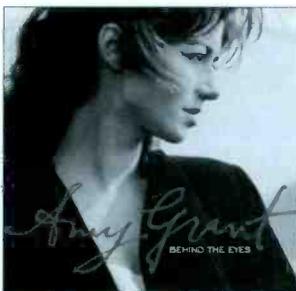
Austin blues diva Toni Price sets out on an acoustic path on *Sol Power*, and the results are most satisfying. Price has one of those voices that borders on a slinky southern drawl and is irresistible.

Once again, Price digs deep into the songwriting catalog of Gwil Owen for tracks rich in lyrical depth and melody. Check out "Freeway,"

"Burnin' Down," and "A West Texas Lullaby."

With guitarists Jud Newcomb and Casper Rawls laying the acoustic groundwork, Price's vocals shine brightly. "Sarah" is a bouncy number that A3 and Americana radio should easily get behind, as is the blues shuffle of "#1."

Acoustic energy and soulful vocals are what's charging *Sol Power*. —ROB BLEETSTEIN



AMY GRANT

Behind the Eyes (A&M)

Twenty years ago, singer-songwriter Amy Grant recorded her first album. Twenty million albums and five Grammy Awards later, she presents her latest endeavor, *Behind the Eyes*.

These 12 new songs show a more personal and introspective side of Grant, reflecting

in her words, "a tapestry of life, with its layers of laughter and tears." Among the talents helping Grant in this emotionally-rich endeavor are longtime collaborators Keith Thomas and Wayne Kirkpatrick, with assistance from Tommy Sims (who along with Kirkpatrick won a Grammy for Eric Clapton's "Change the World"), Glen Ballard, and Siedah Garrett. This album is also more acoustic in its presentation than previous efforts, which hopefully will attract new fans. As someone who has always loved her work, it's hard to be objective, but instant favorites include the single, "Takes a Little Time," "Every Road," "Cry a River," "Leave It All Behind," "Curious Thing," "The Feeling I Had," and "I Will Be Your Friend."

If you appreciate songs that have the ability to touch you deeply, you'll appreciate *Behind the Eyes*.

—ANNETTE M. LAI

JARS OF CLAY

Much Afraid (Silvertone/Essential)

Left virtually to their own devices, Jars of Clay scored impressively in both the secular and Christian worlds, redefining the genre with hit singles and a platinum-plus debut album. But this time around, with super producer Stephen Lipson (Annie Lennox), the results are astronomical. Having lived with this disc for well over a month (and playing it for friends and musicians), I must say I'm still amazed by the sheer beauty of airplay songs like "Fade to Grey," "Crazy Times," "Tea and Sympathy," and "Overjoyed." However, it's the six-minute "Frail" that destroys me each and every time. As one musician friend said after hearing Lipson's strings and production and Jars' performance, this music "renews my faith" in pop music, among other things.—KENT ZIMMERMAN

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