

THE MOST TRUSTED NAME IN RADIO

ISSUE 2172

SEPTEMBER 12 1997

GAVIN



SPOTLIGHT:
**The Women
of Country**

**DEANA
CARTER**
Count Her In

First Person:
WYNONNA
On 'The Other Side'



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HANG IT IN YOUR OFFICE.

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electric barbarella the first single from the
new album **medazzaland**

DURAN DURAN

AS TOLD TO Jamie Matteson

Wynonna

On Making It to 'The Other Side'

Asked to describe her feelings about her upcoming release, *The Other Side*, Wynonna spoke of joy, celebration, and survival. Beginning at age 18 as half of the Judds, with mom Naomi, through her solo career and two children, Wynonna's life has weaved a path that has known many heartaches, joys, and love. Now, she has reunited with Judds producer Brent Maher and found a new label home at Curb/Universal Records, and she exudes happiness and confidence.



Wynonna

Success can be traumatic. People think that only failure is devastating, but success can scatter you and make you extremely vulnerable to the ways of the world. It's a constant struggle for an artist to be both a heart person and a head person.

People assume that after you've gotten a couple of Number One records and won some awards, life is just perky. Well, that was really hard. I'd spent ten years on a bus with my mother. It was a long, hard road for me, and I was very rebellious. I have always been the one to try and figure out how to get around the "No."

Whether you're a millionaire or a new artist getting a five percent royalty rate, your biggest challenge will be to convince people that you have the right to fail, and that you deserve the opportunity to take risks. When I recorded "Change the World," I was five months pregnant and, needless to say, I was feeling very emotional and uncertain.

That song was a real treasured piece for me. I thought it could real-

ly be a statement for women and for a lot of people. I was told, "No, it will never be a single, and it won't be played on country radio." And I remember going home feeling really down and hurt. I went on to watch it win a Grammy (with Eric Clapton) a year later. That was hard. To me it's not about the numbers; it's about vision, and that it's important that we dare to dream. It's hard for a person who's looking at the bottom line to understand that.

At 33, I have had many experiences and I've had many failures, and you learn more from your failures than your successes. I would rather fail on my own terms than succeed on yours.

Success is not a destination; it's a state of mind. I rely on that every day. So many artists feel like the

labels are doing them a favor, and they are completely a slave to this industry. We get bogged down so that we become a number, and we fall in some kind of a category. I am really trying to tell people: "You are already special."

I learned a lesson a few years ago. I had been working so hard towards that level of success that everybody strives for, and when I got pregnant and went home, I learned more during that time than when I was on a bus cruising to the next gig. I learned that everything that I have and need in this life is really already within me.

I recently sold 5,000 tickets for a concert, but my passion is such that I'll go out there and sing from my toenails, whether there are 5,000 or 50,000 people. This show was in a somewhat depressed area, where money is tight. The people who could afford to, came, and we rocked; we had a blast. It will go down as a very humbling day for Ms. Wynonna because I'll probably remember that day more than I would a sell-out crowd.

Sometimes when you get to a certain point and you're fat and happy, you start feeling safe. I'm not there yet. I think my best work is happening right now, because I'm really hungry and at a crossroads. *The Other Side* is the title for my new album because that's where I am right now. I'm on the other side of all the crap that was going on a few years ago.

The greatest advice I ever got from my mom that I impart to young artists starting out is this: Never let them tell you who you are. **GAVIN**

First Words

Barbie may not be the greatest example of the progress of women in the latter part of the twentieth century, but the subject still makes for a catchy pop tune. And we're proud to note that, just a few weeks after being the first to introduce the group Aqua to US radio on the front cover of **GAVIN**, "Barbie Girl" has hit the number one spot in the singles sales chart. We can pick 'em and when we do, we're delighted to tell the world about them.

The great thing about Barbie is that kids can impose an imaginary identity on the doll according to their own mood and personality. The great thing about the women featured in this issue is that nobody would dare impose anything on them—it's clear from their forthright answers that they are successful through being who they are. As Wynonna says above, passing

on advice from her mom, "Never let them tell you who you are." **GAVIN** highlighted the rise of female performers across the musical spectrum earlier this year, and while this may be a fairly recent phenomenon for rock and pop, credit is due to country as a format, which, along with urban, has always attracted and fostered talented women.

David Dalton

David Dalton,
CEO



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NEXT WEEK In the Pines

Americana heads to New Hampshire, for its first-ever solo outing. Editor Rob Bleetstein runs down the itinerary and profiles those who'll entertain the campers.

GAVIN

Founded by Bill Gavin—1958

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"A lot of you all ain't gonna be here next year... The music business is fickle. Here today, gone today!"

—Chris Rock,
MTV Music Video Awards

Chancellor Names Top Guns 'Barbie Girl' Raises Hopes for Fall Sales

Chancellor Media Corporation is acting fast.

With its Evergreen merger closing on September 5, the newly-combined company announced its senior management regional operating team to oversee its 99 stations in 21 markets, including several executives recruited from other companies.

Bill Figenshu (from Viacom Radio), John Madison (from PolyGram Group Distribution), and George Toulas (a Chancellor vet), are Senior Vice Presidents of Regional Operations.

Kenneth O'Keefe, who'd been in a similar role at Evergreen, becomes Chancellor Media's Executive Vice President, Operations, and will support Jimmy de Castro, Chief Operating Officer. Chancellor named Larry Wert, an Evergreen veteran, as Senior Vice President, Operations, and Steve Rivers, Evergreen's Vice President of Programming, as Chief Programming Officer.

Figenshu, who will oversee Chancellor's interests in Chicago, Philadelphia, Detroit, Washington, D.C.,



Miami, and Atlanta, was President of Viacom Radio and oversaw ten major-market stations. His specialty is Adult Contemporary and, in particular, the concept of "light rock," with which he worked wonders at WLIT/FM-Chicago.

Madison will supervise stations in New York, Los Angeles, San Francisco, Boston, Nassau-Suffolk, and Riverside-San Bernadino.

Before joining PolyGram in 1994, Madison was Vice President/GM at KISS 108 in

Boston and later became Senior Vice President of Radio for Pyramid Broadcasting, overseeing several markets.

George Toulas is in charge of operations in the Dallas, Houston, Minneapolis-St. Paul, Phoenix, Pittsburgh, Denver, Cincinnati, Sacramento, and Orlando.

At Chancellor Broadcasting, Toulas was Sr. Executive Vice President and Regional Manager, and oversaw the company's two regional managers and 53 radio stations. Before joining Chancellor in 1994, Toulas worked at American Media, Inc. and is credited with a remarkable turnaround for WUBE-AM/FM-Cincinnati.

Said de Castro: "Executives like Bill, John, George, and Steve offer a wealth of industry expertise... Their appointments give Chancellor Media the industry's best, brightest and deepest operating management team in radio broadcasting.

Barely a month after gracing the cover of GAVIN as an artist guaranteed to break, Aqua has hit Number One in sales with its debut single, "Barbie Girl."

With 145,000 copies sold since August 19, and with their first album, *Aquarium*, due out September 9, the Danish quartet is expected to help lead record retailers' charge into the fall season.

The newcomers join a healthy group of more seasoned artists whose own upcoming releases should keep cash registers ringing through the rest of the year. Among the most highly anticipated albums: *Butterfly* from Mariah Carey, *The Velvet Rope* from Janet

Jackson, and a November release, still untitled, from Celine Dion. Spice Girls will be out with their second U.S. album by then.



Bob Dylan's new album is getting excellent advance notices, and he'll be joined in the racks by Elton John, Paul Simon, Oasis, Green Day, Jane's Addiction, the Rolling Stones, Pearl Jam, Wynonna, LeAnn Rimes, and Will Smith.

Smith scored big with a hit on the *Men in Black* soundtrack, and other soundtracks are likely to click, among them *Soul Food*, produced by Babyface, and *The Full Monty*, featuring Tom Jones' reading of "You Can Leave Your Hat On."

Musicians Bid Farewell to 'England's Rose'

BY BEN FONG-TORRES

**Goodbye England's Rose
May you ever grow in our hearts...**

In singing his farewell to the Princess of Wales, Elton John was responding to a request.

On September 2, four days before the funeral of Princess Diana, he was invited to perform at the services in Westminster Abbey. Initially, according to the daily *Mirror*, he was asked to sing "Your Song." Within days, the choice had changed. On Friday, John told Barbara Walters on ABC-TV that Diana's sister, Lady Sarah McCorquodale, had asked him to sing his 1973 recording, "Candle in

the Wind," a favorite of Diana's since she was a teenager. In the days following her death, the song had been aired regularly throughout the UK and the media heard, and relayed numerous suggestions that it be sung at her service.

In New York City last week for the MTV Video Music Awards, John contacted long-time songwriting partner Bernie Taupin in California about writing new lyrics. Within 24 hours, Taupin delivered.

**You called out to our country,
and you whispered to those in pain
Now you belong to heaven,
And the stars spell out your name...**

Besides John, who

became close friends with Princess Diana after they joined forces in sup-



port of various AIDS causes, mourners at the Abbey included George Michael, Sting, and Richard Branson.

Branson drew an appreciative round of applause from people gathered out-

side the church. The Virgin Records, radio, and airlines entrepreneur, according to a commentator on ABC-TV, pushed the royal family "to get with it," and to invite Elton John to sing.

**This torch we'll always carry
for our nation's golden child...**

Talking with Barbara Walters, John said he would go from the funeral directly to a recording studio to cut the song as a single, with all proceeds to go to the new Diana, Princess of Wales, Memorial Fund.

While people awaited the Saturday release of "Candle in the Wind 1997," London radio gave heavy airplay to such songs as "Everybody Hurts" by R.E.M., "You Have Been Loved," a brand-new

single by George Michael, and "Always On My Mind" by Elvis Presley.

"We have been responding to the listeners' mood," a spokesperson for rock station Radio 1 told the *Daily Mail*.

Besides Elton's effort, Branson announced a memorial album, artists including Paul McCartney, the Rolling Stones, Eric Clapton, Sting, Seal, Annie Lennox, Phil Collins, and Bryan Adams. Memorial concerts are being planned in New York, Paris, and London.

**And your footsteps will
always fall here
Along England's greenest hills
Your candle's burned out
long before
Your legend ever will...**



— THE —
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STONES

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Executive Producers: Don Was and The Glimmer Twins



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BACKSTAGE

BY JAAN UHELSZKI

MICHAEL'S GARAGE SALE

Michael Jackson has quietly put his Neverland Ranch up for sale for \$26 million, and that includes his private zoo filled with exotic animals. Jackson has also sold half of his music publishing empire—which includes 251 Beatles songs—and put the other half up as collateral on a bank loan. But no, he's not strapped for bucks. His attorney **John Branca**, we heard, "wouldn't call it a cash flow problem, rather cash flow needs"...**David Bowie** isn't in the market for Neverland. He and **Iman** have put their three bedroom, 2,300 square-foot Beverly Hills condo on the market for a cool \$895,000. The *Los Angeles Times* revealed that the former Thin White Duke wants to sell the tony digs, since he and the Mrs. spend all their time in New York and Switzerland. And some time in New Orleans, no doubt. Since Bowie revealed



David Bowie

that he will be writing and recording songs with **Nine Inch Nail Trent Reznor** for his next album, despite all those rumors that the two of them didn't get along when they toured together in 1995. Reznor has just completed four remixes of Bowie's next single, "I'm Afraid of Americans," which Bowie describes as being, "very Nail-ish," adding "It's something I could aspire to, but not something I could come up with myself. I would always overload it with arty pretensions. He strips it away. It's very masculine."

SEAL, WITH A FIST?

Seal's relationship with longtime producer **Trevor Horn** has come unglued. Horn, at the controls for the singer's first two albums, was recording with the singer when everything ground to a halt. According to insiders, Seal was upset that Horn was importing too many cronies into the sessions and was a little too heavy-handed in his production (this from a guy who produced **Frankie Goes to Hollywood?**). The singer complained that the record wasn't sounding like a Seal record, and Horn was eroding his confidence. Enough was enough, and the two exchanged blows, with Horn making noises like he was planning on pressing charges. Seal's label, **Warner Bros.**, would not comment on the reported fisticuffs, but confirmed that Horn was off the project. Seal is scheduled to return to the studio next week with a new producer in tow.

ROSE PARADE

Axl Rose may have **Moby** on retainer help produce this long-overdue **Guns 'N' Roses** album, but the techno wizard-cum-Christian vegetarian claimed during a speech at last week's CMJ Seminar that he would not be the primary producer because he can't spare eight months to move to L.A. to devote himself to GNR. When an audience member asked about Rose's mental state, Moby replied that he was "misunderstood and more sensitive than most musicians. He's not the drug-addicted misogynist that the press makes him out to be"...**Courtney Love** scotched all the talk that she has given her beau, **Edward Norton**, the heave-ho when she threw a huge bash for the actor's birthday last month in the infamous Wattles Park mansion in Hollywood. The bash attracted an eclectic mix of zany acquaintances and pals including **Liv Tyler** and her beau **Joaquin Phoenix**, **John Taylor**, **Jayne County**, and **Shirley MacLaine**. No, **Smashing Pumpkins' Billy Corgan** was not there, but insiders now insist he is "much more involved in producing the **Hole** album than first thought."

MTV Awards: Virtual Insanity

BY BEN FONG-TORRES

Hype and heresy ruled once again at the MTV Video Music Awards.

In the 14th edition of the troubled but still powerful music channel's awards show, Beck dominated with five awards, while Jamiroquai won four, including Best Video of the Year for "Virtual Insanity."

But, as always, winning was less important than looking good, behaving bad, and getting quality time on camera.

Case in point: Host Chris Rock got off a couple of blistering lines about Spice Girls, and what did they do? They got up from their seats, danced, waved, and celebrated. They'd been mentioned.

Those who couldn't be there—were there, anyway. Witness the Rolling Stones, who gathered at the Horseshow Tavern, a Toronto bar, to be interviewed, by satellite, by Sheryl Crow. Or Prodigy, who ripped off a blistering

version of "Breathe" in front of a pulsing throng in Chelmsford, Scotland, and zapped it over by satellite. (Prodigy won the Viewer's Choice award for their video of that song.)

At Radio City Music Hall, oddities included the team-

ry of provocative tops, and several artists (Marilyn Manson, Fiona Apple, members of No Doubt, who won Best Group Video, and the Wu-Tang Clan, and host Rock) got bleeped for perceived obscenities.

Besides Manson's appearance, death was a subtext of the evening. Spice Girls (winners for Best Dance Video) dedicated their performance to Princess Diana. Madonna, before introducing Maverick stars Prodigy, chided the media for their role in the auto accident that took Diana's and others' lives and said, "It's time for us to take responsibility for our own insatiable need to run after gossip...to live vicariously through other people's miseries." Elton John announced the formation of the Princess Diana Memorial Fund and a \$100,000 donation from MTV. The show opened with Puff Daddy, joined by Faith Evans, 112 and the Family, and Sting, on "I'll Be Missing You," Puff's tribute to Notorious B.I.G. (and a winner for Best R&B Video). When Biggie was named winner of Best Rap Video for "Hypnotize," his mother accepted the statuette. And members of Sublime, accepting the Best Alternative Video award, invoked the memory of Brad Nowell.

Other winners included Aerosmith (Best Rock Video), Will Smith (Best Video from a Film). Other highlights: Bruce Springsteen joined the Wallflowers for "One Headlight," Jewel (winner for Best Female Video), Jamiroquai, Beck, U2, and the ensemble of Lil' Kim, Da Brat, Missy Elliott, Lisa "Left Eye" Lopez, and Angie Martinez) all performed. And in pretaped pieces, musicians named their influences: Of all people, Gustav Mahler was cited by two artists, Branford Marsalis and Maxwell. Mahler (1860-1911) must've been thrilled. Hey, he was mentioned!



Spice Girls

ing of Martha Stewart (predictably spouting hip-hop jargon) coupled with Busta Rhymes, who, decked out in a house dress, demanded, "What're YOU doing here, anyhow?"

Fiona Apple put on a sourpuss act while accepting her award ("It's just stupid that I'm in this world," she said), Mariah Carey topped all contenders in the category

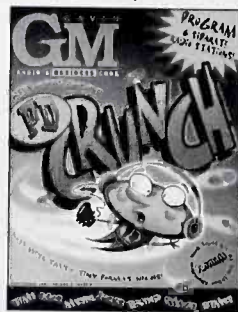
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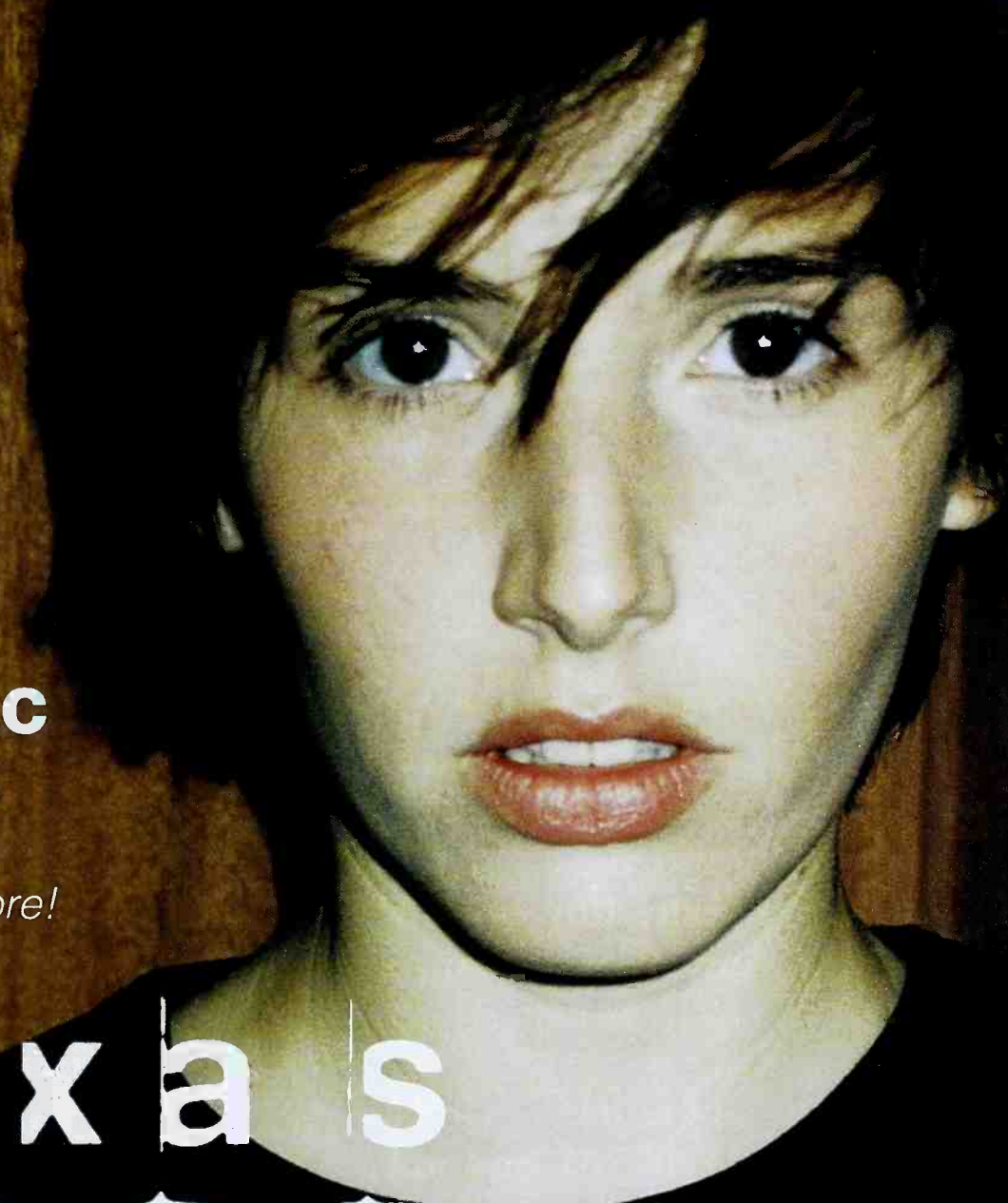
Spanish Language Radio

The Latinization of the United States is propelling an explosive growth of Spanish-language broadcasting that should carry well into the next century. Hispanic-targeted concerts are selling out at major venues. Latin jazz is marrying elements of soul, disco, rock, and rap to create hybrid sounds that appeal to new, younger audiences. Spanish-language radio is continuing to splinter into program niches designed to appeal to all forms of musical tastes, and advertisers are finding great consumer loyalty in this population segment.

With a base of some 500 radio stations currently operating in markets with high Hispanic populations—and more going on the air every week—Spanish-language radio is the fastest growing "format" in the U.S. What does this rapid growth mean to you and your station(s)? Read all about it in the September issue of GAVIN GM.

—REED BUNZEL





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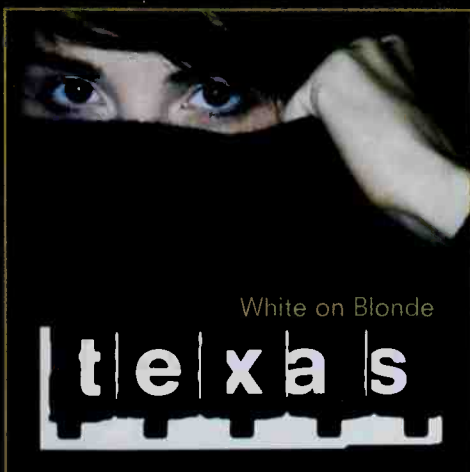
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WKCI/New Haven 14x	WDJX/Louisville 14x



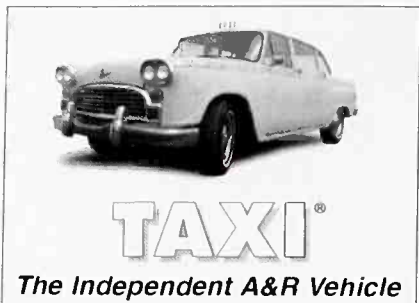
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TAXI Stands for Musicians

BY LAURA SWEZEY

Musicians and songwriters without industry connections can get their music heard by hailing TAXI.

Founded in 1992, TAXI is a subscription service that provides a listing of specific material wanted by people in the biz for TV, films, or recordings artists. TAXI says major



labels, publishers, and film and TV music supervisors call the company, seeking material.

TAXI members receive a minimum of 40 listings every two weeks. They can submit songs, along with \$5 to TAXI, whose A&R staff then screens their material.

TAXI founder and President Michael Laskow, a former record

producer, says his screeners are industry veterans experienced in the area of finding new talent. Most are



former label A&R people and music journalists.

If TAXI screeners find a tape suitable, they forward it to the requestor. If it doesn't make the cut, the screener returns the tape to the subscriber with a written critique. Tapes can then be changed and resubmitted.

Laskow says it is hard to determine the average number of tapes TAXI forwards to labels. "It really depends on the type of listing and how much good material comes in," he says. "We don't work by a percentage. We forward whatever is really good and on target for what was asked."

TAXI has 3,500 members and expects to receive between 50,000 and 60,000 tapes by year's end.

Subscription to the TAXI service is \$299.95 a year, which includes the bi-weekly newsletter, *TAXI Meter*.

TAXI can be contacted at (800) 458-2111.

Grammys: It's New York, New York

In the real East Coast/West Coast rivalry, New York has won the latest bout: That city will host the 40th Grammy Awards in 1998, on February 25.

The Grammys, which usually see-saw between Los Angeles and Manhattan, thus takes place in New York for the second consecutive year.

The announcement, made September 8 at a press conference with Mayor Rudolph Giuliani and Michael Greene, President/CEO of NARAS, was not a surprise. Greene had labeled the last Grammys, in Madison Square Garden, an "unqualified success" and hinted strongly that the awards show would return there. In fact, NARAS and New York City officials had agreed back in mid-1966 that the Grammys would take place in New York for two straight years.

However, after doubling attendance by moving the awards show from the 6,000-seat Radio City Music Hall to the MSG, the Grammys will return to the landmark theater in Rockefeller Center.

Suit vs. Labels OK'd by Judge

A lawsuit by veteran R&B artists against the six major record companies has been approved by a federal judge in Atlanta.

The suit, filed four years ago by a group of artists, claims that musicians such as Curtis Mayfield and Sam Moore of Sam & Dave were cheated out of health and retirement benefits by the record companies. Labels owned by those companies, the suit charged, did not submit accurate contributions to the retirement fund of AFTRA (The American Federation of Television and Radio Artists), which is also named in the suit, and that the labels neglected to provide complete documentation of those contributions. AFTRA, the suit contends, failed to properly collect contributions from the labels.

Attorneys for the companies sought to dismiss the suit, but U.S. District Court Judge Clarence Cooper denied their motion, saying evidence existed which could convince a jury of a scheme to defraud the fund and the artists.

DURAN DURAN

Capitol Sells Music Online

Capitol Records this week becomes the first major label to sell music directly off the Internet, before that music is available in stores.

It's only a single—Duran Duran's "Electric Barbarella"—but it is, nonetheless, the first huge step in a possible revolution in music retailing.

Until now, only indies—labels and artists—had offered their music to anyone who could download it. The most prominent label selling music this way has been N2K Encoded Music, which has offered recordings through its Music Boulevard site.

Major labels had shied from the technology, citing potential piracy and uncertainty about sound quality.

Capitol's experiment, in partnership with Liquid Audio Inc. of Redwood City, Calif., is limited to a single (priced at 99 cents, with a longer remix, available by Internet only, for \$1.99) primarily because downloading three or four minutes of music still takes about 12 minutes (on a 28.8 modem). Until CD recording machines (CD-Rs), costing about \$300, are introduced later this year, on-line music downloaders

can only listen to their music on their computers.

Liquid Audio, which has been working with N2K, is a software company whose technology enables music to be encrypted, copyright-



protected, and tracked for royalty accounting.

The year-old company will also work with America Online, which has announced plans to sell music through its entertainment site, the Hub.

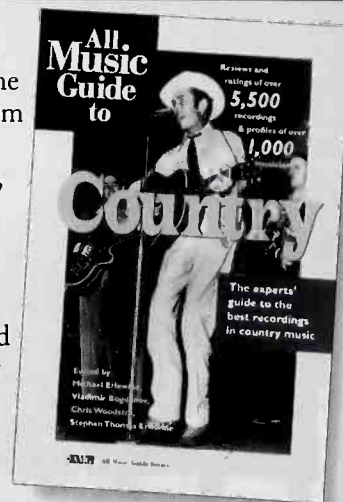
What does all this mean to record retailers? Not much—at least for about five years, says Hilary Rosen, President of the RIAA. But, she adds, on-line music sales will guarantee the growth of the industry on the Internet.

ALL MUSIC GUIDE to COUNTRY

The experts' guide to the best recordings in country music

For country music fans everywhere, this comprehensive guide covers the entire spectrum of country music—from string bands and old-time country, to new traditionalists, alternative country, and today's Nashville superstars. Presenting biographies of over 1,000 musicians and reviews of over 5,500 recordings, this *All Music Guide* will help you find the best recordings of old favorites as well as discover some great new artists.

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“★ ★ ★ ! On All The King's Men's standout opening track, Keith Richards trades licks with Moore and verses with The Band's Levon Helm on the Chuck Berry-esque romp *Deuce and a Quarter*.”

—Don McLeese/Rolling Stone Magazine

“The best of the disc is a Buddy Holly-like melody that Moore and Fontana play with the Bodeans.” (*Locked Up In The State Of Illinois*)

—Dan Aquilante/New York Post

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THAT'S SHO-BIZ

By Dave Sholin

Days after a full-page story in the *New York Daily News* speculated on the future of **Virgin** President **Phil Quartararo**, comes a follow-up report in the *L.A. Times*. Though there was no confirmation at presstime, it appears that the announcement of Phil Q joining as President of **Warner Bros.** is imminent.



Now that **Chancellor Media** has announced its new corporate structure (see *News*), how soon will changes be made at the newly-merged companies' stations? Most talk centers around what will come down in Los Angeles at **Star** and **B100**. Expect staff changes, rather than a switch of format at **KYSR**, while some rumbles about B100 going Classic Rock are now being heard. First casualty in New York was **Z100** GM **Jeff Dinetz**, who's departure apparently didn't surprise many in the market. **WKU** GM **John Fullam** will oversee both properties. *Aaand...* this just in: **Steve Streit** has been named PD at **KBIG**-Los Angeles, replacing the exiting **Dave Verdery**. Streit will continue as Chancellor Media's VP of A/C Programming, with no replacement yet named for his vacant PD chair at **WASH**-Washington, D.C.

The most sought-after ticket at next week's **NAB** in New Orleans? **Elton John** performing for **VH1's Storytellers** at the **House of Blues**. Expect the biggest names in the industry to be in the house September 19. Elton's new album, *The Big Picture*, hits the streets Tuesday, September 23.

To quote **OMC**, "How Bizarre." That's the only way I can explain the story out of **KLSX**-Los Angeles, where night host **Riki Rachtman** attacked middayer **Doug Steckler**. Apparently, comments about Rachtman's girlfriend by Steckler (who teams with **Tim Conway, Jr.** on the FM talk outlet) so outraged the rocker that he went down to the station the morning of September 8, and a fist fight ensued. An actual boxing match had been scheduled between Rachtman and Steckler, but it seems someone just couldn't wait. The L.A. Police arrested Rachtman, who was later released on bail. **KLSX** will determine his future pending an investigation.

Does **Nationwide** have plans to purchase **KKPN**-Houston from **Capstar**?

Might there be a new Urban outlet in New York by early next week? That's the buzz surrounding **WNSR**, most recently **WDBZ (The Buzz)**.



Amy Grant, holding hands with her son **Matt**, is seen enjoying a "Bee-you-ti-ful!" night at New Orleans' classic **Commanders' Palace** recently for a **B97** listener party. **B97** PD **Joe Larson** is seated to the right of Matt and **A&M's Scotty Finck** is standing directly behind Amy.

Next Plateau is searching for a new distribution deal and is in the midst of a re-organization. Head of promotion **Heidi Jo Spiegel** exits and joins **Robbins Entertainment**. **Lida Galka** has also left the label.

First winners of the Football Pool: **Geffen's Ted Volk** and **A&M's Kelly Mills** became parents in week two, welcoming son **Isaiah Karlan Volk**, on September 4.

Lawyers appear to be ready to slug it out in the case of former **A&M** Vice President, A&R, **Mark Mazzetti**, who is charged with sexual harassment by his former assistant, **Heath Beyers**. Mazzetti has issued "a strong denial" and, according to a release from his attorney, is now bringing a wrongful termination suit against his former employer.

Sho-Dates

September 14

Jon Grimson Counterpoint Music Group
Morten Harket (a-ha), **Beth Nielsen**
Chapman, **Dan Navarro** (Lowen & Navarro)

September 15

Tim Richards KRQ-Tucson, Az.
Kim Amlund KOST-Los Angeles
Harold Austin KKB-T Los Angeles
Victor Cruz KGGI-Riverside, Calif.

September 16

Jim Della Croce Jim Della Croce Mgmt. Inc.
Elesia Chestang Sony Music
Jamie Williams (Tha Truth), **B.B. King**

Richard Marx, **David Bellamy** (Bellamy Brothers), **Maura O'Connell**

September 17

Ron Finn 3WM-Toledo, Ohio
Brad Hockmeyer KTAO-Taos, N.M.
Dave Evan WLI/FM-Willimantic, Ct.
Sheila Brown Capitol Records
Fee Waybill, **Amber**

September 18

Erin Morris The Press Office
Becky Iannone KIX106-Providence, R.I.
Kristin Pearson Hotline Promotions
Gary Walker WBGO-Newark, N.J.
John Austin Galliani Bros. Marketing
Michael Franks, **Frankie Avalon**,
Richard Elliott

September 19

Ellen K KIIS/FM-Los Angeles
Andy Henderson WQKI-St. Matthews, S.C.

Robin Silva Epic Records

Bill Medley, **Trisha Yearwood**, **Lol Creme**, **Jeremy Jordan**

September 20

Marylou Badeaux Warner Bros. Records
Jeff Green CMA
Jill Morris KFMC-Fairmont, Minn.
Jon Leshay Columbia Records
Sweet Pea Atkinson (Was Not Was),
Gunnar & Matthew Nelson (The Nelsons),
Ben Shepherd (Soundgarden)

CONGRATULATIONS to **MIMI CHEN** of 911 Entertainment and her husband, **LESLIE SPRING**, on the birth of their daughter, **ISABELLA MEI**. Born August 28, weighing 7 lbs., 3.5 oz.
CONGRATULATIONS to **TAYLOR RICHARDS**, a.m. air talent at WNDU-South Bend, IN, and his wife, **DEBBIE**, on the birth of their daughter, **CHLOE CHRISTINE**. Born August 23.

On the Air

The really big moves are covered in *News*, but **Chancellor** has also announced that **Steve Streit** remains VP of A/C Programming, **Beverly Tilden** takes VP Marketing, **Chuck Armstrong** VP National Sales, **John Coulter** National Sales Liaison, and **Skip Weller** VP Regional Manager for Denver, Phoenix, and Sacramento... Following a merger with **Capstar Communications**, **WSRV (92.9 FM)**-Dover, Del. switches formats and becomes Continuous Country 92.9 **WDSB**... **B98.5 (WBBO)**-Manahawkin, N.J. ups **Alan Fox** to MD... **Jason Cornell** is the new MD at **WXLC 102.3 FM**-Waukegan, Ill. Call times are Monday-Friday, 9 a.m.-5 p.m. (847) 336-7900... Longtime **WAVT (T102)**-Pottsville, Pa. MD **Skip Carr** exits to return to school full-time... Morning mistress **Darian O'Toole** lands at **Chancellor's WAXQ/FM**-New York... New digs for **KIBB (B100.3 FM)**-Los Angeles: 330 N. Brand,

Ste. 800; Glendale, CA 91203; (818) 246-0939.

In the Grooves

Hugh Miller is promoted to Senior VP/Group Controller for **Universal Music Group**... **John Curb** moves to VP of **Curb/Universal Records** in Los Angeles; **Jeff Hackett** becomes VP Promotion for **MCG/Curb** in Nashville. **Eva Wood** takes National Director at **Curb Records**... **Johnny "D" DeMario** is upped to Director of Crossover Music at



Johnny "D" DeMario

Atlantic Records. The post encompasses both A&R and promotion duties, and will be overseen by Executive VP

of Promotion **Andrea Ganis**... **Roadrunner** hires **Lulu Cohen** as Head of Modern Rock Promotion; she comes from **Thirsty Ear**. **Joe Guzik** comes aboard from **Earache** as National Director of Rock Radio Promotion, and **Cory Brennan** becomes Product Manager.

DEREK TAYLOR

Publicist Derek Taylor, who worked with a number of seminal '60s bands including the Beatles, the Byrds, and Paul Revere & the Raiders, died at the age of 65 this week.

In April of 1964, Taylor became Brian Epstein's personal assistant and traveled with the Beatles on their first world tour. He then relocated to California, where he became publicist for the Byrds, Captain Beefheart, and the Beach Boys. Taylor was instrumental in creating the mystique that surrounded the Los Angeles music scene in that decade.

In 1968, Taylor returned to England and worked with the Beatles until their breakup in 1970. In the 1980s, Taylor began to work with Apple Corp. on the release of the *Beatles Anthology* miniseries. He was also instrumental in the published autobiographies of George Harrison and Michelle Phillips, among others.

ROY HUSKEY, JR.

Nashville mourns the passing of bassist Roy Huskey, Jr., who died of cancer September 6.

Huskey, 41, who played over the years with artists ranging from Garth Brooks, Vince Gill, Alan Jackson, and Travis Tritt to George Jones, Emmylou Harris, Steve Earle, Johnny Cash, and Chet Atkins, was one of the most respected and accomplished musicians in the country industry.

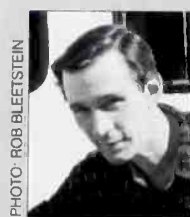


PHOTO: ROB BLEETSTEIN

Mr. Huskey performed as a member of the Grand Ole Opry staff band for many years, and also traveled with a number of artists, including Harris' Nash Ramblers. "I feel like I've just lost a part of my family," said Harris.

The Roy Huskey Jr. Trust Fund has been established by his industry friends to help settle some of his many medical expenses. Contributions are welcome at NationsBank, 1 NationsBank Plaza, Nashville, TN 37239.

On the Air & In the Grooves: ALEXANDRA RUSSELL • Sho-Prep and Flashbacks: RON FELL

Friends of Radio: ANNETTE M. LAI • Sho-Dates: DIANE RUFER

MOST ADDED

- ROBYN (54)
- THE ROLLING STONES (34)
- BOYZ II MEN (26)
- SMASH MOUTH (25)
- ** SHAWN COLVIN (24)
- ** JANET JACKSON (24)



TOP TIP

AALIYAH
"The One I Gave My Heart To"
 (Blackground Ent./Atlantic)
 Nearly doubling its airplay this week helps strengthen the case for this entry to become a major hit of the fall season.

RECORD TO WATCH

ELTON JOHN
"Candle in the Wind 1997"
 (Rocket/A&M)
 Audiences will never again see him perform this version. But expect stations to play this tribute to Princess Diana hundreds of times in the weeks ahead.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	SPICE GIRLS - 2 Become 1 (Virgin)	13	165	0	6898	-4
2	JEWEL - Foolish Games (Atlantic)	10	165	0	6889	+512
3	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	20	152	1	6629	+137
4	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	23	155	1	6606	-175
5	MATCHBOX 20 - Push (Lava/Atlantic)	14	153	2	5816	+625
6	MARIAH CAREY - Honey (Columbia/CRG)	7	160	1	5795	+218
7	WILL SMITH - Men In Black (Columbia/CRG)	15	125	0	5283	-456
8	OMC - How Bizarre (Mercury)	31	123	1	4827	-334
9	SISTER HAZEL - All For You (Universal)	28	123	2	4778	+66
10	SUGAR RAY - Fly (Lava/Atlantic)	7	161	12	4589	+1071
11	THE WALLFLOWERS - The Difference (Interscope)	17	139	0	4588	+225
12	HANSON - Where's The Love? (Mercury)	11	132	0	4567	-622
13	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	11	147	4	4279	+454
14	98° - Invisible Man (Motown)	12	120	2	4144	+200
15	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	11	139	5	4052	+383
16	ROBYN - Do You Know (What It Takes) (RCA)	21	108	0	3778	-436
17	TONIC - If You Could Only See (Polydor/A&M)	28	123	2	3746	+157
18	AQUA - Barbie Girl (MCA) †	7	120	6	3517	+485
19	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	19	119	2	3390	+349
20	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	17	84	0	3277	-89
21	PEACH UNION - On My Own (Epic)	5	129	9	2994	+624
22	LeANN RIMES - How Do I Live (MCG/Curb)	15	108	14	2977	+383
23	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	33	83	0	2758	-291
24	MEREDITH BROOKS - Bitch (Capitol)	21	82	0	2640	-546
25	THE VERVE PIPE - The Freshmen (RCA)	31	76	0	2590	-98
26	AMY GRANT - Takes A Little Time (A&M)	8	106	5	2559	+345
27	MR. PRESIDENT - Coco Jambo (Warner Bros.)	13	84	0	2539	-299
28	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)	4	108	26	2322	+837
29	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	5	105	14	2194	+587
30	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)	18	67	4	2073	+110
31	DAVE MATTHEWS BAND - Crash Into Me (RCA)	44	70	0	2041	-376
32	MARK MORRISON - Return Of The Mack (Atlantic)	34	61	0	1937	-165
33	ALLURE featuring 112 - All Cried Out (Crave)	7	75	11	1933	+372
34	SAMANTHA COLE - Happy With You (Universal)	8	79	4	1925	-56
35	10,000 MANIACS - More Than This (Geffen)	15	66	0	1833	-812
36	SHERYL CROW - A Change Would Do You Good (A&M)	20	60	0	1754	+510
37	FIONA APPLE - Criminal (Clean Slate/WORK) †	10	78	6	1735	+254
38	FLEETWOOD MAC - Silver Springs (Reprise)	6	79	8	1577	N
39	MONACO - What Do You Want From Me? (Polydor/A&M)	10	64	1	1496	-50
40	DIANA KING - Say A Little Prayer For You (WORK)	14	59	0	1479	-169

† - Daypart

Total Reports This Week 204 Last Week 201

Chartbound	Reports	Adds	SPINS	TREND
JANET JACKSON - "Got 'Til It's Gone" (Virgin)	76	24	1360	+747
IMANI COPPOLA - "Legend of a Cowgirl" (Columbia/CRG)	76	17	1317	+495
ROBYN - "Show Me Love" (RCA)	73	54	806	+490
SMASH MOUTH - "Walkin' on the Sun" (Interscope)	68	25	937	+505
ELTON JOHN - "The Way You Look Tonight" (Rocket/A&M)	66	13	1038	+444
INOJ - "Love You Down" (So So Def/Columbia/CRG)	49	9	1434	+181

Inside Top 40 BY DAVE SHOLIN



Keith Naftaly: Life on the Other Side

Pushing the envelope seems to be something that's always come naturally for **Arista** Vice President of A&R **Keith Naftaly**. By the time all the kids at school had started making some new fashion statement, one could be certain Keith was already wearing it. Those are valuable instincts in his current endeavor. In last week's column, he underscored the immense effort, time, and money put into each recording that sees the light of day—something he never really understood when he was a PD.

While he respects tight formats and playlists because he's been there, Naftaly encourages some risk-taking by those in the programming ranks. Being reared in what he terms an "open-minded market" like San Francisco helped him appreciate a wide variety of musical genres, especially R&B, and Keith continues to be surprised "at how much resistance to R&B music" there is at many Top 40 stations and by the lack of R&B crossovers on the pop chart. Right now, **Usher** is poised to explode into superstardom with a smash. I hope Top 40 gives him the shot he deserves."

Describing himself as melodically driven and someone who "lives for hooks," Naftaly, who left radio two years ago, believes the current pop renaissance will continue. "There will always be acceptance of killer, edgy, pop songs rather than those which are just derivative and lacking imagination. **Hanson's** breakthrough was healthy for the industry. They came with a fresh, uplifting sound, an edge to their look, and depth to the album. But let's not begin cloning the Hanson brothers. That's when the backlash will begin and the inevitable return to something darker, grungier, and angry."

As for sifting through some 500



Flashback: Taken 10 years ago, it's "The Duke" with then-KMEL's Keith Naftaly

demos a month, Naftaly admits they're vastly different from the finished product that PDs and MDs eventually receive. He says he searches for "that same chill factor, but not production sheen or polish. You have to dig a little bit deeper into your heart and soul and use your imagination. Often, there's no artwork, promotional blitz, stories to tell, no pictures. Just raw tracks."

Keith has a new perspective on the impact of promotional and marketing campaigns. He recalls being swayed by them while in radio. "I now recognize that I was guilty of falling for a lot of non-artists that were merely bit players in huge marketing campaigns. I'm amazed by the power that hype, and spin have in securing airplay. No programmer will admit to being influenced by it, but now, I'm a little more hip to all the strategy in play."

In the high stakes world of A&R, Naftaly acknowledges that "Ninety-five percent of the job is rejection, which means letting people down. But we can't afford to sacrifice the potency of releases to protect someone's feelings.

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	
60	8	1117	+171	FOREST FOR THE TREES - Dreams (DreamWorks/Geffen)
59	3	1246	-28	LIVE - Turn My Head (Radioactive)
57	13	998	+232	BLUES TRAVELER - Most Precarious (A&M)
40	11	637	+242	AALIYAH - The One I Gave My Heart To (Blackground Ent./Atlantic)
38	2	810	+40	SNEAKER PIMPS - 6 Underground (Virgin)
38	3	755	+27	TONY KISHMAN - How'm I Gonna Get By (Pure/Mercury)
37	34	141	+105	* ROLLING STONES - Anybody Seen My Baby (Virgin)
36	3	630	+6	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
34	1	818	-24	WEATHERVANE - Roll Like Thunder (Soup Can Music)
34	2	637	+105	SUBLIME - Wrong Way (MCA)
34	9	527	+208	THE SUNDAYS - Summertime (DGC)
30	3	909	+64	MARY J. BLIGE - Everything (MCA)
28	10	831	+321	USHER - You Make Me Wanna... (LaFace/Arista)
28	—	597	-206	VANESSA WILLIAMS - Happiness (Mercury)
25	2	598	-31	GINUWINE - When Doves Cry (550 Music)
25	24	53	+3	* SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)
24	2	688	+53	NU FLAVOR - Heaven (Reprise)
24	6	526	+6	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
24	7	402	+157	LE CLICK featuring KAYO - Don't Go (Logic/RCA)
23	4	394	+73	THE POWER STATION - She Can Rock It (Guardian)
21	—	452	-94	ABRA MOORE - Four Leaf Clover (Arista Austin)
21	5	354	+115	911 - Love Sensation (Virgin)
19	—	509	-57	DRU HILL - Never Make A Promise (Island)
18	5	270	+104	TEXAS - Say What You Want (Mercury)
18	7	233	+133	BILLIE MYERS - Kiss The Rain (Universal)
16	2	218	+26	REFUGEE CAMP ALL STARS - Avenues (Arista)
14	—	298	-7	CRAVIN' MELON - Sweet Tea (Mercury)
14	4	204	+4	KC & THE SUNSHINE BAND/SILVER CONVENTION - Hooked On Dance (Starbound)
13	1	278	+23	THE REAL McCOY - (If You're Not In It For Love) I'm Outta Here (Arista)
12	2	382	+82	LOS UMBRELLOS - No Tengo Dinero (Virgin)
12	1	298	-1	SHAGGY - Piece Of My Heart (Virgin)
12	1	201	+37	BROWNSTONE - Kiss And Tell (WORK/MJJ)
11	—	208	+23	2 EIVISSA - Oh La La La (Edel America)
11	2	189	+38	SUPA QUAD - Cruisin' (Intersound)
11	5	151	+116	* 3rd PARTY - Love Is Alive (DVB/A&M)
11	11	14	+14	* PETER CETERA featuring AZ YET - You're The Inspiration (River North)
10	1	226	+34	WYCLEF JEAN - Guantanamera (Columbia/CRG)
10	3	165	+19	* ROME - Do You Like This (RCA)
10	4	111	+19	* BONE THUGS N' HARMONY - If I Could Teach (Relativity/Ruthless)
10	8	64	+8	* OASIS - Don't Go Away (Epic)
10	9	34	+34	* JAMIROQUAI - Alright (WORK)

Dropped: #34-Savage Garden, Trio, Coolio featuring 40 Thevz, Baby Alive, 702, Jon Liebing, Lauren Christy, Jon B.

* Indicates Debut

Crossover

URBAN/DANCE

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

ALTERNATIVE

BLUES TRAVELER - "Most Precarious" (A&M)
OASIS - "Don't Go Away" (Epic)
CHUMBAWUMBA - "Tubthumping" (Republic/Universal)
THE SUNDAYS - "Summertime" (DGC)
SUBLIME - "Wrong Way" (MCA)
FOREST FOR THE TREES - "Dream" (DreamWorks/Geffen)
SNEAKER PIMPS - "6 Underground" (Virgin)

That's definitely the toughest part of my job."

He calls on his radio background when dispensing advice to an artist, which he compares with what he did in aircheck sessions with jocks. There have been several occasions where he's had to tell an artist, "You know what, we're just not feeling your music, and you need to rethink these lyrics, or repeat the hook at the end, or your production is tired.

"We spend 24 hours a day trying to find hit songs for artists, or hit producers to hook up with," says Naftaly. "And we have to make sure every song on every album is *fierce*." His criticisms may sting, he knows, "but once they go back and flip things per your instructions, they are generally happy with the results and end up respecting you a little more than if you were just another 'yes' person."

Living in New York without a car, Naftaly spends less time driving and punching buttons on the radio. His A&R duties also mean that he's focusing on "the future, while radio focuses on the present." Still, he listens as much as possible. The biggest difference? He's now much more like a typical listener in that it takes him much longer to burn out on songs. "There are," he admits, "some power recurrences I still crank."

And after two years on the job, what does Keith have to say about his boss, **Clive Davis**? "I always thought that I had a strong work ethic, but Clive Davis truly takes the prize. He never shuts down. Clive's standards are so high, and he pushes us so hard, but, honestly he pushes himself even harder. After all these years, he hasn't lost his edge or hunger for continued success. Most people know and respect Clive's 'music industry legend' public personality—very warm, gracious, and regal. But when you work for him, you find out that, additionally, his mind is razor-sharp, and he expresses his thoughts effortlessly with such organization and strategic precision. I am in total awe of that. And we all love the hits. When Clive discovers a hit demo, or a hot producer delivers a final mix on one of our artists and it sounds like a smash, his face lights up and beams like a teenager groovin' to his favorite song on the radio. Clive's on fire like that."

Fully aware that when it comes to his former colleagues in the programming ranks, his job is "to blow them away with killer music," Naftaly is counting on radio's gatekeepers to be open-minded. He believes "it's always the songs that sound a little left of center at first that end up being the breakthrough cuts that launch careers and really set the pace for the next wave of artists at Top 40." ●

ARTIST PROFILE

PEACH UNION
PART 2

PEACH UNION IS:

Pascal Gabriel, Paul Statham, and Lisa Lamb

LABEL: Epic

SENIOR VP, PROMOTION:

John Boulos

DEBUT SINGLE:

"On My Own"

DEBUT ALBUM:

Audio Peach (release date

October 28, 1997)

BEST PERSONALITY TRAIT:

Pascal—"I'm kind and generous"; Paul—"I see good in all things"; Lisa—"Positivity."

WORST PERSONALITY TRAIT:

Pascal—"I'm impatient"; Paul—"I'm a moody bastard"; Lisa—"My inability to sit still."

ODDEST JOB

YOU'VE EVER HAD:

Pascal—"Window cleaner"; Paul—"Working nights in a power station"; Lisa—"Handing out flyers dressed in a gorilla suit."

MOST TREASURED

MATERIAL POSSESSION:

Pascal—"My glasses"; Paul—didn't answer this question; Lisa—"My framed picture of Keith from the Prodigy given to me by Zoe. I blow kisses at him every night before I fall asleep."

PEACH UNION

ON THEIR MUSIC:

"It's orchestral sweeps and sweet vocal hooks with a twist of pre-millennial melancholia. Think Dusty Springfield singing Bacharach to a St. Etienne backbeat."

GO Chart

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

GO MOST ADDED
ROBYN (25)
BOYZ II MEN (24)
THE ROLLING STONES (23)

TW		SPINS	TREND	TW		SPINS	TREND
1	SPICE GIRLS - 2 Become 1 (Virgin)	3769	+145	21	AQUA - Barbie Girl (MCA)	1695	+429
2	JEWEL - Foolish Games (Atlantic)	3736	+334	22	10,000 MANIACS - More Than This (Geffen)	1564	-68
3	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	3584	+19	23	LeANN RIMES - How Do I Live (MCG/Curb)	1516	+229
4	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	3504	+184	24	THE VERVE PIPE - The Freshmen (RCA)	1395	+163
5	MATCHBOX 20 - Push (Lava/Atlantic)	3269	+298	25	MR. PRESIDENT - Coco Jamboo (Warner Bros.)	1384	-10
6	HANSON - Where's The Love? (Mercury)	3046	-179	26	SAMANTHA COLE - Happy With You (Universal)	1367	+139
7	MARIAH CAREY - Honey (Columbia/CRG)	3036	+250	27	FLEETWOOD MAC - Silver Springs (Reprise)	1340	+251
8	THE WALLFLOWERS - The Difference (Interscope)	3007	+294	28	FIONA APPLE - Criminal (Clean Slate/WORK)	1271	+132
9	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	2827	+338	29	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	1264	+386
10	SISTER HAZEL - All For You (Universal)	2490	+147	30	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	1238	+116
11	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	2478	+196	31	MEREDITH BROOKS - Bitch (Capitol)	1220	-116
12	SUGAR RAY - Fly (Lava/Atlantic)	2473	+529	32	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	1166	-6
13	OMC - How Bizarre (Mercury)	2311	+41	33	SHERYL CROW - A Change Would Do You Good (A&M)	1137	-93
14	TINIC - If You Could Only See (Polydor/A&M)	2262	+131	34	DUNCAN SHEIK - She Runs Away (Atlantic)	1104	+21
15	WILL SMITH - Men In Black (Columbia/CRG)	2110	-63	35	DAVE MATTHEWS BAND - Crash Into Me (RCA)	1076	+66
16	98° - Invisible Man (Motown)	2035	+224	36	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	1009	-14
17	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	1974	+174	37	MONACO - What Do You Want From Me? (Polydor/A&M)	1003	+59
18	PEACH UNION - On My Own (Epic)	1918	+464	38	LIVE - Turn My Head (Radioactive)	887	+57
19	AMY GRANT - Takes A Little Time (A&M)	1851	+273	39	DIANA KING - Say A Little Prayer For You (WORK)	838	+16
20	ROBYN - Do You Know (What It Takes) (RCA)	1756	+18	40	ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	818	NEW

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).

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

Opportunities

Full-Time Announcers, all formats. 2 years experience. East Carolina radio on the outer banks. T&R to: Randy Gill, P.O.B. 1418, Nags Head, NC 27959. EOE.

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 ABL knowledge. Women, People of Color encouraged. 360-943-9937.

PRODUCTION DIRECTOR & afternoon AT for top rated T40 50 miles west of Chicago. T&R and samples to: Keith Bansenmer, 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.

KG95 HAS A POSITION OPEN FOR AN NIGHT PERSONALITY. Promotions involved. Females and minorities are strongly encouraged to apply. Send T&R to Mark Hahn...KG95...BOX 3009...Sioux City, IA. 51102. No Calls. EOE.

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

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.

BUILDING TOP 40 MORNING SHOW from ground up. Already have female co-host/news person. Need high energy, team player. T&R TO Tim @ KBCQ P.O. Box 670 Roswell, NM. 88202.

GMA Station Of The Year

Nominee has a unique part-time opening. If you have on-air experience, enthusiasm and want to work for a leader in country music radio, send t&r a.s.a.p. to Bob Richards, WFMS, 8120 Knue Road, Indpls. IN 46250. Susquehanna Radio is an EOE, ADA.

INCREASE YOUR EXPOSURE

WITH MEDIACASTING'S AUDIO CLASSIFIEDS. FOR THE PRICE OF DINNER YOUR AIRCHECK WILL BE HEARD BY THOUSANDS OF BROADCAST PROFESSIONALS VIA THE INTERNET. GET ONLINE TODAY! CALL (414) 926-9620 OR WWW.MEDIACASTING.COM.

THE LEGENDARY Z100/NEW YORK has a rare Assistant Program Director opening. Programming, copy writing, management and on-air experience a must. T&R to Tom Poleman, Program Director, WHITZ, 333 Meadowlands Pkwy, 5th floor, Secaucus, NJ, 07094.

99.9 the Buzz seeks enthusiastic, innovative morning DJ. Knowledge of alternative format and promotions a must. T&R to: Box 999 Burlington, VT, 05402.

NEED MULT-TALENTED TEAM PLAYER For DJ, Prod, Sports PBP. Love Radio? Send T&R to : The Cabin, KKBN/KBYN, P.O. Box 708, Twain Harte, CA 95383.

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.

MOST ADDED

- ANTHONY WONSEY TRIO (39)
- BENNY GOLSON (27)
- CLARE FISCHER & FRIENDS (27)
- VINCENT HERRING (23)
- RUTH BROWN (19)
- RANDY JOHNSTON (19)



TOP TIP

DIANA KRALL
Love Scenes
 (GRP)
 A huge debut for one of the smash releases in jazz. Diana Krall is the new air-play queen of jazz.

RECORD TO WATCH

RUTH BROWN
R+B=Ruth Brown
 (Bullseye/Rounder)
 For some fun R&B jazz crossover, R+B=Ruth Brown is all the arithmetic you need to know. Check out Ruth Brown's duet with Johnny Adams.

Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
1	1	BILLY TAYLOR TRIO (Arkadia Jazz)	77	0	71	5	1
3	2	THE TENOR TRIO (JVC)	73	0	65	6	2
6	3	T.S. MONK (N2K Encoded Music)	74	0	62	8	4
5	4	ELIANE ELIAS (Blue Note)	76	0	60	11	5
8	5	ANTHONY WILSON (MAMA Foundation)	77	1	49	22	5
7	6	KEVIN HAYS (Blue Note)	75	1	52	20	3
2	7	MILT JACKSON (Qwest/Warner Bros.)	71	0	63	5	3
4	8	JACK McDUFF (Concord Jazz)	70	0	61	6	3
9	9	LARRY GOLDINGS (Warner Bros.)	74	0	50	16	8
10	10	DENNIS ROWLAND (Concord Jazz)	72	0	45	20	7
16	11	J.J. JOHNSON (Verve)	71	1	33	30	7
12	12	ONE FOR ALL with ERIC ALEXANDER (Sharp Nine)	66	0	42	19	5
19	13	BRUCE WILLIAMS (Savant)	70	2	32	30	6
20	14	MONTY ALEXANDER (Concord Jazz)	69	0	28	33	8
11	15	HERBIE HANCOCK/WAYNE SHORTER (Verve)	64	1	41	17	5
17	16	BUDDY RICH BIG BAND feat. STEVE MARCUS (Atlantic)	63	2	42	13	7
13	17	WARNER JAMS VOL. 2 (Warner Bros.)	63	0	42	12	9
15	18	KEYSTONE TRIO (Milestone)	59	0	40	17	2
23	19	BARBARA DENNERLEIN (Verve)	67	1	20	32	14
26	20	MANHATTAN TRANSFER (Atlantic)	66	3	25	24	15
37	21	KEVIN MAHOGANY (Warner Bros.)	71	4	8	41	19
39	22	TOMMY FLANAGAN (Evidence)	76	12	9	32	25
25	23	BHEKI MSELEKU (Verve)	68	1	13	35	19
21	24	DMITRI MATHENY (Monarch)	56	0	25	24	7
34	25	CARMEN LUNDY (JVC)	68	3	9	33	23
35	26	MAKOTO OZONE TRIO (Verve)	66	3	9	32	22
24	27	JAMES WEIDMAN (TCB)	56	0	23	23	10
18	28	STEVE MILLION (Palmetto)	55	0	27	16	12
—	29	DIANA KRALL (Impulse!)	77	11	7	30	29
14	30	ROY HARGROVE'S CRISOL (Verve)	54	0	23	23	8
27	31	CLARENCE "GATEMOUTH" BROWN (Verve)	55	2	16	28	9
32	32	DAVID LIEBMAN (Arkadia Jazz)	52	1	14	32	5
30	33	ART FARMER (Monarch)	46	0	19	25	2
50	34	HEATH BROTHERS (Concord Jazz)	61	6	5	23	27
42	35	PAUL VORNHAGEN (Schoolkids')	56	3	5	27	22
33	36	DAVID SCHUMACHER (Amosaya)	44	0	17	23	4
38	37	PAUL SILBERGLEIT (Silberspoon)	50	1	6	29	14
22	38	MCCOY TYNER (Impulse!)	44	0	18	15	11
—	39	PAT MARTINO (Blue Note)	67	11	2	18	37
43	40	PETE (LAROCA) SIMS (Blue Note)	52	4	2	25	21
40	41	MELTON MUSTAFA ORCHESTRA (Contemporary)	41	2	14	13	14
41	42	KEN PEPLOWSKI (Concord Jazz)	43	2	4	29	8
28	43	BILL WATROUS (Double Time)	38	0	14	15	9
46	44	JOE SAMPLE (Warner Bros.)	39	0	9	19	11
31	45	CHARLES LLOYD (ECM)	38	0	13	16	9
49	46	WALLY SCHNALLE (Rellaw)	49	7	2	19	21
44	47	MARLENA SHAW (Concord Jazz)	41	1	6	18	16
36	48	KENNY GARRETT (Warner Bros.)	35	0	12	16	7
—	49	DELFEAYO MARSALIS (Evidence)	49	6	4	9	32
45	50	NAKED JAZZ (Savoy/Denon)	38	0	4	22	12

On Z Corner

BY KENT & KEITH ZIMMERMAN



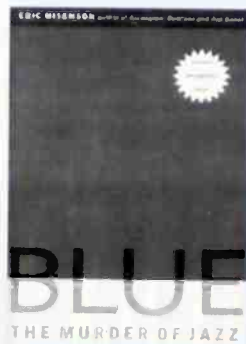
Book Notes and Catalina Capers

NEW PORTLAND PD

KKJZ Music Director Hal Murray confirmed that the new Program Director at the Portland Smooth Jazz outlet is Paul Warren. Warren starts work at KKJZ on September 15. He arrives from the Triple A outlet in Orlando, WMMO. Warren replaces departing PD Shaun Yu.

GAVIN BOOK NOTES

We recently received a package from St. Martin's Press super-editor (and Manhattan literary gadfly)



Blue, The Murder of Jazz, a controversial upcoming book.

Jim Fitzgerald, who was foolhardy enough to have edited our last two books. It seems St. Martin's is releasing two books commenting on the current state of jazz. Both are linked to a November release date, and we've already received an advance proof of one title.

Blue: The Murder of Jazz is by Eric Nisenson, a jazz writer who lives in Poughkeepsie, and is also the author of *Ascension: Coltrane and His Quest*. We spoke at length with Nisenson, and while we're still digesting the book's contents, Eric's main contention is that jazz as a musical genre is dangerously lodged in a creative cul-de-sac. While the strength, appeal, and sophistication of jazz lies in its spontaneity and its off-the-cuff, cutting edge sounds, these days jazz is anything but that. While Nisenson believes jazz will ultimately endure, he feels there is currently a traditionalist headlock on the music that robs it of its innovation.

While Nisenson admits that he's toned down some of his analysis since the pre-release manuscript, *Blue* still delivers a few jabs at the so-called Wynton Marsalis and the Stanley Crouch jazz cabal. While he praises Wynton's musical abilities as a trumpet player, he also calls into question some of Marsalis' musical decisions as bandleader of the Lincoln Center Jazz Orchestra for repertoire and racial issues. He bemoans the Lincoln Center Jazz's exclusion of tributes to giants like Bill Evans, Stan Getz, or Woody Herman, and suspects a racial motivation.

The Young Lions movement is worrisome in the long run, according to Nisenson, because so many of the young artists' have shown a marked inability to express their own unique musical visions through songwriting. Their deep homage to traditional masters overshadows their own growth as individual artists.

Many of these issues of debate are nothing new to jazz radio programmers across the country, but we nonetheless will present an in-depth interview with Nisenson in a future column. Afterwards, we will solicit some of your comments.

I must admit that while reading *Blue: The Murder of Jazz*, I found myself agreeing with many of his points. Nisenson confessed that it was one of the toughest writing projects he had ever undertaken.

To be fair, St. Martin's Press is simultaneously releasing another book that takes a more positive stance toward today's jazz scene. Tom Piazza has written a book that is seemingly not so bleak in its analysis. It's called *Blues Up and Down: Jazz in Our Time*. We promise we will also attempt to contact Mr. Piazza when his new book is about to be released and

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MOST ADDED
BRIAN CULBERTSON

(22/24 REPORTS)

CHRIS BOTTI (17/59 REPORTS)

THE RIPPINGTONS FEAT RUSS

FREEMAN (8/49 REPORTS)

TOP TIP

THE RIPPINGTONS
FEAT. RUSS FREEMAN

"Black Diamond" (Windham Hill Jazz/Peak)

CRAIG CHAQUICO

Once in a Blue Universe (Higher Octave)

A pair of core artists debuting at #40 and #41 with high Spin Trends with top three Spin Trends.

RECORD TO WATCH

CHRIS BOTTI

"Regroovable"

(Verve Forecast)

This is the track many of us felt was the hit track after hearing it on Michael Fischer's Smooth Jazz Jukebox Jury last February at the Gavin Seminar.

Gavin Smooth Jazz

LW	TW	Reports	Adds	Spins	Differences	
4	1	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	57	0	923	+20
3	2	ERIC MARIENTHAL - Easy Street (i.e. music)	60	3	895	-26
2	3	BONEY JAMES - Sweet Thing (Warner Bros.)	61	1	887	-73
1	4	PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)	56	0	848	-115
6	5	A TWIST OF JOBIM - Various Artists (i.e. music)	52	1	777	+18
14	6	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon)	56	1	738	+174
7	7	RICK BRAUN - Body and Soul (Bluemoon)	53	0	717	-35
5	8	CHRIS BOTTI - Midnight Without You (Verve)	59	17	680	-91
9	9	STEVE WINWOOD - Junction Seven (Virgin)	58	0	658	-27
10	10	RAY OBIEDO - Sweet Summer Days (Windham Hill Jazz)	58	1	632	-6
13	11	PAUL HARDCASTLE - Hardcastle 2 (JVC)	38	0	579	+11
11	12	KEN NAVARRO - Smooth Sensation (Positive Music)	45	0	540	-87
15	13	PATRICE RUSHEN - Signature (Discovery)	56	1	530	-9
8	14	DANCING FANTASY - ...Love Letters... (IC/DA)	38	0	525	-215
21	15	JOYCE COOLING - Playing It Cool (Heads Up)	55	2	517	+63
19	16	DAVID GARFIELD AND FRIENDS - Tribute to Jeff (Zebra)	53	4	490	+14
17	17	TIM WEISBERG - Undercover (Fahrenheit)	49	0	482	-20
16	18	3RD FORCE - Vital Force (Higher Octave)	43	1	480	-24
26	19	EARL KLUGH - The Journey (Warner Bros.)	53	1	474	+66
12	20	SPECIAL EFX - Here to Stay (JVC)	41	0	452	-142
23	21	SWING OUT SISTER - Somewhere In the World (Mercury)	39	0	438	-3
27	22	JOE SAMPLE - Sample This (Warner Bros.)	53	5	427	+29
25	23	GROVER WASHINGTON, JR. - Soulful Strut (Columbia/CRG)	27	0	420	+5
22	24	WILLIE AND LOBO - Caliente (Mesa/Blue Moon)	47	0	405	-36
24	25	A SMILE LIKE YOURS SNDTRCK - Natalie Cole (Elektra/EEG)	40	0	403	-13
29	26	THE BRAXTON BROTHERS - Steppin' Out (Kokopelli)	38	0	402	+10
18	27	NELSON RANGELL - Turning Night Into Day (GRP)	35	0	396	-86
20	28	WALTER BEASLEY - Tonight We Love (Shanachie)	38	0	380	-75
28	29	KENNY G - The Moment (Arista)	34	0	377	-19
37	30	BOB MAMET - Adventures In Jazz (Atlantic)	49	2	368	+44
35	31	VANESSA WILLIAMS - "Next" (Mercury)	39	4	361	+31
33	32	RONNIE LAWS - Tribute to the Legendary Eddie Harris (Blue Note)	40	0	360	+12
38	33	DON DIEGO - Feel Me (Ichiban)	46	9	348	+47
34	34	MAD ABOUT YOU, THE FINAL FRONTIER - Various Artists (Atlantic)	33	0	341	-5
36	35	JONATHAN CAIN - Body Language (Higher Octave)	41	1	329	+2
31	36	FOURPLAY - The Best of Fourplay (Warner Bros.)	41	0	329	-21
30	37	BUCKSHOT LeFONQUE - Music Evolution (Columbia/CRG)	34	0	327	-49
39	38	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	48	5	322	+65
32	39	GATO BARBIERI - Que Pasa (Columbia/CRG)	32	1	303	-46
—	40	THE RIPPINGTONS featuring RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	49	8	284	N
—	41	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	43	4	263	N
42	42	GOTA - It's So Different Here (Instinct)	32	1	244	-7
45	43	COUNT BASIC - "Chasing the Sunset" (Instinct)	37	2	243	+5
41	44	VANESSA RUBIN - That Was Then This Is Now (RCA)	25	0	243	-11
47	45	ROB MULLINS - Dance For the New World (Zebra)	28	1	232	+8
40	46	LEE OSKAR - So Much In Love (Zebra)	20	0	224	-32
43	47	URBAN KNIGHTS - Urban Knights II (GRP)	22	0	213	-37
44	48	SPYRO GYRA - 20/20 (GRP)	22	0	212	-34
48	49	MIKE SIMS - Wake Me At Sunset (JVC)	23	0	203	-3
46	50	THE FANTASY BAND - The Kiss (Shanachie)	27	0	203	-22

get his reactions.

On a lighter note, saxophonist **Jonny King**, who has recorded three CDs on the Enja label, has released his own jazz book, due in stores next week and published by Walker & Company. It's entitled *What Jazz Is—An Insider's Guide to Understanding and Listening to Jazz*, and it promises to enlighten everyone from the connoisseur to the MTV fan. The foreword was written by **Christian McBride**, and some of the chapter titles include "The Rhythm Section," "The Front Line," "The Language of Jazz," "The Set List," and "Blowing Sessions and Old Favorites."

In addition to recording on Enja, King lives in New York City and is an attorney. We'll try not to hold that against him.

FULL POWER IN DALLAS

We caught up with KOAI PD **Michael Fischer** in the Bay Area last week after he helped cut a cool television spot celebrating Oasis' return to full signal status. As many of you already know, last November



Dave Koz, Dallas bound on Hogmanay

a fatal accident at the station's tower facilities resulted in the station being knocked off the air for four full days. As KOAI attempted to rebuild its damaged tower, they operated on less than 50-percent output for a number of months while they negotiated the vast rebuilding process. No doubt, it must have been a maddening time during those non-stop ARB ratings

sweeps.

Not only has The Oasis returned to full power, it's also been announced that this year's KOAI New Year's Eve concert at the Hotel Worthington will be headlined by **Dave Koz**.

ARBITRON WAR CAMP

In an effort to become more programmer friendly, Arbitron has made vast improvements in diary tabulation, collection, and methodology over the past couple of years. Now, in an effort to connect with programmers on a more one-on-one basis, Arbitron has been conducting full-day seminars across the country since last June.

The first two were held in Los Angeles and Chicago in June. The third leg of the ARB tour stops in Atlanta October 1.

The seminars include interactive discussion, so PDs can learn (or review) the basics of applying data to real-life scenarios, such as how to speak "Arbitron" with your air talents and sales staff. Problem-solving role playing will also aid PDs on how to use qualitative information such as Scarborough and RetailDirect for programming use.

The fourth seminar takes place at

SJ&V Spin Trends

1. THE RIPPINGTONS feat. RUSS FREEMAN +248
2. AVENUE BLUE feat. JEFF GOLUB +174
3. CRAIG CHAQUICO +169
4. EARL KLUGH +66
5. DON DIEGO +47
6. BOB MAMET +44

Jazz Chartbound

- CHARLES EARLAND (HighNote)
- ROSEANNA VITRO (Telarc Jazz)
- WALLACE RONEY (Warner Bros.)
- *ANTHONY WONSEY TRIO (Evidence)
- *RUTH BROWN (Bullseye/Rounder)
- KARRIN ALLYSON (Concord Jazz)
- ANDRE PREVIN (Verve)
- *LARRY MCKENNA (Alanna)
- *VANESSA RUBIN (RCA)
- *ANN HAMPTON CALLAWAY (Denon)

Dropped: #29 Ron Affit, #47 Weslia Whittfield, #48 Last Time I Committed Suicide Soundtrack.

SJ&V Chartbound

- ANDREW OH (Honest Entertainment)
- DAVID BENOIT (GRP)
- *BRIAN CULBERTSON (Bluemoon)
- JULIAN CORYELL (N2K Encoded Music)
- BOB BALDWIN (Shanachie)
- TAB TWO (Virgin)
- LEO GANDELMAN (Mercury)
- DOC POWELL (Discovery/Sire Records Group)
- *JIMMY SOMMERS (Gemini)
- Dropped:** #49 Michael White, #50 Everette Harp, Michael Paulo, Jeff Linsky.

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their headquarters in Columbia, Maryland, on November 12-13. The second day will be devoted to a detailed tour of the Arbitron facilities, where one can gain insight into diary processing, client services, computer data retrieval, and more.

Any programmer wishing to hone up on their abilities to understand and read Arbitron data will find these sessions quite useful. "We took a survey of the PDs in attendance last year, and 93 percent said they would recommend the seminar to other PDs," said **Bob Michaels**, Manager of Radio Programming Services for Arbitron.

A registration costs \$90, and if you're interested in attending, phone Ms. Pat Duggan at Arbitron, (410) 312-8599.

CATALINA CAPERS

As promised, Kent and I are currently making our plans to join **Art Good** and his Jazz Trax gang for the gala Catalina Island Jazz Trax Festival on October 3, 4 & 5. It's the tenth anniversary gig, and the billing is stacked up as follows: Friday, October 3 features **Chris Botti** and Maltese quintet **Nova Menco**; on Saturday, **Jonathan Butler**, Hawaiian slack key guitarist **Keola Beamer** appears with **Paul Taylor** and headliner **Rick Braun**; for Sunday's music, **Tommy Emmanuel** flies in from Australia to appear with **Willie & Lobo**, **Jim Brickman** and headliner **Peter White**. Art Good alerts us that hotel rooms are going fast, so please phone Catalina Island Travel at (310) 510-2848 for accommodation details. We look forward to hanging with you all.

AND GIRLS, HE'S GOOD LOOKING, TOO

He's playing next month's Catalina fest, has been called "the sexiest jazz

trumpet player since **Chet Baker**" by critic **Rex Reed**, and Smooth Jazz radio is finally playing the infectious "Regroovable" track off his latest album.



Chris Botti, one life to live.

Chris Botti will be seen on the ABC daytime drama, *One Life to Live*,

on September 23 and 24. Botti will play his own bad self and perform two songs on the show's mythical nightclub spot. Does this count as Botti's acting debut, despite the fact that he's already appeared as a silhouetted trumpet player on a national Burger King television commercial, as well as scoring the soundtrack for the motion picture *Caught* a couple years back? We think so.

AN OPTIMUM BOOST

Although the information was previously leaked through the broadcast grapevine, we want to confirm that OpTiMum Broadcast Consulting & Research has officially joined forces with **Michael McVay** and McVay Media's Advisors Alliance to take on the duties of consulting Smooth Jazz radio start-ups. Effective immediately, OpTiMum will essentially become McVay's Smooth Jazz division.

N-N-N-N-NINETEEN



Paul Hardcastle, from his Kiss the Sky days.

The box set genre arrives to Smooth Jazz. JVC Music has announced the October release of an upcoming double CD box set called *Cover To Cover*, chronicling the music

of **Paul Hardcastle**. Hit recordings like the million-seller "19" and the Number One R&B/Dance hit, "Rainforest," will be made available in addition to highlights from Hardcastle's past solo recordings some of which were recorded under the names the **Jazzmasters** and **Kiss the Sky**. Previously unreleased recordings will also be available, plus Hardcastle cover versions

of such tunes as **Pink Floyd's** "Money" and **Stevie Wonder's** "Superstition." Speaking of box sets, don't forget to catch brother **Kent Z's** interview this week with PolyGram's **Bill Levenson**, the king of box set releases in our Triple A section. ●

KEITH ZIMMERMAN CAN BE REACHED VIA E-MAIL AT keithzim@earthlink.net.

ARTIST PROFILE

DAVID LIEBMAN



Brazilian music, but my drummer Jamey Haddad and percussionist Cafe are very into it."

"Typically, my other records are looser and more improvised. This record is more song-oriented, but the band still gives me a chance to play in different poly-meters. It's the kind of crafted record you do when you have the time to overdub and think through the parts. I never spend more than three days recording, but this time, the third day was mostly adding overdubs and extra percussion."

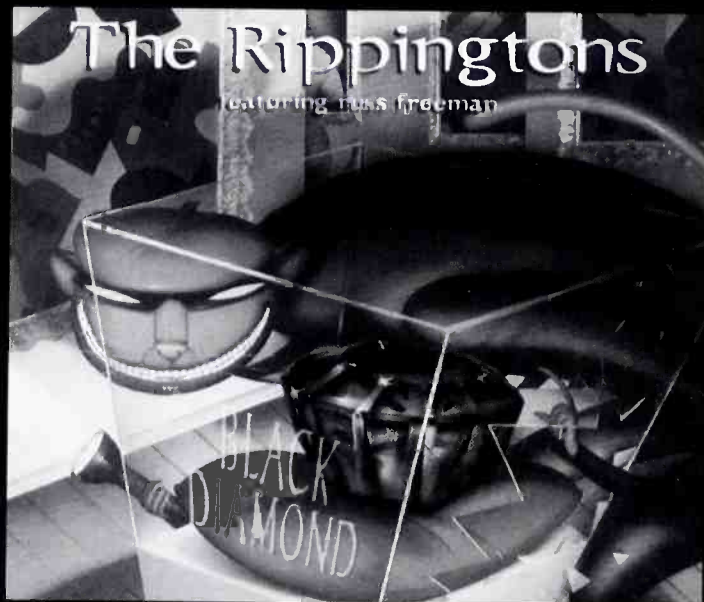
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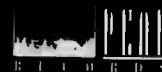
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Phone Book, simply complete the other side of this card and mail it with your check for \$75.00.

* available for \$75.00 and \$25.00, respectively.

13	9	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	61	8	20	18	23
12	10	BUDDY MILLER - Poison Love (HighTone)	58	8	19	18	21
11	11	PAM GADD - The Long Road (Vanguard)	56	2	18	18	20
9	12	DALE WATSON - I Hate These Songs (HighTone)	48	0	22	17	9
22	13	RAY WYLIE HUBBARD - Dangerous Spirits (Philo)	53	1	13	19	21
10	14	MARCIA BALL - Let Me Play With Your Poodle (Rounder)	51	0	18	17	16
15	15	THE BLAZERS - Just For You (Rounder)	55	1	10	22	23
26	16	SECONDS FLAT - Seconds Flat (Green Linnet/Redbird Series)	59	16	6	24	29
24	17	AMAZING RHYTHM ACES - Out Of The Blue (Breaker)	46	2	12	21	13
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27	21	MOUNT PILOT - Help Wanted, Love Needed, Caretaker (Doolittle)	49	4	3	26	20
21	22	JOHN FOGERTY - Blue Moon Swamp (Warner Bros.)	38	0	21	11	6
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Chartbound

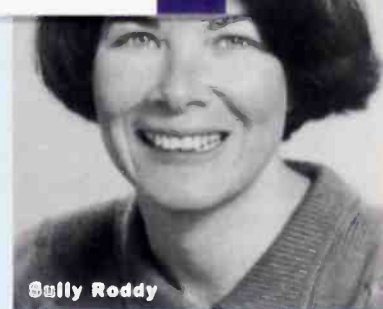
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Sully Roddy

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E-mail: pwr glide@well.com

their headquarters in Maryland, on Nov. 2, the second day will be a detailed tour of the facilities, where one can see the daily processing, computer data retrieval and more.

Any programming on their abilities and read Arbitron reports from these sessions quite took a survey of the dance last year, and they would recon to other PDs," said Manager of Radio Services for Arbitron.

A registration card you're interested in. Ms. Pat Duggan at 312-8599.

CATALINA CAFÉ

As promised, Ken is making our play Good and his Jazz gala Catalina Island

Festival on October 2, 3 & 4. This is the tenth anniversary gig, and the billing is stacked up as follows: Friday, October 3 features Chris Botti and Maltese quintet Nova Menco; on Saturday, Jonathan Butler, Hawaiian slack key guitarist Keola Beamer appears with Paul Taylor and headliner Rick Braun; for Sunday's music, Tommy Emmanuel flies in from Australia to appear with Willie & Lobo, Jim Brickman and headliner Peter White. Art Good alerts us that hotel rooms are going fast, so please phone Catalina Island Travel at (310) 510-2848 for accommodation details. We look forward to hanging with you all.

AND GIRLS, HE'S GOOD LOOKING, TOO

He's playing next month's Catalina fest, has been called "the sexiest jazz

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THOUSANDS OF VITAL CONTACTS IN RADIO AND

Although the information was previously leaked through the broadcast grapevine, we want to confirm that OpTiMum Broadcast Consulting & Research has officially joined forces with Michael McVay and McVay Media's Advisors Alliance to take on the duties of consulting Smooth Jazz radio start-ups. Effective immediately, OpTiMum will essentially become McVay's Smooth Jazz division.

N-N-N-N-NINETEEN



Paul Hardcastle, from his Kiss the Sky days.

The box set genre arrives to Smooth Jazz. JVC Music has announced the October release of an upcoming double CD box set called *Cover To Cover*, chronicling the music



FROM: Brooklyn

LATEST RELEASE: New Vista

LABEL: Arkadia Jazz

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- MOST ADDED**
FLYING BURRITO BROTHERS (24)
PAUL BURLISON (17)
SECONDS FLAT (16)
JOAN BAEZ (15)
KELLY JOE PHELPS (14)
CHRIS JONES (13)
RICHARD SHINDELL (12)

TOP TIP
KELLY JOE PHELPS
Roll Away the Stone
 (Ryko)

The subtle guitar wizardry of Kelly Joe Phelps comes shining through on his Ryko debut. Phelps' interpretations on classics like "When the Roll is Called Up Yonder" are given sparkling new treatment. Debuts this week at #40.

RECORD TO WATCH
TONI PRICE
Sol Power
 (Antone's/Discovery)

Austin diva Toni Price takes the acoustic road with *Sol Power*. Fueled by another batch of great Gwil Owen songs, look for Price to continue to make waves with Americana stations. Check out "Freeway" and "#1" for starters.

Gavin Americana™

LW	TW		Reports	Adds	H	M	L
7	1	THE SONGS OF JIMMIE RODGERS - V/A (Egyptian Records/Columbia)	71	9	33	22	16
2	2	ALL THE KING'S MEN - All The King's Men (Sweetfish)	67	3	34	17	16
4	3	TIM O'BRIEN - When No One's Around (Sugar Hill)	69	4	27	27	15
1	4	THE DELEVANTES - Postcards From Along The Way (Capitol Nashville)	66	1	32	14	20
5	5	RICKY SKAGGS - Life Is A Journey (Atlantic)	60	1	35	12	13
6	6	WHISKEYTOWN - Strangers Almanac (Outpost)	62	0	22	31	9
8	7	CLAIRE LYNCH - Silver And Gold (Rounder)	66	3	22	18	26
3	8	DWIGHT YOAKAM - Under The Covers (Reprise)	54	0	32	18	4
13	9	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	61	8	20	18	23
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Americana Inroads BY ROB BLEETSTEIN



KNEW Satellite Switch Proves Fatal to 'All Kinds of Country'

"Will Play **Buck Owens** for Food." That's the slogan that the highly popular **Sully Roddy** is using as a result of recent changes at **KNEW/AM-San Francisco**.

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MOST ADDED

- CHICAGO (41)
- SHAWN COLVIN (36)
- ELTON JOHN (31)
- PAUL MCCARTNEY (24)
- AMBROSIA (20)

TOP TIP

ELTON JOHN
"Candle in the Wind 1997"
 (Rocket/A&M)
 Just in case you've been on another planet the past two weeks.

RECORD TO WATCH

PEACH UNION
"On My Own"
 (Epic)
 There's a "fuzz" on this record. Serious play already from WDBZ, KPLZ, WMEE, WMTX, WKQI, KBEE, KDMX, WKDD, KMXC, WCBH, WQLH, and WMXB.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	JEWEL - Foolish Games (Atlantic)	13	211	1	6123	-1	125	50	25	10
2	FLEETWOOD MAC - Silver Springs (Reprise)	7	205	5	4996	+255	84	61	35	23
3	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	12	173	4	4686	+265	96	41	26	10
4	AMY GRANT - Takes A Little Time (A&M)	10	196	5	4490	+338	70	58	40	27
5	LeANN RIMES - How Do I Live (MCG/Curb)	17	170	5	4321	+37	78	42	39	9
6	ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	4	203	31	4109	+1176	51	48	64	32
7	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	34	153	0	3932	-294	67	36	35	13
8	SISTER HAZEL - All For You (Universal)	22	111	1	3486	-406	76	17	14	4
9	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	13	132	9	3392	+429	63	32	26	9
10	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	11	132	6	3294	+472	55	35	32	9
11	OMC - How Bizarre (Mercury)	31	107	3	3178	-142	66	19	17	5
12	DARYL HALL and JOHN DATES - Promise Ain't Enough (Push/BMG)	6	163	11	3147	+447	29	47	58	24
13	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	18	97	5	3055	-88	65	14	9	9
14	10,000 MANIACS - More Than This (Geffen)	19	115	1	2838	-936	47	33	23	11
15	SPICE GIRLS - 2 Become 1 (Virgin)	14	121	16	2767	+262	43	32	23	18
16	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	16	117	4	2646	+17	34	43	27	12
17	HANSON - Where's The Love? (Mercury)	11	110	1	2595	-207	46	30	21	12
18	THE WALLFLOWERS - The Difference (Interscope)	12	97	1	2372	-130	42	27	13	14
19	BILLY JOEL - To Make You Feel My Love (Columbia/CRG)	9	113	1	2353	-864	30	29	33	19
20	MARIAH CAREY - Honey (Columbia/CRG)	6	111	2	2325	-29	30	27	41	12
21	PAUL CARRACK - For Once In Our Lives (Ark 21)	18	98	0	2154	-427	26	31	27	14
22	DUNCAN SHEIK - She Runs Away (Atlantic)	11	105	9	2013	+194	15	32	38	17
23	SHERYL CROW - A Change Would Do You Good (A&M)	20	71	1	2001	-163	39	16	8	8
24	MATCHBOX 20 - Push (Lava/Atlantic)	11	70	8	1894	+176	32	18	13	7
25	JOHN TESH - Avalon (GTSP/Polygram)	8	107	10	1857	+274	13	27	37	22
26	NATALIE COLE - A Smile Like Yours (Elektra/EEG)	15	85	1	1805	-91	24	21	24	12
27	THE VERVE PIPE - The Freshmen (RCA)	22	61	0	1788	-136	35	9	14	3
28	THE WILSONS - Monday Without You (Mercury)	6	105	12	1702	+317	5	29	38	26
29	WEATHERVANE - Roll Like Thunder (Soup Can Music)	14	86	3	1659	+2	16	28	25	15
30	SUPERTRAMP - Live To Love You (Oxygen/Silver Cab)	9	89	5	1592	+58	13	22	30	19
31	JAMES TAYLOR - Little More Time With You (Columbia/CRG)	17	79	0	1575	-424	17	22	21	18
32	KENNY LOGGINS - I Am Not... (Columbia/CRG)	11	81	1	1514	-854	11	21	32	17
33	TONIC - If You Could Only See (Polydor/A&M)	12	60	8	1469	+25	23	15	12	9
34	THE WALLFLOWERS - One Headlight (Interscope)	36	50	0	1448	+2	30	7	8	4
35	MONICA - For You I Will (Warner Sunset/Atlantic)	26	70	2	1441	-161	17	13	27	13
36	TEXAS - Say What You Want (Mercury)	9	86	11	1440	N	6	21	34	22
37	MICHAEL BOLTON - Go The Distance (Columbia/CRG)	21	79	0	1439	-203	13	15	28	20
38	NIGHT RANGER - Forever All Over Again (Columbia/CRG)	11	73	7	1318	+92	8	21	28	15
39	DUNCAN SHEIK - Barely Breathing (Atlantic)	44	49	0	1229	-78	16	12	17	4
40	PAUL McCARTNEY - Young Boy (Capitol)	4	88	24	1195	N	0	18	28	33

Chartbound

	Reports	Adds	SPINS	TREND
BIG HEAD TODD - "Please Don't Tell Her" (Revolution)	72	7	1146	+169
STEEL PULSE - "Brown-Eyed Girl" (Mesa/Atlantic)	70	3	1126	+37
BLAKE McSHANE - "Want It Right Now" (Titanic)	68	7	1065	+105
MARTY BALIN - "Can't Forget The Night" (Trove)	64	8	886	+108

Total Reports This Week: 246 Last Week: 248

Editor: **RON FELL**
 Associate Editor: **ANNETTE M. LAI**
 A/C reports accepted: Mondays
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.
 Station Reporting Phone: (415) 495-1990
 GAVIN Fax: (415) 495-2580

Inside A/C



BY RON FELL

Elton John's Tribute to England's Rose

One of the most moving moments during **Princess Diana's** funeral was the riveting performance by **Elton John** of a customized version of "Candle in the Wind," which included customized lyrics by **Bernie Taupin**, and a new title, "Candle in the Wind 1997."

A few hours after the event, Elton was in a London studio recording the track under the supervision of producer **Sir George Martin**. The resulting single is the B-side of his current **Rocket/A&M** Records single, "The Way You Look Tonight."

The original "Candle in the Wind" can be found on Elton's 24-year old *Goodbye Yellow Brick Road* album, but the "hit" version of the song came in 1987, when he recorded it as part of a live concert with the **Melbourne Symphony** for **MCA**.

It's said that as a result of the tribute performance, the song now has had such an effect on Elton that he may never perform it again.

A few stations recorded the new "Candle" off network television broadcasts have been playing it throughout the week in lieu of the pending new studio version. Another popular option has been to edit sound bites from the **Earl of Spencer's** eulogy into Elton's performance.

I would think it almost necessary to find a means of playing the broadcast version of the song. As meaningful as **Bob Carlisle's** "Butterfly Kisses" may have been earlier this year, that song pales in comparison to such a musical tribute to the most famous woman in the world.

While I wouldn't be so crass as to scold A/C radio for not having the "vision" to play the live performance, I would question the sanity of any station *not* jumping on the studio version. Strange as it may sound to some of us, there will be

HERB ALPERT

brings you another
great piece of brass.

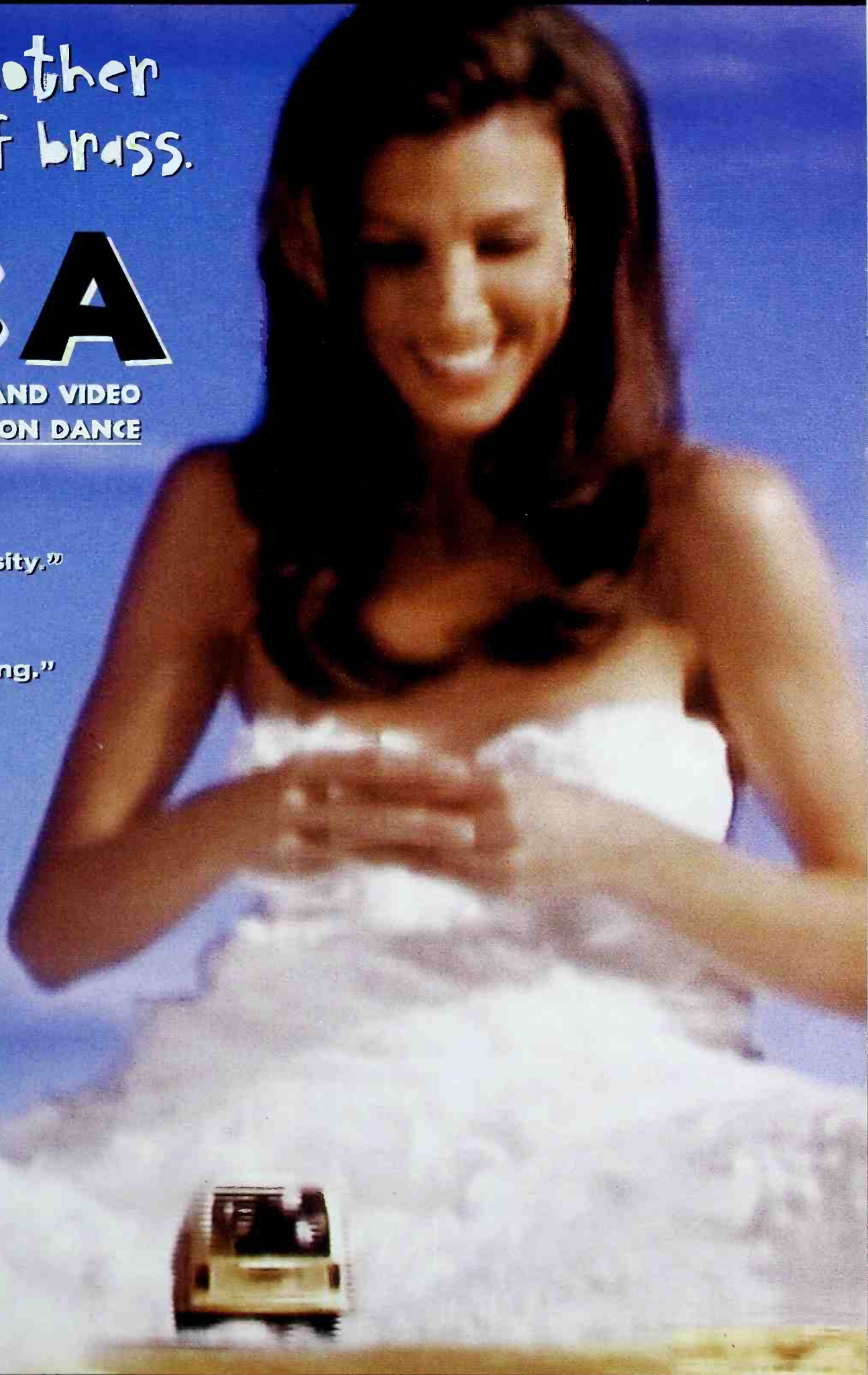
BEBA

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FROM THE ALBUM PASSION DANCE

"Call this the Tijuana
Brass with heat...
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-*The Los Angeles Times*

"...jazz that will keep the
open-air parties simmering."
-*The London Times*

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



Produced by Herb Alpert and Oskar Carlata • Recorded and Mixed by Alan Meyerson • Radio Edit by Mark Mazzetti • Management: Kip Cohen for No Bull, Inc. • www.almosounds.com/herbalpert ©1997 Almo Sounds, Inc.

some station, somewhere that refuses to play the song because they will have had to go out and buy it. ●

A/C Picks

ROLLING STONES
"Anybody Seen My Baby?"
 (Virgin)

Chronologically these guys may be too old for A/C's demographic, but they stay relevant—and almost juvenile—when they make strong tunes like this found-and-lost love song.

BEE GEES
"Still Waters (Run Deep)"
 (Polydor/A&M)

I don't think I've ever seen the phrase "still waters" not coupled with the phrase "run deep." In fact, the two phrases are as tight as the patented sibling harmonies forever associated with the Gibb brothers. This track radiates the sibling brilliance and a new mix that brings the essential parts front and center.

JOHN WAITE
"When You Were Mine"
 (Pure/Mercury)

As was the case with his old Number One hit, "Missing You," John Waite sings from the perspective of a "have not," and it seems to suit him as far as gritty material is concerned. Waite rocks in a pop flavor and covers plenty of ground.

HERB ALPERT
"Beba" (Almo Sounds)

Herb Alpert, the biggest selling horn man in pop music history, comes to A/C radio for the first time in years with a spicy new single from his current album, *Passion Dance*.

PETER CETERA
featuring AZ YET
"You're the Inspiration"
 (River North)

Considering Az Yet's recent sampling of Cetera's vocals for their re-make of Chicago's "Hard to Say I'm Sorry," it kinda makes sense that they meet up for a reprise of this, yet another Chicago original on which Cetera carried the lead.

AWB
"Every Beat of My Heart"
 (Foundation Records)

The not-so-average '70s sound of AWB returns with a graceful and soulful ballad that makes up for lost time. It's right down A/C's pipeline and should be welcomed by the format with open arms.

BATDORF & MCLEAN
"It's Not Love" (BWE Music)

Music veterans John Batdorf (vocals and guitar) and Michael McLean (vocals and keyboards) team up for some thoughtful, yet easy-to-listen-to tunes on their BWE debut album, *Don't You Know*.

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
61	8	776	+173	DAVE KOZ - That's The Way I Feel About You (Capitol)
57	9	681	+139	MARY GRIFFIN featuring FRANKIE VALLI - Can't Take My Eyes Off Of You (Curb)
56	20	771	+352	AMBROSIA - I Just Can't Let Go (Warner Bros.)
55	3	713	+34	SUZY K - Learn How To Dance (Coyote)
53	7	693	+140	VENICE - If I Were You (Vanguard)
49	11	657	+233	GARY BARLOW - So Help Me Girl (Arista)
49	41	626	+564 *	CHICAGO - The Only One (Reprise)
48	—	781	+31	BETH NIELSEN CHAPMAN - Happy Girl (Reprise)
43	3	868	+57	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)
43	2	682	+70	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
41	6	533	+145	BARRY MANILOW - I Go Crazy (Arista)
39	10	811	+322	SUGAR RAY - Fly (Lava/Atlantic)
38	15	590	+219	PEACH UNION - On My Own (Epic)
39	36	393	+356 *	SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)
36	4	573	+3	MICHAEL LINGTON with BOBBY CALDWELL - Tell It Like It Is (Nu Groove)
36	3	524	+60	RAY OBIEDO featuring PEABO BRYSON - Sweet Summer Days (Windham Hill)
35	4	439	+105	PRETENDERS - Goodbye (Hollywood)
35	3	513	+65	DAVID GARFIELD & FRIENDS - Let's Stay Together (Zebra)
29	6	323	+67	JOEY LAWRENCE - Ven Ven Conmigo (Curb)
28	5	367	+27	BOBBY SKY - My Favorite Song (Future)
26	14	301	+153 *	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)
24	3	415	+89	FIONA APPLE - Criminal (Clean Slate/WORK)
23	3	462	+30	98 * - Invisible Man (Motown)
22	4	249	+50	JOHN ELEFANTE - Where Does Our Love Go (Pamplin Music)
21	3	285	+48	CHRIS BOTTI with PAUL BUCHANAN - Midnight Without You (Verve Forecast)
56	20	771	+352	AMBROSIA - I Just Can't Let Go (Warner Bros.)
20	18	183	+162 *	CARLY SIMON - Ev'ry Time We Say Goodbye (Arista)
19	7	229	+86 *	RIC OCASEK - Hang On Tight (Columbia/CRG)
19	13	203	+146 *	AARON NEVILLE - Say What's In My Heart (A&M)
20	2	198	+33	LORI CARSON - I Saw The Light (Restless)
18	3	220	+81	ATLANTA RHYTHM SECTION - Alien (Southern Tracks)
18	4	189	+45	EN VOGUE - Too Gone, Too Long (EastWest/EEG)
16	5	268	+74 *	BLUES TRAVELER - Most Precarious (A&M)
16	3	166	+25	DOC CASTLE - Westwind (Coast)
16	4	218	+78 *	SHERYL CROW - Home (A&M)
15	2	240	+48 *	LIVE - Turn My Head (Radioactive)

Dropped: Jamie & the Jury, Peter Cetera, and S. Azai.

* Indicates Debut



Kyle Vincent

"Arianne"

the follow up to

"Wake Me Up (When The World's Worth Waking Up For)"

from his self-titled new album

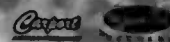
Already on:

- WPXZ WSNU
- WCKQ WHEO
- WOYS KIXR
- KWAT WFRO
- WHIZ KSCQ
- KOJM KLOG
- KSDN

Produced by Kyle Vincent & Parthenon Huxley & Gabriel Veltro
 Executive Producer: Bill Hons

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66
THE
ONLY
ONE
99



GAVIN AC
#1 MOST ADDED!
UP & COMING 49/41

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WDEF	WLTS	KELO
WMGN	WQLR	WTPI
KQXT	KRNO	KISC
WHA1	WJDF	WNYR
WPXZ	WSNU	KTDY
WBLG	WCEM	WDMG
WEVA	WGSY	WKHG
WLSZ	WNNC	WOYS
WQXQ	WZDQ	KDEC
KIXR	KLMJ	KLTA
KLWN	KQMX	KSCB
KYMN	WFRO	WHFB
WHIZ	WHSB	WRCO
KELI	KKOR	KSCQ
KVRH	KFMN	KZSQ
KSND		

THE
MUCH-ANTICIPATED
FOLLOW-UP TO THEIR
#1 SINGLE
"HERE IN MY HEART"

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FROM THE ALBUM THE HEART OF CHICAGO®

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Gavin Country

REPORTS THIS WEEK: 202 LAST WEEK: 203

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	ALAN JACKSON - There Goes (Arista)	11	198	1	7145	-234	131	62	2	3
4	2	ALABAMA - Dancin' Shaggin' On The Boulevard (RCA)	13	201	1	7134	+99	134	55	10	2
5	3	COLLIN RAYE - What The Heart Wants (Epic)	16	202	0	7110	+209	127	60	12	3
7	4	LEE ANN WOMACK - The Fool (Decca)	13	201	0	7047	+293	122	64	15	0
6	5	DIAMOND RIO - How Your Love Makes Me Feel (Arista)	16	202	0	7024	+151	118	68	13	3
8	6	NEAL MCCOY - The Shake (Atlantic)	18	201	0	6734	+269	112	62	20	7
10	7	VINCE GILL - You And You Alone (MCA)	10	202	0	6332	+386	80	81	37	4
11	8	DEANA CARTER - How Do I Get There (Capitol Nashville)	8	201	0	6078	+396	69	77	54	1
9	9	DAVID KERSH - Day In, Day Out (Curb)	18	194	0	5945	-205	72	77	38	7
12	10	LORRIE MORGAN - Go Away (BNA Records)	12	201	0	5778	+227	54	82	62	3
13	11	KEVIN SHARP - If You Love Somebody (Asylum)	9	202	0	5613	+268	48	75	73	6
14	12	SAWYER BROWN - This Night Won't Last Forever (Curb)	13	200	0	5594	+375	48	77	69	6
15	13	TIM MCGRAW - Everywhere (Curb)	6	202	0	5569	+493	44	84	70	4
1	14	JOHN MICHAEL MONTGOMERY - How Was I To Know (Atlantic)	15	170	0	5416	-2026	93	37	21	19
17	15	BRYAN WHITE - Love Is The Right Place (Asylum)	8	200	1	5040	+324	28	71	91	10
19	16	TRISHA YEARWOOD & GARTH BROOKS - In Another's Eyes (MCA)	4	199	2	4940	+388	20	79	93	7
21	17	BROOKS AND DUNN - Honky Tonk Truth (Arista)	4	200	3	4752	+511	13	80	95	12
24	18	MARK CHESNUTT - Thank God For Believers (Decca)	8	198	2	4458	+424	15	61	100	22
22	19	TRAVIS TRITT & LARI WHITE - Helping Me Get Over You (Warner Bros.)	10	196	4	4405	+308	11	66	98	21
27	20	CLINT BLACK - Something That We Do (RCA)	4	198	3	4205	+648	7	57	106	28
23	21	DAVID LEE MURPHY - All Lit Up In Love (MCA)	12	191	1	4138	+88	17	58	74	42
25	22	BLACKHAWK - Hole In My Heart (Arista)	13	186	0	4061	+109	19	56	69	42
26	23	CHELY WRIGHT - Shut Up And Drive (MCA)	9	198	4	4046	+277	9	52	94	43
16	24	BILLY RAY CYRUS - It's All The Same (Mercury)	13	154	1	4016	-1050	28	61	52	13
3	25	TOBY KEITH - We Were In Love (Mercury)	15	150	0	4011	-3216	61	23	31	35
29	26	REBA McENTIRE - What If It's You (MCA)	3	196	11	3796	+696	3	40	114	39
28	27	CLAY WALKER - Watch This (Giant)	7	189	4	3573	+253	3	43	94	49
31	28	TRACE ADKINS - The Rest Of Mine (Capitol Nashville)	3	184	8	3151	+498	2	26	95	61
30	29	THE KINLEYS - Please (Epic)	8	180	7	3078	+268	1	32	80	67
33	30	PAM TILLIS - Land Of The Living (Arista)	3	183	24	2926	+606	1	20	82	80
32	31	LEE ROY PARNELL - You Can't Get There From Here (Career)	6	164	3	2714	+136	1	30	62	71
—	32	GEORGE STRAIT - Today My World Slipped Away (MCA)	1	156	130	2525	NEW	4	19	63	70
34	33	JASON SELLERS - I'm Your Man (BNA Records)	9	158	4	2399	+134	1	25	45	87
35	34	RIVER ROAD - Nickajack (Capitol Nashville)	6	152	9	2396	+263	2	22	60	68
37	35	LONESTAR - You Walked In (BNA Records)	3	154	27	2342	+523	0	17	61	76
38	36	GARY ALLAN - Living In A House Full Of Love (Decca)	4	151	18	2173	+399	1	16	52	82
39	37	KATHY MATTEA - Love Travels (Mercury)	6	143	30	2064	+326	2	15	47	79
40	38	BLAKE & BRIAN - Another Perfect Day (MCG/Curb)	12	126	3	1840	+110	0	16	40	70
48	39	MARTINA MCBRIDE - A Broken Wing (RCA)	2	135	69	1798	+902	0	6	47	82
36	40	LeANN RIMES - You Light Up My Life (MCG/Curb)	5	98	4	1759	-230	1	24	40	32
41	41	RICOCHET - Blink Of An Eye (Columbia/CRG)	3	106	17	1590	+319	0	6	48	52
—	42	MICHAEL PETERSON - From Here To Eternity (Reprise)	1	112	80	1445	NEW	1	3	35	73
18	43	THE BUFFALO CLUB - Nothin' Less Than Love (Rising Tide)	16	74	0	1442	-3258	3	17	32	22
—	44	TRACY LAWRENCE - The Coast Is Clear (Atlantic)	1	105	92	1417	NEW	1	4	33	67
42	45	MATT KING - A Woman Like You (Atlantic)	6	101	12	1364	+169	0	6	32	63
44	46	RICKY VAN SHELTON - She Needs Me (RVS)	8	72	3	1288	+144	2	9	34	27
45	47	MATRACA BERG - That Train Don't Run (Rising Tide)	5	80	9	1148	+181	1	5	31	43
49	48	SONS OF THE DESERT - Hand of Fate (Epic)	4	101	22	1126	+235	1	2	21	77
—	49	TY HERNDON - I Have To Surrender (Epic)	2	82	23	1067	NEW	0	2	29	51
47	50	SKIP EWING - Answer To My Prayer (Word Nashville)	7	64	2	958	+61	0	4	24	36

Top Ten Up & Coming

Rpts.	Adds	Spins	Wks		Rpts.	Adds	Spins	Weeks	
64	6	921	6	SEMINOLE - She Knows Me By Heart (Curb/Universal)	43	38	556	1 *	JOHN ANDERSON - Small Town (Mercury)
62	52	794	1 *	JOHN BERRY - The Stone (Capitol Nashville)	41	—	618	5	KENTUCKY HEADHUNTERS - Kentucky... (BNA Records)
54	7	690	3	BILLY YATES - When The Walls Come... (Almo Sounds)	40	40	570	1 *	PATTY LOVELESS - You Don't Seem To Miss Me (Epic)
44	1	687	5	MARTY STUART - Sweet Love (MCA)	36	6	479	2	LITTLE TEXAS - The Call (Warner Bros.)
44	42	577	1 *	RICK TREVINO - See Rock City (Columbia/CRG)	35	27	400	1 *	SHERRIE AUSTIN - One Solitary Tear (Arista)

Most Added



GEORGE STRAIT (130)
 "Today My World Slipped Away" (MCA)
TRACY

LAWRENCE (92)
 "The Coast Is Clear" (Atlantic)
MICHAEL PETERSON (80)
 "From Here To Eternity" (Reprise)
MARTINA MCBRIDE (69)
 "A Broken Wing" (RCA)
JOHN BERRY (52)
 "The Stone" (Capitol)

Spincrases

REBA McENTIRE +696
 "What If It's You" (MCA)
CLINT BLACK +648
 "Something That We Do" (RCA)
BROOKS & DUNN +511
 "Honky Tonk Truth" (Arista)
TIM MCGRAW +493
 "Everywhere" (Curb)
MARK CHESNUTT +424
 "Thank God For Believers" (Decca)

Top Requests

NEAL MCCOY
 "The Shake" (Atlantic)
ALAN JACKSON
 "There Goes" (Arista)
TRISHA YEARWOOD & GARTH BROOKS
 "In Another's Eyes" (MCA)
TIM MCGRAW
 "Everywhere" (Curb)
LEE ANN WOMACK
 "The Fool" (Decca)

Record to Watch



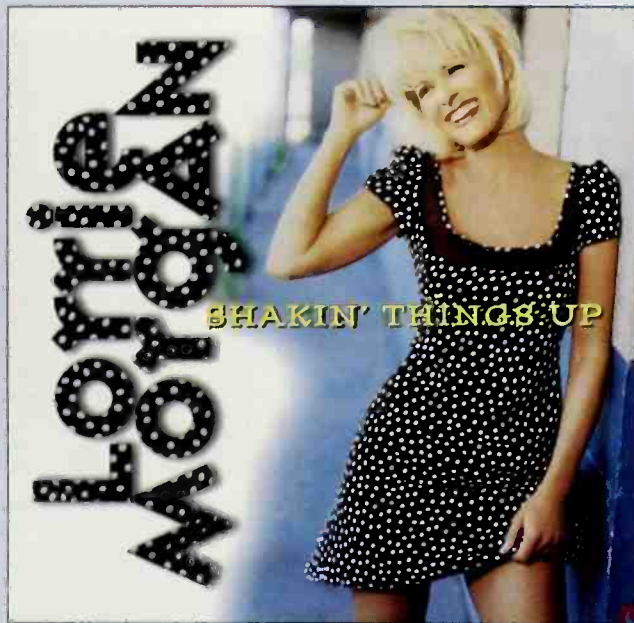
MICHAEL PETERSON
 "From Here To Eternity" (Reprise)

WE SAY: "This could be the wedding song of 1997. Groom-to-be Jeff House gives it an A+."
RADIO SAYS: "This is the big ballad that will push Michael into the limelight." Tony Thomas, KMP5-Seattle, Wash. MD
STATS: 3rd most added with 80/Debut #42

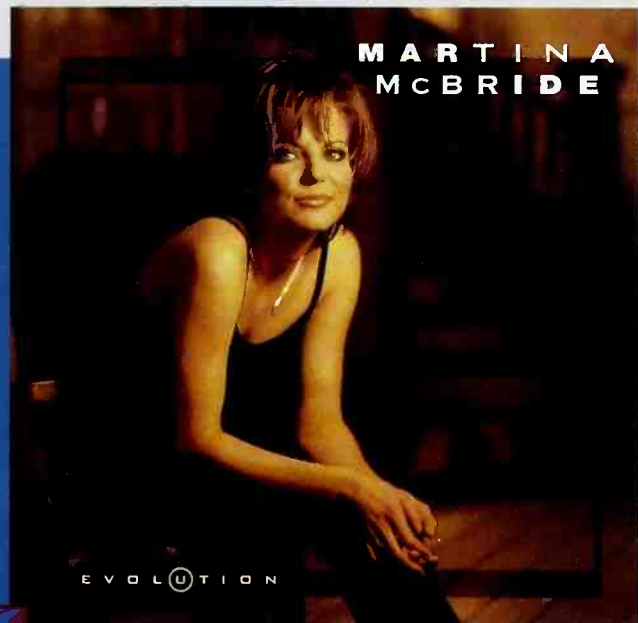
The Female Artistry of RLG

"Delivering Hits for Country Radio"

Lorrie Morgan Shakin' Things Up



Martina McBride Evolution



Mindy McCready If I Don't Stay The Night



Sara Evans Three Chords and The Truth



Cindy Heath
Congratulations on your GAVIN REP OF THE YEAR Nomination



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Country Notes

BY JAMIE MATTESON



Saluting Special People

I think it's a bit ironic that our special issue on the Women of Country coincides with the recent deaths of two extraordinary women who were loved throughout the world. Diana, Princess of Wales, and Mother Teresa, while from different cultures and economic backgrounds, both shared a commitment to be a voice for the poor, sick, and helpless. As we honor country's female artists, it is the memories of Princess Diana and Mother Teresa to whom this issue is dedicated.

I am proud to say this issue will go into the history books as GAVIN Country's biggest issue ever! During the assembly of a special this size, it's hard to fully appreciate the level of participation from all aspects of our industry. In reflecting on this issue, I must acknowledge some of the people whose contribution has made this special possible.

From the GAVIN team, thanks to Country Sales & Marketing Director Paula Erickson for bringing the Nashville labels on board as our partners, and for the great ads. They look fantastic! To Jeff

House, our Chart Editor and the guy who keeps me sane, thanks for having the ability to stay calm even when I become a frenzied mass of wacko-woman. San Francisco's support of Alexandra Russell and our awesome art department have made this issue truly beautiful.

Thank you so much to all the artists who took time out of their demanding schedules to make our issue even more special. I am grateful to work in a format where the artists are so accommodating and gracious. Your honesty and straightforwardness in answering our questions lets all of us know how deeply you care about our format and each other.

To the Nashville promoters Shelia Shipley-Biddy, Debi Fleischer-Robin, and Gerrie McDowell, thanks for your input and for demonstrating that hard work, dedication, and compassion are a great recipe for success.

Enjoy!

With most of our attention focused on the women of country this issue, we felt it only fitting to include some boys on the side. ●



MP on Duty! Reprise's Michael Peterson shows his winning smile to GAVIN's Jamie Matteson



King of the Jungle! It was a beary good time at the recent Ice Cream Social for Atlantic's Matt King (l-r): GAVIN's Jeff House, King, GAVIN's Jamie Matteson

It's Collin's Time! Career's new artist Jim Collins visits with stations on a recent radio tour. (l-r): Career's Rob Reid, WKTF's Gil Stuart, Collins, WMSI/WKTF's Rick Adams and WMSI's Michelle Hughes.



Not pictured: GAVIN's Jamie Matteson

e-mail jamie matteson at gavingirl@earthlink.net



A Good Cause. Jason Sellers recently hosted a songwriter's night at Nashville's Caffe Milano (l-r): RLG's Cindy Heath, Sellers, GAVIN's Jamie Matteson, producer Chris Farren, songwriter Austin Cunningham.

Semi-Noles With Friends. (l-r): GAVIN's Jamie Matteson, Seminole's Jimmy Myers, GAVIN's Jeff House, Seminole's Butch Myers, independent promoter Marita O'Donnell, and GAVIN's Paula Erickson.



Profile

BECKY BRENNER



STATION / MARKET: American Radio Systems KMPS/KYCW/

KZOK/KBKS Seattle

POSITION: General Program Manager HOW LONG? 3 years, 12 with KMPS

WHAT DO YOU LIKE MOST ABOUT YOUR JOB? The people and the opportunity to work multiple formats. It's similar to consulting, but without the travel. LEAST? The ever-changing ownership issues, including the pressures of being a publicly held company that is somewhat driven by what Wall Street dictates.

THE EARLY YEARS:

BORN: Seattle, Wash.

GREW UP IN: Merrill, Wis.

FIRST RADIO JOB: WOSH and WYTL in Oshkosh, Wis.

TITLE: Afternoon drive/ Production Director

WHAT IS YOUR FAVORITE SONG OF ALL-TIME? "My Way"

WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF? People think I should be ashamed of my Barry Manilow and John Denver albums, but I'm not.

DIDYAKNOW? At the ripe old age of 17, I was the chairman of the Bicentennial Committee (all adults) for the city of Merrill. I was the youngest elected official in government there.

IF I WORKED FOR A RECORD LABEL, I WOULD: Do more audience research before signing a new act.

MOTTO TO WORK & LIVE BY:

The more you learn, the less you know. The glass is always half full.

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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THESE ARE THE ONLY WOMEN TO HAVE SOLD OVER 9 MILLION
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Madonna

Celine Dion

Alanis Morissette

Carole King

Whitney Houston &

shania twain...

THE ONLY ONE THAT BELONGS
TO COUNTRY RADIO.

9.8 MILLION AND COUNTING!

thank you



“LOVE GETS ME EVERY TIME”

Detonation Date: 9/22



a PolyGram company

management: Jon Landau • produced by Robert John “Mutt” Lange



DEANA CARTER

COUNT HER IN

BY JAMIE MATTESON

DEANA CARTER could very well be the poster girl for today's country music. Not only is she beautiful and talented, but her quirky style, trademark barefoot performances, and girl next door persona give her a relatability that has propelled her to stardom in one short year. Country's newest female superstar is currently celebrating three million in album sales for *Did I Shave My Legs for This?*, three hit singles, and a fourth song, "How Do I Get There," that's rapidly approaching the top of the charts. In addition, her debut album has been nominated for four CMA Awards, and Deana herself is nominated for five, tying her with George Strait for the most nominations this year.

I first spoke with Deana Carter a year ago while putting together GAVIN Country's 1996 New Artists issue. Her debut single, "Strawberry Wine," was just about to be released, and she spoke of her hopes and dreams for the project. Deana had been waiting for this moment since first being signed to Capitol in 1991 by Jimmy Bowen, then CEO/President of the label's Nashville division. Soon after her signing, the label entered a tumultuous period, and Deana was shuffled between the rosters of Patriot and Liberty Records. Ultimately, she ended up in Europe, where she released an album titled *Did I Shave My Legs for This?* through Liberty's European division. In 1995, new Capitol Records President Scott Hendricks brought Deana back to the Capitol Nashville roster and completely revamped her European album. Hendricks and producer Chris Farren retained only three of the original album's songs and launched an extensive search for blockbuster material. Fast forward to today. In this special issue of GAVIN, celebrating our format's outstanding female artists, GAVIN is proud to spotlight Deana Carter, country's newest leading lady.

During our interview last fall, Deana made a comment about her project that's remained with me as I've watched her career unfold at lightning speed. She said the thing she felt was crucial to her album was that all the songs had to be "killer, not filler." In a time when so many new artists struggle for individuality and recognition, along comes Deana Carter with an album loaded with killer material, no filler. The explosion of the Matraca Berg/Gary Harrison composition "Strawberry Wine" had radio request lines around the country sizzling, and the frenzy even carried over to the jaded Nashville music community, where many executives' wives hounded their husbands for copies of the song. It seemed everyone could identify with the lyrics and fondly remember that time of innocence in their lives. Carter drew strong media attention almost immediately, and it was soon apparent we were witnessing the birth of country's next big star.

Women In Country Music



LeAnn Rimes

The voice of this generation and next.

Over 7 million records sold.

“You Light Up My Life”
Inspirational Songs
in stores 9/9.

Kacey Jones

“1-900-Bubba”

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The past year has been non-stop for Deana. Opening shows for Alan Jackson and headline dates of her own; celebrating three hit singles; appearing on the late night circuit of Leno and Letterman; and being named one of *People* magazine's "50 Most Beautiful People." These, and countless other achievements and honors, have made the last year an amazing dream come true. "This year has been such a blessing," says Deana. "It's been kind of like an escalator that keeps going up and up and up, and you're just taking it all in and enjoying everything in sight. There have been so many defining moments that I could write a book. The most moving times, though, are when the people you are performing for sing your songs back to you. That always brings me to tears."

In what ways has her life changed? Well for one thing, she won't be waiting any more tables. It was in true Deana style when, at the recent celebration of her album's triple million sales, Scott Hendricks told the crowd that Deana had waited a long time for this. Taking the stage at Nashville's Hermitage Hotel, Deana quipped, "I thought he was going to say, 'She waited a lot of tables for this!'"

"There are so many things in my life that have changed," she continues. "I could make a list, but mostly I feel such a connection with people. Before the release of this album, I was beginning to second-guess myself a little bit. I had such vision and so many goals that I felt no one was able to see but me. That's why I am so grateful for 'Strawberry Wine.' It was like swan-diving into what I believe, and just hoping others would dive in with me. Thank God they did!" Asked if the pressures she felt before her success have changed, Deana says, "The pressures then were mostly 'fighting for my integrity' and trying to pay the rent, literally. Now people even ask me what I think. What a flip turn, huh? And, thank God I no longer have to pay rent!"

Deana's years of sheer determination and hard work are sure to pay off at this year's CMA Awards telecast on September 24. With four nominations, including Album of the Year, Single of the Year, Song of the Year, and Video of the Year for "Strawberry Wine," *Did I Shave My Legs for This?* is the most nominated album project this year. In addition to the album's nominations, Deana herself is nominated for the Horizon Award and Female Vocalist of the Year. And just how does Deana feel about these many accolades, which tie her with George Strait as this year's most-nominated? "Well...what's a girl to do about 'having' to be coupled with Gorgeous George?" she says rhetorically. "I couldn't be more thrilled about the nominations and the support I've felt from everyone

in the last few weeks. The first time I had the pleasure of meeting Mr. Strait was at the ACM Awards in Los Angeles. He saw me sitting by myself on my guitar case waiting for my ride after rehearsals. He came over to introduce himself and offered to wait with me until my ride arrived. I officially melted into a mondo pile of goo and tried to appear composed! He's the real deal."

These days, no one can dispute the fact that Deana Carter herself is, in fact, also the real deal. As her year long-tour with Alan Jackson kicks off this fall, and more potential hit singles are released, maybe Deana will have to trade in her famous bare feet for a pair of *fast* running shoes. ●

DEANA CARTER: A FEMALE PERSPECTIVE Q&A

With so much of country's recent success attributable to strong performances and releases by women, why do you think there are no women nominated for this year's Entertainer of the Year?

Honestly, I'm guilty of taking for granted that it's just going to be a man. I even nominated a man for this particular award. I try not to live my life paying so much attention to gender and race. I guess there wasn't a woman who got their attention.

Do you think mentoring for females in the country music format exists? Who gave you your break?

Of course it exists! Mentoring for all artists and all formats. My first big break was when Herky Williams hooked me up with Jimmy Bowen at Capitol Records. Through that, Willie Nelson heard my tape and asked me to play at Farm Aid in 1994, before I even had an album out.

How do you balance career and family?

It's tough! And as important as my career is to me, my family comes first. That doesn't mean they don't have to take a back seat at times due to the demands of my recording and touring schedule, but anniversaries, birthdays, and quality phone time every night rules in my book.

If you could improve one thing about our format, what would it be?

I really, really, really miss the days of non-format radio. When you could hear Fleetwood Mac, Steely Dan, James Taylor, Bob Dylan, the Allman Brothers, Willie Nelson, the Band, Sly and the Family Stone, K.C. and the Sunshine Band, the Commodores, and Bruce Springsteen all on your favorite radio station. It was more inspiring and kept music from being so segmented. ●



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CURB
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WOMEN

1997 has been quite a year for female artists. Cover girl Deana Carter and rising star LeAnn Rimes have sold a combined 10 million albums. Newcomers Lila McCann and Lee Ann Womack have seen albums fly off the shelves in recent weeks and last week, Songbook, Trisha Yearwood's greatest hits compilation, debuted at Number One on SoundScan's Country Album Sales Chart; Martina McBride's highly-anticipated fourth album, Evolution, debuted at number 10. This fall will bring new albums from Shania Twain, Wynonna, Patty Loveless, Mindy McCready, and Jo Dee Messina. This in no way lessens the major accomplishments of country's men; they'll get their own issue down the road, but for this week, it's all about the girls! We rounded up some of Nashville's best (and busiest) female artists and asked them to share their thoughts on the format, their families, and their fellow females.

OF COUNTRY MUSIC

WITH SO MUCH OF COUNTRY'S RECENT SUCCESS ATTRIBUTABLE TO STRONG PERFORMANCES AND RELEASES BY WOMEN, WHY DO YOU THINK THERE ARE NO WOMEN NOMINATED FOR THIS YEAR'S CMA ENTERTAINER OF THE YEAR AWARD?

TRISHA YEARWOOD "I always look at the Entertainer of the Year as an award that should go to an artist whose live road show is incredible, and I think only a small handful of artists fill that bill, male or female. The one woman in this business who really knows how to do that well is Reba McEntire. The fact that she's not nominated in this category this year is just plain wrong."



PATTY LOVELESS



"That's a hard question and a good one. It seems like this year, the men have really dominated touring and the road...and that's certainly a large part of it. There are only five Entertainer of the Year nominees, but that doesn't mean everyone else hasn't been working. Anyone who's out on the road knows how much goes into doing this every day. You have to worry about the music, the fans, and everything else. So as hard as everyone works, you have to understand that only five people are going to be nominated."

MARTINA MCBRIDE "I have no idea. It seems to me that there would be at least one woman nominated."

LEE ANN WOMACK "Maybe there just aren't any in that category yet, because a lot of the females that have come out recently and made such a big impact are new. So, hopefully, that will change in the next year or so."

LILA MCCANN "There are tons of females in nearly every other category, and four of the five nominees for the Horizon award are women, so the future is looking great for women. Our time is definitely here!"

MILA MASON "You got me!! I know he's not a woman, but why isn't Neal McCoy nominated for Entertainer of the Year either?"

SHERRIE AUSTIN "There aren't as many women artists as men. But in the last few years, women have proven themselves to be as capable of selling records as male artists. I think it's just a matter of time before they catch up in that arena. There's a definite change coming about."



CHELY WRIGHT "I totally 'get' the individual nominations, but what about Reba? She meets and exceeds every characteristic of Entertainer of the Year!"

TERRI CLARK "I really don't know! I think there should be a woman in the category."

RUBY LOVETT "I don't know why a female artist wasn't"





Reba McEntire



Trisha Yearwood

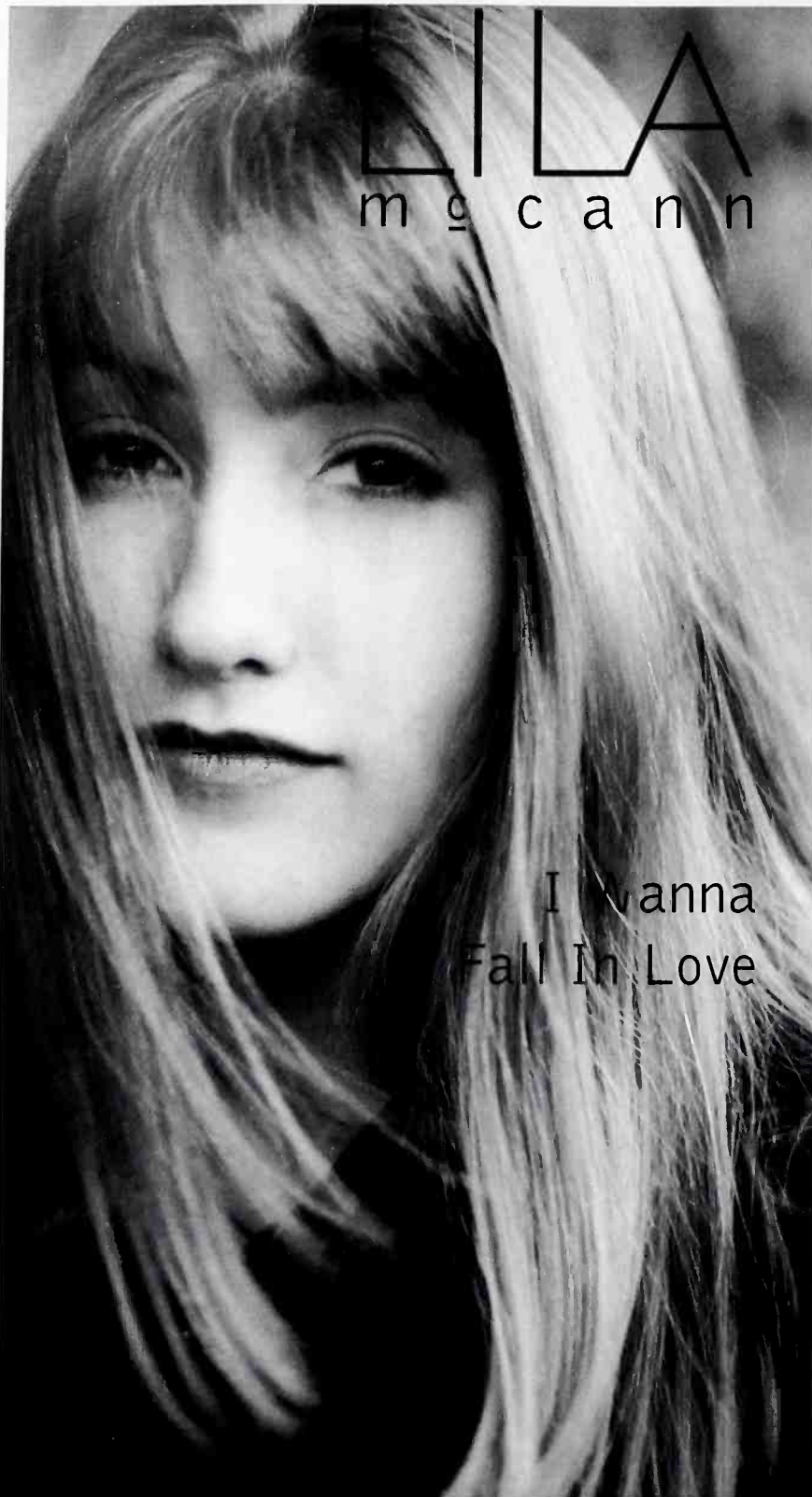


Chely Wright

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Women of Country

nominated. In my humble opinion, an artist nominated in this category should not only choose and record great songs, have success at radio, and sell lots of albums, but they should have an entertaining stage show and really care about their fans. With all the talented female artists out there, and with all the ones coming up through the ranks, maybe next year's the year.

LORRIE MORGAN "I do not believe the CMA recognizes the women in country as being accomplished entertainers. We not only sell records, we sell concert tickets, and I feel my Shakin' Things Up show this year is my best ever."



KRIS TYLER "If you're looking at the success and impact of songs like 'Blue' or 'Strawberry Wine,' there is no doubt that both LeAnn Rimes and Deana Carter brought a lot of new listeners and excitement back to the format. Shania Twain's sales are unprecedented for a female country artist. However, I think the Entertainer of the Year nomination involves all of those elements as well as touring and ticket sales. I don't know that any new artist has been nominated for this award. The good news is that women have been nominated and won this award in the past. The great news is that there are a lot more women on the horizon."



JO DEE MESSINA "I've been a fan of Reba McEntire's for years and have never understood that whole Entertainer of the Year thing. I mean, if anyone's an entertainer, she is. She's, like, doing back flips and she's eating fire. I mean *that's* entertainment. I think she's one of the most incredible entertainers of all types of music, but I couldn't tell you why she's not nominated. I could just say she's one of my heroes as far as entertainment goes."

KACELY JONES (comedian) "Because," she says humbly, "they haven't seen me yet!"

SHILLY STREETER "I have no idea why there are no women nominated this year for Entertainer of the Year. I can only hope there was an oversight, because Reba, at the least, should be nominated. She tours, packs them in at concerts, and receives as much radio airplay as the male nominees. I hope next year this isn't repeated. If a woman deserves it, she should get a nomination."



DO YOU THINK MENTORING FOR FEMALES IN THE COUNTRY MUSIC FORMAT EXISTS? WHO GAVE YOU YOUR BREAK?

TRISHA YEARWOOD "I think it means a lot to a newcomer to have an established artist give them support, whether that be in the form of encouragement, kind words in the press, or more actively in the form of helping an artist get a record deal or taking them on tour. For me, it was Garth Brooks who believed in me enough to take me on tour as his opening act in 1991. Reba sent me flowers at my first CMA show and said welcome. That meant more to me than she'll ever know."



TERRI CLARK "Oh absolutely! Reba McEntire and Wynonna were my mentors—not personally, but through their recordings."

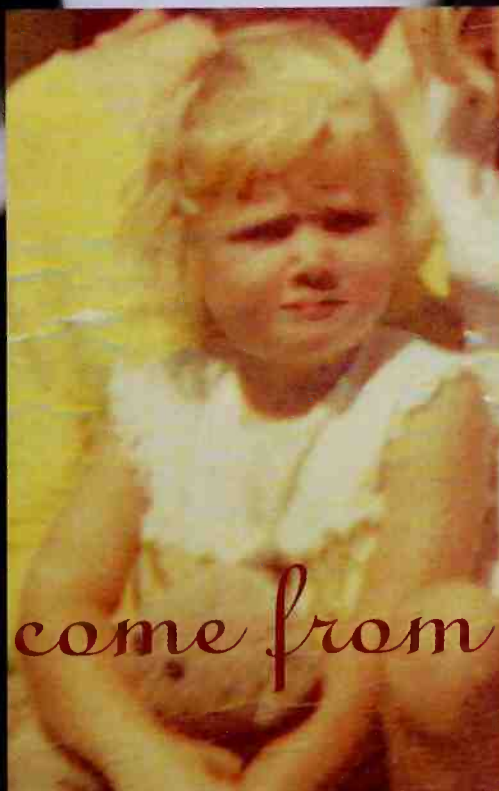
PATTY LOVELESS "When I was a teenager, I was very lucky. My brother brought me down to Nashville from Louisville and we met Porter Wagoner, who had me play him some of my songs. He introduced Roger and I to Dolly Parton that night, and took us down to see her tape her TV show. Both Porter and Dolly were very generous with me in terms of time and advice.

"Through the years, Dolly's been very helpful during difficult times in my life. She's very busy, but there'd be times when she'd take a few moments, and it's meant the world to me. I try to give as much back as I can. I love Matraca Berg's new record. I'd gone to a few of her showcases when she was looking for a record deal, and we'd talk some. I also keep in touch with Mandy



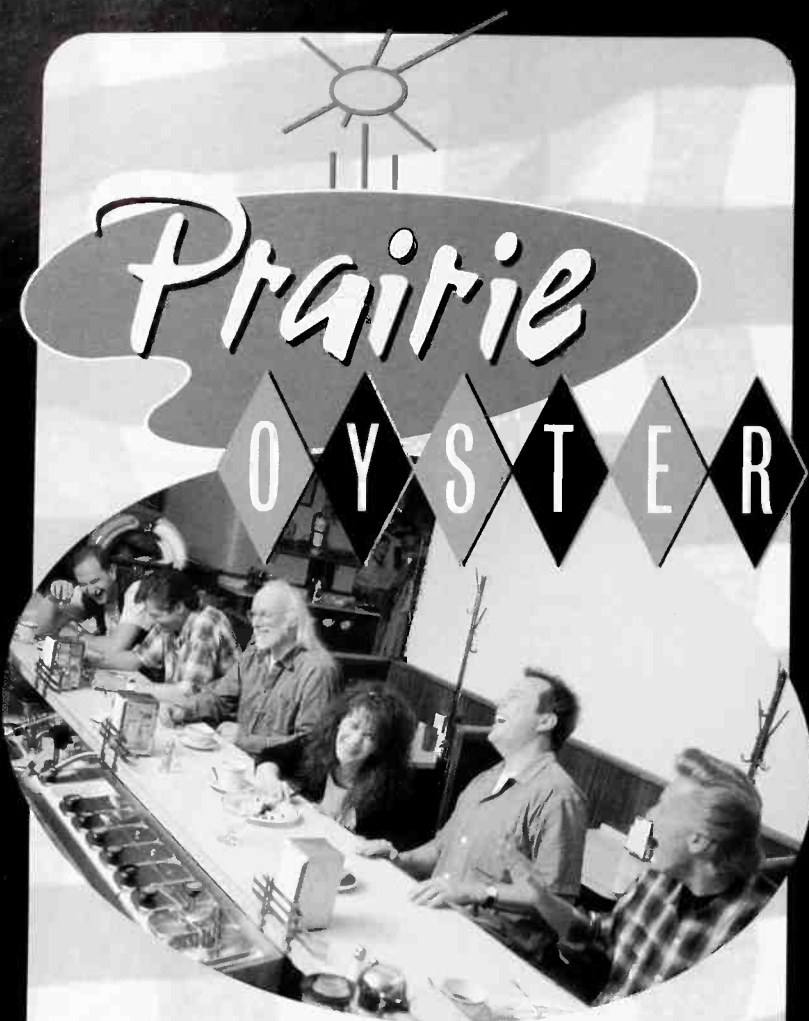
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Barnett, who I think is an incredible singer. It's not so much telling someone what to do or how to do it, but reminding them how good they are and what makes them special. Sometimes when you're in the thick of trying to break through, you can lose sight of that."

TANYA TUCKER "I do believe that mentoring exists. When I was younger, I looked up to performers like Tammy Wynette and Loretta Lynn. No one specific person gave me my break, but lots helped pave the way. I hope that in some way my career has helped pave the way for other female performers."



MARTINA MCBRIDE "I have been lucky. Many established artists have gone out of their way for me. Reba has been supportive, and it was a big honor when she asked me to sing on 'On My Own.' I also opened some shows for her several years ago. People like Loretta Lynn, Tammy Wynette, and Connie Smith really go out of their way to be supportive and kind. I think it's there for anyone who wants to take advantage of it and learn from those who are more established. I know if I called up any one of these women and asked them for advice or help, they'd be more than happy to share their time and knowledge."

LEE ANN WOMACK "I grew up listening to the male acts, but there are a lot of great females in this business. Reba, Barbara Mandrell, Dolly, and Decca's Shelia Shipley-Biddy are all women who have worked really hard, and that's what I try to do, too. For me it's not a gender thing, I look up to people male or female."

SUZY BOGGUSS "I've heard many of my singer friends talk about their mentors in the business. I always looked to Emmylou [Harris], for her amazing song selections as my mentor. I've always thought Dolly is a great business person, and a PR genius, and she has such talent as a singer-songwriter that she blows me away. Patsy Montana is my favorite pioneer. She managed to get a song that she'd written out to a million people in 1935—depression times—then traveled around with an all-male band which was unheard of at that time. She was a gutsy little gal. My favorite part of 'I Want to Be A Cowboy's Sweetheart' is that she says "I want to learn to rope and ride." None of that waiting for my sweetheart to come home stuff. She wanted to be *by his side*."



LEANN RIMES "Yes, I think mentoring does exist. For me it's been Reba McEntire and Wynonna."

LILA MCCANN "My manager, Kasey Walker, has been with me since I was nine. She is a wonderful person and such a strong and smart woman. Seymour Stein, Mary Martin, and my producer, Mark Spiro, have also been big supporters of mine. As an artist, Reba McEntire has been one of the most important and influential people in my life. I have always looked up to her."

MILA MAISON "Yes. She didn't really give me my first break, but Tammy Wynette was the first woman to ever make me cry. She was introducing a song and talking about her children and explaining how much she missed them. The performance and sincerity of it all killed me. Now, it really makes sense to me because I miss my own children to pieces. It made me want to be a performer like her. I'd love to go back and see that show again."



LORRIE MORGAN "No, I don't believe it does. Joe Galante gave me my break."

CRYSTAL BERNARD "Growing up, I traveled with my family and performed Southern Gospel music. To me it was very close to country music, lyrically and with the same kind of soulfulness. Other than that, I did not—or could not, I'm not sure which—listen to country music. All we could do—me and my little sister—is watch Sony and Cher on television. So, Cher was my musical influence. It wasn't until I got out, and I was on *Happy Days* at age 17 that I started

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hearing other music, including country music. Patsy Cline and Loretta Lynn were probably the two that made me love it so much. And in recent times, Martina McBride and Alison Krauss have become favorites, because I love their voices and choice of material. And, Tanya Tucker; I've been a big fan of hers for about ten years."

JO DEE MISSINA "Well, Tim McGraw gave me my break, but he's a guy. You know, I know Kathy Mattea has helped out some people and Trisha Yearwood has been a help to many artists. Martina McBride is one I'll never forget. When 'Heads Carolina' first came out, I was doing an awards show with her; I was there to perform and she was there hosting the show. It was during CRS, I think it was the radio awards and I just wanted to meet her because I had always been such a big fan. I was like, 'Well, I'll just leave you alone now', and she said, 'No, no. Jo Dee, you're part of the family. You can do whatever you want. Hang out if you want.' I think that with women, you know, the camaraderie is fantastic."

TAMMY BRANNON "Yes, I think there are many female mentors in country music. This list is long, but one woman who comes to mind quickly is Barbara Mandrell. Through lots of hard work and persistence, she has always had a reputation as a good person, and a great entertainer. But if I had to select one person, it would have to be Tim DuBois. Tim gave me my record deal and has been so supportive of everything I do. He has been wonderful to me."



KIPPI BRANNON "I think female mentoring is reflected in the current record sales of female artists like LeAnn Rimes and Deana Carter. A lot of young listeners feel like if she can do it so can they."

SHELLY STREETER "Through the years, I had the privilege of opening shows for many artists. Two women stand out in my mind as mentors, because they actually took *their* time to talk with me and encourage me when they could have been doing their own thing. One was Michelle Wright and the other was Pam Tillis. I hope one day to be able to tell them, face-to-face, how important and helpful they were."

SHERRIE' AUSTIN "Dolly Parton is one of my favorites. She is an all-around brilliant woman; she writes, sings, acts, and is a great entertainer. I also grew up listening to Linda Ronstadt, Emmylou Harris, and Olivia Newton-John. They sang songs I wanted to write and sing. I definitely had a lot of female influences in my life growing up."



KACEY JONES "Everything that causes us grief in our lives begins with men, like mentoring, menopause, mental stress. Whatever happened to womentoring?"

HOW DO YOU BALANCE CAREER AND FAMILY?

TRISHA YEARWOOD "Being married to another artist helps my husband and I to understand each other better. We guard our time together because it's precious to us. Robert [Reynolds of the Mavericks] and I work very hard at our respective careers, because music makes us happy, and that makes us happier marriage partners."

PATTY LOVELESS "When my husband [producer Emory Gordy Jr.] was sick with pancreatitis, I spent a lot of time flying back and forth across the country. We were on a tour of the West Coast, and Emory really didn't want me cancelling dates. So, you do what you have to do, and don't complain. It means that some things have had to go by the way. Opportunities that would have been great. But, my husband comes first. And even now, when I am off the road, I try to make it a point to cook him dinner so that I know what kind of food he's eating, since his diet has a lot to do with avoiding complications with the disease."

MARTINA MCBRIDE "I don't really balance the two as much as combine them. Delaney [my three year-old daughter] has been with me on the road since she was two years old. I don't ever feel like I have to balance the two, I try to just take it as it comes. I try not to stop and think about how many directions I am being pulled in, because if I did, I'd probably hide in the corner and never come out. So far, it feels very natural to have her with me all the time. John [McBride, Martina's husband and independent production manager] is on the road with us a lot, so we are a very portable family."

TANYA TUCKER "Very carefully! Actually that is one of the most challenging things I face. I always want to spend more time with my children. On the other hand, I am their provider, and being on the road is part of my job. It is a very fine line to walk and a hard thing to balance. I do it the best way I know how and take them with me whenever I can."



SUZY BOGUESS "At our house, as long as everyone stays close, we can do our own thing. If we start getting crazy, the whole balance falls apart, so we've cut back on how many things we do at once."

TERRI CLARK "It's very difficult to do. You have to keep your priorities straight, because it is so easy to get caught up in all the glamour and glitz of the business. You have to remember this business is a fantasy world, not reality."

LEE ANN WOMACK "It's a very, very hard thing to do—not just for me but for any working mother. I don't know if there is balance, because one outweighs the other so heavily. Your job as a mother and parent is so much more important than anything else. You have to get your priorities straight and decide what comes first. But you can do both. When I was trying to get a deal and my daughter Aubrey [now six years old] was a baby, I would put her in a stroller and push her up and down Music Row dropping off demo tapes. I didn't want to—and couldn't afford to—leave her with anyone. I am very lucky, because most of the time she is on the road with me. I work with a great bunch of guys, most of whom are fathers, and my cousin Fanci is also on the road with us, so she helps out a lot. I tried to keep that in mind when I hired people, and when I have to be at the label, she comes with me and they watch her. Everyone is supportive of this."

MILLI MASON "I have an extended family. My kids' dad and their step-mom are great. I would do anything to help them out, and they have always done the same for me. When I got my record deal with Atlantic, they told me from the start not to hold back, that they would always be there for my son Kipp and daughter Zephia when I couldn't be. I couldn't do what I do today without them. It would be impossible."

SHERRIE' AUSTIN "I am a single girl, and I am enough to look after. I couldn't even think about being married and having kids at this time. I am out of town so much. If I had even a pet, I'd probably forget to feed it. I am trying to keep my life simple for now."

LORRIE MORGAN "It's very difficult. My family comes first, but I also feel an obligation to my fans. It seems the more successful you become, the more career demands are heaped upon you. I think back to Tammy Wynette's song 'Dear Daughters,' and the message still applies. I've missed a lot of important events in my children's lives, and at the same time I thank God for my wonderful career."

KACEY JONES "None of my loved ones like me, so it's not a problem."

KIPPI BRANNON "I surround myself with a lot of support especially from my family. My daughter Kasey has always and will always come first, but since my parents live here in Nashville and are able to keep her when necessary, I am able to pursue my career dreams."

KRIS TYLER "Since I am still single, I do it quite well. I do hope to have a family someday and imagine it will be very difficult given the demands of the music business. But there are women doing it, so it can be done. If I can just get Reba to lend me one of those planes!"





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NIKKI NELSON "It's probably not as hard for me to balance career and family as it is for other full-time moms with full-time jobs. You just have to keep what's important in perspective. My son Casey is young enough to go on the road with me, so it's a real family affair. My mother is my nanny—and my son's...ha! I'm sure it will be harder as I get busier and he gets older, but keeping that balance is very important to me. I make it a priority to have 'work time' and to have 'Casey time.'"



think it's great that younger people are becoming country fans. I think things are going great right now."

LEE ANN WOMACK "I'd like to see meatier songs; songs that have more emphasis on lyrics and content. I think there is always a place for the lighter moments on a record, radio, or television special—and they are important—but I'd hate to see those kinds of songs become the focus and the norm, and the really rich songs become the exception."

MILA MASON "I would want to hear Merle Haggard and Tammy [Wynette] on the radio again—classic country music. But at the same time, I would want to hear Big House and George Ducas instead of the same 20 songs over and over. I love classic country, traditional, and some of the new edgier stuff, too. In other words, I want to have my cake and eat it too!"

SHERRIE AUSTIN "I would like to see a little more balance. In the past few years, people have been talking about getting back to more traditional country music. That's all well and good, but I think we can do both. We can have contemporary and traditional-sounding country together. That's what started the big boom at the beginning of this decade—all the different sounding music. I've been hearing a lot of talk about sales slipping, and people's thoughts about moving the format back to traditional music. I don't think that's the answer at all. I think it's doing both; keeping it interesting and attracting people that don't necessarily listen to country music. That's what Garth's music did during the format's explosion. We need to keep doing that."

SARA EVANS "I'm not sure everyone would consider this an improvement, but it would be to me—I would like to see the format move back to traditional country. In my opinion, we've gone so far away from it, that it's almost a whole new format. The result is no room on the radio for the traditionalists. I believe there are still a lot of people out there who want it."



KACEY JONES "Play more of my songs," she says humbly again. "But seriously, format, foreplay. It's all the same to me."

RUBY LOVETT "I would really love to see more traditional-sounding artists find a home in today's country format."

KRIS TYLER "I see the format opening up a bit and it's exciting. You have artists like BR-549 opening for Bob Dylan, and Kim Richey opening for Jon Bon Jovi. There's Garth in Central Park. These are great opportunities to expose the format to broader audiences and let them see what country music is all about. It would be nice to see more radio support for those artists who are trying to reach a different audience."

CRYSTAL BERNARD "Broaden the format. How's that for a quick answer? I had a listening party at Paramount Studios, because my record came out while I was still doing *Wings*. I invited all of my friends, family, and all the executives from Paramount. The comment I kept hearing all night was, 'This is country music?' These people thought that they did not like country music, because they thought you had to be brought up with traditional country music in order to understand and appreciate it. So I think if we broadened the market a bit, it would bring such a bigger audience in. I feel confident that they would understand traditional country, if they were brought in by something else. Deana Carter is someone who's doing that."

TAMMY GRAHAM "You know, if someone would have told me a few years ago how all this worked, I probably wouldn't have understood it, and I for sure would have never believed it. With so many good artists and so much good music, it is really hard to get a song played on the radio. Sometimes I just wish it could be all about the music."

SHELLY STREETER "I say keep up the good work. I feel the format is great."

KIPPI BRANNON "I would like to see radio stations increase the size of their playlists and also front and back announce new artists more." ●

RUBY LOVETT "I think the key to balancing career and family is to have a spouse and children who love you and want your dream to come true as much as you do. I'm so lucky to have that."

JO DEE MESSINA "I don't have a husband or any children, so my mom and my brothers and sisters are my family. I keep in touch with them by phone."

CRYSTAL BERNARD



"Well, my family is my mother and father and my sisters, and my mother and father are with me on the road. They sing background, so they're with me. And my dad, we do a song, you know from growing up and stuff, so I get to be with my family all the time. I don't know if I would like it nearly as much if they weren't here."

TAMMY GRAHAM "You just do it. I love my family and my time at home, but I have been singing almost as long as I've been walking. My career is something I have dreamed of since I was a little girl. So we just do what we have to do to make it all work. It's hard sometimes, but we always look back on hard times, and they are never as bad as they seemed. We're just taking it as it comes and having as much fun as we can along the way."

SHELLY STREETER "Fortunately for me, my family have all lived and grown up with my dream. They have progressed with me and I can say it's a family affair. My husband does my sound and my kids do whatever it takes."



IF YOU COULD IMPROVE ONE THING ABOUT OUR FORMAT, WHAT WOULD IT BE?

MARTINA MCBRIDE "My dream would be that every artist that makes music would get heard on the radio. There's some really great music that never gets played. It would be great to have some niche formats—gold/classic for Merle and George Jones, an alternative format for more eclectic sounding music, and a mainstream country format. That way, everyone would have a home. When an artist made an album, they'd know there was a place to go and an audience who tuned in for that kind of music."

PATTY LOVELESS "I'd like things to be a little less competitive and there to be room for all the great artists out there, whether they're young or old. Some of those older artists, like George Jones and Merle Haggard, are just as good as they've ever been. And artists like Mandy Barnett, Matraca Berg, and Jim Lauderdale, they're so good, I want them to be heard, too."

TERRI CLARK "We need to have more traditional country come back. There is room for everyone, but personally I would like to see more traditional country get played as well as shuffle and swing songs."

MINDY MCCREADY "I would change the fact that everyone's identities are so similar to each other. I would want every artist to be an individual and stop the record company cloning."

LORRIE MORGAN "I think we need to quit being so formatted."

LILA MCCANN "I can't think of much to change. I



singer. writer. artist.

“One Solitary Tear” is one solid hit!



sherrie
austin

one solitary tear

“Lucky
In Love”
lit the fuse.
This one
will blow it
wide open.

From her
debut album,
words

“Incredible voice, incredible song.
‘One Solitary Tear’ made chills run up my spine!”
-Johnny Gray, WKHX/WYAY

Produced by Ed Seny and Will Rambeaux
Management: Fitzgerald/Hurtley, Nashville, TN

ARISTA NASHVILLE  www.twangthis.com

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Official Airplay Date: NOW!

Lee Ann Wormack



GEORGE STRAIT -
"I think she's awesome!"

LORETTA LYNN -
"She has a different sound than anyone singing today. she is real traditional country. she has that country twang in her voice that adds soul to each line.
This girl has a lot of soul!"

Entertainers

ALAN JACKSON -
"I love her singing. Me and the guys in the band, that's all we do is sit on the bus and play that album of hers."

Of The Year

VINCE GILL -
"Lee Ann Wormack is providing what I really miss in country music these days-- pure, straight ahead, hard core, traditional music. And best of all it's really good..."

Can't Be Wrong

RONNIE DUNN -
(of Brooks & Dunn)
"You have killed me with the Lee Ann Wormack CD. It's a monster! It's my favorite record. This is the first record to knock me out in a long time."

See Lee Ann perform live on the CMA Awards Show September 24th.

Decca
RECORDS

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www.decca-nashville.com

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VIEWS FROM THE FRONTLINE

IN NASHVILLE—as in much of the record industry—men in senior posts far outnumber the women, but there are signs of this changing. Hopefully, the next generation of females will further establish women as competent and successful executives. Female artists are, after all, continuing to take the lead on their end, and similar changes shouldn't be too far behind at labels. We posed a few questions about these shifting tides to some of Music City's top promotion women—Curb/Universal VP of Promotion Gerrie McDowell, Columbia Records' VP of Promotion Debi Fleischer-Robin, and Decca Records' GM/Senior VP of Promotion Shelia Shipley-Biddy—to get their take on it all.

WITH THE TREMENDOUS SUCCESS OF FEMALE ARTISTS IN RECENT YEARS, IS IT EASIER TO APPROACH RADIO WITH A NEW FEMALE ARTIST OR GROUP?

GERRIE MCDOWELL: "At one time, there was a cliché that it was 'harder' to break females. That no longer applies. Things have changed considerably, and I think it's harder now to break new artists regardless of gender. You've got a number of core artists that get on radio easier than new artists. The cool thing for women is that some new artists have broken through, like Deana Carter, the Kinleys, and Lee Ann Womack. Our format is pretty much female-driven. Women have always been the main buyers, and men buy for the women. I think the female listeners appreciate that female artists are singing about things they can relate to. Is it easier? I'm not sure that's the right word. So much of it is timing, and we never know how our audience is going to react."

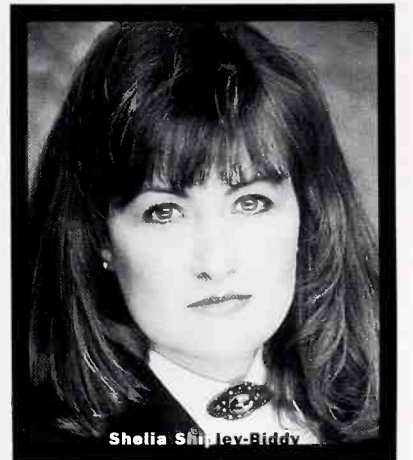


Gerrie McDowell

DEBI FLEISCHER-ROBIN: "When female artists showed they could sell platinum and multi-platinum, the viewpoint from both labels and radio changed about female artists. Reba, Wynonna, Chapin, Trisha—all multi-platinum females. Now, there's Shania, Deana, and LeAnn. These women have something to say to people—male and female—who want to hear what they have to say. You no longer hear programmers talking about not playing two female artists back-to-back, and labels aren't shying away from signing new female artists just because they already have some women on their rosters."

SHELIA SHIPLEY-BIDDY: "I have not found it easier. I think success is based solely on each artist and the songs they deliver to radio with their debut release. In the current climate of the country music and radio industry, it is no longer

enough to have a great voice. You have to be exceptional, and your music has to stand out. In the past few years, female artists have delivered songs and imaging that caused them to stand out in the glut of new artists being introduced. They succeed while others failed. When I think back to working with Patty Loveless, some programmers told me that she had an irritating voice. We liked her voice and continued to make her a priority and believed in her talent. Because of her uniqueness and great country songs, she won the race in the long run. Trisha Yearwood managed to break with her first single. She brought something to the format that was not previously there. The same is true with Shania Twain, Mindy McCready, Deana Carter, LeAnn Rimes, and Lee Ann Womack. Each has a different persona. Each delivers their own type of song and speaks to a broad audience. Our label gets many calls regarding Lee Ann Womack. She is real to the public. She is a single working parent, home schooling her daughter, and singing songs that relate to young and adult females. She delivers songs that speak to the hearts of women—and to the heart of the country music format. The lyrics she sings have been missing for awhile."



Shelia Shipley-Biddy

NASHVILLE LABEL ROSTERS ARE STILL HEAVILY WEIGHTED TOWARDS MALES. DO YOU SEE THIS CHANGING?

GM: "I think that has changed. I think at one time, labels had more males on their rosters because females were considered 'harder to break.' I don't know that that's the case anymore. I don't think you can say females, groups, or any other one type of act is harder to break. I think it's just hard to break any new act. At one time, most rosters only had one female artist if that, and now there are a lot of labels with several females on the roster. I don't think people are afraid of that old cliché about breaking females anymore."

DFR: "My guess is that if you look at pop, urban, rock, alternative, and all other formats, you'll see more males than females making up label rosters. Women are not being excluded; maybe there are just more guys wanting this as a career. I don't know."

SSB: "My immediate answer is that I hope not. Labels should sign talent based on quality and not on what's topping the SoundScan chart. It should not be based on gender. I once heard Tony Brown make a brilliant statement in regard to this. He said that producers and artists should create trends and not follow them. By the time you find the artist and songs, record them, and release the project, the trend you attempted to follow will be gone and you'll be left behind. This is part of the problem with our industry. There need to be more trend setters and less trend followers. Mark Wright and I are pitched countless new artists each week. We turn most of them down, not because they are not good, but because they don't fit our roster. After being pitched many talented female artists, we just signed Danni Leigh to our Decca roster. She is country to the bone and sings songs that will speak to a variety of listeners. We heard it and saw it the first time we met her. There was never a question in either of our minds that we would offer her a deal. That's the way it needs to be if we are going to release artists who can break and sustain life."

long careers. It is the same way with radio. Programmers need to hear it in one listen. Sometimes, that's all you get."

IS THERE MENTORING BETWEEN FEMALE MUSIC EXECS IN NASHVILLE? IS THERE ANYONE IN PARTICULAR YOU'D LIKE TO MENTION?

GM: I think there has always been mentoring between the females in our business. There is a lot of dialogue and sharing of information here, and I've never perceived it as being any different. There's been so many women from so many sides that I've exchanged thoughts and ideas with, from fellow promoters, to sales executives and artists that I've worked with. I really think Nashville is one of the better communities for this."

DR: "I'd like to think that female mentoring does exist in the music industry. I'm proud to be included with the likes of Shelia and Gerrie, and I know the three of us have definitely taken others under our wings—though not necessarily exclusively females. I have felt proud and privileged to have others refer to me as a role model. My mentor was Jack Lameier. He didn't see me as a female, just as a person with potential. I believe many of the doors that were closed to females in the '70s and '80s have opened in the '90s, especially in the record business. I'd like to see this expanded into the publishing and producing arenas. In publishing, we have the incredible Donna Hilley, and great ladies like Karen Conrad and Ree Guyer, but where are the female producers?"

SSB: "I try to mentor my staff, artists, and anyone else who needs it. I have



Debi Fleischer-Robin

spoken at many women's group meetings, and we have formed an executive women's group called *source* that tries to meet monthly. I would describe it as more networking than mentoring. I don't know of any female who has mentored me, with the exception of Sis Brewer, who used to be Fred Foster's Executive Assistant at Monument. She taught me what it meant to be a lady in business, from her dress to her ethics to her direct business manner. She also taught me the importance of balancing career with family. She had a tough life, but never complained. I probably respect her more than any other woman I have personally known in the music business. Most of the mentors who taught me the business and gave me opportunities have been men. For that, I am truly grateful."

4. WITH SO MUCH OF COUNTRY'S RECENT SUCCESS ATTRIBUTABLE TO STRONG PERFORMANCES AND RELEASES BY WOMEN, WHY DO YOU THINK THERE ARE NO WOMEN NOMINATED FOR THIS YEAR'S ENTERTAINER OF THE YEAR AWARD?

GM: "I think there are many female artists with strong performances and fabulous releases, but with the exception of a handful of females or males, I don't know how many are really Entertainer of the Year. I do think there are women capable of achieving that stature who are now coming up through the ranks."

DR: "I don't believe any of our top name females were touring heavily during the nominating process. Just wait until next year!"

SSB: "That one really stumps me. Of all the true entertainers, I believe Reba McEntire definitely deserves to be at the top. I believe this award should be for the entertainment value of the show. Since the release of the nominees, I have heard several radio programmers and industry personnel surprised by this oversight. Oh well, there's always next year." ●

We're **VIRTUALLY** at the point of unveiling an exciting new event which will become a reality (well, **VIRTUALLY**) in just a few weeks time. And we can give Nashville record companies a **VIRTUAL** country radio station be part of it, in a very **MDs?** It's a fresh idea certain you're going to love it. Best of all it will be free (**VIRTUALLY**, of course). Do you get the picture? For the **VIRTUAL** lowdown (or is that download?), call Paula Erickson in the Gavin Nashville office at (615) 255-5010. **GAVIN**

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MATRACA BELL

"THAT TRAIN DON'T RUN"

HEAR THE RUMBLE...

"My listeners deserve the chance to hear this song."

Debby Turpin, KSOP/Salt Lake City

47* Gavin

48* R&R

60* Billboard

Listening for Airplay Now

Congratulations on your CMA nomination!

MOST ADDED
KELLEY DEAL 6000 (23)

PEECHEES (17)

THE VERVE (17)

PIZZICATO FIVE (17)

GORKY'S ZYGOTIC MYNCI (16)

DAVID KILGOUR (15)

TOP TIP
MOUSE ON MARS

Autoditacker
(Thrill Jockey)

The follow-up to their much loved EP lands at number 25 this week. The mice come with a sublime ambient-flavored album that should also be given love by your station's RPM types.

RECORD TO WATCH
VARIOUS ARTISTS

Songs for the Jet Set
(Jet Set)

This comp. will no doubt linger on our charts for quite some time. A nice compilation of '60's cinematic space age pop flavored music.

Gavin College

2W LW TW

2	1	1	NEGATIVLAND - SIEDPSIP (Seeland)
34	9	2	SUPERCHUNK - indoor living (Merge)
4	5	3	LUNA - Pup Tent (Elektra/EEG)
3	3	4	HIGH LLAMAS - Hawaii (Alpaca Park/V2)
1	2	5	TEENAGE FANCLUB - Songs From Northern Britain (Columbia/CRG)
14	10	6	THE DELTA 72 - The Soul of a New Machine (Touch & Go)
10	12	7	BROADCAST - Work And Non Work (Drag City)
8	13	8	SPIRITUALIZED - Ladies and gentlemen we are floating in space (Deadicated/Arista)
7	6	9	MR. T EXPERIENCE - Revenge Is Sweet and So Are You (Lookout)
12	15	10	VARIOUS ARTISTS - What's Up Matador (Matador)
5	8	11	TOENUT - Two In The Pinata (Mute)
11	17	12	EC80R - All Of Us Can Be Rich... (DHR/Grand Royal)
9	7	13	u-Ziq - Lunatic Harness (Astralwerks)
13	14	14	RADIOHEAD - OK Computer (Capitol)
6	4	15	GERALDINE FIBBERS - Butch (Virgin)
16	18	16	CATHERINE WHEEL - Adam & Eve (Mercury)
19	20	17	MORRISSEY - Maladjusted (Mercury)
—	21	18	SHIZUO - Shizuo vs. Shizor (DHR/Grand Royal)
40	35	19	THE AMERICAN ANALOGUE SET - From Our Living Room To Yours (Emperor Jones/Trance)
18	16	20	TANYA DONELLY - Pretty Deep EP (4-AD/Reprise)
15	11	21	LEE SCRATCH PERRY - Arkology (Island)
17	24	22	STRICTLY BALLROOM - hide here forever (Waxploitation)
28	32	23	THE EL CAMINOS - Reverb Explosion! (Del-Fi)
50	34	24	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)
NEW	25	25	MOUSE ON MARS - autoditacker (Thrill Jockey)
21	22	26	WHISKEYTOWN - Strangers Almanac (Outpost)
30	19	27	THE DAMBUILDERS - Against The Stars (EastWest/EEG)
44	43	28	CRYSTAL METHOD - Vegas (Outpost)
—	45	29	LOVE SPIT LOVE - Trysome Eatone (Maverick)
25	38	30	KEOKI - ego-trip (Moonshine)
26	31	31	FRIENDS OF DEAN MARTINEZ - Retrograde (Sub Pop)
—	39	32	SDNORA PINE - II (1/4 Stick)
NEW	33	33	VARIOUS ARTIST - Godmoney Soundtrack (V2)
—	40	34	ERIC MATTHEWS - The Lateness Of The Hour (Sub Pop)
36	44	35	Various Artists - SPAWN (Immortal/Epic)
NEW	36	36	PIERRE HENRY/MICHEL COLOMBIER - Metamorphose (frr/London)
NEW	37	37	GUIDED BY VOICES - Mag Earwhig! (Matador)
29	27	38	LUKE VIBERT - Big Soup (Mo'Wax/frr/London)
NEW	39	39	THE ORANGE PEELS - Square (Minty Fresh)
22	29	40	PINK NOISE TEST - Plasticized (Interscope)
20	37	41	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)
NEW	42	42	DJ'S WALLY & SWINGSET - Dog Leg Left (Ubiquity)
NEW	43	43	LAGWAGON - Double Plaidinum (Fat Wreck Chords)
39	—	44	SPECTRUM - Forever Alien (Reprise)
33	41	45	FUCK - Pardon My French (Matador)
48	33	46	CALEXICO - Spoke (1/4 Stick)
23	26	47	JAMES TAYLOR QUARTET - Creation (Acid Jazz/Hollywood)
NEW	48	48	MURDER CITY DEVILS - Murder City Devils (Die Young, Stay Pretty)
32	30	49	PRIMAL SCREAM - Vanishing Point (Reprise)
NEW	50	50	SMOKING POPES - Destination Failure (Capitol)

Inside College

BY MATT BROWN & VINNIE ESPARZA



CMJin'

Alright then. We're still in a bit of a haze over here after roamin' the streets of New York during the infamous CMJ Music Drinkathon. Quite honestly, we don't really remember all of the details, but we sure do hope



1. None of these people remember taking this photo (l-r): Stylin' Christy from Bloodhound; Mateo Café, Gavin; Greasy Guy, 911 Entertainment; Julie "Ms. Mambo Martini" Muncy from Warner Bros.; Big Texan Ian "Cow Tippin'" F. from WUNH; Sultry Sheri K. from Moonshine; Big Ballin' Brendan from WCBN; and Josh from Thrive's leg with new Nikes.

you didn't take any photos of us with our pants down. If you did, though, you'll notice that we were the inspiration for the film *Boogie Nights*, (which by the way, has a hangin' soundtrack. Thanks to Steve from Capitol for making it all Nice).

The opening night rave with Aphex Twin, Sneaker Pimps, and others provided tremendous schmoozing opportunities, as all of us seasoned vets were hanging in the back, while the 16-year olds were gettin' down on the floor.

Thursday morning was kick-started by the College Radio Programming Panel, with our own Matt "Don't eat the airline omelets" Brown. Oh, by the way, he was not yelling at KZSU's Steve "Spaghetti Sandwich" Lambert, even though some of you foolios thought he was (one MD even

walked out because she was so sacred). His mic was just turned up way loud. In fact, we broke Steve off a few radishes from our hotel's dumpster to make it all better. Confused? Read last week's recipes.

That night, **Lookout Records** was in the house. We caught **Mr. T Experience** and **Avail** at Coney Island High. Afterward, the **Om Records** party was jumping off at the Cooler, where we had made earlier appearances for the CMJ booze trough meet & greet.

Friday morning, we found ourselves at the **Sony** offices to hang with Mr. Ben "Dirk Diggler" **Berkman** from **Columbia**. Good lookin' out on the loot, B. Afterward, we stumbled to the cinema to catch the screening of *Boogie Nights*, a film about the '70s porn industry featuring **Marky Mark** in the lead role as a star with a 13 inch penis. **Burt Reynolds** fit the role of a porn director to a tee, and deserves an Academy Award for his performance. The film was great, but way too long. Hopefully, some editing will be done before its

release. As mentioned the soundtrack was awesome, featuring many '70s funk/disco grooves. Look for it on **Capitol** sometime in October.



2. Hey, who hired the X-Files impersonators!? Atlantic's Carolyn Wolfe and her beau David Gale from Dedicated. The truth is right here, baby! (photo: Vision Trust)

The evening was all that. We chilled with everyone's favorite red head, **Redboy** from the **Sire Music Group**. Afterwards, we dipped by the **Astalwerks** party to catch some Rock Blockin' Beats. Matt was lucky enough to have had the same person spill beer on his shorts *twice* within 15 minutes! There are easier ways to get some-

College Crew: MATT BROWN and VINNIE ESPARZA

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

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one out of their pants. Next, we represented the West Coast once again, attending the **Fat Wreck Chords** showcase with **No Use for a Name** and others. **Mike Watt** followed at the Elbow Room, then it was off to **Interscope's** after hours party at the psychedelic Bowlmor Bowling Lanes. The Interscope crew was hard at work, working the door and

Chartbound

UNITED FUTURE ORGANIZATION

- (Antilles)
- KARA'S FLOWERS** (Reprise)
- WHAT'S MINE IS YOURS** (Deep Elm)
- UNTAMED YOUTH** (Estrus)



3. **Doin' it after dark** are (l-r): **Josh** from **Thrive**, **Chilly Willy** from **Gavin**; **Adam Yeargin** from **KTXT**, **Kitty Kat Miwa** from **Grand Royal**, **Chuck** from the **Want Adds**, **Spaghetti Sandwich Boy** from **KZSU**, **The Booty Bass Tick** from **Grand Royal**, and **Tony** from **Alias/Waxploitation**.

(as if you care). Memorable moments: **Mammoth's Andrew Paynter** getting booted from the ladies room after trying to scam on some honeys, **Yigal** from Interscope trying to understand what **Rocks Editor Rob** "I haven't eaten anything in four days" **Fiend** was saying, and the various pre-recorded messages in cabs. Which was your favorite? Ours was **Eartha Kitt** and **Joe** "Get in the cab, you f**k" **Pesci**.

More photos next week! Send us your pix ASAP.

CORRECTIONS:

O.K. we do make mistakes around here y'know. Here are a few that were caught from our special issue.

Planetary Group's correct e-mail is mikey@planetarygroup.com. **Fanatic's** real phone number is (888) 385-1231.

Finally, **John Rosenfelder's** recipe for egg cream calls for you to add the syrup in last, after the milk gets foamy from being combined with the seltzer.

providing the vibes as **Meat Beat Manifesto's Jack Danger**, **Jason Bentley**, and other players provided the music. Good job, guys! Food was in order after bowling,

and **Capitol's Steve Nice** was gung ho to get his pizza on. We looked for a spot for a while, and didn't find jack.



4. **Smiles a hundred miles wide.** **KUNV's Lucky Ducky** with the lovely **Tanya Donnelly**.

When we ended up in Harlem, we knew it was time to cut. So, off we went to **Mercury's** ill-fated hotel party, thrown by everyone's favorite heat packer **Chuck** "Don't break anything" **Newingham**. The party was over minutes after we got there, thanks to the drunk MDs running around the halls with underwear on their heads.

By Saturday morning, everyone was so burnt, they sounded like **Barry White**. We threw a little somethin' together with **Vision Trust**, providing with OJ and bagels. This was the highlight for Matt. The day was mellow, but the evening brought on the **Ninja Tune** party at the Wetlands. More beats, more freaks, more geeks. **Coldcut**, **Kid Koala**, **DJs Wally & Swingsett**, and **Ubiquity's Andrew Jarvis** were throwing down turntable science.

Finally, early Sunday morning found **Vinnie E.** searching for **John Coltrane's** grave with **Mike Watt** and **Island's John** "Caddy Man" **Rosenfelder**.

There you have it, our rundown



5. **Sneaker Pimpin' at the opening night "rave"** are (l-r): **Matt** "I'm tight with **Pearl Jam**" **Shay** from **Loosegroove**, **Stephanie** from **Vision Trust**, and **Joe** from **KUGS**. (Photo: **Vision Trust**)

(Milan), **KMFDM** (**Wax Trax!/TVT**), **Shonerg Knife** (**Big Deal**), **Subcircus** (**Dreamworks**), **Smart Brown Handbag** (**Stone Garden**), **Clare Quilty** (**Dcide**), **Greg Garing** (**Revolution**), **Mecca Bodega** (**Hybrid**), **Groove Rider** (**Columbia**), **Steve Roach** (**Fathom**). ●

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WEST COAST

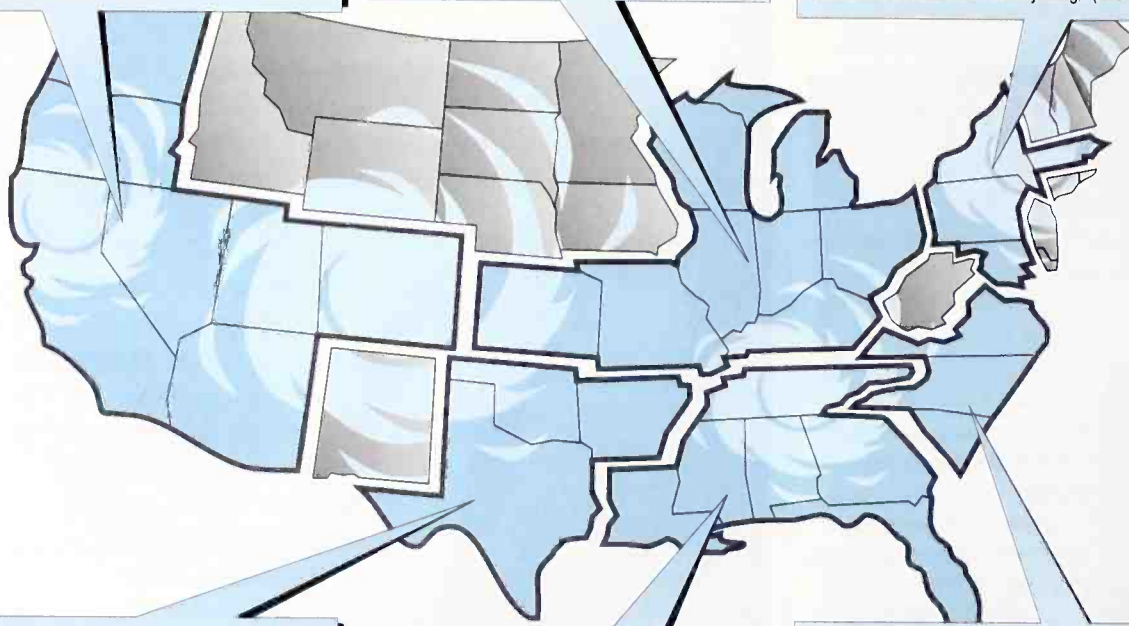
BROWNSTONE +45 "Kiss And Tell" (WORK/MJJ)
BOYZ II MEN +39 "4 Seasons Of Loneliness" (Motown)
TREY LORENZ +29 "Make You Happy" (Columbia)
LEVERT +24 "Like Water" (Atlantic)
RAHSAAN PATTERSON +22 "Spend The Night" (MCA)

MIDWEST

JANET JACKSON FEATURING Q-TIP AND JONI MITCHELL +86 "Got 'Til It's Gone" (Virgin)
BOYZ II MEN +46 "4 Seasons..." (Motown)
BRIAN MCKNIGHT FEATURING MASE +43 "You Should Be Mine" (Mercury)
RAHSAAN PATTERSON +43 "Spend The Night" (MCA)
MYRON +40 "We Can Get Down" (Island)

EAST COAST

JANET JACKSON FEATURING Q-TIP AND JONI MITCHELL +135 "Got 'Til It's Gone" (Virgin)
LUTHER VANDROSS +64 "When You Call On Me" (Epic)
TOTAL +63 "What About Us?" (LaFace/Arista)
LOST BOYZ +60 "Me And My Crazy World" (Universal)
MARY J. BLIGE +59 "Everything" (MCA)



SOUTHWEST

JANET JACKSON FEATURING Q-TIP AND JONI MITCHELL +115 "Got 'Til It's Gone" (Virgin)
LUTHER VANDROSS +53 "When You Call On Me" (Epic)
SOMETHIN' FOR THE PEOPLE +47 "My Love Is The Shhh!" (Warner Bros.)
ERYKAH BADU +37 "Other Side..." (Kedar/Universal)
BOYZ II MEN +37 "4 Seasons..." (Motown)

SOUTHEAST

JANET JACKSON FEATURING Q-TIP AND JONI MITCHELL +273 "Got 'Til It's Gone" (Virgin)
SOMETHIN' FOR THE PEOPLE +179 "My Love Is The Shhh!" (Warner Bros.)
MARIAH CAREY +174 "Honey" (Columbia/CRG)
JOE +132 "The Love Scene" (Jive)
VANESSA WILLIAMS +124 "Happiness" (Mercury)

CAROLINAS/VIRGINIA

BOYZ II MEN +182 "4 Seasons..." (Motown)
JANET JACKSON FEATURING Q-TIP AND JONI MITCHELL +147 "Got 'Til It's Gone" (Virgin)
USHER +129 "You Make Me..." (LaFace/Arista)
BUSTA RHYMES +125 "Put Your Hands Where My Eyes Could See" (Elektra)
PUFF DADDY AND THE FAMILY +101 "It's All About The Benjamins" (Bad Boy/Arista)



MOST ADDED

THE FIRM (42)

Firm Biz (Interscope)
 WFXA, KYEA, WXQL, WPLZ, KBCE, KHRN, KMJJ, WKGN, WMNX, WJMG, WJZD, WTLZ, WJNN, WBLX, WENN, KJMM, WKKV, WTMP, WJMH, WPAL, KPRS, KKDA, WJMI, WEDR, KZWA, WHRK, WWWZ, WFXE, KSJL, WIZF, WJTT, WZHT, WJFX, WZFX, WJLB, WQZB, WPEG, WDKX, WCKX, WIBB, WQHH, KVSP

RAHSAAN PATTERSON (39)

Spend The Night (MCA)
 WRVS, KMJM, WIMX, KBMS, KYEA, WXQL, KHRN, KMJJ, WKGN, WDLT, WJZD, WRKE, KXZZ, WTLZ, WNFQ, WJNN, WQHH, KDKO, WWDN, WTMP, WPAL, WFLM, KPRS, WNHC, WJMI, WEDR, KZWA, WHRK, WWWZ, KSJL, WZAK, WIZF, WAAA, WJTT, WZHT, WJFX, WQZB, WDAO, WCKX

MISSY "MISDEMEANOR" ELLIOTT (39)

Sock It To Me (The Gold Mine, Inc./EastWest)
 KYEA, WROU, WXQL, WILD, WPLZ, KBCE, KHRN, KMJJ, WKGN, WJMG, WJZD, WRKE, KCEP, WTLZ, WKYS, WJNN, KVSP, WBLX, WQHH, KJMM, WPAL, KPRS, KKDA, WJMI, WEDR, KZWA, WWWZ, WFXE, KSJL, WZAK, WIZF, WZHT, WJFX, WJLB, WQZB, WPEG, WUSL, WCKX, WIBB

H-TOWN (38)

They Like It Slow (Relativity)
 WPLZ, WXQL, KBCE, KHRN, KMJJ, WKGN, WJXX, WDLT, WJMG, WJZD, KXZZ, WTLZ, WJNN, KVSP, WQHH, KXOK, KJMM, WTMP, WPAL, WNHC, WJMI, KZWA, WHRK, WWWZ, WFXE, KSJL, WZAK, WIZF, WZHT, WJFX, WJLB, WQZB, WPEG, WCKX, WIBB

MASTER P (35)

I Miss My Homies (Private Music/Windham Hill)
 KYEA, WFXA, WPLZ, KHRN, KMJJ, WKGN, WMNX, WJMG, WJZD, WTLZ, WJNN, KVSP, WBLX, WQHH, WWDN, KJMM, WTMP, WPAL, KPRS, KZWA, WHRK, WWWZ, WFXE, KSJL, WZAK, WIZF, WJTT, WZHT, WJFX, WZFX, WJLB, WQZB, WPEG, WCKX, WIBB

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

Rank	Artist/Song	Current Spinz	Last Week Spinz
1	JOE "The Love Scene"	2922	3271
2	USHER "You Make Me Wanna..."	2937	3156
3	MARY J. BLIGE "Everything"	2640	3031
4	MARIAH CAREY "Honey"	2351	2824
5	DRU HILL "Never Make A Promise"	2491	2717
6	ROME "Do You Like This"	2328	2431
7	TOTAL "What About Us?"	1690	2012
8	FOXY BROWN / DRU HILL "Big Bad Mamma"	1995	2005
9	BOYZ II MEN "4 Seasons..."	1258	1908
10	MYRON "We Can Get Down"	1641	1890

SPINZ LAST WEEK

SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: ANNA CALIX

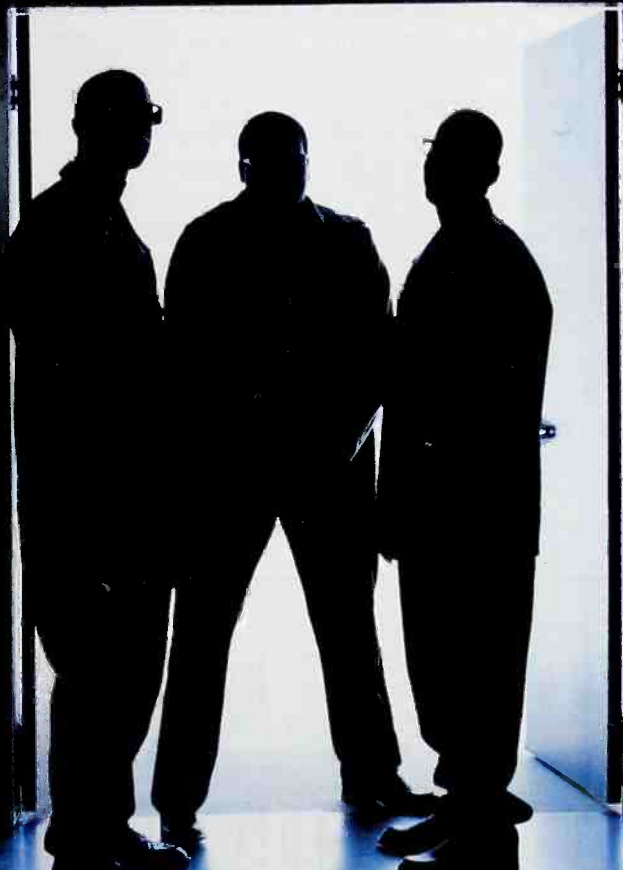
Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

Q-FILE

Congratulations and welcome aboard our new Urban Landzcape Reporters:

- WGVM** - Greenville, Mississippi
PD: Randy Pinksten
- WBHJ (95.7 JAMZ)** - Birmingham, Alabama
PD: Mickey Johnson
MD/APD: Daysha "Deja Vu" Parker
- KXHT (HOT 107)** - Memphis, Tennessee
PD: Chuck Woodson
MD: D-Rock
- WBLS** - New York, New York
PD: Lee Michaels
MD: Michelle Campbell

- Ⓢ A star since the age of 16
- Ⓢ A leading voice of the top young R&B group of the '80s and '90s
- Ⓢ Nearly eight million albums sold as a solo artist and with his group
- Ⓢ Four #1 hits as a solo artist
- Ⓢ Winner of two Soul Train Awards
- Ⓢ American Music Award winner
- Ⓢ Grammy nominee
- Ⓢ Performer. Writer. Producer.



LSCG

SEPTEMBER 22

Management: Brooke Payne (617) Management



On-line

BY QUINCY MCCOY

After the Workout, What's Next?

After the Q McCoy Workout issue, I received a lot of feedback from programmers wanting help with specific areas. I asked a few programmers to send me airchecks so that I could listen for areas that needed adjustment or elimination. After reviewing of several stations, I realized there are five critical programming areas that consistently plague most stations, no matter what the format. These areas—or “sins” if committed on a regular basis—will knock your station off the road to glory and take it down the path to hell (bad ratings). Here is a quick rundown of the five sins you don't want your people or station to become trapped in.

BAD PROMOS

Good promos directly hit your targeted demos. Good promos are interesting, stimulating, hip, lifestyle oriented, and cinematic. Seek out a strong station sound that reinforces your call letters without actually saying them. That's a lot to demand from 30 to 45 seconds, but promos should be magic. They should deliver a message from the station that's cool and of definite interest. Good promos should incorporate your station's signature. Good promos are an opportunity to wrap your positioning statement with dazzle, elegance, humor, or warmth—whatever the moment calls for.

Most station's suffer from sloppy production values and a lack of theater-of-the-mind dramatics, especially when it comes to sales or contest promos. Unfortunately, these promos are usually just slapped together, because they've always been considered nickel-and-dime type promotions. I believe that they should be carefully shaped to enhance the station's image and designed to create excitement. Good promos are well-written screenplays that tell a story with voice, sound, and music. How do good promos happen? They come from hard work in your production studio.

I strongly believe that promos should be played first in a stopset or between two records. Stations

that play promos arbitrarily in the mix are foolish and show little concern for getting their messages across to listeners.

POOR PRE-AND BACKSELLING

The job of all on-air personalities is to make the listener stay tuned a little longer. Winning means having more quarter hours than your competitors. The best way to do that is to give the listeners a reason to not tune out. If you want to learn the art of creative pre-selling, just watch television. Television does an outstanding job of capturing the viewers' interest with what's coming up. Similarly, most all news stations pre-sell upcoming elements and events with great urgency and do a superb job of taking their listeners into the next quarter hour.

The basics of pre-and back-selling include: call letters, time checks, personal greetings, and the items to be billboarded or teased. But mixed in with these elements should be strong salesmanship. Jocks should have the ability to produce an air of excitement, interest, or mystery around the various items. Great personalities

job, movies, TV, current events, and of course, sex.

NO LOCAL COLOR

Many of the tapes that are sent to me could come from anywhere. You could interchange stations from different markets and nobody would be the wiser. These stations are lacking in localism. Stations that don't weave local humor, events, or language into their sound will never be a true member of the community. It's important to rally around your city. This may be the hardest of the sins to avoid. Most PDs come from somewhere else and bring with them things that worked in other markets. For insights, talk to local residents, go to local comedy clubs, barber shops, and community-sponsored events. Find out who the real community leaders are. What churches have the largest congregations and what community projects are they involved in? Find out what's hot in local politics, restaurants, and clubs. Your public library is a great source for discovering what has happened in your market culturally in the last few years—use it. Spend as much time as necessary figuring out how

interesting, colorful, or humorous.

Most stations do only a fair to poor job of selling new music, their contests and their jocks. Any station that can execute good cross promotion will have a consistent spread of listeners from daypart to daypart, weekend to weekday and weekday, to weekend. Cross promotion also gives your listeners a sense of unity and family.

People like to think that everyone at your station gets along and enjoys each other's company. Small things like this go a long way with diary keepers. Schedule at least two liners in each show to force the jock to say something about the next air-personality.

Instruct your people to promote ahead. Remind them never to go into—or come out of—a break without giving listeners a reason to stay plugged in.

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BAD CROSS PROMOTION

Great cross promotion is creative,

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 Title _____
 Company/Station _____
 Nature of Business/Format _____
 Address _____
 City _____ State/Zip _____
 Phone _____ Fax _____

Check or money order enclosed
 (Make payable to Gavin. U.S. funds only.)
 Charge my: MasterCard VISA AMEX
 Card # _____
 Signature _____
 Exp. Date _____

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* Gavin Phone Book (available for \$75.00), 1997 Gavin Executive Planner (available for \$25.00).

Miller Freeman **GAVIN**
 A United News & Media company

- 10 6 9 GP WU - Hit Me Wit That Sh*t/Party People (MCA)
- 22 17 10 **NATURAL RESOURCE** - I Love This World/Bum Deal & They Lied (Remixes) (Makin' Records)
- 23 18 11 **NO I.D.** - Sky's The Limit (Relativity)
- \$ 21 12 **RAMPAGE** - Get The Money And Dip (Flipmode/Violator/Elektra)
- NEW** 13 **ORGANIZED KONFUSION** - Somehow, Someway (Priority)
- 12 12 14 MOS DEF - Universal Magnetic/If You Can Hah... (Rawkus Entertainment)
- \$ 7 15 KRS-ONE - A Friend/Heartbeat (Jive)
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- 32 23 **ALL CITY** - Move On You (Geffen)
- 34 24 **WU-ALL STARS** - Soul In The Hole (Loud)
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- 17 25 29 GROUP HOME - Express (Tape Kingz/Low Budget Rec.)
- 30 30 **CRU** - Bubblin' (Def Jam Recording Group)
- 36 33 31 **X-PERADO** - The Entity (Official Jointz)
- 20 20 32 VOODOO - Southern California Nites (Patchwerk/Priority)
- 19 19 33 BREEZE EVERFLOWIN' - I Heard It/Dip Dip (remix) (Wreck/Nervous)
- 36 34 **RAW BREED** - Everything's Lovely (Warner Bros.)
- 25 31 35 NAS - Escobar '97 (Columbia/CRG)
- NEW** 36 **COCO BROVAZ** - Won On Won (Loud)
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- Chartbound**
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 - WYCLEF JEAN**-Guantanamo (Ruffhouse/Columbia/CRG)
 - BRAND NUBIAN**-A Child Is Born (Loud)
 - MAD LION**-You Got It Coming (Nervous)
 - RAKIM**-It's Been A Long Time (Universal)



Tupac: We don't know what we had 'til it's gone

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His death sparked a flurry of rumors, including a story that the incident had been faked by Shakur as it had been by medieval nobleman **Machiavelli**, hence the postmortem release of *Makaveli*. Tupac's death also marked the beginning of the end for **Death Row**, the label he took to another level with his six-times platinum *All Eyez on Me*, the album that told the rap world it could sell double albums. Discussions began about what the future would hold for hip-hop within the industry, on the radio, and in the streets, where a cauldron of sorrow, rage, and confusion brewed in the aftermath of the star's cremation and private memorial in Atlanta.

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Mary Jane
(Rap-A-Lot/Noo Trybe)
JUNGLE BROTHERS
Jungle Brother
(Gee Street/V2)

TOP TIP

FUNKDOOBIEST
Oye Papi/Natural Fun
(BuzzTone)

The Doobies hook in 20 stations with their infectious double A-side. Slammin'!

RECORD TO WATCH



RAKIM
It's Been A Long Time
(Universal)
Do I really need to explain this? 15 stations have jumped the week's add date!

Gavin Rap

2W LW TW

\$	3	1	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Elektra/EEG)
	2	1	DIAMOND - The Hiatus/Diamond Jewelz (Mercury)
\$	2	3	COMMON - Reminding Me/1,2 Many (Relativity)
14	10	4	THA ALKAHOLIKS - Likwidation (Loud)
\$	4	5	AZ - Hey AZ (Noo Trybe/Virgin)
\$	5	6	THE BEATNUTS - Off The Books (Violator/Relativity)
\$	9	7	LOST BOYZ - Me And My Crazy World/Summertime (Universal)
9	8	8	ROYAL FLUSH - Iced Down Medallions (Blunt Recordings)
10	6	9	GP WU - Hit Me Wit That Sh*t/Party People (MCA)
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12	12	14	MOS DEF - Universal Magnetic/If You Can Hah... (Rawkus Entertainment)
\$	7	15	KRS-ONE - A Friend/Heartbeat (Jive)
\$	14	16	MOBB DEEP - Hoodlum feat. Rakim (Loud)
11	13	17	TRACEY LEE - Give It Up Baby/Stars In The East (ByStorm/Universal)
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16	15	19	HURRICANE G - Somebody Else (H.O.L.A.)
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15	16	21	CAPONE N NOREAGA - Capone Bone/Calm Down (Penalty Recordings)
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Like That!

BY THEMBISA S. MSHAKA



Reflect, Respect, and Represent

September 13, 1997 marks one year since the passing of **Tupac Amaru Shakur**. Tupac died in a Las Vegas hospital after six days of clinging to life following a brutal (and as yet unsolved) shooting that left the rapper ripped by bullets in the chest, hand, and thigh.



Tupac: We don't know what we had 'til it's gone

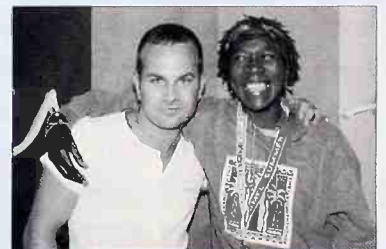
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banter and called a series of meetings in the spring—first of rap artists, then executives and programmers—to begin unifying and healing the rap community. His ministries began with the thought that the blood of "2Pac and Biggie is sacred blood." As a result of those meetings, an album and tour are in the works to raise awareness among fans and funds for the slain rappers' families.

The Shakurs are bringing about healing and truth as well. **KMEL-San Francisco** is presenting a full tribute weekend, featuring Tupac's music and interviews with his mother **Afeni Shakur**, who has started **Amaru Entertainment**, a label in her son's name. **Setua Shakur**, his sister, is completing a book about



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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	3	3	MAGOO & TIMBALAND - Up Jumps da Boogie (Atlantic)
5	6	4	BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)
3	4	5	RAMPAGE - Take It To The Streets (Flipmode/Violator/Elektra)
NEW	6	6	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Elektra/EEG)
4	5	7	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
18	10	8	COMMON - Reminding Me (of Sef) (Relativity)
—	15	9	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
7	7	10	SCARFACE - Smile (featuring 2 Pac and Johnny P) (Rap-A-Lot/Noo Trybe)
NEW	11	11	MASTER P - If I Could Change (No Limit/Priority)
17	11	12	O.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)
14	14	13	AZ - Hey AZ (Noo Trybe/Virgin)
10	9	14	ROYAL FLUSH - Iced Down Medallions (Blunt Recordings)
8	8	15	THA ALKAHOLIKS - Hip Hop Drunkies (Loud)
9	13	16	KRS-ONE - A Friend/Heartbeat (Jive)
NEW	17	17	THE BEATNUTS - Off The Books (Violator/Relativity)
11	12	18	MOBB DEEP - Hoodlum feat. Rakim (Loud)
—	20	19	LOST BOYZ - Love, Peace & Nappiness (Universal)
—	21	20	MACK 10 - Backyard Boogie (Priority)
NEW	21	21	PUFF DADDY & THE FAMILY - It's All About The Benjamins (Bad Boy/Arista)
22	25	22	COOLIO featuring THE 40 THEVZ - C U When You Get There (Tommy Boy)
15	22	23	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Rain) (The Gold Mine, Inc./EastWest)
NEW	24	24	THA ALKAHOLIKS - Likwidation (Loud)
19	19	25	LADY OF RAGE - Get Wit Da Wickedness (Death Row)

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)
5	4	4	VARIOUS ARTISTS - How To Be A Player Soundtrack (Def Jam Recording Group)
4	5	5	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine, Inc./EastWest)
7	8	6	VARIOUS ARTISTS - I'm Bout It Soundtrack (No Limit/Priority)
8	7	7	WYCLEF JEAN - The Carnival (Ruffhouse/Columbia/CRG)
9	11	8	MIA X - Unlady Like (No Limit/Priority)
10	9	9	VARIOUS ARTISTS - Suave House Compilation (Suave/Relativity)
6	6	10	THE NOTORIOUS B.I.G. - Life After Death...Til Death Do Us Part (Bad Boy/Arista)
14	12	11	ANT BANKS - Big Thangs (Jive)
15	14	12	LADY OF RAGE - Necessary Roughness (Death Row)
NEW	13	13	THA ALKAHOLIKS - Likwidation (Loud)
11	10	14	RAMPAGE - Scouts Honor (Flipmode/Violator/Elektra)
19	19	15	THE BEATNUTS - Stone Crazy (Violator/Relativity)
13	15	16	VARIOUS ARTISTS - Nothing To Lose Soundtrack (Tommy Boy)
18	17	17	LOST BOYZ - Love, Peace, and Nappiness (Universal)
16	16	18	VARIOUS ARTISTS - Men In Black Soundtrack (Columbia/CRG)
17	18	19	KILLARMY - Silent Weapons For Quiet Wars (Wu-Tang Records/Priority)
—	22	20	O.C. - Jewelz (Payday/FFRR)
NEW	21	21	CRU - The Dirty 30 (Def Jam Recording Group)
12	13	22	CAPONE N NOREAGA - War Report (Penalty Recordings)
20	23	23	TWISTA - Adrenaline Rush (Big Beat/Atlantic)
22	20	24	TRU - Tru 2 Da Game (No Limit/Priority)
21	21	25	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)

structive way. It also shows the outside world that the rap community isn't divided geographically.

In November, an anthology was published by **Alexander Publishing Group Inc.** (contact Kwame at 703/912-1786), entitled *Tough Love: Cultural Criticism, and Familial Observations on the Life and Death of Tupac Shakur*. It features over 25 new essays on Shakur's impact in his community and on popular culture. Already out is *Tupac Shakur*, a chronicle of what Shakur shared with *VIBE's* editors over the years. Though it is by no means biographical or all-encompassing, it does bring *VIBE's* extensive coverage of his words and public life together with stunning photographs, resulting in a feast for music lovers and fans alike.

Personally, I hunger for more personal works that reflect his soul and spirit. I want to see tributes that step beyond the stereotypical portraits of Shakur that are so easily thrust out for consumption and profit. It is ultimately up to each of us to carry forward a vision of health and peace for our generation, and to actively work to achieve both. I truly believe that Tupac embraced that vision, and was on the path to actualizing it. If we find that path and stay on it, he will not have died in vain. *like that.* —ONE LOVE. ●

Rap Picks

MISSY "MISDEMEANOR" ELLIOTT
"Sock It 2 Me" feat. Da Brat
(Gold Mind, Inc./eastwest)

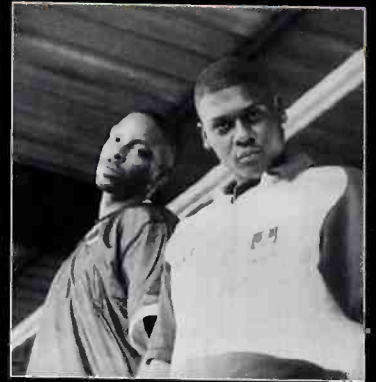
The contrast of bold trumpet fanfare and smooth, sexy vocals will be puttin' in overtime on stations of every type. Missy's a genius with hooks, she delivers plenty of bounce atop Timbaland's elastic track. The bonus is a phenomenal cameo by Da Brat, who made sure the mic was broke when she got through. Contact Eric Parler or Rene McLean for yours (212) 275-4058.

PEANUT BUTTER WOLF & RASCO
"Run the Line" b/w
"Undercover"
(Stones Throw)

The husky-voiced brotha who brought us "Unassisted" keeps the heat coming with help from a producer who just gets better with time, Peanut Butter Wolf. "Run the Line" has all the character and class of your underground favorites, including expert cuts by Q-Bert, liquid soundscapes, and strident rhymes. Flip the wax, and the mood gets space-age with a wicked dash of funk. You gotta play these. Contact Chris Manah at Stones Throw (408) 631-3012.

ARTIST PROFILE

WHORIDAS



WHO: (l to r) Mr. Taylor, King Saan

ALBUM: **WhoRidin'**, due in October

LABEL: **Southpaw/Delicious Vinyl**

ON THE MAP: Thanks to the success of their fist two singles, "Shot Callin' Big Ballin'" and "Taxin'"

THE LATEST: "We did a track with the 'Liks for their album called 'Likwit Ridas,'" says King Saan. "We also did a track with Daz called 'Never Heard.'"

SECRET FOR SUCCESS: "We do as much observing as we do participating. Now we see that you never know who you're dealing with or talking to, so we're always on time and ready to work."

SAYS MR. TAYLOR: "We've been terrorists on these streets for ten years already. We're tired of sinnin', ready for livin' and winnin'. That's what WhoRidin' is all about."

ON PERFORMING: "The more we play the more we critique. Voice training and control are really important. We freestyle to let the crowd know we're serious emcees."

FUTURE PLANS: Another **Hobo Junction EP** is in the works, and the duo will be on the **Wake-Up Show** tour in Atlanta and New York this month.

LAST WORDS: "This business is a growing process for us as artists. There's an ocean of money to be made, and while Puffy and Master P sail in yachts, we're paddlin' in our canoe."

THE OTHER SIDE OF THE WEST COAST

GOOCH

**"FIFTY
WAYZ"**

FROM THE FORTHCOMING DEBUT ALBUM

A LOT ON IT

PRODUCED BY SIR JINX FOR JINX PRODUCTIONS

EXECUTIVE PRODUCER: PATRICIA CHARBONNET

REMIXES BY KUT MASTA KURT

www.geffen.com

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MOST ADDED



OVERKILL (59)
INCUBUS (56)
DREAM THEATER (49)
MURDER 1 (46)
WILL HAVEN (43)

TOP TIP

SIX FEET UNDER

Warpath
 (Metal Blade)

Thanks in part to generous spins from WRBC(27), KVIK(21), WSGR(21), WVCR(21), WMHB(15), WFCS(14), WVUM (14), and WKTA(11) SFU captures this week's highest

RECORD TO WATCH

debut spot.
CRISIS

The Hollowing (Metal Blade)

The demonic vocals that growl its way through this CD only amplify the aggressiveness of Crisis' latest effort *The Hollowing*. Karyn Crisis is the executioner behind the vocals which will penetrate the skulls of all

Gavin Rocks

TW		SPINS	TREND
1	GEEZER - Black Science (TVT)	567	+2
2	PANTERA - Official Live: 101 Proof (Elektra Entertainment Grp.)	566	+1
3	LIMP BIZKIT - Three Dollar Bill Y'all\$ (Flip/Interscope)	539	+3
4	SPAWN - Various Artists (Immortal/Epic)	512	+7
5	TESTAMENT - Demonic (Mayhem/Fierce)	505	-10
6	SNOT - Get Some (Geffen)	442	-11
7	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	434	+76
8	MEGADETH - Trust (Capitol)	413	-2
9	SEVENDUST - Seven Dust (TVT)	399	+13
10	TREPONEM PAL - Renegade (Mercury)	379	+58
11	BRUCE DICKINSON - Accident of Birth (CMC International)	377	-7
12	PARADISE LOST - One Second (Music for Nations)	365	+22
13	MACHINE HEAD - The More Things Change... (Roadrunner)	310	-9
14	FALL FROM GRACE - Fall From Grace (Mayhem/Fierce)	307	+1
15	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)	304	+13
16	FLOTSAM AND JETSAM - High (Metal Blade)	304	-1
17	NAPALM DEATH - Inside the Torn Apart (Earache)	304	-21
18	ANOTHER SOCIETY - Blood Wrong (PC Music)	286	+8
19	TEA PARTY - Transmission (Atlantic)	280	+16
20	SIX FEET UNDER - Warpath (Metal Blade)	274	NEW
21	STRIFE - In This Defiance (Victory)	250	+4
22	KREATOR - Outcast (F.A.D.)	244	+37
23	N17 - Trust No One (Slipdisc)	239	+24
24	SEPULTURA - Blood-Rooted (Roadrunner)	232	+31
25	CAST IRON HIKE - Watch It Burn (Victory)	228	-32
26	HED(PE) - Hed(pe) (Jive)	227	+75
27	SUGAR RAY - Floored (Lava/Atlantic)	227	-19
28	EXTREME NOISE TERROR - Damage 381 (Earache)	223	+9
29	STEM - Forever Up (Ignition)	220	-4
30	MARAYA - Counter Culture (80 West)	214	-5
31	MOTLEY CRUE - Generation Swine (Elektra/EEG)	213	+16
32	JIMMIE'S CHICKEN SHACK - High (A&M)	208	+4
33	CELLOPHANE - 4 Song EP (Virgin)	180	+43
34	FLAMBOOKEY - Flambookey (F.A.D.)	173	-5
35	GALACTIC COWBOYS - The Horse That Bud Bought (Metal Blade)	171	+6
36	GODMONEY SOUNDTRACK - Various Artist (V2)	166	+36
37	20 DEAD FLOWER CHILDREN - Candy Toy Guns and Television (OVERCORE)	165	-43
38	INTEGRITY - Seasons In the Size of Days (Victory)	164	-5
39	LIVING SACRIFICE - Reborn (Tooth And Nail)	154	+26
40	BIOHAZARD - No Holds Barred (Roadrunner)	153	-4
41	DEMONSPEED - Swing Is Hell (Black Pumpkin)	152	+22
42	COAL CHAMBER - Coal Chamber (Roadrunner)	138	+19
43	THE MISFITS - American Psycho (Geffen)	138	-17
44	FAT - Fat EP (A&M)	134	-31
45	CRUSHED - Crushed (911)	129	-8
46	FAITH NO MORE - Album of the Year (Slash/Reprise)	127	-3
47	ALICE COOPER - A Fistful Of Alice (Guardian)	124	-11
48	ICED EARTH - Days of Purgatory (Century Media)	116	-1
49	FEAR FACTORY - Remanufacture (Roadrunner)	113	-18
50	OBITUARY - Back from the Dead (Roadrunner)	110	NEW

Hard Kopy BY ROB FIEND



Marathon Madness

Hundreds of music enthusiasts descended on New York City last week, as **CMJ** hosted another successful music festival. The city was bustling with a multitude of panels and shows, which always parlay into late nights of Animal House-caliber partying. It's this type of professional partying that gets the label that add, the station that new VCR, and the attendee that massive headache and chronic loss of memory. How many times did you overhear someone say, "I have no idea what I did last night, but I had a blast and made it home with my wallet, badge, and one pant leg intact." Or, "Excuse me, I lost my mind earlier this evening and I believe you're stepping on it."

Whatever strange things you may have heard or saw, believe them all, and be worried about all those things caught for an eternity on film that could be printed in this column at any given moment. The previous sentence, for those of you who are still nursing your head, is an implicit threat to stations who insist on reporting every other week, and to promotion people who fail to provide me with correct add dates.

CMJ, like the **McGathy** party, is like an endurance test. It's similar to an Iron Man race, but instead of kayaking down rapids or biking a hundred miles, we trek from panel to panel, show to show, club to club, all in the search of finding that open bar and buffet table.

The obstacles along way are numerous and usually present themselves in the form of a pretentious person. These are the inflatable head people who refuse to make eye contact when speaking to you because they are spewing bull or searching for someone cooler to talk to. The best course of action when confronted with this situation is to smash a beer bottle over their head and start yelling, "Metal is alternative!" or politely sever the

head and use it as an ashtray.

The strains of sleep deprivation that come with conventions are identical, if not more intense, than any marathon because there is usually no sleep at all, followed by several sessions of Olympic vomiting the next day. There's nothing like sitting on a panel, after a night of debauchery, in front of a large room of people and being asked, "Should CDs be shipped overnight or two-day mail?" when all you can think about is whether you want to be buried or cremated.

Tales from the underbelly of CMJ will continue next week, along with some photographic proof of how not to raise your children. But before closing it should be noted that **Immortal/Epic's Incubus** provided an excellent dose of aggression, as did **Revelation's Kiss It Goodbye**, while **Demonspeed**, as always, delivered another memorable show. Trophies go out to **Epic's Smitty** for eating chop-sirloin smothered with *Asburnin* brand hot sauce, and to both **Wills** at **Hollywood** who consumed and kept down hot tequila shots with me at the Korova Milk Bar... Adds for September 15/16 for **Crisis**, *The Hollowing* (Metalblade); **Human Waste Project**, *Elux* (Hollywood); **Incubus**, "Redefine" (Immortal/Epic); **Limp Bizkit**, *Counterfeit Countdown* (Flip/Interscope); **Maximum Penalty**, *Superlife* (Bell Bell Gypsy); **Saxon**, *Unleash* (CMC); **Shelter**, *Beyond Planet Earth* (Roadrunner); **Gravesend-Lordz of Brooklyn**, "Saturday Night Fever" (Island); **We Will Fall: The Iggy Pop Tribute**, various artists (Royalty)... Adds for September 22/23 include **Day in the Life**, *Day in the Life* (Building/TVT); **Dream Theater**, *Falling Into Infinity* (Elektra); **Overkill**, *From the Underground and Below* (CMC); **Fig**, *Wrecked* (Wax Trax!/TVT). ●

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

Rocks Chartbound

Spinegrinder (108) Antler Subway
 Jack Off Jill (100) Risk
 Insane Clown Posse (92) Island
 *Dream Theater (58) Elektra
 *Incubus (58) Immortal/Epic
 *Overkill (51) CMC
 Dropped: #49 Pipe, #47 Ozzfest

TOP REQUESTS

PANTERA
 TESTAMENT
 LIMP BIZKIT
 GEEZER
 SPAWN

Rock Picks

CRISIS
 The Hollowing (Metal Blade)



Listening to Crisis is like opening Pandora's box, inserting personal demons and a variety of evil traits, and slamming the box shut. Crisis' third release, *The Hollowing*, is a crunch-infested CD pockmarked with gritty hooks, twisted melodies, and scathing vocals. Crisis resides in New York City where they cultivated a strong fan base through musical exorcism. The band's latest effort guides the listener to elevated levels of tension release and provides the aggressive elements that help save you from yourself. The petite Karyn Crisis stands tall with rakish yells and accusing screams that contain enough angst to make the most ardent metal listener cringe. The guitars provide low-end grooves that fluctuate between metallic to guttural while the rhythm section maintains a constant gruesome march through hell. "Discipline of Degradation" is the first track and is a quick introduction to the rip and tear style Crisis boasts throughout the CD. "Surviving the Siren," "Vision and the Verity," "Mechanical Man," and "Take the Low Road" merit exportation as does the instrumental "After the Flood." Crisis is synonymous to metal radio with its burning intensity and natural abrasiveness that reflects the band's long battle with life.

ARTIST PROFILE

KMFDM



LABEL:
 Wax Trax!/TVT Records

FROM:
 Planet Earth

PREVIOUS RELEASES:
Xtort, Nihil, Naive (Hell to Go), Angst, Money, VAIOE, Don't Blow Your Top, What Do You Know Deutschland?, Deutschland?

LATEST RELEASE:
KMFDM

ADD DATE:
 TBA

RADIO PROMOTION CONTACT:
 Anya Feldman (212) 979-6410

BACKGROUND:
 Sascha Konietzko conceived the concept for KMFDM at a Sex Pistols show in London in 1976. The Sex Pistol's message and spirit of anti-establishment laid the foundation for the essence of the band.

ABOUT THE ALBUM:
 In November of '96, Konietzko and core members En Esch and Gunter Schultz traveled to Seattle to record the new CD. KMFDM's ninth album had several guest collaborators, including Tim Skold (Skold), Ogre (Skinny Puppy), Raymond Watts (Pig), Abby Travis (Beck/Elastica), William Rieflin (Ministry/Rev Co), and Michel Bassin (Treponem Pal).

THOUGHTS ON ROCK RADIO:
 "I didn't know there was such a thing. Basically, I don't listen to radio—ever!" —Konietzko

TOURING:
 "We look forward and are excited to go on tour after a one year break." —Konietzko

KMFDM



NEW ALBUM



ON TOUR THIS FALL



WAX TRAX! RECORDS 23 EAST 4TH STREET, NY, NY 10003 WWW.WAXTRAX.COM
 TEL: 212.979.6410 FAX: 212.979.6489 WWW.KMFDM.NET © 1997 WAXTRAX! RECORDS

Static BY MAX TOLKOFF

Things I Would Do If I Were You, Part 2

Let's see, where were we? Oh yeah...last week, I suggested you get the jocks to shut up, and then I recommended you prove your programming studliness by having more than one music meeting per week. I admit, these are highly controversial and heretical concepts—but they worked for me. And even though you think these are different times we live in...well, you're right. But you know what? Radio is radio is radio. The truly

great PDs understand the purity and timelessness of these basic operating philosophies (roughly translated, that means nobody has had a great new idea in years, and we're all just ripping off the past. Trust me, it's true).

Shall we continue?

PEOPLE NEVER DO WHAT YOU EXPECT, ONLY WHAT YOU INSPECT

Some PDs only have control over what goes out over the air, and the air staff. Others become "Op Man" (It doesn't matter if you're a woman. If you're an Operations Manager, you're an Op Man), gain control over the promotion department and sometimes even engineering. No matter what type of PD/OM you are, you can't rule the kingdom from behind your desk, communicating through an endless stream of starkly written memos (believe me, there really are programmers who try to do this) that just wind up in the trash, hurled there with great force accompanied by an expletive or two. You have to get out there and meet the people; shake some hands, kiss some babies. Look someone in the eye before you tell them that their 4 p.m. hour sucked. Along with that goes general staff meetings —

and I don't mean one-on-one air check meetings where, if you play your cards right, you can make the most hardened jock cry; I'm talking about getting everyone together at least once a month to reinforce station and on-air policies. Or plan

...shake some hands, kiss some babies. Look someone in the eye before you tell them that their 4 p.m. hour sucked.

promotions. Or cover topics of import to the station as a whole.

Work a regular meeting into your schedule and try not to change it (make it the first Wednesday of every month, for instance). If only the air staff report to you, have a regular meeting for full-timers, and a separate regular meeting for part-timers. If you're a PD/OM and other departments report to you, try to schedule a separate weekly (if possible) meeting with those department heads as well. Now, here's my proven recipe for how these meetings should go:

- *Always* go to your meetings prepared with a list of topics to cover. *Never* just have a meeting to sit around and BS. Unless that's the specific agenda you've planned out (BS/Strategy sessions are good until the usual 'Hey, let's get a soda machine in the air studio' suggestion falls out of someone's mouth. Then the meeting's over).

- If it's a jock meeting, start by covering unfinished business from the last meeting, then go into your list of new issues, then open up the room to questions and suggestions.

- If it's a department head meeting, start by covering unfinished business from the last meeting, go around the table to find out who has what in terms of new issues,

then wrap it up with your own list of topics. Putting yourself last allows you to appear magnanimous and thoughtful.

- Be firm and focused. Even if you have no idea what the hell you're doing, you must project the

appearance of leadership. If you have decided to implement a policy of having the jocks front *and* back announce every song they play, *do not* open up the issue for debate. Just "make it so," as Captain Picard

would say. Look, jocks love to play that little game where you, the PD, are the enemy. It's a bonding thing among jocks. You were probably guilty of it your self when you were a jock. But secretly, all jocks want to be bullied. They want to be led; they want to know that the big boss man/woman has "the vision," the master plan. They want to know that their bus driver will get them safely to their destination without skidding off the road, rolling down an embankment, and causing the bus to overturn and burst into flames killing everyone on board. They'll follow you because they all want to keep their jobs.

YOU WANT US TO DO A LIVE REMOTE FROM WHERE?

Speaking of flaming vehicles, did you know you can actually say "no" to a sales promotion and still go out to the parking lot and safely start your car? Yes, it's true. Let's say your station is very organized, and sales people must fill out a "promotion request form" for you and the promotion director to sign off on before the client is told yes. Let's say that the "promotion request form" that just crossed your desk is for a live remote at

Continued on page 61



Data

MOST ADDED

GRIP*ADDR02 1.0 - Most added w/stations P

Issue 2172, 09/12/1997

OASIS (20)

Don't Go Away (Epic)
WNNX, CFNY, WRXQ, KDGE, KXRR, WBRU, WEND, WENZ, WAQZ, KGDE, WPGU, WEJE, WHFS, WXEG, XHRM, WFNX, WGRD, KXPK, WLUM, KEDG
CHUMBAWUMBA (13)

Tubthumping (Republic)

CFNY, WRXQ, WBTZ, WPBZ, KLZR, KNDY, WPGU, KCCX, KXPK, KSPI, WMRQ, KMYZ, KEDG
EVERCLEAR (13)

Everything To Everyone (Capitol)

CFNY, KENZ, WOSC, WRXQ, WWCD, WWDX, KPOI, WAQZ, WXEG, WGRD, KXPK, KSPI, KEDG

LONGPIGS (11)

On and On (Island)

WOSC, KACV, WHMP, KXRR, KPNT, WXRK, WEJE, WBCN, KTEG, WMRQ, KEDG

LETTERS TO CLEO (11)

Anchor (REVENGE)

KSPI, WOSC, WBTZ, WOBR, WHMP, WBRU, WDGE, KLZR, KTCL, WKRO, WMRQ

MOST REQUESTED

SUGAR RAY

"Fly" (Atlantic)

PRODIGY

"Breathe" (Mute/Maverick)

GREEN DAY

"Hitchin' A Ride" (Reprise)

SAVE FERRIS

"Come On Eileen" (Epic)

SMASH MOUTH

"Walking on the Sun" (Interscope)

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

"Walkin' On The Sun" (Interscope)

CHUMBAWUMBA

"Tubthumping"

(Republic/Universal)

BUCK-O-NINE

"My Town" (TVT)

SUNDAYS

"Summertime" (Geffen)

GREEN DAY

"Hitchin' A Ride" (Reprise)

MOST LIKELY TO

SUCCEED

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

LETTERS TO CLEO

"Anchor" (Revolution)

MECCA BODEGA

"Love On The A Train" (Hybrid)

SIZE 14

"Claire Dane's Poster"

(Freeworld)

JOYKILLER

"Supervision" (Epitaph)

EVA TROUT

"Beautiful South" (Trauma)

MOST ADDED

- ROLLING STONES (39/52 reports)
- JOAN BAEZ (16/16 reports)
- BOB DYLAN (10/20 reports)
- SOUTHERN CULTURE ON THE SKIDS (7/13 reports)
- OASIS (6/22 reports)

TOP TIP

ROLLING STONES

"Anybody Seen My Baby?"
(Virgin)

Gigantic week, debuting at #14 with 518 spins, +445. A true Jagger/Richards soul song (outside of those "Constant Craving" chords on the chorus). Just joking.

RECORD TO WATCH

ROYAL FINGERBOWL

Happy Birthday, Sabo!
(TVT)

Way down yonder in New Orleans, Royal Fingerbowl is whooping it up in some southern boozier. 25 stations stepping out and spinning with adds at KRSH, KPCC, WERU, and WFPK.

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

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

LW	TW	NON-COMMERCIAL
2	1	DAR WILLIAMS (Razor & Tie)
1	2	SARAH McLACHLAN (Netwerk/Arista)
5	3	WHISKEYTOWN (Outpost)
4	4	WORLD PARTY (Enclave)
3	5	JOHN HIATT (Capitol)
7	6	BEN HARPER (Virgin)
6	7	KAMI LYLE (MCA)
16	8	JEB LOY NICHOLS (Capitol)
10	9	TEXAS (Mercury)
8	10	JOHN FOGERTY (Warner Bros.)
9	11	MARCIA BALL (Rounder)
27	12	PATTY LARKIN (High Street/Windham Hill)
12	13	BLUES TRAVELER (A&M)
23	14	JEN TRYNIN (Warner Bros.)
11	15	BETH ORTON (Dedicated)
15	16	THE BLAZERS (Rounder)
13	17	JAMES McMURTRY (Sugar Hill)
33	18	GREG GARING (Paladin/Revolution)
18	19	BIG BLUE HEARTS (Geffen)
30	20	NEAL COTY (Mercury)
32	21	BRAD (Epic)
29	22	FABULOUS THUNDERBIRDS (High Street/Windham Hill)
28	23	THE SONGS OF JIMMIE RODGERS (Egyptian Records/Columbia)
20	24	DAVID BYRNE (Luaka Bop/Warner Bros.)
19	25	OLD 97'S (Elektra/EEG)
22	26	BLUE RODEO (Sire Records Group)
14	27	TAJ MAHAL (Private Music/Windham Hill)
17	28	TOAD THE WET SPROCKET (Columbia/CRG)
35	29	MIRABAL (Warner Bros.)
31	30	THE DELEVANTES (Capitol Nashville)
37	31	ALL THE KING'S MEN (Sweetfish)
21	32	TEENAGE FANCLUB (Columbia/CRG)
33	33	KATELL KEINIG (Elektra/EEG)
NEW	34	TIM O'BRIEN (Sugar Hill)
49	35	BIG BACK FORTY (A&M)
24	36	LAURA LOVE (Mercury)
25	37	10,000 MANIACS (Geffen)
—	38	VENICE (Vanguard)
50	39	FREDDY JONES BAND (Capricorn)
36	40	MAIA SHARP (Ark 21)
26	41	HUFFAMOOSE (Interscope)
41	42	INDIGO GIRLS (Epic)
40	43	EDWIN McCAIN (Atlantic)
NEW	44	ROYAL FINGERBOWL (TVT)
45	45	PAUL CEBAR & THE MILWAUKEEANS (Don't)
46	46	CLARENCE "GATEMOUTH" BROWN (Verve)
38	47	MICHAEL KRULL (Ng/BMG)
NEW	48	PAUL McCARTNEY (Capitol)
NEW	49	OASIS (Epic)
—	50	LUNA (Elektra/EEG)

patty larkin

perishable fruit

the first single - 'the book i'm not reading'

#1 MOST ADDED FIRST WEEK OUT
EATING IT UP...

- WFUV KERA WYEP WDET WXPB KPIG KPFT WXRW
- WEBX WCBE KSPN WRSI WMVY WMMV KRCL KLCC
- KTAO KSUT WRRX WFHB WCLZ KVNF WNCS WYSO
- KSMF WKZE KPCC WNCW WNKU WFPK WMNF WAPS
- KBAC

radio contact: Crystal Ann Lea tel: 310-358-4845 fax: 310-358-4826 e-mail clea@bmgmusic.com



"It's beautiful, it has a certain lushness - it's an example of an artist taking a creative leap."
- Rita Houston WFUV-NY

on tour now

- 9/24 Los Angeles, CA
- 9/28 San Francisco, CA
- 10/1 Portland, OR
- 10/2 Seattle, WA
- 10/10 Denver, CO
- 10/17 Austin, TX
- 10/29 Minneapolis, MN
- 11/2 Chicago, IL
- 11/6 Pittsburgh, PA
- 11/8 New York, NY
- 11/9 New York, NY
- 11/11 Baltimore, MD
- 11/14 Philadelphia, PA
- 11/21 Boston, MA



Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	C10R	KACV	KBAC	KBCC	KBXR	KEPC	KFAN	KFOG	KFAD	KGSR	KIWK	KKZV	KLRO	KAMS	KMTT	KMBA	KOTR	MPCC	MPFT	MPIG	KRCL	KROK	KRSH	KRIM	KRMS	KSMF	KSPN	KSUT	KTAO	KTCZ	KTHK
1	SARAH McLACHLAN (Netwerk/Arista)	1285	-54	30	18	20	23	21	4	21	31	12	15	25	20	21	27	16	9	7	7	7	1	36	20	15	14	4	20	10	12	22	12	
2	JOHN FOGERTY (Warner Bros.)	904	-17	30	18	15	9	20	25	19	21	9	10	15	22	20	18	15	14	7	7	15	3	38	20	10	35	4	13	12	8	25	12	
3	BLUES TRAVELER (A&M)	825	-113	11	18	17	11	17																										
4	DAR WILLIAMS (Razor & Tie)	717	-12	14	13	7		15	12	20	20																							
5	FIONA APPLE (Clean Slate/WORK)	619	-19	34	18		10	12			5	22	10	4	17	20																		
6	JOHN HIATT (Capitol)	605	-100			14			11	15	9	7																						
7	TOAD THE WET SPROCKET (Columbia/CRG)	594	+5	32	17	7	5	12		10	21	21	11	3	12	15	7																	
8	PAULA COLE (Warner Bros.)	584	+46	28			12	12				10	12	18	25																			
9	THE WALLFLOWERS (Interscope)	575	-29	53		16	24	20			7																							
10	WORLD PARTY (Enclave)	556	-34			12				10		13	11																					
11	FLEETWOOD MAC (Reprise)	541	+41	23	12	17	7	20		10	28	12	32	20	13	13																		
12	BEN HARPER (Virgin)	533	-13	13		2		11	10				13																					
13	PAUL McCARTNEY (Capitol)	526	-92					7			10	7	10	12																				
14	ROLLING STONES (Virgin)	518	NEW			18	15	10			22	8	24																					
15	FREDDY JONES BAND (Capricorn)	514	+72		11	6		11	8	10	20	24	11	5	12	11	7	9	7															
16	WHISKEYTOWN (Outpost)	513	+41	7	18	15			12	10		10	16																					
17	ABRA MOORE (Arista Austin)	484	-60	12			22	21			5	20		8	4	22																		
18	HUFFAMOOSE (Interscope)	482	-37	31				20	10		7	5	10																					
19	MATCHBOX 20 (Lava/Atlantic)	458	-62			8		14				8																						
20	INDIGO GIRLS (Epic)	447	-19	12	13	7	21	8			7	12	11	9																				
21	JONNY LANG (A&M)	410	-28			6	3	31		10	8	10	11																					
22	GI JANE SOUNDTRACK (Hollywood)	390	-12	12	13	15			8	10	21	12	20	9		16																		
23	THE SUNDAYS (DGC)	382	+50		13	8				5		24	20	8	5																			
24	SISTER HAZEL (Universal)	379	-36				22	20																										
25	JEN TRYNIN (Warner Bros.)	366	+52	20	5	9			11	5		9	11																					
26	THIRD EYE BLIND (Elektra/VEG)	341	-26	11	14		12																											
27	TEXAS (Mercury)	340	+16	7	14	7			9			23		8																				
28	JEB LOY NICHOLS (Capitol)	337	NEW	5	7	9			5			7	7	4																				
29	DAVE MATTHEWS BAND (RCA)	326	+67	25				15			20			4	46																			
30	GREG GARING (Paladin/Revolution)	313	+64			6						8																						
31	SHAWN COLVIN (Columbia/CRG)	310	+64	19		20	21					11		24	11																			
32	SHERYL CROW (A&M)	310	-15	42			13						9	13																				
33	BIG BLUE HEARTS (Geffen)	307	-55		13	14								9																				
34	10,000 MANIACS (Geffen)	305	-37				12	8	4	5		7	14																					
35	LIVE (Radioactive)	303	-52		15	7	6	10			7	5																						
36	COLLECTIVE SOUL (Atlantic)	300	+21		13	0		18				7																						
37	DAVID BYRNE (Luaka Bop/Warner Bros.)	300	-51					8					10																					
38	NEAL COTY (Mercury)	293	+26		9				5	20		7																						
39	JAMES McMURTRY (Sugar Hill)	291	-38		4					20			9		9																			
40	BIG HEAD TODD & THE MONSTERS (Revolution)	291	-25	12		7	15	11		10	6			4	23																			
41	WIDESPREAD PANIC (Capricorn)	287	-28	21				8																										
42	JEWEL (Atlantic)	284	+48									12		7																				
43	DEL AMITRI (A&M)	282	-39	5	13	2					7	8	8																					
44	BETH ORTON (Dedicated)	272	-10						11				11																					
45	BRAD (Epic)	271	0			18	11		12				10																					
46	THE BLAZERS (Rounder)	265	NEW						6	10		8																						
47	FABULOUS THUNDERBIRDS (High Street/Windham Hill)	264	NEW		5				12	15			11																					
48	BIG BACK FORTY (A&M)	264	+12				11																											
49	PATTY LARKIN (High Street/Windham Hill)	263	NEW			7																												
50	KAMI LYLE (MCA)	263	-21		9	7			12			8																						

A3 Picks

BOB DYLAN Time Out of Mind EP (Columbia)

As unscientific a sampling of Bob Dylan's latest album as you're liable to get, here's the first four tracks. Anyone expecting *Oh Mercy Part II*, consider yourself left at the altar. Dylan's new work with Daniel Lanois charts a new and more rugged, rusted terrain. The sound is dark and low tech, opening with "Love Sick," a harsh commentary on matters of the heart. The next track, "Dirt Road Blues," is just that, a dirty, rubber-meets-the-road blues number. But it's "Standing in the Doorway" that picks up where the opening "Love Sick" leaves off. Off the cuff and candid ("don't know if I saw ya/if I'd kiss you or kill you/you left me standing in the doorway cryin'"), this is the gem of

the four, an extended eight minute actuality.

KACY CROWLEY "Hand to Mouthville" (Atlantic)

One of the GRIDdle outtakes that was stashed in Bruce Warren's bag of tricks, in retrospect we should have spun it for the room. There's already a buzz on Kacy Crowley, who has put together a gritty, believable piece of action. If you're reaching for the "already too many females, we have a Modern A/C next door" excuse, leave it. Kacy should be one of your top-of-mind considerations. In other words, it would be a shame if A3 didn't lead the way on this baby. Mixed by Bob Clearmountain and managed by Lookout, we say look out!

PATTI SMITH Word of Mouth EP (Arista)

With the upcoming *Peace and Noise* collection, Patti Smith seems

to be breaking down the molecular structure of her music. For instance, on a track like "Don't Say Nothing," the snare drum shares equal import alongside the vocals and lyrics. After the relatively elaborate production of Malcolm Burn and Lenny Kaye last time around, it looks like *Peace and Noise* is back to the egg. "1959" leads off nicely while "Dead City" is image dense.

Spin Trends

1. ROLLING STONES +445
2. PATTY LARKIN +86
3. JEB LOY NICHOLS +84
4. FREDDY JONES BAND +72
5. PAUL CEBAR +53
6. SHAWN COLVIN +64

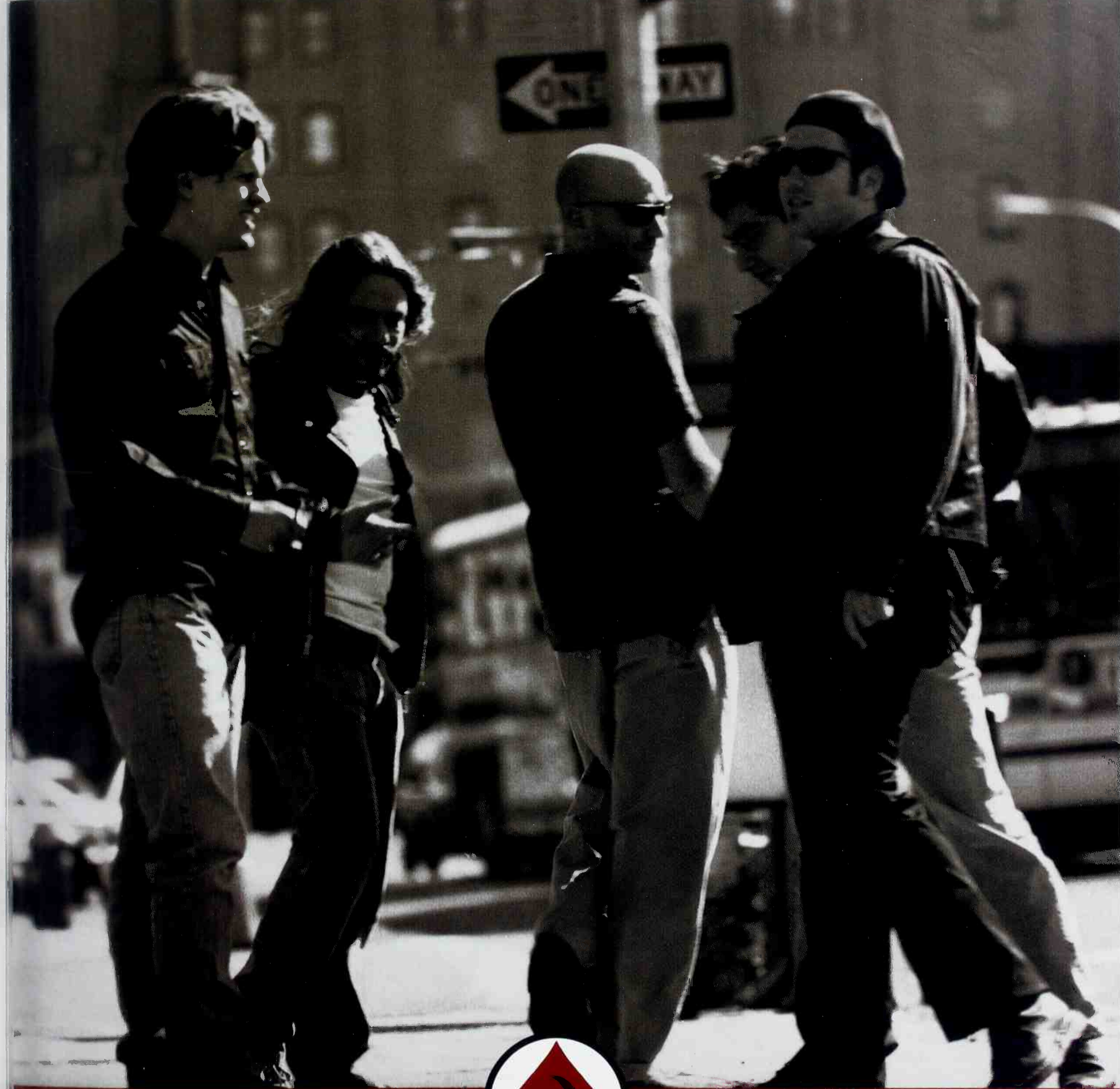
A3 Gridbound

PAUL CEBAR (Don't)

DOG'S EYE VIEW

(Columbia/CRG)

*ROYAL FINGERBOWL (TVT)



god street wine **feather**

the first track from god street wine's superb new album

Produced by Bill Wray

Management: Scott Ambrose Reilly, Invasion Group, Ltd.

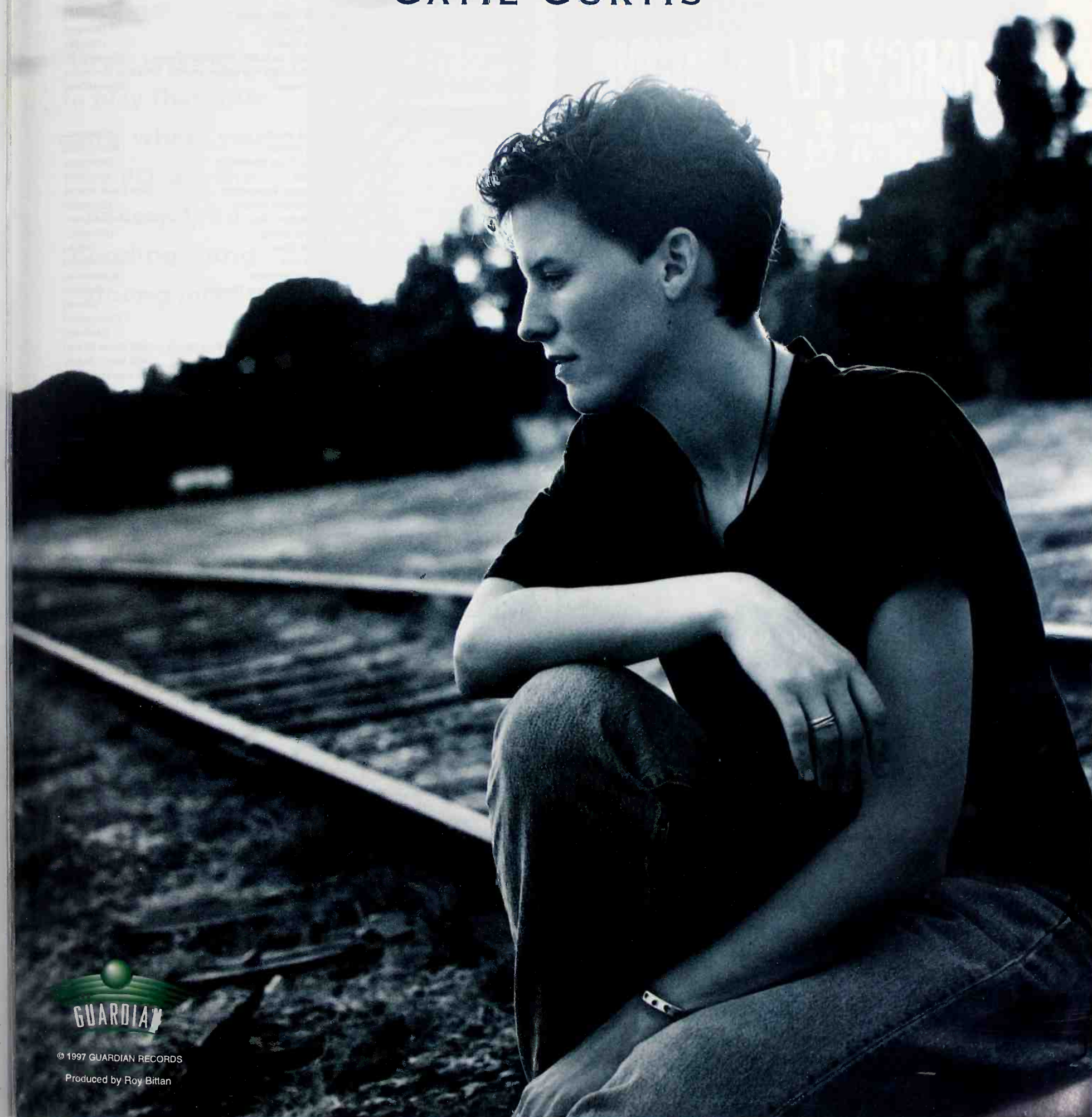


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CATIE CURTIS

“SOULFULLY”

THE FIRST TRACK FROM THE FULL-LENGTH ALBUM
CATIE CURTIS



© 1997 GUARDIAN RECORDS

Produced by Roy Bittan

THE FIRST SINGLE FROM THE SOUNDTRACK
TO THE MGM/UA MOTION PICTURE:

hurricane streets

MARCY PLAYGROUND "Sex & Candy"



OUT OF THE BOX:
KOME WENZ KNSX

"Muckley and I knew this was a smash well before our 6 weeks straight of #1 callout proved us right. It's about 'Sex and Candy' and your listeners." —Bryan Schock/91X

"With less than 100 spins, we had Top 5 spins and Top 10 research. It's the definition of a hit." —Sean Robertson/WENZ

ADDS 9/15 & 16



Soundtrack available on Mammoth Records (MR0174).
Also available on the Capitol release "Marcy Playground"
For more info: Sean: 919.932.1882 x.250 or airwaves@mammoth.com
Tom: 310.205.5732 or tom_osborn@mammoth.com

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 15

Bjork	"Joga"	(Elektra)
Bogues	Good Clean Fun	(Casino/Altered)
Chumbawamba	"Tubsomething"	(Republic/Universal)
Cornershop	"Brimful of Asha"	(Luaka Bop/Warner Bros.)
Daniel Cartier	Avenue A	(Rocket)
v/a	Grooverider Presents—The Prototype Years	(Columbia)
Mecca Bodega	"Love On The A Train"	(Hybrid)
New Kingdom	Paradise Don't Come Cheap	(Gee Street)
PM Dawn		(Gee Street)
Summertime	"Should I Walk Away"	(Maverick)
Superchunk	Indoor Living	(Merge)
Superchunk	"Watery Hands"	(Merge)
Tweezer	how to live in a day of moral chaos	(Shoestring)
v/a	We Will Fall (Iggy Pop tribute record)	(Royalty Records)
William Carlos Williams	White Woman	(Shoestring)

SEPTEMBER 22

Bouncing Souls	Bouncing Souls	(Epitaph)
Clarissa	"All But White"	(Mammoth)
Cramps	Big Beat From Badsville	(Epitaph)
David Poe	David Poe	(550)
Free Kitten	Sentimental Education	(Kill Rock Stars)
Gas Huffer	Just Beautiful Music	(Epitaph)
Grant McLennan	In Your Bright Ray	(Beggars Banquet)
Ivy	"The Best Thing"	(Atlantic)
Lisa Sanders	Isn't Life Fine	(MCA)
Luke Slater	"Freek Funk"	(NovaMute)
Marcy Playground	Hurricane Streets	(Mammoth)
Moby	"007 (James Bond Theme)"	(Elektra)
The Normal	Warm Leatherette	(Mute)
Shift	Get In	(Columbia)
The Slackers	Redlight	(Hellcat)
Slim Moon	Won't You Dance With This Man?	(Kill Rock Stars)
v/a	Some Songs	(Kill Rock Stars)
v/a	TV Terror	(Re-Construction)
US Bombs	Warbirth	(Hellcat)

SEPTEMBER 29

Big Wreck	"The Oaf"	(Atlantic)
Muler	The State of Play	(Dedicated)
Naked Aggression	Gut Wringing Machine	(Grilled Cheese/Cargo)
Peach Union	Audiopeach	(Epic)
Silver Scooter	The Other Palm Springs	(Peek-a-Boo)
The Verve	Urban Hymns	(Virgin)

OCTOBER 6

Clarissa	Blood & Commons	(Mammoth)
Drop Kick Murphys		(Hellcat)
Fu Manchu	The Action Is Go	(Mammoth)
Moby	I Like To Score	(Elektra)
Motorpsycho	Angels And Daemons At Play	(Headhunter/Cargo)
Pie Tasters	Willis	(Hellcat)
Protein	"Maybe I Will"	(WORK)
Pulley		(Epitaph)
Robbie Fulks	South Mouth	(Bloodshot)
Seely	Seconds	(Beggars Banquet)
Travis	Good Feeling	(Independiente/Epic)
Ultrahorse	tbd	(911)
Ween	"Ocean Man"	(Elektra)

OCTOBER 13

Bottom 12	Balderdash	(Strap On)
Carlos	Bigger Teeth	(Headhunter/Cargo)
Joan Jett	Greatest Hits	(Mercury)
The Volebeats	"Maggot Brain"	(Bloodshot)

OCTOBER 20

the Autumns	Angel Pool	(Risk/Ichiban Int'l)
China Drum	Self Made Maniac	(Beggars Banquet)
Dream City Film Club	Dream City Film Club	(Beggars Banquet)
Fu Manchu	"Evil Eye"	(Mammoth)
Kashmir: The Symphonic Led Zeppelin (produced by Killing Joke)		(Point Music)
Mick Harvey	Pink Elephants	(Mute)
Luke Slater	Freek Funk	(NovaMute)

NOVEMBER 3

JB3	"Through The Mixer"	(NovaMute)
Computer	"Valentino"	(Mute)
Space DJs	"Rate of Change"	(NovaMute)
v/a	Tibetan Freedom Concert	(Grand Royal/Capitol)

Continued from page 54

the local VFW during a gun show/swap meet next Saturday. The salesperson *really* needs this one, 'cause the gun show people are going to do a \$500 time buy, but they want something *extra* from the station, like a remote with the morning show. Granted, your first instinct is to try and fit in as many four letter words as possible on the line where your signature goes, then wait till the end of the day (when everyone's gone) to slam that puppy into the offending sales person's "in" box. But wait, there's a better way.

Look, jocks love to play that little game where you, the PD, are the enemy. It's a bonding thing among jocks.

First, call the salesperson to make sure they are in the building. Tell the person that you got their request form and that you'd like to come down/over/up to talk about it. Next, go to the salesperson's cubicle. Sales people get very impressed when the PD actually shows up at *their* desk. Now, this next part requires some acting but you were once a jock, so no sweat. Start the conversation like this: "Hi Phil. Thanks for the promo request form. These sound like a great bunch of guys—hey, did you know I own a .357 Magnum? Anyway, I gave this a lot of thought [this is where you have to act: try to look thoughtful] and talked it over with Shirley [the overworked Promotion Director]. It turns out Ricky & the Worm [your morning guys] won't be in town that weekend, and we've also scheduled a "flashback all request" weekend, and a win-it-before-you-can-buy-it weekend for the new Green Day album [just keep making stuff up; make it seem like there's so much stuff happening that weekend you can't possibly fit in a remote], but I'd love to help you out here. Maybe we can think of something else to do." The key here is sincerity, and making the salesperson believe that you are spending time with him/her to find a solution to the problem.

(Next week: your library, your ratings, and your sanity). ●

the tories *Flying Solo*

from the album *Wonderful Life* in stores September 23

New Add: KSLY/San Luis Obispo, CA
Believers: KTCL - 6 spins KZTX - 13 spins
KNSX - 21 spins KRAB - 9 spins

"Congratulations on making one of the best pop songs of the past few years. Songs like 'Flying Solo' really don't come around often."
 —Lee Konjrst, KKDM/Des Moines 9/3/97

"...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 '90's."
 —jmqb 8/29/97

Flying Solo - Not What It Appears - Gladys Kravitz
the tories

www.tories.com

N2K ENCODED MUSIC
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MANAGEMENT: DAVID CHRISTENSEN

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THE RECORD IS CALLED
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THE SINGLE IS
"WEEDS"

SOUL SEARCHING SUN
LIFE OF AGONY
 ADVANCE CD

"Listen to 'Weeds' once, listen twice, you'll realize it's not enough—it's that infectious."
 —Jim Murray, MD
 WDOX-Radio

ADDS: SEPTEMBER 23, 1997

Look For the Life of Agony "Weeds" video on Max's Alternative reel, on your desk now.

For more information contact **Lulu Cohen**: (212) 274-7548
 or e-mail: cohen@mail.roadrun.com

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GAVIN PICKS

Singles

BY DAVE SHOLIN

JAMIROQUAI "Alright" (WORK)

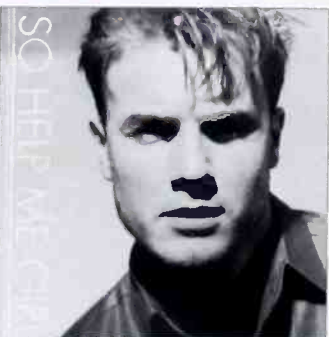


One of the most talked about acts at last week's VMA's, Jamiroquai is finally receiving long overdue recognition. The brainchild of Jay Kay, this latest release should generate plenty of interest, coming as it does on the heels of the award-winning "Virtual Insanity." Catch 'em performing the song on the season's first edition of *Saturday Night Live* on September 27.

DURAN DURAN "Electric Barbarella" (Capitol)

Simon LeBon, Nick Rhodes, and Warren Cuccurullo come out with guns blazing on the first release from the trio's soon-to-be-released album, *Medazzaland*. The title reflects the energy behind the production, which is quickly catching the attention of many key programmers.

GARY BARLOW "So Help Me Girl" (Arista)



With no less a sales figure than ten million albums under his belt as lead singer of Take That, Gary Barlow

now takes the spotlight on his first solo effort. The result is nothing short of stunning, as he covers this former country hit by Joe Diffie, while producer David Foster adds just the right texture. Building nicely at A/C.

CHUMBAWUMBA "Tubthumping" (Republic/Universal)

Among the Most Added at Alternative, here's one of those songs bound to pull instant phones. Top 40 shouldn't wait around for this one to build. All the ingredients needed for a pop smash are in the mix. Go for it.

CROSSOVER PICKS

H-TOWN "They Like It Slow" (Relativity)



No interpretation necessary. This is definitely the trio's hottest track since their 1993 mega-smash, "Knockin' Da Boots." Should blow up on several formats.

WYCLEF JEAN "Guantanamo" (Ruffhouse/Columbia/CRG)



That ol' 45 that Wyclef's uncle was playin' back in the day was the Sandpipers' hit from the summer of 1966. Now, only the title remains, as the new production totally reinvents the tune with some cool samples included on various remixes. Sounds very cool on the radio.

Albums



MARIAH CAREY Butterfly (Columbia/CRG)

This album will probably be remembered as some sort of a crossroads, or a coming out kind of album as Carey gambles on pushing her envelope and wins. Though she'll never be confused for a hip-hop diva, Carey smartly works the fashion of that music into some of these tracks. Working with both fresh (like Sean "Puffy" Combs for her edge) and established producers, (like Walter Afanasieff for her softer, sweeter ballad side), Mariah ties the package together nicely.

"Honey," the first single, has launched the project with a major blast, and she'll soon follow it with the gorgeous title track, which she crafted in synch with Afanasieff. The set is awash in metaphors for breaking away from traditions and establishing personal independence; could it be art imitating life? Steppin' out seldom sounded this good. —RON FELL

THE JOYKILLER Three (Epitaph)



People are already saying this is the best album to come from Epitaph in a long time, and maybe it is—at least since that historic Offspring arrival we remember so fondly now (but most of you haven't even heard the Pietasters new release... WHFS couldn't wait on that one; they added it this week. But that's a different story). So before you

assume that the Joykiller is just another SoCal punk outfit that attracts legions of kids and sells zillions of records with no airplay... stop. It's only partly true. They are from SoCal—Hermosa Beach being the hang out—but that's where any similarity to the (perceived) Epitaph stereotype ends. This is a very melodic album, think "Hitsville UK" from the Clash. There. Jack Grisham, whom you may remember from his days as part of TSOL, is the Joykiller frontman. People who know him and have heard this disc are amazed. You will be, too. There are some fabulous radio songs on here. "Supervision" is the first emphasis track. But I strongly urge you to check out "The Doorway" and "Ordinary." Now's a good time to be nice to Epitaph. Rancid's on its way.

—MAX TOLKOFF

MARTINA MCBRIDE Evolution (RCA)

Webster's defines "evolution" as, "A gradual process of change or development." Martina McBride has truly evolved into one of the premier female country artists with this, her fourth album for RCA. The first single, "Still Holding On," a duet with Clint Black, has already gone top 10. The new single, "A Broken Wing," which tackles the tricky subject of domestic violence, has been in the Most Added column for the past two weeks and is currently on the chart at number 39. The album's highlight track is "Wrong Again." It's rare that a ballad about losing love has a chorus that is easy to hum along with and ends on a positive note. "Happy Girl" and "Here in My Heart" are two uptempo numbers sure to become radio hits. And don't forget "Valentine." Pianist Jim Brickman tapped Martina to sing on this song, which received airplay earlier this year on many Smooth Jazz and A/C stations. Come February, it's guaranteed to get lots of requests. After one listen, it's clear that *Webster's* should change its definition of "evolution" to "a great album by country star Martina McBride."

—JEFF HOUSE

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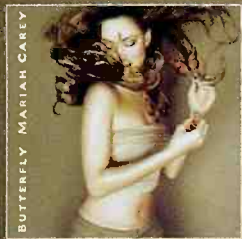
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