

# This Week

No doubt about it: alternative radio has grown up. It's become the breeding ground for superstars—both artists and executives. In this week's Alternative



Special, Gavin's Max Tolkoff talks to folks he calls "punks on the rise"—programmers and record executives,

such as Reprise's Steve Tipp (top) whose names are synonymous with alternative.

Tolkoff also checks in with Live '05-San Francisco's vice president of programming, Richard Sands (middle), who was once a "punk on the rise," but with his



station's success has become an executive at the top. Sands talks about his nine years with the same company and the changes he's seen.

To round out the event, alternative assistant Spence "Spence D" Abbott reports on the most alternative of concerts, Lollapalooza. Maybe alternative music is heading for the mainstream, but you'll see from these stories that it still very much has a mind of its own. In this week's news, the industry is watching Infinity's Mel Karmazin—whose pockets are

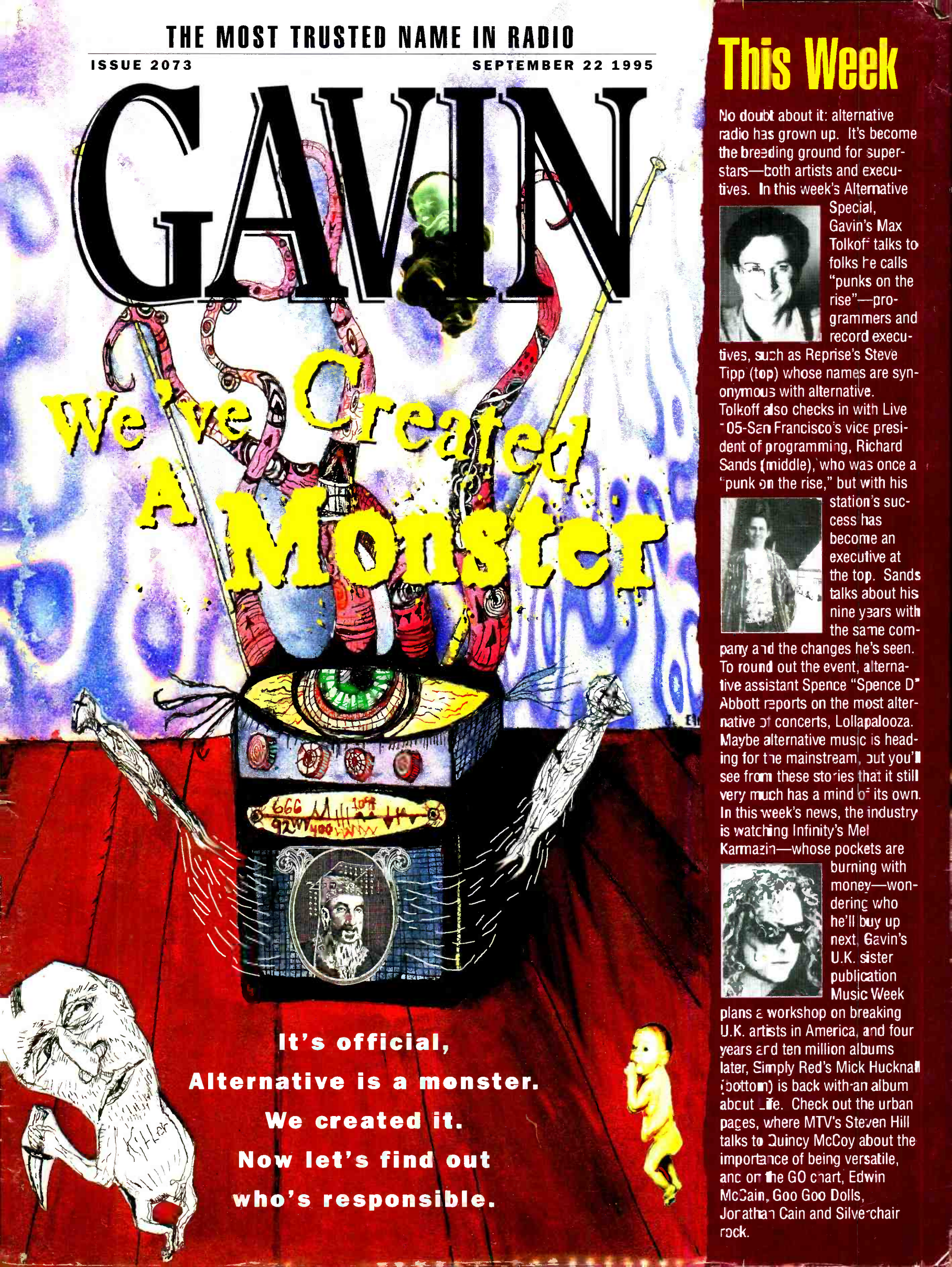


burning with money—wondering who he'll buy up next. Gavin's U.K. sister publication Music Week

plans a workshop on breaking U.K. artists in America, and four years and ten million albums later, Simply Red's Mick Hucknall (bottom) is back with an album about life. Check out the urban pages, where MTV's Steven Hill talks to Quincy McCoy about the importance of being versatile, and on the GO chart, Edwin McCain, Goo Goo Dolls, Jorthern Cain and Silverchair rock.

# GAVIN

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AS TOLD TO BEN FONG-TORRES

# Stan Freberg

## On Why Radio Had Better Watch It



Stan Freberg

When Stan Freberg is inducted into the Radio Hall of Fame in Chicago next month, it'll only be the latest in a lifetime of achievements for this Renaissance man of comedy, advertising and broadcasting. Most people first heard of him in the mid-'50s, when he issued a string of hit records, scathing parodies of trends of the times. With the sharpness of a mimic and the snootiness of a jazz buff, he took on Elvis Presley, the Chords, the Platters, and others, for what he found to be the incomprehensibility of R&B and rock and roll. ("I've mellowed a little since then," he says. "I've come to tolerate rock and roll.") He skewered the commercialization of Christmas and then became an advertising creator himself and, as *Advertising Age* said, "the father of the funny commercial," first on radio, then TV. At age 69, he still produces great spots, hosts the syndicated *When Radio Was*, and does a short, daily commentary, *Stan Freberg Here*, which is heard worldwide. His work is available from Capitol and, soon,

from Rhino, which will also release a sequel of his classic *Stan Freberg Presents the United States of America* also, the Smithsonian Institute, which, Radio Spirits of Chicago, will issue recordings of Freberg's CBS radio shows.

**R**adio hasn't changed much as an advertising medium, because people are still trapped in their cars. Radio is a terrific medium. I'm talking to the Radio Advertising Bureau about doing a new campaign explaining what's great about radio, and this will be for 1995, as opposed to the one I did years ago about draining Lake Michigan and dropping a ton of maraschino cherry into the lake, with 25,000 cheering extras—which you can do on the radio but can't do on television.

Radio is a powerful medium. Unfortunately, I don't think many people know how to use it in advertising. I've tried to teach young people that radio is a very special medium. It's dedicated to man's and woman's imagination, the theater of the mind.

A lot of young, creative people think, "Here's how you make a radio spot: You just lift the soundtrack off a 30-second television spot and Bingo, you have a radio spot!" That isn't the case at all. That's the same radio speaker my idols Fred Allen and Jack Benny came out of all those years, and we have to use it with some appreciation of sound effects and production values.

I started in radio in 1945, doing cartoon voices with Mel Blanc at

Warner Bros. About four years later I took a thing into Capitol Records; it was "John and Marsha," and that launched me into the record business. Most people who are old enough to remember those days equate me with records.

But in 1957, CBS asked me to take over the great Jack Benny's spot on Sunday nights on the CBS radio network, and I did for 15 months. The best moments came out on Capitol and won a Grammy. Radio is my favorite medium.

As for shock radio, I don't have a very high opinion of it. Howard Stern's a little too vulgar for me, thank you. I like Don Imus very much. I think eventually it'll sort itself out, and shock jocks will be their own worst enemy. People getting up in the morning do not really appreciate that stuff. I don't want to sound like Bob Dole, but there is a limit to what you can put on the public airwaves.

Radio—that is, the creative people, advertisers, and programmers—must have more respect for the speakers it's coming out of. With that respect, maybe they'll create better programs and commercials.

It's all come down to marketing now. I don't know of any university that teaches how to be creative in radio. The instructors probably don't know how to be more creative. But I think there's hope. Shock jockism will die off, and radio will survive as a medium.

It won't if people resort to playing cassettes and CDs in their cars and bypass radio altogether. And they will if radio doesn't watch it. **GAVIN**

## First Words

It's a stretch, but not that much of one, to say that Stan Freberg is a pioneer alternative rocker. He was never a rocker, but, when rock and roll first shook things up some 40 years ago, it was Freberg who took the music and gave it a twist.

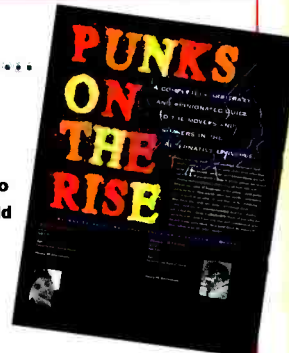
With his gifts of satire, parody, mimicry, and singing, he had fun with Elvis ("Heartbreak Hotel"), Johnnie Ray ("Try"), Harry Belafonte ("Banana Boat Song"), the Chords ("Sh-Boom"), the Platters ("The Great Pretenders") and even Eartha Kitt ("C'est Si Bon"), not to mention the almost wackily square Lawrence Welk ("Wun'erful Wun'erful") and Top 40 radio ("The Old Payola Roll Blues"). Weird Al, meet your Dad!

Like a vinyl version of George Burns and Jack Benny, or of Gary Shandling (on his Showtime show), Freberg broke down a fourth wall with his records, taking us into and making fun of

the recording process as well as the material being cut.

Moving into advertising, he was again a pioneer, introducing humor to radio and TV commercials. Sounds odd hat these days, but three or four decades ago, that was novel. And so, as we focus on the alternative scene this issue, we tip our (new) hat to a true original.

*Ben Fong-Torres*  
Ben Fong-Torres, Managing Editor



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*Punks On The Rise* Alternative editor Max Tolkoff's guide to the format's movers and shakers



*The Sands of Time*  
Live 105-San Francisco's Richard

Sands (above) talks about growing with the format

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## NEXT WEEK

### Independent Promoters



The top indies like Susan Levin (left) of Coast to Coast Marketing talk about their companies, and GAVIN tells you

when to find them.

Cover Illustration: Joel Elrod

## GAVIN

Founded by Bill Gavin—1958

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**"A little red boy like me has trouble fitting in to what is so clearly defined as black radio and so clearly defined as white radio."**

— Mick Hucknall, page 6

## Superstar Sales Hit Sour Note

Elton John, Rod Stewart, Michael Jackson. Fans know their names, but have they bought their latest albums?

If this year's sales figures are any indication, probably not many have.

After what was the most lucrative year in their history, retailers are admitting that 1995 isn't a stellar year, especially for superstars. Not that sales aren't respectable—they are—but they aren't what retailers expected.

Michael Jackson is an obvious example. *HISTORY* has only sold 1.4 million copies domestically. He's joined in the relative doldrums by Elton John, whose *Made in England* has sold a disappointing 700,000, and Paula Abdul and Rod Stewart, whose latest efforts have sold less than gold 300,000 and 200,000 respectively.

"I don't think there is a retailer in the country who wouldn't admit to being dis-

appointed this year," says Strawberries' president Ivan Lipton. "The top names didn't take off like rockets and ignite sales."

As of September, the *Wall Street Journal* reports, album and singles sales together totaled 427.2 million units, up only 0.3 percent from last year. Album sales were up only 1.4 percent, while singles sales went down 5.5 percent.

Stephen Dessau of New York-based Track Marketing Inc. sees the superstars' lackluster sales as an indication of a change in consumers' tastes—and sensibilities. "The younger generation is experiencing a sense of economic deprivation, and artists who travel in Rolls Royces and by Concorde don't speak to them."

1995's flat sales is putting more pressure on companies to perform in the last quarter which, traditionally, is the best time of the year.

## GROWTH PLANS

# \$1.7M is fine with Infinity

\$1.7 million paid to settle indecency charges against Howard Stern?

Oh well, that's just pocket change for the shock jock's parent company, Infinity Broadcasting. Just last week the New York-based group owner sold 8.5 million shares of newly-issued stock, which is worth as much as \$300 million. That gives the company's president and CEO, Mel Karmazin, about a \$1 billion line of credit to play with, and with the expected relaxation of ownership rules, he can buy a lot of radio stations with that kind of cash.

Infinity already owns 17 FM and 10 AM stations, and the thought of them buying up more doesn't sit well with the company's critics, who fear that big ownership means loss of localization and the crushing of small owners.

"When Mel Karmazin comes into your town it's

like Wal-Mart coming in and absolutely killing small shoppers," says Andrew Schwartzmann, who's the executive director of the Washington-based Media Access Project.



Karmazin himself contends critics shouldn't spend time worrying about what he's going to do.

"I don't see how we could own more than, say, 100 radio stations," he's been quoted as saying. "But let's say we do. That is nothing compared to what CBS or ABC owns in television." And in truth, percentage-wise, since it only takes in

three percent of the industry's total revenue, Infinity controls a very small piece of the pie.

FCC chairman Reed Hundt, who opposes deregulation, says he isn't as much worried about someone like Karmazin as he is about what he calls the "son of Mel." "Somebody could buy Mel and lots of other radio broadcasters," Hundt said in a recent interview. "It's like loading up a gun, putting it on the table and saying nobody is ever going to come by and use it."

Karmazin's riches and what he plans to do with them, however, could soon take a back seat in critics' minds to the expected Westinghouse/CBS merger. As soon as that deal is signed, Infinity, with its 22 stations, will be number two to Westinghouse/CBS's 39. Unless they decide to sell some of those properties to Karmazin.

## Hit Pic of the Week



Between touchdowns at San Francisco's Candlestick Park last Sunday (September 17), K-101 morning personality Don Bleu upstaged the Super Bowl champs when he donned Tahitian garb and pranced in the end zone. Hey Don, great costume, but the body needs work.

## Beverly Mire Finds The Fountain Of Youth Radio

After seven years of placing commas and semi-colons, writing news and enforcing deadlines, Beverly Mire, GAVIN's editorial director, is leaving to become operations director at Youth Radio in Berkeley. She has been working part-time for the organization for three years.

"It was a very hard decision," Mire says. "I enjoy my work, and I've never worked with a better group of people. It was time to make a change, though, and as time has gone on my work at Youth Radio has become more and more important to me."

GAVIN couldn't have lost

Mire to a better organization. Youth Radio is a non-profit multi-media training center that's based in Berkeley. Its students come from San Francisco Bay Area high schools and youth groups. They have their own radio show on KPFB/FM, a local Berkeley radio station; they produce commentaries for KQED/FM-San Francisco; and they have produced commentaries for National Public Radio and the Monitor Networks. There is no tuition. "That's only the tip of the iceberg," Mire says. "What our students have accomplished in the past

three years would fill a Yellow Pages." One of Youth Radio's graduates, David Daniels, is currently the assistant music director at KMEL-San Francisco.

"Beverly has been an integral part of GAVIN for seven years," said managing editor Ben Fong-Torres, "and my invaluable partner for the last two. I will miss her energy and strong support. I feel like George losing Tammy. Or is that Jim losing Tammy Faye? Or Marvin losing Tammi? Anyway, you get the idea. All of us at GAVIN wish her the best as she returns to her first love, radio."

# Industry Giants Agree On Digital Videodisc

The war over a standard for a digital videodisc is over.

After almost a year of arguing over the standards for a disc that is expected to replace video cassettes and current CD-ROMs, the tandems of Toshiba and Time Warner, on one side, and Sony and Philips, on the other, has agreed to a compromise version brokered by IBM.

The resulting format "has the best elements of both sides," said IBM researcher Alan Bell. But it appears closer to the Toshiba concept than Sony's. The physical structure of the disc, expected to be close in size to current CDs, conforms to Toshiba's idea—bonding two thin discs together and storing up to 1.7 billion bytes per side—or 133 minutes of high-quality video and audio—per disc. The technique for storage data and the system by which a computer in the player reads the disc's signal—is Sony/Philips'.

Sony/Philips, which con-

trols important patents on CD technology, insisted that current compact discs be playable on the new machines, which could appear in late 1996.

Both camps had worked hard to line up support from software producers and distributors. Toshiba and Time Warner, whose design offered more data storage than its rivals', apparently had the upper hand, but Sony and Philips forged ahead with plans for its version.

Consumers would have faced a situation similar to the war between Betamax and VHS and between Sony's MiniDisc and Philips' DCC (digital compact cassette). It was when IBM executives informed Sony and Philips that it and other computer companies preferred the Toshiba design that talks toward a compromise began.

"I wouldn't call it a compromise," said Bell, a researcher at IBM. "It's a unification."

# New Mag Monitors Lyrics

It could end up on Tipper Gore's night stand.

We're talking about *Entertainment Monitor*, a new magazine that will contain summaries of current pop, rap, R&B and country songs.

*Entertainment Monitor* is the brainchild of Charlie Gilreath of Hollywood, who says he became concerned when he heard an 11-year-old girl singing Boyz II Men's "I'll Make Love to You."

"That song details in tedious the act of stripping one's partner naked," Gilreath says. "That is great for adults, but for an 11-year-old, it started to concern me."

Gilreath is careful to note that he is in no way connected to the Parents' Music Resource Center (PMRC), of which Gore, the wife of Vice President Albert Gore, was once an active member. He even says he hopes his mag-

azine will diffuse calls for mandatory labeling of records.

"I believe ours is a better solution," he says. "We just give out the basic facts—what the lyric is saying and meaning. We simply believe in a person's right to know."

While the magazine won't print lyrics, its writers, called "decoders" will discuss songs' storylines—not an easy job says one of them. "It's a very arduous process. You have to listen to the song again and again."

Least detractors see his magazine as a way to make a profit. Gilreath makes it clear he intends not to sell ads. He's hoping the magazine's \$36 a year subscription rate will keep it afloat.

And yes, it meets PMRC approval. "I think (Gilreath) has found a niche that is very much appreciated by parents, especially since it's expanded to include other forms of entertainment,"

says the group's Barbara Wyatt. "It gives parents an opportunity to know what is in a song before they make a purchase."



## CHARLIE MINOR FOOTBALL POOL UPDATE Week III



Commissioner Steve Resnik

Tom and Emily Whitman missed only one game. They picked Detroit at home to beat Arizona.

### FINAL SCORE:

Miami 23 Pittsburgh 10

WINNER: Miami & 33

Tom and Emily MIA 44  
Tom Noonan MIA 37

WINNER: Tom Noonan  
(=1 with a bullet)

Leaders of the Pack

	Wrong
Calvin Atkinson	8
Denny Stilwell	8
Roger Behr	9
D.J. Ennis	9
Paul Gorup	9
Dick Merkle	9
Tom Noonan	9
Les Silver	9
Don Anti	10
Jim Burruss	10
Jon Elliot	10
Jon Klein	10
Neal Marcus	10
Dave Margulies	10
Ronn Owens	10
Moe Preskell	10
Steve Resnik	10

# ABC Sets Dates For Beatles' Anthology

The highly anticipated *Beatles Anthology* TV special will air on ABC over three nights beginning November 19.

The six-hour documentary, featuring premieres of two songs begun by John Lennon and completed by the three surviving Beatles, will air in two-hour blocks on November 19, 22, and 23.

The special, produced by Apple Productions Ltd., features recent interviews with Paul McCartney, George Harrison and Ringo Starr along with taped interviews of Lennon,

telling the story of the band's formation and rise.

The two songs, based on work tapes left behind by Lennon, will be released by Capitol in the first volume of a planned ten-disc series

called *Anthology*, which will include previously unreleased Beatles recordings known only to bootleg-

gers. The first release, on November 20, is a 40-cut set including a McCartney-Harrison song from 1956, "In Spite of All Danger," which the lads sang at a "record your own voice" booth in Liverpool.



# Gavin Joins UK's Music Week In All Star Radio Workshop

BY KENT ZIMMERMAN

GAVIN will venture overseas to join London-based sister publication *Music Week* in presenting a one day workshop focusing on breaking UK music in America. Already slated to participate in the October 10 event are an array of American experts including Arista's Rick Bisceglia, Jeff McClusky of McClusky and Associates, Daniel Glass of Doug Morris' Rising Tide Entertainment as well as radio programmers including Brian Philips of 99X-Atlanta.

*The Music Week US Radio Workshop: Breaking Records In America* will serve as a lightning tour of the world of North American format radio, the first of a series of *Music Week* one-day seminars concentrating on the American market.

"There is no hotter issue at the moment than how we break the new wave of British talent overseas, particularly in America," said *Music Week* editor-in-chief Steve Redmond. "We decided we had to do something practical to help give UK record companies insight into how US radio works."

Assisting Redmond and *Music Week*'s Mark Ryan will be GAVIN's David Dalton, Bob Galliani, Max Tolkoff, Kent Zimmerman and Quincy McCoy.

According to Mark Ryan, a limited number of "American delegate" slots have been reserved for American parties interested in attending. Otherwise, the event is geared toward those in the British music industry. Executives interested in attending this special event should contact Kent Zimmerman at GAVIN or Mark Ryan directly. 011-44-171-921-5902.

*HotWired*

# We Interrupt This Cybercast



While the San Francisco-based technology lifestyle magazine *Wired* is giving readers a glimpse of state-of-the-art happenings, its online sister, *HotWired*, is gearing up to give users a listen of the future. In early October *HotWired's* audio department plans to offer Internet users original cybercasted programming.

"Radio will adapt in light of online cybercasting" says Kim Danders, *HotWired's* audio producer. "Because the relationships individuals have to computers are more intimate and personal, cybercasters will need to reflect this."

For those not hip to the idea yet, cybercasting is the term for broadcasting new media over the Internet. Although most of the online audio is repurposed (meaning it's aired on the radio previously), experimentation is beginning with formats like RealAudio. "As the online world infiltrates the general

population, the potential of world wide cybercasting on demand begins to be realized," says Danders.

As the Internet continues to expand, traditional radio broadcasting may soon be competing with cybercasting for listeners. *HotWired's* well-respected web site is already one of the most extensive sites in terms of what's being done and what can be done on the Internet. The digizine is getting in on the ground floor of this revolution by building one of the first studios geared to online audio.

*HotWired* plans to splash down next month by airing an installment of Danders' KUSF/FM program *RadioSegue* over the Internet. *HotWired's* music editor Robert Levine will team up with *San Francisco Chronicle* music reporter Joel Selvin to play music of the '90s and discuss its merits. "I'm willing to stand up and defend my work in a

forum like this, but the technological innovation of it is lost on me," says Selvin. "KUSF has an intelligent audience that's a hardcore group of people who will take sides with the subjects I raise."

The experiment will mix and match the best aspects of broadcasting and cybercasting, with San Francisco's KUSF/FM offering locality and *HotWired* cybercasting elements of the program in a unique configuration to a worldwide audience. For more details access *HotWired* at <http://www.hotwired.com/>.

—DAVID BERAN

## L.A. Getting Own Radio Museum

What could be easier to clone than radio and television shows?

Nothing. And since it's so easy, the curators of the Museum of Radio and TV are duplicating the New York museum and creating a second one in Los Angeles. The museum's president, Robert M. Batscha, says of the move, "We think of it as one institution with two locations."

To fund the venture, the museum is launching a site on the World Wide Web, and linking up with Nickelodeon to find lost and vintage episodes of old television programming.

The Museum of Radio and TV is celebrating its 20th anniversary this year. Its current site houses more than 75,000 radio and television programs and has approximately 100,000 visitors a year.

# Mick Hucknall: Talking about Life

BY BEVERLY MIRE

It's like three degrees of separation.

Everyone knows someone who loves the music of Simply Red and the voice of the band's frontman, Mick Hucknall. Worldwide, ten million of those someones took the group's last album, *Stars*, home and played it to death. If these were the days of vinyl, sales would probably have reached 20 million by now.

And even though we in the states accounted for a small percentage of the album's sales, *Stars* did well here, and more than one person knows at least one friend who jumps out of their skin just thinking about Hucknall's



burn-down-the-house live performances.

Most of Hucknall's appeal lies in his feet-on-the-ground take on *Life*, which happens to be the name of his newest album, due in mid-October on EastWest.

It's a stunning

collection of songs, from the sexy opener "You Make Me Believe," where he asks, "moisten up my warmest dreams" to the closing anthem "We're In This Together" to the wondrous first single, "Fairground." On "Lives and Loves," which Hucknall says is his favorite track, he stretches his voice until you think it'll break.

During his first stateside visit to talk about the album, which he recorded in his native Manchester with the band's core members Fritz McIntyre, Ian Kirkham and Heitor, and with contributions from Bootsy Collins, Sly Dunbar and Robbie Shakespeare, Hucknall took a practical look at American acceptance, which he knows depends largely on radio acceptance.

"It's really a question of finding the spaces that fit me in," he says. "A little red boy like me has trouble fitting in to what is so clearly defined as black radio and so clearly defined as white radio. It's like—where do I fit in in all of this?"

"Fairground" should answer his question. Reviewed this week in these pages, and already gathering critical raves, its wondrous rhythms and joyful lyrics coupled with Hucknall's heartstopping tenor, it will find the "red boy" a home everywhere.

Already out in the U.K., "Fairground" has nearly been swallowed up whole by British radio. When talking of it, Hucknall's pride warms the phone line. "One decay came in at about 8:30 in the morning and apparently he said, 'This is the new single from Simply Red. I've just played it in the car ten times, and it gets better every time you hear it.' And then another guy played it and said, 'You know what? I'm going to play that again.' And he just put it back on and played it again."

It should happen here.

*Mick Hucknall will be profiled in the October 20 issue of G.I.T.V.*

## REALITY BYTES

### PARENTAL GUIDANCE REACHES THE INTERNET.

Westlake, Calif.-based Providence Systems has developed a software tool to help parents monitor their kids' computer use, online service costs and Internet access...**HE'S STILL HERE.** Meat Loaf is slated to open his own Internet site on October 27, just ahead of his next album release which is set for November 14. Users will be able to get snips of the upcoming *Welcome To The Neighborhood*, access a CDLink, a downloadable screen saver, music discount coupons, an interactive whodunit and the chance to win—what else—a Triumph motorcycle. For a sneak preview go to <http://www.meatloaf.mca.com>...**OM**

**RECORDS WILL PUT OUT ITS FIRST ENHANCED-CDs** in early November. *Groove Active* will paint a video landscape and *Spiritual High* will contain a holistic wheel that will show users Tai Chi, meditation techniques, relaxation and breathing exercises and psychedelic animation imagery...**COMING UP ON AMERICA ONLINE:** A celebration of Duke Ellington's life on September 25 at 9 p.m. Eastern; a blues chat with guitar whiz Robben Ford and his band the Blue Line, September 25 at 10 p.m. Eastern...**IF YOU WANT TO CHECK OUT: THE SHAMEN,** they're at <http://www.drci.co.uk.drci/shamen/>...

— BEVERLY MIRE

# THAT'S SHO BIZ

**KROQ, KRTH** and **KIIS** all in the same family? While denials are being issued at the rate of **Colin Powell** book sales, several insiders say count on an **Infinity/Gannett** merger being announced soon. And what's up with **Howard Stern** and his still unsigned contract? Stay tuned.

Scratch those **BMG/Giant** rumors. The latest word has **Time Warner** finalizing a new five-year pact. But will Giant undergo some realigning in the wake of this arrangement?

Speaking of **Time Warner**, *Vanity Fair's* October issue features a ten-page, in-depth expose on what authors **Kim Masters** and **Stephen Fried** claim is really going on between various factions at the TW "empire."



There were lots of laffs, gags and schmoozing at last week's roast of **Kevin Weatherly** in New York. The best part? Somewhere in the neighborhood of 80 grand goes into the coffers of the **T.J. Martell Foundation**. One highlight was a video prepared with help of **VH1** and **Darcy Sanders Fulmer**, and **Atlantic's Andrea Ganis**. **Bruce Tenenbaum** and **Monte Lipman** got Kevin's mom, friends from school and coaches to talk about **KROQ's**

PD "back in the day." Those in attendance gave Kevin high marks for battling back with some stellar jabs of his own. All smiles (well almost all) are, left to right: **WORK Group's Burt Baumgartner**, **Del Williams**, **Platinum Music**, **Jonas Cash**, **A.I.R.**; **Kevin Ryder**, **KROQ**; the roastee himself; **Garry Wall**, **Wall Media**, **Keith "smile and the whole world smiles with you" Naftaly**, **Arista**; event chairman **Kid Leo of Columbia**; **"Bean" Baxter**, **KROQ**; **Michelle Santosuosso**, **KMEL**; and **KROQ GM Trip Reeb**.

The summer's over and so is vacation for **Dana Keil**, last at **Columbia**. Dana takes over national director Top 40 promotion duties at **Zoo Entertainment**.

Music legends cominate *Forbes* list of the top 40 entertainment moneymakers in 1995. Glancing at numbers three and four (right behind **Steven Spielberg** and **Oprah Winfrey**), one might guess it's more like 1965 as **The Beatles** and **Rolling Stones** lead the pack. Others qualifying from the music world are **The Eagles**, **Pink Floyd**, **Michael Jackson**, **Barbra Streisand**, **Andrew Lloyd Webber**, the **Grateful Dead**, **Garth Brooks**, **Elton John**, **Billy Joel**, **Boyz II Men**, **Aerosmith**, **Jimmy Buffett** and **Bon Jovi**.

There's no decision yet on who'll be the next morning personality at **KQKQ (Sweet 98)**-Omaha. Meanwhile **MB** and nighttimer **James Collins**, aka **Jimi Jamm**, begins work on a new record, a cover of **Cliff Richards'** "Dreamin'." Five years ago Collins released two singles under the name **James Collen**. He's planning to keep his day job (or is that night job?)—at least for now.

Since he was heard sneaking onto the airwaves at **Z100 (WHTZ)**-New York on several occasions, some weren't all that surprised to hear that the New York Top 40 has signed **KEGE**-Minneapolis air talent **Cane** for nights. His reaction? "F\*\*\*, I'm going to New York! What took you guys so long?"

Out of Nashville late news: **Larry Pareigis** to **Almo Sounds**. Deal done.



Washington, D.C. was the site of the recent **WEA** Marketing Managers confab where everyone was treated to the premier of "Q's Jook Joint," the newest effort by **Quincy Jones**. Captured locking hands in solidarity are left to right: **Dave Mount**, president and CEO, **WEA Corporation**; **Quincy Jones**; **Michael Fuchs**, chairman, the **Warner Music Group**; **Russ Thyret**, chairman and CEO, **Warner Brothers Records, Inc.**

What Midwest MD could become an expert on barbeque in the not too distant future?

It's long overdue but it seems Des Moines will be getting a version of Top 40 soon, but exactly which one is still vague. Expect **KKDM** to take an alternative lean instead of being straight ahead alternative as was rumored. No PD has been named, but Canadian-based consultant **Liz Janick** is on board.

By Dave Sholin

On The Air & In The Grooves: **BEVERLY MIRE** • Flash: **JULIE GORDON** • The Media Connection: **DAVID BERAN** • Sho-Prep: **RON FELL** • Friends Of Radio: **ANNETTE M. LAI** • Sho-Dates: **DIANE RUFER**

## On The Air

**Hot 97 FM (WBHT)**-Wilkes-Barre, Pa. midday talent **Danny Ocean** has officially been named assistant program director...**Rob Olson** exits **Rock 103.5 (WRCX/FM)**-Chicago to take the overnight shift at **KBER/FM**-Salt Lake City... **Bill Lloyd** joins **Q98.5 WXXQ**-Rockford, Ill. as afternoon driver. He was handling 7-midnight at **WXLC/FM**-Waukegan, Ill...**KOEL/FM**-Cedar Falls, Iowa **OM Wes McShay** has taken on the added duties of OM of the station's classic rock sister **KCRR/FM**... Operations manager **Ron Revere** will be handling the music at **Hot 107 (KCCQ)**-Ames, Iowa TFN... **Dan Updike** has exited the night spot at **WHTO**-Williamsport, Pa. He'll be doing the 7-Midnight shift at **WQKZ/FM**-Sunbury, Pa while looking for his next challenge. Call him at (717) 547-1094...

## In The Grooves

**Sanford R. Climan** has been named to the post of executive vice president for **MCA INC.** He was a member of the senior executive team at **Creative Artists Agency**...At **MCA Music Entertainment**, **Bruce Resnikoff** has been promoted to executive vice president and general manager, special markets and



Faith Henschel

products. He will continue to oversee the special markets and products division... **Faith Henschel** segues from **Elektra Entertainment**, where she was vice president, alternative marketing, to **Capitol**, where she's been appointed vice president, field marketing, consumer marketing group...Noted producer **Ric Wake (Mariah Carey, Celine Dion)** will be launching an as-yet unnamed joint-venture label with **A&M**...**Dave Bendeth** has been assigned to the post vice president, A&R

**RCA Records**. He was vice president, A&R, **BMG Music Canada**...**Razor & Tie** expands: **Liz Opoka** is director of radio promotion, **Kerri Savage** is manager of radio promotion and **Mike Ragogna** will do A&R and production. Opoka was music director of **WFUV/FM**-New York. Savage was with **Relativity** and Ragogna has been promoted from A&R /production manager...**GRP** is starting up a new imprint, **Giant Step Records**, which was created by **Groove Academy's Jonathan Rudnick** and **Maurice Bernstein**...**Darren Higman** and **Eddie Santiago** have both been named director of product development at **Atlantic Records**. Higman moves in from **MCA**, where he was director of marketing for soundtracks and Santiago segues from **EMI Records** where he was director of marketing...In **A&M's** publicity department, **Diana Baron** has been upped to senior-vice president from vice president of publicity West Coast...**Lesley Pitts**



Lesley Pitts

joins **Loose Cannon** as vice president, publicity and artist development. She was national director of publicity for **Jive Records**... **Jeff Jones** has been tapped as vice president, marketing and product development at **Sony Music**. Jones worked at **Sony**—then **Columbia**—from 1976 to 1987, so this is a return to the company. He was most recently vice president, marketing and artist development, **Elektra Entertainment**. Also at **Sony**, **Garrett Schaefer** has been promoted to director, A&R at **Columbia House**... **Cathy Williams** is national manager of media relations at **Rhino Records**...**Ellen Pryor** has been named vice president of the public relations firm **Network Inc, Inc**...At **EMI**, **Judy Harper** has been named senior director, strategic marketing and **Willie Smith** has been named director, strategic marketing. ●

# Flash

BY JULIE GORDON



**P** *THE FLASH* had a wonderful time at CMJ. There seemed to be more signed bands playing than ever before, but there were still more than enough unsigned bands to go around. It does seem absurd though that people with badges cannot get into the clubs for some of the "hot" shows. CMJ bands people are talking about: **Chisel**, **Stuntman**, **Welcome to Julian**, **Giant's Chair**, **Barbara Brousal**, **Tinker**, **Huffy**, **Elevate**, **Olivia Tremor Control**, **Autohaze**, **Daniel Cartier**, **Garden Variety**, **Edwyn Collins**, **Pitchblende**, **Rex**, and **Clickitat-ikatowi** (who also have the greatest name)...Look for **THE FLASH** in Portland for NXNW at the end of the month...While I was away: **Bryan Huttenhower** resigned from **Interscope**...**Capitol's Perry Watts Russell** appears to have landed the highly coveted Portland band the **Dandy Warhol**...**Andy Gershon** is getting out of the management business. He has a movie project that will likely go into development in the week ahead, and will be spending a month or two traveling before contemplating his next move. This means that the **Smashing Pumpkins** are talking to new managers. Top contenders are thought to be **Q Prime** and **Direct**. **Michael Lustig**, who manages the **Refreshments** and has been working with Andy, will continue to work with **Raymond Coffer** on U.S. representation of **The Sundays** and **Cocteau Twins**. Other bands looking for managers: **Smackmelon** and **Frogpond** (both on **Relativity**)...**R.E.M.'s Mike Mills** has expressed an interest in producing **Frogpond's** record. A band garnering positive attention from many managers and record labels are **Sensefield**, **Gold Mountain** and **Q Management** have been closely following the band, and now there is talk that **Q Prime** are waiting in the wings as well...Are **Caroline** poised to hold onto **Ben Folds Five** through the end of their deal even though **550**, **Arista** and **Elektra** would be happy to buy them out for seven figures?...Detroit band **Hoarse** are close to a deal with **Columbia**... Vermont band **Slush** have admirers at **Warners**, **Giant**, and **Elektra**... You might be surprised at which label seems to have an edge in the frenzy to ink **Skeleton Key**...**Scud Mountain Boys** have inked with **Sub Pop**...With three offers on the table, buzz band **Spanky** have disbanded. Will **Jenny Jenny** be forming a new band?...**Rising Tide** have signed their first act—**Ho Hum** (this is the name of the band, not a commentary). **Tom Lewis**, formerly with **Oh Boy Records**, brought **Ho Hum** to **Daniel Glass** and **Rising Tide's** attention, and is now an A&R executive at the label...**Geffen** band **Loud Lucy's** album is slated for October release and they will be playing dates with **Alanis Morissette**...San Francisco band **Cola** have admirers at **550**, **RCA**, **Arista** and **Mercury**...Labels are waking up to the talent of Canadian band **Thrush Hermit**, whose life has always been made easier by **BMG** publisher **Clyde Lieberman**, who also looks close to signing artist **Kim Fox** to a publishing deal...**Krasnow Entertainment** is staffing up...Some personnel changes are anticipated at **London**, **Elektra** and **MCA**... Add **Irving Azoff's** name to the list of people counting the vacationing **Missy Worth**...Journalist **Jim DeRogatis** is heading to **Rolling Stone**, where he will be a senior editor in charge of the front of the book...**Scott McGhee** exits the management fold to accept a VP of marketing position at **RCA**. What will become of his current management roster, which includes **Quicksand** and **Tracy Bonham**?...*THE FLASH* was among the three thousand plus fans that trekked to the Santa Monica Pier to see **Epic** artist **Silverchair** play a free concert. The show was planned to accommodate the many fans who were not able to get into their **Whisky** show earlier in the week. The fans got a little excited, and one threw a bottle at lead singer **Daniel Johns**. He got six stitches immediately following their performance. For 15-year-olds, this Australian outfit really rocks, and the drummer, **Ben Gillies** plays like an absolute pro. In three years **Silverchair** will probably be amazing!

JULIE GORDON PUBLISHES AN A&R TIP SHEET, GORDON'S FLASH, AND APPEARS IN GAVIN TWICE MONTHLY. FOR INFORMATION CALL (310) 657-6787 OR E-MAIL JGFLASH@AOL.COM. FAX: (310) 657-2166.

# Sho-Prep

## MICHAEL JACKSON

Michael Jackson's recent simulchat on Compuserve/Prodigy/America On Line attracted a record 25,000 questions of which Jackson answered a total of 100 in 70 minutes.

## QUEEN

There's yet another Queen album coming out in November. Prior to Freddie Mercury's death the band was working on material that they're now completing without him. The album, titled *Made In Heaven*, includes a Mercury composition, "A Winter's Tale."

## WONDER STUFF

Miles Hunt, ex-Wonder Stuff, debuted his new band, Vent, at the Reading Festival in England. The group's guitarist is Billy Duffy, formerly of The Cult.

## MADONNA

Madonna is being sued by a New York jewelry manufacturer because she wants to name her new costume jewelry line after herself. Hobe Cie, Ltd., the plaintiff, claims that federal law prohibits anyone from trademarking their first name. Seems the real issue is that the jewelry company had already come up with the label Madonna for their own product decades ago.

## DAVID LEE ROTH

David Lee Roth has put together a 14-piece big band for a series of Las Vegas-style shows scheduled for October in Lake Tahoe and, appropriately enough, Las Vegas. Called the Blues Bustin' Mambo Slammers, the assembled multitude will include congas, brass, and Edgar Winter on bass.

## DAVID BOWIE

To research material for his new album, *Outside*, with Brian Eno, David Bowie and Eno visited celebrated artist-patients at the Gugging psychiatric hospital in Vienna. The work of these "inmates" is often referred to as Outsider Art, thus the title of the album.

## DOLLY PARTON

Whitney Houston may have had one of the biggest hits of all time with Dolly Parton's song, "I Will Always Love You," but Linda Ronstadt thought enough of the song back in 1975 to record a version for her album, *Prisoner in Disguise*.

## PETER FRAMPTON

Peter Frampton has recorded a new live album, *Frampton Comes Alive II*, for release on October 10. That's one day after the 20th anniversary of the recording of the first *Frampton Comes Alive* album at San Francisco's Winterland auditorium.

## SHO-DATES

<b>Greg Gann</b> KXLIK-Wichita, KS 9/24	<b>Robbins, Martin</b> Delray 9/26	<b>BIRTHS</b> Our <b>CONGRATULATIONS</b> to <b>DRIN FRIESEN</b> , Americana music director at KFDI-Wichita, KS, and his wife, <b>BEKKI</b> , on the birth of their daughter, <b>ANNIE ELIZABETH</b> . Born September 14, weighing 7 lbs. 16 oz. and 20 inches in length.	husband, <b>TIM PODVIN</b> , on the birth of their daughter, <b>BRIA NICOLE</b> . Born September 3, weighing 9 lbs. 10 oz.
<b>John Hampton</b> KSTN-Stockton, CA 9/24	<b>Meat Loaf, Mark Calderon</b> (Color Me Badd), <b>Glenn Jones</b> 9/27	<b>...CONGRATULATIONS</b> to <b>DAVID LEACH</b> , executive vp of Mercury Records and senior vp of promotion, and his wife, <b>NINA</b> , on the birth of their daughter, <b>CAROLYN GRACE</b> . Born September 8, weighing 7 lbs. 9 oz.	<b>...CONGRATULATIONS</b> to <b>MICHAEL BAILEY</b> , music director at KRRV-Alexandria, LA, and his wife, <b>LORI</b> , on the birth of their son, <b>NICHOLAS RYAN</b> . Born August 10, weighing 7 lbs. and 20 1/2 inches in length.
<b>Richard Palalay</b> Pure & Simple 9/24	<b>Scot Michaels</b> BMA Entertainment 9/28	<b>...CONGRATULATIONS</b> to <b>BETH HALL</b> , music director at WWTN-Watertown, NY, and her	<b>WEDDINGS</b> Our <b>WEDDING BELLS</b> rang in Beverly Hills on September 15 for <b>STEVE BACKER</b> , general manager for Giant Records, and his fiancée, <b>PAMELA WICK</b> . Our <b>CONGRATULATIONS</b> and best wishes!
<b>Suzie Spender</b> Sony Music International 9/24	<b>Brett Greene</b> Radioactive 9/28		
<b>C. J. Clements</b> KMDL-Lafayette, LA 9/24	<b>Alannah Currie</b> (Thompson Twins), <b>Jerry Clower</b> , <b>Ber E. King</b> 9/28		
<b>Linda McCartney</b> , <b>Holly Knight</b> 9/24	<b>Jeff Duffy</b> KOKK-Huron, SD 9/29		
<b>Henry Marx</b> Sin-Drome Records 9/25	<b>Jerry Lee Lewis</b> , <b>Gene Autry</b> , <b>Brett Anderson</b> (London Suede), <b>Michael White</b> 9/29		
<b>Bernie Congran</b> Jr. Howard Rosen Promotion 9/25	<b>Marilyn Mc Coo</b> , <b>Basia</b> , <b>Johnny Mathis</b> , <b>Deborah Allen</b> , <b>Marty Stuart</b> , <b>Richard Bowden</b> (Pinkard & Bowden) 9/30		

# Friends Of Radio

## Dr. Demento



Syndicated radio host, novelty/rock musicologist-historian. Latest compilations on Rhino: *Dr. Demento's 25th Anniversary and Country Corn*

### Hometown:

Minneapolis

### Stations listened to while growing up:

Arthur Godfrey on CBS. My mother played it while she was ironing, and Arthur was known for funny songs like "Too Fat Polka." I heard Top 40 on WDGY with Jack Payer and Bill Deal.

### Start on radio:

I did a guest spot on KPPC-Pasadena in 1970; the next year I had my own show, and in 1974, I was at KMET with the top-rated Sunday night show, and that's when I got syndicated. I'm on 100 stations with *On the Radio Broadcasting*.

### Best fodder for novelty songs:

The Simpson case is inspiring a good many songs, but not as many as Saddam Hussein. And Neut is rising with a bidlet.

### If I owned my own station, I'd...

Have the *Dr. Demento Show* once a week or in the morning, but be eclectic the rest of the day, like the old KPPC or A3 now.



**MOST ADDED**  
**TOAD THE WET SPROCKET (56)**  
**THE REAL MCGOY (32)**  
**SALT-N-PEPA (31)**  
**EDWYN COLLINS (30)**  
**HEATHER NOVA (30)**  
**600 GOO DOLLS (29)**  
**BACKSTREET BOYS (29)**

**TOP TIP**  
**EDWYN COLLINS**  
*"A Girl Like You"*  
*(Bar None/A&M)*

Spins have more than doubled as a growing number of programmers give increased exposure to this unique entry.

**RECORD TO WATCH**  
**RED HOT CHILI PEPPERS**  
*"My Friends"*  
*(Warner Bros.)*

Flea and Company are off to the races with early activity on this Top 40-friendly track. There's no doubt there's a lot more airplay to come in the weeks ahead.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	SEAL - Kiss From A Rose (Ztt/Sire/Warner Bros.)	17	173	0	7798	-314
2	HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	16	177	3	7562	-255
3	JANET JACKSON - Runaway (A&M)	5	180	1	7092	+754
4	MARIAH CAREY - Fantasy (Columbia)	4	186	0	6880	+1507
5	MICHAEL JACKSON - You Are Not Alone (Epic)	11	162	1	6720	+228
6	GIN BLOSSOMS - 'Til I Hear It From You (A&M)	9	174	1	6259	+108
7	DEL AMITRI - Roll To Me (A&M)	17	156	0	5702	-196
8	TLC - Waterfalls (LaFace/Arista)	24	132	0	5389	-586
9	ALL-4-ONE - I Can Love You Like That (Blitz/Atlantic)	19	126	0	4895	-283
10	SELENA - I Could Fall In Love (EMI Latin/EMI Records)	14	131	0	4656	-214
11	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia)	34	136	5	4588	+399
12	BLESSID UNION OF SOULS - Let Me Be The One (EMI)	11	144	1	4587	+63
13	NATALIE MERCHANT - Carnival (Elektra/EEG)	15	152	4	4492	+385
14	TAKE THAT - Back For Good (Arista)	10	147	4	4480	+341
15	ALANIS MORISSETTE - You Oughta Know (Maverick/Reprise)†	13	128	4	3783	+179
16	BLUES TRAVELER - Run-Around (A&M)	33	109	0	3764	-302
17	PAULA ABDUL - Crazy Cool (Captive/Virgin)	7	126	2	3620	+328
18	DEEP BLUE SOMETHING - Breakfast ... (RainMaker/Interscope/AG)†	11	126	3	3481	-16
19	COLLECTIVE SOUL - December (Atlantic)	25	105	2	3362	-219
20	LISA LOEB & NINE STORIES - Do You Sleep (Geffen)	4	150	10	3308	+737
21	P.M. DAWN - Downtown Venus (Gee Street/Island)†	6	138	4	3247	+573
22	MICHAEL BOLTON - Can I Touch You...There? (Columbia)	6	126	1	3198	+166
23	DAVE MATTHEWS BAND - Ants Marching (RCA)	12	120	6	3152	+31
24	SHERYL CROW - Can't Cry Anymore (A&M)	15	107	0	3111	-1058
25	FUN FACTORY - I Wanna B With U (Curb)	15	88	1	2414	-477
26	ARTIST FORMERLY KNOWN AS PRINCE - (Eye) Hate U (Warner Bros.)	5	91	2	2338	+180
27	BON JOVI - Something For The Pain (Mercury)†	5	107	3	2334	+391
28	BRUCE HORNSBY - Walk In The Sun (RCA)	11	91	0	2236	-137
29	THE REMBRANDTS - I'll Be There ... (Friends Theme) (eastwest/EEG)	20	77	0	2146	-470
30	COOLIO - Gangsta's Paradise (MCA)	6	73	9	2128	+280
31	TOM PETTY - A Higher Place (Warner Bros.)	8	77	1	2116	+6
32	MOKENSTEF - He's Mine (Outburst/Def Jam/Island)	15	48	1	1902	-70
33	BOYZ II MEN - Water Runs Dry (Motown)	35	62	0	1893	-349
34	THE REMBRANDTS - A House Is Not A Home (eastwest/EEG)	4	101	14	1890	+382
35	EDWIN McCAIN - Solitude (Lava/Atlantic)	4	97	11	1853	NEW
36	MONICA - Don't Take It Personal (Just One Of Dem Days) (Rowdy/Arista)	22	58	0	1790	-203
37	SOUL FOR REAL - Every Little Thing I Do (Uptown/MCA)	22	55	0	1782	-197
38	DIANA KING - Shy Guy (Work Group)	29	53	0	1724	-91
39	GOO GOO DOLLS - Name (Warner Bros.)	7	99	29	1708	NEW
40	VANESSA WILLIAMS - Colors Of The Wind (Hollywood)	16	56	0	1539	-301

† = Daypart

Total Reports This Week 214 Last Week 212

Chartbound	Reports	Adds	SPINS	TREND
SILVERCHAIR - "Tomorrow" (Epic)†	65	9	1189	+97
HEATHER NOVA - "Walk This World" (Big Cat/WORK)†	62	30	632	+347
JON B. - "Pretty Girl" (Yab Yum/Epic)	61	17	1357	+327
*TOAD THE WET SPROCKET - "Good Intentions" (Reprise)	57	56	223	223

## Inside Top 40 BY DAVE SHOLIN



### IMAGINATION

The next time **Tom Hanks** celebrates his birthday, he might want to think about taking his family to Cincinnati where **WKQR (Q102)** recently made a weekend of it. They ran a "Tom Hanks Birthday Weekend" promo and it included an abbreviated chorus of "Happy Birthday To You" that was interrupted by a stinger and the announcer saying, "Hey, it says here you've been invited to Tom Hanks' birthday party, but you have to follow the rules. The promo then cuts to Hanks' voice lifted off the TV series *Turner & Hooch*. He said, "No barking, no growling" and then the promo cuts back to the announcer who said, "but they love barking." Hanks' voice replied, "No slobbering, no chewing." The station voice said, "Speak for yourself," and Hanks said, "You *will* wear a flea collar." The station voice quickly interjects, "How about underwear?" and Hanks replies, "No begging for food, no sniffing of crotches and you will not drink from my toilet bowl." A quick production element is followed by the tag, "Listen to Q102 all weekend to win Tom Hanks movies on video cassettes."



Jimmy Steal

give it away? **5)** Are your jocks or off-air staff the stars of your promos? If no, why not? **6)** What's really important in your listeners' lives besides music? **7)** Who's writing your on air promos? Do you spend enough time writing them? **8)** What inspires you to create engaging on-air promos? **9)** What's the difference between you and your competition's imaging? **10)** If your radio station were a movie, what would your listeners say the plot is, and what characters would they say are the stars? Simply put, Steal says promos are tactics to fortify our strategy. In the case of Q102 he says, "It's a sound that's not a foreboding or bad ... mentality, yet not sleepy or hackneyed like bad Top 40s in the '80s that evolved into A/Cs. We're mass appeal, although left-of-center and **Letterman**-esque with a '90s attitude."

In the almost three years since his arrival from **KEGL**-Dallas, PD **Jimmy Steal** has turned Q102 into an aggressive marketing machine, where fun and entertainment are the primary focus. Steal shared his knowledge and penchant for creating station imagery at the recent **NAB** in New Orleans and targeted ten key points. **1)** Innovative ways to image your radio station on your own air. **2)** How are you prioritizing what you promote of don't promote? **3)** Why are on-air promos the most important point of difference between you and your competition? **4)** Is what you give away as important as how you

As the battle for the public's attention gets ever more heated, Steal argues that, "We've literally got to fight to get our little bumps in unaided recall." To that end he brainstorms regularly with his marketing director **Von Freeman**, his APD/MD **Brian Douglas**, his music coordinator **Race Taylor** and his production director **Randy Marx**, who he praises for a creativity that compliments a twisted mindset. While many obsess over music, Steal believes that with research and a plethora of other techniques readily available, everyone is on a level playing field when it comes to music. "It really comes down to two things that distinguish you from your competition," he says, "personalities and stationality. The keystone of any successful station are the people bonding with it and

Continued on page 10

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

Top 40 Reports accepted Monday and Tuesday 8:30 am - 4 pm

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

*The Special Edition***In The Trenches**

(Subhead) Do promo people ever call and talk about records they're NOT working? You know, things they actually like to listen to on their own time? It's pretty rare, but then again they're not paid to talk up other label's records now, are they? Well, this week, in honor of our Alternative Special, I thought we'd try a little experiment, and have some fun while we're at it. I asked some record execs to write a review. They could pick whatever they wanted; the only rule was it had to be on someone else's label.

**TEARS FOR FEARS  
Raoul And The Kings Of Spain  
(Epic)**

AS REVIEWED BY  
MICHAEL  
IDLIS MERCURY  
ALTERNATIVE GURU.  
I've been with  
Mercury/Polygram  
for ten years now.  
I've rolled, mailed

and hung Tears For Fears posters in 150-degree record store windows. I promoted Roland when I was a local rep in both Minneapolis and Seattle. I even got KLOS to jump on "Break It Down Again" when I was an AOR guy in L.A. But now, as director of alternative I finally got the opportunity to steer the helm of one of my favorite bands, not only on Mercury, but in general. So what happens? They go to Epic! I figure the least I can do is review this fine album. The lead track, "God's Mistake," is one of those top down, cruisin'-with-your-best-girl/boyfriend tunes with a tremendous vibe. Do not be afraid, Roland still works in this format. Dayparting? I would think so. Great music? Definitely! Other tracks worthy of your listening time are "Raoul and the Kings of Spain," "Don't Drink The Water," "Queen of Compromise," and "Falling Down." Listen well, enjoy this album and, most importantly, play it....a lot!

**THE HISTORY OF  
SPACE AGE POP  
VOLUMES 1, 2 AND 3  
(RCA Records)**

AS REVIEWED BY  
MARK NETTER VP  
OF ALTERNATIVE  
PROMOTIONS,  
AMERICAN  
RECORDINGS  
Tired of testos-  
terone-filled

teenage angst? Well, this three CD retrospective is the remedy you seek. Space Age Pop refers to a genre of instrumental stylings popular from roughly 1954 (the arrival of Hi-Fi) to 1964 (the Beatles' invasion). Space Age Pop takes your mind from exotic islands to surreal-

istic landscapes. Imagine big band music on mushrooms using the then-revolutionary stereo sound technology to outrageous proportions. But, as the liner notes point out, "However raucous the arrangements might get, there was always an undercurrent that whispered: "Relax." The set features pioneers like Martin Denny and Esquivel, as well as many lesser-known composers who are equally impressive.

**FRIENDS OF DEAN  
MARTINEZ  
The Shadow Of Your Smile  
(SubPop)**

AS REVIEWED BY  
STEVE LEEDS/VP  
ALTERNATIVE  
PROMOTIONS,  
ISLAND RECORDS  
With the resur-  
gence of interest  
in lounge music,

specifically Esquivel, logic dictates a slight move North of the border stateside—Arizona in particular. To a native New Yorker, Tucson, Phoenix—it's all the same, but in actuality that's like comparing Boston to Philadelphia. They're completely different. Anyway, these guys do come from Tucson and are known collectively as The Friends of Dean Martinez, obviously a thinly-veiled reference to Jerry Lewis' ex-sidekick, Deano. Rather than support a team of litigators, the Hispanic-tinged band name emerged. I figure there must be something weird in the Arizona water supply — Phunk Junkeez, The Meat Puppets, Giant Sand and even Alice Cooper call it home. As to their music, Friends of Dean Martinez pay homage to every wedding and bar mitzvah band you've ever experienced. Geez, how can you go wrong covering the likes of Thelonious Monk, Johnny Mandel and Errol Garner (play "Misty" for me!). Mix it all together with guest keyboardist (and Giant Sand mastermind) Howe Gelb, place your tongue firmly in your cheek and cha-cha-cha. Friends of Dean Martinez—the perfect CD to chill with after a busy day.

**Spence For Hire**

I have this new assistant who says he can write. His name is Spence

"Dookey." That's funny, he doesn't look Russian. A long time ago I asked

him for his impression of Lollapalooza '95. Can you believe he's just get-

ting around to it now? But I thought it would be good to throw it in this

week as sort of a "look back at summer" thang. So without further adieu,

I present to you a Lollapalooza flashback backlash, stress induced by

Spence D.:

**D**ateline August 18, Shoreline Amphitheater, Mt. View, California. It's approximately 3:30 on a scorching Friday afternoon as my Jetta crawls over the gravel-and hay-strewn parking lot overflow. No sooner have the dust swirls settled around my car than we are besieged by a band of bald-headed surfer punk-monks bearing bags of books that offer insight into good karma and self realization.

I promptly turn off my ears as the monk nearest me begins his spiel: "Hi, I'm a monk...." yet somehow I still manage to hear him say how his order toured with The Beastie Boys (which is not entirely implausible since lead Beastie Adam Yauch is a budding Buddhist himself). My compadres and I end up purchasing a copy of the vegetarian enlightenment toward good karma cook book and begin the I-o-n-g trek from E-15 to the front gate.

It soon turns into a long, strange trip as a myriad of Deadhead-looking youth wander around aimlessly, offering up their wares: "doses," "shrooms," "killer green bud." The added presence of several old, converted school buses, each decorated with tie-die banners, Grateful Dead decals and Bob Marley paraphernalia causes me to wonder if I'm at the right show or not (By this time I'm having minor flashbacks to the '89 Dead show at Laguna Seca). The co-op of hippies peddling hemp gear at the front entrance does little to alter my mind.

Once inside, however, the musical line-up verifies that this is in fact Lollapalooza, the granddaddy of all alternative live events. Sonic Youth reign over the feedback; Cypress Hill unleash their blunted brand of hip-hop (and keep The Dead parallel alive by dedicating their set to Jerry Garcia); Mike Watt literally destroys his bass over on the "punk playpen" side stage; and good ole Courtney Love plays the "self deprecating artist in pain" routine to the hilt. Alterna-darlings Beck, Elastica and Pavement were also on hand. All-in-all, a fine day of musical revelry.

But, hell, the music is only half the fun. People watching is what this mega-festival is really all about. Let's face it, without the fans there wouldn't be an alternative scene anyway. First up, you gotta realize that the median age of any given Lollapalooza attendee is about 16; a crucial fact to keep in mind when examining the scene at hand. So just what was the scene, you ask? Pure fashion, baby.

Hair coloring was extremely en vogue. Candy Apple Red, Aquamarine, Slurpee Lime Green and Cotton Candy Blue were the choice shades of mane to sport. Clothing was a mish-mash of big brother & sister's hand-me-downs coupled with brand new-made-to-look-well-worn baggy jeans, white T-shirts, cut-offs and miscellaneous gear embellished with retro product logos (Wheaties, Jujifruits, Cheetos, etc.). Hands down the best dressed award goes to the young biddy who was sheathed in a skin tight, neo-hot pink polyester super sheen halter top. Shazam! On other fashion fronts, piercings were per usual: ears, eyelids, lips, tongues, navels and nipples. Just your average pack of young suburban primitives escaping the parental leash for a few hours. The only other real fashion statement in evidence was the copious amounts of Hells Angels-style biker glasses. You know, the rectangle framed sunglasses with blue, green, red or orange lenses.

While the whole Lollapalooza experience may not be as cutting edge as most folks would like to think, it does illustrate the true diversity of the alternative soundscape. Where else can hip-hop heads, hippies and punks commingle in relative peace? For that alone Lollapalooza was worth the price of admission.

— SPENCE D.

<http://www.iuma.com/gavin/>

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boredom.



# JAWBREAKER

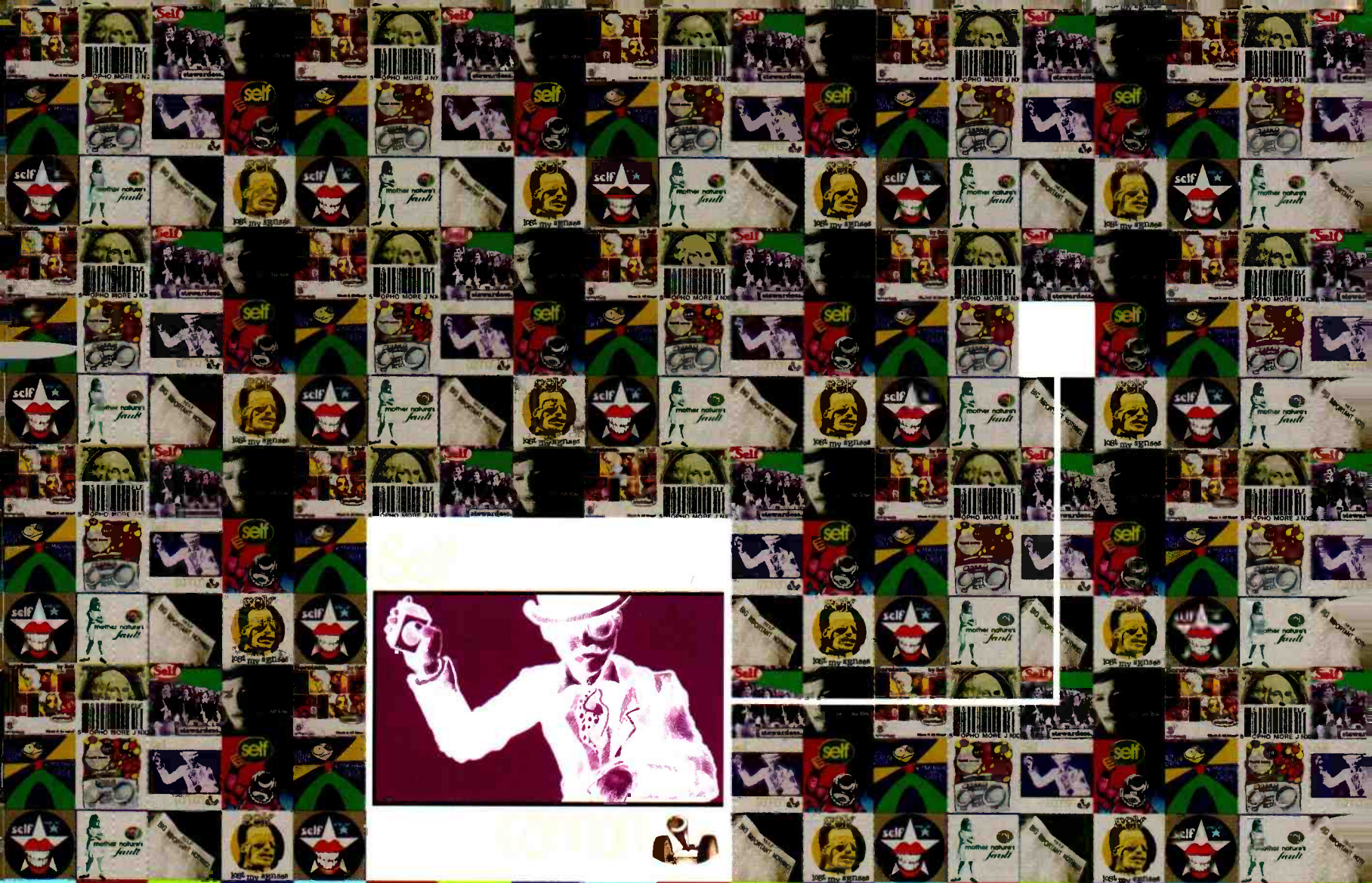
"Fireman"

The First Track

From The Forthcoming Major Label Debut Album Dear You



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Management: Gahn-Mar  
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# "cannon" from self

the first artist on the spongebath/zoo entertainment label.

from the album **subliminal plastic motives**

produced by matt mahaffey

# PUNKS

# ON

# THE

# RISE

A COMPLETELY ARBITRARY  
AND OPINIONATED GUIDE  
TO THE MOVERS AND  
SHAKERS IN THE  
ALTERNATIVE UNIVERSE.

They're young (most of them anyway), dangerous, and totally "new school." They're some of the most influential people in the format. Some are well known. Some are not, but will be. If you're not in here this time, please don't start whining and complaining and acting all hurt and stuff. Believe me, some of the people in this article would prefer not to be here. They would rather live out their alternative lives in quiet desperation. It's just that I'm Mr. Annoying Man these days and can't leave well enough alone.

See, I told you this was opinionated. And I will readily admit that the criteria is whacked. To those of you who are not in here this time I can only say: well, maybe next year. Go out, make some noise. Do a good deed. Be a mensch. Don't whine a lot. Or, whine louder.

BY MAX TOLKOFF • EDITORIAL ASSISTANCE BY SPENCE ABBOTT

## TROY SMITH

**a.k.a.** Boy Troy

**Job Title:** Program Director, WFNX/Boston

**Age:** 32

**Favorite line from a movie:** "I love you Shaft!" "I know, baby." — *Shaft*

**Theory Of Alternativity:**

The act of alternating between Spectavision and regular TV.



time. Can you say "created a monster"?

When I first came to WFNX, Troy was a part-timer. Thinking that I was helping to jump start the career of a dedicated "radiohead," I made him full

For five years I was treated to a non-stop barrage of Mets: "The Mets are God", "The Mets can do no wrong," Mets this, Mets that. "If the Mets were to call me tomorrow and make me Bat Boy I'd leave radio," Troy would say. When he became production director, the production room became a shrine to the Mets. Eventually you couldn't see through the window cause it was covered in sports clippings and Mets paraphernalia. Frankly, it's what drove me to resign in 1993. Troy moved up to MD. Then Kurt St. Thomas had enough of the Mets, so he left this summer. Now Troy is PD. Of course, it might also have something to do with the fact that Troy is an excellent jock, a wizard at production, has a great work ethic, is constantly (well, mostly) in a good mood, and just plain loud (in a good way). Don't mess with him.

## MIKE STERN

**a.k.a.** The Other Jacobs

**Job Title:** Program Director, WRVF/Dayton

**Age:** 26

**Favorite line from a movie:**

"Don't worry, I've got...an angle."  
— Commander Stern while on trial in the movie *Heavy Metal*.

**Theory Of Alternativity:**

Sorry, I flunked Alternativity in college.

The rumor is that Mike Stern was raised by a family of Polar bears somewhere north of the Arctic Circle. That may explain why he used to work at an AOR station in Alaska consulted by Jacobs Media. He lived Northern Exposure. Tired of the cold, Mike was eventually brought back to Detroit to work in the Jacobs Media home office. Detroit felt like Florida to Mike. The Jacobs brothers put Mike to

work crunching research numbers, and fixing what passes for furniture in the office. Being so close to the



nexus of power, Mike couldn't help but pick up what would become the critical skills needed for a life in programming: avoiding phone calls from labels.

Just kidding. He became the musical point person for the consultancy. He has a real passion for the format, and a great ear. He also became a key player in the sign-on process of many of the "Edge" stations. So naturally, when a new PD was needed for WRUF in Dayton, Mike was next in line. Who do you think made the weekly music tapes Tom listened to?

overheard recently commenting to Mark Kates, "Who's this Volk guy working for me?" So where'd he come from? Ted started in radio somewhere in Buffalo, then became the Boston local for Geffen. Displaying a strange knack for getting me on the phone at WFNX whenever he damn well wanted, Ted always delivered what he promised. It only took a couple of years for Ted to get sucked into the home office in L.A. Imagine being the new guy and dealing with the rise and fall of Nirvana. The chaos of Sonic Youth. The demands of Hole. And this year breaking Weezer. Pretty heady stuff. Ted is the "Iron Man" of the record industry.

**SANDY HOROWITZ**

**a.k.a.** Laddy  
**Job Title:** Program Director, WWDX/Lansing (soon KTEG)  
**Age:** 25

**Favorite line from a movie:** "I miss Walt." - *World According To Garp*  
**Theory Of Alternativity:** Second coming of Jesus...the enlightened few will survive and the rest will be banished to hell. [O.K. Sandy, I was only kidding. Take it easy.]

Hey, last week's "Sandy Horowitz NAB

Picture Page" should tell you right away that Sandy is a man on the move. It was only a few short years ago that he was a lowly intern at 91X. Then he was a lowly, low paid assistant to



Stapleford and Halloran. Then he went insane and began questioning his own future in radio. He hit the road and wound up 90 minutes west of Detroit, in Lansing. Determined to make it at any cost, Sandy finessed himself into the MD position at WWDX. When the PD got ousted, Sandy was next in line. And let's not forget to give a heaping bucket of credit to WWDX GM Al Wilson for seeing Sandy's huge potential. In fact, as soon as Sandy settled in and took control, WWDX started to rise in the ratings. And they're still going up. Sandy is a serious programmer who knows how to run a tight ship. There's a giant message here: If you can make alternative work in Lansing, you can make it work anywhere. Next stop for Sandy: PD of KTEG in Albuquerque. He is the proto-typical next generation alternative program-

mer. Besides, once you witness that big, electric grin, you're a fan for life.

**JOHN MOSCHITTA**

**a.k.a.** John (We'll find a clever nickname for him next year.)

**Job Title:** Program Director, WQXA/Harrisburg

**Age:** twentysomething or thirtysomething, we can't tell.

**Favorite line from a movie:** "Did I say something funny?"

— Joe Pesci in *Goodfellas*

**Theory Of Alternativity:**

When the going gets tough, the tough go to Harrisburg.



When John started at WQXA (his first PD gig), I told him that you're not officially a program director until you've made someone on your staff break down and cry. He actually believed me. Every week I call and ask if he's done it yet. Every week he replies, "Close, but not yet." John is young, but not inexperienced. You may not have heard of him before this because he worked quietly

behind the scenes. Right before his PD debut at QXA he was the promotion director at Z100 in New York. Before that he was the promotion director at WDRE. And before that he was part of the Calderone/Loscalzo/Moschitta axis of power at WRCN in Riverhead, Long Island. Pretty good credentials, I'd say. He knows how to hit the street and create huge impact. He has a whippet-like (go look it up) personality combined with a wise-guy sense of humor. And he's VERY smart. DO NOT take John for granted. You could lose your fingers that way. WQXA is already sucking up numbers in Harrisburg.

**ROBERT BENJAMIN**

**a.k.a.** Robert (He's not a nickname kinda guy)

**Job Title:** Program Director, WHFS/Washington, D.C.

**Age:** forever in demo

**Favorite line from a movie:** "You talkin' to me?!" — DeNiro in *Taxi Driver*

**Theory Of Alternativity:**

Will they play the WH Festival?

Robert has this way of looking at you as if you are a field mouse and he is a hawk. It's a look that says, "First I will peck out your eyes, then I will eat

# the Bogmen

IS THIS THE LIFE,  
OR WHAT?



Life begins  
at 40 million

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- 9/23 PORTLAND, ME
- 9/26 NEW HAVEN, CT
- 9/27 STATE COLLEGE, PA
- 9/28 WASHINGTON, DC
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| WDGE | WXSR |
| WQBK |      |

# SUPERSTARGERS

**BORN WITH A TAIL**

from the album **SACRILICIOUS**

SUB POP



you for lunch." Where did he learn this? When he was the MD at K-ROCK in New York? Ah, nothing to fear though. It's only a look. However, it's combined with a rather taciturn demeanor that will have you foolishly gibbering away if you're not careful. Robert knows how to



get information out of you, without giving up anything on his end. He's firmly in control at WHFS. In fact, ever since he took over for Tom Calderone

(how many years has it been now?), Robert has put together an amazing team of dedicated people: Pat Ferrise, Bob Waugh, and the now departing Bill Glasser. GM Alan Hay should be very proud. This is a programming chemistry unlike anything I've ever seen in radio. It's truly rare. And the results speak for themselves. WHFS is dominating the Washington market. Robert has mastered this weird ability to allow WHFS to be both eclectic and familiar at the same time. They take chances on songs no one else will touch, yet they know how to play the hits.

And will Robert ever give up the secret to successfully running a festival that draws over 50,000 satisfied fans every year? Not likely. Remember, Robert is the hawk, and you are the field mouse.

## PAUL KREIGLER

**a.k.a.** Paul Krieglér

(or Mr. Krieglér, to you)

**Job Title:** Program Director, KMYZ/Tulsa

**Age:** I can't tell you that!

**Favorite line from a movie:**

The one where you have to wait for Junior Mints

**Theory Of Alternativity:**

If a format can expand, it will expand.



Paul's another smart young one who came from KNNC in Austin. He's like a walking encyclopedia of music and is very passionate about the format. And very opin-

ionated about it too. But it made him a good MD at KNNC. After leaving there, he wound up in Oklahoma, 'cause Oklahoma is OK (you mean you never heard that slogan?). After suffering through some demeaning on-air work in the area, Paul convinced someone that he had the goods to actually run an alternative station. Soon he was recruited for KMYZ, an "Edge" client, and the only spot on the dial in Tulsa that wasn't playing either hair bands or

country music. Thank God. Paul's making his mark out there, and paying his dues. I'm sure it won't be long before we see him slamming Morrissey tunes in a larger market.

## KEVIN WEATHERLY

**a.k.a.** N/A

**Job Title:** Program Director, KROQ/Los Angeles

**Age:** N/A

**Favorite line from a movie:** N/A  
**Theory Of Alternativity:** N/A



Let's see. Top five radio station in the the number two market in the country. You don't think he has about 10,000 people up his butt every three seconds? I

say we have an official "Let's Not Call Kevin Day" once a month and give the guy a break. But I guess that's what he gets for engineering one of the biggest radio comebacks in history. Many people questioned the choice of a Top 40 guy to pilot KROQ out of its' ratings quagmire a few years ago, but I'm sure Tripp Reeb is feeling pretty satisfied with his choice. It's the music. It's the imaging. It's the jock delivery. It's the whole bloody package. KROQ is so plugged in to L.A. it's hard to think of one without the other. Naturally this kind of success causes people all over the country to sit up and take notice. And there's been a lot of "Let's watch KROQ and see what they're doing" follow-the-leader mentality. But Kevin is usually the first to debunk that "As Goes KROQ, So Goes The Nation" attitude. He's always advocated that stations simply do what's right for their own market. And that might include entering the AIR competition as often as possible. When he was playing the CHR version, Kevin won so often he was certified as an official Porsche dealership. O.K., he can definitely pick a hit.

## DAWN HOOD

**a.k.a.** N/A

**Job Title:** Senior Director of Alternative Promotion, Plen & Naumann

**Age:** N/A

**Favorite line from a movie:** N/A

**Theory Of Alternativity:** N/A



Need I remind you that Dawn is a past recipient of the GAVIN "Alternative Promotion Person of the Year" Award? She won not only because she won the



"This year's Alternative Darkhorse."

# EVERCLEAR

"Santa Monica (Watch The World Die)"

the new track from SPARKLE AND FADE

**ON TOUR NOW WITH FILTER**

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9/23 Austin  
9/24 San Antonio  
9/25 New Orleans  
9/27 Orlando, FL  
9/29 Nashville  
9/30 Winston-Salem, NC  
10/1 Richmond, VA  
10/4 Long Island, NY  
10/6 Montreal  
10/7 Northampton, MA  
10/8 Buffalo  
10/10 Columbus, OH  
10/11 Chicago  
10/14 St. Louis  
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[supersatellite]

hearts and minds of her peers in the radio and record industry, but also because of the extreme hardship she endures daily working for Plen and Naumann. These days one can hear this bizarre Plen-plus-Naumann speech pattern in her voice.

We're all a little worried about her. Or maybe it's just me she belches loudly to over the phone. Anyway, Dawn always keeps a cool head on her shoulders. She never seems to panic—a result of being battle-tested by Bill Hard at *The Hard Report* oh those many years ago I suppose. Dawn tries to treat each station fairly. Even under a steady barrage of requests for a piece of the Lenny/Cracker/Pumpkins, and now Bowie, pie. Dawn is a major reason why Virgin is a major player in the alternative arena. O.K. Dawn, now go ask Plen for another raise.

**MARK NEITER**

**a.k.a.** N/A

**Job Title:** VP of Alternative Promotion, American Recordings

**Age:** 29

**Favorite line from a movie:**

"Badges? We don't need no stinkin' badges!" - *Treasure of the Sierra Madre*

**Theory Of Alternativity:**

Alternative = inspiration x (originality + perspiration)



When you ask people in radio who they like in the world of promotion, Mark's name comes up A LOT. He's not flashy, doesn't care if he's part of the "in

crowd," and doesn't often draw attention to himself. He like the Stealth promo man. He just goes in and gets the job done. His strength is in finding and befriending young programmers whose hair is as disheveled as his own (except for Bruce Jones). He has a true working promo person office, meaning, it's a total disaster. I don't how he finds anything in there. But you can feel the power in the room. A lot gets accomplished in that cubicle, usually the attachment of strange new items to the walls and ceiling. American has some very cool new stuff coming out in the fourth quarter so make sure you've listened to Mark's mailings. There will be a quiz afterward.

**TOM BIERY**

**a.k.a.** Grover

**Job Title:** VP National Promotion Director, Alternative Radio

**Age:** N/A

**Favorite line from a movie:** N/A

**Theory Of Alternativity:** N/A

Well trained attack dog or promo man?

Same thing aren't they? Warner Bros. let Biery loose on the Flaming Lips project last year, and he just wouldn't take "no" for an answer. He is fully credited with



breaking "...Jelly" wide open at radio, starting out of the midwest where he was based as Chicago local for the Bunny. Obviously the

powers that be (Jeff Gold and Stu Cohen) thought Tom would make a great national alternative guy. He's totally on the ball, is very diligent about staying in contact with EVERYONE, and is hugely responsible for bringing Warner's alternative department wailing into the '90s. I say we give him the "Acid Test." All of you in radio call Tom tomorrow and ask him for a band for your acoustic Christmas shows. Yeah! Let's see what Tom's really made of.

**BRIAN CORONA**

**a.k.a.** Buh, Buh, Buh, Bri—Corona

**Job Title:** Director of Alternative Promotion

**Age:** thirtyish

**Favorite line from a movie:** "That's not a bacon factory, is it?" — *Babe*

**Theory Of Alternativity:** N/A



Brian loves bacon. He eats at least a pound a day. We all try to warn him that bacon could cause problems, but he won't listen. It's bacon and eggs for

breakfast. BLT's with extra bacon for lunch. And usually roast pork or pork chops for dinner. Saturdays he splurges and has a big fat filet mignon for dinner. Sunday is usually "Cheese Fantasy Day" at the Corona household. It's amazing that he stays so thin. No doubt it's all the energy he burns as alternative promo guy for 550. Brian is another of the new breed of promo person who "gets it." Hype is not his style; he prefers to hypnotize his victims, lull them into a sense of false security, and then go for the kill. It's a treat watching Brian at work. If conditions are right he can stupefy someone from about thirty paces. I've seen him stun a music director from across the room, and then the next Tuesday that station will add Eve's Plum. Fascinating.

**JOEL HABESHAW**

**a.k.a.** Tank Boy

**Job Title:** Director Of Promotions For All Sorts Of Formats, Hollywood Records

**Age:** Still young enough to kick our butts



CATCHING AIR...



**Favorite line from a movie:**

Line? You want one stinking line?! No way! Put the whole movie in there: *Full Metal Jacket*, dammit!

**Theory Of Alternativity:** If a "fly away" doesn't get the add, maybe a "Fly Over" with cluster bombs will.



Joel's background makes him uniquely qualified for this wonderful life in record promotion. First, he spent a few years in the Army driving

tanks. Then, a few more years in the National Guard driving around the desert before running into the "Edge" in Las Vegas. After doing time in radio, Joel felt that record promotion was more his style. Maverick took him on, then dropped him off. Joel then became an alternative indie promo guy. He loved it so much that he made a beeline for Hollywood Records when he heard there was an opening. Now he's a multi-format kinda guy, but his heart is where the rock is. He's the only man I know who can display a broad knowledge of both weapons and music in the same conver-

sation. Joel definitely lives the rock & roll lifestyle. He's always out at shows. He seems to know at least one person in every band, and his brain is like the Rock Library of Congress. He might seem phlegmatic, but do not be deceived. He's in it for the music, dude.

**TOM GATES**

**a.k.a.** Gate-O

**Job Title:** Director Of Alternative Promotion, Roadrunner Records

**Age:** 25

**Favorite line from a movie:**

"There's a fine line between clever and stupid." — *Spinal Tap*

**Theory Of Alternativity:** A2 + C9 (R2D2 + C3PO) - MC2 = Offspring



You know, I actually don't know that much about Tom Gates, but he's making a lot of noise out there. That, or he has no one else to call except me. But he's very

charming and funny over the phone. When I finally met him in person I was struck by how human he looked. You can tell Tom is going to have a nice

long run in this business. He's the kind of person you really don't mind talking to about music. He has a great sense of humor, a very thick skin, and all his hair. If Roadrunner makes a splash with this Shelter record it will be because of Tom Gates. At least, that's what his bosses are hoping.

**JONATHAN LEV**

**a.k.a.** Jonny Bahama

**Job Title:** Vice President In Charge Of Getting My Head Through The Door, Mutant Promotions

**Age:** 30 (going on 15)

**Favorite line from a movie:** "Get your Goddamn ape paws off of me!" — Charleton Heston, *Planet Of The Apes*



If you're in radio and the mere thought of independent record promoters makes you cringe, consider Jonathan Lev. He's in the demo. He knows the music. He

was the drummer for that famous Boston band, The Llamas, and he's a walking encyclopedia of memorable moments from the world's stupidest movies. I

should know. Jonathan and I shared a very small office for almost a year. It was a lot like being sealed in a Gemini space capsule for a long ride to Mars. You get to know each other REALLY well. Almost too well. Day in and day out I had to listen to Jonathan noisily flipping the pages of the latest J. Crew catalogue looking for the perfect raincoat. It drove me crazy. But if you're looking for an alternative independent promotion person who really cares about the projects he takes on, Jonathan's your man. He cares intensely about the radio stations he works with. No hype, no jive, no bull-shit. And he does a great impersonation of 1960's era Japanese monster movies. If this is the future of the format, we're all in really big trouble.

**KAREN GLAUBER**

**a.k.a.** Mrs. Parker

**Job Title:** VP Post Modern Editor, HITS

**Age:** 34

**Favorite line from a movie:**

"I love my dead gay son." — *Heathers*

**Theory Of Alternativity:**

Comedy = Tragedy + Time

If Dorothy Parker were sassy she'd be Karen Glauber. Karen knows EVERY-ONE, and has an incredible talent for sniffing out the best dirt. Her weekly col-



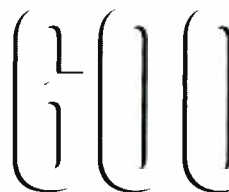
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| KEDG ADD | KMYZ ADD | KTEG ADD |
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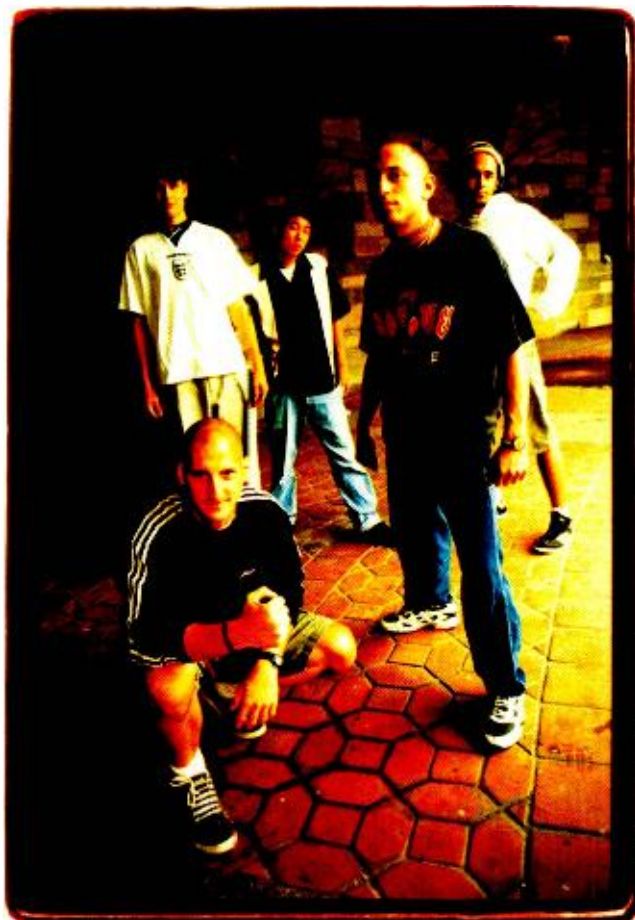
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Finally, a band whose glass is half full.....

# shelter



here we go

In a world where depression, confusion and  
complaint rock are hip, these guys are  
totally uncool.



umn in *HITS* stands out for it's deadly combination of hilarity, scathing wit, and the awful truth. Karen knows how to cut right to the heart of the matter. She can trash you with a phrase so well turned that only the trashee knows who she's



writing about. But we all wind up being entertained. Now THAT'S a talent. Karen took over the *HITS* Post Modern effort from John Leshay, whose

own pathetic attempts to create a meaningful alternative section pale in comparison with what Ms. Glauber has done in the past four years. Of course, Karen honed her skills at industry intrigue all throughout the '80s, working first at IRS, then at A&M. She spends most days pissed off at an unfair world where radio stations can't just play the good stuff. At times like these Karen longs for a quiet room where really good smoked salmon on freshly toasted bagels with chive cream cheese is delivered every four hours.

## PHIL COSTELLO

**a.k.a.** Dr. No

**Job Title:** Senior VP of Promotion, Capitol Records

**Age:** 41 (don't be deceived, he's more in the demo than most people who ARE in the demo)

**Favorite line from a movie:** "What do I want from you Mr. Bond? I want you to die!" — *Goldfinger*

**Theory Of Alternativity:** Wasn't that a band who used to play the Blue Note in the early '80s?

Phil is like Robert Duvall during that scene in *Apocalypse Now* where he's standing on the beach after the invasion and says, "I love the smell of napalm in the morning. It smells like victory!" Phil is a master strategist and sports a no-holds-barred approach to promotion. He is

one of those people who seems to be naturally in tune with their chosen career path. We're all just glad it's record promotion and not, say, hunting humans. I remember this time I was sitting



in his cramped office in the Capitol tower while he was explaining to me how they were going to get radio to wake up and take notice of this Mazzy Star song, "Fade Into You." He laid out exactly what the plan was going to be, and how it would be executed. Damn if it didn't work just like Phil said it would. He scares me sometimes. He's also hard to pin down for a social gathering since he seems to be working all the time. But know this: Phil is the most sincere and credible record guy you will ever meet. He's not afraid to say something sucks, if it sucks. And people have a tendency to believe him about records 'cause he's mostly right. Kinda rare, isn't it?

## STEVE TIPP

**a.k.a.** Tipp or The Tippster or...you make one up

**Job Title:** VP Promotion Contemporary Music, Reprise

**Age:** 37

**Favorite line from a movie:** "Yay, Kermit!" — from whichever

Muppet movie you wish, 'cause that's all he watches since having a kid.

**Theory Of Alternativity:** Just add my records

Steve wouldn't tell me how old he is and when I tried to track down his age all the records seemed to have mysteriously disappeared. All I know is that he's been doing alternative promotion since the late 1930s, but he still looks seventeen years old. He's worked for the Warner family for most of his career except for a short stint at Columbia at the beginning

of this decade. That lasted about as long as Donny's smile on a Tuesday with no adds. So it was back to L.A. and the head alternative job at resurgent Reprise. Can you believe the label's amount of releases each month? Wow.



And Steve makes the juggling act look absolutely effortless. His special talent is talking to radio programmers as if they have brains, which is probably a big

reason for Steve's longevity. His hugely successful track record covers everything from the B-52's to Chris Isaak to Green Day. So let him smoke a cigar if he wants.

## JON COHEN

**a.k.a.** J.C. ('cause he walks on water)

**Job Title:** Bring Me The Head Of Alternative Promotion, Columbia

**Age:** A young, but cynical 27

**Favorite line from a movie:** "People on 'ludes should not drive." — Jeff Spicoli, *Fast Times At Ridgemont High*

**Theory Of Alternativity:** "Lame records and stations following the leaders made other formats bogus. So if we don't get some cool rules, pronto, we'll just be bogus ourselves." — Jeff Spicoli (did he really say that?)

His perky, can-do, whatever-you-need attitude is SO annoying. It amazes me that programmers even take his calls. Ahh, but if you do a little research you'll find out that Jon is regarded as one of the best. As it is with Ted Volk, you'd be hard pressed to find anyone who doesn't like Cohen. Jon is part of a one-two punch from Sony Music (the other is Leshay, of course) that makes Columbia a major player in the alternative world. Jon started life as a Boston local for EMI. Soon he was drafted to the New York home office and was forwarding the

careers of artists like The Proclaimers, Blur, and Sinead O'connor. His favorite hobby at EMI was sneaking into Charles Koppleman's humidor and "borrowing" cigars for us. It was a sad day when Jon moved on to Columbia. We were now



on our own for Cohibas. Oh well. Jon's other favorite pastime is sports. And the hot rumor around the industry right now is that Cohen may not last much

longer at Sony. The scuttlebutt has it that Jon now controls a majority interest in a New York sports franchise, specifically, basketball. We hear that part of the deal would have him coaching for this team. More to come.

## JOHN LESHAY

**a.k.a.** Lay-Shay

**Job Title:** Yeah, Right (something at Sony, we're not certain)

**Age:** Sure!

**Favorite line from a movie:** No way!

**Theory Of Alternativity:** Buh-Bye!



Has anyone so young risen so far in so short a time? Why, yes, many people now that I think about it. So relax. John's detractors think he's just a punk

upstart. But that's the point. We like that about him. And it's a big part of why John is where he is now. He started life at *HITS*

magazine, before that, we have no idea where he came from. My theory is that he arrived from outer space. However, he barely got rolling at *HITS* before the call came from Elektra in New York. Alternative national promotion was the

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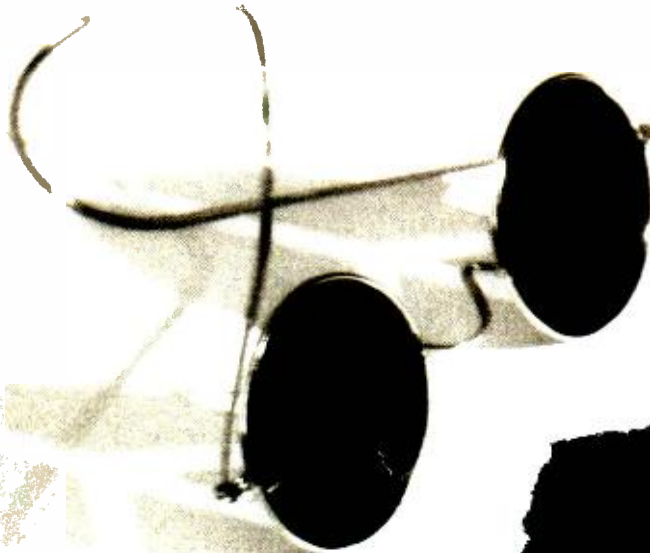
MAD SEASON

CANDLEBOX

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SCREAMING TREES

THE MINUS 5



assignment. John exploded like an "A" bomb in that job. His secret: he never actually worked anyone on records. Kurt St. Thomas and I would sit around after one of John's calls to WFNX and ask each other "Did you hear him talk about any of the stuff that he's working?" "No. Did you?" "No. Well, let's add whatever he's got." "O.K." This must be the way to success at a label. Soon they made John senior VP of everything. But we're talking about short attention span record industry here, so John had to depart eventually and he now resides at Sony in some senior VP marketing capacity, sucking up all the major talent from around the country, building an incredible team of really cool people. And he's only 17 years old.

## JACK ISQUITH

**a.k.a.** Jaaaaaack!

**Job Title:** VP Alternative Music

**Age:** I'm not telling you

**Favorite line from a movie:**

"What is it that you want?"

— Joe Montegna, *House of Games*

**Theory Of Alternative:** I don't think you're asking the right question here. I think the approach should be more — (never mind Jack. We'll get back to this later)

video awards show (or was it the Grammy's?) where Living Color got up on stage to accept their award and thanked Jack Isquith? Now THAT'S impact. When Jack worked at Epic I was



a consultant for Jacobs Media. I was working out of a rented house on eastern Long Island in New York. NO ONE knew where I was. I was safe from

promo calls. Jack found me, insisted on calling a few times a week and always seemed to know when I was around. Pretty soon my wife and I were checking the house for hidden cameras. But it gets worse. When I went to work at WFNX in Boston Jack had this uncanny ability to know exactly what time Kurt and I would be sitting around my office doing our weekly music meeting. It was always ten o'clock at night, and the phone would ring. We always picked it up 'cause who would call at that hour except someone we needed to speak to? The answer is Jack, of course. Jack left Epic and became an indie working out of Portland, Oregon. At that time one indie could pretty much work all the sta-

IT for alternative independent promotion. He single-handedly raised independent promotion to a new level of credibility and respectability. Jack's secret is that he's really, really, really intelligent. He loves using logic and reason on you. And he makes you feel warm and fuzzy. If you're a programmer Jack will ALWAYS have the correct answer as to why you should play one of his records. This has worked very well for A&M, where Jack now practices his craft. And I really think Sheryl Crow should have thanked Jack on stage when she won her award.

## STU BERGEN

**a.k.a** Stu

**Job Title:** Director, Alternative Music, Epic

**Age:** twentysomething

**Favorite line from a movie:**

"Squeal like a pig!" — that famous inbred from *Deliverance*

**Theory Of Alternativity:** Everything's cyclical



Stu used to work for Relativity. When Steve Backer left Epic (he was Jack Isquith's replacement) for Giant in L.A., Stu was tapped by Polly Anthony to be

ent alternative guru for Epic. It was like before Stu. He has been there, and always will be

Another one of the new "brat pack" of alternative promo weasels, Joel has endeared himself to many programmers.



We don't exactly know why, but maybe this short anecdote can illuminate the situation: Joel used to work for Savage records and he was annoying.

He would constantly call Kurt St. Thomas at WFNX and try to talk to him about music. How rude. Kurt would never take his call, or would only take it by accident. One day, Joel decided to just come up to Boston from New York and show up at the station, unannounced, to wait for Kurt. Joel now worked for East/West. Kurt found out about this when he called in for messages and the receptionist told Kurt that Joel was waiting in the lobby for him. Kurt slipped into the building through a back door. Joel continued to wait. After a while Joel began to suspect that Kurt had given him the slip. So he went around to the back door and proceeded to wait there. Then the front once again. Then the back. He waited ALL DAY. Kurt was trapped upstairs. He couldn't leave without being spotted by Joel. Finally, Kurt just waited Joel out. Joel eventually left in disgust. Kurt was really pissed but he had to admire Joel for his fortitude. Eventually Jon Cohen prevailed upon us to go to lunch with he and Joel. That is when Joel was officially christened "The Stalker." Tell your grand-



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at the highly-successful Newbury Comics chain of record stores based in Boston.

She was able to simultaneously deal with all sorts of stupid crap, and also not take any crap. Alexa was promoted constantly. After becoming one of the top people at Newbury Comics she decided things were going too well. She felt a



full time life of living hell in radio was what she needed. So she became the PD at WEQX. When the WBRU PD slot opened, Alexa slipped right in. Is she hoppy now? When someone pointed out recently that she should strive to get more enjoyment out of her life of free CDs, concerts for free, rock stars for free, and the admiration and respect of her peers, Alexa replied "Oh, I have a lifestyle. I just don't have a life."

## PHIL MANNING

a.k.a. Phil

Job Title: Program Director, WENZ/Cleveland

Age: 32

### Favorite line from a movie:

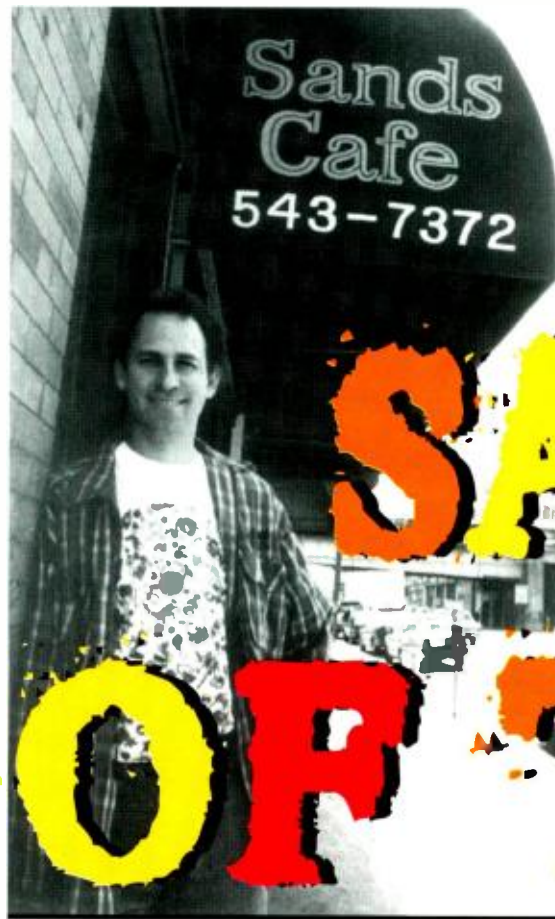
I don't have the attention span to watch a movie. I live my life in 3 minute and 24-second chunks (unfortunately)

**Theory Of Alternativity:** It beats waking up and hearing Air Supply on the radio



Phil's been around a lot longer than most people realize. He toiled away in near obscurity at WOXY for what seemed like on eternity. Why, I remem-

ber when Phil started the first "Flashback Lunch" on WOXY around 1911. Block Party Weekends were another Phil Manning invention. Ah, who could forget those "Blocks of Bach" that would come up every four hours? Finally, Phil got serious about his radio career. After nudging him in the back for a century to call Tom Calderone, Phil finally did it and wound up moving to Cleveland to take over the gun turrets at WENZ. Talk about your bottleneck! Whew! Do you have any idea what's going on in Cleveland these days? Phil is now what is commonly referred to in radio jargon as "Bottle Tested." And he's bearing up quite well under the pressure, thank you very much. Keep an eye on this one. In the next few years Phil will become one of the major players, not only in the format, but in radio in general. ●



**I**t's been almost ten years since KITS, Live 105, made the transition from Top 40 to alternative. That's a long time. For that entire period there has been only one Program Director: Richard Sands. That's an amazing track record for the station and the man, considering what this industry is like.

It's almost ironic that Richard wound up programming an alternative station. I remember when we were both employees of Noble Broadcasting. Richard worked as a jock at "The Mighty 690", the sister Top 40 station to 91X, while I was music director of 91X. The offices of both stations were located in the same building on Pacific Highway in San Diego. I used to watch Richard pull into the parking lot every day in his beat up "Tijuana Bomber". We all had them 'cause we all worked across the border in Mexico. That's where both of the stations studios were.

When Richard left to go to KITS in San Francisco we all thought we'd never see him again. He was just going to go and be another Top 40 jock and that was it. Imagine our surprise when Richard became the PD and then took a sharp left turn at the next intersection.

It's been a mighty long ride—nine years to be exact—since then. The company that owns Live 105, Entercom, obviously made a long-term commitment to the format and to Richard. And it's all happened rather quietly. Richard is a great manager with a steady hand on the tiller. But the last 12 months have been very interesting. Live 105 has achieved its highest ratings ever, Entercom decided to flip its Portland property to alternative (with Richard overseeing), and within the last few weeks Entercom's Pittsburgh station became the next to go alternative. Once again Richard became the chief architect and consultant. At the same moment, his long-time Music Director, Steve Masters, decided to move on. I figured it was about time we had a chat with Richard and learn what's been going on.

BY MAX TOLKOFF

# THE SANDS OF TIME

Can you describe Live 105's transition from Top 40 to alternative back in 1980?

Richard: Actually, it was '86.

Really? '86?

Richard: Yes.

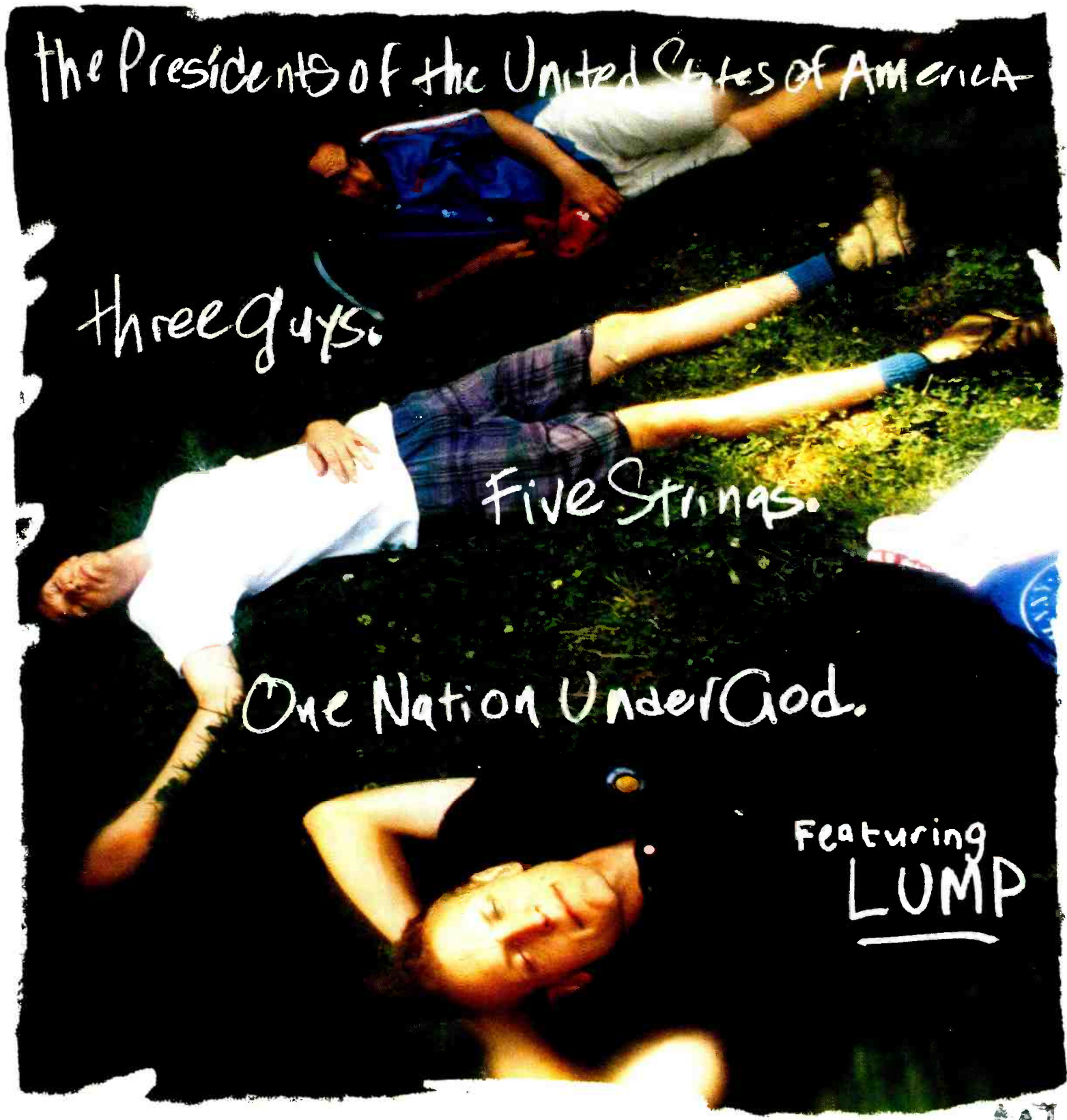
All right. Go back to '86 then.

Well, first of all, we didn't just do it willy-nilly. We did market research to find out what the hole was, because we were a Top 40 station that was trailing in the ratings to KMEL, who had come into the format after us and who had started to pretty much beat our butts. And the market study showed that there was a hole for a station that was kind of a subtly hip station. So we took our Top 40 station (and we already had Alex Bennett on in the morning) and in the rest of the day we made it into a—I guess you might call it—a modern Top 40. It was a hybrid station where we didn't just play alternative music, we still played some of the artists who were on the charts, including Janet Jackson, Madonna, etc. I guess we were one of the early hybrids of the format.

Yeah, you definitely were.

And as time went by we did focus groups and continued to research the market, and we found that it really wasn't good enough for the people who liked the station. They wanted us to go farther and farther into alternative, and I kind of believe in the listener is the customer, and the customer is always right. And if the customer wants more alternative, that's what we'll be.

Was this need for alternative a legacy of



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*The Quake?*

Maybe. The Quake had never succeeded in a really solid fashion. I think the best it had done was maybe a two share, and in our very first book we went from a 1.5 to a 2.4. So even in our very first book as an alternative station, we did better than the Quake ever had done. We never really started out to be like The Quake, because who wants to copy a station that didn't make it? Although we did hire some of the same people who had been on The Quake, and we wanted all the people who had listened to The Quake to listen to us. But we wanted much more than that.

*What is the big difference, in your opinion, in the way the industry dealt with the format then, and how they deal with it now?*

Well, I think everybody gives the format a lot more respect now. Back then, alternative departments of record companies were—well, there was the main building and then you went through a hallway, and you went way down the hall, and at the very end of the hall there was a little office and inside there was a cardboard table with three chairs and three telephones. And that was the alternative department. I mean, it was definitely an afterthought for most record companies. Now I think almost every record company feels that alternative is a very important thing and they need to nurture it and build bands, because that's the way to go if you want to be successful in the future.

*Are you experiencing situations now where once you may have been able to own an artist completely yourselves, and get all of the promotional stuff behind that artist, but now it's more political?* Yeah. I think lately, more than ever, labels are being careful not piss off any station, and their solution to doing that is to make various concerts that come to town "neutral." And even if the radio station isn't in the market the record company feels that it's far safer to just say, "Oh, let's make it neutral," instead of giving it to the station that's really supporting the artist.

*And what's your feeling about this? I mean, we obviously had to cede neutrality to a lot of artists in the early days. Like, U2 became very big, very early on, and obviously we couldn't claim exclusivity with them anymore. Do you feel that as a long time heritage alternative station that you are owed something?*

I don't know if I'm owed something, but I would like fair and equal treatment. So when I see, for example, Silverchair in Los Angeles, the present goes to KROQ (and deservedly so), although KLOS also plays Silverchair. I think that when Silverchair comes to San Francisco there shouldn't really be any debate about it. It should just be a Live 105 show. Yet, in this particular instance, the label argues that it should be neutral because they

don't want to irritate KSJO in San Jose, who plays the record, and they also don't want to upset KOME, although San Francisco's some 60 miles away from San Jose.

*Right. It's a thorny problem.*

*But let me switch gears for a moment. Can you address the "dance" issue? For a lot of years there's been the perception out there that Live 105 is more "dancey" than other alternative stations. Is this correct?*

No, it's a total misperception and it kind of always amazes us. Yes, in 1986 that was true, and we did have a night time mix show with Steve Masters and we did have a late night mix show. But over the last year or two that hasn't been true at all. But a lot of people either never turn on our station or don't keep up to date, so they still think that's true. We're as much a rock station as anybody in the country.

*But do you think that's only within the last couple of years?*

I mean, the format has been in continual evolution, but especially since, let's say post-Nirvana, it's definitely been a rock station. And in the past year or two we don't even have the mix show at night at all.

*Is that great big alternative library still a big part of what you're doing? Or has it been relegated, like at many other stations to the "flashback" dust bin?*

Well, I think we have a long heritage, and we still play up that heritage. As a matter of fact, this Sunday we're playing nothing but flashbacks. We don't do that all the time, but we do it as a special feature from time to time. We have the Flashback Lunch, as do many stations, but on the other hand, I think right now we're in a kind of cycle where current music is a little more important, so we're much heavier on current music than we've been in the past.

*You have a Top 40 background. Do you buy into the current trend with a lot of alternative stations that have gone the way of very high spins and sweepers after every song? This wasn't the case in the early days of the format.*

First of all, I have a lot of respect for Kevin Weatherly, I think he's done a great job with KROQ and I think the ratings prove it. I think he's had a great influence on the format. It may not be consciously, but I think a lot of stations have emulated KROQ and the success they've had. And I certainly tip my hat to Kevin. I think good radio is good radio, no matter what you do. And there's no problem with identifying your station frequently if you do it in clever and creative ways. And we do that, but we don't

have the same repetition that they do at some of the other alternative stations in the country. I think some of the stations are playing records maybe three times a shift, and we don't do that on Live 105.

*Steve Masters was obviously important to the whole Live 105 vibe.*

*Are things going to change at all with him not in the mix? Is it sort of the end of one era and the beginning of another?*

Steve's been here since the very first day of Live 105, as have I. Of course he's an important part of the mix. And both he and I feel pretty emotional about his leaving and both of us are sorry to see him go. That being said, you know, one day I'll be gone, and the station's just going to keep right on

going. The people at the top are important, but to the listener, the radio station is just Live 105. And whether I'm here or Steve is here, it's still Live 105, and it's going to keep going. Will it be a different radio station? That remains to be seen.

*Can you talk briefly about Portland and Pittsburgh?*

Entercom is very proud of Live 105 and the success we've had over the years. The COO of the company, David Field, is young and aggressive and a very bright guy. He's definitely one of the rising stars of the industry. He loves this kind of music and he wants to see the success that we've had here translated to our other markets. Obviously this format can be a success just about anywhere. There was no alternative station in Portland, and none in Pittsburgh, so I think they were fairly obvious moves.

*Thanks for taking the time to chat today. Is there anything else you'd like to say? Don't ever call here again.* ●



BE ON THE LOOKOUT

WEEK OF SEPTEMBER 18

<b>The Blue Eskimos</b>	<b>Boot To Lip</b>	<b>(American Standard Rec.)</b>
<b>Blur</b>	<b>Country House</b>	<b>(Virgin)</b>
<b>The Charlatans</b>	<b>The Charlatans</b>	<b>(Beggars Banquet/Atlantic)</b>
<b>God Lives Under Water</b>	<b>All Wrong</b>	<b>(Reprise)</b>
<b>Lenny Kravitz</b>	<b>Circus</b>	<b>(Virgin)</b>
<b>Alanis Morissette</b>	<b>Hand In My Pocket</b>	<b>(Reprise)</b>
<b>Smackmellon</b>	<b>Blue Hour</b>	<b>(Relativity)</b>
<b>Various Artists</b>	<b>A Means To An End</b>	<b>(Virgin)</b>

WEEK OF SEPTEMBER 25

<b>Alice In Chains</b>	<b>Grind</b>	<b>(Columbia)</b>
<b>All-4-One</b>	<b>All-4-One</b>	<b>(Atlantic)</b>
<b>Bel Canto</b>	<b>Bel Canto</b>	<b>(Lava/Atl)</b>
<b>Big Audio Dynamite</b>	<b>Planet BAD Greatest Hits</b>	<b>(Columbia)</b>
<b>The Bottle Rockets</b>	<b>The Brooklyn Side</b>	<b>(TAG/Atl)</b>
<b>Clannad</b>	<b>Clannad</b>	<b>(Atlantic)</b>
<b>Dandelion</b>	<b>Trailer Park Girl</b>	<b>(Columbia)</b>
<b>Intro</b>	<b>Intro</b>	<b>(Atlantic)</b>
<b>Left Field</b>	<b>Open Up</b>	<b>(Columbia)</b>
<b>Machines Of Loving Grace</b>	<b>Machines Of Loving Grace</b>	<b>(Mammoth/Atl)</b>
<b>Alannah Myles</b>	<b>Alannah Myles</b>	<b>(Atlantic)</b>
<b>Ruth Ruth</b>	<b>Uninvited</b>	<b>(AB/AMR)</b>
<b>Smackmellon</b>	<b>Blue Hour</b>	<b>(Relativity)</b>
<b>Toad The Wet Sprocket</b>	<b>Good Intentions</b>	<b>(Columbia)</b>
<b>Toad The Wet Sprocket</b>	<b>In Light Syrup</b>	<b>(Columbia)</b>
<b>The Verve</b>	<b>This is Music</b>	<b>(Virgin/Vernon Yard)</b>

WEEK OF OCTOBER 2

<b>Belly</b>	<b>Red</b>	<b>(Reprise)</b>
<b>Ben Harper</b>	<b>Ground On Down</b>	<b>(Virgin)</b>
<b>Blur</b>	<b>The Great Escape</b>	<b>(Virgin)</b>
<b>David Bowie</b>	<b>Outside</b>	<b>(Virgin)</b>
<b>The Brian Jonestown Massacre</b>	<b>Methadrome</b>	<b>(Bomp!)</b>
<b>The Rentals</b>	<b>Friends Of P</b>	<b>(Reprise)</b>
<b>The Smackmelon</b>	<b>Blue Hour</b>	<b>(Relativity)</b>
<b>Tab Two</b>	<b>Flagman Ahead</b>	<b>(Virgin)</b>

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<b>WMRQ</b>		

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**SALT & PEPA**  
 "Ain't Nuthin' But a She  
 Thing" (London)  
**2 PAC**  
 "Temptations" (Interscope)

**TOP TIP**

**MARY J. BLIGE**  
 "(You Make Me Feel Like) A Natural Woman"  
 (Uptown/MCA)  
 Mary J. Blige debuts on the UL chart this  
 week with 46 GAVIN reporters. Stations  
 reporting heavy spins include WMPZ (38)  
 KISS/FM (32) and WBLX(22)

**RECORD TO WATCH**

**GERALD & EDDIE LEVERT SR.**  
 "Already Missing You" (Eastwest)  
 This father/son duo has increased spins  
 with "Already Missing You" from +342 to  
 +833 this week. "Already Missing You" is  
 22 on the UL chart.

# Gavin Urban Landzcape

TW	SPINS	TREND	TW	SPINS	TREND		
1	MICHAEL JACKSON - You Are Not Alone (Epic)	2412	-23	21	D'ANGELO - Brown Sugar (EMI)	841	-417
2	BRANDY - Brokenhearted (Atlantic)	2286	+354	22	GERALD & EDDIE LEVERT - Already Missing You (eastwest/EEG)	833	+491
3	ARTIST FORMERLY KNOWN AS PRINCE - (Eye) Hate U (Warner Bros.)	2030	+295	23	PEBBLES - Are You Ready (MCA)	828	+123
4	MARIAH CAREY - Fantasy (Columbia)	1967	+440	24	JON B. - Pretty Girl (Yab Yum/550 Music)	806	+150
5	JANET JACKSON - Runaway (A&M)	1818	+367	25	BLACKSTREET - Tonight's The Night (Interscope/Atlantic)	799	-332
6	GROOVE THEORY - Tell Me (Epic)	1801	+106	26	AARON HALL - Dangerous Minds Soundtrack: Curiosity (MCA)	792	-129
7	SOLO - Heaven (A&M/Perspective)	1792	+272	27	A.Z. - Sugar Hill feat. missjones (EMI)	779	-61
8	DEBORAH COX - Sentimental (Arista)	1749	+126	28	VANESSA WILLIAMS - You Can't Run (Wing/Mercury)	745	-78
9	BRIAN MCKNIGHT - On The Down Low (Mercury)	1709	+8	29	TONY THOMPSON - Handle Our Business (Giant)	693	+138
10	PURE SOUL - We Must Be In Love (StepSun)	1270	-331	30	MARY J. BLIGE - (You Make Me Feel Like) A Natural Woman (Uptown/MCA)	666	NEW
11	MONTELL JORDAN - Somethin' 4 Da Honeyz (RAL/Def Jam)	1152	-79	31	XSCAPE - Feels So Good (So So Def/Columbia)	618	-381
12	REGINA BELLE - Love TKO (Columbia)	1149	+155	32	SEAN LEVERT - Same One (Atlantic)	563	-205
13	COOLIO - Gangsta's Paradise (MCA)	1127	+182	33	SHAI - Come With Me (Gasoline Alley/MCA)	558	+230
14	BOYZ II MEN - Vibir' (Motown)	1067	+1	34	MAYSA - What About Our Love (Blue Thumb)	527	+187
15	FAITH EVANS - You Used To Love Me (Bad Boy/Arista)	1059	-390	35	SOUL II SOUL - Love Enuff (Virgin)	516	+118
16	AFTER 7 - 'Til You Do Me Right (Virgin)	1051	-290	36	MONICA - Like This Like That (Rowdy/Arista)	512	NEW
17	IMMATURE - Feel The Funk (MCA)	979	+119	37	JUNIOR MAFIA - Player's Anthem (Big Beat/Atlantic)	512	-4
18	MOKENSTEF - He's Mine (Outburst/Def Jam/Island)	917	-323	38	BONE THUGS N HARMONY - 1st Of The Month (Relativity)	512	-67
19	JASON WEAVER - Luv Ambition (Motown)	896	+3	39	XSCAPE - Who Can I Run To? (So So Def/Columbia)	509	+110
20	A FEW GOOD MEN - Tonight (LaFace/Arista)	880	+72	40	JODECI - Freek 'n You (Uptown/MCA)	509	-219

## Making Noise The Regional View

Editor: QUINCY MCCOY • Urban Assistant: STACY BAINES  
 Urban Reports accepted through Tuesday 3:00pm  
 Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580

**west coast**

**Brandy +82**  
 "Brokenhearted" (Atlantic)

**Solo +64**  
 "Heaven" (A&M/Perspective)

**Groove Theory +59**  
 "Tell Me" (Epic)

**southwest**

**Monica +87**  
 "Like This and Like That" (Rowdy/Arista)

**Mariah Carey +83**  
 "Fantasy" (Columbia)

**Janet Jackson +69**  
 "Runaway" (A&M)

**midwest**

**Janet Jackson +117**  
 "Runaway" (A&M)

**Brandy +98**  
 "Brokenhearted" (Atlantic)

**Solo +94**  
 "Heaven" (A&M/Perspective)

**mid-atlantic**

**Monica +86**  
 "Like This and Like That" (Rowdy/Arista)

**Xcape +82**  
 "Who Can I Run To?" (Columbia)

**Gerald & Eddie Levert Sr. +74**  
 "Already Missing You" (Eastwest)

**southeast**

**Gerald & Eddie Levert Sr. +149**  
 "Already Missing You" (Eastwest)

**Mary J. Blige +140**  
 "(You Make Me Feel Like) A Natural  
 Woman" (Uptown/MCA)

**Mariah Carey +131**  
 "Fantasy" (Columbia)

**carolina/va**

**Monica +91**  
 "Like This and Like That" (Rowdy/Arista)

**Mary J. Blige +88**  
 "(You Make Me Feel Like) A Natural  
 Woman" (Uptown/MCA)

**Brandy +78**  
 "Brokenhearted" (Atlantic)



*Worl-A-Girl's brilliant vocal harmonies wowed audiences on their recent U.S. tour. Now hear their sweet rendition of one of Bob Marley's best-loved songs.*



# Worl-A-Girl

no woman no cry

WPLZ WDKX  
 WWWZ WWDM  
 WZFX WQOK

*The debut single.*

*Produced by Daddy-O for TLG Entertainment, Inc.  
 Management: Titu Grey/TLG Entertainment, Inc.*



# DIAMOND

featuring **D-ROC**

## BANK HEAD BOUNCE

**The debut single.**

WQUE WPEG  
 WQOK WZFX  
 WVEE WHTA  
 WFXA WFXE  
 WEAS WAEG  
 KKDA KMJJ  
 KVSP KJMM  
 WWWZ WJTT

*Audience Reach 1 Million*

*Produced by C. (DJ Smoke) Henderson &  
 L. (Diamond) Atkins for Gang Bang'in Productions  
 Management: Greenhouse Management*



On Eastwest Records America compact discs, cassettes and records.



# On-line

BY QUINCY MCCOY

## MTV is Buzzing Along

If you're interested in making the leap from radio programming to MTV, it would help if you have a diverse and interesting background like Steven Hill. Hill's a self-described "music lover" whose career started at Brown University multi formatted WBRU. He gathered a great deal of experience and knowledge from working in each of the station's formats. He worked as a jock at WILD-Boston, and was program director from 1988-93. Hill helped implement ABC Radio Networks Urban Gold format with Steve Harris, and later was executive producer of Tom Joyner's syndicated show. Now Hill is part of a select group, called music programmers, for MTV.

*How did you get interested in MTV?*  
It's a combination of two of my favorite things. I love music and I love TV. I do love television. I find it an interesting challenge to present music on a medium that it was not designed for.

*I'm amazed at how unashamedly you proclaimed, "I do love television." Most people would never admit to that.*

I have no problem saying it. I grew up with television.

*Explain your job responsibilities.*  
I'm part of a committee that selects the videos that are played and scheduled on MTV. Our jobs are to maintain artist and record company relations because their health and our health are connected.

*Take us through the process. A video comes in and...*

...A committee of eight people watch every video that's submitted. A lot of things break out of different shows. For example, the hard rock stuff and alternative stuff break out of *Alternative Nation*. We try to accommodate as many videos as possible, so we have an accusations meeting where we accept or pass on videos, and we have a music meeting for scheduling the different rotations.

*So you're involved with music videos regardless of genre?*

Yeah, I'm as involved with *Alternative Nation* as I am

with *Jams*. That's why it's important that I've had experience with rock, jazz and R&B radio programming. The job entails it all.

*Do trends in radio, like urban A/C or classics, have an effect on your programming?*

No, because the target audience for Urban Gold or black A/C is different than the target audience for MTV. Our target is younger than that of an adult contemporary station.

*Do you know that many urban stations that target listeners 18-34 use your rotations as a research tool?*

We know we have some effect, but coming from

radio, I also know that at times we influence them. We try to be the best influence we can, but other times, let's face it, they're just trying to find an excuse. "Oh it's not in hot rotation on MTV, so we can't do anything with it," or, "Oh it's not in hot rotation on BET, so we can't do anything with it!"

*So the big difference between MTV and music radio is that you're playing more new music than they are.*

Oh yeah. We're very much into breaking new acts in all genres. I'm pretty sure we're selling a lot of records. We use *buzz clips* to let the audience know that a

video is new, a little different, or hot.

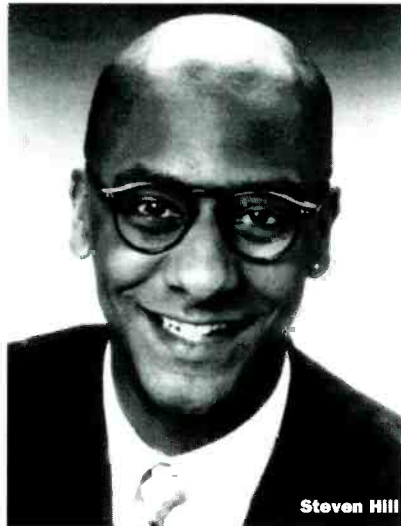
*What is a buzz clip?*

A buzz clip is a video that will either be huge, or that we have a good feeling about. It usually involves a new artist. For example we put a buzz clip on a band called

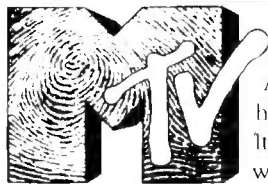
Silverchair and on D'Angelo. These artists, as predicted, have become major stars.

*What's ahead for MTV?*

It's evolving into an outlet that will still be 80-85 percent music, but you can't live on a diet of one thing. No channel has been able to do that. MTV started out as one thing and became successful, but it must continue to adapt to its target audience. We must evolve while staying true to our principle: MTV is music television.



Steven Hill



MUSIC TELEVISION

## Urban Picks

### REGINA BELLE "Reachin' Back"

Columbia



With *Reachin' Back*, Regina Belle takes us on a romantic journey through the sound of Philadelphia.

"I wanted to make an album that would remind folks of the blue light that hung in their basement and slow dancing with one's first love." Regina tackles the material of Teddy Pendergrass, The Stylics, The Spinners, The Delfonics with reverence, passion and style. She proves with *Reachin' Back* that great music, once created, can never die.

### MONICA miss thang Rowdy



I still can't believe she's only 14! Monica's voice has such wisdom and attitude its hard to get over the fact she just entered the ninth grade. Her first powerhouse single, "Don't Take It Personal," proved that she is a gifted and talented singer. Monica's album *miss thang* showcases her confidence and intelligence, yet it's playful and very, very good.

### 2PAC

#### Temptations Innerscope

2Pac is back with a haunting beat and story about a player who has a knack for understanding the failure in relationships. His ghetto storytelling hits the bullseye, depicting how hard it is to keep a relationship when times are tough and temptations of the street are strong. Again, 2Pac has put together another compelling song.

## Urban Workshop *Reviews*

**A**fter my column on the Effort Chart, I received faxes from a lot of programmers who asked how to do personnel evaluations—or reviews of staff announcers. Some companies require program directors to do reviews in order to measure and evaluate each team member's performance. It's a good way of keeping everybody clear about what their duties and responsibilities are.

The following is a good set of guidelines for you to begin with:

**1** Performs all weekday/weekend shifts with the station's ratings top of mind.

**2** Executes format fundamentals consistently, and fully prepare broadcast.

**3** Actively participates in station activities and collaborates with station department heads. Performs remote broadcasts or makes appearances as assigned.

**4** Adheres to all station guidelines, practices, policies and procedures.

**5** Demonstrates a high level of positive morals at all times.

**6** Maintains proper working procedure and care of all station operating equipment. Follows all procedures for

reporting equipment failure, technical difficulties or other discrepancies.

**7** Serves as a station custodian and is protective of all station assets and other equipment owned by the station.

**8** Performs accurately and thoroughly other duties as assigned.

It's best to rate these areas as being satisfactory, excellent or needing improvement. All reviews should be written and communicated in person. You should be very clear and include in each section ways the individual can improve, or why they excel.

# DOE OR DIE



# AL

THE DEBUT ALBUM FEATURING THE GOLD SMASH HIT  
**"SUGAR HILL"**  
PLUS THE NEW SINGLE  
**"DOE OR DIE"**  
& **"MO' MONEY MO' MURDER (HOMICIDE)"**  
featuring NAS

**ALBUM IN-STORES OCTOBER 10TH**

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EMI Records



Management: Camian Blyden for AllOut Management



**MOST ADDED**



**CYPRESS HILL**  
*Throw Your Set In The Air/*  
*Killa Hill*  
*(Ruffhouse/Columbia)*  
**KAPONE**  
*Get Down To It/No Jurisdiction*  
*(Penalty)*



**TOP TIP**  
**GRAND PUBA**  
*A Little Of This*  
*(Elektra/EEG)*  
 If you've seen the video,  
 then you know Puba's takin'  
 his skills to the chill mode,  
 and it works. 11 new adds!

**RECORD TO WATCH**

**BLAHZAY BLAHZAY**  
*Danger*  
*(Mercury)*  
 When tha East is in tha house...  
 Oh my God—14 adds! And many a  
 West Coast station agree, including  
 KKBZ, KZSC, and KPOO...

# Gavin Rap

RA	LW	TW	
\$	4	1	<b>CROOKLYN DODGERS '95</b> - Return Of The Crooklyn Dodgers (Foxy Acres And A Mule/MCA)
\$	1	2	<b>KRS-ONE</b> - MCs Act Like They Don't Know (Jive)
\$	2	3	<b>SHOW SOUNDTRACK</b> - REDMAN & METHOD MAN - How High (Def Jam Recording Group)
6	5	4	<b>KOOL G RAP</b> - It's A Shame (Cold Chillin'/Epic Street)
—	12	5	<b>CHEF RAEKWON</b> - Ice Cream (Loud/RCA)
\$	6	6	<b>DAS EFX</b> - Real Hip-Hop (eastwest/EEG)
1	3	7	<b>MAD SKILLZ</b> - Nod Factor (Big Beat/Atlantic)
\$	8	8	<b>GURU'S JAZZMATAZZ VOL. II</b> - Respect The Architect Feat. Bahamadia (Chrysalis/MI)
11	9	9	<b>KEITH MURRAY</b> - This That Hit/Dip Dip Di (Jive)
14	11	10	<b>DOUG E. FRESH</b> - It's On/Where's Da Party At (Gee Street/ILS)
\$	7	11	<b>JUNIOR MAFIA</b> - Player's Anthem Feat. Notorious B.I.G. (Big Beat/Atlantic)
16	16	12	<b>JAY-Z</b> - In My Lifetime/I Can Get Wit Dat (Payday/FFRR)
\$	10	13	<b>A.Z.</b> - Sugar Hill feat. missjonas (EMI)
25	20	14	<b>JAMAL</b> - Fades "Em All (Rowdy/Arista)
23	17	15	<b>RED HOT LOVER TONE</b> - Wanna Make Moves (Select)
13	13	16	<b>SMIF N' WESSUN</b> - Sound Soy Burell/Wrekonize (Wreck/Nervous)
15	15	17	<b>LORDS OF THE UNDERGROUND</b> - Faith (Pendulum/MI)
10	14	18	<b>SHABAZZ THE DISCIPLE</b> - Death Be The Penalty (Penalty)
29	27	19	<b>MASTA ACE INCORPORATED</b> - Sittin' On Chrome (Delicious Vinyl/Capitol)
28	26	20	<b>RBX</b> - A.W.O.L. (Premeditated)
33	28	21	<b>FUNKMASTER FLEX</b> - Safe Sex. No Freaks (Wreck/Nervous)
34	30	22	<b>DA YOUNGSTA'Z ILLY FUNKSTAZ</b> - I'll Make Ya Famous/Bloodshed & War (PopArt)
19	22	23	<b>BOYZ II MEN</b> - Vibin' (Hip-Hop Mixes) (Motown)
17	21	24	<b>THE GENIUS</b> - Labels (Gelfen)
20	24	25	<b>SOULS OF MISCHIEF</b> - Rock It Like That (Jive)
21	23	26	<b>THE D&amp;D PROJECT</b> - 1, 2. Pass It (Remix) D&D All Stars (Arista)
—	32	27	<b>GOODIE MOB</b> - Cell Therapy/Soul Food (LaFace/Arista)
31	29	28	<b>WC &amp; THE MAAD CIRCLE</b> - West Up! (Payday/FFRR)
35	33	29	<b>SUPHERB</b> - 90008 (Wild West/American)
<b>NEW</b>	30	30	<b>MOBB DEEP</b> - Give Up The Goods (Loud/RCA)
24	31	31	<b>CHANNEL LIVE</b> - For The Sport (Capitol)
\$	37	32	<b>2 PAC</b> - Temptations (Interscope/Atlantic)
18	19	33	<b>MILKBONE</b> - Where's Da Party At? (Capitol)
—	34	34	<b>SUPER CAT</b> - Girlstown (Columbia)
<b>NEW</b>	35	35	<b>GRAND PUBA</b> - A Little Of This (Elektra/EEG)
<b>NEW</b>	36	36	<b>SMOOTHIE DA HUSTLER</b> - Hustlin'/Broken Language (Profile)
<b>NEW</b>	37	37	<b>BLAHZAY BLAHZAY</b> - Danger (Mercury)
<b>NEW</b>	38	38	<b>FAT JOE</b> - Success (Relativity)
\$	18	39	<b>CHEF RAEKWON</b> - Criminology (Loud/RCA)
22	25	40	<b>THE B.U.M.S.</b> - Take A Look Around (All City/Priority)

**Chartbound**

<b>BEENIE MAN</b> - Slam (Island Jamaica)	<b>CYPRESS HILL</b> - Throw Your Set In The Air (Ruffhouse/Columbia)
<b>JURASSIC 5</b> - Unified Rebellion (Blunt)	<b>SHAGGY</b> - In The Summertime (Virgin)
<b>ERICK SERMON</b> - Bomdigi (Def Jam Recording Group)	<b>FUNKDOOBIEST</b> - XXX Funk (Immortal/Epic Street)

## Like That!

BY THEMBISA S. MSHAKA



### Back To School Update

**FALL IS HERE.** Break out your sweaters and your schoolbooks, 'cause it's on! Before you students know it, mid-terms will be here. Before we all know it, the fourth-quarter music will hit to get the buzz going on the albums set to drop in early '96. For now, we can look forward to **AZ's Doe or Die**, and **KRS-ONE's** self-titled joint, dropping October 10, **Suga-T's Paper Chasin'** hits the same day as **GZA's Liquid Swords**, October 24, and **Game Related** by **The Click** arrives on November 7... **Rappin' 4-Tay** had a great year. He sold 350,000 copies of *Don't Fight The Feelin'* and was nominated for an **MTV Video Award** for "I'll Be Around." He didn't win, but he's working on his new album, called *Off Parole* and featuring **E-40** and **Too Short**. That "Message For Your Mind" joint 4-Tay did on the *Dangerous Minds* soundtrack is dope...Groups are on the road in a big way right about now. **B.O.N.E. Thugs 'N' Harmony** have **Black Dynasty** opening for them in select cities, and **The Luniz** are performing jams from their gold debut *Operation Stackola* opening for **Mary J.** and **Jodeci**. **The Fugees** are coming to get their rightful props with their new single. It is the ultra-bomb. They are setting up a college tour for fall, so fax your requests in to **Hassan Sharif** at (201) 372-7079. They do the greatest **Marley** covers hip-hop has ever seen...On the radio side, the nation is still reeling from the cancellation of **Wildman** and **Riz** on **WBAU**. **Kool Kyle** at **WHCR-Harlem** wanted to inform heads that HCR's programming can reach Long Island and try to fill the void. He, **Mecca** and **Lamel** represent with ten hours of rap per week. What's sad is that one station has to even try to cover for another in the first place... **Cipher** at **KPFT-Houston** needs your letters, because he's trying

to keep his show alive! Not only do they play the phat new jams, but they also give light to unsigned talent. Send your letters ASAP to *Jeff Hansen, PD of KPFT at 419 Lovett Blvd, Houston, TX 77006*. **Jon Bauer** at **KSCR** is bangin' hip-hop from 10-12 p.m. every night. He can be reached at (213) 991-1803...I think that the two Djs with the strangest jobs have to be **KUGS' Jake Wicklund** and **WRUV's Big J**. **Jake** deals Blackjack at the Swinomish casino, and **Big J** is a caddy at the nearby golf course... **Andrea** at **SWE** is hooked on **RBX**... **WHCR's Mecca** is swinging with "Danger" by **Blahzay Blahzay**, and **WRBB's Rui** digs **Premier's** treatment of **Fat Joe's** "Success"... **WXCI's Ron Ice** is into **Kaotic Style**, and **Kenya** at **WHUS** is lovin' **Mad Drama's** new track "Ain't No Room." **Shanti's** got big plans for **LaFace's** roster, so call her at (404) 848-8070 for ways to plug in... **KCEP-Las Vegas' MD Ken "Special K" Spellman** needs all you label reps to hit him off with any promo items you have in quantities of 25 for special giveaways the station is doing through November 15. Their *Radiothon* fundraiser is from October 20 til Halloween, culminating in a safe concert for youth. Call him at (702) 648-0104 and hook him up... **Clint Works** is on the move, powermove that is. **Darryl Lindsey** is in effect with **The Grinch**, and **Evan Forster** is at **Immortal**. As the musical chairs continue, congratulate **Shannita** and **Pierre** on their lovely wedding and send prayers to **Rico** from **Organized Noize** for his mom, who is recovering from a car accident...Finally, respect to the family and friends of **DJ C**, the cutmaster for **Ray Luv** and **Mac Mall**, who caught a fatal bullet recently...Til next week, it's *like that*. ONE LOVE.

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# Gavin Rap Retail

RA	LW	TW	Singles
03	2	1	<b>JUNIOR MAFIA</b> - Player's Anthem (Big Beat/Atlantic)
1	1	2	THE NOTORIOUS B.I.G. - One More Chance (Bad Boy/Arista)
2	3	3	LUNIZ - I Got 5 On It (C-NOTE/Noo Trybe)
7	6	4	<b>BONE THUGS N' HARMONY</b> - 1st Of Tha Month (Relativity/Ruthless)
4	4	5	CHEF RAEKWON - Criminology (Loud/RCA)
5	5	6	SHAGGY - Boombastic (Virgin)
10	8	7	<b>A.Z.</b> - Sugar Hill feat. missjones (EMI)
11	10	8	<b>COOLIO</b> - Gangsta's Paradise (MCA)
6	7	9	NAUGHTY BY NATURE - Feel Me Flow (Tommy Boy)
8	9	10	MACK 10 - Foe Life (Priority)
15	13	11	<b>SHOW SOUNDTRACK</b> - REDMAN & METHOD MAN: How High (Def Jam Recording Group)
9	11	12	METHOD MAN - You're All I Need/I'll Be There For You (Def Jam Recording Group)
12	12	13	BUSHWICK BILL - Who's The Biggest (Rap-A-Lot/Noo Trybe)
20	17	14	<b>THE DOVESHACK</b> - Summertime In The LBC (G-Funk/Def Jam Recording Group)
14	14	15	SHOW SOUNDTRACK - ONYX: LIVE/KALI RANKS: Kill Them All (Def. Jam Recording Group)
13	15	16	E-40 - Sprinkle Me (Sic Wid It/Jive)
23	20	17	<b>KRS-ONE</b> - MC's Act Like They Don't Know (Jive)
16	16	18	2 PAC - So Many Tears (Interscope/Atlantic)
17	18	19	OL' DIRTY BASTARD - Shimmy Shimmy Ya (Elektra/EEG)
<b>NEW</b>	20	20	<b>NAUGHTY BY NATURE</b> - Clap Yo Hands (Tommy Boy)
21	21	21	MC HAMMER - Sultry Funk (Giant)
<b>NEW</b>	22	22	<b>DAS EFX</b> - Real Hip Hop (eastwest/EEG)
<b>NEW</b>	23	23	<b>LOST BOYZ</b> - Jeeps, Beems & Benz (Uptown/MCA)
<b>NEW</b>	24	24	<b>SKEE-LO</b> - I Wish (Sunshine/Scotti Bros.)
<b>NEW</b>	25	25	<b>CROOKLYN DODGERS '95</b> - Return of the Crocklyn Dodgers (MCA)

RA	LW	TW	Albums
1	1	1	<b>SHOW SOUNDTRACK</b> - Soundtrack: Various Artists (Def Jam Recording Group)
2	2	2	BONE THUGS N' HARMONY - E. 1999 Eternal (Relativity/Ruthless)
3	3	3	CHEF RAEKWON - Only Built 4 Cuban Linx (Loud/RCA)
4	4	4	LUNIZ - Operation Stackola (C-NOTE/Noo Trybe)
19	15	5	<b>JUNIOR MAFIA</b> - Conspiracy (Big Beat/Atlantic)
5	5	6	DANGEROUS MINDS SOUNDTRACK - Various Artists (MCA)
7	7	7	THE NOTORIOUS B.I.G. - Ready To Die (Bad Boy/Arista)
6	6	8	MACK 10 - Mack 10 (Priority)
8	8	9	2 PAC - Me Against The World (Interscope/Atlantic)
18	17	10	<b>THE TWINZ</b> - Conversations (G-Funk/Def Jam Recording Group)
9	9	11	BUSHWICK BILL - Phantom Of The Rapra (Rap-A-Lot/Noo Trybe)
21	19	12	<b>THE DOVESHACK</b> - This Is The Shack (G-Funk/Def Jam Recording Group)
11	10	13	SHAGGY - Boombastic (Virgin)
10	11	14	MOBB DEEP - The Infamous (Loud/RCA)
12	12	15	NAUGHTY BY NATURE - Poverty's Paradise (Tommy Boy)
20	20	16	<b>B.G. KNOCCOUT &amp; DRESTA</b> - Real Brothas (Def Jam Recording Group)
15	18	17	<b>GRAND PUBA</b> - 2000 (Elektra/EEG)
17	21	18	<b>SOUTH CIRCLE</b> - Anotha Day, Anotha Balla (Suave/Relativity)
14	14	19	OL' DIRTY BASTARD - Return To The 36 Chambers: The Dirty Version (Elektra/EEG)
23	23	20	<b>C-BO</b> - Tales From The Crypt (AWOL)
22	22	21	<b>METHOD MAN</b> - Tical (Def Jam Recording Group)
13	13	22	E-40 - In A Major Way (Sic Wid It/Jive)
16	16	23	GURU'S JAZZMATAZZ VOL. II - The New Reality (Chrysalis/MI)
<b>NEW</b>	24	24	<b>THE REAL UNTOUCHABLES</b> - The Real Untouchables (No Limit/Priority)
25	25	25	5TH WARD JUVENILEZ - Deadly Groundz (Rap-A-Lot/Virgin)

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**SON VOLT (26)**  
**THE FLAMING LIPS (24)**  
**INTO ANOTHER (23)**  
**ASH (18)**

**TOP TIP**  
**TOP TIP**  
**A MEANS TO AN END**

*The Music Of Joy Division (Virgin)*  
 Looks like the end in question here is the #1 position, as this Joy Division tribute makes a HUGE debut at #6. KCRW, KGLT, KUGS, KVMR, KXLU, KZSC, WCBN, WFDU, WRAS, WRSU and WUVT are already reporting Heavy action.

**RECORD TO WATCH**  
**NOTES FROM THE UNDERGROUND**  
**VOLS. 1 & 2**

*Various Artists (Priority)*  
 Although these two stellar compilations were obscured by some heavy ADD traffic this week, look for stations to give them serious attention in the weeks to come.

# Gavin College

ZW LW TW

- |            |    |    |  |
|------------|----|----|--|
| 2          | 1  | 1  | <b>SOUTHERN CULTURE ON THE SKIDS</b> - Dirt Track Date (DGC)                 |
| 1          | 2  | 2  | PALACE MUSIC - Viva Last Blues (Drag City)                                   |
| 3          | 3  | 3  | KIDS SOUNDTRACK - Various Artists (London)                                   |
| 5          | 4  | 4  | LUNA - Penthouse (Elektra/EEG)   |
| 22         | 10 | 5  | <b>BUNNYGRUNT</b> - Action Pants! (No Life)                                  |
| <b>NEW</b> | 6  | 6  | <b>A MEANS TO AN END</b> - The Music Of Joy Division (Virgin)                |
| <b>NEW</b> | 7  | 7  | <b>SUPERCHUNK</b> - Here's Where The Strings Come In (Merge)                 |
| 8          | 8  | 8  | SEAWEED - Spanaway (Hollywood)   |
| 21         | 9  | 9  | <b>MEDICINE</b> - Her Highness (American)                                    |
| 31         | 17 | 10 | <b>GARBAGE</b> - Garbage (Almo Sounds)                                       |
| 9          | 6  | 11 | SIX FINGER SATELLITE - Severe Exposure (Sub Pop)                             |
| 16         | 15 | 12 | <b>TARNATION</b> - Gentle Creatures (4-AD)                                   |
| —          | 13 | 13 | THE CHROME CRANKS - Dead Cool (Crypt)  |
| —          | 25 | 14 | <b>MY LIFE WITH THE THRILL KILL KULT</b> - Hit & Run Holiday (Interscope/AG) |
| —          | 26 | 15 | <b>HALF-COCKED</b> - The Motion Picture Soundtrack (Matador)                 |
| 19         | 16 | 16 | AXIOM FUNK - Funkronomicon (Axiom/Island/PLG)                                |
| —          | 45 | 17 | <b>CHEMICAL BROTHERS</b> - Exit Planet Dust (Astralwerks)                    |
| 7          | 7  | 18 | SUPERSUCKERS - Sacrificious (Sub Pop)  |
| <b>NEW</b> | 19 | 19 | <b>AIR MIAMI</b> - me. me. me. (4-AD/TeenBeat)                               |
| 4          | 5  | 20 | YOUNG GODS - Only Heaven (Interscope/AG)                                     |
| 12         | 21 | 21 | FOO FIGHTERS - Foo Fighters (Roswell/Capitol)                                |
| 32         | 22 | 22 | FRIENDS OF DEAN MARTINEZ - The Shadow Of Your Smile (Sub Pop)                |
| 35         | 23 | 23 | <b>ANI DIFRANCO</b> - Not A Pretty Girl (Righteous Babe)                     |
| 11         | 12 | 24 | HALF JAPANESE - Hot (Safe House)   |
| <b>NEW</b> | 25 | 25 | <b>PRAM</b> - Sargasso Sea (Too Pure/American)                               |
| 13         | 20 | 26 | GERALDINE FIBBERS - Lost Somewhere Between The Earth And My Home (Virgin)    |
| 37         | 32 | 27 | <b>PERE UBU</b> - Ray Gun Suitcase (Tim Kerr)                                |
| <b>NEW</b> | 28 | 28 | <b>MERCURY REV</b> - See You On The Other Side (Work Group)                  |
| 29         | 29 | 29 | DIRTY THREE - Dirty Three (Touch & Go)                                       |
| 10         | 11 | 30 | THAT DOG - Totally Crushed Out! (Geffen)                                     |
| 39         | 31 | 31 | BIG SANDY - Swingin' West (HighTone)   |
| <b>NEW</b> | 32 | 32 | <b>CAMPFIRE GIRLS</b> - Mood Enhancer EP (Interscope/AG)                     |
| <b>NEW</b> | 33 | 33 | <b>UNREST</b> - B.P.M. [1991-1994] (TeenBeat)                                |
| 34         | 34 | 34 | BUFFALO TOM - Sleepy Eyed (Beggars Banquet/eastwest/EEG)                     |
| 44         | 44 | 35 | <b>FOLLOW THE BOUNCING BALL</b> - Various Artists (Ba Da Bing!)              |
| 14         | 14 | 36 | SHANE MacGOWAN AND THE POPES - The Snake (Ztt/Warner Bros.)                  |
| <b>NEW</b> | 37 | 37 | <b>WHALE</b> - We Care (Virgin)  |
| 17         | 35 | 38 | FIGDISH - That's What Love Songs Often Do (Atlas/A&M)                        |
| <b>NEW</b> | 39 | 39 | <b>KCRW RARE ON AIR VOLUME 2</b> - Various Artists (Mammoth)                 |
| <b>NEW</b> | 40 | 40 | <b>LENNY KRAVITZ</b> - Circus (Virgin)                                       |
| 18         | 18 | 41 | TINDERSTICKS - Tindersticks (This Way Up/London)                             |
| —          | 42 | 42 | CROWSDELL - the end of summer e.p. (Big Cat)                                 |
| —          | 43 | 43 | NUMBER ONE CUP - Possum Trot Plan (Flydaddy)                                 |
| <b>NEW</b> | 44 | 44 | <b>RANCID</b> - . And Out Come The Wolves (Epitaph)                          |
| <b>NEW</b> | 45 | 45 | <b>ASH</b> - Trailer (Reprise)   |
| 46         | 46 | 46 | DAMBUILDERS - Ruby Red (eastwest/EEG)  |
| 24         | 24 | 47 | LIQUORICE - Listening Cap (4-AD)   |
| 23         | 41 | 48 | FUGAZI - Red Medicine (Dischord)   |
| 40         | 40 | 49 | LIZ PHAIR - Juvenilia (Matador)  |
| 26         | 28 | 50 | ALANIS MORISSETTE - Jagged Little Pill (Maverick/Reprise)                    |

## Inside College BY SEANA BARUTH



### Identity Crisis

This year's **CMJ Music Marathon** is behind us, so in all likelihood, you've recently heard a number of college radio philosophers offer opinions on how (and for what purpose) college radio should "program." Indie rock rebels, die-hard eclectics and modern rockers have already gathered in cavernous rooms and attempted to shout each other down while passionately advocating their ideas concerning college radio's purpose, be it breaking bands, educating listeners, alienating frat-boys or pissing off the radical right.

I wouldn't assert that those debates are *worthless* per se (after all, they do encourage critical thinking), but ultimately I'd claim they are divisive, limiting and crippling—limiting in that they suggest that there is a "right" and "wrong" way to program college radio, divisive because they thereby factionalize the "right" and "wrong" camps, and crippling because the concept of "programming"—which should be an issue at strictly formatted and wildly free-form stations alike—takes it on the chin. "Programming," as I shall shortly

## NOTES FROM THE UNDERGROUND

### VOLUMES 1 & 2



FEATURING 100% UNRECYCLED MUSIC BY

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**ALCOHOL FUNNYCAR**  
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**16 DELUXE • 7 YEAR BITCH**  
**UNSAINE • PINCHING JUDY**  
**THIRTY OUGHT SIX**  
**SATURNINE**

...AND 13 OTHERS BUZZING FROM THE UNDERGROUND

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College Editor: SEANA BARUTH

College Reports Monday 9am - 1pm and Tuesday 9am - 3pm

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illustrate, is extremely important.

Several weeks back, I devoted this space to alternative country—specifically that genre's ghettoization by some of the college radio community. After that column's publication, I received a slew of phone calls. Some callers (those in agreement with me) simply phoned to say "hell yeah," while others wanted to put a word in for the other musics (like modern classical) that they felt were similarly marginalized. One of the standout comments I received was from **KFJC MD Alan Lowe**, who pointed out that for lots of college stations (those not abiding by strict rotation guidelines), "to program" is a dirty verb, an undervalued concept, perhaps even a heresy.

But, as Alan noted, the truth is that MDs at gloriously free-form and wonderfully eclectic stations must be even *more* aware of and devoted to "programming" than those at modern-rocky or tightly formatted stations. Sans "programming," veteran college radio types will tell ya, a station will very quickly fall into the shitter. These days, we in college circles have a P.C. term for programming: station identity.

I wasn't entirely sure that station identity was an appropriate topic for an Inside College column in **GAVIN**, as the assumption is that **GAVIN**-reporting stations have the station identity thing firmly in hand. But some of my CMJ experience—along with the fact that Fall brings in a bunch of novice MDs—convinced me of its relevance. 'Cause here's the truth: an established, unshakable musical identity—the cornerstone of overall station identity—is like aspirin. It'll cure whatever ails you.

First off, if your station has a firmly established musical identity you can deal effectively and efficiently with the record reps that call you. Hopefully, the good reps—having already sussed a bit about your station's identity from its playlist—won't hassle you about inappropriate records (ha!). A clueless rep, or

one that pushes you on an inappropriate release, can be dealt with more effectively when you, knowing your station's identity, are able to explain why a certain record (regardless of its worth) does or doesn't set your jocks afire. Instead of saying, "I don't really know what's up with that disc. I liked it okay and put it in the bin, but the jocks aren't into it," you can say, "Well, traditionally, that kind of wistful, dreamy pop hasn't done well here; the jocks don't think it's significant or substantial. We tend to gravitate towards meatier records, and I don't think there's much hope of this record's charting."

Although an identity may make it easier to deal with the record industry, it's a damn difficult thing to establish. Unless your station has only recently signed on, you can't pull a musical identity out of the air. For a consistent identity (the only kind of any worth), an MD has to be in touch with his or her station's legacy—that's crucial. And, the station's musical vision should be a developing animal, rather than a changeling, as new MDs should endeavor to build upon the work of their predecessors. Each new MD faces the challenge of communicating the station's identity to the jocks; each new MD must find a way to instill respect for that identity in the jocks; each new MD must work to assure that musical identity remains a guideline, rather than becoming a prison.

For example, say your station—let's call it **WXXX**—had a history of being friendly toward cowpunk and the Town South Of Bakersfield scene in the mid-'80s (uh-oh, she's on that alt country tip again). You—the MD—know this because you've spent a lot of time in the music library, and you've noticed the reviews on older LPs of that ilk. Furthermore, you're in touch with the station's history. Through speaking to station old-timers and former MDs, you know that **Dwight Yoakam's** first record was huge at **WXXX**. But currently at **WXXX**, **Freakwater** can't get arrested. What to do?

Over the next few weeks, we'll talk to some MDs who have managed to both shape and maintain the identities of their free-form stations. In the upcoming series of columns, we'll discover how these MDs 1) were educated about their station's identity, 2) retain influence over what's played at their free form station, and 3) will pass the station's identity on to the next generation. So stayed tuned.

Guess that's it for this week. See you next week with all the gossip that's good to go and then some. ●

## Chartbound

**311** - 311 (Capricorn)

**SUN 60** - HeadJoy (Epic)

**THE WACO BROTHERS** - ...To The Last Dead Cowboy (Bloodshot)

**RED HOT CHILI PEPPERS** - One Hot Minute (Warner Bros.)

**ANGUS SOUNDTRACK** - Various Artists (Reprise)

**Dropped:** #19 Toenut, #27 Ennio Morricone, #30 Bjork, #33 Ramones, #36 Ben Harper, #37 Sugar, #38 Brave Combo, #39 Thomas Jefferson Slave Apts., #47 Teenage Fanclub, #48 CIV, #49 Kissyfur, #50 Emergency Broadcast Network.

# SPARKLEHORSE

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but we can't see him.



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# College Picks



## ANGEL'IN HEAVY SYRUP III (Alchemy Records/Circular Reasoning)

Back in the '70s there were two schools of prog-rock: the heavy hitters (yes, Genesis, et. al) and the second string (prog-obscure bands like Gong, Focus and Amon Duul). Osaka, Japan's Angel'in Heavy Syrup (a femme fatale four piece) take their musical cue from the latter, dishing out elongated prog-guitar theatrics that—while steeped in retro—still manage to sound fresh and on the edge. Perhaps the key is that vocalist/bassist Mineko Itakura and vocalist/guitarist Mine Nakao take turns delivering ethereal vocals in their native tongue. These faerie-like wisps of sound fuse into siren-esque notes of hypnotic reverence that magically mix into a whirl of swirling guitars, disembodied flute and majestic glockenspiel chimes. The Angel's neo-astro guitar physics turn "Breathe Of Life" into a Floydian shift, complete with shimmering glisten-shards of sonic sweetness. But they don't stop there. Western roots and surf swells create a sonic tsunami in "Flower And Dream," and "Thirsty Land" is nothing short of a behemoth of near-godzilla proportions. With intricate guitar splurge and symphonic scope, Angel'in Heavy Syrup may just be the harbingers of the new progressive millenium. — SPENCE D.

## AQUA VELVETS Surfmania (Mesa/Bluemoon/Riptide)

Over the last few years I've had a front row seat from which to watch San Francisco's surf scene swell, and lately there's been some debris washing in with the tide. The Aqua Velvets aren't part of that undesirable stuff, though; With their second release, *Surfmania*, the AVs demonstrate their (not inconsiderable) growth by throwing more diverse elements into their instrumental mix. "Mexican Rooftop Afternoon" features cooing percussion and a languid guitar/bass shuffle, and "Martini Time" is infused with psychedelia. Groovy echoed drums steer the twangy "Mastering The Art Of Falling Down" and a marimba slices between "Marin Denny Esq.'s" reverbed riffs. Other cool cuts are the upbeat "Surf Samba," the ominous "A Raymond Chandler Evening," and the falange-soaked "Green Sunshine." This quartet gets mileage out of listening to the likes of spaghetti western composer Ennio Morricone and Angelo Badalamenti (Twin Peaks), and that diversity helps these Velvets stand out in this genre's crowded field.

—DAVID BERAN

## PRAM Sargasso Sea (American Recordings)

Call it "reconfigured lounge" or "next mex" music, but be ready to drop all pat format labels. Shades of Stereolab and Esquivel are splatched all over this Birmingham, England quartet whose keyboardy, space-age musings assure them a prominent place in some as-yet-to-be-claimed landscape. "Loose Threads" features a trumpet, bass, falanged guitar and spacey keyboards frolicking along separate paths, but somehow the improbable combo teams perfectly with Rosie Cuckston's nearly helium-tinged vocals. The Stereolabby "Earthing And Protection" offers a prism of

keyboards complemented by a recorder and what sounds like a Vulcan harp. Imagine the soundtrack to a scene where a magic carpet glides over the moon's deserts and you'll hear "Serpentine." The instrumental "Crystal Tips" uses Siouxsie's "Happy House" drums with muffled keyboards and a xylophone, and "Sea Swells And Distant Squalls" wallows in exotic rhythms and Polynesian guitars. Pram is already seeing action everywhere, including KCRW, KCMU and WNUV.

—DAVID BERAN



## A MEANS TO AN END, THE MUSIC OF JOY DIVISION Various Artists (Virgin)

This tribute to the apocalyptic and seminal Joy Division reads like a who's who of alternative artists and includes tracks produced by knob-twisting icons Steve Albini and Kramer. Girls Against Boys' "She's Lost Control," the comp's first single, retains the original's clenched angst. Moby channels Ian Curtis' vocal for the dense swirl of "New Dawn Fades," and Mark Plati's glistening acoustic guitar gives Stanton-Miranda's "Love Will Tear Us Apart" an otherworldly beauty. Starchildren (featuring the smashing Billy Corgan) contributes a deconstructed "Isolation," the tribute's high point, on which muted xylophone and chiming keyboards meld beautifully with staccato percussion.

Other gems are Kendra Smith's vocals on "Heart And Soul" and Desert Storm's chaotic "Warsaw" (with samples from Bowie's "Warszawa"). —DAVID BERAN

## LISA GERRARD The Mirror Pool (4AD)

This week's take-home music appreciation assignment: observe a contemporary artist whose work is influenced by the spirit of early and world musics. In completing this assignment, the first solo record from Dead Can Dance's Lisa Gerrard should serve you well. Pay special attention to *The Mirror Pools* woodwinds, which appear on "Werd," "Celon," and "Venteles," and are performed by Australia's Victorian Philharmonic Orchestra. Get bonus points for correctly identifying Gerrard's trademark instrument (known as the Chinese dulcimer) as heard on "Swans," "Laurelei," and "Glorafin." While you study, note Gerrard's impressively versatile vocals; her tone ranges from sacred to morose to primitive. Also be aware that on *The Mirror Pools* Ms. Gerrard includes rerecorded versions of "Persian Love Song" and "Sanvean," two tracks originally recorded live for DCD's *Toward The Within*. Finally, note the artist's enchanting reincarnation of Handel's "Largo," which should inspire study. In it, Gerrard beautifully evokes the Baroque period, an era whose influence isn't often felt in contemporary music. No whining, now; you're certain to enjoy this assignment. Lisa Gerrard's *The Mirror Pool* is a fascinating work that should both enlighten your mind and soothe your soul.

— SANDRA DERIAN



# The Continuing Adventures Of Chris and Peter



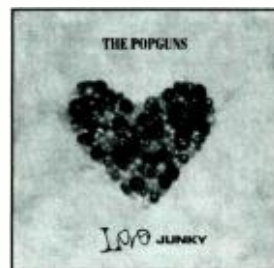
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**MOST ADDED**  
**MAURA O'CONNELL (21)**  
**JOAN BAEZ (14)**  
**SON VOLT (13)**  
**EMMYLOU HARRIS (9)**  
**WYCKHAM PORTEOUS (7)**  
**CLIFF EBERHARDT (7)**  
**MICHAEL JOHNSON (7)**  
**BLUE RODEO (7)**



**TOP TIP**  
**MAURA O'CONNELL**  
*Stories (Hannibal)*  
 An import like O'Connell is always a welcome addition at Americana. This Irish diva sounds fresh and unique with crisp production by Jerry Douglas.

**RECORD TO WATCH**  
**SON VOLT**  
*Trace*  
 (Warner Bros.)  
 Undeniable greatness from this debut. Look for this one to fly on the strength of the many deep-country laced numbers. Already doing its stuff at KPIG, KSUT, WNCW, WFUV, WXJM and World Cafe.

# Gavin Americana™

LW	TW		Reports	Adds	R	M	L
1	1	<b>JOE ELY</b> (MCA)	62	0	31	29	2
2	2	KEVIN WELCH (Dead Reckoning)	57	0	25	31	1
3	3	<b>TONI PRICE</b> (Discovery)	50	0	17	24	9
4	4	<b>JIMMY LaFAVE</b> (Bohemia Beat/Rounder)	48	2	15	22	11
12	5	<b>BIG SANDY</b> (HighTone)	43	1	12	20	11
20	6	<b>EMMYLOU HARRIS</b> (Elektra/Asylum)	38	9	14	15	9
11	7	<b>LAURIE LEWIS &amp; TOM ROZUM</b> (Rounder)	43	0	8	21	14
5	8	TIM O'BRIEN (Sugar Hill)	37	0	15	17	5
8	9	WILLIE NELSON (Justice)	39	0	12	16	11
6	10	TEXANS(VARIOUS ARTISTS) (Blue Plate)	40	0	8	22	10
7	11	5 CHINESE BROTHERS (1-800-PrimeCD)	40	0	10	18	12
9	12	THE BLAZERS (Rounder)	40	0	8	20	12
10	13	SHAVER (Zoo/Praxis)	34	0	15	15	4
14	14	<b>KRIS KRISTOFFERSON</b> (Justice)	38	2	6	19	13
15	15	<b>SOUTHERN CULTURE ON THE SKIDS</b> (DGC)	35	2	9	13	13
28	16	<b>ROSALIE SORRELS</b> (Green Linnet)	37	5	4	17	16
24	17	<b>THE PICKETTS</b> (Rounder)	35	2	5	19	11
18	18	<b>JACK INGRAM</b> (Rhythmic)	36	1	5	17	14
—	19	<b>JOAN BAEZ</b> (Guardian)	33	14	9	10	14
—	20	<b>MAURA O'CONNELL</b> (Hannibal)	36	21	6	10	20
21	21	BLUE MOUNTAIN (Roadrunner)	31	1	9	12	10
38	22	<b>NEAL CASAL</b> (Zoo)	35	4	2	16	17
16	23	LESLIE TUCKER (Compass)	34	0	3	20	11
19	24	DON WALSER (Watermelon)	30	0	6	17	7
17	25	MARSHALL CHAPMAN (Margaritaville)	28	0	7	17	4
13	26	KATE WALLACE (Honest)	31	0	7	16	8
29	27	<b>CELINDA PINK</b> (Step One)	31	1	6	12	13
34	28	<b>ERIC TAYLOR</b> (Watermelon)	35	3	1	14	20
26	29	DALE WATSON (HighTone)	28	0	5	19	4
36	30	<b>DICK CURLESS</b> (Rounder)	32	1	3	13	16
25	31	JAMES KEELAGHAN (Green Linnet)	33	0	3	13	17
—	32	<b>CHRISTINE ALBERT</b> (Dos)	32	5	1	16	15
22	33	PATTY LARKIN (High Street)	26	0	9	11	6
23	34	BUDDY MILLER (HighTone)	26	1	7	13	6
27	35	KIM RICHEY (Mercury)	25	0	8	10	7
30	36	JAMES McMURTRY (Columbia)	22	0	13	4	5
33	37	STEPHEN BRUTON (Dos)	25	1	6	11	8
—	38	<b>SHELBY LYNNE</b> (Magnatone)	22	0	7	12	3
35	39	MONTE WARDEN (Watermelon)	21	1	9	9	3
32	40	THE BURNS SISTERS (Philo)	27	0	1	14	12

## Chartbound

<b>BRYNDLE</b> (Music Masters)	<b>WYCKHAM PORTEOUS</b> (Bohemia Beat)	<b>TARNATION</b> (4AD)
<b>TED RODDY</b> (HighTone)		<b>Dropped:</b> #31 Jesse Dayton, #37 Rodney Crowell, #39 John Prine, #40 Brooks Williams.
<b>WACO BROTHERS</b> (Bloodshot)	<b>JANN BROWNE</b> (Cross Three)	
<b>LEO KOTTKE</b> (On The Spot)	<b>ERNIE DALE</b> (Zanman)	

## Americana Inroads BY ROB BLEETSTEIN

### Truth From The Tracks



Joe Ely's "Trainscontinental Tower Tour" aboard the Amtrak "Coast Starlight" got off to a rollicking start in Los Angeles on September 14. At a special record release party at *The Viper Room*, Ely, accompanied by flamenco guitarist **Teye** and bassist **Glen Fukunaga**, performed several songs from the chart-topping *Letter To Laredo* CD. Ely was joined onstage by **Bruce Springsteen** for "All Just To Get To You," and was presented a plaque by MCA marketing exec **Stephen McCord** for his Number One Americana album. Spotted among the Hollywood

throng were club-owner **Johnny Depp**, **Dwight Yoakam**, **VSOP Mangement's Guy Floyd**, **Patti Scialfa** (Mrs. Springsteen), **Elektra's Joel Amsterdam**, and San Antonio Spur **Dennis Rodman**. Ely's having a blast riding the rails (his favorite way to travel) and the trip is being filmed for a documentary by producer **Trey Fanjoy** of **Above & Beyond Pictures**. His stops in the Bay Area drew nice crowds to his **Tower** in-stores. Ely also stopped by **KNEW-San Francisco** for a visit with **Sully Roddy** and at **KPFA-Berkeley** for a

Continued on page 63

**lee rocker & big blue atomic boogie hour**

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**MOST ADDED**  
**GEORGE STRAIT (164)**

**ALABAMA (76)**

**KEN MELLONS (75)**

**DOUG STONE (50)**

**4 RUNNER (46)**

**TOP REQUESTS**

**TIM MCGRAW**

**GARTH BROOKS**

**DAVID LEE MURPHY**

**COLLIN RAYE**

**BLACKHAWK**

**RECORD TO WATCH**

**KEN MELLONS**

"Rub-A-Dubbin'" (Epic)

The debut single from Mellon's second album already has believers at WHKR, WPOC, WAMZ, WGTR, WQZY, WBCS and seventy other stations.

# Gavin Country

LW	TW		Adds	H	M	L
3	1	<b>TRACY LAWRENCE</b> - If The World Had A Front Porch (Atlantic)	0	202	6	0
5	2	<b>PATTY LOVELESS</b> - Halfway Down (Epic)	0	189	17	1
6	3	WADE HAYES - Don't Stop (Columbia)	0	175	26	3
11	4	<b>TERRI CLARK</b> - Better Things To Do (Mercury)	1	155	48	5
10	5	<b>BLACKHAWK</b> - I'm Not Strong Enough To Say No (Arista)	0	145	61	2
4	6	JOHN BERRY - I Think About It All The Time (Capitol Nashville)	0	170	25	3
14	7	<b>GARTH BROOKS</b> - She's Every Woman (Capitol Nashville)	0	139	66	3
2	8	TIM MCGRAW - I Like it, I Love It (Curb)	0	180	12	2
8	9	<b>SAWYER BROWN</b> - (This Thing Called) Wantin' And Havin' It All (Curb)	1	139	61	7
12	10	<b>FAITH HILL</b> - Let's Go To Vegas (Warner Bros.)	0	115	86	6
15	11	<b>JOHN MICHAEL MONTGOMERY</b> - No Man's Land (Atlantic)	0	94	113	1
13	12	<b>TRISHA YEARWOOD</b> - I Wanna Go Too Far (MCA)	0	92	100	16
1	13	COLLIN RAYE - One Boy One Girl (Epic)	0	162	14	3
16	14	<b>DAVID LEE MURPHY</b> - Dust On The Bottle (MCA)	2	73	123	10
17	15	<b>NEAL MCGOY</b> - If I Was A Drinkin' Man (Atlantic)	3	48	136	21
18	16	<b>MARTINA MCBRIDE</b> - Safe In The Arms Of Love (RCA)	2	43	143	16
20	17	<b>TRAVIS TRITT</b> - Sometimes She Forgets (Warner Bros.)	1	24	164	18
19	18	<b>SHANIA TWAIN</b> - The Woman In Me (Mercury)	0	29	150	29
21	19	<b>SHENANDOAH</b> - Heaven Bound (I'm Ready) (Capitol Nashville)	1	35	134	33
22	20	<b>DARYLE SINGLETARY</b> - I Let Her Lie (Giant)	4	23	146	31
23	21	<b>KENNY CHESNEY</b> - All I Need To Know (BNA Records)	2	29	135	28
26	22	<b>LITTLE TEXAS</b> - Life Goes On (Warner Bros.)	6	2	115	81
24	23	<b>JOE DIFFIE</b> - That Road Not Taken (Epic)	1	9	109	75
25	24	<b>THE MAVERICKS</b> - Here Comes The Rain (MCA)	2	7	103	85
31	25	<b>REBA MCGENTIRE</b> - On My Own (MCA)	22	2	100	99
27	26	<b>VINCE GILL</b> - Go Rest High On That Mountain (MCA)	6	1	111	81
35	27	<b>BROOKS AND DUNN</b> - Whiskey Under The Bridge (Arista)	24	2	82	118
30	28	<b>LORRIE MORGAN</b> - Back In Your Arms Again (BNA Records)	10	1	101	83
33	29	<b>TRACY BYRD</b> - Love Lessons (MCA)	8	1	75	99
34	30	<b>AARON TIPPIN</b> - That's As Close As I'll Ever Get To Loving You (RCA)	5	3	66	98
42	31	<b>CLAY WALKER</b> - Who Needs You Baby (Giant)	38	1	42	142
32	32	<b>EMILIO</b> - It's Not The End Of The World (Capitol Nashville)	4	4	68	90
29	33	SAMMY KERSHAW - Your Tattoo (Mercury)	1	0	78	84
36	34	<b>LEE ROY PARNELL</b> - When A Woman Loves A Man (Career)	7	1	53	112
N	35	<b>GEORGE STRAIT</b> - Check Yes Or No (MCA)	164	3	38	130
28	36	HAL KETCHUM - Every Little Word (MCG/Curb)	1	3	80	59
39	37	<b>LONE STAR</b> - Tequila Talkin' (BNA Records)	3	2	44	101
47	38	<b>MARK CHESNUTT</b> - Trouble (Decca)	31	0	31	124
41	39	<b>CONFEDERATE RAILROAD</b> - Bill's Laundromat Bar & Grill (Atlantic)	6	0	46	98
7	40	TY ENGLAND - Should've Asked Her Faster (RCA)	0	58	34	14
43	41	<b>RICK TREVINO</b> - Save This One For Me (Columbia)	13	0	30	122
45	42	<b>JAMES HOUSE</b> - Anything For Love (Epic)	16	0	34	108
N	43	<b>DOUG STONE</b> - Born In The Dark (Columbia)	50	0	7	129
N	44	<b>DOLLY PARTON &amp; VINCE GILL</b> - I Will Always Love You (Columbia)	39	6	24	74
46	45	RON WALLACE - I'm Listening Now (Columbia)	2	1	30	71
50	46	<b>WESLEY DENNIS</b> - Who's Counting (Mercury)	4	0	11	87
N	47	<b>ALABAMA</b> - In Pictures (RCA)	76	1	7	87
N	48	<b>GEORGE DUCAS</b> - Kisses Don't Lie (Capitol Nashville)	3	0	13	78
38	49	CLINT BLACK - One Emotion (RCA)	0	26	22	15
N	50	<b>PERFECT STRANGER</b> - I'm A Stranger Here Myself (Curb)	41	1	4	87

Total Reports This Week 208 Last Week 208

## Inside Country

BY CYNDI HOELZLE

### Twain Sweeps CCMA Awards



**Shania Twain** took home five awards at the Canadian Country Music Awards September 18. The double platinum and counting artist was awarded Female Vocalist of the Year, Album of the Year, Single and Video of the Year (for "Any Man Of Mine") and Song of the Year (for "Whose Bed Have Your Boots Been Under.") **Michelle Wright** was the winner of the Fan's Choice award, while **Charlie Major** was awarded Male Vocalist of the Year and **Prairie Oyster** (who so cleverly named their new sampler "North Americana") went home with Group of the Year for the fifth time.

If you've been reading the *GAVIN Friday Fax*, you've been following the "will he-or-won't he?" saga of **KYCY-SF PD Larry Pareigis**. As we go to press, Pareigis is packing his bags for Nashville, to be the new head of promotion for Garth Fundis' **Almo Sounds** label.

Inspired by the success of his annual Pro-Celebrity Invitational *The Vinny*, **Vince Gill** is making plans for the *Mini-Vinny*—a youth golf tournament sponsored by the *Tennessean* KidZONE kid's club. The tournament and clinic is open to boys and girls aged nine to twelve. **Amy Grant**, **Dean Dillon**, **Gerry House**, **Larry Stewart** and other celebrities are already signed up to participate.

#### AROUND THE DIAL

**KEKB** PD Ed Chandler moves to sister station **KOOL** as PD. **KEKB** owner/GM, **Dick Maynard** will take over programming duties for the time being—now that he can finally sleep in. Maynard hired **Scott Aber** ("The Bear") for the morning show, which Maynard hosted with **Steve Heller** for the past ten years. Formerly "The

Breakfast Flakes," the show will now be known as "Heller and the Bear." Aber comes over from **WWGH**-Ft. Meyers; he also did a five year stint on mornings at **KHAK**-Cedar Rapids.

Former **BNA** Southwest rep **Danny Sommers** is in place as PD (and morning host) at **WSTH**-Columbus. He brought with him former **WXBM** staffers **Heath Leonard**, who will be the music director and handle middays and **Steve Kelly** for afternoons. **Digger** remains on board on the night shift.

**Kevin Logan** is leaving **KRUU** to take over afternoons on **Radio One Network**. No replacement has been named yet; **Randy Sierra** will be handling music in the interim...**Rick Anthony** is the new MD at **KZPR**, replacing **Troy Nelson**. Rick will take music calls on Mondays from noon 'til two CST...We send our sincerest condolences to **WRKZ's Dandalion**, on the death of her mother.

#### ROLODEX ALERT

**KSCS's Bill Kinder** has a new fax number. Send him love notes at (817) 695-0243.

#### CLUB GAVIN

It was a great week for music in the **GAVIN** offices, as the fellows in **Lonestar** stopped by and graced us with a little early morning singing and pickin'. The day before, **Doug Supernaw** made us his morning coffee stop, before **Ken Mellons** drove up a flatbed truck brimming with watermelons and rubber duckies, to serenade the parking lot crowd with "rub-a-dubbing." The week was capped off with **Giant's** showcase at Hatchland Hill farm, which many of you radio folks attended. To say the evening was magical would be an understatement. Both **Daryle Singletary** and **Rhonda Vincent**

Continued on page 50

Editor: CYNDI HOELZLE • Consulting Editor: LISA SMITH

Country Reports accepted Friday 8am — 5pm and Monday 8am through 3 pm

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Nashville Office: (615) 329-3231 • Nashville Fax: (615) 329-3339.

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# PERFECT STRANGER

*A sound your listeners want to hear*

**Top 10 album sales from debut single  
Soundscan 119,645**

**Early testing on 2nd single  
"I'm A Stranger Here Myself"**

1. Total Positives 76.1
2. Females 18/44 88.5
3. Likes a lot 63.8
4. Females 25/44 Likes a lot 77.6

## Early Believers:


WKLB	KFKF	KKBQ	WMIL	WSIX
WQBE	WDAF	KIKK	WWQM	WUSY
WWYZ	WNOE	WKDQ	WGH	KNCI
WYNY	WQIK	GO	WDSY	KBEQ
WCTK	WXBQ	KFMS	WSSL	KSSN
WESC	WIVK	KYCY	WKKX	

**Up & Coming**

Reports	Adds	Weeks	
87	8	4	<b>DAVID BALL</b> - Honky Tonk Healin' (Warner Bros.)
86	7	4	<b>BAKER &amp; MYERS</b> - These Arms (MCG/Curb)
83	14	3	<b>ROB CROSBY</b> - The Trouble With Love (River North)
76	75	1	* <b>KEN MELLONS</b> - Rub-a-Dubbin' (Epic)
69	1	5	<b>PHILIP CLAYPOOL</b> - Feel Like Makin' Love (Curb)
61	25	2	<b>THE HUTCHENS</b> - Knock Knock (Atlantic)
59	46	1	* <b>4 RUNNER</b> - Home Alone (Polydor)
43	33	1	* <b>BRETT JAMES</b> - If I Could See Love (Career)
42	41	1	* <b>KIM RICHEY</b> - Those Words We Said (Mercury)
35	23	1	* <b>SHELBY LYNNE</b> - I'm Not The One (Magnatone)
30	29	1	* <b>BRYAN WHITE</b> - Rebecca Lynn (Asylum)

**DROPPED:** #9-Toby Keith, #37-Mark Collie, #40-Billy Montana, #44-Radney Foster, #48-Rhett Akins, #49-Ty Herndon, Jeff Copley. \* Indicates Debut

**CMT Adds**

Courtesy of Country Music Television 

- DOUG SUPERNAW** - Not Enough Hours In The Night (Giant)
- JEFF CARSON** - The Car (MCG/Curb)
- KEN MELLONS** - Rub-A-Dubbin' (Epic)
- RHETT AKINS** - She Said Yes (Decca)
- THE HUTCHENS** - Knock, Knock (Atlantic)

**Album Cuts**

- JOHN MICHAEL MONTGOMERY** - Cowboy Love
- COLLIN RAYE** - I Think About You
- ERIC HANCOCK** - Eyes Never Lie

**Continued from page 48**  
made huge impressions (since we already knew **Mark Collie** and **Doug Supernaw** were great) and newcomer **Jody McCarver** seemed at home with the more seasoned veterans on stage. The topper, however, was special guest **Tony Joe White**, who did a breathtaking version of "Rainy Night In Georgia," and, of course, "Polk Salad Annie."

**OOPS**  
I reported last week that **Pearl Jam** was confirmed to play Farm Aid October 1. At this point, it is just a rumor, and the band has no plans to play the 10th annual benefit. However, **John Conlee** and the **Dave Matthews Band** are confirmed. And, if you're getting into town early, *The Americana Night Before Farm Aid* will be heating up Louisville's Palace Theatre September 30 with **Steve Earle**, **Mark Germino**, **Jonelle Moser**, **Bill Miller** and others.

**Country Picks**

**GEORGE STRAIT**  
"Check Yes Or No" (MCA)

Yes, I am biased, but in my opinion this man can do no wrong. From the response to his latest single, I'm not the only one who worships at the throne of King George.

**KEN MELLONS**  
"Rub-A-Dubbin'" (Epic)

The first single from Ken's second Epic album is a fun, silly song written by Don Goodman. Stan Paul Davis and the Beekaroo—Becky Hobbs.

**ALABAMA**  
"In Pictures" (RCA)

Randy Owen really throws himself into this heartwrenching song, the title track from Alabama's latest.

**4 RUNNER**  
"Home Alone" (Polydor)

Of all their singles, this one really has the vocal group sound, sort of an Oak Ridge Boys for the 90's.

**BRETT JAMES**  
"If I Could See Love" (Career)

This song, which Brett wrote with Steve Bogard, shows a more intense side of Brett James.

**SHELBY LYNNE**  
"I'm Not The One" (Magnatone)

A very powerful song, sung by one of the most powerful voices in music today.

**KIM RICHEY**  
"Those Words We Said" (Mercury)

From the minute you hear the guitar opening, you know you're in for something above the standard fare. This song, from Kim's excellent debut, is so cool and spooky sounding. (And if you're wondering where you've heard this song before, Trisha Yearwood covered it on her latest album.)

**ARTIST PROFILE**

**BRETT JAMES**



**FROM:** Oklahoma

**LABEL:** Career

**CURRENT SINGLE:** "If I Could See Love"

**ON HIS UPBRINGING:**

"I've spent all my life in Oklahoma and Texas. Out there, you work hard, and you play hard. You get a sense of what's good and real about people—and you grow up with a pretty good idea of who you are."

**ON SINGING AND SONG-**

**WRITING:** "Singing and song-writing are so inseparable for me. A lot of the sound is just me—it's just what I know, what I'm about. Of course, you can only live so many songs, but if you're around real people and you keep your eyes and ears open, you get to see life from a lot of different perspectives. To write and sing from each of those points of view is real satisfying."

**ON HIS CURRENT SINGLE:**

"I had the chorus written before I came to Nashville. One of the lines I had written as a question, 'If I could see love, would it look like you?' (Co-writer) Steve Bogard heard it the other way around, 'If I could see love, it would look like you.' All of a sudden, the whole idea popped into focus."

*Put this in Your Pipe and Smoke It!*

**"Smoke, Smoke, Smoke, That Cigarette"** (2:54)  
Going for Adds This Week!

WARNING: Playing This Song Can Clog Request Lines And Be Seriously Habit Forming

The follow-up single from  
**Willie Nelson's**  
*Just One Love*

Justice RECORDS

For more info:  
Ty Sadler/David Del Toro • (713)520-6669 • Fax: (713)525-4444 • e-mail: Justice@JusticeRecords.com

**It's A Hit . . .**

# Ray Hood

**"Back To Back Heartache"**



**Robert K. Oermann - Music Row Magazine  
Music Review - Issue September 22, 1995**

**RAY HOOD "Back To Back Heartaches"**

*Written by: Randy Boudreaux/Andy Spooner/Kerry Kurt  
Phillips, Producer: Randy Boudreaux, Publisher:*

*Tree/Thanksamillion/Texas Wedge, BMI/ASCAP; caption  
5561. (615) 329-1704. This pushes all my buttons. The  
boy's a bent-note vocal master. The song's absolutely a hit  
radio tune. The production is as classy as anything you'll  
hear on any major label in this industry. The phone num-  
ber is right there. Call it if you want to hear a downright  
DIScovery for yourself."*



**MOST ADDED**  
**TOAD THE WET SPROCKET (46)**

**JOSHUA KADISON (36)**

**JON SECADA & SHANICE (33)**

**SARAH McLACHLAN (27)**

**THE CORRS (26)**

**TOP TIP**

**SARAH McLACHLAN**

"I Will Remember You"

(Arista)

This single will make Sarah an A/C icon!

**RECORD TO WATCH**

**THE CORRS**

"Runaway"

(143/Lava/Atlantic)

This Irish quartet of siblings are running away with A/C radio.



**Gavin A/C**

Adult Contemporary

**Inside A/C**

BY RON FELL



**What Song Best Recalls the Summer of '95?**

We asked some of our A/C correspondents to come up with the songs that will probably always remind us of the summer just past.

Here's a sample of the responses we got:

**Dave Verdery**, KBIG "In the House of Stone and Light" Martin Page

**Ryan Carrington**, 98Q "I'll Be There For You (Friends Theme)" The Rembrandts

**Cindi Nelson**, WTSX "I'll Be There For You (Friends Theme)" The Rembrandts

**Jeanne Ashley**, WLZW "Let Her Cry" Hootie & the Blowfish

**Captain Chris**, WMEE "I'll Be There For You (Friends Theme)" The Rembrandts

**John Taylor**, KEZT "Colors of the Wind" Vanessa Williams

**Duncan Payton**, KOST "I'll Be There For You (Friends Theme)" The Rembrandts

**Bobbi Maxwell**, WWNK "In The House of Stone and Light" Martin Page

**Nancy Newcomer**, KMGQ "Somebody's Crying" Chris Isaak

**Marion Woods**, KOKO "I Could Fall In Love" Selena

**Mary Fleenor**, WLQT "Colors of the Wind" Vanessa Williams

**David Lee**, KAYL "I'll Be There for You" (Friends Theme) The Rembrandts

**Kerwin Kitzman**, WHSB "Let Her Cry" Hootie & the Blowfish

**Kathryn Vaughn**, WMGN/FM "In The House of Stone and Light" Martin Page

**Vince Garcia**, Y92 "Colors of the Wind" Vanessa Williams

**Sue Richard**, WFAS "I'll Be There For You (Friends Theme)" The Rembrandts

**CHANGES**

Donna Miller, music director at KOSO-Modesto, Calif. has let us know that they've changed their station ID from KO93 to B-93. No

Continued on page 54

TR	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1 TAKE THAT - Back For Good (Arista)	10	238	10	6145	+394	111	61	48	18
2 SEAL - Kiss From A Rose (Zt/Sire/Warner Bros.)	16	210	1	5972	-497	115	55	31	9
3 MICHAEL BOLTON - Can I Touch You... There? (Columbia)	6	224	3	5866	+367	109	56	46	12
4 HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	11	204	6	5795	+196	130	35	21	17
5 SOPHIE B. HAWKINS - As I Lay Me Down (Columbia)	36	195	5	5215	+127	100	48	39	8
6 SELENA - I Could Fall In Love (EMI Latin/EMI Records)	14	199	3	4945	+22	87	54	42	16
7 PETER CETERA with CRYSTAL BERNARD - (I Wanna Take) Forever Tonight (River North)	11	188	1	4804	+15	87	52	36	11
8 BRUCE HORNSBY - Walk In The Sun (RCA)	14	191	0	4555	-844	77	54	42	18
9 MICHAEL JACKSON - You Are Not Alone (Epic)	10	194	10	4484	+595	63	55	52	22
10 DEL AMITRI - Roll To Me (A&M)	24	159	7	4204	+151	76	42	31	10
11 ROD STEWART - This (Warner Bros.)	8	189	1	4155	+188	55	56	55	18
12 MARIAH CAREY - Fantasy (Columbia)	4	188	8	4041	+666	50	52	51	33
13 ALL-4-ONE - I Can Love You Like That (Blitz/Atlantic)	19	157	0	3955	-443	66	41	35	15
14 JANET JACKSON - Runaway (A&M)	5	162	7	3678	+533	47	52	43	19
15 GIN BLOSSOMS - 'Til I Hear It From You (A&M)	9	149	5	3608	+77	58	43	36	10
16 VANESSA WILLIAMS - Colors Of The Wind (Hollywood)	16	154	0	3603	-462	50	44	43	16
17 BLUES TRAVELER - Run-Around (A&M)	30	124	0	3254	-936	58	33	16	17
18 ANNIE LENNOX - A Whiter Shade Of Pale (Arista)	8	160	5	3041	+99	28	39	62	29
19 JIMMY BUFFETT - Mexico (MCA)	8	153	8	2954	+225	25	40	58	30
20 JONATHAN CAIN - Full Circle (Intersound)	11	128	2	2880	+146	36	43	35	13
21 BLESSID UNION OF SOULS - Let Me Be The One (EMI)	10	141	11	2696	+178	27	40	40	26
22 SARI - Faith (Eagle Eye)	14	118	4	2600	-68	37	33	30	15
23 NATALIE MERCHANT - Carnival (Elektra/EEG)	10	141	23	2563	+518	21	40	41	32
24 MARTIN PAGE - Keeper of the Flame (Mercury)	15	129	1	2552	-978	25	36	42	25
25 FUN FACTORY - I Wanna B With U (Curb)	13	102	7	1935	+134	13	34	32	23
26 THE REMBRANDTS - I'll Be There For You (Friends Theme) (eastwest/EEG)	20	91	2	1922	-307	19	27	28	17
27 TOM PETTY - A Higher Place (Warner Bros.)	9	96	5	1852	+188	15	26	37	18
28 BOYZ II MEN - Water Runs Dry (Motown)	26	91	1	1786	-345	15	25	29	21
29 JOHN WAITE - Ain't No Sunshine (Coyote)	7	105	16	1627	+350	8	17	44	34
30 JOHN WETTON - You're Not The Only One (Avalanche)	5	97	9	1530	+264	5	19	44	29
31 CHUCK NEGRON - Soul To Soul (Viceroy/GAP/AEC)	9	87	2	1502	+70	12	18	30	24
32 PYAN - That's Not My Style (BCI)	11	89	6	1451	+137	9	17	36	27
33 FOREIGNER - I Keep Hoping (Generama/R. Safari/Priority)	5	96	13	1445	+317	4	13	52	25
34 ARNOLD McCULLER - Soul Searchin' (Coyote)	11	77	1	1389	-100	11	20	28	18
35 SHERYL CROW - Can't Cry Anymore (A&M)	14	65	0	1350	-750	12	18	26	9
36 JON SECADA & SHANICE - If I Never Knew You (Hollywood)	4	96	33	1320	NEW	4	9	41	38
37 HAL KETCHUM - Stay Forever (MCG/Curb)	11	74	2	1291	-95	6	20	32	16
38 BRYAN ADAMS - Have You Ever Really Loved A Woman? (A&M)	26	68	0	1248	-334	9	15	24	20
39 THE BLENDERS - Jive Talkin' (Orchard Lane)	5	77	9	1206	NEW	4	15	35	22
40 CURTIS STIGERS - This Time (Arista)	19	66	1	1153	-633	6	16	23	20

Chartbound	Reports	Adds	SPINS	TREND
BRUCE ROBERTS feat. ELTON JOHN - "When The Money's Gone" (Atlantic)	63	6	994	+159
SARAH McLACHLAN - "I Will Remember" (Arista)	63	27	707	+328
AARON NEVILLE - "Use Me" (A&M)	62	9	891	+195
JOSHUA KADISON - "Take It On Faith" (EMI)	62	36	738	+397
MICHAEL KLINE - "I Can't Leave I Can't Stay" (Anthony Avenue)	61	2	982	+81
PAULA ABDUL - "Crazy Cool" (Captive/Virgin)	59	-7	-1083	+93

Total Reports This Week 248 Last Week 250

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Associate Editor: DIANE RUFER

A/C Reports accepted: Monday 8 am through 2pm Tuesday

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GAVIN Fax: (415) 495-2580

# Chris Isaak

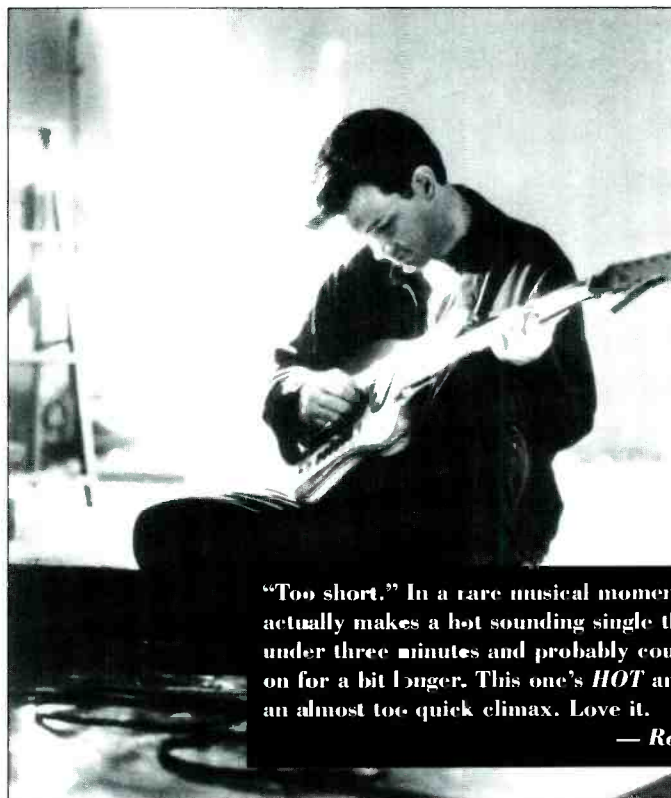
*"Go Walking Down There"*

THE NEW SINGLE.

FROM THE ALBUM FOREVER BLUE

PRODUCED BY ERIK JACOBSEN

MANAGEMENT: HK MANAGEMENT



"Too short." In a rare musical moment, someone actually makes a hot sounding single that runs well under three minutes and probably could have gone on for a bit longer. This one's *HOT* and builds to an almost too-quick climax. Love it.

— Ron Fell, Gavin



# Jane Siberry

*"Lovin' Cup"*

FROM THE ALBUM MARIA

PRODUCED BY SIBERRY

MANAGEMENT: BOB BLUMER MANAGEMENT



GAVIN A/C: #1 MOST ADDED  
46 ADDS OUT-OF-THE-BOX

KEYW	WAFY	KMGQ	WQSM
WQLR	KQIC	KAYL	WLET
KATW	KKRB	WRCO	KVYN

# Toad The Wet Sprocket

*"Good Intentions"*

FROM THE ALBUM FRIENDS. PRODUCED, RECORDED AND MIXED BY GAVIN MACKILLOP



## A/C Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
57	17	910	+398	<b>DAVE MATTHEWS BAND</b> - Ants Marching (RCA)
56	26	726	+361	<b>THE CORRS</b> - Runaway (143/Lava/Atlantic)
46	2	789	+48	<b>PAM TATE</b> - Love Lost and Found (Left Field)
46	7	591	+155	<b>JOE BEAN ESPOSITO w/TERESA JAMES</b> - Show Me The Way... (Pool Party)
46	46	543	+543 *	<b>TOAD THE WET SPROCKET</b> - Good Intentions (Reprise)
42	12	734	+143	<b>COLLECTIVE SOUL</b> - December (Atlantic)
39	4	538	+67	<b>THE JAZZMASTERS feat. PAUL HARDCASTLE</b> - Walkin' To Freedom (JVC)
32	9	411	+189	<b>ALISON KRAUSS &amp; UNION STATION</b> - Baby, Now That I Found You (Rounder)
29	3	352	-19	<b>KITARO</b> - Kokoro (Domo)
23	5	291	+75	<b>DAN FOGELBERG &amp; TIM WEISBERG</b> - Songbird (Giant)
21	6	374	+124	<b>LISA LOEB &amp; NINE STORIES</b> - Do You Sleep (Geffen)
21	21	205	+205 *	<b>GEORGE BENSON</b> - The Long and Winding Road (GRP)
20	5	223	+75	<b>AFTER 7</b> - 'Til You Do Me Right (Virgin)
19	8	346	+158	<b>THE REMBRANDTS</b> - A House Is Not A Home (eastwest/EEG)
19	19	268	+268 *	<b>FLEETWOOD MAC</b> - I Do (Warner Bros.)
17	4	345	+56	<b>DEEP BLUE SOMETHING</b> - Breakfast At Tiffany's (RainMaker/Interscope/AG)
17	6	228	+111	<b>ELTON JOHN</b> - Blessed (Island)
16	14	181	+153 *	<b>GUESS WHO</b> - Lonely One (Intersound)
16	15	146	+139 *	<b>CHAKA KHAN</b> - Love Me Still (MCA)
14	4	159	+47	<b>PEABO BRYSON &amp; LEA SALONGA</b> - How Wonderful We Are (Lightyear Ent.)
13	13	154	+154 *	<b>BENNY MARDONES</b> - Dream Baby (Curb)
10	2	154	+27 *	<b>WET WET WET</b> - Don't Want To Forgive Me Now (London)
10	10	95	+95 *	<b>JANIS IAN</b> - Take Me Walking In The Rain (Beacon)

Dropped: Elton John, Tommy James, Englebert Humperdinck, Pete Drogé. \* Indicates Debut



The paparazzi was backstage at Detroit's Pine Knob for Atlantic recording artists Hootie & the Blowfish's concert. Pictured from (left to right) Eagle Eye Records recording artist Sari; WKQI program director Tom O'Brien; Hootie's Soni; WKQI music director Fred Buchalter; Hootie's Darius Rucker; Suzy O'Brien; Hootie's Mark Bryan; WHYT promotion director GERALYN GEORGE and Hootie's Dean Felber.

format or personnel changes will take place.

Rick Anthony has been named the music director at KZPR/KIZZ/KRRZ-Minot, S.D. Rick will take all music call on Mondays from noon til 2:00 p.m.

## THE MUSIC

Ron Fell and his lovely wife, Kathy, are galavanting around California on a week's vacation. So I'm left here to deal with all of you alone. Whoopee!

After Seal's five-week reign at #1 we finally have Arista's **Take That** in the top slot. In ten weeks this #1 group from England has made it in the U.S.A. 100, with 6,145 spins.

Michael Bolton's "Can I Touch You...There?" is the heir apparent, though. It's hard to believe that there are still a few stations not playing this household artist. Very strange indeed! But in six weeks 224 stations are spinning this single 5,866 times.

The biggest Spincrease is **Mariah Carey's** "Fantasy." A plus of 666 spins which, for some of us, is kind of eerie. But if there's a space Mariah will crack the Top Ten next week and she's done that in a short five week period.

Our Top Tip of last week, "If I Never Knew You" by **Jon Secada & Shanice**, debuted at #36 with 96 total stations. The theme song from Disney's *Pocahontas* increased by 36 A/Cs and 504 spins. New this week with WMJQ, WTSX, WDEF, KEZT, WLTE, KELL, KTWN, KKLL, KLSY, KKIQ, etc.

The only other debut this week is **The Blender's** rendition of the Bee Gee's "Jive Talkin'." With 1,206 spins from 77 stations. Among those playing are WEIM, WNYR, WLIT, WZDQ, KAYL, KIZZ, KZLT, WXLT, KLUB, KBLQ, KLZY, KTHO and KGY.

This week's Top Tip is **Sarah McLachlan's** "I Will Remember You." The theme from *The Brothers McMullen* movie should bring Sarah the recognition she so richly deserves. The fourth Most Added single this week is now on at WKTJ, WRCH, WAHR, WLIF, WQPW, KELO.

Continued on page 55

## ARTIST PROFILE

## SOPHIE B. HAWKINS



**LABEL:** Columbia

**PROMOTION CONTACT:**

**Elaine Locatelli**

**BIRTHDATE & BIRTHPLACE:**

**"A tugboat on the Hudson River."**

**CURRENT RESIDENCE:**

**"Any bus, any place, anywhere."**

**MUSICAL INFLUENCES:**

**"Bossom dearie."**

**FAVORITE RECORD BY ANOTHER**

**ARTIST: "Wayne Shorter - Adam's Apple"**

**LIKES: "Sleeping."**

**DISLIKES: "Holding my tongue and smiling through my teeth."**

**FAVORITE MOVIE OF ALL TIME:**

**"The Last Metro."**

**FAVORITE SPORTS TEAM:**

**"Charlottesville polo team."**

**FAVORITE VACATION SPOT:**

**"My rooftop."**

**PETS: "Slater - T.E. kitty."**

**IF I WEREN'T A RECORDING**

**ARTIST, I'D BE: "A gardener."**

**MOST TREASURED MATERIAL**

**POSSESSION: "My piano."**

**MOST INTERESTING PERSON**

**YOU WOULD LIKE TO KNOW:**

**"Virginia Woolf."**

**AMBITION YOU STILL HAVE**

**TO FULFILL: "Dying."**

**WHAT IS THE BEST ADVICE**

**YOU'VE EVER RECEIVED:**

**"Audit your record company."**

**THREE ESSENTIALS YOU**

**WOULD NEED TO SURVIVE**

**ON A DESERT ISLAND: "Water, grilled salmon and my piano."**

# Going For AC Adds October 2nd

**SLIM MAN'S** Hit Single **FAITH IN US**  
From the Top 10 Album  
**END OF THE RAINBOW**

For Radio Promotion  
Contact Tom Mazzetta  
Mazzetta Promotion, Inc.  
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Fax 708-266-0303

**GES** Records  
For Further Information Call  
410-750-0540  
Fax 410-750-0010



## S/P/W

## SPINS PER WEEK PER STATION

SEAL - Kiss From A Rose (ZTT/Sire/Warner Bros.)	28.44
HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	28.41
SOPHIE B. HAWKINS - As I Lay Me Down (Columbia)	26.74
DEL AMITRI - Roll To Me (A&M)	26.44
BLUES TRAVELER - Run-Around (A&M)	26.24
MICHAEL BOLTON - Can I Touch You...There? (Columbia)	26.19
TAKE THAT - Back For Good (Arista)	25.82
PETER CETERA with CRYSTAL BERNARD - (I Wanna Take) Forever Tonight (River North)	25.55
ALL-4-ONE - I Can Love You Like That (Blitz/Atlantic)	25.19
SELENA - I Could Fall In Love (EMI Latin/EMI Records)	24.85
TLC - Waterfalls (LaFace/Arista)	24.81
GIN BLOSSOMS - 'Till I Hear It From You (A&M)	24.21
BRUCE HORNSBY - Walk In The Sun (RCA)	23.85
HOOTIE & THE BLOWFISH - Let Her Cry (Atlantic)	23.55
VANESSA WILLIAMS - Colors Of The Wind (Hollywood)	23.40
MICHAEL JACKSON - You Are Not Alone (Epic)	23.11
JANET JACKSON - Runaway (A&M)	22.70
JONATHAN CAIN - Full Circle (Intersound)	22.50
SARI - Faith (Eagle Eye)	22.03
ROD STEWART - This (Warner Bros.)	21.98
MARIAH CAREY - Fantasy (Columbia)	21.49

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

## SPINCREASES

## RANKED INCREASE IN TOTAL SPINS

MARIAH CAREY - Fantasy (Columbia)	666
MICHAEL JACKSON - You Are Not Alone (Epic)	595
TOAD THE WET SPROCKET - Good Intentions (Reprise)	543
JANET JACKSON - Runaway (A&M)	533
NATALIE MERCHANT - Carnival (Elektra/EEG)	518
JON SECADA & SHANICE - If I Never Knew You (Hollywood)	504
DAVE MATTHEWS BAND - Ants Marching (RCA)	398
JOSHUA KADISON - Take It On Faith (EMI)	397
TAKE THAT - Back For Good (Arista)	394
MICHAEL BOLTON - Can I Touch You...There? (Columbia)	367
THE CORRS - Runaway (Lava/Atlantic)	361
JOHN WAITE - Ain't No Sunshine (Coyote)	350
SARAH McLACHLAN - I Will Remember You (Arista)	328
FOREIGNER - I Keep Hoping (Generama/R. Safari/Priority)	317
JOHN WETTON - You're Not The Only One (Avalanche)	264
JIMMY BUFFETT - Mexico (MCA)	225
GEORGE BENSON - The Long and Winding Road (GRP)	205
HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	196
AARON NEVILLE - Use Me (A&M)	195
ALISON KRAUSS & UNION STATION - Baby, Now That I Found You (Rounder)	189
ROD STEWART - This (Warner Bros.)	188

Continued from page 55

KYMN, WMI/FM, KQXT and KOST to list a few.

The Dave Matthews Band's "Ants Marching," last week's Record To Watch, picked up 17 Adds and WSRV, WCEM, WMC, WSGL, KVIC, KMGQ are among them. It's total spins are 910 from the 57 stations playing.

This week's Record To Watch, the first single from the Irish group **The Corrs**, is gathering lots of interest at A/C. With production from award-winning David Foster, this track has 56 stations spinning in just two weeks. Already on WBMX, WKLL, WBLG, KFYZ, WMT, KKOR, K99, KLSY and KPLZ.

## A/C Picks

SIMPLY RED  
"Fairground" (Eastwest)

Can't believe it's been four years since their last album release but we love the thought that *Life* is forthcoming. This debut single is an automatic must play. Mick Hucknall and the band have never sounded better!

—DIANE RUFER

SLIM MAN  
"Faith In Us" (GES)

It's always a treat to bring your attention to unknown artists. Take a listen to this haunting, jazzy pop single from a man who's made a name for himself on Adult Alternative radio, and to quote the editor Kent Zimmerman: "Slim is a male Sade." You'll be pleasantly surprised and want to share this gem with your listeners.

—DIANE RUFER

LINDA RONSTADT  
"A Dream Is A Wish Your Heart Makes" (Walt Disney)

Whether you're young or old, this tune from Walt Disney's classic, *Cinderella*, can make your heart smile. Linda's sweet vocals let you keep that glass slipper and feel that all wishes can come true.

—DIANE RUFER

k.d. lang  
"If I Were You" (Warner Bros.)

k.d. and her producer Ben Mink have again brought about another winning collaboration with this first release from her upcoming album, *All You Can Eat*. You can't miss with Ms. lang.

—DIANE RUFER

DUSTY SPRINGFIELD  
"Roll Away" (Columbia)

Written by Will Jennings and Martee Lebow, this release from Dusty's, *A Very Fine Love*, proves this British songstress can still fill our hearts with her unique and beautiful voice.

—DIANE RUFER

ALANNAH MYLES  
"Family Secret" (Atlantic)

I almost expected something to be thrown from the Tallahatchie Bridge. It's the time when papa don't preach and mama don't talk and there's plenty of supposed shame to go around. It's a dirty little secret that shouldn't go beyond family and it can only be cured by time and "old money."

—RON FELL

JUDE COLE  
"Believe In You" (Island)

Here's an ode to Phillip Morris if I ever heard one. It's a song about nothing much more or less to believe in than one's self and those close. It's a "sue me, sue you" world and it never sounded better than when Jude dials it up.

—RON FELL

CHRIS ISAAK  
"Go Walking Down There" (Reprise)

"Too short." In a rare musical moment, someone actually makes a hot sounding single that runs well under three minutes and probably could have gone on for a bit longer. This one's HOT and builds to an almost too quick climax. Love it.

—RON FELL

RICHARD ELLIOTT  
"Song For Her" (Blue Note Contemporary)

Unlike most sax records, this one's got the deeper tones of what must be a tenor sax. Nevertheless, the song comes across as some sort of closing credits soundtrack—the kind of melody that lingers long after the lights come on.

—RON FELL

DIANA ROSS  
"Take Me Higher" (Motown)

This brilliant Narada Michael Walden production revitalizes the career of yet another soul diva. Ross has not sounded so energized and relevant in years. It's a perfect antidote to the constant ballad overload in our format.

—RON FELL

## Gavin A/C #1 Hits From: .....

9/27/91 BOB SEGER - "The Real Love"

9/28/90 MICHAEL BOLTON - "Georgia On My Mind"

9/23/88 GLENN FREY - "True Love"

9/25/87 DAN FOGELBERG - "Lonely In Love"

# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CIDR	DMY	KBCO	KBRR	KPRN	KCSU	KERA	KFAN	KFMG	KEOG	KCSR	KMKR	KIOT	KKOS	KLRF	KMMS	KMTT	KOTR	KPIG	KZMT	KOPT	KRCL	KRSH	KRWV	KSCA	KSPN	KSUT	KTAO	KTCZ	KTHX	KUVR			
1	NATALIE MERCHANT (Elektra/EEG)	889	+1	12	13	22	9			12		23	20	26	29		42	11	9	17	11	8	9	14	1	13	15	17	13	11	9	25	16	5			
2	EMPIRE RECORDS SOUNDTRACK (A&M)	751	+33	33	9	22	16					24	16	18			26	8	23	20			16	36		27	15	23	14	8	20	1	5				
3	BRUCE HORNSBY (RCA)	745	-12				5			12		21	19	17	22		24	23	24		3	26				26	15	5	14	11	12	7	15	5			
4	CHRIS ISAAK (Reprise)	726	-120	22			14			12		15	19	17	15		37	25	13	28	12	9	30			6	15	11	10	12	3	9	5				
5	VAN MORRISON (Polydor)	726	-61		17		13					17	19	9	28		26	24		18	10	10	26			27	15		14	12		17	12	5			
6	JOAN OSBORNE (Blue Gorilla/Mercury)	696	+9	23		19	17					19	18	32			20		22	33	13	9	11	11	2	29	15	30	14	13	12	21	5				
7	FREDDY JONES BAND (Capricorn)	688	+50		11	22	9		4			21	7	10			37	14	23	8		6	32		2	16	15		14	8	9	19	12	5			
8	EDWIN MCCAIN (Lava/Atlantic)	531	+14	22		19	9		4			17					11	8	13	7		4	24			11	15	9	14	7	10	28	7	5			
9	PATTY LARKIN (High Street)	523	-12	13	7					12		10	4				21	9	5	9	7	9	14	1	17	15		14	14	14	13	10	5				
10	JAMES McMURTRY (Columbia)	505	-56		10		9			12		12	8	11				26		7	11	13	10	2	11	5		14	12	11		17	5				
11	DAVE MATTHEWS BAND (RCA)	488	-94	11	17							25	23	10			26		17				29	14		18		24	11	10		17					
12	PRETTY & TWISTED (Warner Bros.)	450	+21	11	10		16					16	19	12			21		10	5			7	17		11	15	10	14		5	18	2	5			
13	VIRTUOSITY (Radioactive)	427	+108	22		20	10					5	10	9			23	13		4			10			10	5	9	14			8	4				
14	BEN HARPER (Virgin)	424	+48	23	8	18	9			12			9	3			8	12	5	12			10			10	10	10		13	11	2	17	5			
15	HOOTIE & THE BLOWFISH (Atlantic)	406	-37									18	20	9			26		13	8			22	38		24	3	14			3	2					
16	ALANIS MORISSETTE (Maverick/Reprise)	401	+30	23	9		16					27		22			26		13	20							15	33		6	17		5				
17	DEL AMITRI (A&M)	398	-6	12			9					17					25		7				24			5		22	11		20	2		5			
18	COLLECTIVE SOUL (Atlantic)	389	+11		8	18	17					14	19				26		7	10			9	26		16	15	5	14		5	20		5			
19	JIMMY BUFFETT (Margaritaville/MCA)	384	-71									15		10	30				9	0	11		29		3	25		14	9		8	7	5				
20	GOO GODDOLLS (Warner Bros.)	360	+22	32		21	12					18	9					7	8				20				5	11	8	7	18	4					
21	PAUL BRADY (Mercury)	359	-21		7		9			4		2	7	9			15	13		8		4	13			10	6	8	13	13		7	5				
22	SOUL ASYLUM (Columbia)	354	-91				17					26						7		8	3		16			13	10		8	18	6		5				
23	JONATHAN BROOKE AND THE STORY (Blue Thumb)	346	+20		10		9			12		5	5	8	16			8	6				10			10	10		14	13	8		5				
24	HEATHER NOVA (Big Cat/WORK)	342	+13	24	14	22	11			4		17	7					9	6				7	12		8	10	13	8		5		4				
25	EWYNN COLLINS (BarNone)	331	+50	33			16					14		9			15		10					18			13		7		7		4				
26	WILLY PORTER (Private Music)	326	+20	12	11	18	11					4		7				7	13				10			11	5	2	11	7	13		5				
27	JUDE COLE (Island)	320	+46	12	9	17						8		6			13	8	13	5		7	27				5	11	8	3	2	4					
28	SOUTHERN CULTURE ON THE SKIDS (DGC)	282	-13		17		10			4			9				17		9	5	11		7				4	11	11	6		2	5				
29	LISA LOEB (DGC)	280	+37	33	18		10			4		10	16	8			14		8	6							10	12	11	7	13	2	4				
30	SARAH McLACHLAN (Arista)	276	+23	13						4		4		10				8	7								10	12	11	5	19	10		4			
31	FABULOUS THUNDERBIRDS (Private Music)	262	+6							4				17			8	13	8			9	23			10	15		11	11	5		7				
32	DEEP BLUE SOMETHING (RainMaker/Interscope/AG)	253	+52	23		8						16	4				15		13							11	5	9			10						
33	SONIA DADA (Capricorn)	253	-90			20	8					24					25	8		8			28			5			11					5			
34	EMMYLOU HARRIS (Elektra/Asylum)	251	NEW						12			2		8	5		6			4	11		10		10	5		11	13	8		3	4				
35	DRIVIN' N' CRYIN' (DGC)	249	+21		18				4			3		9					4	8							5		8	6	8				4		
36	PHISH (Elektra/EEG)	247	-6	24		6						15	7				8	19	4	8			18	4		11	5	11	8		21			4			
37	TOM PETTY (Warner Bros.)	247	-42									8	12	19	10		23					10						3	11		17						
38	BETTER THAN EZRA (Swell/Elektra)	246	+62			31	12					13						23					7	26				22				8					
39	VIGILANTIES OF LOVE (Capricorn)	243	-86									21					8									11	15		11						1	4	
40	FRANCIS DUNNERY (Atlantic)	238	NEW		15				4									8	5		5	7		2			10	11	11	8	2						
41	BLUES TRAVELER (A&M)	234	-45		18	29							6				26		4				15			6		6									
42	ROB LAUFER (Discovery)	222	+22		9				7					3			8	12					10			1		6	11	11	7				4		
43	BODEANS (Reprise)	217	-36			8						6		9			24		9	8	11	8			2		5	5	11	6		4	2				
44	BEN FOLDS FIVE (Caroline)	217	+9						12																1	10	15	8		5	7				2		
45	JOE ELY (MCA)	216	+22						12					23								10	14		2	8	5	3	8	12	4		5	4			
46	NEIL YOUNG (Reprise)	213	-111	12		7						8	13							13	13	13						1	8		4		4		4		
47	INNOCENCE MISSION (A&M)	201	-19			12	10			12				8	8												10	8								4	
48	TONI PRICE (Discovery)	194	-14		19					7				22									6		3		10		8							2	4
49	BONEPONY (Capitol)	193	+4	13		21																				11	10								8		
50	YOUNG DUBLINERS (Scotti Brothers)	189	-39																							14	10	6	8	5							2

# JOAN BAEZ

## RING THEM BELLS

DEBUT #19\* GAVIN AMERICANA  
#2 MOST ADDED

DEBUT #48\* HARD A3

DEBUT #50\* FMQB PAR CHART  
#9\* PUBLIC BREAKOUT CHART

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SEPTEMBER 27 WITH  
JAMES McMURTRY, JOE ELY  
AND DAR WILLIAMS

ALBUM IN STORES NOW!

FEATURING VERY SPECIAL  
GUEST ARTISTS

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MARY CHAPIN CARPENTER  
MIMI FARINA  
TISH HINOJOSA  
JANIS IAN  
INDIGO GIRLS  
KATE & ANNA MCGARRIGLE  
DAR WILLIAMS

# THE BEST OF THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS

- ❖ The U.K.'s third fastest-selling album ever!
- ❖ Includes "Old Red Eyes Is Back," "We Are Each Other" and tracks never before released in the U.S.
- ❖ In-Stores Now!



Management: Jamie Kitman for The Hornbairn Group USA

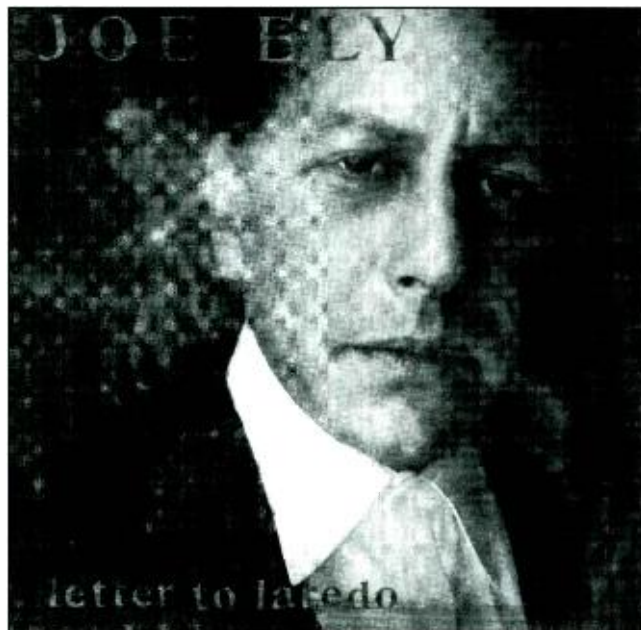
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# Gavin A3 Boomer Grid

SPINS in **BLUE** are ADDS

Artist - Title (Label)	KINF	KPRT	KZOH	KZON	SMEC	WBOS	WCBE	WCLZ	WDET	WEEK	WFUV	WIII	WKZE	WMAK	WMMM	WMMO	WMPY	WPCS	WPCN	WPKU	WRIT	WRNR	WRNK	WRSI	WTTT	WVAY	WVGO	WVRV	WVCO	WVLE	WVRN	WVRT	WYEP		
NATALIE MERCHANT (Elektra/EEG)	8	22	20	16	33	21	6	14		14	13	11	12	14	26	7	16	17			24	7	14	15	17	14		20	20	29	14	20	13		
EMPIRE RECORDS SOUNDTRACK (A&M)	4	9	20	12	35	21	6	6		19		14	6	22	20	2	16	15			22	14	17	17			25	23	32	6	11				
BRUCE HORNSBY (RCA)		21	10	11	35	8	9	13	9	12		17	12	11	32	12	16	22	15		24	7	14	15	17	14	8	35	15	12	13				
CHRIS ISAAK (Reprise)	18	10	24	33	21	6	13			22	5	6	6	28	7	14					20	5	14	15	8	14	21	20	29	8	5	15			
VAN MORRISON (Polydor)	12	17	20		22	21	9	11	3	26	12	13	16	21	33	7	15	8			20		14	15	17	14	6	21	8	13	13				
JOAN OSBORNE (Blue Gorilla/Mercury)		1			29	12	6	3		7	10		12	29	3	9	17				30		7	10	23	14	12	23	7	22	7	15			
FREDDY JONES BAND (Capricorn)	6	9	10	13	27	21	9	9	7	15		13	12	17	27	2	5	16	15	16	9	17	14	10	20	7	12	18	18	15	13				
EDWIN McCAIN (Lava Atlantic)	8	16	4	12	30	21	9	6		17		13	16	6	11	2	4	13		2	5	16	14	9	7		14	28	4		9				
PATTY LARKIN (High Street)	8	10	4	11	23	8	6	6	11		14	17	12	9		5	14	4	15	15	12	15	14	15	8	7		7	18		12				
JAMES McMURTRY (Columbia)	8		4	11	18	9	9	4	9	24	9	18	16			2	5	18	15	18	4	14	15	7	14		10	5	13	6	14				
DAVE MATTHEWS BAND (RCA)		3			29	22	21	13		14				23	9						10		14	10			35	10	8	8	7				
PRETTY & TWISTED (Warner Bros.)	9				13	12	9	9		13		14	6	11	11		8	12		2	11	6	7	9	7		10	13	16	11	7				
VIRTUOSITY (Radioactive)	8	10	12	16	21				4			13	6	6		5	13				90			4			10	26			7				
BEN HARPER (Virgin)					26	9	6		11	21	10		6				5	9	15	17	13	23		10	7				6	9	14				
HOOTIE & THE BLOWFISH (Atlantic)	22	20	24		21		13						15	13										10			27	8	19		15				
ALANIS MORISSETTE (Maverick Reprise)		1		1	31	12								14	11		5				24			10			11	23		17		9			
DEL AMITRI (A&M)	21	4	12	11	21		7		10				21	9	4	15					11	14	9				26	25	14	10					
COLLECTIVE SOUL (Atlantic)					29	21						6	11			3	11				12			11	1		18	21		11					
JIMMY BUFFETT (Margaritaville/MCA)	8	8	10		11	9	4		12		13	12		13	7	15					17	5	14	8	7		13								
GOO GOO DOLLS (Warner Bros.)	9	10	13		17	9				15		14		11			7	15			20		7	10				23							
PAUL BRADY (Mercury)					15	9	9		4	13	9	12	12			2	8	16	4	18	13	16	14	10						6		9			
SOUL ASYLUM (Columbia)	6		20		24	9			10			12	6	6	15		15						15	8			20	35		16					
JONATHA BROOKE AND THE STORY (Blue Thumb)	4				16	21	9		8		13		16			2	7	8	15	3	4	4	14	10	14					15		14			
HEATHER NOVA (Big Cat/WORK)	4	9		1	12	9	6		6	14		6		5	10		7	7	4	8	13			10	10			12	3	5		7			
EDWYN COLLINS (Ba*None)				1		21	3					6	21	11		7	8				15			17			10	17	32	5	11	7			
WILLY PORTER (Private Music)	6		10		12	12	9					13	12			5	6				3	4		10				28		8	7				
JUDE COLE (Island)			20	13	14	21			5	13			6			9	5	1	6		6	14	7					8			7				
SOUTHERN CULTURE ON THE SKIDS (DGC)	4				17	8	3		5			6	6			2	4	5	15	9	4	21	7	10	9	4				15					
LISA LOEB (DGC)	9	4			12	8							16	12			6							9				13	5						
SARAH McLACHLAN (Arista)	9				18	9						13	16	5		5	7	6		3	4		7	10	8	14			5	4		7			
FABULOUS THUNDERBIRDS (Private Music)	8		4		16	9						12	6		11	5	9	4	18	5	18			10									7		
DEEP BLUE SOMETHING (RainMaker, Interscope/AG)					18	8			16			12	4	9		8								10				18	18						
SONIA DADA (Capricorn)			4		19		3					12	5		4	7					11	6		8			21				11				
EMMYLOU HARRIS (Elektra/Asylum)	4				22				1			12								15	13	10		15	4							7			
DRIVIN' N' CRYIN' (DGC)	4		10		25	12	6			15	4	14	6							5	15	16		10					5	25	4	7			
PHISH (Elektra/EEG)			10	11		9		6													4		7		14				7	5	5				
TOM PETTY (Warner Bros.)		9			18	21	14								10		9						14				23		8	8					
BETTER THAN EZRA (Swell/Elektra)				16		12				20							9							9				28			10				
VIGILANTES OF LOVE (Capricorn)					21		9			6		6	22			16						7		11			12	13		17	11	13			
FRANCIS DUNNERY (Atlantic)	6				20	12	9		3	21	10		16		2		6	4	13				7	2	4					5			10		
BLUES TRAVELER (A&M)				17		21	9						10								15			17			20		9		6				
ROB LAUFER (Discovery)	6		4		26	12	6			11	4		12			2				4		13		7	10	4			8	4					
BODEANS (Reprise)	8			14		9				13	5		16			2							14												
BEN FOLDS FIVE (Caroline)	6				19	9				17	4	13								15	16	5	18		4					9			12		
JOE ELY (MCA)	8				9						11	13								15	20	4		15	4				6	1					
NEIL YOUNG (Reprise)						9	9										15	5	7	5	17	7		15	10			4	2		12		7		
INNOCENCE MISSION (A&M)					14					12	6		12	3			4	7				3	5		10			7	13	9			7		
TONI PRICE (Discovery)	6				12		6		5		6		6						15	16	3		15						4				12		
BONEPONY (Capitol)			20										12							4	13												9		
YOUNG DUBLINERS (Scotti Brothers)			10		17					13			12							3	15	8			14										

*"Everybody else romances the road. Joe Ely lives it!"*



## LETTER TO LAREDO

featuring the lead track

*"All Just To Get To You"*

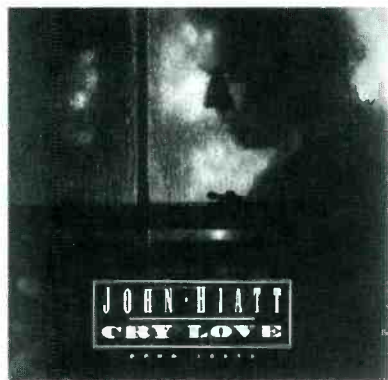
**Gavin A3 45\* 216 spins +22**

Gavin Americana #1 for the second week!

KSCA KUMT WCBE

**A3 Picks**

**JOHN HIATT**  
"Cry Love" (Capitol)



This week A3 radio gave its biggest show of support ever to John Hiatt's music, "Cry Love," a powerful acoustic rocker. That mad mandolin is the superglue that keeps the song intact until Hiatt and his band turns on the heat during those final seconds and swings into a back beat dash. Both in live performance and inside the studio, Hiatt shows he's simply one of the best, an A3 automatic right down to that last ringing chord.

**BEN ARNOLD**  
Almost Speechless (Ruff House/Columbia)

Not quite speechless, Ben Arnold was born in Pittsburgh (not far from the Z-men's hometown of

McKeesport) and migrated to Philly with his family. After writing songs as a teenager, Ben began playing some of the local haunts including the Grape Street Pub and other clubs in the fledging Philadelphia Manayunk district. The next step was becoming the hottest unsigned singer in the area, resulting in this fine eleven song collection that's firmly in the A3 pocket. On a song like "Meet The Press," there's a hint of Randy Newmanish wit and waiver in Ben's voice, although songs like the single, "You" and "Astral Freak" operate on rockier turf. You might remember Ben as the artist who inaugurated the American Star In The Bar venue at this year's GAVIN A3 Summit.

**TEARS FOR FEARS**  
Raoul and the Kings Of Spain (Epic)

Surely one of this year's very best A3 releases, this album is notable in that Roland Orzabal (AKA Tears For Fears) didn't wait half a decade to begin recording. Rather, he was kicking to begin and entered the studio raging with inspiration, most gathered from his Spanish heritage. Like a hot action film, Orzabal gets right down to biz on track one with the spectacular title track, "Falling Down" and our fave, the balladish "Secrets," whirl by until it's single

Continued on page 60

*The Bottle Rockets*

FEATURING

**"RADAR GUN"**

AND

**"I'LL BE COMIN' AROUND"**

FROM THE ALBUM

*The Brooklyn Side*

We've Got Your **A<sup>3</sup>** Blues.

**LUTHER ALLISON**

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**WRIT - NASHVILLE**  
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**WORLD CAFE**  
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Produced by Eric "Roscoe" Ambel

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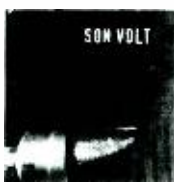
**MOST ADDED**

**JOHN HIATT (33/118)**  
**FRIENDS SOUNDTRACK**  
 (21/8)  
**TEARS FOR FEARS (21/108)**  
**SON VOLT (20/82)**  
**TOWER OF SONG (12/153)**

**TOP TIP**

**EMMYLOU HARRIS**  
*Wrecking Ball (Elektra/Asylum)*  
 A wrecking ball week for Emmylou Harris. Highest debut at #34. 251 spins, +74.

**RECORD TO WATCH**



**SON VOLT**

*Trace (Warner Bros.)*  
 May the wind take your apprehensions away. Son Volt snags 20 adds and 82 spins.

damn, she meant it. We always felt she had the potential to change the course of country music, however, as the chips fell, Music City opted for big hats and designer jeans and k.d. escaped through the back door, ultimately a good move for all concerned. *All You Can Eat* is part two of that flagrant rebirth. If *Ingenue* was a coy and melodic departure, *All You Can Eat* is even more smoldering and sexual. Both warm and stark in its construction, k.d.'s voice plays second banana to nothing, save some string arrangements that are understated and contribute to the project's overall simplicity. *All You Can Eat* could have been a "warts and all" exposé (it's that transparent) except that there are no such warts, as lang's delivery is blemish-free, track after track, a silky smooth come-on. "If I Were You" is the obvious starter. Nice groove on "Acquiesce."

Continued from page 59

time with "God's Mistake." Orzabal's no stranger to depth tracks; his last album brimming with great radio songs. Tears For Fears' guitar-driven, modern approach is an A3 godsend, so dig in fast.

**LISA LOEB & NINE STORIES**  
**"Tails" (Geffen)**



Lisa Loeb & Nine Stories tell thirteen tales, some of anxiety and repressed communication. Here are some random

images: "You kick my foot under the table/I kick you back" or "My friend's got a bruise on his arm/where I shove my elbow every time you

speak." Despite her penchant for non-communication, Lisa Loeb is one of a few artists to score a number one song without a record deal. *Tails* is certainly the next intriguing chapter of her journal, an expert collection not dissimilar in spirit to the self-conscious self-awareness that permeated the *Reality Bites* film that launched the mighty "Stay (I Missed You)," which is thankfully included as the final track. Unlike a few label-mates that shall remain nameless, Lisa's band and guerrilla recording methodology remains intact and tamper-free. The end result is fresh and honest. Tracks include "Do You Sleep?," "Taffy," "Rose-Colored Time" and "Waiting For Wednesday."

**k.d. lang**  
**"All You Can Eat" (Warner Bros.)**  
 When k.d. left Nashville behind,

**Spin Trends**

1. JOHN HIATT +118
2. PETER GABRIEL & WORLDBEATERS +108
3. RED HOT CHILI PEPPERS +108
4. TOWER OF SONG +97
5. FRIENDS SOUNDTRACK +81
6. TEARS FOR FEARS +80

**Gridbound**

- \*JOHN HIATT (Capitol)
  - \*TOWER OF SONG (A&M)
  - \*TEARS FOR FEARS (Epic)
  - OCTOBER PROJECT (Epic)
  - JOAN BAEZ (Guardian)
  - FRIENDS SOUNDTRACK (Reprise)
  - BRYNDLE (MusicMasters Rock)
  - \*SON VOLT (Warner Bros.)
  - NEAL CASAL (Zoo)
  - RED HOT CHILI PEPPERS (Warner Bros.)
  - THE BLAZERS (Rouder)
  - THE JOHN DOE THING (Rhino)
  - ROBBEN FORD & THE BLUE LINE (Blue Thumb)
  - LENNY KRAVITZ (Virgin)
  - \*LLOYD COLE (Ryko)
  - JANE KELLY WILLIAMS (Parachute/Mercury)
  - JANE SIBERRY (Reprise)
  - \*BLUE RODEO (Discovery)
  - DAVID BOWIE (Virgin)
  - \*JIMMY LAFAVE (Bohemia Beat/Rouder)
- Please Note: All GRIDbounders have upward Spin Trends.  
**Dropped:** #46 Robert Cray, #48 Billy Pilgrim, #49 Little Feat, Jewel, Jann Arden, Ani DiFranco, Holly Cole.

**GAVIN AMERICANA**

Continued from page 47

chat with **Bonnie Simmons** and **Derk Richardson**. Many fans are eagerly awaiting his return with a full band for a headlining show, and rumors are already rampant that Springsteen will show up for Ely's *Tramps* show on October 11 in New York City. Boss or no boss, Ely is a ruler of the road, so be sure to catch him if he's in your area.

**ROUNDER BLUEGRASS ON THE ROAD**

Continuing their long-time commitment to bluegrass music, **Rouder Records** have assembled three of bluegrass' finest and are sending them out on the road together. **J.D. Crowe & The New South**, **Laurie Lewis & Grant Street** and **The Del McCoury Band** will begin their trek on September 28 in Lexington, Kentucky and proceed across the country, winding up in Seattle on October 29. For more tour dates, tickets and information, call **Glenn Dicker** at Rouder at (617) 354-0700.

**URNS OF THE DIAL**

**Jeff Hansen**, PD at KPFT-Houston, has named **Mary Ramirez** as music director. Mary will be taking over music call duties and call times will remain the same, Mon. 10-2 p.m. CST. Mary and Jeff will work together on keeping KPFT's musical mix the best thing on Houston radio...

**Bruce Kidder** has left **KFAN**-Fredericksburg, but remains a true Americana supporter and is looking for another opportunity in this genre. Give Bruce a ring at (210) 490-0507. Meanwhile, **J.D. Rose** will handle the music and program directing at KFAN in the interim. If you think you're the station's next music director, call J.D. at (210) 997-2197.

**Americana Picks**

**TOM RUSSELL**  
**The Rose of the San Joaquin (Hightone)**



Saddle up as Brooklyn's most famous songwriting cowboy this side of Ramblin' Jack takes us on a weathered ride through California's Central Valley. Russell's constructed a beauty for his Hightone debut. Taking inspi-

ration from family roots in the San Joaquin Valley, Russell, along with producers Dave Alvin and Greg Leisz, make *Rose* a potent mix of heartbreak, road songs, and social plight. This CD is packed with winners. Immediate standouts are "Somebody's Husband, Somebody's Son," featuring vocal turns by Alvin and Peter Case, the Ian Tyson co-written title track, and the barroom brawl-inspiring "Out In California," which features the ace picking of Russell's right-hand man Andrew Hardin. Unquestionably Russell's best effort since 1991's *Hurricane Season*.

**STEPHEN ALLEN DAVIS**  
**The Light Pink Album (Core)**



Raw, bare-bones, stark, or in the words of Stephen Allen Davis, "the simplest and most honest thing I've done." One senses that right from the get-go on "Take Time To Know Her," a song Davis wrote when he was a 17-year-old Nashville bass player and Percy Sledge made it a hit. Davis has since re-located to Colorado, where he has done some musical soul searching. The result is *The Light Pink*

*Album*, recorded live in Davis' living room, up close and strikingly personal. "Still Loving You" comes off beautifully with a mournful dobro and "Highway, Highway" (which fellow Coloradan Celeste Krenz covered), has always been one of my favorites. "We Was Rollin'" picks up the pace a bit, on what is overall a welcome return of a treasured singer-songwriter.

**THE WACO BROTHERS**  
**...To The Last Dead Cowboy (Bloodshot)**



Cow-punk is alive and well and living in the form of The Waco Brothers. Led by Mekon member Jon Langford, The Wacos live up to their claim as Chicago's #1 wasted swing band. The instrumental kick-off "Geronimo" is a hoot. Pick out just about any other number on this collection and you can sense the kegs flowing. The title cut is an honest ode to America's frontier, and includes the ever-so-true line "Buy a burger for a dollar / It's the final cattle call." "Too Sweet To Die" is an uplifting ditty, and like most releases from our buds at Bloodshot, provides plenty of tuff edge. —ROB BLEETSTEN

# GAVIN CLASSIFIEDS

Gavin provides free (25 words) listings to radio stations and record companies ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry. To guarantee that your ad runs promptly or to place a larger copy size call Chris L. Mitchell at 415-668-5483 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: 415-668-3967 or Email: CLMitch@aol.com To advertise your product or service in Gavin Classifieds contact Chris L. Mitchell at 415-668-5483. Ad rates start at \$70 per column inch (2" w by 1" h)

## CLASSIFIEDS

### Opportunities

#### AM News Anchor/Co-host

Adult Standard Nostalgia. Hard working, highly motivated team players send tape and resume to: AM News Anchor/Co-host, MacDonald Broadcasting, P.O.Box 1776, Saginaw, MI 48605

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These are the same people that make other key buying decisions. Advertise your product or service in Gavin Classifieds NOW! Call Chris L. Mitchell at **(415) 668-5483** for rates and deadlines.

**WRLG** is seeking a Program Director. T&R: Fred Buc, 401 Church Street, Nashville, TN 37219. [9/22]

**WLSW** is seeking Pittsburgh area AT for immediate openings with growing hot A/C. Call Debbie Larson: (412) 628-2800. [9/22]

**WKXA**, Ohio is looking for a local part-time weekend AT for a market leader, hot A/C. Digital facilities, great location. T&R: Jerry Wise, PO Box 1507, Findlay, OH 45840. EOE [9/22]

**KPNW** is seeking a Program Director/AT for news-radio. Format experience a must. T&R: Jim Teeson, 6708 Park Lane, Dallas, TX 75225. EOE [9/22]

**WQBK/WQBJ** The Edge is looking

for a Production Director.

Minimum two years experience copywriting, imaging and creative production using today's technology. T&R&writing samples: Dan Binder, 4 Central Avenue, Albany, NY 12210. [9/22]

**KYQQ** is searching for a hit-kickin', flame throwin', hot country AT. Must be slick on production, phones and remotes. T&R: Crash Davis, 1632 South Maize, Wichita, KS 67209. [9/22]

**KXTC** is seeking a full-time AT. No calls please. T&R: Kitt Garrett, 2495 East Aztec, Gallup, New Mexico, 87301. [9/22]

**WSUS** has an immediate opening for a News/Anchor. Women & minorities encouraged to apply. T&R: Dave Margalotti, PO Box 102, Franklin, NJ 07416. EOE [9/21]

**WFMB** is seeking an AT for evening drive. Strong production required. No calls please. T&R: Bob Grayson, PO Box 2989, Springfield, IL 62708. EOE [9/22]

**KELO** is seeking a pm AT. Excellent benefits. T&R: Warren West, 500 S. Phillips Avenue, Sioux Falls, SD 57102. EOE [9/22]

**WYEP** is seeking a program director for afternoon drive. Team player, service oriented and willing to nurture volunteers. T&R: Christina Springer, 2313 E. Carson Street, Pittsburgh, PA 15203-2161. EOE [9/15]

**WOLX** is seeking a mature pro with at least three years experience for midday shift and music director position. Positive attitude, team-player and strong production skills. T&R: Jonathan Little, 2306 W. Badger Road, Madison, WI 53713. EOE [9/15]

**WJEQ** needs a computer literate production director/afternoon drive AT. T&R: Cyndi Helling, 31 East Side Square, Macomb, IL 61455. EOE [9/15]

**KXTC** has an opening available for a full time AT. T&R: Kitt Garrett, 2495 East Aztec, Gallup, New Mexico, 87301. No calls please. [9/15]

**NORTHERN CALIFORNIA** secondary market group has an immediate opening for an AM drive news person. Candidates should have two years smaller market news background and really enjoy news. T&R: KCEZ/FM Operations Manager, PO Box 7568, Chico, CA 95927. [9/15]

**KBUR/KGRS** is seeking a news reporter with two years experience for AM/FM market leader. T&R: J.K. Martin, 1411 N. Roosevelt Avenue, Burlington, IA 52601. [9/15]

**BEACH RADIO 104.7 ADULT TOP 40** station seeks Long Island talent for part time on-air work. T&R: Steve Ardolina, PO Box 7162, 249 Montauk Highway, Amagansett, NY 11930 EOE [8/25]

**WIRK** is seeking a country midday music director. T&R: Ron Brooks, 4763 10th Avenue North, Lake Worth, FL 33463. EOE [8/25]

**Q-101** is looking for an AT for A/C format. Applicant should be good with production. T&R: Steve Knupp, PO Box 752, Harrisonburg, VA 22801. EOE [8/25]

**WNNJ** is currently seeking a production director and AT. T&R: Chris Abate, PO Box 40, Newton, NJ 07860. EOE [8/25]

**KAFF/93.9** The Mountain is seeking day time AT for classic rocker No beginners. Must have two years experience. No calls please. T&R: Chris Holstead, PO Box 1930, Flagstaff, AZ 86002. EOE [8/25]

**WSBG** is looking for a new overnight personality. This is an opportunity to learn and advance with a growing company. T&R: Steve McKay, 22 South Sixth Street, Stroudsburg, PA 18360. EOE [8/25]

**KWPC** is seeking a program director. On air, production and training skills a must. T&R: 3218 Mulberry, Muscatine, IA 52761. EOE [8/25]

### Available

**ATTENTION SPRINGFIELD MISSOURI AREA**, country music director with eight years radio experience needs to move near you. JASON: (505) 863-3022. [9/22]

**SEEKING A GIG** in the St. Louis area. Full or part-time. JEREMY BLACK: (816) 269-8017. [9/22]

**HELD HOSTAGE IN ALASKA**. 15 Year Pro seeks mornings or afternoons in the west. MIKE: (907) 789-1620. [9/8]

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**JAZZ/ADULT ALTERNATIVE**

**Jazz/A2 Picks**

**T.J. KIRK  
(Warner Bros.)**

Holy bombarding shards of funk/bop/soul/rock! We all know the story of T.J. Kirk, the latest offshoot project of progressive jazz guitarist Charlie Hunter. We've also heard about Hunter's scrapes with Star Trek command when he tried to name this band James T. Kirk. All that aside, T.J. Kirk's twisted renditions of Monk, Rahsaan and James Brown are as fresh as they are lively and clever. Kirk's "Volunteered Slavery" mindbends to a lazy reggae beat. JB's "Soul Power" and "Cold Sweat" accentuate the triple guitar threat of T.J. Kirk as Hunter, Will Bernard and John Schott snake, noodle and slide around familiar riffs and signature changes. Old school bop broadcasters may flinch, but the real jazz hipsters should jump at the chance of tackling this flaming collection of crazy covers. T.J. Kirk makes Bill Frisell sound like a subdued Herb Ellis. C'mon jazz radio! Turn it up and live a little.

**GERALD ALBRIGHT  
"Giving Myself To You" (Atlantic)**

If you want to baffle somebody with a blindfold test, trying putting on this jazz radio nugget. Chances are you'd never identify the sax man without a few helpful hints. *Giving Myself To You* proves that Grover Washington, Jr. is not the only one who can straddle the fence between



**Reasons to be cheerful: That's KCJZ-San Antonio afternoon air talent, Diane Travis behind the board. She was promoted to music director in late August. Congratulations!**

jazz and A2. Gerald Albright's latest is an all-acoustic offering that smolders like a modern Stan Getz recording. Check out the hypnotic beauty of "Samba Queen." The grand piano chair is filled throughout by Joe Sample, Cyrus Chestnut, George Duke and Albright's longtime pal Bobby Lyle. Stanley Clarke, Tony Dumas and Steve Kirby (from Chestnut's group) turn in some fine performances on bass. The one thing these sessions share with Albright's smooth jazz recordings is a pristine, florid recording sound.

**BOB MAMET  
"Day Into Night" (Atlantic)**

Songs like "Washington Square" and "Jazzhouse" will take you back to the melodic jazz edge that was the appeal of last year's *Signs of Life* debut. More snappy technique, economical songwriting and power rhythm sections fuel these particular tunes. If you want to hear something different from this Chicago pianist, try the pieces Brian Culbertson and

Eulis Cathey co-produced like "Greenstreet" and "Looking Back." Mamet experiments with the smooth jazz composure, and even though he's proficient with electronics, Mamet sticks to acoustic piano and lets Culbertson play electric keyboards and oversee the drum programming. Gerald Albright also guests on "the smooth songs" on *Day Into Night*, Mamet's most accessible radio effort.

**FOURPLAY  
"Elixir" (Warner Bros.)**

For their third recording, Fourplay seals the freshness in and sacrifices the sweetness for a little more bite. On the opening title cut, Bob James and Lee Ritenour are not only brilliant soloists, but have an ingrained feel for laying back and letting the other ride the dynamics. While James plays a twinkling piano on "Play Lady," and Ritenour glides through some tasty octave leads, it's the rhythm section of Nathan East and Harvey Mason that will kick the stuffing out of your speakers. The prime vocal guest on *Elixir* is Phil Collins, a friend of East who consented to lay down a vocal on "Why Can't It Wait Till Morning," a song Collins wrote and cut on his very first solo release.

**STEVEN KOWALCZYK  
"Moods and Grooves" (Atlantic)**

Back off on those Harry Connick, Jr. comparisons. Steven Kowalczyk, pictured wearing loafers with no socks, concocts a stylistic alchemy between hep cat Mose Allison and sophisticated Michael Feinstein cabaret jazz. Eleven of the 12 *Moods and Grooves* are originals by Steven K. Kowalczyk's demo reached the desk of Ahmet Ertegun and he was suitably impressed. Alan Broadbent and Nino Tempo guest on many of these lush tunes. The lyrical imagery of "Vampire" came after Kowalczyk read Anne Rice's *Interview with the Vampire*. "I Fall In Love" reflects Kowalczyk's timeless, albeit youthful, vocal inflections and interpretations.

**B SHARP JAZZ  
QUARTET  
"Mirage" (MAMA Foundation)**

B Sharp Jazz Quartet made major jazz airplay inroads last week by posting top Most Added numbers for *Mirage*. As young players from Los Angeles' Crenshaw district, each individual B Sharp-er sports some fine credentials. Peppered among the bop names that Herb Graham, Jr., Randall Willis, Reggie Carson and Rodney Lee have played with, including Freddie Hubbard, Mel Torme, Cedar Walton, Bobby Hutcherson, Harold Land, Elvin Jones and James Moody, are pop acts like Gladys Knight, Stevie Wonder, Maritika, El DeBarge and

Continued on page 66

**ARTIST PROFILE**

**PAUL TAYLOR**



**FROM:** Denver

**LATEST RELEASE:**

**On The Horn**

**LABEL:** Countdown/Unity Label Group

**EARLY DAYS:** "I started playing the horn at age seven. I received a full music scholarship at the University of Nevada at Las Vegas. I got my degree there, worked locally in town and lived here since."

**GIGGIN' WITH JEFF:** "I gigged with Jeff Lorber a couple years ago at the Catalina Jazz Festival, and that's where I met Keiko and Kazu Matsui. About a year later they asked me to join their band. Soon after I got my record deal."

**COVERING SEAL:** "I heard 'Prayer For The Dying' just as I was putting my tunes together for a home demo. It had a great melody. I gave it to Unity and we got (keyboardist) Derek Nakmoto to make a better arrangement of it. I put it on the album along with the Chic cover of 'I Want Your Love.'"

**ELEMENTS OF STYLE:** "I'm more into commercial, accessible grooves than the average player. I'm definitely into the smooth sound, together with a jazz feel and a little R&B. Put it all together, mix it up and that's me. My strength is being able to mix all three."

**INFLUENCES:** Earth, Wind & Fire, Brecker Brothers, Crusaders

**A2 Spin Trends**

1. FOGELBERG & WEISBERG +90
2. FOURPLAY +85
3. MAYSA +78
4. J SPENCER +63
5. STANLEY CLARKE +41
6. MARC ANTOINE +37

**A2 Chartbound**

- \*BOB MAMET (Atlantic)
- \*RICARDO SILVEIRA (Kokopelli)
- DAN FOGELBERG & TIM WEISBERG (Giant)
- METRO (Lipstick)
- DEAN JAMES (Brajo)
- \*TOM GRANT (Shanachie/Cachet)
- \*J. SPENCER (MoJAZZ)
- STEVE PASERO / CHRISTOPHER BOCK (Sugo)
- \*TAB TWO (Virgin)
- \*WILLIE & LOBO (Mesa)
- ALPHONSE MOUZON (Tenacious)

Please Note: All Chartbounders have upward Spin Trends.

**Dropped:** #46 John Boswell, #47 Clair Marlo, #48 Herbie Hancock, Clarence Clemons, Tower Of Power, Caribbean Jazz Project, Sadao Watanabe

**Jazz Chartbound**

- DON BRADEN (Epicure/Epic)
- \*B SHARP JAZZ QUARTET (MAMA Foundation)
- KATHY KOSINS (Schoolkids)
- \*GERALD ALBRIGHT (Atlantic)
- SEBASTIAN WHITTAKER (Justice)
- YELLOWJACKETS (Warner Bros.)
- \*STEVE GROSSMAN (Dreyfus Jazz)
- \*SONNY FORTUNE (Blue Note)
- TIM HAGANS (Blue Note)
- \*CHICO O'FARRILL (Milestone)
- CINELU/EUBANKS/MOLLAND (Intuition)
- \*TONY CAMPISE (Heart Music)
- \*STEFAN SCAGGIARI TRIO (Concord Jazz)
- \*BILL STEWART (Blue Note)
- \*CAROL SLOANE (Concord Jazz)

**Dropped:** #26 George Robert/Tom Harrell Quintet, #35 Marcus Printup, #39 Oscar Peterson, #41 Robert Trowers Quartet, #42 Kenny Drew, Jr., #43 Fred Wesley, #44 Barbara Morrison, #46 Manfredo Fest, #47 Paul Motian and the Electric Bebop Band, Fareed Haque.



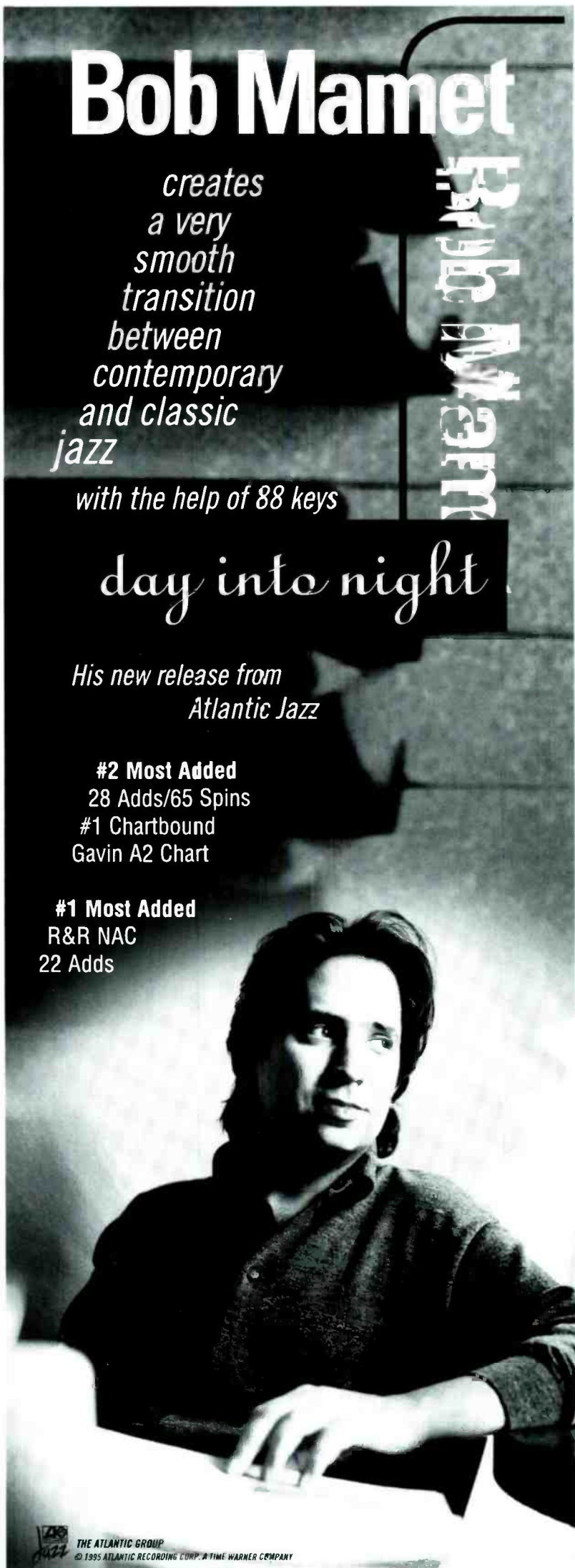
# POST-BOP

2W	LW	TW	
2	2	1	<b>T.S. MONK III</b> - The Charm (Blue Note)
4	3	2	<b>WALLACE RONEY</b> - Munchin' (Muse)
5	4	3	<b>MILT JACKSON</b> - Burnin' At The Woodside (Qwest/Reprise)
1	1	4	JON HENDRICKS AND THE ALL-STARS - Boppin' At The Blue Note (Telarc Int'l)
6	5	5	<b>STANLEY TURRENTINE</b> - T-Time (Music Masters)
12	6	6	<b>AL GREY</b> - Centerpiece (Telarc Int'l)
16	9	7	<b>HOUSTON PERSON</b> - The Lion And His Pride (Muse)
13	10	8	<b>LEON LEE DORSEY</b> - The Watcher (Landmark)
14	8	9	WARNER JAMS - Various Artists (Warner Bros.)
19	13	10	<b>BOB FLORENCE LIMITED EDITION</b> - With All The Bells And Whistles (MAMA Foundation)
17	14	11	<b>JOE ROCCISANO ORCHESTRA</b> - Leave Your Mind Behind (Landmark)
7	7	12	DR. JOHN - Afterglow (Blue Thumb)
27	15	13	<b>MINGUS BIG BAND</b> - Gunslinging Birds (Dreyfus Jazz)
21	16	14	<b>CHARLES FAMBROUGH</b> - Keeper Of The Spirit (Audioquest)
28	20	15	<b>BILL HOLMAN BAND</b> - A View From The Side (JVC)
26	19	16	<b>JOEY CALDERAZZO</b> - Secrets (Audioquest)
—	28	17	<b>HARGROVE/McBRIDE/SCOTT</b> - Parker's Mood (Verve)
3	11	18	ROY HARGROVE - Family (Verve)
8	12	19	JIMMY SMITH - Damn! (Verve)
23	21	20	<b>RON HOLLOWAY</b> - Struttin' (Milestone)
24	22	21	<b>ROYCE CAMPBELL</b> - Make Me Rainbows (Positive Music)
29	25	22	<b>NINO TEMPO</b> - Live At Cicada (Atlantic)
<b>NEW</b>	23		<b>McCOY TYNER TRIO</b> - Infinity (Impulse!)
—	30	24	<b>MEL MARTIN</b> - Mel Martin Plays Benny Carter (Enja)
—	27	25	<b>JOHN McLAUGHLIN</b> - After The Rain (Verve)
<b>NEW</b>	26		<b>JOSHUA REDMAN QUARTET</b> - Spirit Of The Moment (Warner Bros.)
<b>NEW</b>	27		<b>STEVE HOBBS</b> - On The Lower East Side (Candid/DA)
15	23	28	FRANK CAPP JUGGERNAUT - In A Helti Bag (Concord Jazz)
9	18	29	CARMEN BRADFORD - With Respect (Evidence)
11	17	30	CHARLIE HUNTER TRIO - Bing, Bing, Bing! (Blue Note)

# COMMERCIAL ADULT

2W	LW	TW	
1	1	1	<b>RICK BRAUN</b> - Beat Street (Bluemoon)
2	2	2	<b>THE JAZZMASTERS feat. PAUL HARDCASTLE</b> - The Jazzmasters II (JVC)
14	7	3	<b>FOURPLAY</b> - Elixir (Warner Bros.)
3	4	4	PAUL TAYLOR - On The Horn (Countdown/Unity)
4	3	5	INCOGNITO - 100 Degrees and Rising (Verve Forecast/Talkin Loud)
5	5	6	URBAN KNIGHTS - Urban Knights (GRP)
6	6	7	3RD FORCE - Force Of Nature (Higher Octave)
9	9	8	KIRK WHALUM - In This Life (Columbia)
8	8	9	J MICHAEL VERTA - The Phoenix (BrainChild)
13	10	10	<b>TORCUATO MARIANO</b> - Last Look (Windham Hill)
15	13	11	<b>MARC ANTOINE</b> - Urban Gypsy (NYC)
18	17	12	<b>MARION MEADOWS</b> - Body Rhythm (RCA)
7	11	13	KEVIN TONEY - Pastel Mood (Ichiban)
10	12	14	HEAVY SHIFT - Unchain Your Mind (Discovery)
11	15	15	NELSON RANGELL - Destiny (GRP)
20	16	16	<b>KEIKO MATSUI</b> - Sapphire (White Cat/Unity Label Group)
12	14	17	BRIAN CULBERTSON - Modern Life (Bluemoon)
17	18	18	JON B. featuring BABYFACE - Bonafied (Yab Yum/550 Music)
19	19	19	KEN NAVARRO - Brighter Days (Positive Music)
—	21	20	<b>GREGG KARUKAS</b> - You'll Know It's Me (Fahrenheit)
—	24	21	<b>STANLEY CLARKE</b> - At The Movies (Epic)
22	22	22	JOE TAYLOR - Spellbound (RCA Victor)
—	25	23	<b>WALTER BEASLEY</b> - Private Time (Mercury)
<b>NEW</b>	24		<b>PHILIPPE SAISSE</b> - Masques (Verve Forecast)
30	26	25	<b>LIONEL HAMPTON</b> - For The Love Of Music (MoJAZZ/Motown)
16	20	26	LEE RITENOUR/LARRY CARLTON - Larry & Lee (GRP)
23	23	27	JIM BRICKMAN - By Heart (Windham Hill)
28	28	28	<b>STEVE ALLEE</b> - The Magic Hour (Noteworthy)
<b>NEW</b>	29		<b>BRIAN McKNIGHT</b> - I Remember You (Mercury)
27	29	30	POCAHANTAS SOUNDTRACK - Various Artists (Hollywood)

Post-Bop compiled by a sample of Jazz intensive reports  
 Commercial Adult compiled by a sample of Adult intensive reports



# Bob Mamet

*creates  
a very  
smooth  
transition  
between  
contemporary  
and classic  
jazz*

*with the help of 88 keys*

*day into night*

*His new release from  
Atlantic Jazz*

**#2 Most Added**  
 28 Adds/65 Spins  
**#1 Chartbound**  
 Gavin A2 Chart

**#1 Most Added**  
 R&R NAC  
 22 Adds

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**MOST ADDED**

**RICARDO SILVEIRA (30/42 SPINS)**  
**BOB MAMET (28/65 SPINS)**  
**TOM GRANT (15/21 SPINS)**  
**WILLIE & LOBO (12/16 SPINS)**  
**MAYSA (10/160 SPINS)**  
**GRP ARTISTS' CELEBRATION**  
**OF THE BEATLES (10/6 SPINS)**

**TOP TIP**

**MAYSA**

(Blue Thumb)

This week's highest debut at #38. 34 reports, 10 new adds, 160 spins, +78 as well as a #3 Spin Trend. A very good first album profile indeed for this former Incognito vocalist.

**RECORD TO WATCH**

**OAN FOGELBERG & TIM WEISBERG**

*No Resemblance Whatsoever (Giant)*

In 1978, the first collaboration was an Album Radio hit. Seventeen years later Fogelberg and Weisberg are in a comfortable A2 groove. Nice guitar on "Todos Santos." Also included are two suitable Jesse Colin Young-penned vocals.

**Gavin A2**

LW	TW	Artist - Title (Label)	Reports	Adds	Spins	Differences
1	1	<b>RICK BRAUN</b> - Beat Street (Bluemoon)	51	0	700	-2
2	2	THE JAZZMASTERS feat. PAUL HARDCASTLE - The Jazzmasters II (JVC)	47	0	578	-45
10	3	<b>FOURPLAY</b> - Elixir (Warner Bros.)	50	1	534	+85
3	4	3RD FORCE - Force Of Nature (Higher Octave)	43	0	507	-32
4	5	J MICHAEL VERTA - The Phoenix (BrainChild)	45	0	498	-33
8	6	<b>TORCUATO MARIANO</b> - Last Look (Windham Hill)	46	1	484	+19
5	7	INCOGNITO - 100 Degrees and Rising (Verve Forecast/Talkin Loud)	44	0	450	-43
7	8	PAUL TAYLOR - On The Horn (Countdown/Unity)	40	0	434	-44
6	9	URBAN KNIGHTS - Urban Knights (GRP)	42	0	432	-48
9	10	KIRK WHALUM - In This Life (Columbia)	38	0	407	-45
14	11	<b>MARC ANTOINE</b> - Urban Gypsy (NYC)	47	0	381	+37
12	12	KEIKO MATSUI - Sapphire (White Cat/Unity Label Group)	44	0	364	-8
15	13	<b>MARION MEADOWS</b> - Body Rhythm (RCA)	41	2	348	+18
13	14	JCE TAYLOR - Spellbound (RCA Victor)	38	0	335	-16
11	15	KEVIN TONEY - Pastel Mood (Ichiban)	32	0	310	-101
17	16	KEN NAVARRO - Brighter Days (Positive Music)	30	0	293	-34
23	17	<b>GREGG KARUKAS</b> - You'll Know It's Me (Fahrenheit)	35	1	291	+14
22	18	<b>GRANT GEISSMAN</b> - Business As Usual (Positive Music)	38	3	282	+1
19	19	BRIAN CULBERTSON - Modern Life (Bluemoon)	32	1	277	-29
18	20	HEAVY SHIFT - Unchain Your Mind (Discovery)	27	0	276	-50
20	21	NELSON RANGELL - Destiny (GRP)	28	0	271	-24
26	22	<b>STANLEY CLARKE</b> - At The Movies (Epic)	42	3	270	+41
21	23	DEZONA - Hands (Lipstick)	29	0	266	-18
24	24	<b>WALTER BEASLEY</b> - Private Time (Mercury)	36	0	254	+23
16	25	LEE RITENOUR/LARRY CARLTON - Larry & Lee (GRP)	23	0	250	-79
32	26	<b>PHILIPPE SAISSE</b> - Masques (Verve Forecast)	38	7	225	+27
25	27	STEVE ALLEE - The Magic Hour (Noteworthy)	22	1	212	-19
28	28	JON B. featuring BABYFACE - Bonafied (Yab Yum/550 Music)	21	0	205	-13
27	29	SHAHIN & SEPEHR - e (Higher Octave)	21	0	205	-21
33	30	<b>JAZZ CRUSADERS</b> - Happy Again (Sin-Drome)	32	3	199	+1
30	31	LIONEL HAMPTON - For The Love Of Music (MoJAZZ/Motown)	25	0	194	-17
38	32	<b>SLIM MAN</b> - End Of The Rainbow (GES)	21	0	193	+16
36	33	YELLOWJACKETS - Dreamland (Warner Bros.)	31	1	186	-2
29	34	EVAN MARKS - Long Way Home (Verve Forecast)	21	0	185	-33
31	35	ISAAC HAYES - Branded/Raw & Refined (Point Blank/Charisma)	24	0	177	-31
35	36	GREG VAIL - E-Motion (BrainChild)	21	0	170	-24
41	37	<b>BRIAN MCKNIGHT</b> - I Remember You (Mercury)	25	2	165	+6
—	38	<b>MAYSA</b> - Maysa (Blue Thumb)	34	10	160	<b>NEW</b>
42	39	DANCING FANTASY - Day Dream (IC/DA)	22	0	156	-3
34	40	JIM BRICKMAN - By Heart (Windham Hill)	22	0	155	-41
37	41	ROY AYERS - Naste (Groovetown/RCA)	17	0	151	-30
—	42	<b>TONY GABLE &amp; 206</b> - Seven Hills (Heads Up/Intermix)	24	1	147	<b>NEW</b>
50	43	<b>ABRAHAM LABORIEL</b> - Guidum (Integrity)	19	3	140	+8
39	44	TONY GUERRERO - Now & Then (Fahrenheit)	17	0	140	-30
45	45	RAY OBIEDO - Zulaya (Windham Hill)	17	0	136	-11
44	46	POCAHANTAS SOUNDTRACK - Various Artists (Hollywood)	14	0	135	-16
49	47	BRIAN SIMPSON - Closer Still (Noteworthy)	24	6	130	-9
43	48	ANITA BAKER/JAMES INGRAM - "When You..." (Elektra/EEG)	17	0	130	-29
40	49	AARON NEVILLE - The Tattooed Heart (A&M)	14	0	120	-46
—	50	<b>DEAN JAMES</b> - Can We Talk (Brajo)	18	1	115	<b>NEW</b>

Continued from page 64

Jody Watley. Six-minute compositions like "The Velvet Touch" and "Beside Jo'self" are as strong as anything you'll hear from today's established jazz power players. Carmen Bradford contributes some searing scat to Willis' bluesy sax on "...Touch." The swing mission of Blakey and Coltrane are in capable hands with the B Sharp Jazz Quartet.

**ALEX BUGNON**  
**"Tales From The Bright Side"**  
**(RCA)**

Being from Montreux, Switzerland means you're never too far from one of the greatest annual jazz festivals in the world. And that's exactly where a young Alex Bugnon acquired his early tastes in jazz and progressive funk—from watching players like George Duke, Herbie Hancock and Les McCann. This is his fourth solo album and his first for RCA. Bugnon likes to stretch out past the five-minute mark on most of *Tales From The Bright Side*. "Harlem On My Mind" is a takeoff on Isaac Hayes-styled retro funk with jazzy changes, a la the *Shaft* soundtrack music. Bugnon is proud of his R&B leanings, and has been nominated in the past for two Soul Train awards. His elegant tribute to "Mr. Hancock" features Bugnon's signature single note passages and florid piano work.

**CHICO O'FARRILL**  
**"Pure Emotion" (Milestone)**

Looking for some fine, sexy, cavernous Afro-Cuban big band sounds? No doubt you're already hip to Chico O'Farrill, but just in case, run out and grab it from the library. O'Farrill was born in 1921 and he migrated to New York from Cuba. His early writings with Benny Goodman, Stan Kenton and Dizzy Gillespie iced him as a consummate professional. O'Farrill's arranging and composing talents particularly sizzle with larger ensembles that combines grinding Latin percussion with swelling symphonic horn charts, as heard on "Pianitis," "Igor's Dream" and more. *Pure Emotion* stands to be one of Milestone's finest releases of the year. Don't miss it!

**J. SPENCER**  
**"Blue Moon" (MoJAZZ)**

When sax player J. Spencer recorded his 1993 MoJAZZ debut, *Chimera*, he

was entering into some highly experimental turf by aggressively fusing hip-hop, funk and jazz. Two years later, J. continues to travel ground his fellow contemporary sax players hesitate to cross. Spencer utilizes fuller band arrangements and lots of background vocalists to frame and accent each riff and solo. "U Should Be Mine," with guest vocalist Stokley from Mint Condition, is a finely-tuned urban crossover. Our favorite tunes are the more spontaneous "Vibe" jams. Both "African Vibe" and "Reggae Vibe" fit snugly into both the Quiet Storm and smooth jazz vein. Check out how seamless his tenor, alto and soprano overdub parts hover over the main theme.


**TOM GRANT**  
**"Instinct" (Shanachie/Cachet)**

Many trends in adult alternative radio have come and gone since Tom Grant recorded on Verve Forecast from 1990-1993. His rousing cover of Earth, Wind & Fire's "Fantasy" is symphonically charged, quite an appropriate comeback tune to open the record. "Dancing With You" is a vulnerable ballad original with Brazilian influences that reach full bloom a couple songs later with a Jobim vocal-piano piece called "Quiet Nights of Quiet Stars." Grant's funky and melodious sides collide on the bumping novelty "S.O.S."

**KATHY KOSINS**  
**"All In A Dream's Work..."**  
**(Schoolkids' Records)**

Of all the indie jazz releases out now, none have received more unsolicited raves from jazz programmers than this one by vocalist Kathy Kosins' called *All In A Dream's Work...* It's a courageous collection in the sense that she only relies on one standard, "Four" by Miles Davis and Jon Hendricks. Otherwise its nine originals were co-written by Kosins and her writing partners, including Jeff Franzel, the pianist on the session. Kosins is a versatile singer. She can sing it pretty, forceful and cool, depending on the mood of the song. Kosins entertains a satisfying range and stays in key (you'd be surprised how many don't). On a song like "Happy," you hear catchy choruses, sleek soloing on trumpet and piano, metronome bass swing and plenty of vocal bop drive. Highly recommended.

Editors: KEITH & KENT ZIMMERMAN • Jazz reports accepted Thursday Only  
 9 am - 3 pm Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580



*"Though the samba has ended, I know in the sound  
Of your voice, your piano, your flute, you are found."*

*-In memoriam, Antonio Carlos Jobim,  
with endless admiration, affection and love.*

## michael franks abandoned garden

The new album. Featuring: Carla Bley, Michael Brecker, Eliane Elias, Art Farmer, Gil Goldstein, Bob James, Christian McBride, Joshua Redman, David Sanborn, Andy Snitzer, and others.

Add date September 28.

Warner Bros. Jazz on the Internet JazzSpace<<http://www.jazzonln.com/JAZZ/WBjazz.htm>>  
Carla Bley appears courtesy of WATT/ECM. Michael Brecker appears courtesy of GRP Records. Eliane Elias appears courtesy of Blue Note Records. Art Farmer appears courtesy of Arabesque Recordings. Gil Goldstein appears courtesy of Big World Music.  
Christian McBride appears courtesy of Verve Records. David Sanborn appears courtesy of Elektra Entertainment.  
Available on Warner Bros. CD's and Cassettes. ©1995 Warner Bros. Records Inc.

**MOST ADDED  
INTO ANOTHER (52)  
DOWN (49)  
SKUNK ANANSIE (43)  
NATURE (41)  
DOUGHNUTS (31)  
SNAPCASE (29)**

**TOP TIP  
AC/DC**

"Hard As A Rock" (EastWest/EEG)  
Generous spins from KOFX(35), WELH(30),  
WTZR(17) and DMX(14) allows AC/DC to  
claim this week's highest debut spot.

**RECORD TO WATCH  
INTO ANOTHER**

*Seemless (Hollywood)*  
This record will grow on you like weed in  
Humboldt. It's tasty, coarse and will totally  
f\*ck you up! Into Another are a definite candi-  
date for commercial success.

# Gavin Rocks

TW		SPINS	TREND
1	<b>DOWN</b> - Lifer (Elektra Entertainment Grp.)	351	+52
2	<b>FEAR FACTORY</b> - Demanufacture (Roadrunner)	345	+8
3	<b>BELLADONNA</b> - Rob You Blind (Mausoleum)	333	+4
4	UGLY KID JOE - Menace To Society (Mercury)	321	-48
5	KYUSS - . . . And The Circus Leaves Town (Elektra/EEG)	291	-9
6	WHITE ZOMBIE - Astro-Creep:2000 (Geffen)	278	-8
7	<b>SILVERCHAIR</b> - Frogstomp (Epic)	276	+25
8	<b>SEAWEED</b> - Spanaway (Hollywood)	258	+32
9	<b>TESTAMENT</b> - Live At The Fillmore (Burnt Offerings)	252	+8
10	MOTORHEAD - Sacrifice (CMC International)	239	-3
11	<b>CIV</b> - Set Your Goals (Lava/Atlantic)	222	+8
12	<b>PAW</b> - Death To Traitors (A&M)	208	+24
13	<b>SHIHAD</b> - Killjoy (Noise)	208	+1
14	<b>REDBELLY</b> - Redbelly (Elektra Entertainment Grp.)	202	+10
15	<b>SKUNK ANANSIE</b> - Selling Jesus (Epic)	191	+24
16	<b>WARRIOR SOUL</b> - The Space Age Playboys (Futurist)	186	+6
17	CIRCLE JERKS - Oddities, Abnormalities And Curiosities (Mercury)	174	-13
18	<b>EARTH CRISIS</b> - Destroy The Machine (Victory)	172	+3
19	SHEER TERROR - Not Drowning, Waving (MCA)	159	-12
20	<b>311</b> - 311 (Capricorn)	156	+7
21	MESHUGGAH - Destroy Erase Improve (Relapse)	156	-1
22	<b>NATURE</b> - Nature (Zoo)	153	+52
23	PRIMUS - Tales From The Punchbowl (Interscope/AG)	153	-10
24	SMILE - Maquee (Headhunter/Atlantic)	151	-5
25	<b>CLUTCH</b> - Spacegrass (Atlantic)	150	+50
26	<b>SHANK 456</b> - The Big Paycheck (Roadrunner)	146	+6
27	CATHERINE WHEEL - Happy Days (Mercury)	145	-15
28	<b>UNIVERSAL STOMP</b> - Full Swing (Overature)	142	+18
29	<b>SHELTER</b> - Mantra (Roadrunner)	138	+9
30	MONSTER MAGNET - Dopes To Infinity (A&M)	135	-24
31	OTIS - Ot's (Cherrydisc)	131	-31
32	<b>STANFORD PRISON EXPERIMENT</b> - The Gato Hunch (World Domination)	130	+5
33	FLOTSAM AND JETSAM - Smoked Out (MCA)	126	-21
34	<b>AC/DC</b> - Hard As A Rock (Elektra Entertainment Grp.)	125	<b>NEW</b>
35	FUDGE TUNNEL - In A Word (Earache)	122	-7
36	VINCE NEIL - The Crawl (Warner Bros.)	122	-13
37	<b>MORTAL KOMBAT</b> - Various Artists (TVT)	118	<b>NEW</b>
38	THE NIXONS - Foma (MCA)	114	-18
39	CROWBAR - Time Heals Nothing (Pavement)	109	-18
40	INTEGRITY - Systems Overload (Victory)	105	-4
41	<b>FOR LOVE NOT LISA</b> - Information Superdriveway (Elektra Entertainment Grp.)	104	+14
42	<b>DEATH ... IS JUST THE BEGINNING III</b> - Various Artists (Relapse)	102	<b>NEW</b>
43	<b>EXCEL</b> - Seeking Refuge (Malicious Vinyl/Capitol)	102	+11
44	BRUJERIA - Raza Odiada (Roadrunner)	101	-4
45	SPEEDBALL - Do Unto Others, Then Split (Energy)	99	-17
46	<b>KING DIAMOND</b> - The Spider's Lullabye (Metal Blade)	97	+2
47	<b>SIX FEET UNDER</b> - Haunted (Metal Blade)	96	<b>NEW</b>
48	<b>SVEN GALI</b> - Inwire (RCA)	94	-19
49	<b>KREATOR</b> - Cause For Conflict (Noise)	91	<b>NEW</b>
50	BLACK SABBATH - Forbidden (IRS)	91	-1

## Hard Kopy BY ROB FIEND

### Foundations Foray Part II



It's funny how foggy images of the Foundations Forum suddenly become clear after about a week. I guess it has something to do with the smog or the food at Lew's. Lately I've had several conversations with other Foundations attendees that sounded like: "That's right! We did meet in Epic room" or "You spilled beer on me during the Monster Magnet show!" However, some images that come to light you wish just stayed in the dark. "Don't challenge Lemmy to a drinking contest," advises WCWP-Brookville's **Russ Taylor**.

After speaking to several Foundations veterans last week about their Forum experience, it was clear that the bands, suite parties and group adventures were more appreciated than panels. "I learned more about the existence of other radio stations than I did about anything else," says WSOU-South Orange's **Sean Linke**. "I didn't hear anything (at the radio panels) that I haven't heard before but Misery Loves Company kicked ass!"

I don't think Sean was referring to the College 101 panel because I didn't see him there, but WRPR-Mahwah's **Mike Carnevale** was.

"The College radio panel, except for certain promotion ideas, was the same joke as it was last year with a lot of yelling and screaming," he says. "Not only did nothing get accomplished but college radio wasn't truly represented because most stations were at CMJ."

Although there was some great radio promotion ideas offered, the College 101 panel was guilty of getting bogged down in repetitious argument. I've already addressed the main source of an unsuccessful radio panel in last week's issue so I won't go off on that again. The zoo keepers of the College 101 radio panel were,

pictured left to right,



**Victory Records' Jill Castellano** who's gearing up to field a question, yours truly (can you tell I was staring right at the camera?) and **KWVA-Eugene's Stephen Woodward**, who wouldn't let go of the mic. Panels aside, most people enjoyed themselves and especially the bands, which is why we were all there in the first place.

"My two faves were Paw and Shihad," says **DMX's Mike Wheaton**. "I also enjoyed Will's (Hollywood Records) hospitality. He put on a great party."

"The best band was **Stuck Mojo** hands down," says **WELH-Providence's Joey Severance**. "The best parties were in the **Earache** and **Epic** rooms."

The **A&M Records** suite wins the best dressed award for their decorating efforts. The **Earache Records** suite wins the best party award for the dim lightening, blasting music, endless beer and smoke not to mention the most colorful crowd. The **Epic Records** suite wins the hospitality award for the best card game in town and **Russ Taylor** wins the award for the best bluffer. However, he will probably tell you that it's better to know how to play poker than to act like you do. Thanks for the change **Russ!**...It's my turn to have **The Tink**. Taken during last June's **McGathy** party,



**WVUD-Newark's Tink** is describing the effects of a snakebite. ●

Editor: **ROB FIEND** • Rock reports accepted Monday 9 am - 5 pm and Tuesday 9 am - 2 pm • Station Reporting Phone: (415) 95-1990  
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**Rock Chartbound**

- Shrine** (89)-Malicious Vinyl/Capitol
- \***Deftones** (81)-Maverick
- \***Mind Over Four** (71)-Fierce
- My Jying Bride** (6E)-Fierce
- Meatbox** (67)-Sonic Wave
- Dropped:** #41 Klover, #42 Filter, #43 Overkill, #44 Season To Risk, #46 Korn, #47 Eleven

**TOP REQUESTS**

- FEAR FACTORY**
- DOWN**
- KYUSS**
- BELLADONNA**
- WHITE ZOMBIE**

**Rock Picks**

**INTO ANOTHER Seemless (Hollywood)**

It takes only one listen to figure out that this is a band hard rock and alternative stations should be playing. Into Another present their third LP and major label debut. *Seemless*, an eleven-track ride into the realms of kickin' guitar hooks, moody bass lines and melodic vocals. Former Underdog vocalist and Youth Of Today guitarist, Richie Birkenhead, and former Bold drummer, Drew Thomas, got Into Another's ball

rolling in 1990 after leaving their respective bands to start their own unrestrictive group. After they hooked up with guitarist Peter Moses and bassist Tony Bono the band was complete and released two EPs and two albums that garnered a good-sized following. *Seemless* is the band's next rung on the ladder of success and offers hard-hitting tunes like the title track "Mutate Me" (focus track), "Getting Nowhere" and my fav "Locksmiths & Lawyers." "Regarding Earthlings" is one of the more mellower tracks that features swaying melodic guitars, rising vocals and steady drums. Into Another, if given the chance, will be big.

**CATHEDRAL The Carnival Bizarre (Earache)**

Welcome to the unholy riffs of Cathedral. Bring your chair to the upright position and extinguish your mind! This band puts the riff in riffage. If Cathedral's low-end hooks where any lower you'd have to play the CD at a higher speed just to hear them. *The Carnival Bizarre* marks the band's third full-length, which features new bassist Lee Smees and drummer Brian Dixon, and it's safe to say that this is the best effort the band has put out to date. For all of you "metal is dead" wagoners please listen to this

before you utter those three words again. Cathedral's dark melancholy rhythm section is a perfect setting for Lee Dorrian's chilling vocal snarls and Garry Jennings' cutthroat guitar licks. There's nothing weak about this release, it's as solid as steel stilettos. "Utopian Blaster" (featuring Tony Iommi), "Vampire," and "Palace Of Fallen Majesty" are just a few of the tracks that will keep your riff mongers satisfied. Turn to Cathedral for esoteric absolution.

**THE OBVIOUS "Detached" (Grindstone)**

Hail from Salt Lake City are The Obvious with their first single, "Detached." Upbeat and with a giant hook that'll give you whiplash. The Obvious will get the nod from college and commercial rock radio. Some metal intensive stations might think there's not enough of a metallic edge but what the bands lacks in the metal department they make up for in cohesive rhythms and aggressive melodies, not to mention the tripped-out vocal reverberation on the second track, "Righteous Indignation." Both songs are taken from the band's debut album, *Detached*, due out in mid-October. Be sure to check out the full-length for more tunes and because it was packaged as a multi-media CD featuring i-trax technology that is compatible with all audio and CD-ROM players, and features a live performance video, band interviews, lyrics and other treats. It's obvious The Obvious are headed for commercial rock radio success.

**ARTIST PROFILE**

**CATHEDRAL**



**THE BAND IS:** Lee Dorrian, vocals; Garry Jennings, guitar; Leo Smees, bass; Brian Dixon, drums.

**FROM:** U.K.

**LABEL:** Earache

**RADIO PROMOTION CONTACT:** Joe Guzik (212) 343-8090

**LATEST RELEASE:** *The Carnival Bizarre*

**ADD DATE:** September 25/26, 1995

**ABOUT THE ALBUM:** The *Carnival Bizarre* was produced by Kit Woolven (Thin Lizzy, U.F.O.). All ten tracks were written by vocalist Lee Dorrian and guitarist Garry Jennings, and recorded in just over two weeks at Parkgate Studios in Sussex, England.

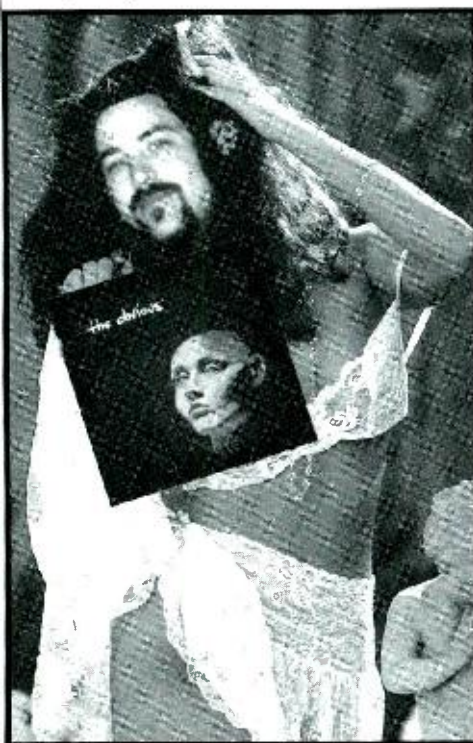
**THOUGHTS ON ROCK RADIO:** "If they play Cathedral then superb."—Dorrian

**GENERAL INFO:** "This is the first record for the band as a four-piece and also the debut of the new rhythm section of bassist Leo Smees and drummer Brian Dixon."—Dorrian

**TOURING:** "U.K. in September. Supporting Motorhead in Scandinavia and UK in October. Co-headlining tour of Europe with Crowbar in November. Will be in the U.S. in January through February then Japan in March and back to the U.S. from April on."—Dorrian

**GRINDSTONE RECORDS**

**Employmate of the week.**



- Name:** JD "Play Me" Sussman
- TURN ONS:** Sunsets, walks on the beach, passionate nights, the new single by The Obvious.
- TURN OFFS:** Indecisive people, dull razors, programmers who don't play "DETACHED".
- FANTASY:** To be locked inside a Victoria's Secret, at night, alone, with "DETACHED" blasting in the background. WOW!
- BEDTIME READING:** Romance novels on tape and the lyrics to my advance copy of The Obvious release... No one else will have it until late October!
- GOALS:** Isn't it Obvious... To be an illustrious and admired editor at Gavin!

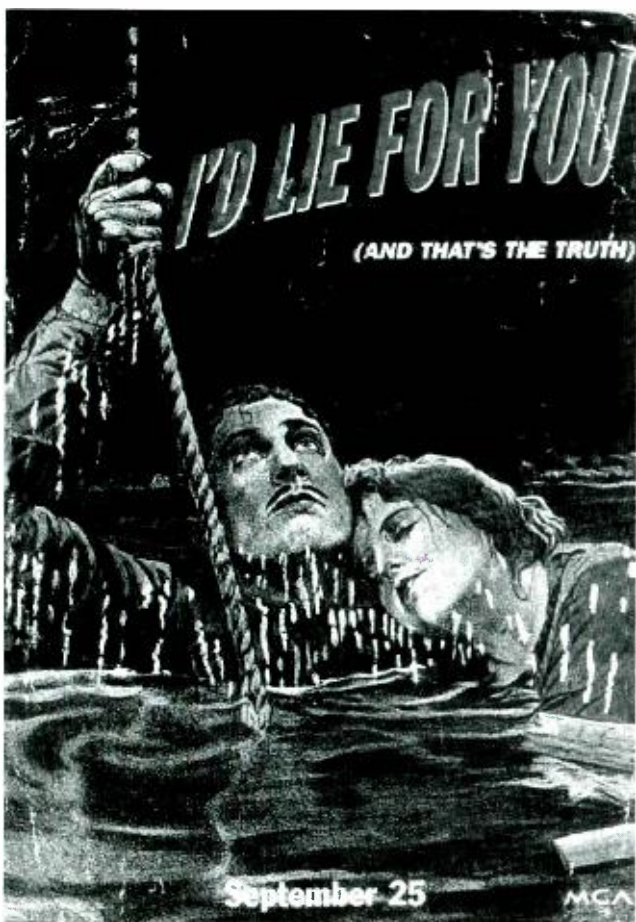


**SKUNK ANANSIE Paranoid & Sunburnt (Epic)**

The English quartet's first single, "Selling Jesus," was immediately snapped up by hard rock radio and is currently skyrocketing up the Gavin Rocks Chart. If "Selling Jesus" worked for you, check out the full-length, *Paranoid & Sunburnt*, and you'll discover several other tracks including "I Can Dream," "And Here I Stand" and "All In The Name Of Pity." These tracks showcase the band's rock heavy side and Skin's amazing, full-blown vocals. She has more range than a ballistic missile. "Rise Up" and "Weak" will be the big hits at commercial rock and alternative radio if PDs have enough insight to play cool, new music.

**THE OBVIOUS "DETACHED" • On Your Desk Now!**

# GAVIN PICKS



## Singles

BY DAVE SHOLIN

### MEAT LOAF I'd Lie For You (And That's The Truth) (MCA)

This entry has more bases covered than Cal Ripken: superb writing courtesy of Diane Warren, dynamic production guided by Ron Nevison and a performance that redefines powerful. Talk about a natural for mainstream Top 40 and A/C! **SARAH McLACHLAN** *I Will Remember You* (Arista)

It's difficult not to be touched by these poignant lyrics delivered with a determined sensitivity. Word is spreading quickly on this song from the soundtrack of *The Brothers McMullen*, with some very conservative Top 40 and A/C stations jumping on the bandwagon way ahead of normal schedule. The early indications are that it might end up becoming the first

major hit for this amazing singer/songwriter.

### RED HOT CHILI PEPPERS My Friends (Warner Bros.)

It took nanoseconds for Top 40 programmers to gravitate to this track from *One Hot Minute*. Known to push the envelope on stage and in the studio, RHCP prove once again that they are well aware of how to bridge the gap to satisfy tastes of hardcore fans and the public at large.

### CHYNNA PHILLIPS Naked And Sacred (EMI)



It'll be difficult for Chynna Phillips to forget 1995. On the heels of her marriage several weeks ago to actor Billy Baldwin, she releases the title track from her debut solo album, a title she credits her new hubby for inspiring. It's charged with a maximum close of pop appeal tinged by a surprisingly edgy approach.

### RANCID Time Bomb (Epitaph)

Catch this band live and become a fan. Their brand of '90s punk has caught the attention of alternative radio, but this ska-flavored entry, reminiscent of old English Beat deserves spins at Top 40. Whether that'll make the group happy or not is another question.

### ANDRU DONALDS Tryin' To Tell Ya (Metro Blue/Capitol)

ANDRU DONALDS



TRYIN' TO TELL YA

As demonstrated on his debut single "Mishale," Donalds tells a love story like no one else. Borrowing from a mixture of musical influences, he forges a sound bubbling over with distinct appeal.

## Albums

### TOWER OF SONG THE SONGS OF LEONARD COHEN Various Artists (A&M)

As far as I'm concerned, any tribute less than a 100-story gilded Colossus Of Rhodes-sized structure alongside the Statue Of Liberty in New York Harbor is a slight to the talents of Leonard Cohen. He's the poet supreme, a songwriter extraordinaire, the dude of dudes. In looking over the lineup here—Sting, Elton, Bono, Billy Joel, Willie, Henley—my first reaction is, where's Beethoven, John Lennon, Art Pepper or Jesus Christ? Don Henley's "Everybody Knows" is getting A3 play from people who would never be brave enough to play the real thing. Missing is the

Zimmerman's version of "Democracy."

—KENT ZIMMERMAN

### MICHAEL BOLTON Greatest Hits 1985-1995 (Columbia)



This 17-song compilation of old and new is sure to be another winner with Bolton fans. In addition to songs that made him a core artist at pop radio such as "That's What Love Is All About," "How Am I Supposed To Live Without You," "Georgia On My Mind" and "Steel Bars," he presents five new tracks including his current hit, "Can I Touch You... There?" and the Jeff Lynne/Roy Orbison composed "A Love So Beautiful." Personally, I'm glad he finally recorded "I Found Someone," a song he co-wrote that's previously been recorded by both Laura Branigan and Cher. It's definitely ten years of work to be proud of—here's to the next decade. —ANNETTE M. LAI

### MC BREED Big Baller (Wrap/Ichiban)

MC Breed is hailed as the rapper who opened the national gateway to Michigan's finest, DFC among them. Radio hasn't latched on to him in a major way since his debut but regardless, album after album, he satisfies his core audience. His latest demonstrates maturity and his gift for puttin' his mack and his lyrics down. MC Breed's smoky voice wraps around sinister hoo-ridin' tracks on cuts like "SFNU" (listen for its meaning) and "Some Otha." When it comes to the code of the streets, Breed proves himself to be a "Real MC" and a *Big Baller*.

—THEMBISA S. MSHAKA

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