

THE MOST TRUSTED NAME IN RADIO

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GAVIN



One Last Look!

Four Views From the Four Corners of Album Adult Alternative Radio, Artists, Indies and Records

John Hiatt Tells Why A3 Is 'The Greatest'

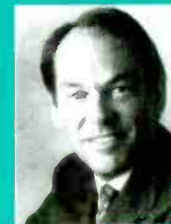
This Week

Album Adult Alternative has been called the thinking listener's format, and in 1995, there's been a lot to think about. Radio—in and outside A3—continues to frag-



ment, as formats overlap onto one another and hook onto the "Alternative" tag. A perceived shift of

A3 from singer-songwriters to bands makes for adjustments on the record and promotion level. If John Hiatt is any indication, it's the artist who remains the most pure, focusing on their craft and having little use for radio talk, about, say, how A3 needs to be more focused. As he gently tells the Zimmermen, "Bah, humbug. I think the less focus, the better. There's so much music out,



there needs to be a format to represent us. Triple A fills the bill." The Z-men also talk with Jody Denberg (top)

of KGSR-Austin, celebrating five years in the format; Harry Levy of Levitation Entertainment, an independent promoter, and David Einstein of Mercury, home of format skyrockets Joan Osborne and Rusted Root. A3 types also offer their fave discs of '95. In



News, Michael Schulhof (middle) is gone from Sony Corporation, Interscope is being sought

by every major but Sony, Alex Haslam explores the difficult but rewarding radio promo tool called the sampler CD, and we have more exciting news about the GAVIN Seminar. On the GO Chart, Collective Soul, the Beatles, Natalie Merchant (bottom), and Seal are barking happily.

“You’ve Got A Friend In Me” *(duet)*

Performed by
Lyle Lovett and Randy Newman



Produced by Don Was

Written by Randy Newman

Published by Walt Disney Music Company (ASCAP)

Recorded and Mixed by Rik Pekkonen

Lyle Lovett appears courtesy of Curb Music Company and MCA Records. Randy Newman appears courtesy of Reprise Records.
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Nic Garnett

On the Industry's Great Challenge: Piracy

Outside the United States, the agency most involved in the battle against music piracy is the International Federation of the Phonographic Industry (IFPI). Recent piracy stories have focused on China and Bulgaria, but Nic Garnett, Director General of IFPI, makes a strong case for all of us to know—and be concerned with—what's going on overseas.

In spite of all the talk about new technology and the Internet in particular, there still remains enormous growth potential for sales of sound recordings in physical formats. The vast populations of India and China only buy cassettes—if they buy recorded music at all. That will change as economic development furnishes the hardware and thus the market for the switch to compact discs. The possibility of such countries effectively leapfrogging the CD and going straight to an on-line delivery environment is extremely remote.

I believe the recording industry will benefit substantially from this situation in the next few years, provided it can get one serious problem under control: Piracy.

Ten years ago, there was an assumption that the CD was virtually pirate proof. Not so. By the end of 1990 we were beginning to pick up the first pirate CDs from Taiwan—where record piracy had begun 25 years earlier. And we noticed something uniquely troubling about the pirate CD: you could hardly tell it from the original, both from the looks and the sound.

We quickly brought the Taiwanese situation under control, but then a much more devastating situation emerged a short way over the sea in mainland China. There are now around 30 compact disc factories oper-



Nic Garnett

ating in China, and they have a combined production capacity of some 100 million units per annum. The demand from the local market takes up no more than 10 percent of that capacity; the rest is used for piracy.

The same thing happened in Eastern Europe, not on such a vast scale, but serious enough to present a real obstacle to growth in the new markets in the region, where a huge appetite for foreign music and political and economic reforms offer exciting prospects for music sales.

We estimate at IFPI—probably conservatively—that the industry is losing around \$2 billion every year to pirates. At least 60 percent of that loss is American.

The structural damage caused by piracy is even greater, although effectively unquantifiable: how many new artists are never recorded? How many retailers leave the legitimate business forever? We can only speculate.

Governments around the world, but particularly in the U.S.A., have been active in exerting pressure on the offending countries. In February 1995, for example, the U.S. achieved a major breakthrough with China in securing the latter's agreement to take

steps to improve the enforcement of its copyright law to attack piracy. A similar commitment was extracted from the Government of Bulgaria.

At the same time, the recording industry was busy reinforcing its anti-piracy operations in the world's trouble spots through the establishment of IFPI offices equipped to investigate and pursue major pirate operations. That is a difficult and extremely dangerous task.

To date, success has been limited in China due to the absence of effective enforcement structures capable of reaching the pirate centers in the provinces, and to the presence of wide-scale corruption.

In Bulgaria, the immediate prognosis is far more encouraging.

We will bring this situation under control—as we have done elsewhere—using a combination of laws and technology.

When the eradication of piracy coincides with significant social and economic improvements in a particular territory, the prospects for record producers are dramatic. I remember some years ago in Singapore asking a local producer what it was like working in a market in which piracy had fallen from 80 percent to under ten percent in less than a year. "It's like someone running into the room dumping money on my table," he replied.

But it's about more than simple profitability. It's about new opportunities, new talent, and new creativity. And those objectives in markets containing a third of the world's population are one of the biggest challenges the recording industry has ever faced. **GAVIN**

First Words

Who cares about piracy? Most people feel that counterfeiting and bootlegging is just a little harmless skimming off the top from a fat cat industry and fat cat performers who have more money than they know what to do with anyway. What most people fail to appreciate is that piracy simply sucks money out of our business.

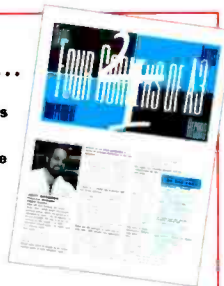
Whatever your particular job is, you depend on a healthy music industry being able to reinvest in fresh talent. That ability is significantly compromised when the margin is artificially eroded by outsiders. Make no mistake, pirates are not in the music business. They are in the piracy business and most of them don't care whether they are dealing in Rolex watches, Gucci handbags, or Bruce Springsteen.

Just as Nic Garnett (above) is able to trumpet IFPI's success-

es, as well as outlining the challenges ahead, in this issue GAVIN is proud to celebrate the significant strides made by radio stations, labels, and artists alike in the Album Adult Alternative format. Check out those successes and read about some of the challenges that still lie ahead in the special coverage starting on page 34.

David Dalton

David Dalton, CEO



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Kent and Keith travel the globe (well, not exactly) to get the latest news and opinions on the current state of A3 radio. Plus, A3 insiders name their fave five albums of the year.

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NEXT WEEK

1995: The Best And the Baddest

Which artists shook their worlds the most in '95? Our editors name names. Plus, our sassy year-end News wrap-up. It's a wrap.

GAVIN Founded by Bill Gavin—1958

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**"I expect to stay with radio.
I would just like to get on
more stations."**

— Howard Stern
see page 6

Four Labels Scope Out Interscope

Two months after leaving Time Warner, Interscope Records is not exactly homeless. But, if it's interested, it has offers for four mansions.

When Time Warner sold back its 50 percent stake in Interscope, citing its need for creative control of the label's product, and in the midst of political pressure from opponents of some of Interscope's rap and rock product, most of the five other majors began calling on Interscope owners Jimmy Iovine and Ted Field.

In the time since its split with Time Warner, Interscope, which incorporates Death Row and Nothing/TVT Records, has landed five albums on the pop charts. "Who wouldn't be interested in having a stake in this amazing company?" asked Charles Koppelman, chairman of EMI Records Group North America.

Iovine and Field have reportedly met with representatives from EMI, MCA, PolyGram and Bertelsmann, all of them interested in buying a piece of Interscope and/or distributing its product.

Although rumors floated last week that MCA's UNI had the upper hand, a high-ranking publicity person at Interscope told GAVIN that he had no knowledge of any narrowing of the field.

Time Warner's decision is being widely questioned, as the price for a 25 percent stake in Interscope was reportedly hovering at \$125 million—close to what Interscope agreed to pay Time Warner to get back its 50 percent.

Under its termination deal, Time Warner continues to manufacture and distribute most of Interscope's product until April.

Schulhof Resigns from Sony America's Top Post

BY BEN FONG-TORRES

With less than a month left in 1995, yet another top-ranked executive has left a major entertainment corporation. Michael Schulhof resigned as President and chief executive of Sony Corporation's American entertainment unit and triggered uncertainty in the company's film and music divisions.

In his announcement December 5, he said he wanted to "explore a new entrepreneurial role outside of the corporation." But Schulhof was widely reported to have left under pressure, the result more than a year of clashes with Nobuyuki Idei, chief executive of Sony Corp. who, along with Chairman/CEO Norio Ohga, are said to be displeased with Schulhof's performance.

Sony Films had a \$3.2 billion loss in 1994 (most of it from write-offs), while the music division, encompassing Columbia, Epic and other

management styles."

Management, for the time being, will firmly be in the hands of the two Tokyo-based chiefs. Ohga resumes the chairmanship of Sony Music Inc., and Idei becomes Vice Chairman of Sony of America.

In the face of talk that the dismissal of Schulhof presages a Sony sell-off of its entertainment units, Idei has expressed support for them, despite severe losses in the film unit.

Despite its slippage in market share, the record labels are considered a success under President Thomas D. Mottola, with \$5.6 billion in revenue in its most recent year. However, Mottola is expected to make some changes in the leadership at Columbia and Epic.



Michael Schulhof

labels, slipped in mid-year from second to third place in U.S. market share (behind PolyGram).

"This is not about performance," Schulhof said. "Mr. Idei and Mr. Ohga's styles were very different...it became cumbersome for me dealing with two different

'96 Gavin Seminar Will Get On its High Horse

The 1996 GAVIN Seminar is shaping up to be a perfect 10, as we add publishing executive Keith Clinkscale, writer Stanley Crouch, and Olympic champion Peter Vidmar to the list of confirmed special guests.

As part of our gala opening ceremonies, gymnast Peter Vidmar will speak to GAVIN attendees. Vidmar remains the only American man to win an Olympic medal in the all-around gymnastics competition, taking home the silver in 1984. That same year, he became the first to score a perfect 10 in

an individual event, earning a gold medal in the pommel horse.



Peter Vidmar

Writer Stanley Crouch wraps his often controversial social commentary in fluid

prose. During the O.J. Simpson trial, Crouch was on radio and TV programs nationwide, discussing this country's value systems and racial tensions, and the connections between the two.

Under the guidance of President and CEO Keith Clinkscale, VIBE magazine has more than doubled its circulation, and VIBE the company has expanded into films, television, and online services. His dedication to African-American youth and the coverage of vital current issues makes him a perfect addition to our Seminar.

New CBS Looks to Ratings—and Radio

At the new CBS, under the ownership of Westinghouse, the top three priority, says chairman Michael H. Jordan, is "ratings, ratings and ratings."

But the news is of changes, changes, changes. On the radio network side, Dan Mason, former head of Westinghouse's Group W Radio, was named President of the CBS Radio Station Group, replacing Nancy Widmann.

Although rumored to be departing the company after next January, Widmann could stay in another capacity. Peter Lund, who remains President of CBS Inc., said it's a "priority to find a way to utilize her talent."

However, Mason, while saying that CBS Radio would continue to operate with separate AM and FM units, declined to comment on the fates of FM President Rod Calarco or AM President Anna Mae Sokusky.

Bill Korn, who was the chief broadcasting executive at Westinghouse, is President of the newly combined CBS station group of radio and television outlets. And radio, Jordan noted, is a major factor.

"Nobody talks about radio," he said. But he noted that radio "has better revenue growth" than television. "It's more flexible and it's easier to turn around. It's a franchise we can build on."

Tear this page out of the magazine.

Give it to your General Manager and tell him or her that this is why you should *both* be going to the GAVIN Seminar next February.

- "Radio Only" session with the top Consultants in the business moderated by Paul Drew and featuring (among others) Don Kelly, Fred Jacobs and Rusty Walker.
- "Face-off on Cluster Analysis." This research-oriented session will deal with the most hotly debated subject in radio in a "Point-Counterpoint" style moderated by Dave Martin.
- On-line session dealing with ideas for successfully using an on-line presence for needs such as publicity, promotion, marketing, research and sales at your Radio station.
- Spend an hour with Arbitron's General Manager Pierre Bouvard to voice any questions and concerns you may have on audience ratings.



Where:
When:
Special Airfair Rates:
Special Room Rates:
Seminar Hotline:

Hyatt Regency, Atlanta Ga.
February 8-10
1-800-328-1005
1-800-233-1234
(415) 495-3200

Look to the pages of GAVIN and other trades in the weeks ahead for Seminar updates.

LIKE A ROLLING STONE

To Every Season,
Stern, Stern, Stern

LIVE THROUGH THIS: There are people here at the GAVIN who absolutely hate Howard Stern and don't get why we're always writing about him.

I understand. There are times when I think I wouldn't mind hearing that his tongue had been lopped off. (One word: Selena.) (Oh: Another example: Making a big deal out of a "lesbian kiss" on his most recent, and perhaps last, visit to the *Tonight Show*.)

But Stern is an absolutely valid story for this publication, and, as evidenced by his most recent adventures, he is not about to go away.

In fact, he only appears to be gaining momentum.

Take his book, *Miss America*, which has hit Number One on the *New York Times*' best-sellers list, supplanting retired Gen. Colin Powell and making mockery of those who thought he was a one-hit wonder. On his book tour, in Los Angeles, he drew more than 15,000 fans. In San Francisco, where he doesn't even have a station (the closest is KOME in San Jose, over an hour's drive away in the South Bay), he got about 8,000 to show up at Virgin. And one of them was Kim Goldman, sister of Ron Goldman. She was there to embrace and thank Stern for the back cover photo collage of him with O.J. Simpson, under the headline: GETTING AWAY WITH MURDER.

On the Stern side of that headline lies one of the reasons for his appeal. As he says in his book, he knows that he's a pathetic loser, "a superficial piece of garbage." But by his brazen candor, his admission that he's getting away with...with something, he's won over a nation of losers; dweebs, and those who enjoy listening to talking garbage—especially when the trash is as witty and entertaining as Howard Stern.

But is Stern long for the radio? I remember him swearing that he'd give it up by about now. He told one interviewer that he's working without a contract. "I'm in negotiations now with Infinity, and another company has approached me. But I expect to re-sign with Infinity because they've backed me with the Federal Communications Commission...I want to do other things in entertainment—like the movie of *Private Parts*. But radio is what made my career, outside of traditional show business. I expect to stay with radio. I would just like to get on more stations."

So, it looks like we'll have Howard to kick around some more.

PROGRAM NOTES: You may have to endure yet another collage attesting to the wonderfulness and military might of the man, but *Michael Jackson: One Night Only*, should be a worthwhile way to while away two hours on December 10. The concert, live from the Beacon Theatre in New York, will be on HBO and, on radio, on Westwood One stations. No matter what you think of him, Jackson is one mesmerizing entertainer...By all accounts, the 80th birthday celebration for Frank Sinatra was a ring-a-ding winner, with Bob Dylan and Bruce Springsteen topping a surprising rock-heavy lineup of artists paying tribute to the Chairman. The show, being aired December 14 on ABC-TV, includes Bono, Ray Charles, Salt-N-Papa, Hootie & the Blowfish, Patti LaBelle (have earplugs handy), Natalie Cole, Tony Bennett, Steve and Eydie, Vic Damone, and—perhaps best of all—Little Richard doing a revved up "That Old Black Magic." SHUT UP!!!

BY BEN FONG-TORRES

Radio's New Promo
Tool: Sampler CDs

BY ALEXANDRA HANLAM

These days, many radio stations are looking beyond traditional promotions to solidify their audiences. One idea that's gaining popularity is the sampler CD.

But while the end result is a winner for all involved—listeners get music they want, stations and artists get positive publicity, and charities get the proceeds—putting these discs together takes patience and persistence.

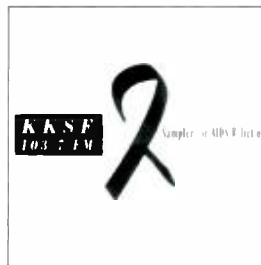
KKSF-San Francisco is the most successful station in the field, having raised more than \$1 million for area AIDS organizations over the past six years with an annual sampler. PD Steve Feinstein oversees the project, recruiting artists and arranging the release of royalties. Other KKSF staffers design the package, write liner notes, handle marketing, and track distribution. "We work intensively for three to four months a year [to produce our CDs], and that's in addition to our normal responsibilities," says Feinstein.

Many stations find producing a sampler daunting, and seek outside help. Los Angeles' KSCA enlisted the help of Jason Parker of

Constantine Consulting, who was already working with the station in more traditional ways—including producing a quarterly "new music" promotional sampler.

"We contacted the artists,

duces their *Rare on Air* discs, which spotlight tracks from the popular *Morning Becomes Eclectic* program, in conjunction with Mammoth Records to secure distribution and publicity.



tracked down licenses, and oversaw production," says Parker. The result is *Live from the Music Hall Volume 1*, released November 18.

Now in its eighth year of CDs for charity, WNJA-Chicago has raised some \$200,000 for organizations like the Y-ME National Breast Cancer Organization and the Chicago AIDS Foundation. The station began its CD series by using artists from a single label—a policy that helped free song rights and ensured artist cooperation—and only branched out to a mixture of labels' acts once the series was established. Similarly, public station KCRW-Santa Monica pro-



The use of live tracks, usually recorded at a station's special events or during on-air appearances, is a popular format for these discs. Not only do the artists and songs reflect the station's image and format, but the quirks and intimacy of live cuts often engage listeners in a more immediate way than a collection of straight album tracks.

"In your hands you hold 42 frozen musical moments," read the liner notes from KGSF-Austin's *Broadcasts Vol. 3*, which, like KFOG-San Francisco, KTCZ (The Cities)-Minneapolis/St. Paul, and KCSA-Los Angeles, takes advantage of a wealth of performing archives for its discs.

The stations mentioned here are just the tip of an iceberg. Sampler CDs are as varied as are radio formats.

The common threads, are the bottom-line goals of promoting stations and causes. Says KKSF's Feinstein, "It's a great way to give back to the community that's been so supportive of us. It's just as critical to [us] as any of our other promotions or advertisements."

Joyner Switches
Chicago Stations

Tom Joyner, whose morning show is aired on 62 stations, has switched outlets in Chicago, moving from WGCI-FM to WVAZ-FM (V-103), beginning January 2.

ABC Radio Networks announced the move of the show to the Evergreen Urban A/C station. It had been on WGCI for two years.

"We believe the right home for Tom Joyner in Chicago is WVAZ FM," said David Kantor, Executive Vice President of ABC Radio Networks, "and we expect WVAZ will be the Number One adult Urban station in Chicago with Tom."

Another WGCI star, Doug Banks, has gone with ABC and will reportedly land at Evergreen's WEJL, a hip-hop outlet also in Chicago, after expiration of his non-compete clause next July.

CHARLIE MINOR FOOTBALL POOL

Update: Week XIV



Commissioner
Steve Resnick

Al White edges out Mel Delatte for Best of the Week honors, thanks to the Lions stalling at game's end with the ball inside the Bears' five-yard line. When Al phoned in his picks, he predicted this would be his week.

Of course, about a third of our players make the same confident prediction every week.

LEADERS

60 Wrong: Al Moinet
61: Randy Sadd, Daniel Savage
62: Tim Burruss, Al Tavera
64: Don Anti, Denny Stilwell
65: Calvin Atkinson, Neal Marcus
66: Sue Davies, Stan Goman, Dave Margulies, Jim Swindel
67: John Fagot, Jayne Simon, Steve Thompson
68: Jon Elliot, Charlie Foster, Adam Lowenberg, Tony Smith
69: Ron Alexenberg, Anthony Anzaldo, John Buzzerio, Paul Glass, Howard Rosen, Les Silver, Randy Wells
70: John Colasante, Bob Delaney, DJ Ennis, Tom Gorman, Cliff Gorov, Jim McGory, Tom Noonan, The Phantom

Tom Clay Dies at 66

Tom Clay, a DJ who produced a memorable hit single in 1971, died November 22 in Burbank, Calif. of cancer.

Clay, a native of Binghamton, N.Y. who worked at stations in New York, Los Angeles, Detroit, and Cincinnati, was a fill-in at KGBS in Southern California when he produced "What the World Needs Now is Love/Abraham, Martin and John," combining music with pieces of radio broadcasts about the assassinations of John F. Kennedy, Robert Kennedy, and the Rev. Martin Luther King, Jr.

OmniAmerica, CitiCasters Finally Agree to Agree

BY ALEXANDRA HASLAM

OmniAmerica and CitiCasters, Inc. have renewed talks following the abrupt breakdown of merger negotiations November 17. These new discussions are on a much smaller scale than the full-fledged takeover initially discussed, effecting only a few stations.

In the new deal, announced December 1, CitiCasters will take charge of three Omni holdings in Columbus, Ohio: WLLD-FM, WHOK-FM, and WLOH/AM. This acquisition solidifies CitiCasters' hold on the area, where they already own WTVN/AM and WLWQ-FM.

The breakdown in the original talks seems to have stemmed mainly from differing value assessments and fluctuating stock prices, which made the cost of the deal uncertain; CitiCasters was including shares of stock in their bargaining price, and weren't accepting Omni's own value numbers. Although the initial split was sudden and reportedly less-than-amicable, both sides seem to have salvaged a workable agreement from the rubble.

REALITY BYTES

NEW YEAR'S WEAVE

Bill Graham Presents and Apple Computers are teaming up to bring San Francisco a great New Year's Eve concert and a Web coup. **SANTANA**, the **GIN BLOSSOMS**, and **WAR** are among the performers, and the event will be "Webcasted" on a "virtual venue" using QuickTime Live. There will be downloadable audio and video, virtual reality tours, and interactivity at both ends. New Year's Eve will be the first in a series of ongoing Internet events produced by BGP and Apple. Plug in at <http://live.apple.com>...L.A.'s **KIIS-FM** will cybercast its *3rd Annual Dees KIISmas* party from Sony Pictures' backlot on December 15. **REAL MCCOY** and the **SUGAR HILL GANG** will be among the guests, and the party will hit the Web using mobile Netmitter technology and RealAudio. Type <http://www.kiisfm.com> at 7 p.m. PST on the 15th to attend...**DEF LEPPARD** guitarist **PHIL COLLEN** will be on Compuserve at **GO CONVENTION** on December 13 at 6 p.m. PST...Progressive Networks' new RealAudio 2.0 is bending plenty of ears, and Atlantic, MCA, Elektra, Warner Bros., CDNow, and the InTouch Group Inc. are among the first to use it on web sites...**CANDLEBOX** guests on the December 11 segment of *Cyber-Talk*.. Access the auditorium at 6:30 p.m. PST by typing keyword: Warner on AOL...**MICHAEL BOLTON** will give new meaning to the term Top Ten, when ten of his lucky fans spend an interactive evening with him on December 14. Bolton will perform live via satellite, and viewers will be hooked up with a satellite receiver and two-way phone lines, enabling them to talk to him and request songs...Questions, comments, meanderings? My e-mail address is DAVID BERAN@aol.com.

—DAVID BERAN



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THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

Is this week's departure of **Sony Corporation of America** Prez **Michael Schulhof** a signal of more changes to come? Official word is no, but some inside the company aren't convinced.

On the heels of news that **WLS/FM**-Chicago will flip to Country sometime in the next few weeks, it appears very likely **WYNY**-New York will drop out of the format. The just-released **Arbitrend** shows the station dropping 2.3 to 1.9. **KKBT**-Los Angeles' **Harold Austin** could play a role should a switch occur.



Flash from **Paul Draw** en route to Japan: A new **Celine Dion** track, "To Love You More," added to the Japanese version of *Love Story's Special Edition* album, features lyrics by **Junior Miles**. Who is Junior Miles? Paul says, "Try **Edgar Bronfman, Jr.** 'Miles' is his middle name."

There are lots of questions surrounding the decision by **Time Warner Cable** to drop the **BOX** in New York City and replace it with the **History Channel**. Countless artists and label execs are furious and have joined a "Back The BOX" letter writing campaign. Among those who've joined the chorus of boos: **Madonna, Michael Jackson, Whitney Houston, Clive Davis, John Barbis, Gloria Estefan, and Al Cafaro**. The man under fire? **Richard Aurelio**, President, Time Warner Cable, NY City Group, 1271 Avenue of the Americas, 43rd Floor, New York, NY 10020.

Doug Morris, Mel Lewinter, and Daniel Glass hosted a party in Music City to announce the opening of **Rising Tide Nashville**. **Mike Curb** was there, adding fire to the rumor that the label could soon be **Curb/Rising Tide**. If so, will **Wynonna** be the label's first signing?

Mike Marino returns to radio, moving from *Network 40* to PD of **KJMZ**-Las Vegas.

Look for long-time Top 40 **KYYY**-Bismarck, N.D. to opt for the bird early next year. The morning show with PD **Bob Beck** will be the only local programming unaffected. Contact MD **Jon Norton** and all other staffers at the station (701) 255-8211 through December.

Will **Brad Hunt** be the next exec to switch to the 615 area code?

Sam Zima exits as PD of **WKDY**-Utica, N.Y. after a little more than a month. Will his successor come from within the building?

Matt Roberts, from crosstown album rocker **KBOY**, replaces **R. Charles Snyder** as PD of **KTMT**-Medford, Ore. **Mark & Brian** are now heard in AM drive.

Market leap o' the week goes to **KGMO/KAPE/KYRX**-Cape Girardeau, Mo. OM/PD **Mike Kennedy**, who leaves market number 200 and winds up in Little Rock, market 81, as PD of **KKPT (94.1 The Point)**.

On the Air

After four and a half years at **KMEL**-San Francisco, middayer **Efren Sifuentes** departs and is looking for his next challenge; he can be reached at (415) 921-3067. Taking over middays at the station is **Lisa Foxx**, who came to **KMEL** earlier this year from the now defunct **Hot 97.7 (KHQT)**-San Jose...New MD at **KSLY**-San Luis Obispo is p.m. driveman **Adam Burnes**...After nine years, **WAMO**-Pittsburgh DJ and Music Director **J.J. Stone** has resigned. Midday DJ **Kris Kelley** will step in as MD...New call letters for **WQNF**-Louisville: the station will henceforth be known as **105.9 WXNU** "The New Music Revolution." Call times are now 10 a.m.-noon, Wednesdays and Thursdays...**Lee Armstrong** **Clear** takes GM reins of **Jacor Communications** Jacksonville trombo: **WSOL/FM, WJBT/FM, and WZAZ/AM** **Clear** comes from Mobile, Alabama's **WBLX/FM**, where he was General/National Sales Manager...Branching out: **KATI**-Jefferson City, Columbia, Mo. MD evening talent **Johnny Utah** has joined the weekend news staff of local TV outlet **KRCG** as a weathercaster

Continued on page 62

F.O.R. # 124

Friends of Radio

Andy Allen



President, Alternative Distribution Alliance Hometown:

St. Louis

Stations listened to while growing up:

KCFV, KXOK, KAAV, KSHE, and WLS

Stations you listen to now:

WHTG (Jersey shore), Z100, Q104.3, WBGO

What is the ADA?

It's a partnership between Warner Music Group and Restless Records. Sub Pop joined in October 1993. We distribute exclusive lines and select releases from labels including 4AD, Beggars Banquet, Clean, Carport, Crypt, East West, Flydaddy, K. Maiador, Medium Cool, Mute, PCP, Quest, Reprise, Rhino, Scat, Sire, Touch & Go, Twin Tone, and Up.

What are some recent hits?

Better Than Ezra/Deluxe, My Life with Thrill Kill Kult/Hit and Run Holiday, Sunny Day Real Estate/LP2, Prodigy/Music for a Jilted Generation, Supersuckers/Sacrilicious, Liz Phair/Juvenile, Charlatans/Charlatans UK, Superchunk/Here's Where the Strings...

If I owned a radio station, I'd...

I'm afraid I still cling to the idea that a radio station can inform, entertain, educate, offer companionship, and provide an audience that's useful for advertisers.

Flash

BY JULIE GORDON



Is it just me, or has anyone else noticed that Thanksgiving through New Year's is firing season? Here's a run down on some of this season's executive musical chairs. Year-end changes abound at **MCA**, where the latest departures are **Mickey Eichner, Ron Oberman, and Denny Diante**. New label President **Jay Boberg** has expressed his intentions to be accessible and involved, and some roster trimming is anticipated. There is also talk that **MCA Records** might relocate to a more artist-friendly office environment off the Universal lot...With **Doug Morris** in place as Chairman of **MCA Music Entertainment Group**, folks are watching his joint venture, formerly known as **Rising Tide Entertainment**. Word is the company will be changing its name to **Universal**. In the meantime, they continue to bring in new staffers. **Kim Garner** from **SRO Management** has just accepted a position to run the marketing department, and **Steve Leeds** is already in place...A name heavily rumored about this week has been **Will Botwin**. Will he be reunited with his former partner, **Rising Tide Nashville's Ken Levitan**, as he joins the label fold? Just last week I saw two of Botwin's clients play live, **John Hiatt** and **Lisa Loeb**...Over at **Mercury**, **Mike Sikkas, Bobby Carlton, and Dale Kawashima** are departing,

while **Steve Greenberg** and **Jim Fouratt** are coming in as A&R VPs. Will one of Fouratt's first moves be to help close a deal with Portland imprint **Tim Kerr Records**, former home to **Everclear** and **Dandy Warhols**, and now home to the much sought after **SuperDeluxe**?...Over, at **Elektra**, **Sylvia Rhone** put out the word that she is there to stay. Guns are flapping over tensions between Sylvia and **Seymour Stein**, and people are wondering if they are going to be able to work together for the long term. Lots of chatter points Seymour towards **Maverick** in the new year...At **Island**, West Coast head of A&R **John Carter** has departed the label. He still has management clients including **Paula Cole** to keep him busy. No word yet on his replacement. **Jeb Hart** has resigned from his marketing position at **Island** to accept a key position at **Roadrunner Records**...Those **Richard Palmese** to **Arista** rumors just won't go away, and the air is also rife with chatter about **Al Teller** turning up at his old stomping ground, **Sony**...Former **Zoo** and **EMI** publicity maven **Hanna Bolte** now calls **BMI** home—she handles Media Relations on the West Coast. Now former **Zoo** A&R God and noted scribe **Bud Scoppa** is heading to **ASCAP** to do marketing and imaging for them. Will Bud steal **Matthew Sweet** from **BMI**? Will **Hanna** steal **Tool** from **ASCAP**? Will **Lou Maglia** beg both of them to return to their former label home? I hear he has some extra office space these days. Oh, and for the record, I love both Bud and Hanna. Guess I'll have to settle it by sending my hands to **SESAC**—

Flash Continued on page 62

On the Air & In the Grooves: ALEXANDRA HASLAM • Flash: JULIE GORDON • The Media Connection: DAVID BERAN • Sho-Prep: RON FELL • Friends of Radio: BEN FONG-TORRES • Sho-Dates: DIANE RUFER

MOST ADDED

- JANET JACKSON (44)**
- NATALIE MERCHANT (34)**
- THE TONY RICH PROJECT (33)**
- SOUL ASYLUM (32)**
- BoDEANS (28)**



TOP TIP
SOUL ASYLUM

"Promises Broken"
(Columbia/CRG)

Airplay more than doubles, indicating that Top 40 is quickly discovering the power of this track.

RECORD TO WATCH
SMASHING PUMPKINS

"1979"
(Virgin)

The consensus seems to be that "1979" will become one of the first big hits of 1996.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	MARIAH CAREY w/ BOYZ II MEN - One Sweet Day (Columbia/CRG)	10	174	2	7775	+923
2	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	18	163	2	6367	-18
3	MADONNA - You'll See (Maverick/Warner Bros.)	7	164	0	5632	+423
4	TLC - Digg'n On You (LaFace/Arista)	12	140	1	5555	+17
5	MARIAH CAREY - Fantasy (Columbia/CRG)	15	137	0	5360	-763
6	ACE OF BASE - Beautiful Life (Arista)	8	145	1	5141	+126
7	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	7	153	2	5099	+533
8	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise) †	14	147	0	5055	+298
9	JANET JACKSON - Runaway (A&M)	16	132	0	5010	-383
10	DEEP BLUE SOMETHING - Breakfast... (RainMaker/Interscope/AG)	22	123	0	4478	+115
11	HOOTIE & THE BLOWFISH - Time (Atlantic)	10	140	2	4371	+484
12	TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	12	133	0	4230	-245
13	EVERYTHING BUT THE GIRL - Missing (Atlantic)	26	132	11	3589	+862
14	GIN BLOSSOMS - Til I Hear It From You (A&M)	20	99	0	3375	-236
15	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	45	91	0	3211	-86
16	GROOVE THEORY - Tell Me (Epic)	17	95	3	3199	+1
17	NATALIE MERCHANT - Carnival (Elektra/EEG)	26	91	0	3085	-474
18	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	12	117	11	2988	+515
19	TAKE THAT - Back for Good (Arista)	21	94	0	2977	-509
20	SELENA - Dreaming Of You (EMI Latin/EMI Records)	16	92	3	2780	-32
21	DEF LEPPARD - When Love and Hate Collide (Mercury)	7	107	5	2713	+334
22	MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA)	11	92	0	2688	-602
23	BIG MOUNTAIN - Get Together (Giant)	4	117	12	2513	+600
24	BLUES TRAVELER - Hook (A&M)	15	92	2	2399	+71
25	COLLECTIVE SOUL - The World I Know (Atlantic) †	8	104	6	2383	+266
26	THE PRESIDENTS OF THE U.S.A. - Lump (Columbia/CRG) †	17	98	0	2200	-198
27	MELISSA ETHERIDGE - Your Little Secret (Island) †	9	81	0	2184	-593
28	HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	27	74	0	2179	-251
29	EDWIN McCAIN - Solitude (Lava/Atlantic)	15	82	0	2149	-291
30	ARTIST FORMERLY KNOWN AS PRINCE - Gold (Warner Bros.)	6	94	5	2081	+206
31	NATALIE MERCHANT - Wonder (Elektra/EEG)	5	125	34	2029	NEW
32	BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol)	7	81	2	1985	-242
33	THE BEATLES - Free As A Bird (Capitol)	3	100	15	1935	NEW
34	SEAL - Kiss From A Rose (Zit/Warner Bros.)	28	62	0	1923	-162
35	DEL AMITRI - Roll To Me (A&M)	28	64	0	1920	-261
36	RED HOT CHILI PEPPERS - My Friends (Warner Bros.) †	12	74	0	1840	-189
37	SEAL - Don't Cry (Zit/Warner Bros.)	4	97	12	1814	NEW
38	La BOCHE - Be My Lover (RCA)	7	74	12	1780	NEW
39	COOLIO - Gangsta's Paradise (MCA) †	17	65	0	1729	-127
40	LISA LOEB & NINE STORIES - Do You Sleep (Geffen)	15	68	0	1723	-590

† = Daypart Total Reports This Week 2012 Last Week 201

Chartbound	Reports	Adds	SPINS	TREND
BETTER THAN EZRA - "Rosealia" (Elektra/EEG) †	80	7	1616	+196
BoDEANS - "Closer to Free" (Reprise)	60	28	745	+287
PAULA ABDUL - "Ain't Never Gonna Give You Up" (Capitol/Virgin)	58	11	1089	+252
OASIS - "Wonderwall" (Epic)	57	9	964	+307

Inside Top 40 BY DAVE SHOLIN

Making of a PD



Mike Strobel

It's probably a lot easier to find an honest politician than to come up with names of those in our industry who count

patience as one of their virtues. When it comes to patience, though, **WLWY**-Elmira's **Mike Strobel** just might be in a class all his own. A lifelong resident of upstate New York, Mike got his start six years ago at **WKPQ** in his hometown of Hornell. One short year later, he took over mornings at **WLWY** and never looked back.

When the day-to-day operating duties became too overwhelming for owner GM **Bob Pfuntner**, he named Strobel interim PD. Days turned into months and the quasi-promotion stood. Then, after more than year in charge, the Spring book came out. The station, in a heated battle with crosstown hot **A.C. WNKI**, had their best book ever, jumping from 7.4 in '94 to a 10.1 in Spring of '95, with Strobel's morning show pulling a 30.8 for women 18-34. It wasn't long after that he got the official word to "Get your business cards printed. You're the PD!"

Looking back, Mike claims he was never worried about what he describes as the "superficial" trappings of the job. What worried him, he admits, was directing the staff to say the right things, installing the proper format clocks, getting management to agree to various changes, and other nuts and bolts responsibilities. Since he needed answers, Mike decided the best way to get those was to ask. He did that via **America Online**, posting a notice that read: "Arbitron coming up in three months. Help. I need advice programming." Though he says a lot

of people responded, he credits former **Hot 97**-New York PD **Joel Salkowitz** and **WZJM**-Cleveland PD **Lisa Rodman-Rose** for going above and beyond anything he expected. **J.J. McKay** also assisted greatly, with sound advice, in the area of positioning statements. All three helped Strobel and APD **AMID Brian Stoll** focus the station.

Witness a recent sample hour (7-8 a.m.) taken from Mike's show: **Blues Traveler**, "Run Around"; **Mariah and Boyz II Men**, "One Sweet Day"; **Del Amitri**, "Roll to Me"; **Rusted Root**, "Send Me on My Way"; :21 stopset (optional); **Edwyn Collins**, "A Girl Like You"; **All 4-One**, "I Swear"; **Goo Goo Dolls**, "Name"; :36 stopset; **Joan Osborne**, "One of Us"; **Hootie & the Blowfish**, "Only Wanna Be With You"; **Janet Jackson**, "Runaway"; :51 stopset; **Collective Soul**, "December"; **Soul Asylum**, "Promises Broken."

It's important to note that, in addition to what are now his "official" programming duties, he and Stoll work on-air shifts that are anything but traditional. Mike's morning show is truly that, running from 5:30 a.m. to noon, while Stoll does afternoons, noon to 5 p.m. Neither minds, and, in fact, Strobel is so passionate about what he does that, he says, "Even after a bad day, or when I go away for a few days, I can't wait to get back on the air or listen to new music." I can't think of a more refreshing attitude as we head into 1996.

Annette and I congratulate all Top 40 **GWIX** nominees and thank everyone who sent in their ballots. The winners will be chosen by a panel of judges from both the record and radio industry and

Continued on page 10

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

Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-1 p.m.

Station Reporting Phone: (415) 995-1990 • **GWIX** Fax: (415) 995-2580

Up & Coming

Reports	Adds	SPINS	TRENDS	
69	2	1424	-130	ELTON JOHN - Blessed (Island)
57	9	1077	+218	P.M. DAWN - Sometimes I Miss You So Much (Gee Street/Island)
53	2	1602	+19	XSCAPE - Who Can I Run To? (So So Def/Columbia/CRG)
51	32	496	+152	SOUL ASYLUM - Promises Broken (Columbia/CRG)
50	44	342	+302	* JANET JACKSON - Twenty Foreplay (A&M)
49	4	1036	+94	BDN JOVI - Lie To Me (Mercury)
48	12	679	+372	DAVE MATTHEWS BAND - Satellite (RCA)
46	2	897	+364	QUEEN - Too Much Love Will Kill You (Hollywood)
44	5	1437	+74	3T - Anything (MJJ/550 Music)
44	15	771	+126	FOLK IMPLOSION - Natural One (London)
44	33	500	+283	* THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)
42	—	1052	+46	SMASHING PUMPKINS - Bullet with Butterfly (Virgin)
40	3	1372	+206	MONICA - Before You Walk Out Of My Life (Rowdy/Arista)
39	3	1193	+175	L.L. COOL J - Hey Lover (Def Jam Recording Group)
38	1	1328	-41	MAX-A-MILLION - Sexual Healing (Zoo)
38	1	891	+75	ROLLING STONES - Like A Rolling Stone (Virgin)
35	23	331	+118	OON HENLEY - The Garden Of Allah (Geffen)
34	—	769	+2	TINA TURNER - Goldeneye (Virgin)
34	—	637	-59	GARBAGE - Queer (Almo Sounds/Geffen)
31	5	837	+109	R. KELLY - You Remind Me of Something (Jive)
27	2	869	-33	PLANET SOUL - Set U Free (Strictly Rhythm)
27	3	594	+154	COOLIO - Too Hot (Tommy Boy)
24	1	401	+57	CURTIS STIGERS - Keep Me From The Cold (Arista)
23	6	342	+91	TYLER COLLINS - Never Alone (Eeyore's Lullaby) (Disney)
21	2	437	+84	THE RENTALS - Friends Of P. (Maverick/Reprise)
20	2	754	+100	SHAI - Come With Me (Gasoline Alley/MCA)
20	4	416	+198	FUN FACTORY - Celebration (Curb)
20	—	395	-123	FUN FACTORY - Take Your Chance (Curb)
20	9	237	+161	MICHAEL JACKSON - Earth Song (Epic)
20	12	160	+145	ROD STEWART - So Far Away (Lava/Atlantic)
19	4	351	-17	SIMPLY RED - Fairground (eastwest/EEG)
18	1	484	+27	D'ANGELO - Cruisin' (EMI)
17	4	420	+113	L.A.D. featuring DARVY TRAYLOR - Ridin' Low (Hollywood)
17	4	348	-5	SMASHING PUMPKINS - 1979 (Virgin)
16	1	412	+32	BUSH - Glycerine (Trauma/Interscope/AG)
16	2	312	+22	SLAUGHTER - It'll Be Alright (CMC International)
16	6	279	+83	J'SON - Take A Look (Hollywood)
15	—	437	-48	BUSH - Come Down (Trauma/Interscope/AG)
15	4	249	+53	BLAKEY ST. JOHN - 40 White Pearls (Vesper Alley)
14	2	311	+57	BANANARAMA - Every Shade Of Blue (Curb)
14	—	305	+11	JANN ARDEN - Insensitive (A&M)
14	4	280	+79	* SEVEN MARY THREE - Cumbersome (Mammoth)
13	3	207	+31	MODN MARTIN - Enemy (Core)
12	3	284	+104	* DENINE - All Cried Out (Metropolitan)
12	5	268	+144	* QUINCY JONES feat. BRANDY & HEAVY D. - Rock With You (Qwest)
12	—	262	-39	OUTHERE BROS. - Boom Boom Boom (Aureus)
12	1	230	-4	ERASURE - Fingers And Thumbs (Mute)
12	5	217	+107	* PEARL JAM - I Got Id (Epic)
12	6	153	+105	* ENYA - Anywhere Is (Reprise)
12	12	72	+72	* SAVATAGE - Christmas Eve (Sarajevo 12/24) (Atlantic)
11	—	382	-3	MIGHTY OUB KATS - Magic Carpet Ride (Profile)
11	—	334	-30	ROACHFORD - Only To Be With You (Epic)
11	2	291	+6	* JODECI - Love U 4 Life (MCA)
10	5	138	+64	* LARRY TAGG - Palm Of My Baby's Hand (Damian Music)

* Indicates Debut

Continued from page 9

announced during a special Top 40 luncheon at next year's GAVIN Seminar in Atlanta. Next week is our last issue of the year, and we'll return to take reports January 2, 1996. ●

Signals & Detections

The most played track at **Kiss 108-Boston** is **Edwyn Collins'** "A Girl Like You" with 58 spins...**KMEL-San Francisco MD** **Joey Arbagey** predicts success in early '96 for tracks by **Shawn Stockman**, **Total** and **Tha Dogg Pound**. "Kids are gonna love **Kris Kross**"... Only add at **WZJM-Cleveland** is the **Tony Rich Project's** "Nobody Knows"... **WDDJ/FM-Paducah, Ky. MD** **Debbie Wyld** picks **Natalie Merchant**, the **Beatles** and the **Dave Matthews Band** as the first success stories early next year... There are big calls for **Melissa Etheridge's** "I Want to Come Over" at **WPIJ-New York**. **APD/MID Mike Preston** predicts it'll be "huge in '96," as will **Blessid Union of Souls'** "Oh Virginia"... **93QID-Alexandria, La. PD Kahuna** reports that **Don Henley's** "The Garden of Allah" is "testing well, and the same goes for **J'son's** "Take a Look" after only one spin a day for the past week." He's also reporting Number One phones for **Tatjana's** "Santa Maria," and **Hootie's** "Dream Baby" is generating a ton of calls after only two days... **104 KRBE**: Houston adds **Enya's** "Anywhere Is" and **Alanis Morissette's** "Ironic" is their third most played track with 50 spins... **Power 106-Los Angeles MD**

Continued on page 11

Crossover

URBAN/DANCE

- MONICA** - "Before You Walk Out of My Life" (Rowdy/Arista)
- R. KELLY** - "You Remind Me of Something" (Jive)
- 3T** - "Anything" (MJJ/550 Music)
- L.L. COOL J** - "Hey Lover" (Def Jam)
- QUINCY JONES feat. BRANDY & HEAVY D.** - "Rock with You" (Qwest/Warner Bros.)
- THE TONY RICH PROJECT** - "Nobody Knows" (LaFace/Arista)
- L.A.D. featuring DARVY TRAYLOR** - "Ridin' Low" (Hollywood)
- ALTERNATIVE**
- PEARL JAM** - "I Got Id" (Epic)
- OASIS** - "Wonderwall" (Epic)
- DAVE MATTHEWS BAND** - "Satellite" (RCA)
- FOLK IMPLOSION** - "Natural One" (London/Island)
- SMASHING PUMPKINS** - "1979" (Virgin)
- THE RENTALS** - "Friends of P." (Maverick/Reprise)
- BUSH** - "Glycerine" (Trauma/Interscope/AG)

ARTIST PROFILE

JANN ARDEN



HOMETOWN: Calgary, Alberta, Canada

BIRTHDATE: March 27

LABEL: A&M

SENIOR VICE PRESIDENT,

PROMOTION: Rick Stone

CURRENT SINGLE:

"Insensitive"

CURRENT ALBUM: Living

Under June

MAJOR MUSICAL

INFLUENCES: "ABBA, the Carpenters, Petula Clark, and Shirley Bassey."

YOUR BEST PERSONALITY

TRAIT: "I'm alright overall."

YOUR WORST PERSONALITY

TRAIT: "I can't say no."

FAVORITE PASTIMES:

"Movies, eating, reading, being outside."

THE LAST BOOK YOU READ:

"To Kill a Mockingbird by Harper Lee."

IF YOU COULDN'T BE A SINGER, YOU'D BE...

"James T. Kirk."

TOUR PLANS: "I hope to go everywhere, as long as I can."

FUTURE AMBITIONS: "To be a decent human."

ARDEN ON "INSENSITIVE":

"Ann Loree wrote a beautiful song that most of us have lived out many times. I'm proud to know her; I think she's one of the greatest songwriters around."

GO Chart

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

GO MOST ADDED
BODEANS (17)
NATALIE MERCHANT (17)
DON HENLEY (16)
SOUL ASYLUM (15)

TW		SPINS	TREND	TW		SPINS	TREND
1	MARIAH CAREY - One Sweet Day (Columbia/CRG)	3815	+504	21	BLUES TRAVELER - Hook (A&M)	1700	+136
2	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	3634	+121	22	BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol)	1677	+53
3	MADONNA - You'll See (Maverick/Warner Bros.)	3463	+475	23	EDWIN McCAIN - Solitude (Lava/Atlantic)	1505	-65
4	ACE OF BASE - Beautiful Life (Arista)	3243	+237	24	THE BEATLES - Free As A Bird (Capitol)	1476	NEW
5	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise)	3045	+167	25	NATALIE MERCHANT - Carnival (Elektra/EEG)	1474	-178
6	HOOTIE & THE BLOWFISH - Time (Atlantic)	3036	+301	26	NATALIE MERCHANT - Wonder (Elektra/EEG)	1465	NEW
7	TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	2992	+96	27	SOPHIE B HAWKINS - As I Lay Me Down (Columbia/CRG)	1442	-28
8	TLC - Diggin' On You (LaFace/Arista)	2951	+154	28	GROOVE THEORY - Tell Me (Epic)	1412	+158
9	WHITNEY HOUSTON - Exhale (Shoop/Shoop) (Arista)	2803	+235	29	SELENA - Dreaming Of You (EMI Latin/EMI Records)	1397	+48
10	JANET JACKSON - Runaway (A&M)	2630	-104	30	BIG MOUNTAIN - Get Together (Giant)	1382	+417
11	MARIAH CAREY - Fantasy (Columbia/CRG)	2499	-153	31	RED HOT CHILI PEPPERS - My Friends (Warner Bros.)	1340	+58
12	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	2381	+41	32	ARTIST FORMERLY KNOWN AS PRINCE - Gold (Warner Bros.)	1318	+177
13	MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA)	2017	-110	33	THE PRESIDENTS OF THE UNITED STATES OF AMERICA - Lump (Columbia/CRG)	1245	-80
14	GIN BLOSSOMS - Till I Hear It From You (A&M)	1979	-32	34	SEAL - Don't Cry (Ztr/Warner Bros.)	1221	NEW
15	DEF LEPPARD - When Love and Hate Collide (Mercury)	1972	+339	35	LISA LOEB & NINE STORIES - Do You Sleep (Geffen)	1217	-76
16	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	1867	+430	36	BETTER THAN EZRA - Rosealia (Elektra/EEG)	1099	+219
17	TAKE THAT - Back for Good (Arista)	1816	-112	37	ELTON JOHN - Blessed (Island)	1069	+25
18	EVERYTHING BUT THE GIRL - Missing (Atlantic)	1769	+494	38	TOM COCHRANE - I Wish You Well (Capitol)	1050	-88
19	MELISSA ETHERIDGE - You're Little Secret (Island)	1746	-55	39	HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	989	-37
20	COLLECTIVE SOUL - The World I Know (Arista)	1712	+311	40	DEL AMITRI - Roll To Me (A&M)	903	+18

Continued from page 10

Bruce St. James alerts everyone to **Lina Santiago**'s "Feel So Good" on **Groove Nation**. "It's where the dance scene is headed," he says. Though it's outside his format boundaries, Bruce expects big things for **No Doubt**'s "Just a Girl"... **B96**-Chicago MD **Erik Bradley** sees **N-Trance**'s "Stayin' Alive," the **Tony Rich Project**, **Xscape**'s "Do You Want To?" and **Ace of Base**'s "Lucky Love" as big winners next year.

What's Going On?

An overview of early indications from a select panel of GWIN Only Correspondents

DAVE BAVIDO, PD, WDEK-DEKALB, ILL.

"My predictions for big hits next year are **Big Mountain**'s "Get Together," **Oasis**' "Wonderwall," **Fun Factory**'s "Celebration" and—still hoping for the longshot—"Queer" by **Garbage**."

MARK REID, APD, KQKY-KEARNEY, NEB.

"**Paula Abdul**'s "Ain't Never Gonna Give You Up" already has number three in requests. Check out **Curtis Stigers**' latest, "Keep Me From the Cold" women listeners love it."

CHRIS ABATE, PD, WNNJ-NEWTON, N.J.

"My crystal ball sees **Alanis Morissette**'s "You Learn," **Melissa Etheridge**'s "I Want to Come Over" and the **Smashing Pumpkins**' "1979" becoming big hits in early 1996."

DAVE CHRISTOPHER, PD, KSLY-SAN LUIS OBISPO, CALIF.

"My picks for success early next year are **Folk Implosion**'s "Natural One,"

which is already a power here,

Oasis' "Wonderwall," and **Natalie Merchant**'s "Wonder" is already getting great early reaction with adult women. Expect this one to get 50-plus spins by Christmas."

COSMO LEONE, PD, KGRS-BURLINGTON, IOWA

"The **BoDeans**' "Closer to Free," **Enya**'s "Anywhere Is" and **Janet Jackson**'s "Twenty Foreplay" are set to be some of the first big hits of next year."

DAVE EVAN, OM/PD, WILI/FM-WILLIMANTIC, CONN.

"I'm guessing top ten status for the **Tony Rich Project**'s "Nobody Knows" and the same or very close for **Soul Asylum**'s "Promises Broken."

DAVE ROBLE, PD, KFMI-ARCATA, CALIF.


"Some cuts I think will be huge in '96 are the **Rentals**' "Friends of P.," **N-Trance**'s "Stayin' Alive" and **Queen**'s "Too Much Love Will Kill You." If **Madonna**'s "One More Chance" gets released, it'll be a hit."

TODD WISE, MD, KBKB-FORT MADISON, IOWA

"My pick hits for '96 are **Oasis**' latest, **Folk Implosion**'s "Natural One" and the **Afghan Whigs**, which is being released early next year."

DICK O'NEIL, PD, WNTN/FM-WATERTOWN, N.Y.

"1996 will be **Mariah**'s year again, expect more hits off her *Daydream* album. **Joan Osborne**'s "One of Us" and **Everything but the Girl**'s "Missing" will be huge. Plan on hearing lots of '60s and '70s covers too."




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Gavin Alternative

Static BY MAX TOLKOFF

I Don't Want to Tell You How to Vote, But...

On page 16 of this issue, you will find a complete list of all the GWIN Alternative Award Nominees. This year's nominating process ran more smoothly and had more participants than in the entire history of my presence here at GWIN. Yes I realize I've only been here *a full* six months and my only frame of reference is *this year*, but, allow me to get all lofty and wax philosophic for a moment.

We have a great batch of nominees this year. I think because those who bothered to take the time to fill out their nominating ballot actually *took the time* to carefully consider their choices. Yes, the GWIN awards are a popularity contest; people tend to vote for who they like. But the vote also reflects who has *impact*—a perception of who works their ass off to make a difference. In the case of the radio station nominees, those who did the nominating took into account not only the fame of the call letters, but the impact those stations have made in their respective markets. There are many factors that make a station great. Ratings are still one of the key ways to gauge success. Whether it's a large or small market, the programmers at these stations work up a healthy sweat every day putting together a great product.

Look, I've worked both sides of the fence. I've been a radio programmer and a record promoter, and the two jobs are more similar than you may realize. The promoter and the programmer are both under huge amounts of stress to deliver tangible results. Keep that in mind as you regard the radio station nominees; consider what these stations have accomplished within their market, both in terms of ratings and overall sound. Who has made an *impact*? Obviously, those who did the nominating had some very definite opinions about that. As you regard the human nominees, consider also not just how popular these people may be

in their respective social and business circles, but also the *impact* they have had within their own organizations and the industry.

So now you have the final nominees. There are six choices within each category (one category has seven because there was a tie and I decided to put both names in). You will once again be receiving a ballot by fax. This will be the final voting ballot. You will get this probably within the next week. You will be instructed where to *fax back* that completed ballot. You may only make one selection per category. The deadline for final ballots will be around the second week in January. The actual deadline date will appear on the final ballot, along with the fax number for returns.

Now, this is where I lie to you about the headline at the top of the page. *I am* going to tell you how to vote. At least I'm going to suggest some criteria. My favorite word of the day, "impact," should obviously play a roll. When voting for the humans, try to carefully consider their performance in that category—especially in terms of their interaction with you. If you're a radio person, vote for the label (or label rep) who you believe did the best job of communicating with you: Ask yourself who was honest with you? Who at least made the effort to deliver an important promotion for you against some very stiff odds? If you're a record person voting in the radio categories, don't just vote for someone because they took your phone call every five minutes (and don't *not* vote for them because they *didn't* take your call), or because they added all your records this year. Consider what they have done for their station and how that has affected the overall sound, and how it's affected their standing (and their station's standing) within that market. In short, *think* about your vote. Don't just check the box for your pal and send it back. Over the years, I have come to realize that the GWIN award (having won a few myself,

and for the stations I worked for) is important because the award is determined by a jury of your peers. It's not a secret committee who determines the winners. It's the people who make up this industry, who struggle every day just like you do. *I love you, man!* Somebody please tell me I can't have their Bud Light.

How Will the Year End?

Definitely with a whimper. In fact, the whining is already beyond human hearing. GWIN's year end is fast approaching. Last day for adds is next Tuesday, December 12. The last issue of the new year will be on January 5, 1996. Our last Express Fax of the year will also be next Tuesday. You will also be getting, by fax, the GWIN Alternative Top 100 next week.

The top 100 songs are determined solely by the total number of cumulative spins as currents during the course of the year. It's a very interesting list. You will be highly enlightened—and maybe amused. Oh, and if you are already planning to "freeze" on Tuesday, January 2, please let us know.

And Finally

These are the "seedling" bands that I believe are going to carry through and have tremendous impact in the first part of 1996. Echobelly, Black Grape, Self, Sal's Birdland, Kicking Harold, Loud Lucy, Ash, Everclear, and Ruby. Just to name a few. ●



Data

MOST ADDED

GREEN DAY (18)

Brainstew (Reprise)
KXRX, KLZR, KPNT, WUNX, WPGU, WMAD, WVGO, WWBX, WKQM, WBRU, WQXA, WWDX, XTRA, WROX, KFTH, WPUP, KJEE, KFRR

RADIOHEAD (16)

High & Dry (Capitol)
KXPK, WQNF, WUNX, WWCD, KMYZ, KISF, WMAD, WRXQ, WHMP, KRZQ, WWBX, KROX, WZRH, WQXA, KFTH, WPUP

SPACEHOG (10)

The Meantime (Sire/Warner Bros.)
KFNY, KXRX, WRLG, WVGO, WDGE, WHMP, WKQM, WNRQ, KWOD, KACV

SELF (8)

Canon (Zoo)
KLZR, KPNT, KURX, WCHZ, KRZQ, WOXY, WROX, KWOD

RUBY (8)

Paraffin (Work/CRG)
KLLK, KTOZ, WCHZ, WOXY, KNNC, KCXX, KEDG, KFRR

MOST REQUESTED

OASIS

Wonderwall (EPIC)

SMASHING PUMPKINS

1979 (Virgin)

BUSH

Glycerine (Trauma Interscope)

RED HOT CHILI PEPPERS

My Friends (Warner Bros.)

POE

Trigger Happy (Atlantic)

MOST BUH-UZZ

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

FOR SQUIRRELS

Mighty K.C. (550 CRG)

OASIS

Wonderwall (EPIC)

JOAN OSBORNE

On Of Us (Mercury)

BLACK GRAPE

In The Name Of The Father

SMASHING PUMPKINS

1979 (Virgin)

MOST LIKELY TO SUCCEED

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

CHRIS ISAAK

Go Walking Down There (Reprise)

RUBY

Paraffin (WORK/CRG)

SAL'S BIRDLAND

Love Is Groovy (Ghetto Records/Discovey)

NO DOUBT

Just A Girl (Interscope)

LOUD LUCY

Ticking (Geffen)

HEY KIDS!

Don't forget you can reach Max
(and his faithful sidekick Spence D.)

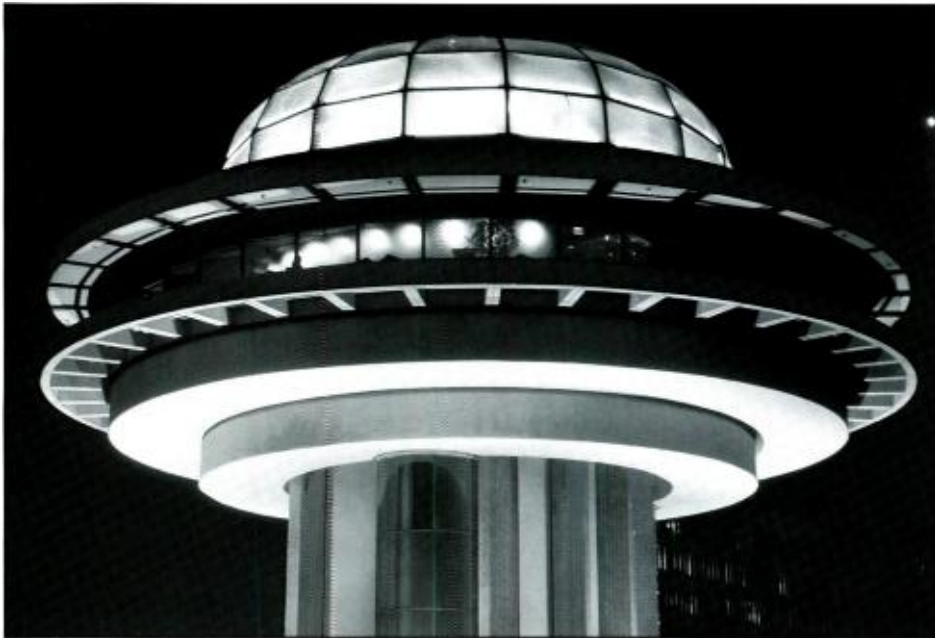
at GAVALT@AOL.COM.

Feel free to send us your feedback,
complaints, favorite recipes, rabid outcries,
praise, dirty jokes, or any other pertinent
gobbledygook. Once again, that's

GAVALT@AOL.COM

Enjoy.

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Max Tout It's my turn this week.



SATURDAY MORNING CARTOONS' GREATEST HITS (MCA)

I don't know which is weirder: listening to this CD, or eating the Spider-Man cereal that came in the promo package (I would like to know what's up with the "...exciting marshmallow shapes!" Couldn't they actually shape the marshmallows into something more, uh, exciting?) Anyway, this gets my vote as the best CD compilation of the year. Nineteen cartoon theme songs performed with great artistic license by some of our formats' greatest stars. Are you ready? How 'bout the Ramones

doing "Spider-Man?" It's a truly inspired version. And wait 'til you hear Juliana Hatfield and Tanya Donnelly doing the theme from "Josie and the Pussycats." Then there's Helmet's version of "Gigantor," Sponge doing "Go Speed Racer Go," "Underdog" by the Butthole Surfers, and Matthew Sweet covering "Scooby-Doo, Where Are You?" You get the idea, right? The album also features Dig, Violent Femmes, Frente!, Sublime, Wax, Collective Soul, Toolies, and many more than your adult brain can absorb. At the very least, your morning show will go nuts with this for the next twelve months. Thank you Mark and Gina.

FRANK BLACK THE CULT OF RAY (AMERICAN RECORDINGS)

Repeat after me, "Frank is not a Pixie anymore." Actually, his first album for American is more reminiscent of the Lyres. Anyone remember the Lyres? Anyone?... Bueller? Bueller? Well, the Lyres were another great Boston band of

the '80s. Anyway, regardless of whether or not you remember the Lyres, *The Cult Of Ray* is the best stuff Frank has given us since the Pixies. He's written some great hard pop tunes here. "Men in Black" is the first emphasis track Mark Neiter would like you to pay attention to and he's targeting January 8 as the add date, so you have some time to absorb, and appreciate, Frank's new offerings. The full album goes on sale January 30th.

You'll like "Men in Black" as the first track: it's sort of like early Bowie meets current day Green Day. I also like "I Don't Want to Hurt You," "Mosh, Don't Pass the Guy," and "The Creature Crawling." It's a very textural album. "Good dynamics," as the famous record promoter Tamandor would say. Spins are already being detected. Put this one on the front burner.

ENYA THE MEMORY OF TREES (REPRISE)

I am here to personally tell you that Enya's music works at this format. I know you think I'm nuts, but at WFXX we had a great run with both "Orinoco Flow" and "Caribbean Blue," and so did a lot of other



alternative stations. By now it should be clear that Enya is here to stay. Her new album is just as lush and dreamy as her previous releases, but you can tell that she's becoming a bit more aggressive—if that's the right way to describe it—in her song writing.

The lead track, "Anywhere Is," is really rather upbeat, but my favorite song is the haunting and melancholy title track, "The Memory of Trees." "On My Way Home" is another song that could work well at radio. Of course, the whole album would make a great soundtrack to the movie *Braveheart*. But that's just me. I love everything she does. Hey, play some *texture* dammit.

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)

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CLASSIFIEDS

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Growing Northeast A3 has immediate FT opening! Send T&R to: Dave Ashton, WIII, Center Ithaca, NY 14850. EOE. (12/4) A/C, PD needed soon. Small market, mountain-living, great people. Also need afternoon/Prod. Dir. Call Derek (916) 283-1370, 10a-12p PST. EOE. (12/1)

Marketplace

KZPK start up Country seeks creative Morning Show. Great benefits & state-of-the-art equipment. T&R: Ron Linder, KZPK, PO Box 1458, St. Cloud, MN 56302. EOE. (12/1)
KATW Pacific NW Adult station seeking PD/Mornings. Digital studios. Great market. T&R: KATW, Jack Dodd, GM, PO Box 1540 Lewiston, ID 33501. EOE. (11/29)

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WOBB/WMGR Are you up? Growing company, all shifts, all formats. Overnight T&R/Photo: WOBB/WMGR, Bill West, PO Box 3106, Albany GA 31706. EOE. (11/29)
KGMO/KAPE Morning Drive/PD. Our Arrow Station is #1 in Market. T&R/cover letter: Rick Lambert KGMO/KAPE, 901 S. Kingshighway PO Box 558, Cape Girardeau, MO 63702. EOE. (11/28)
SBR Radio Company is assisting stations in finding talent to fill various on-air positions. T&R/cover letter: Tom Fricke, SBR, 7464 Arapahoe Rd., Ste. B4, Boulder, CO 80303. EOE. (11/22)
KSFM Sacramento looking for winning morning show. Rush package: Rick Thomas, KSFM, 1750 Howe Ave. #5009, Sacramento, CA 95825. Females & minorities encouraged. EOE. (11/21)

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MOST ADDED
SATURDAY MORNING (15)
FLYING SAUCER ATTACK (13)
MINISTRY (8)
OUTSTANDINGLY IGNITED (8)
DAVID KILGOUR (8)

TOP TIP
NEW BOMB TURKS
Pissing Out the Poison
(Crypt)

New Bomb Turks make an amazing debut at #13. Twelve of the 20 stations on *Pissing Out the Poison* are spinning it in Heavy, while KALX, WRAS and WRVU ADD the disc this week.

RECORD TO WATCH
JOEL R.L. PHELPS
Warm Springs Night
(El Recordo)

Joel R.L. Phelps, late of Silkworm, has a debut solo disc set to hit your desk right about now. KCSU, WUSC, KUCI and KWVA are already all over *Warm Springs Night*, as they jumped to ADD it this week.

Gavin College

ZW LW TW

6	4	1	AMPS - Pacer (4-AD/E/extra)
3	3	2	CORNERSHOP - Woman's Gotta Have It (Luaka Bop/Warner Bros)
1	1	3	BOSS HOG - Boss Hog (DGC)
18	8	4	PHARCYDE - Labcabcincalifornia (Delicious Vinyl/Capitol)
19	11	5	THIRTY OUGHT SIX - Hag Seed (Mute America)
15	6	6	SUNNY DAY REAL ESTATE - Sunny Day Real Estate (Sub Pop)
2	2	7	STEREOLAB - Refined Ectoplasm [Switched on Volume 2] (Drag City)
8	5	8	POLVO - thiseciipse (Merge)
11	13	9	BLONDE REDHEAD - La Mia Vita Violenta (Smells Like Records)
22	22	10	THE MAGNETIC FIELDS - Get Lost (Merge)
9	9	11	RENTALS - Return of the Rentals (Maverick)
—	28	12	BUILT TO SPILL CAUSTIC RESIN - Built to Spill Caustic Resin (Up)
NEW	13		NEW BOMB TURKS - Pissing Out the Poison (Crypt)
5	12	14	G. LOVE AND SPECIAL SAUCE - Coast to Coast Motel (OKeh/550 Music)
26	26	15	OASIS - (What's the Story) Morning Glory (Epic)
16	16	16	SMASHING PUMPKINS - Me!on Collie and the Infinite Sadness (Virgin)
7	7	17	PIZZICATO FIVE - Music Is Organized by Sound (Malador)
24	15	18	GARDEN VARIETY - Knocking the Skill Level (Headhunter/Cargo)
34	19	19	PAIN TEENS - Beast of Dreams (Trance Syndicate)
—	36	20	DEAD MILKMEN - Stoney's Extra Stout (Pig) (Restless)
21	21	21	HELIUM - Superball (Malador)
41	41	22	SF SEALS - Truth Walks in Sleepy Shadows (Malador)
14	14	23	PAPAS FRITAS - Papas Fritas (Minty Fresh)
4	24	24	SONIC YOUTH - Washing Machine (Geffen)
—	27	25	MOUNTAIN GOATS - Nine Black Poppies (Trance Syndicate/Emperor Jones)
NEW	26		MICK HARVEY - Intoxicated Man (Mute)
12	17	27	BATS - Couchmaster (Mammoth)
13	25	28	RED RED MEAT - Bunny Gets Paid (Sub Pop)
45	29	29	NOMEANSNO - The Worldhood of the World (As Such) (Alternative Tentacles)
20	20	30	SUPERNOVA - Ages 3 and Up (Amphetamine Reptile/Atlantic)
—	31	31	ANN MAGNUSON - The Luv Show (DGC)
31	32	32	THE SEA AND CAKE - The Biz (Thrill Jockey)
—	33	33	PASSENGERS - Original Soundtracks 1 (Island)
17	34	34	AIR MIAMI - me me me. (4-AD/TeenBeat)
—	35	35	DUB NARCOTIC - Ridin' Shotgun (K)
42	42	36	YO LA TENGO - Camp Yo La Tengo (Malador)
—	50	37	SPACEHOG - Resoient Alien (Sire/Warner Bros.)
—	38	38	COCTEAU TWINS - Twinlights (Capitol)
—	43	39	STRATOTANKER - Baby, Test the Sky (Homestead)
40	40	40	SON VOLT - Trace (Warner Bros.)
NEW	41		GAUNT - yeah, me too (Amphetamine Reptile)
28	18	42	SOFTIES - It's Love (K)
10	10	43	SPARKLEHORSE - Vivadixiesubirairinetranmissionplot (Capitol)
27	44	44	ECHOBELLY - On (Fauve/Rhythm King)
44	45	45	BRIAN ENO/JAH WOBBLE - Spinner (Gyroscope/All Saints)
32	46	46	7 SECONDS - The Music. The Message. (Immortal/Epic)
48	47	47	OLD 97's - Wreck Your Life (Bloodshot)
23	23	48	MR BUNGLE - Disco Volante (Warner Bros.)
29	—	49	EISEL - Techniques of Speed Hypnosis (Relativity)
NEW	50		THE CHROME CRANKS - Lost Time Blues (PCP)

Inside College BY SEANA BARUTH



Is It Break Yet?

The recent series of Inside College columns—the ones that have concerned Adelphi University and the shutdown of WBAU—have prompted an unusual amount of reader response. Comments have ranged from “I don’t think you’re giving enough emphasis to the Orwellian aspects of the Adelphi situation” to “why are you wasting so much time on an issue involving a non-Gavin station?”

So I guess I should re-iterate the point of those columns, although I didn’t think it would be so easy to miss. I began to make the case months ago in an article on college radio unity: It’s likely your station is at the whim of your university’s administration. This is a conservative era, and federal money for education is a drying reservoir. If your school begins to feel the pressure—of financial constraints or listeners’ programming objections—your station, an institution that probably consumes a huge amount of the student activities budget, could find itself a victim of the slashing administrative knife. If you’re wandering the halls at your station, totally consumed by the daily minutiae (did those records come back from review?...I gotta remember to add that ZYX record next Monday...I better call Rob Goldklang about those Son Volt tickets...) you should consider redirecting a portion of your energy.

Here’s my suggestion: if you don’t already have one, have your station appoint or elect a Director of Alumni Relations, and assign him/her to maintain contact with station graduates. Those grads could provide lots of support, financial and otherwise. Don’t wait for a crisis to form your station’s equivalent of the Friends of WBAU. Until the ultimate dream—some sort national college radio federation—is a possibility, every station must see to its own survival.

Ironically, in the wake of the WBAU debacle, a GAVIN reporting station has also reported being threatened—not with shut-down but with a format change. WQFS-Greensboro is currently in the process of license renewal, and reportedly, a group of greedy A3-lovin’ locals are interfering in the hopes of making WQFS a community-run A3 station rather than a student-run alternative one. At this time, it’s unclear whether the community-radio people have filed any paperwork with the FCC to complicate or challenge the QFS renewal, but MD Andy Ahern told Gavin that the Guilford College administration and board of trustees are in full support of the students, so the WQFS staff is confident.

In other news: This is the last proper College Chart of 1995. Next week, the year’s top 50 records will appear in the chart space, alongside 1995’s final Inside College. There will be no reports in College next Monday and Tuesday, December 11 and 12, ergo there will be no chart fax, no tracking, or any of that good stuff. If you’re of the label promo persuasion, please don’t call Diane Rufer next Wednesday and tell her you didn’t get your tracking—there won’t be any available and I can guarantee that Diane won’t be happy to hear from you.

Stations, you should be aware that the next reporting date in College is January 2. That’s a Tuesday, so reporting is a one-day only kinda deal. It’s very important that I receive your station’s list that week, so please make whatever arrangements necessary to get it in. If you’d like to fax your report at any time during the holidays, you may certainly do so, simply dial (415) 495-2580. You can also call in at any time over the break and leave your list on m’ voice mail, (415) 495-1990 ext. 615. ●

Editor: SEANA BARUTH

College reports accepted Mondays 9 a.m.-1 p.m. and Tuesdays 9 a.m.-3 p.m.
 Station Reporting Phone: (415) 495-1990 • GAVIN FAX: (415) 495-2580

CONGRATULATIONS! 1996 GAVI

It's a cliché, we know, that to be nominated is as much an honor as winning. And it's totally untrue. But, hey, at the very least, you're been named among the best in your league. And who knows what will happen when the Gavi Seminar Awards for excellence are handed out in Atlanta, where our Seminar takes place February 7-10? And, of course, there's only one truly acceptable way to find out. We'll see you there.

TOP 40

Major Market Station of the Year

KRBE-Houston
WBBM/FM (B96)-Chicago
WHTZ (Z100)-New York
WPLJ-New York
WSTR (Star 94)-Atlanta

Major Market Operations

Manager/Program Director of the Year

John Ivey, WXKS/FM (Kiss 108)-Boston
Dan Kiele, KDWB-Minneapolis
Steve Kingston, Z100-New York
Tom Poleman, KRBE-Houston
Scott Shannon, WPLJ-New York
Steve Smith, WGHT (Hot 97)-New York

Major Market Assistant Program

Director/Music Director of the Year

Tracy Austin, KILS/FM-Los Angeles
Erik Bradley, B96-Chicago
Paul "Cubby" Bryant, KRBE-Houston
Shellie Hart, KUBE-Seattle
Mike Preston, WPLJ-New York
Andy Shane, Z100-New York

Large Market Station of the Year

KKRZ-Portland
WFLZ-Tampa
WKRQ (Q102)-Cincinnati
WNCI/FM-Columbus
WPXY (98PX)-Rochester

Large Market Operations Manager/

Program Director of the Year

Ken Benson, KKRZ-Portland
Brian Bridgman, WEDJ-Charlotte
Clarke Ingram, 98PX-Rochester
Louis Kaplan, WGTX (Z93)-Dayton
Dave Robbins, WNCI-Columbus
Jimmy Steal, Q102-Cincinnati

Large Market Assistant Program

Director/Music Director of the Year

Dan Bowen, WNCI-Columbus
Charles Chavez, KTFM-San Antonio
Damon Cox, WAPE/FM-Jacksonville
Jeff Kapugi, WFLZ-Tampa
Tina Simonet, WKSS-Hartford

Medium Market Station of the Year

KHFI-Austin
KLUC-Las Vegas
KQKQ (Sweet 98)-Omaha, Neb.
WBHT/FM-Wilkes-Barre-Scranton, Pa.
WDCG (G105)-Raleigh-Durham, N.C.
WDJB (B106)-Ft. Wayne, Ind.

Medium Market Operations Manager/

Program Director of the Year

Brian Burns, G105-Raleigh-Durham
Kid Kelly, WBHT/FM-Wilkes-Barre-Scranton
Bob Lewis, KWIN-Stockton, Calif.
John Roberts, KHFI-Austin
Scott Thomas, B106-Ft. Wayne

Medium Market Assistant Program

Director/Music Director of the Year

Hawk Harrison, WFBC-Greenville, S.C.

Jimi Jamm, Sweet 98-Omaha

Kip Taylor, G105-Raleigh-Durham

Cat Thomas, KLUC-Las Vegas

Fernando Ventura, KHFI-Austin

Small Market Station of the Year

KQKY-Kearney, Neb.
KWTX/FM-Waco
WILN-Panama City, Fla.
WPST-Trenton, N.J.
WZEE (Z104)-Madison

Small Market Operations Manager/

Program Director of the Year

Allan Fee, KLYV-Dubuque, Iowa and
WGRD-Grand Rapids, Mich.
Kevin Kollins, WIFC-Wausau, Wis.
Joe Larson, Z104-Madison
Tom Martens, KWTX/FM-
Beau Richards, WMGI-Terre Haute, Ind.
Michelle Stevens, WPST-Trenton

Small Market Assistant Program

Director/Music Director of the Year

Jeff Andrews, KLYV-Dubuque, Iowa
Jackie Johnson, WIFC-Wausau, Wis.
Dana London, Z104-Madison, Wis.
Mark Reid, KQKY-Kearney
Debbie Wykle, WDDJ/FM-Paducah, Ky.

Label of the Year

Arista Records
Atlantic Records
Columbia Records
Elektra Records
MCA Records

Independent Label of the Year

Curb Records
Critique Records
Interscope Records
Jive Records
Maverick Records

Promotion Senior Vice President

of the Year

Burt Baumgartner, The WORK Group
Jerry Blair, Columbia Records
Andrea Ganis, Atlantic Records
Mark Gorlick, MCA Records
Joe Riccitelli, Island Records
Greg Thompson, Elektra Ent.

Promotion Vice President of the Year

John Baulos, Virgin Records
Dole Connane, Epic Records
Marc Rotner, Reprise Records
Bruce Schoen, Arista Records
Tony Smith, Mercury Records
Michael Steele, EMI Records

National Promotion Director

of the Year
Dan Coddington, Elektra Ent.
Scott D.J. Finck, A&M Records
Jan Krum, MCA Records
Linda Murdock, Island Records
Charlie Walk, Columbia Records

Associate Promotion Director

of the Year
Ed Green, Island Records
Ann Hesen, Reprise Records
Matt Levy, Elektra Entertainment
Desiree Schuen, 550 Music
Paula Tuggey, MCA Records

ALTERNATIVE

Station of the Year

KEDG-Las Vegas
KITS-San Francisco
KMYZ-Tulsa
KROQ-Los Angeles
WFNX-Boston
WHFS-Washington, D.C.

Program Director of the Year

Robert Benjamin, WHFS-Wash., D.C.
Phil Manning, WNRQ-Pittsburgh
Brian Philips, WNNX-Atlanta
Richard Sands, KITS-San Francisco
Troy Smith, WFNX-Boston
Kevin Weatherly, KROQ-Los Angeles

Music Director of the Year

Christopher the Minister, KEDJ-Phoenix
Marco Collins, KNDD-Seattle
Alex Luke, KPNT-St. Louis
Bob Waugh, WHFS-Wash., D.C.
Lisa Worden, KROQ-Los Angeles
Sean Ziebarth, KXRR-Salt Lake City

Major Label of the Year

Capitol Records
Columbia Records
DGC/Geffen
Epic Records
Reprise Records
Warner Bros.

Major Label Promotion Person

of the Year
Stu Bergen, Epic Records
Jon Cohen, Columbia Records
Joel Klaiman, Elektra Records
Jack Isquith, A&M Records
Brian MacDanald, Capitol Records
Steve Tipp, Reprise Records
Ted Volk, DGC/Geffen Records

Independent Label of the Year

Caroline Records
Epitaph Records
4AD
Mammoth Records
Matador Records
Sub Pop Records

Independent Label Promotion

Person of the Year
Tom Gates, Roadrunner Records
Rich Holtzman, 4AD
Erral Kolosine, Caroline Records
Robbie Lloyd, Epitaph Records
Sean Maxon, Mammoth Records
Monica Mylod, Sub Pop

Independent Promotion Person

of the Year
Scott Burton, Jeff McClusky &
Associates
Mark Kodelos, U.N.C.I.E.
Jonathan Lev, Mutant Promotions
Roger Smith, Roger Smith
Promotion/Marketing

Major Label of the Year

of the Year
Scott Burton, Jeff McClusky &
Associates
Mark Kodelos, U.N.C.I.E.
Jonathan Lev, Mutant Promotions
Roger Smith, Roger Smith
Promotion/Marketing
Jack Springer, Teknicolor
Del Williams, Alternative Radio
Marketing Strategies

COLLEGE

Station of the Year

KXLU-Los Angeles
KALX-Berkeley
WRAS-Atlanta
WTUL-New Orleans

Radio Music Director of the Year

Sarah Brennan, KUSF-San Francisco
Anni Bonani, WRAS-Atlanta
Liso Blanning, WPRK-Winter Park, Fla.
Anthony DelRosario, WTUL-New Orleans

College Radio Artist of the Year

Air Miami
Palace Music
San Volt
Lou Barlow
Folk Implosion
Guided by Voices
Rocket from the Crypt
Chris Knox

Major Label of the Year

Geffen/DGC
Interscope Records
Capitol Records
Warner Bros. Records

Major-Affiliated Independent Label

of the Year
4AD
Sub Pop
Matador Records
Caroline/Astralwerks Records
Interscope Records

Independent Label of the Year

Kranky
Drag City

Touch & Go

Merge

Label Promotions Person of the Year
Rob Goldklang, Warner Bros.
Records
Tommy Daley, Capitol Records
Roze Braunstein, Mute Records

Bill Smith, Rhino Records
Brian Cullinan, Columbia Records
Ben Goldberg, TAG

Independent Promotions Person

of the Year
Drew Hauser, AAM
Jeff Sperber, McGathy
Cory Sheridan, McGathy
Dan Mackta, Autotonic
Dave Sanford, Want Adds

RAP

Commercial Station of the Year

WGHT-New York
KKBT-Los Angeles
KMEL-San Francisco
KPWR-Los Angeles

College Station of the Year

WRAS-Atlanta
WNYU-New York
KPFT-Houston
KPOO-San Francisco

College Programmer of the Year

Rockbarry, KUCR-Riverside
Mike Nordone, KKBT-Los Angeles
Randall Moore, WRAS-New York
Cipher, KPFT-Houston

Major Label of the Year

Columbia Records
Elektra Records
EMI Records
Sany Records
RCA Records

Independent Label of the Year

Loud Records
Def Jam
Nervous/Wreck
Jive Records
Bod Boy

Major Label Promotion Person

of the Year
Marlo Martin, Mercury Records
Tresh Harris, Columbia Records
Terry Ferguson, RCA Records
Jean Pierre Diaz, Arista Records

Independent Label Promotion

Person of the Year
Rod Edwards, Priority Records
Eric Skinner, Jive Records
Jim Mahoney, Profile Records
Tommy Capistrano, Loud Records
Just O, Nervous Records

Independent Promotions Person

of the Year
Nasty Nes Rodriguez, Crazy Pinoy
Promotions
Jesse Maidbrey, Libra Promotions
Jackie Paul, East 2 West
Eric Parler, Round the Globe

Retailer of the Year

Upstairs
George's Music Room
Sam Goody
Bruce Webb

Record Pool of the Year

Triangle Record Pool
Impact
VIP
Tables of Distinction

URBAN

Station of the Year

WYLD-New Orleans
WEDR-Miami
WRKS-New York
WEJM-Chicago
WOWI-Norfolk

Heritage Station of the Year

KPRS-Kansas City
WDAS-Philadelphia
WDKX-Rochester
WDIA/WHRR-Memphis
KJLH-Los Angeles

Program Director/Operations Manager

of the Year
Eric Faison, WBLK-Buffalo
Steve Crumbley, WOWI-Norfolk
Hector Hannibal, WHUR-
Washington, D.C.
Monica Starr, WEJM-Chicago
Ron Atkins, WAMO-Pittsburgh
Kevin Fox, WIBB-Macon, Ga.

Music Director of the Year

Toni St. James, 101 Jams-Memphis
Helen Little, WBLS-New York
Dan E. Colgan, WGCI-Chicago
Debbie Simms, WBLK-Buffalo
Dana Hall, WILD-Boston

Major Label of the Year

Atlantic Records
GRP
Elektra Records
Virgin Records
Capitol Records
550 Music/Sany

National Promotion Executive of the

Year (Senior/VP)
Richard Nash, Elektra Records
Manny Bella, Capitol Records
Michael Johnson, RCA Records
Hilda Y. Williams, Warner Bros.
Records

Wayman Jones, Virgin Records

Tom Bracamontes, 550 Music/Sany

National Promotion Person of the Year

Vanessa Barryer, Arista Records
Johannie Walker, Def Jam Recording
Group
Cynthia Johnson, Columbia Records
Rodney Shealey, Perspective Records
Mike Kelly, Elektra Records

Major Market Station of the Year

KBIS-Los Angeles
KLSY-Seattle
KOST-Los Angeles
KVIL-Dallas
KYSR-Los Angeles
WBMX-Boston
WMXV-New York

Major Market Program Director

of the Year
Gary Balaban, WLIF-Baltimore
Bill Curtis, KVIL-Dallas
Bobby Irvin, KLSY-Seattle
Jhani Kaye, KOST-Los Angeles
Greg Strassell, WBMX-Boston
Steve Weed, WMXV-New York

Major Market Music Director

of the Year
Bob Brooks, KLSY-Seattle
Alex O'Neal, KVIL-Dallas
Angela Perelli, KYSR-Los Angeles
Linda Silver, WMXV-New York
Dave Verdery, KBIG-Los Angeles

Large/Medium Station of the Year

KOSI-Denver
KFSI-Salt Lake City

SEMINAR AWARD NOMINEES

WDEF-Chattanooga, Tenn.
WKTI-Milwaukee
WRCH-Hartford, Conn.

Large/Medium Market Program

Director of the Year

Danny Clayton, WKTI-Milwaukee
Dain Craig, KSFI-Salt Lake City
Mary Fleenor, WLQT-Dayton, Ohio
Danny Howard, WDEF-Chattanooga, Tenn.

Bill Minckler, K103-Portland
Scott Taylor, KOSI-Denver

Large/Medium Market Music Director of the Year

Joe Hann, WRCH-Hartford, Conn.
Scott Keith, KMZQ-Las Vegas
Bobbie Maxwell, WVNK-Cincinnati

Small Market Station of the Year

KDIO-Ortonville, Minn.
KOEL-Oelwein, Iowa
KOSO-Modesto, Calif.
WAHR-Huntsville, AL
WFMK-Lansing, Mich.
WLZW-Utica, N.Y.

Small Market Radio Person of the Year

Jeanne Ashley, WLZW-Utica
Ken Dillon, KLRQ-Clinton, Mo.
Donna Miller, KOSO-Modesto
Michael Rogers, KFQD-Anchorage
Dave Simmons, WEFZ-Burlington, Vt.
Dave Stone, WQSM-Fayetteville, N.C.

Label of the Year

A&M Records
Arista Records
Atlantic Records
Columbia Records
Warner Bros. Records

Label Promotion Executive of the Year

Nick Bedding, Capitol Records
Bonnie Galdner, RCA Records
Jerry Lembo, Columbia Records
P.J. Olson, MCA Records
Andrea Paulini, A&M Records
Mark Rizzo, Arista Records

Promotion Person of the Year

Scott Emerson, A&M Records
Elaine Locatelli, Columbia Records
Jason Perl, Arista Records
Linde Thurman, Elektra Entertainment
Irene Vargas, Reprise Records

Independent Promotion Person of the Year

Donna Brake
Rhonda Herlich
Sandi Lifson
Mike Martucci
Jill Ramsdell

AMERICANA

Record Label of the Year:

Rounder Records
Hightone Records
Watermelon Records
Sugar Hill Records

Record Label Promotion Person of the Year:

Leslie Rouffe, Rounder Records
Gail High/Bev Paul, Sugar Hill Records

Independent Promotion Person of the Year:

Ty Sadler, Justice Records
Eric Zappa, Watermelon Records

Independent Promotion Person of the Year:

Jon Grimson, Counterpoint Music Group
Chris Roldan/Jenni Sperandea, Jackknife Enterprises
Al Moss/Mick Wainwright, Al Moss Promotion
Michele Clark/Kim Clark, Michele Clark Promotion

Station of the Year

KPIG-Watsonville, Calif.
KFAN-Fredericksburg, Tex.
WFUV-Bronx, N.Y.
KVLR-Twisp, Wash.

Album of the Year

Alison Krauss, *Now That I've Found You* (Rounder)
Joe Ely, *Letter to Laredo* (MCA)
Dale Watson, *Cheatin' Heart Attack* (Hightone)
Tulare Dust: Songwriters Tribute to Merle Haggard (Hightone)

A3

Station of the Year

KFOG-San Francisco
KGSR-Austin
KMTT-Seattle
KSCA-Los Angeles
WRLT-Nashville
WXRT-Chicago

Program Director/Operations Manager of the Year

Jody Denberg, KGSR-Austin
Brad Hockmeyer, KTAO-Taos
Paul Marszalek, KFOG-San Francisco
Chris Mays, KMTT-Seattle
Zeb Norris, WXLE-Albony/KUMT-Salt Lake City
Norm Winer, WXRT-Chicago

MUSIC DIRECTOR OF THE YEAR

Dean Carlson, KMTT-Seattle
Susan Castle, KGSR-Austin
Jane Fredericksen, KTCZ-Minneapolis
Merilee Kelly, KSCA-Los Angeles
Patty Martin, WXRT-Chicago
Jon Peterson, WRLT-Nashville

Non Comm Station of the Year

KCRW-Santa Monica
WCBE-Columbus
WFUV-New York
WNCW-Spindole
WXPX-Philadelphia
WYEP-Pittsburgh

Non Comm Radio Person of the Year

Kim Alexander, WXPX-Philadelphia
Chris Douridas, KCRW-Santa Monica
Rita Houston, WFUV-Bronx
Dan Reed, WNKU Cincinnati and WNCW-Spindole
Bruce Warren, WXPX-Philadelphia/World Cafe

Major Label of the Year

Atlantic Records
Capitol Records
Columbia Records
Elektra Records
Mercury Records
Warner Bros. Records

Independent Label of the Year

Capricorn Records
High Street
Private Music
Razor & Tie
Rounder Records
Rykodisc Records

National Major Label Promotion Person of the Year

J. B. Brenner, A&M Records
David Einstein, Mercury Records
David Fleischman, MCA Records
Lisa Michelson, Elektra Records
Bonnie Slikin, Atlantic Records
Nancy Stein, Warner Bros. Records

National Independent Label Promotion Person of the Year

Jamie Canfield, Rykodisc Records
Jeff Cook, Capricorn
Bud Harner, Mesa/Bluemoon Records
Brad Paul, Rounder Records
Leslie Rouffe, Rounder Records
John Vernile, High Street Records

Independent Promotion Person of the Year

Michele Clark, Michele Clark Promotion
Sean Cookley, Sanglines
Harry Levy, Levitation Entertainment
Jim Robinson, Midwest Music Alliance
Maxanne Sartori, Moose and Squirrel
Kevin Sutter, M3

Artist of the Year

Emmylou Harris
John Hiatt
Hootie & the Blowfish
Dave Matthews Band
Natalie Merchant
Joan Osborne

Album of the Year

Emmylou Harris, *Wrecking Ball* (Elektra/Asylum)
Hootie & the Blowfish, *Cracked Rear View* (Atlantic)
Dave Matthews Band, *Under the Table and Dreaming* (RCA)

Natalie Merchant, *Tigerlily* (Elektra)
Morphine, *Yes* (Rykodisc)
Joan Osborne, *Relish* (Blue Grass/mercury)

New Artist of the Year

Ben Folds Five
Alanis Morissette
Joan Osborne
Willy Porter
San Valt
Dar Williams

MVP of the Year

John Bradley, SBR Radio Company
Dennis Constantine, Constantine Consulting
Kid Leo, Columbia Records
Howard Leon, Arista Records
Bonnie Slikin, Atlantic Records
The Zimmermen, Gavin (not eligible)

JAZZ/A2

Jazz Station of the Year

KLON-Long Beach
KPLU-Seattle/Tacoma
KXJZ-Sacramento
WBGO-Newark
WJAB-Huntsville

Adult Alternative Station of the Year

KBLX-San Francisco
KIFM-San Diego
KKSF-San Francisco
KOAI-Dallas
WLOQ-Orlando
WNUA-Chicago
WQCD/CD101-New York

Jazz Radio Person of the Year

Kim Berry, WRTI-Philadelphia
Joe Cohn, KPLU-Seattle/Tacoma
Bobby Jackson, WCPN-Cleveland
Gary Walker, WBGO-Newark
Scott Willis, KLON-Long Beach
Linda Yohn, WEMU-Detroit/Ypsilanti

Adult Alternative Program Director/Operations Manager of the Year

Steve Feinstein, KKSF-San Francisco
Bill Gray, WOTB-Newport
Lee Hansen, WNUA-Chicago
Steve Huntington, WLOQ-Orlando
Bernie Kimble, WNWV-Cleveland
Bob O'Connor, KIFM-San Diego

Adult Alternative Music Director of the Year

Ron Cader, KBLX-San Francisco
Kelly Cole, KIFM-San Diego
Tom Miller, WNUA-Chicago
Dore Steinberg, KKSF-San Francisco
Ralph Stewart, KTVW/The Wave-Los Angeles
Steve Williams, WQCD/CD101-New York

Jazz Major Label of the Year

Atlantic Records
Blue Note Records
Columbia Records
Impulse! Records
Verve Records
Warner Bros. Records

Adult Alternative Major Label of the Year

Atlantic Records
GRP Records
Mercury Records
Mesa/Bluemoon Records
Milestone Records
Mused Records
Telarc Records

Jazz Independent Label of the Year

Concord Jazz Records
Evidence Records
Kokopelli Records
Milestone Records
Mused Records
Telarc Records

Adult Alternative Independent Label of the Year

GTS Records
Higher Octave Music
JVC Music
Mesa/Bluemoon Recordings
NYC Records
Unity Label Group

Jazz/Adult Alternative Executive of the Year

Kevin Gare, Columbia Records
Tommy LiPuma, GRP Recording Co.
Bruce Lundvall, Blue Note Records
Chuck Mitchell, Verve Records
Matt Pierson, Warner Bros. Records
Richard Seidel, Verve Records

Jazz National Promotion Person of the Year

Eulis Cathey, Atlantic Records
Duke DuBois, GRP/Impulse! Records
Chris Janz, Warner Bros. Records
Julie Kerr, Verve Records
Rachel Lewis, Verve Records
Deborah Lewow, Warner Bros. Records

Adult Alternative National Promotion Person of the Year

Bud Harner, Mesa/Blue Moon Recordings
Julie Kerr, Verve Records
Beth Lewis, GRP Records
Rachel Lewis, Verve Records
Deborah Lewow, Warner Bros. Records

Adult Alternative Independent Promotion Person of the Year

Michael Carlson, MC Promotion
Cliff Garov and All That Jazz
Neil Garov and Groov Marketing
Mike Hurzon, The Tracking Station
Susan Levin and Coast to Coast Promotion and Marketing

Jazz Artist of the Year

Joe Dee Bridgewater
James Carter
Roy Hargrove
Charlie Hunter
Christian McBride
Joshua Redman

Jazz Album of the Year

James Carter, *The Real Quietstorm* (Atlantic)
Roy Hargrove, *Family* (Verve)
Joe Henderson, *Double Rainbow: The Music of Antonio Carlos Jobim* (Verve)
Christian McBride, *Gettin' to It* (Verve)
Joshua Redman Quartet, *Spirit of the Moment* (Warner Bros.)
McCoy Tyner Trio, *Infinity* (Impulse!)

Adult Alternative Artist of the Year

Rick Braun
Chris Botti
Brian Culbertson
Fourplay
Paul Hardcastle
Boney James

Adult Alternative Album of the Year

Rick Braun, *Beat Street* (Bluemoon)
Chris Botti, *First Wish* (Verve Forecast)
Brian Culbertson, *Modern Life* (Bluemoon)
Boney James, *Seduction* (Warner Bros. Records)
Pat Metheny Group, *We Live Here* (Geffen)
Urban Knights, *Urban Knights* (GRP)

GAVIN ROCKS

Commercial Station of the Year

KISW-Seattle
KNDI-Honolulu
KZRQ-Albuquerque
WKLL-Utica

College Station of the Year

WELH-Providence
WSGR-Port Huron, Mich.
WSOU-South Orange, N.J.
WVUD-Newark

Commercial Director of the Year

John Lovely, WKLL-Utica
Amy O'Brien, KZRQ-Albuquerque
Chris Payne, KZAK-Reno
Belinda Simmons, KISW-Seattle

College Director of the Year

Andy Garoff, WGLS-Glassboro, N.J.
Mark Morden, WSGR-Port Huron
Joey Severance, WELH-Providence
The Tink, WVUD-Newark

Independent Promotion Person of the Year

Rob Gill, McGathy Edge
Joanne Grand, AIM Marketing
Steve Prue, Concrete Marketing
Munsey Ricci, Skateboard Marketing

Major Label of the Year

Atlantic Records
Elektra/EEG Records
Epic Records
Hollywood Records

Independent Label of the Year

Century Media
Earache Records
Metal Blade Records
Roadrunner Records

Major Label Promotion Person of the Year

Susan Greenwood, MCA Records
Will Knapp, Hollywood Records
Tom "Smitty" Smith, Epic Records
Cheryl Valentine, Epic Records

Independent Label Promotion Person of the Year

Maria Abril, Metal Blade Records
Greg Derbas, Pavement Records
Marni Holpern, Roadrunner Records
Paula Kopka, Noise Records

Independent Promotion Person of the Year

Rob Gill, McGathy Edge
Joanne Grand, AIM Marketing
Steve Prue, Concrete Marketing
Munsey Ricci, Skateboard Marketing



MOST ADDED



GENIUS/GZA
Cold World
 (DGC)
THA DOGG POUND
Let's Play House
 (Death Row/Interscope)

TOP TIP

DAZZIE DEE
Everybody Wants To Be A Gangsta
 (Capitol)
 Ain't it the truth! 16 adds seperate Dazzie from the wannabe Gs this week...

RECORD TO WATCH

AZ
Gimme Yours
 (EMI)
 Taking third place for Most Added with 29 nods, this one promises to be a chart-burner!

Gavin Rap

2W LW TW

1	1	1	LORD FINESSE - Hip To Da Game (Perthly)
\$	2	2	THE GROUP HOME - Livin' Proof (Payday/FFRR)
\$	3	3	KOOL G RAP - Fast Life Feat. NAS (Cold Chillin'/Epic Street)
\$	4	4	FAB 5: HELTAH SKELTAH/O.G.C. - Blah/Lellaur Lellah Eshkoshika (Duck Down/Priority)
\$	5	5	BLAHZAY BLAHZAY - Danger (Mercury)
\$	6	6	PHARCYDE - Runnin'/Drop (Delicious Vinyl/Capitol)
11	9	7	AKINYELE AND SADAT X - Loud Hangover (Loud/RCA)
27	15	8	CHEF RAEKWON - Incarcerated Scarfaces (Loud/RCA)
19	17	9	MIC GERONIMO - The Natural/Train Of Thought (Blunt)
10	10	10	KRS-ONE - Rappaz R. N. Dainja (Jive)
14	12	11	MANNISH - Expect That (Correct/Grindstone Ent.)
\$	7	12	ERICK SERMON - Bomdigi/Tell 'Em (Def Jam Recording Group)
32	24	13	FUGEES (Tranzlator Crew) - Fugee-La/How Many Mics (Ruffhouse/Columbia/CRG)
\$	8	14	THE GENIUS - Liquid Swords (DGC)
\$	16	15	CYPRESS HILL - Throw Your Set In The Air/Killa Hill (Ruffhouse/Columbia/CRG)
\$	14	16	SMIF N' WESSUN - Sound Boy Burrell/Wrekonize (Wreck/Nervous)
9	11	17	FAT JOE - Success (Relativity)
\$	13	18	METHOD MAN - The Riddler (Remix) (Atlantic)
\$	21	19	ONYX - Last Dayz (JMU/Def Jam Recording Group)
\$	20	20	GOODIE MOB - Cell Therapy/Soul Food (LaFace/Arista)
15	18	21	ILL BISKITS - God Bless Your Life (Atlantic)
25	19	22	THA DOGG POUND - Respect (Death Row/Interscope)
\$	29	23	L.L.COOL J - Hey Lover featuring Boyz II Men (Def Jam Recording Group)
20	22	24	OMNISCIENCE - Amazin' (3 Boyz From Newark/Elektra)
—	32	25	REAL LIVE - Real Live Sh't (Big Beat/Atlantic)
NEW	26	26	MOBB DEEP - Temperature's Rising (Loud/RCA)
23	25	27	SUPERNATURAL - Buddha Blessed It (Elektra/EEG)
30	27	28	TRENDS OF CULTURE - Make A Move (Mad Sounds/Motown)
\$	34	29	CAPLETON - Wings Of Morning (Def Jam Recording Group)
NEW	30	30	JUNIOR MAFIA - I Need You Tonight Remix/Get Money (Big Beat/Atlantic)
—	37	31	PUDGEE - On The Regular (Perspective/A&M)
35	35	32	5TH WARD BOYZ - One Night Stand (Rap-A-Lot/Noo Trybe)
NEW	33	33	THE GENIUS - Cold World (DGC)
28	31	34	SMOOTHE DA HUSTLER - Hustlin'/Broken Language (Profile)
38	36	35	THE NEXT CHAPTER - Various Unsigned Artists (Immortal)
—	38	36	KRIS KROSS - Tonite's Da Nile (Ruffhouse/Columbia/CRG)
NEW	37	37	ALL CITY - Who Dat? (Polydor)
\$	33	38	JAMAL - Fades 'Em All (Rowdy/Arista)
29	28	39	OL' DIRTY BASTARD - Rawhide/Don't You Know (Elektra/EEG)
21	26	40	MOBB DEEP - Give Up The Goods (Loud/RCA)

Chartbound

THA DOGG POUND - Let's Play House (Death Row/Interscope)
MAD LION - Real Ting (Weeded/Nervous)
AZ - Gimme Yours (EMI)
LBC CREW - Beware Of My Crew (Premedialed)
DAS EFX - Microphone Master (Eastwest/EEG)

Like That!

BY THEMBISA S. MSHAKA



Once Again It's On!

It's the end of the year, and we're gearing up for another **GAVIN Seminar**. But in no way will it be just another **GAVIN**. Check the '96 profile: Set in Atlanta, the **Olympic City**, February 7-10, 1996, it will deliver like no other conference can. We're all about bringing you the best of all worlds: the fierce social element, bomb-style showcases, and the most stimulating format sessions. Yes, you actually learn something new at every **GAVIN**, and this February will be on hit.

Of course, everybody's asking about the panels. Well, without giving up too much, I'll just say that we'll be focusing on the burning issues with solutions as our goal. Topics we plan to address include the rise of **DJ coalitions**, how **DJs** can get to the next level in radio, and how the hip-hop nation can better protect itself from attacks that come both from within and without. We plan to get to the nitty-gritty where retail and record pools are concerned, and, for the first time ever, **reggae** will represent lovely with panel discussions as well.

I am also delighted to welcome **Keith T. Clinkscales**, President of **VIBE**, and the coolest brotha I know online, who will be the keynote speaker for the rap format. As for the coveted **GAVIN Award** ceremony, the crew from **Elektra/eastwest** is in the driver's seat, and they have every intention of topping last year's bash, where **GW** broke **Ol' Dirty Bastard** to the industry. Speaking of the Awards, how about those nominees? Some welcome surprises in there, huh? Keep your eye on **GAVIN** for more juice on the convention where hip-hop lives. If you haven't spoken with **John Austin** about year-end ads or Seminar marketing opportunities, you need to! Reach out to John at (215) 924-7823.

The staff at **Arista** are showing mad love to college student reporters! Peep this: Arista is going to hit you off with a coupon for \$25.00 off on the Seminar's already super-low college student registration rate. Look for your authentic Arista coupons in the mail very soon, because they expire January 19.

Now, on to my **Sagittarian** shout outs! My birthday was on December 4, one I'm proud to share with my **INC** homie **Masta Ace**. Check out all the other **Sagittarians** in full effect: **Dwight and Lariena** from Capitol, **Sean** at **Tommy Boy**, **Chris** from **Mad Flava** (whose new songs are on the next level), my soul-sista **Zenobia** from **KKBT-Los Angeles**, and **WZHT-Montgomery's** Michael London. To all the Sages I missed, happy birthday to you too! **T-Mor** threw the fly surprise party for me. Even **Ed O.G.** was there!

The latest game of industry musical chairs finds **Brian Sampson** gone from **MCA**. Some

Continued on page 20

T'S TOP 10 OF 1995 (IN NO PARTICULAR ORDER)

- Luniz- I Got 5 on It (Remix)**
 (C-Note/Noo Trybe)
- Kool G Rap- It's a Shame**
 (Epic Street)
- Pharcyde-Runnin'**
 (Delicious Vinyl/Capitol)
- Method Man/Redman-How High**
 (Def Jam Recording Group)
- The Click- Hurricane**
 (Sick Wid It/Jive)
- Da Brat- Give It 2 You**
 (So So Def/Columbia)
- Method Man featuring Mary J. Blige- All I Need**
 (Def Jam Recording Group)
- Goodie MoB-Cell Therapy**
 (LaFace/Arista)
- Genius/GZA- Labels**
 (DGC)
- 2Pac- So Many Tears**
 (Interscope)

Editor: THEMBISA S. MSHAKA • Rap Assistant: JACKIE JONES McWILLIAMS
 Rap reports accepted Thursdays 9 a.m. - 4 p.m.
 Station Reporting Phone: (415) 995-1990 GAVIN FAX: (415) 995-2580

BLACKJACK - Addicted To Drama
Starring: Spice 1, MC Eiht, Notorious B.I.G.,
The Snakes from Junior Mafia, and Luniz
Coming In Early 1996

SHABAZZ THE DISCIPLE
Crime Saga
New Single - Out In January

PENALTY NEWS

Dec. 1995 / Penalty Recordings 212-947-5575

Dist. by Tommy Boy Music Inc.

LORD FINESSE

HIP TO THE GAME



Lord Finesse is a true underground Hip-Hop legend. His new record, *The Awakening*, will be released in early 1996, and it features guest appearances by some of the top artists in Rap including: KRS-One, O.C., MC Lyte, Showbiz, AG, Akinyele, Kid Capri, Diamond & more.

#1 In Gavin
For Three Weeks

*Special Thanks To All Rap
Radio And Mix Show Jocks!*

NO GIMMICKS
The B-Side Brainstorm Remix Featuring
KRS-One & OC

Vinyl: #0157 / Casing: #7157

**PENALTY
RECORDINGS**

Gavin Rap Retail

2W	LW	TW	Singles
2	2	1	L.L.COOL J - Hey Lover (Def Jam Recording Group)
1	1	2	GOODIE MoB - Cell Therapy (LaFace/Arista)
6	4	3	BLAHZAY BLAHZAY - Danger (Mercury)
3	3	4	THE GENIUS - Liquid Swords (Geffen)
5	5	5	PHARCYDE - Runnin' (Delicious Vinyl/Capitol)
7	7	6	THE CLICK - Hurricane (Sic Wid II/Jive)
17	14	7	KOOL G RAP - Fast Life (Cold Chillin'/Epic Street)
10	10	8	LUNIZ - Playa Hata (C-NOTE/Noo Trybe)
23	17	9	JUNIOR MAFIA - I Need You Tonight (Big Beat/Atlantic)
8	6	10	CHEF RAEKWON - Ice Cream (Loud/RCA)
9	9	11	ERICK SERMON - Bomdigi (Def Jam Recording Group)
NEW	12	12	THE GROUP HOME - Livin' Proof (Payday/FFRR)
12	13	13	CYPRESS HILL - Throw Your Set In The Air (Ruffhouse/Columbia/CRG)
24	—	14	THE DOC - Return Of The Living Dead (Giant)
15	12	15	ONYX - Last Dayz (JMJ/Def Jam Recording Group)
11	15	16	METHOD MAN - The Riddler (Atlantic)
18	11	17	JAMAL - Fades 'Em All (Rowdy/Arista)
—	24	18	CAPLETON - Wings of the Morning (Def Jam Recording Group)
14	22	19	A.Z. - Sugar Hill feat. missjones (EMI)
20	18	20	SMIF N' WESSUN - Sound Soy Burell/Wrekonize (Wreck/Nervous)
4	8	21	COOLIO - Gangsta's Paradise (MCA)
16	16	22	MYSTIKAL - Y'all Ain't Ready Yet (Big Boy/Jive)
NEW	23	23	WC & THE MAAD CIRCLE - West Up! (Payday/FFRR)
25	20	24	FAB 5 - HELTAH SKELTAH/O.G.C. - Blah/Leflaur Leflah Eshkoshka (Duck Down/Priority)
—	21	25	SPICE 1 - 1990-Sick (Jive)

2W	LW	TW	Albums
1	1	1	THA DOGG POUND - Dogg Food (Death Row/Interscope)
2	2	2	THE GENIUS - Liquid Swords (Geffen)
12	8	3	GOODIE MoB - Soul Food (LaFace/Arista)
—	20	4	L.L.COOL J - Mr. Smith (Def Jam Recording Group)
11	5	5	THE CLICK - Game Related (Sic Wid II/Jive)
3	3	6	KRS-ONE - KRS-ONE (Jive)
5	4	7	8 BALL M.J.G. - On Top Of The World (Suave/Relativity)
4	6	8	ERICK SERMON - Double Or Nothing (Def Jam Recording Group)
6	7	9	KOOL G RAP - 4.5.6 (Cold Chillin'/Epic Street)
10	9	10	CYPRESS HILL - III - Temple of Boom (Ruffhouse/Columbia/CRG)
8	10	11	ONYX - All We Got Iz Us (JMJ/Def Jam Recording Group)
14	13	12	CHEF RAEKWON - Only Built 4 Cuban Linx (Loud/RCA)
24	18	13	5TH WARD BOYZ - Rated G (Rap-A-Lot/Noo Trybe)
13	14	14	FAT JOE - Jealous One's Envy (Relativity)
9	11	15	JUNIOR MAFIA - Conspiracy (Big Beat/Atlantic)
17	19	16	TOP AUTHORITY - G Rated (Trak/Solar)
7	12	17	A.Z. - Doe or Die (EMI)
16	15	18	COOLIO - Gangster's Paradise (Tommy Boy)
15	16	19	BONE THUGS N' HARMONY - E 1999 Eternal (Relativity/Ruthless)
23	17	20	PHARCYDE - Labcabin/california (Delicious Vinyl/Capitol)
—	22	21	MIC GERONIMO - The Natural (Blunt)
NEW	22	22	THE GROUP HOME - Livin' Proof (Payday/FFRR)
NEW	23	23	DANGEROUS CREW - Dangerous Crew Compilation: Don't Try This At Home (Jive)
—	21	24	JAMAL - Last Chance, No Breaks (Rowdy/Arista)
NEW	25	25	FUNKMASTER FLEX - Mix Tape Vol. I (Loud/RCA)

Rap Singles compiled by Spence Abbot
Rap Albums compiled by Matt Brown

Continued from page 18

of takeover fallout, no doubt, because he worked hard over there. Talk to him about his next move at (800) 209-6734...On the misprint tip, **Hakeem** at **Perspective's** real number is (213) 469-2111 ext. 3103...Be on the lookout for your **Awards ballots**, and when you get 'em, fill 'em out and fax 'em right back! Our fax number is (415) 495-2580... *like that.* —ONE LOVE ●

Rap Picks

ROUGHNECK SOLDIERS "Kill Or Be Killed" (Phat Wax)

Theatrical fanfare and a relentless snare introduce us to the Roughneck Soldiers.

Clever metaphors abound for the do or die mentality they wear like Timbs for concrete streets. Produced by Kenny Dope, the track has just enough eerieness to haunt you, and more than enough kick to keep heads bobbin'. Contact Steve at Phat Wax at (212) 627-PHAT for yours.

REAL LIVE "Real Live Sh*t" b/w "Crime Is Money" (Big Beat)

A priceless cut from Nas ("I leave 'em froze like her-on-in ya nose") takes on a new life on this solid jam by beatmaster K-Def (LOTUS, Tragedy). Ominous strings and kick drums punctuate a thick but spare track that showcases Larry-O's pointed delivery. The B-side ups the tempo while Larry ups the lyrical stakes with his own tale from the hood. Jenn-Boogie at Big Beat has yours at (310) 205-5720.

DAS EFX "Microphone Master" (eastwest/EEG)



The Dynamic diggity Duo come back with a smoothed-out followup to "Real Hip-Hop." Easy Mo Bee blesses the track with a xylophone-laden, uptempo feel and static as percussion. Add Das to the mix, and it's pure flava. Erika McDaniels at Elektra will hit you off at (212) 275-1175.

ARTIST PROFILE

3 STEPS FROM NOWHERE



WHO: Doug Lazy, Rim Shot, Black Crow

FROM: Washington, D.C. and Chicago

LABEL: So-Lo-Jam/Intersound

CURRENT SINGLE: "Pass It On"

CURRENT ALBUM: 30 Below Funk

RIM SHOT ON THE NAME: "It's a reminder that no matter how successful or rich you may become, you are always three steps from nowhere because it can all be taken away."

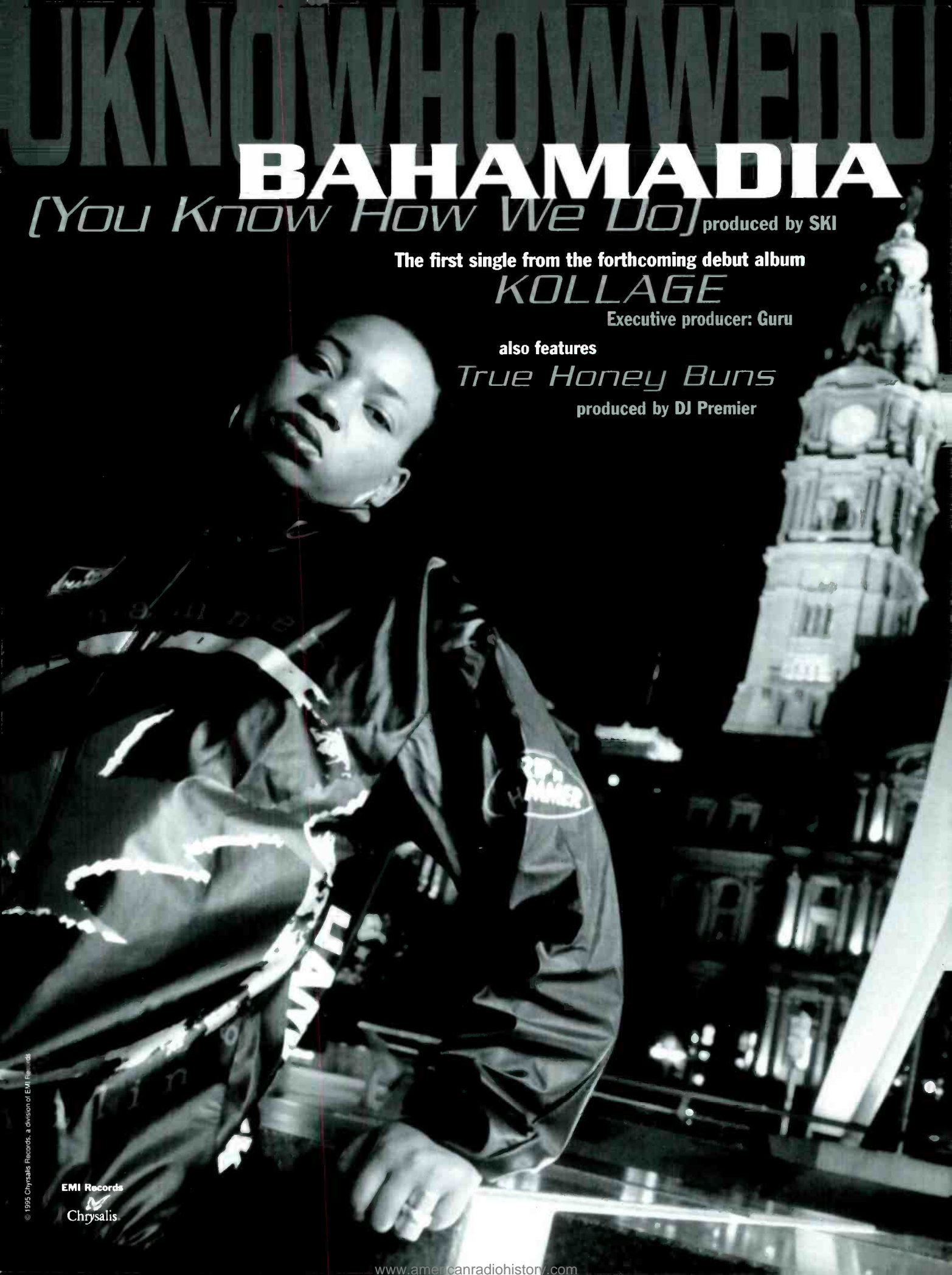
MUSICAL INFLUENCES: A Tribe Called Quest, Dr. Dre, KRS-ONE.

HOW THEY MET: Rim Shot and Black Crow were working at a cable company when they discovered a mutual interest in hip-hop. They cornered Doug Lazy at WPGC and he liked their demo. It was on from there.

DOUG ON DJS: "Being a DJ myself, I know how important radio support is, and we appreciate the love."

ON THE RELATIONSHIP WITH SO-LO-JAM: "I feel comfortable calling the owner and sharing ideas, knowing he'll listen to them. The label is dedicated to the group and the music."

THEY SAY: "We incorporate live music, not just a beat and some noise. We approached every song as if it were a first single. We recorded a full album, because we know how disappointing filler albums are."



BAHAMADIA

(You Know How We Do) produced by SKI

The first single from the forthcoming debut album

KOLLAGE

Executive producer: Guru

also features

True Honey Buns

produced by DJ Premier

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MOST ADDED

ROBERT FFRENCH & HEAVY D

"More Love" (RAS)

CAPELTON & METHOD MAN

"Wings of the Morning" (RAL/Def Jam)

EVERTON BLENDER

"Lift Up Your Head" (Heart Beat)

TOP TIP

DAILY BREAD

"We're All On One Rope" (Down Sound)

An irie reggae dancehall hip hop stylee version. Brakin' in a new artist with skills.

RECORD TO WATCH

PAM HALL

"You are not Alone" (Joe Frazer)

Sweet vocal remake of the M.J. ©Man. Coming inna reggae lovers rock favorite.

Reggae Singles

19	TR	Singles Chart
NEW	1	LUCIANO - It's Me Again Jah (Exterminator/Island Jamaica)
NEW	2	BARRINGTON LEVY/BEENIE MAN - Murderer (Priority)
NEW	3	MICHAEL ROSE - Short Temper (Heartbeat)
NEW	4	BUJU BANTON - Wanna Be Loved/Till' Shiloh (Loose Cannon)
NEW	5	BEENIE MAN - Tear Oil Mi Garment/Blessed (Island)
NEW	6	CAPELTON - Wings of the Morning (African Star/RAL/Def Jam)
NEW	7	LUCIANO/BEENIE MAN - Crazy Baldhead/Remix (Island)
NEW	8	G. SILK/COCOA T/CHARLIE CHAPLIN - Every Knee Shall Bow (Digital B)
NEW	9	DANCEHALL DIVAS - Jamaican Man (Mesa/Blue Moon)
NEW	10	MIKEY SPICE - Born Again (Digital B)
NEW	11	BOUNTY KILLER - Scare Him/Cellular Phone (Priority)
NEW	12	SPANNER BANNER - Chill (Island)
NEW	13	ISRAEL VIBRATION - Rudeboy Shufflin' (RAS)
NEW	14	EVERTON BLENDER - Lift Up Your Head (Heartbeat)
NEW	15	SUPER CAT - Girlstown/Too Greedy (Columbia/CRG)
NEW	16	SNOW FEATURING ALL STARS - Anything for You (eastwest/EEG)
NEW	17	SPRAGGA BENZ - Good Day (Capitol)
NEW	18	LUKIE D - Uste Ta Be My Girl (Down Sound)
NEW	19	SISTER CAROL - Blackman Time (Heart Beats)
NEW	20	MYSTIC REVEALERS - Space and Time/I and I (RAS)
NEW	21	LADY LEE - Situation (Urban Street)
NEW	22	BEENIE MAN/DETERMINE - Kettle Drum (Digital B)
NEW	23	TONY REBEL - Know Jah (Penitence)
NEW	24	NARDO RANKS - Cool and Humble (Heartbeat)
NEW	25	BERES HAMMOND - Every Man Has A Way (Exterminator)
NEW	26	ZIGGY MARLEY - Free Like We Want 2 B Today (Elektra/EEG)
NEW	27	WORL-A-GIRL - No Woman No Cry (eastwest/EEG)
NEW	28	COCOA TEA - Flag Flowing/Israel's King (Digital B)
NEW	29	Frisco Kid - Ramacon (Vibes House)
NEW	30	ROBERT FRENCH & HEAVY D - More Love (RAS)

Big Up Da Vibe BY TAMU DU EWA



Reggae at the 1996 GAVIN Seminar

Yes, it's real the 1996 Gavin Seminar will present its first annual "Reggae Panel". Featuring the best artist in reggae music with a few names worth mentioning such as Nadine Sutherland, Cutty Ranks, Beenie Man and others yet to be announced. Get your registration in early by calling the Gavin seminar hotline at (415) 495-2580. Look out for the next reggae column in our January 12th issue with more details regarding the reggae panel. Nuff respect, happy holidays, as I'll vibe with ya next year. In the meantime up next, tune into part one of a series of interviews with today's jamming reggae marketing label representatives.

NOLAN BAYNES

As Director of Promotions at Signet Records, Nolan Baynes is involved in every aspect of the small, New York-based independent label.

"I do it all, from A&R to taking the project from ground level," says Nolan. "We take the complete product and set promotional

Capelton, who are now on major labels.

"We really wanted to expose the talent coming out of N.Y.," says Nolan. "At one point there were no Reggae labels based in New York. The artists based here didn't really get a chance to blow up unless they went down to Jamaica and recorded for a Jamaican Reggae label. Even so, there was a big stigma against foreign-based artists. They would say, 'If you don't record in yardie (Jamaica), then don't record any where.'"

Signet, says Nolan, proved the doubters wrong.

Although Signet Records has a small budget, it has a big vision. "Expansion and growth is definitely a factor," says Nolan. "I would like to go down to Jamaica and bring the artists with potential and create something else with this New York sound that we have."

Nolan believes promoting reggae dancehall is easier now with people more aware of the music. But there are still some barriers. "Some programmers shine away from dancehall in its raw form," says Nolan. "Basically, for Reggae on radio, it's at the point where hip-hop was in 1985-86."


Snatch up a copy of the hip-hop reggae compilation *Rush Dem* (Signet)

featuring Red Fox, Shag-E-Wonder and others.

"If the people get more educated on the good qualities of dancehall," Nolan concludes,

Continued on Page 34

REGGAE
ARTIST
OF THE
YEAR



BUJU BANTON



SIGNET RECORDS

strategies for the streets and radio across the country. We do whatever is needed to get the artist buzzing and pumping."

Signet Records is known for paving the way for Shaggy and

Consulting Reggae Editor: TAMU DU EWA

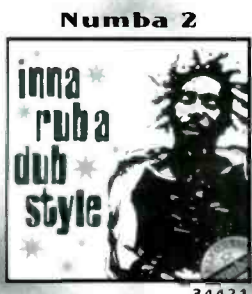
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 WILD • WCHP... SCOTT DELAVO
 WIDR WLNT... POWER 96
 WDET • ... WNWK
 WHPR... WJAB
 JAH T... ARGO
 KZSC • ... WEUP
 IRIE FM... WUSL
 THE BEAT... WSSB
 WDNA • ... WVAC
 WHOV • ... WNAA
 WCLS • ... WHOR
 WELZ • ... WXDU
 BARBARA... • WELZ
 KYLD • W...

“USE TA BE MY GIRL”
 From the various artists album INNA RUB A DUB STYLE Numba 2

Lukie D

The image
 is getting
 clear...



BREAK OUT!
WJBT 35 x
Just added:
WEDR

“Powerful Stuff”
—CMJ



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Continued from page 32

"Then the demand will be out there, and that'll be reflected in sales. Then programmers can pick up on it and say, 'Wow, it's selling.' So we fight up hill battles."

Baynes and Signet can be reached at (212) 620-0320. Voice mail (917) 982-6603.

Producer and promoter **DJ Exel** has his hands full as CEO of **Urban**



Street Entertainment in Boston. As with many independent labels, much of the challenge of business is making something happen with nothing—with little more than a package of potential.

That's what DJ Exel is doing with local Reggae DJ Lady Lee.

"I heard about her through mutual friends," he says. "Everyone knows her. She won the Boston Music Awards for best Reggae DJ two years in a row." A few months after they met, they released the regga-muffin hip-hop 7" single "Situation."

To DJ Exel, the competition in Reggae records is endless. "You get tons of records coming out of Jamaica; a record can get lost. I found that we have a big market in Boston with our large Caribbean community and a large Jamaican population. But a lot of artists don't get promoted right. The most important thing is breaking the record

and getting it on the air."

DJ Exel has managed, through determination, to take Lady Lee's project beyond Boston. "Mainly, I worked it to the college market, the sound systems in the clubs with Robin, Lady Lee and the Bay Area Hip Hop Coalition. We all have this family thing."

Still, it's a struggle. "The hardest part is not having the money for distribution," he says, "but we turn to the streets, which creates challenges to do more. That's why I named it Urban Street—to keep that vibe."

DJ Exel and Lady Lee have thought about her signing with a major record label, but, DJ Exel says, it would have to be under the conditions of "preserving the label, and doing the remixes with keeping the Jamaican sounds. It's

important that we keep her sound and give her an opportunity to be exposed on a national and international level."

He believes the biggest challenge with signing with a major is "keeping the creativity and staying within your niche and not going off on the big end. Yes, it's possible to expand your horizons, but you can lose that human touch."

While continuously releasing and promoting new material, DJ Exel adds: "I don't want Reggae music to get diluted and turn into only a money-making thing taken for granted, like what is happening with hip-hop. Regardless of what happens, my job is that Lady Lee gets the freedom she'll need to be successful."

DJ Exel can be reached at (617) 576-8842 or (617) 433-0047. ●

NEW RELEASES

- **Lady Lee & Gangsta Lee "Gangsta Meets Culture" Remix (Urban Street)**
- **Gangsta Lee "Teach Em Gangsta" (Kick Ass Records)**
- **Classic K featuring Lady Lee "So Lonely" (Urban Street)**
- **Igina "Been So Long" & "Feel Good" (Urban Street)**

THUMPIN' REGGAE JAMZ
FEATURING CLASSIC ORIGINALS:
 "LEGALIZE IT" PETER TOSH
 "SMOKE TWO JOINTS" THE TOYES
 "PASS THE DUTCHIE" MUSICAL YOUTH



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"SMOKE 2 JOINTS IS ONE OF THE MOST REQUESTED SONGS ON OUR PLAYLIST..."

-NATIVE WAYNE, KROQ-FM, LOS ANGELES CA

- "I WANT TO KNOW WHAT LOVE IS" JAHMARK & THE SOUL SHAKERS
- "PASS THE DUTCHIE" MUSICAL YOUTH
- "SUKIYAKI" SISTER CARLA
- "LEGALIZE IT" PETER TOSH
- "NO NO NO" KINDREAD
- "OOH BOY" SISTER CARLA
- "WAKE UP EVERYBODY" RON LEVI
- "SMOKE TWO JOINTS" THE TOYES
- "ALL NIGHT LONG" SISTER CARLA
- "THE TEARS OF A CLOWN" TERR-I
- "DRIVE BY SHOOTING" SAPADILLA
- "BAD FI DE BONE" BABE LOC
- "I WANNA BE WITH YOU" MO/DN IRIE
- "JUST MY IMAGINATION (RUNNING AWAY WITH ME)" SISTER CARLA

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MOST ADDED

JANET JACKSON

"Twenty Foreplay" (AGM)

BRANDY

"Sittin' Up in My Room" (Arista)

SPEECH

"Like Marvin Gaye Said (What's Going On)" (Motown)

TOP TIP

BRANDY

"Sittin' Up in My Room" (Arista)

Everyone's waiting for the movie *Waiting to Exhale*. The first single from the soundtrack "Sittin' Up in My Room," is accumulating spins at a record pace. Stations reporting spins include WOWI, WPEG, and WEDR.

RECORD TO WATCH

KRISS KROSS

"Tonite's Da Nite" (Ruffhouse/Columbia/CRG)

Kriss Kross moves to number 29 on the UL chart this week. Stations reporting spins include KKDA (20), WGIC (19), and KKBT (10).

Gavin Urban Landscape

TW	SPINS	TREND	TW	SPINS	TREND			
1	WHITNEY HOUSTON	- Exhale (Shoop Shoop) (Arista)	2513	+2	21	AFTER 7 - Damn Thing Called Love (Virgin)	730	-186
2	R. KELLY	- You Remind Me of Something (Jive)	2000	-213	22	MONICA - Like This Like That (Rowdy/Arista)	711	-285
3	MARIAH CAREY	- One Sweet Day (Columbia/CRG)	1989	+161	23	BRIAN MCKNIGHT - Still In Love (Mercury)	706	+72
4	TLC	- Diggin' On You (LaFace/Arista)	1982	+14	24	BOYZ II MEN - I Remember (Motown)	681	+161
5	D'ANGELO	- Cruisin' (EMI)	1842	+7	25	DEBORAH COX - Sentimental (Arista)	677	-138
6	FAITH EVANS	- Soon As I Get Home (Bad Boy/Arista)	1760	+145	26	WILL DOWNING - Sorry, I (Mercury)	676	+93
7	SILK	- Hooked On You (Keia/Elektra/EEG)	1689	+27	27	ISAAC TO ISAAC - Ol Skool (Mercury)	666	+13
8	TERRY ELLIS	- Wherever You Are (eastwest/EEG)	1654	+56	28	TOTAL - No One Else (Bad Boy/Arista)	665	+74
9	XSCAPE	- Who Can I Run To? (So So Def/Columbia/CRG)	1633	-276	29	KRISS KROSS - Tonite's Da Night (Ruffhouse/Columbia/CRG)	662	+177
10	MONICA	- Before You Walk Out Of My Life (Rowdy/Arista)	1623	+110	30	IMMATURE - We Got It (MCA)	659	+160
11	JODECI	- Love U 4 Life (MCA)	1274	+103	31	SHAI - Come With Me (Gasoline Alley/MCA)	655	-211
12	L.L.COOL J	- Hey Lover (Def Jam Recording Group)	1273	+40	32	BRANDY - Brokenhearted (Atlantic)	635	-105
13	QUINCY JONES introducing TAMIA	- You Put A Move On My Heart (Qwest)	1235	+55	33	JESSE & TRINA - Where Is The Love (Capitol)	620	+39
14	GERALD & EDDIE LEVERT	- Already Missing You (eastwest/EEG)	1204	-350	34	KUT KLOSE - Surrender (Elektra/EEG)	567	+33
15	GROOVE THEORY	- Tell Me (Epic)	1131	-252	35	JASON WEAVER - I Can't Stand The Pain (Motown)	536	+4
16	INTRO	- Funny How Time Flies (Atlantic)	1100	+107	36	MOKENSTEF - In the Rain (Outburst/Def Jam/Island)	533	+11
17	PURE SOUL	- I Want You Back (StepSun)	1088	+140	37	ISLAND INSPIRATIONAL ALLSTARS - Don't Give Up (Island)	527	+127
18	MARIAH CAREY	- Fantasy (Columbia/CRG)	1041	-317	38	J'SON - Take A Look (Hollywood)	515	+14
19	MONIFAH	- I Miss You (Uptown/MCA)	954	+53	39	SOLO - Heaven (A&M/Perspective)	505	-80
20	3T	- Anything (MJJ/550 Music)	855	-108	40	COOLIO - Too Hot (Tommy Boy)	504	+33

Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES

Urban reports accepted through Tuesday 3 p.m.

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

west coast

Michael Jackson +37

"This Time Around" (Epic)

Al Green +36

"Your Heart's in Good Hances" (MCA)

Mariah Carey +24

"One Sweet Day" (Columbia/CRG)

southwest

Mariah Carey +89

"One Sweet Day" (Columbia/CRG)

Michael Jackson +71

"This Time Around" (Epic)

Solo +65

"Where Do U Want Me to Put It?" (A&M/Perspective)

midwest

Monica +71

"Before You Walk Out of My Life" (Rowdy/Arista)

Dogg Pound +70

"Let's Play House" (Death Row/Interscope)

Boyz II Men +54

"I Remember" (Motown)

mid-atlantic

Brandy +61

"Sittin' Up in My Room" (Arista)

Island Inspirational Allstars +53

"Don't Give Up" (Island)

Mariah Carey +50

"One Sweet Day" (Columbia/CRG)

southeast

Mariah Carey +89

"One Sweet Day" (Columbia/CRG)

Michael Jackson +71

"This Time Around" (Epic)

Solo +65

"Where Do U Want Me to Put It?" (A&M/Perspective)

carolina/va

Brandy +89

"Sittin' Up in My Room" (Arista)

Michael Jackson +58

"This Time Around" (Epic)

Faith Evans +27

"Soon As I Get Home" (Bad Boy/Arista)



On-line

BY QUINCY MCCOY

Radio, By George!

WKYS (KISS-FM)-Washington D.C. Program Director George Hamilton is a hard man to get a hold of. He's even harder to nail down for an interview, and he's downright brutal when it's time to sit down and talk. He's very stingy with his time, because he spends most of it concentrating on one of the biggest battles raging in radio today. George is a 12 year radio veteran, originally from Charleston, S.C., with a most impressive drive, compassion, and determination for reaching his goals.

What are the demographic realities of D.C.?

Washington is a unique market cause the people love competitive radio. There are a great number of blacks who are educated and affluent, with a large amount of discretionary income. Roughly, Washington is a \$200 million marketplace. We're looking to get our share of it from a revenue standpoint.

Musically, it's unique from the markets that I programmed down South. This is my first encounter with Go-Go music; Go-Go is a live presentation of music that Washingtonians just love. Also East Coast rap and reggae have huge followings. What's really interesting is that Baltimore is only a 45 minute drive away, but they are into music that is diametrically different — house music with that Miami bass sound.

D.C. is the home of the Quiet Storm format. Does that play into your music mix?

We have a sister station, our duopoly partner WMMJ (Magic 102.3), that has its own show of that type. WHUR continues with the original Quiet Storm, and WPGC, our main competitor, has their own version of a storm show. Because of all that, we've opted to be totally different. We are tempo intensive at night to offer an alternative for people who want to hear great uptempo music. Every night from ten to midnight, we mix. Our mixers the Live Squad perform the *KISS Fat Mix*. On the weekends we do extended mixing beginning at 7 p.m. and on into the wee small hours. Our Friday night mix is called the *Phat Friday But-Ah-Few-Cuss-Mucus Mix*. Saturday night's mix is called *Straight from the Grates*.

Your station obviously targets 18-34 year olds.

We're targeting 18-34 with a particular emphasis on the 25-34 section. We play the music that is unique to that audience. If it leans toward Hip-Hop, Go-Go, or Reggae, so be it. We play "Today's Phattest Hits"—that's our positioning statement.

WKYS was once the leader in the market and lost

that distinction to WPGC. Have you found many negatives associated with the call-letters?

WKYS is a heritage radio station, and there is a positive bond we have with the Washington listenership.



George Hamilton

There are a few negatives associated with the number of [recent] changes the station has made, including our [redirected] demographic focus, but we're forging a new era for the station. As KISS-FM, we're generating positives that are wiping away all the negative vibes.

WPGC gained a large chunk of history and heritage when they signed local morning show legend Donnie Simpson. Is this a David and Goliath situation for you?

I have a lot of respect for Donnie Simpson and what he's done in the broadcast industry at WKYS, BET, and WPGC. From a competitive standpoint, I feel that Donnie is out of the demo that WPGC is targeting, and I think the station sounds schizophrenic. We have some young guns who are very talented, and I think we're going to beat them. In the morning we have Ryan Cameron, who is a great young talent, a fine humorist, and very fast with a quip. He's growing every day into a premier morning talent.

Washington has always embraced personality radio. Is that part of your game plan?

Our station is very personality driven; we have a lot of fun on the radio. We have a party attitude that permeates the entire building. What the party atmosphere generates is a feeling that the listeners can touch and get involved in. It's flavor and fun 24-7-365.

What are your goals for KISS-FM?

I want to see a steady consistent growth. My intention is to be on top of the marketplace. We first looked at the makeup of the market, and saw the 18-34 group resting with WPGC. We decided to attack and go directly at that demo and take that audience from them.

What are your thoughts on the state of Urban radio?

I'm very concerned, because there are not enough Urban personalities, and not enough coaches for those personalities. Once you get past the usual handful of suspects, who are the future personalities and programmers?

As far as deregulation, I think any smart business person is going to protect their investment and realize that the days of one station serving all of the audience is over. To be an effective operator, you're going to have to be at least in a duopoly situation to compete. —Q

ARTIST PROFILE WILL DOWNING



HOMETOWN: Brooklyn, NY

BIRTHDATE: November 29

LABEL: Mercury

VP, PROMOTION:

Mike Bernardo

DEBUT SINGLE: "Sorry I"

CURRENT ALBUM: Moods

LAST BOOK READ: Dr. Suess, *Cat in the Hat*

LAST CD PURCHASED: Phyllis Hyman, *I Refuse to be Lonely*

BEST ADVICE EVER RECEIVED:

"Eubert Eaves helps me with business affairs, his advice to me was: 'The music industry is a business, treat it as such.

Business before music.'"

FAVORITE SONG ON ALBUM:

"Inseparable"

FAVORITE PASTIMES:

"Spending time with my two children, Will Jr. [10] and Siobhan [4], basketball, bowling, and movies."

MUSICAL INFLUENCES:

"Quincy Jones, Winans, Nat King Cole, Luther Vandross, Stevie Wonder, Donny Hathaway."

IF YOU COULD INVITE FIVE PEOPLE FROM HISTORY TO DINNER, WHO WOULD THEY BE?

"Martin Luther King Jr., Malcom X, Abraham Lincoln, Donny Hathaway, Harriette Tubman."

—Stacy Baines

Urban Workshop *Coats for the Cold*

This is the season of giving, the time of the year when the spirit of fellowship should be at its peak.

Now more than ever, your radio station should lead the community in helping the poor and homeless.

One of the most satisfying community campaigns is "Coats for the Cold." This program is easily set up and executed. More importantly, its goals are easily achieved, and once accomplished, results in good feelings for both donors and recipients.

Many organizations, like the Marine Corps or the Salvation Army, participate regularly in this promotion. If this is not the case in your market, here are some other ways to set up your promotion.

1. Find an organization that deals with the homeless or poor, and offer them all the coats you that you collect. Make them your partner in the promotion.

2. Remember, location is everything, so get an accessible area for collection. Because most of your drops will be during drive times, a large parking

lot or a well traveled commuter station would be ideal. The more painless it is for the listener, the more people will participate.

3. To keep things efficient, rent a large moving truck (or use station vans) for storing all the coats. This way when the promotion is over, it's easy to drive to your distribution partner and unload.

4. Remember to get sponsors to help cover the costs. But even without a sponsor, take the initiative in your market and perform this worthy task. —Q

MOST ADDED
MANNHEIM STEAMROLLER (72)
ROD STEWART (58)
SEAL (39)
MICHAEL BOLTON (38)
PETER CETERA (33)



TOP TIP
ROD STEWART
"So Far Away"
(Lava/Atlantic)
 Rod treats the Carole King classic to a royal #2 MOST ADDED with 56 new.

RECORD TO WATCH
JOAN OSBORNE
"One Of Us"
(Mercury)
 We bet this test "familiar" in every market.



Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	MARIAH CAREY - One Sweet Day (Columbia/CRG)	9	223	9	6198	+521	123	55	33	11
2	MADONNA - You'll See (Maverick/Warner Bros.)	8	221	3	6106	+378	127	49	35	9
3	WHITNEY HOUSTON - Exhale (Shoop/Shoop) (Arista)	8	220	3	6072	+53	122	49	37	10
4	ELTON JOHN - Blessed (Island)	13	193	0	5179	-566	97	47	38	11
5	TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	12	172	1	4596	-2	85	49	26	12
6	SARAH McLACHLAN - I Will Remember You (Arista)	13	184	2	4244	-87	70	41	44	24
7	THE BEATLES - Free As A Bird (Capitol)	3	199	29	4205	+965	55	50	55	35
8	TAKE THAT - Back for Good (Arista)	21	158	1	4123	-506	75	43	26	13
9	CELINE DION - (You Make Me Feel Like) A Natural Woman (Lava/Atlantic)	9	159	10	3552	+332	47	44	50	16
10	THE CORRS - Runaway (143/Lava/Atlantic)	13	151	0	3514	-1362	59	35	38	17
11	BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol)	7	148	5	3497	+240	51	45	35	16
12	JOSHUA KADISON - Take It On Faith (EMI)	13	146	3	3483	-121	63	34	26	18
13	HOOTIE & THE BLOWFISH - Time (Atlantic)	9	142	12	3355	+291	51	43	35	11
14	CURTIS STIGERS - Keep Me From The Cold (Arista)	8	156	9	3112	+349	33	42	50	28
15	BRUCE HORNSBY - Swing Street (RCA)	5	163	15	3079	+469	24	52	48	31
16	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	47	115	0	2971	-266	50	28	22	15
17	JANET JACKSON - Runaway (A&M)	16	120	1	2942	-308	49	32	25	14
18	ACE OF BASE - Beautiful Life (Arista)	8	112	2	2701	+265	42	30	27	12
19	NATALIE MERCHANT - Carnival (Elektra/EEG)	21	103	0	2560	-706	41	31	18	11
20	MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA)	12	107	2	2507	-787	40	31	21	14
21	SEAL - Don't Cry (Ztt/Warner Bros.)	4	148	39	2481	+830	10	38	63	32
22	GIN BLOSSOMS - 'Til I Hear It From You (A&M)	20	91	0	2374	-331	40	27	16	7
23	SELENA - Dreaming Of You (EMI Latin/EMI Records)	8	132	24	2365	+521	19	37	37	33
24	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	11	91	9	2296	+266	39	20	21	9
25	JIM BRICKMAN - If You Believe (Windham Hill)	11	121	6	2249	+98	19	31	41	24
26	JOE BEAN ESPOSITO with TERESA JAMES - Show Me The Way To Your Heart (Pool Party)	16	102	2	2247	+51	29	32	30	10
27	MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG)	4	124	36	2002	+725	11	26	48	35
28	DEL AMITRI - Roll To Me (A&M)	35	72	0	1971	-30	35	19	10	8
29	SEAL - Kiss From A Rose (Ztt/Warner Bros.)	27	82	0	1936	-440	29	21	16	15
30	HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	22	73	0	1873	-250	31	19	15	8
31	MICHAEL W. SMITH - Straight To The Heart (Reunion/Arista)	8	99	7	1868	+226	16	32	27	22
32	STEVE WINWOOD - Reach For The Light (MCA)	7	97	10	1651	+360	10	21	34	31
33	THE BLENDERS - Let It Fall (Orchard Lane)	5	88	17	1515	NEW	7	23	41	17
34	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	13	63	6	1506	+242	22	22	11	7
35	TINA TURNER - Goldeneye (Virgin)	6	90	6	1498	+90	6	28	33	18
36	CHUCK NEGRON - Pretend (Viceroy/GAP/AEC)	5	88	10	1488	NEW	6	28	29	24
37	PETER CETERA - Faithfully (River North)	3	92	33	1322	NEW	7	12	31	38
38	MANNHEIM STEAMROLLER - Joy To The World (American Gramophone)	2	114	72	1262	NEW	2	7	30	64
39	BON JOVI - Lie To Me (Mercury)	6	66	5	1158	NEW	9	18	25	10
40	ALL-4-ONE - I Can Love You Like That (Blitz/Atlantic)	30	52	1	1094	-91	10	18	12	12

Chartbound

	Reports	Adds	SPINS	TREND
ROD STEWART - "So Far Away" (Lava/Atlantic)	73	56	1262	+711
EXPOSE - "I'll Say Goodbye For The Two Of Us" (Arista)	67	16	953	+238
JANN ARDEN - "Insensitive" (A&M)	65	9	1006	+127
THE ASSOCIATION 1995 "Walk Away Renee" (On Track)	62	6	996	+110

Editor: RON FELL

Associate Editor: DIANE RUFER

A/C reports accepted: Mondays

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

Station Reporting Phone: (415) 495-1990

GAVIN FAX: (415) 495-2580

Inside A/C

BY RON FELL



Mail Box

"I read with interest your mention in GAVIN of A/C stations playing all Christmas music for the holiday season. This is our fifth year as "The Christmas Station." With the help of local 4th graders, much of our transitions into and out of stop sets are voiced by children. We also contracted with a local production house for a custom package of holiday jingles. Response has been very positive and needless to say it gets us played on a lot of retail in-store sound systems. Our holiday music runs the gamut from **Bing Crosby's** "White Christmas" to **Carnie and Wendy Wilson's** 'Hey Santa,' and it works."—**Rich Harris**, VP of Programming, KYMN-Northfield, Minn.

Columbia's Senior Director of National A/C Promotion, **Elaine Locatelli** is once again coordinating an off-site A/C dinner set for Friday evening, February 9, (after the GAVIN cocktail party), at Sfuzzi in Atlanta. Check with Elaine for details and invitations. If it's anything like the past six years of A/C dinners, you won't want to miss it.

Please note that this coming week's issue, December 15, will be GAVIN's last of the year. We will be taking A/C reports via fax and phone until 2 p.m. Tuesday, December 12. Our next GAVIN magazine will be the January 6 issue. To make that issue work we need you to report your first post-Christmas playlist to us, via fax, between Thursday, December 28 and Tuesday, January 2.

Our Top 100 A/C singles of 1995 will be faxed out early this coming week, probably on the 12th. Every format's list, including A/C, will also be featured on our GAVIN Web Site at <http://www.gavin.com>.

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
54	6	698	+81	THE TEMPTATIONS - Some Enchanted Evening (Motown)
54	13	849	+222	ANNIE LENNOX - Waiting In Vain (Arista)
53	8	935	+147	EDWIN McCAIN - Solitude (Lava/Atlantic)
53	4	747	+99	TOMMY JAMES - I Think We're Alone Now (Arista)
51	24	679	+290	MARY CHAPIN CARPENTER - Grow Old With Me (Hollywood)
50	2	1047	+53	DEF LEPPARD - When Love and Hate Collide (Mercury)
49	22	898	+353	EVERYTHING BUT THE GIRL - Missing (Atlantic)
47	11	618	+167	EMILY - Missin' You Again (Grey Wolf)
46	6	654	+103	JERRY WOODWORTH - Come A Little Bit Closer (SVR)
46	4	838	+111	ROLLING STONES - Like A Rolling Stone (Virgin)
45	3	662	+64	TYLER COLLINS - Never Alone (Eeyore's Lullaby) (Disney)
41	5	679	+117	DEBBIE GIBSON - Didn't Have The Heart (SBK/EMI)
41	23	668	+390	NATALIE MERCHANT - Wonder (Elektra/EEG)
38	15	479	+232	TONY RICH PROJECT - Nobody Knows (LaFace/Arista)
34	11	668	+260	BIG MOUNTAIN - Get Together (Giant)
33	5	554	+113	QUEEN - Too Much Love Will Kill You (Hollywood)
32	4	447	+40	BEAUTIFUL WORLD - Spoken Word (Discovery)
32	15	407	+222	LYLE LOVETT/RANDY NEWMAN - You've Got A Friend In Me (Hollywood)
31	19	307	+186	JAZZ AT THE MOVIES BAND - ... A Merry Little Christmas (Discovery)
29	6	546	+44	BLUES TRAVELER - Hook (A&M)
28	4	302	+31	BRIAN McKNIGHT - Still In Love (Mercury)
27	3	624	+55	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise)
25	2	661	+102	TLC - Diggini' On You (LaFace/Arista)
22	4	361	+55	SOUL ASYLUM - Promises Broken (Columbia/CRG)
22	17	248	+181 *	KATHY TROCCOLI - Go Light Your World (Reunion/Arista)
20	5	344	+149	PAULA ABDUL - Ain't Never Gonna Give You Up (Captive/Virgin)
20	7	263	+104	BRADLEY KAPTURE - Sometimes Love Is (December Moon Music)
19	8	228	+94	MALD - Take My Breath Away (GNP Cresendo)
18	10	311	+147 *	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)
18	4	260	+86	THE CAPTAIN & TENNILLE - Love Survives (Nouveau/K-tel)
18	10	206	+123 *	SLIM MAN - All I Want For Christmas (GES)
15	4	140	+44	LUTHER VANDROSS - Every Year, Every Christmas (LV/Epic)
15	8	193	+106 *	IVAN NEVILLE - After All This Time (Iguana)
13	4	199	+74 *	DON HENLEY - The Garden Of Allah (Geffen)
13	9	132	+95 *	ENYA - Anywhere Is (Reprise)
13	6	150	+86 *	THE TOKENS featuring MITCH MARGO - Merry Merry (B.T. Puppy)
12	11	145	+130 *	TIN DRUM - Surrender (Brainstorm)
11	3	101	+31 *	GERALD & EDDIE LEVERT - Already Missing You (eastwest/EEG)
10	9	106	+70 *	JOHN HIATT - Cry Love (Capitol)
10	1	166	+37 *	BETTER THAN EZRA - Rosealia (Elektra/EEG)
10	3	100	+32 *	DIANA ROSS - Gone (Motown) * Indicates Debut

Dropped: Slim Man, Guess Who, Tom Cochrane, Lisa Loeb & Nine Stories, Jude Cole, k.d. lang.

THE MUSIC

In one of the most competitive research weeks this year, **Mariah Carey and Boyz II Men** beat out **Madonna** to grab the Number One slot from **Whitney Houston**. All three singles are above the 6,000 spins per week threshold and all are rotating at higher rates than last week. The trio also holds a 20 percent lead in total spins over the rest of the pack. With none of the three more than nine weeks old, we should expect all to maintain their dominance into the new year.

The **Beatles**, despite four drops, picked up 29 Adds and have moved

from #14 to #7 in this, their third research week. Airplay is coming from 199 stations where it's averaging better than 3 plays per day. "Free as a Bird's" Spincrease of +965 is the best of all singles in A/C this week.

Second to the Beatles is the improbable **Mannheim Steamroller's** "Joy to the World." Its Spincrease of +864 comes with a format-leading 72 Adds. The Steamroller's roster of players now includes WQLR, WDEF, KQXT, K103, KDMX, WRCH, WWNK, KRNO, KOSI, WMT, FM, KMXZ, and KOSO.

A/C STATION PROFILE

KYMN

"The Christmas Station"

1985 West 320th St.

Northfield, MN 55057

(507) 645-5695 fax: (507) 645-9768

OWNED BY: KYMN Inc.

FREQUENCY: 1080 Khz. 1,000

watts

GENERAL MANAGER: Wayne Eddy

VICE PRESIDENT OF

PROGRAMMING: Rich Harris

VICE PRESIDENT OF

OPERATIONS: Bob Matheson

TARGET DEMOGRAPHIC:

35-49 (leans female)

HOW LONG HAS THE STATION

BEEN A/C? Since 1968

AIR TALENT LINEUP

6 a.m.-9 a.m. Wayne Eddy

9 a.m.-12 noon Rich Harris

12 noon-2 p.m. Rick Raasch

2 p.m.-5 p.m. David Brenner

(syndicated)

5 p.m.-6:30 p.m. Rick Raasch

2 HOUR MUSIC MONITOR

10 A.M.-12 NOON TUESDAY,

DECEMBER 6TH

John Lennon- Happy Christmas
The Nylons - Carol of the Bells/Little
Drummer Boy
Jackie Gleason Orch. - I'll Be Home
for Christmas
Carpenters - Merry Christmas Darling
Boyz II Men - Let It Snow
Elton John - Step into Christmas
Kenny Rogers - Christmas Everyday
Kenny G. - Have Yourself a Merry
Little Christmas
Firefall - Christmas in Love
Carly Simon - The Night
Before Christmas
Mel Torme - The Christmas Song
John Denver - Marvelous Toy
New Christy Minstrels -
Little Drummer Boy
Jose Feliciano - Feliz Navidad
Carnie & Wendy Wilson - Hey, Santa
N.Y. Symphony Orch. -
Deck the Halls
Anne Murray - Winter Wonderland
Tommy Page - You Make Christmas
Feel Like Heaven
Aaron Neville - Please Come Home
for Christmas
Mannheim Steamroller -
Joy to the World
Bobby Helm - Jingle Bell Rock
Clint Black - 'Til Santa's Gone
The Lettermen - White Christmas
Natalie Cole -
No More Blue Christmas

Thank you, A/C radio,
for your support
of The Blenders.

THIS IS THE FUTURE OF THE FORMAT.

— PAUL CROWLEY
Music Marketing

The Tradition Continues



*"Joy To
The World"*
#1 Most Added
A/C Record

*"Joy To
The World"*
Chart Debut 38*

- Retailers have ordered more than 3.5 million copies of *Christmas in the Aire* for the 1995 holiday season.
- *Christmas in the Aire* is currently #4 on The Billboard® 200® and climbing.
- *Mannheim Steamroller Christmas* and *A Fresh Aire Christmas* have sold a combined total of 10 million copies and are among the most popular Christmas recordings of all time.
- Mannheim Steamroller has released their first ever single, "Joy to the World."
- Call Dan Wieberg at American Gramophone (402)457-4341 or Tom Callahan at Callahan & Associates (800)797-7666 for information on the one-hour Mannheim Steamroller radio special.

A M E R I C A N G R A M A P H O N E
4 0 2 . 4 5 7 . 4 3 4 1

S/P/W

SPINS PER WEEK PER STATION

MARIAH CAREY - One Sweet Day (Columbia/CRG)	27.79
MADONNA - You'll See (Maverick/Warner Bros.)	27.63
WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	27.60
DEL AMITRI - Roll To Me (A&M)	27.38
ELTON JOHN - Blessed (Island)	26.83
TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	26.72
TLC - Diggini' On You (LaFace/Arista)	26.44
TAKE THAT - Back for Good (Arista)	26.09
GIN BLOSSOMS - 'Til I Hear It From You (A&M)	26.09
BLUES TRAVELER - Run-Around (A&M)	25.97
SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	25.83
HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	25.66
GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	25.23
NATALIE MERCHANT - Carnival (Elektra/EEG)	24.85
JANET JACKSON - Runaway (A&M)	24.52
ACE OF BASE - Beautiful Life (Arista)	24.12

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

THE BEATLES - Free As A Bird (Capitol)	965
MANNHEIM STEAMROLLER - Joy To The World (American Gramophone)	864
SEAL - Don't Cry (Zit/Warner Bros.)	830
MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG)	725
ROD STEWART - So Far Away (Lava/Atlantic)	711
MARIAH CAREY - One Sweet Day (Columbia/CRG)	521
SELENA - Dreaming Of You (EMI Latin/EMI Records)	521
BRUCE HORNSBY - Swing Street (RCA)	469
THE BLENDERS - Let It Fall (Orchard Lane)	460
PETER CETERA - Faithfully (River North)	447
NATALIE MERCHANT - Wonder (Elektra/EEG)	390
MADONNA - You'll See (Maverick/Warner Bros.)	378
CHUCK NEGRON - Pretend (Viceroy/GAP/AEC)	371
STEVE WINWOOD - Reach For The Light (MCA)	360
EVERYTHING BUT THE GIRL - Missing (Atlantic)	353
CURTIS STIGERS - Keep Me From The Cold (Arista)	349

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

A/C Picks

SHAWN STOCKMAN
"Visions of a Sunset" (Polydor)

Stockman breaks away from his mates in Boyz II Men just long enough to write, produce, and record this richly textured ballad which will be featured in the new

Richard Dreyfus film, *Mr. Holland's Opus*.

PRETENDERS
"2000 Miles" (Warner Bros.)

Here's a live version of Hynde's seasonal song which originally came from the 1984 Pretenders'



album, *Learning to Crawl*. It sounds better than ever in the live context

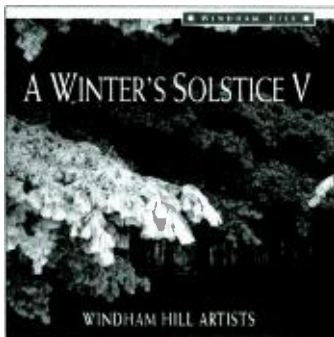
and captures a bit of the chill in the air with its portrayal of two people who miss each other

at this time of the year.

HOOTIE & THE BLOWFISH
"Dream Baby" (Tag/Atlantic)

The song may be older than any of the Blowfish, but it gets new life in this novel one-off from the soundtrack to the Travolta/Beaufonte film, *White Man's Burden*.

'TIS THE MUSIC OF THE SEASON



BILLBOARD TOP 200 POP



BILLBOARD TOP 200 POP

NO ONE DOES THE SEASON LIKE WINDHAM HILL

PERENNIAL CLASSICS:

- December
- A Winter's Solstice
- A Winter's Solstice II
- A Winter's Solstice III
- A Winter's Solstice IV
- The Gift - Liz Story
- Hymns, Carols, & Songs about Snow - Tuck Address
- The Nutcracker Suite - MMQ



MOST ADDED
TRACY LAWRENCE (125)
DIAMOND RIO (95)
LARI WHITE (76)
JOHN ANDERSON (56)
JAMES BONAMY (41)

TOP REQUESTS
ALAN JACKSON
TIM MCGRAW
GARTH BROOKS
ALABAMA
GEORGE STRAIT

RECORD TO WATCH
LARI WHITE
Ready, Willing and Able (RCA)
 The first single from White's latest is off to a smokin' start, with 79 stations, including WMZQ, WHKR, KHAK, KQFC and KUZZ.

Gavin Country

LW	TW		Adds	H	M	L
6	1	JEFF CARSON - The Car (MCG/Curb)	0	177	27	3
7	2	TIM MCGRAW - Can't Be Really Gone (Curb)	0	159	44	4
3	3	PAM TILLIS - Deep Down (Arista)	0	157	48	2
11	4	BRYAN WHITE - Rebecca Lynn (Asylum)	0	144	58	5
4	5	VINCE GILL - Go Rest High On That Mountain (MCA)	1	157	38	8
9	6	CLINT BLACK - Life Gets Away (RCA)	1	143	59	5
8	7	TRACY BYRD - Love Lessons (MCA)	0	147	53	5
5	8	AARON TIPPIN - That's As Close As I'll Ever Get To Loving You (RCA)	2	165	20	6
10	9	THE MAVERICKS - Here Comes The Rain (MCA)	1	116	65	18
14	10	LEE ROY PARNELL - When A Woman Loves A Man (Career)	0	95	94	14
13	11	DOUG STONE - Born In The Dark (Columbia/CRG)	0	87	104	11
17	12	TERRI CLARK - When Boy Meets Girl (Mercury)	0	54	130	22
18	13	JOHN MICHAEL MONTGOMERY - Cowboy Love (Atlantic)	2	43	148	15
2	14	ALABAMA - In Pictures (RCA)	0	127	25	11
23	15	FAITH HILL - It Matters To Me (Warner Bros.)	3	19	151	34
16	16	EMILIO - It's Not The End Of The World (Capitol Nashville)	0	71	79	34
1	17	ALAN JACKSON - Tall Tall Trees (Arista)	0	128	19	10
20	18	JOHN BERRY - If I Had Any Pride Left At All (Capitol Nashville)	1	27	128	46
19	19	DWIGHT YOAKAM - Nothing (Reprise)	0	27	133	36
21	20	REBA MCGENTIRE - Ring On Her Finger, Time On Her Hands (MCA)	2	15	146	41
24	21	BLACKHAWK - Like There Ain't No Yesterday (Arista)	2	11	130	60
22	22	GARTH BROOKS - The Fever (Capitol Nashville)	1	17	124	56
31	23	SHANIA TWAIN - If You're Not In It For The Love (Mercury)	5	4	132	68
27	24	DOUG SUPERNAW - Not Enough Hours In The Night (Giant)	3	8	128	59
25	25	WADE HAYES - What I Meant To Say (Columbia/CRG)	4	12	115	70
30	26	COLLIN RAYE - Not That Different (Epic)	4	3	122	71
28	27	TY HERNDON - Heart Half Empty (Epic)	3	13	102	78
35	28	JOE DIFFIE - Bigger Than The Beatles (Epic)	18	1	92	104
33	29	RHETT AKINS - She Said Yes (Decca)	5	22	72	80
37	30	SAWYER BROWN - Round Here (Curb)	14	2	77	110
36	31	DAVID LEE MURPHY - Out With A Bang (MCA)	15	0	74	115
32	32	LONE STAR - Tequila Talkin' (BNA Records)	4	68	44	6
34	33	SHENANDOAH - Always Have, Always Will (Capitol Nashville)	8	0	76	101
12	34	MARK CHESNUTT - Trouble (Decca)	0	45	59	21
42	35	MARTINA MCBRIDE - Wild Angels (RCA)	34	0	38	131
40	36	HAL KETCHUM - Veil Of Tears (MCG/Curb)	2	0	60	90
41	37	TY ENGLAND - Smoke In Her Eyes (RCA)	10	1	44	90
43	38	KENNY CHESNEY - Grandpa Told Me So (BNA Records)	12	0	35	106
46	39	LINDA DAVIS - Some Things Are Meant To Be (Arista)	29	0	22	123
45	40	TRISHA YEARWOOD - On A Bus To St. Cloud (MCA)	16	0	30	103
49	41	DARYLE SINGLETARY - Too Much Fun (Giant)	35	0	15	122
15	42	LITTLE TEXAS - Life Goes On (Warner Bros.)	1	41	30	19
39	43	GEORGE STRAIT - Check Yes Or No (MCA)	0	45	17	11
~	44	JOHN ANDERSON - Paradise (BNA Records)	56	0	4	126
~	45	TRACY LAWRENCE - If You Loved Me (Atlantic)	125	0	9	117
47	46	RICKY SKAGGS - Solid Ground (Atlantic)	13	0	27	86
48	47	LISA BROKOP - She Can't Save Him (Capitol Nashville)	12	0	30	79
26	48	LORRIE MORGAN - Back In Your Arms Again (BNA Records)	1	35	26	17
~	49	RICOCHET - What Do I Know (Columbia/CRG)	31	0	5	106
38	50	CLAY WALKER - Who Needs You Baby (Giant)	3	37	17	12

Total Reports This Week 207 Last Week 207

Inside Country BY CYNDI HOELZLE



Be There or Be Talked About



Plans are cooking for the **1996 Gavin Seminars**. Yes, that's right, *seminars*. Gavin will host it's main seminar in Atlanta, February 7-10, and, back by popular demand, the **1996 Gavin Country Seminar** will take place in Los Angeles, April 25-27 in conjunction with the **Academy of Country Music Awards**.

Anyone who has been to a Gavin Seminar knows that we try to put on a different kind of event—an intimate gathering where people can let down their guard, get down to the nitty-gritty, and come away with new knowledge and contacts.

We have listened to your feedback and suggestions about last year's Country gathering, and, frankly, we're keeping what

worked, and dumping what didn't. Major changes this year: The Country Seminar will take place the Thursday, Friday and Saturday after the ACM awards show. We have also changed hotels, and will be based this year closer to the action, at the Universal Hilton in Universal City. The Gavin Awards Banquet, co-sponsored by

the Academy of Country Music, will be Friday, April 26.

If you are searching this issue for the Country nominees, calm down. Since our awards will be announced at the Awards Banquet in April, the first nominating ballots will be faxed Friday, January 19. The final nominees will be announced February 23 (Just in time you for you to lobby at CRS!).

O.K. now, if you are complaining that Los Angeles is just too far away, we've got the answer for you—the main Gavin Seminar in Atlanta, Georgia. Because of the scope of the event (it's the largest radio programming conference of the year), we are able to attract a great line-up of speakers, which this year will include Atlantic legend Ahmet Ertegun. In addition, there will be a wealth of programming and management workshops, as well as panels on the impact of new

Continued on page 32



The recent **Bill Boyd Memorial Golf Tournament**, sponsored by the Academy of Country Music, was a rousing success. Pictured basking in the glow are: Co-Chairman of the golf tournament committee **Dick Jennings**; Academy President **Scott Siman**; John Michael **Montgomery**; Academy Vice Chairman **Gene Weed**; and golf tournament Co-Chairman **Jim Grant**.

Editor **CYNDI HOELZLE**

Consulting Editor **LISA SMITH** • Assistant **MICHELE GOLDSWORTHY**
 Country reports accepted Fridays 8 a.m. - 5 p.m. and Mondays 8 a.m. - 3 p.m.
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Up & Coming

Reports	Adds	Weeks	
95	95	1	* DIAMOND RIO - Walking Away (Arista)
79	76	1	* LARI WHITE - Ready, Willing and Able (RCA)
67	41	2	JAMES BONAMY - She's Got A Mind Of Her Own (Epic)
56	9	3	WOODY LEE - Salt and Water (Atlantic)
54	15	2	CURTIS DAY - My Baby's Cookin' (Asylum)
53	11	3	PAUL OVERSTREET - We've Got To... (Scarlet Moon/Integrity)
45	14	2	TOBY KEITH - Santa I'm Right Here (Polydor)
37	30	1	* SMOKIN' ARMADILLOS - Let Your Heart Lead Your Mind (MCG/Curb)
37	10	2	COOTER BROWN - Pure Bred Redneck (Reprise)
34	1	4	ALISON KRAUSS & UNION STATION - Oh, Atlanta (Rounder)
33	—	7	WESTERN FLYER - His Memory (Step One)
31	11	1	* JEFF MOORE - Fever (MCG/Curb)
25	22	1	* BRETT JAMES - Worth The Fall (Career)

DROPPED: #29-Ken Mellons, #44-Kim Richey, #50-Billy Montana, Alison Krauss, Western Flyer.

* Indicates Debut

CMT Adds

Courtesy of Country Music Television

There are no adds this week.

Album Cuts

GARTH BROOKS - The Beaches Of Cheyenne/The Change/
Midnight Cinderella

COLLIN RAYE - What If Jesus Comes Back Like That

Continued from page 31

media on radio. Candid Consultants: Off The Record, music scheduling, Marketing Your Station, and more. Please give us a call at (615) 329-3231 if you have any questions. Operators are standing by.

AROUND TOWN

Warner Reprise Nashville announced this week that it will separate into two separate labels starting January 1, 1996. No word yet on who will be filling the new positions, but rest assured we'll keep you posted.

Rising Tide Nashville officially became the 25th label in town this week, with a luncheon attended by Doug Morris, Mel Lewinter, and new RTN president Ken Levitan. Producer Emory Gordy, Jr was named Sr. VP, A&R and lots of other names were whispered in my ear (including their rumored first act, who is one of the format's superstars). See the *Friday Fax* for the latest.

River North Nashville President Joe Thomas is stepping down from the label to concentrate on his production work.

It was a who's who of Nashville musicians at Steve Earle's triumphant concert at the Tennessee Performing Arts Center last

week. Bill Monroe and Emmylou Harris were among the guests Earle welcomed to the stage, although Earle had no idea that Monroe was even in the house. As the father of bluegrass strode on stage unannounced, a furious backstage security guard tried to hold him back, asking, "Who is this guy?" Fortunately, the audience was much better informed.

Country has caught the CD-ROM fever. Clay Walker plans to release *Self-Portrait*, country music's first enhanced CD in January. It will feature five songs as well as a video interview, and an acoustic performance of "Nobody's Darling," which Walker dedicates to his wife, Lori. The audio can also be heard on conventional CD players...The newly reunited Highway 101 will release a 2 CD set in January, one will be an interactive CD-Rom featuring the bands greatest hits, the other will feature 11 new songs.

The Judds are opening a new Nashville restaurant called Triology. Since many of you will not be able to make the private opening, we got the low-down from decorator Naomi, who says there are three special rooms to look forward to: Wynonna's Formal—"an elegant dining room with a marble fireplace and four

large pre-Raphaelite oil paintings," Naomi's Parlor, "with it's sumptuous velvet couches and chairs," and Ashley's Corner, a "cosy nook decorated with her movie posters for a more relaxed atmosphere."

SunTrust Bank recently donated \$10,000 to the Frances Williams Preston Laboratories at the Vanderbilt Cancer Center, and announced that the proceeds from from its annual Writer's Night will be donated to the cancer lab.

AROUND THE DIAL

Theresa Whitney has been officially named MD at KPLX...Former KRMD-Shreveport MD Craig Cordell, known as Scott "Night Hawk" is the new night guy at 93Q-Houston...Rick Stewart hops from "Froggy" KRBT-Fresno into the PD slot at KORD, replacing an exiting John Ross...Former KFAT-Corvallis PD Debbie Baker takes over the programming reins at KXPC-Lebanon...Suzy Orr sequesters from WAVH-Mobile to WYYD-Lynchburg as News Director/morning news personality.

The holiday charity events are in full effect. KXIA-Marshalltown put a new spin on the standard canned food drive by setting up the "Kix-Mas Gift Exchange" at a local bank, and at Burger King, "selling" CDs and autographed items in exchange for canned goods. I forgot to ask John Simmons which item brought in the most food, but I'm betting on the Shania Twain standup...In Lynchburg, WYYD raised 34.1 tons of canned and non-perishable food in their annual "Raise-A-Ton" food drive...WGLR's fourth annual Holiday Project Auction raised \$7,214 for the the Grant County Social Service Holiday Project Fund.

Finally, congratulations to WGTR's Chris Palmer who popped the question to his sweetheart Dana Causey last week. They plan to be married in late 1996. ●



Joe Diffie hosted a recent party celebrating the release of his album *Mr. Christmas* at the home of Epic's Jack Lameier. On hand for the festivities were (left to right): Sony's Allen Butler, Doug Johnson, Diffie and Lameier.

ARTIST PROFILE

RICOCHET



LABEL: Columbia

CURRENT SINGLE:

"What Do I Know"

THEY ARE: Heath Wright

(lead singer and lead guitarist); Jeff Bryant

(DRUMMER); Greg Cook

(bass); Teddy Carr (pedal

steel); Eddie Kilgallon

(keyboards), Junior Bryant

(fiddle and mandolin).

ON FORMING THE BAND:

"Our intention from the start was to build a band that would be a recording act eventually, and be one entity in and of itself. We wanted something different enough so that when you hear the first two measures of one of our songs on the radio, you know before the vocals even come in that it's Ricochet." — Heath Wright

ON THEIR HARMONIES:

"Since I didn't sing on the album, I feel like I can brag on these guys and their singing. They'd practice three or four hours a day in the motel rooms we'd stay at, just singing over and over, recording and then picking the arrangements apart. And when it finally came time to go into the studio, they sang their parts for the producers, who said, 'Do it just like that.' — Jeff Bryant

"Restless Heart, for instance, usually went with two harmony parts above the melody and one below, so we have a different kind of blend." — Eddie Kilgallon (who plays a key role in the singing arrangements.)

**MOST ADDED
CHESAPEAKE (12)**

BRUCE SPRINGSTEEN (9)

MOLLY & THE HEYMAKERS (8)

JORMA KAUKONEN (6)

THE HANGDOGS (6)

TOP TIP

GREG BROWN

*The Live One
(Red House)*

A live one with a living room ambience, Brown continues his climb with help from KPIG, KSUT, KVMR, WADN, WMMT, and KXCI.

RECORD TO WATCH

CHESAPEAKE

*Full Sail
(Sugar Hill)*

Taking bluegrass to the next level, this second release from Chesapeake is off to a quick start on KCSS, KICE, WRFL, and WNCW among others.

Gavin Americana™

LW	TW		Reports	Adds	R	M	L
2	1	CHERYL WHEELER (Philo)	54	1	21	27	6
1	2	MAURA O'CONNELL (Hannibal)	52	0	24	25	3
5	3	JOHN HIATT (Capitol)	52	1	19	27	6
3	4	ROSIE FLORES (HighTone)	51	0	22	21	8
6	5	EMMYLOU HARRIS (Elektra/Asylum)	45	0	22	21	2
4	6	JOE ELY (MCA)	45	0	22	17	6
8	7	CIGAR STORE INDIANS (Landslide)	48	0	17	20	11
7	8	DAVID OLNEY (Philo)	49	3	16	23	10
9	9	TOM RUSSELL (HighTone)	45	0	12	23	10
11	10	AUSTIN COUNTRY NIGHTS (Watermelon)	43	2	13	22	8
10	11	PRAIRIE OYSTER (Zoo)	42	0	13	20	9
12	12	DWIGHT YOAKAM (Reprise)	37	0	15	17	5
15	13	CARLENE CARTER (Giant)	41	1	7	24	10
14	14	NASHVILLE BLUEGRASS BAND (Sugar Hill)	40	1	6	26	8
13	15	BROTHER BOYS (Sugar Hill)	41	0	6	22	13
17	16	WAYNE HANCOCK (Deja Disc)	36	1	10	20	6
23	17	3rd Tyme Out (Rounder)	40	5	3	23	14
28	18	CHRIS JAGGER (Curb)	37	2	5	17	15
18	19	SON VOLT (Warner Bros.)	31	0	11	15	5
21	20	RIDERS IN THE SKY (Rounder)	36	1	5	18	13
22	21	JORMA KAUKONEN (American Heritage)	35	6	4	19	12
19	22	THE MAVERICKS (MCA)	28	0	11	12	5
20	23	CLIFF EBERHARDT (Shanachie)	33	1	5	16	12
36	24	MOLLY & THE HEYMAKERS (Mouthpiece)	35	8	1	16	18
31	25	GREG BROWN (Red House)	27	1	9	11	7
26	26	CELINDA PINK (Step One)	31	1	5	14	12
16	27	JIMMY LaFAVE (Bohemia Beat/Rounder)	30	0	7	15	8
29	28	OLD 97'S (Bloodshot)	32	1	3	16	13
25	29	LEO KOTTKE (Private Music)	29	0	2	22	5
24	30	KEVIN WELCH (Dead Reckoning)	25	0	8	13	4
34	31	JIM LAUDERDALE (Atlantic)	26	1	4	13	9
33	32	SUNDAY MORNING SESSIONS (Munich)	29	2	3	11	15
—	33	BRUCE SPRINGSTEEN (Columbia/CRG)	24	9	7	10	7
—	34	JIM HENRY (Signet/Freeze)	28	4	1	13	14
30	35	BRYNDLE (Music Masters)	26	1	3	14	9
27	36	JIM MATT (Little Dog)	24	0	6	12	6
32	37	WYCKHAM PORTEOUS (Bohemia Beat/Rounder)	22	0	6	12	4
40	38	DIRK HAMILTON (Core)	25	1	1	12	12
38	39	JOAN BAEZ (Guardian)	19	0	9	6	4
—	40	MUSIC NEVER STOPPED (Shanachie)	22	2	2	12	8

Chartbound

MAREE MCRAE (Northwind)	DAR WILLIAMS (Razor & Tie)	Dropped: #35 Big Sandy, #37 Blue Rodeo, #39 Rosalie Sorrels
DARRYL PURPOSE (Tangible)	BONEPONY (Capitol)	
THE HANGDOGS (Crazyhead)	BILL MILLER (Warner Bros.)	
CHESAPEAKE (Sugar Hill)	ROSANNE CASH (Columbia/CRG)	

Americana Inroads BY ROB BLEETSTEIN

Longhorns, Armadillos, and Banana Slugs



As the road goes on forever and the holidays approach, radio stations like **KGSR/FM**-Austin, Texas and **KPIG/FM**-Monterey, California present annual listener appreciation concerts that are a sure-fire way to kick off the holiday on the right foot.

KGSR celebrated its 5th Anniversary December 1 at the *Austin City Limits* soundstage with **Los Lobos**, **Shawn Colvin**, **Sonny Landreth**, and **Del Amitri**. Shawn Colvin gets the trooper of the year award for delivering a highly entertaining set while burdened with a nasty cold, and there aren't enough pages in this magazine to bestow all the good words I have for Lobos. This band just gets hotter and hotter, and if the new tunes they performed are any indication, it looks as if they have another gem in store. Their new album will be out on March 23.

On the air, KGSR is pulling a little bit away from its rootsy sound, but it's still a well-focused station, and a joy to listen to, running the A3/Americana musical gamut at all times. Be sure to check out the Zimmerman's interview with PD **Jody Denberg** in this issue.

As always in Austin, there's never a lack of great live music to be found. Over at the **Cactus Cafe** in the University of Texas Union, **Griff Luneberg** has been presenting many of the country's best songwriters for years. Without a doubt the most intimate room in town, the Cactus held court with Americana staples **Kevin Welch**, **Jimmy LaFave**, and **Ray Wylie Hubbard** this particular evening. The Cactus is a breeding ground for many of the best in the business, so if you're making the trip to Austin, be sure to stop in.

Meanwhile, on the left coast, some of our favorite Texas artists were performing the next evening

(December 2) for the KPIG "Humbug Hoedown" at the **Catalyst** in Santa Cruz. With the bill of **Robert Earl Keen**, **Joe Ely**, and the **Chef of the Future** (KPIG jock **Mr. Hedge**), this show sold-out in no time, and smoked like a big fat Yuletide log. Ely, accompanied by flamenco guitarist **Teye** and bassist **Glenn Fukunaga**, got the crowd going with tunes from *Letter To Laredo*, as well as many old faves, including the old **KFAT** classic "Gimme a Ride to Heaven," which had the entire crowd singing along. Seen having a festive time were KPIG staffers **Buffalo Bob**, **Cuz'n Al**, **Wild Bill**, **Ramblin' Rory**, and **Laura Ellen**.

Santa Cruz's favorite imported body surfer Keen, with band in tow, brought the house down. Ely jumped on stage to join in on "Whenever Kindness Fails," and for the rockin' closer "The Road Goes on Forever." The feeling at both of these station sponsored events was very warm, with audience, broadcasters, and artists showing their appreciation for each other.

Alvin & Derailers On Track



Watermelon recording artists The Derailers have just completed their new album with Americana roots master **Dave Alvin** at the helm. **Left to right are: Derailers Tony Villanueva, Brian Hofeldt, producer Alvin, and Derailer Vic Gerard.**

HOLIDAY REPORTING SCHEDULE ALERT!!

The last Americana report for the year will be taken on Tuesday December 12, 1995. The next report will be taken on Tuesday January 2, 1996.

Associate Editor **ROB BLEETSTEIN** • Consulting Editor **CYNDI HOELZLE**
Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
Station Reporting Phone: (415) 95-1990 • GAVIN Fax: (415) 95-2580

MOST ADDED

ENYA (13/76 spins)

WHITE MAN'S BURDEN

(11/184 spins)

DAVID BROZA (9/27 spins)

OASIS (7/220 spins)

MELISSA ETHERIDGE (7/837 spins)

TOP TIP

CHERYL WHEELER

Mrs. Innocent's Guitar
(Philo)

She's witty and satirical, a bit of a folkie, and also number one on this week's Americana chart.

RECORD TO WATCH

ENYA

The Memory of Trees (Reprise)
Enya will be doing well on several radio formats across America, especially during the Holiday. "Anywhere Is" and "On My Way Home" are two of the leading tracks.



Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	JOHN HIATT (Capitol)
11	2	THE BEATLES (Capitol)
2	3	BONNIE RAITT (Capitol)
3	4	MELISSA ETHERIDGE (Island)
7	5	TRACY CHAPMAN (Elektra/EEG)
5	6	ROLLING STONES (Virgin)
4	7	NATALIE MERCHANT (Elektra/EEG)
6	8	PRETENDERS (Sire/Warner Bros.)
8	9	TOAD THE WET SPROCKET (Columbia/CRG)
13	10	BRUCE SPRINGSTEEN (Columbia/CRG)
10	11	K.d. lang (Warner Bros.)
9	12	FRIENDS SOUTHRACK (Reprise)
12	13	JOAN OSBORNE (Blue Gonilla/Mercury)
20	14	TOM PETTY (MCA)
16	15	SON VOLT (Warner Bros.)
14	16	INDIGO GIRLS (Epic)
15	17	TEARS FOR FEARS (Epic)
22	18	EMMYLOU HARRIS (Elektra/Asylum)
17	19	RED HOT CHILI PEPPERS (Warner Bros.)
21	20	ALANIS MORISSETTE (Maverick/Reprise)
25	21	JONATHAN BROOK AND THE STORY (Blue Thumb)
23	22	CHRIS ISAAK (Reprise)
24	23	JOAN ARMATRADING (RCA Victor)
18	24	EDWIN McCAY (Lava/Atlantic)
19	25	LISA LOEB & NINE STORIES (DGC)
28	26	PASSENGERS (Island)
40	27	COLLECTIVE SOUL (Atlantic)
34	28	SMASHING PUMPKINS (Virgin)
30	29	FREDDY JONES BAND (Capricorn)
32	30	XTC - A TESTIMONIAL DINNER (Thrust, Ear)
29	31	JUDE COLE (Island)
31	32	LOWEN & NAVARRO (Parachute/Mercury)
27	33	FRANCIS DUNNERY (Atlantic)
26	34	HOOTIE & THE BLOWFISH (Atlantic)
35	35	JOE SATRANI (Relativity)
43	36	JULIAN COPE (American/Reprise)
33	37	GOD GOD DOLLS (Warner Bros.)
37	38	LLOYD COLE (Rykodisc)
39	39	DAVE MATTHEWS BAND (RCA)
38	40	DAN ZANES (Private Music)
42	41	OCTOBER PROJECT (Epic)
47	42	MIKE SCOTT (EMI)
46	43	PAUL KELLY (Vanguard)
44	44	BRUCE HORNSBY (RCA)
NEW	45	CHERYL WHEELER (Philo)
41	46	STEELEY DAN (Giant)
48	47	DON HENLEY (Geffen)
NEW	48	BETTER THAN EZRA (Sable/Elektra)
50	49	ROB LAUFER (Discovery)
NEW	50	ROOMFUL OF BLUES (Rounder)

LW	TW	COMMERCIAL
1	1	MELISSA ETHERIDGE (Island)
11	2	THE BEATLES (Capitol)
2	3	JOHN HIATT (Capitol)
4	4	ROLLING STONES (Virgin)
3	5	BONNIE RAITT (Capitol)
5	6	TRACY CHAPMAN (Elektra/EEG)
6	7	NATALIE MERCHANT (Elektra/EEG)
9	8	PRETENDERS (Sire/Warner Bros.)
7	9	TOAD THE WET SPROCKET (Columbia/CRG)
8	10	BRUCE SPRINGSTEEN (Columbia/CRG)
13	11	TOM PETTY (MCA)
17	12	JOAN OSBORNE (Blue Gonilla/Mercury)
12	13	SON VOLT (Warner Bros.)
10	14	INDIGO GIRLS (Epic)
14	15	TEARS FOR FEARS (Epic)
15	16	EMMYLOU HARRIS (Elektra/Asylum)
18	17	RED HOT CHILI PEPPERS (Warner Bros.)
19	18	ALANIS MORISSETTE (Maverick/Reprise)
16	19	JONATHAN BROOK AND THE STORY (Blue Thumb)
21	20	CHRIS ISAAK (Reprise)
20	21	JOAN ARMATRADING (RCA Victor)
31	22	COLLECTIVE SOUL (Atlantic)
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23	24	LISA LOEB & NINE STORIES (DGC)
33	25	JONATHAN BROOK AND THE STORY (Blue Thumb)
38	26	SMASHING PUMPKINS (Virgin)
24	27	EDWIN McCAY (Lava/Atlantic)
30	28	JOAN ARMATRADING (RCA Victor)
22	29	FREDDY JONES BAND (Capricorn)
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35	31	JUDE COLE (Island)
32	32	LOWEN & NAVARRO (Parachute/Mercury)
25	33	FRANCIS DUNNERY (Atlantic)
26	34	HOOTIE & THE BLOWFISH (Atlantic)
39	35	JOE SATRANI (Relativity)
40	36	JULIAN COPE (American/Reprise)
34	37	GOD GOD DOLLS (Warner Bros.)
37	38	LLOYD COLE (Rykodisc)
42	39	DAVE MATTHEWS BAND (RCA)
49	40	DAN ZANES (Private Music)
44	41	OCTOBER PROJECT (Epic)
41	42	MIKE SCOTT (EMI)
27	43	DEEP BLUE SOMETHING (Rainmaker/Interscope/AG)
37	44	FRANCIS DUNNERY (Atlantic)
46	45	STEELEY DAN (Giant)
47	46	DAN ZANES (Private Music)
45	47	SOUTHERN CULTURE ON THE SKIDS (DGC)
NEW	48	PAUL KELLY (Vanguard)
NEW	49	OASIS (Epic)
43	50	BEN ARNOLD (Ruff House/Columbia/CRG)

LW	TW	NON-COMMERCIAL
1	1	EMMYLOU HARRIS (Elektra/Asylum)
3	2	JOHN HIATT (Capitol)
4	3	OCTOBER PROJECT (Epic)
2	4	MELISSA ETHERIDGE (Island)
5	5	BONNIE RAITT (Capitol)
6	6	INDIGO GIRLS (Epic)
7	7	TEARS FOR FEARS (Epic)
8	8	EMMYLOU HARRIS (Elektra/Asylum)
10	9	JONATHAN BROOK AND THE STORY (Blue Thumb)
12	10	CHERYL WHEELER (Philo)
14	11	SON VOLT (Warner Bros.)
18	12	BRUCE SPRINGSTEEN (Columbia/CRG)
13	13	TOAD THE WET SPROCKET (Columbia/CRG)
11	14	EDWIN McCAY (Lava/Atlantic)
9	15	PRETENDERS (Sire/Warner Bros.)
22	16	THE BEATLES (Capitol)
17	17	ROLLING STONES (Virgin)
15	18	ALANIS MORISSETTE (Maverick/Reprise)
16	19	JONATHAN BROOK AND THE STORY (Blue Thumb)
23	20	MIKE SCOTT (EMI)
25	21	ERIC MATTHEWS (Sub Pop)
21	22	CHRIS ISAAK (Reprise)
24	23	PAUL KELLY (Vanguard)
29	24	PASSENGERS (Island)
26	25	LOWEN & NAVARRO (Parachute/Mercury)
27	26	BILL MILLER (Warner Bros.)
28	27	MAURA O'CONNELL (Hannibal)
32	28	TEARS FOR FEARS (Epic)
31	29	COWBOY JUNKIES (RCA)
30	30	GREG BROWN (Red House)
48	31	ANDERS OSBORNE (Keh-550 Music)
20	32	JOAN BAEZ (Giant)
33	33	LISA LOEB & NINE STORIES (DGC)
19	34	BEN HARPER (Virgin)
NEW	35	MELISSA ETHERIDGE (Island)
36	36	JOE GRUSHECKY & THE HOUSEROCKERS (Razor & Tie)
34	37	NATALIE MERCHANT (Elektra/EEG)
NEW	38	SMASHING PUMPKINS (Virgin)
35	39	TOAD THE WET SPROCKET (Columbia/CRG)
38	40	JOAN OSBORNE (Blue Gonilla/Mercury)
NEW	41	ENYA (Reprise)
42	42	BEN ARNOLD (Ruff House/Columbia/CRG)
—	43	JUDE COLE (Island)
37	44	PATTY LARKIN (Rhino Street)
41	45	JOE ELY (MCA)
NEW	46	DAVID OLNEY (Philo)
43	47	BEN FOLDS FIVE (Caroline)
45	48	JAMES McMURTRY (Columbia/CRG)
NEW	49	POI DOG PONDERING (A3)
NEW	50	JULIAN COPE (American/Reprise)

A3 Spin Trends

1. THE BEATLES	+227	4. TOM PETTY	+107
2. WHITE MAN'S BURDEN	+120	5. COLLECTIVE SOUL	+99
3. BRUCE SPRINGSTEEN	+118	6. SMASHING PUMPKINS	+80

A3 Gridbound

WHITE MAN'S BURDEN	POI DOG PONDERING	BILL MILLER (Warner Bros.)
SOUNDTRACK (Tag/Atlantic)	(Pomegranate)	GREG BROWN (Red House)
*ANDERS OSBORNE (Keh-550 Music)	JOE GRUSHECKY (Razor & Tie)	Dropped: #36 Deep Blue Something, #45 Ben Arnold, #49 Southern Culture on the Skids,
DAVID BOWIE (Virgin)	ERIC MATTHEWS (Sub Pop)	The Badlees.
OASIS (Epic)	*ENYA (Reprise)	

ATTENTION!

Here is our holiday schedule regarding A3 reporting:

■ Our last radio reports of the year will be taken on Monday and Tuesday, December 11 and 12 for the issue dated December 15.

■ Our offices will be closed starting December 18 and will reopen on Tuesday January 2. You can fax reports starting Friday December 29 or phone us on Tuesday January 2nd.

Have a safe, designated driver Merry Christmas and Happy Holidays!

Kent, Keith and Vinny

“Superb.”

Washington Post

“This band is going to make a mark.”

Hackensack Record.

“THE BEST OF THIS YEAR’S HAUL.”

The Seattle Rocket

“When you’ve got a guy who may well be the best songwriter of his generation at the helm, it’s hard to go wrong.” No Depression

“The reason we keep going to see music.” Smug Magazine

“Never before has this weary-voiced, warm-hearted gentleman sounded so in touch with the force that keeps driving him along that old road of musical roots, rural wandering, American faith and sorrow.” Village Voice

“A lovely, lonely ode to drift.”

Newsweek



“THE BEST LP I’VE HEARD THIS YEAR.”

St. Louis Riverfront Times



Daily Texan

TRACE
FEATURING THE TRACK
“DROWN”



Pulse

“A record for the ages.”

St. Paul Pioneer Press

“One of the finest songwriters of our time ... Farrar’s ability could and rightfully should make him an influence for the next generation, just as Neil Young and Gram Parsons did before him.” Cleveland Scene

“A”

Entertainment Weekly

PRODUCED BY BRIAN PAULSON AND SON VOLT

MANAGEMENT: SHARON MARSH AND ED MORGAN BLACK PARK MANAGEMENT



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For more info: <http://www.wbr.com/SonVolt>

Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CDR	DMK	KBCD	KBR	KEBA	KFAN	KFMG	KFOG	KCSR	KMK	KLCC	KLRF	KMKMS	KMTT	KOTR	KPFT	KPG	KDPT	KSSH	KVHM	KSCA	KSPN	KSUT	KTAO	KITZ	KTHX	KTUN	KUMT	KUPR	KUNH	KVME				
1	JOHN HIATT (Capitol)	926	+15	25	14																																	
2	THE BEATLES (Capitol)	893	+227	31	16																																	
3	BONNIE RAITT (Capitol)	868	-27	26		19	10	7	28	20	16	22	38	8	20	11	6	6	4	13																		
4	MELISSA ETHERIDGE (Island)	837	+23	26		15	15	7	12	20	13	22	26		22	22	23	8																				
5	TRACY CHAPMAN (Elektra/EEG)	806	+20	40	20	2			12	23	12	18	31	25	8	14	11		11	7	12																	
6	ROLLING STONES (Virgin)	806	+9	26	17	12	11	7	30	21	14	23	15		27	21	5	13	2	12																		
7	NATALIE MERCHANT (Elektra/EEG)	795	-5	40	14	24	15	4	26	19	16		29				9	11			17	8			16	14	11	7	20	12	33	32						
8	PRETENDERS (Sire/Warner Bros.)	774	-18		19		9	12	13	16	10	21	30	8	21		12	11		7	12	28	10	19	14	6	15	11	9	25	12	5	8					
9	ROAD THE WET SPROCKET (Columbia/CRG)	768	-11	28	10	30	10			21	8				19	11	9	8	2		20				21	14	6	13	18	9	19	31	26	5				
10	BRUCE SPRINGSSTEEN (Columbia/CRG)	709	+118	31	17		6	12		4	4	19	15		23	11	22	14	2	15				15	10	8	12	10	13	11	9	13	13	5	6			
11	L.A. LAMB (Warner Bros.)	699	+22	26	19	6	10	12	25	7	6	20	25	8	19	22	8	4	6					20	15	11	14	12	8	11	8	13	14	5	8			
12	FRIENDS SOUNDTRACK (Reprise)	646	-103	28		30	10			6					20	11	9		2		20				21	14	6	13	18	9	19		26	5				
13	JOAN OSBORNE (Blue Gorilla/Mercury)	629	-34				18			17	17				8	12	11	13			9	20	12	15	32	11	11	11	15	17	27	35						
14	TOM PETTY (MCA)	583	+107	28		5	19		13	5	8	22	9		12	23	8	8		9				15	5	8	14	12	10	11	10	22	15	5	4			
15	SOM VOLT (Warner Bros.)	561	+11	8	18	6	16	4	20	20	21				6					13	4	10		13	10	10	11	8	4	13	7	12	7	5	8			
16	INDIGO GIRLS (Epic)	557	-12		27		6	4	5	7	9	7			21	11					13	4	6		21	15	11	12	6	16	10	18	5	12	5	8		
17	TEARS FOR FEARS (Epic)	547	-16				10			16	18	9	22		14	11	23				29	7	15	23	14	6	14	11	12	18	4			8				
18	EMMYLOU HARRIS (Elektra/Asylum)	491	+29		31			12	23			16	5	8	9	9	10			13				20	10	8	13	6	11	8	5			4				
19	RED HOT CHILI PEPPERS (Warner Bros.)	486	-4	27		22	15			19	7	11			6	8	9				20				23	11	6	6	9	16			26					
20	ALANIS MORISSETTE (Maverick/Reprise)	482	+18	24	25		9			21					5	13					19				15	26		16	4	7			28					
21	JONATHAN BROOKE AND THE STORY (Blue Thumb)	481	+56	26	11		7	12	3		6		15																						8			
22	CHRIS ISAAK (Reprise)	471	+16	41		28	16			18	3	9	5				10	12			9	20	9	10	13							3	15	9	39			
23	JOAN ARMATRADE (RCA Victor)	458	+15		19		10	12				2	25	8	23	22	5		7						14	15	11	12	11	6	10				5	8		
24	EDWIN MC CAIN (Lava/Atlantic)	458	-22	8		10	9		12	13	7				8					4	13			14	15	11	6	17										
25	LISA LOEB & NINE STORIES (DGC)	452	-27		8	3	9	4	9	18	5			4	7						20	11	5	8	8	5	6											
26	PASSENGERS (Island)	439	+63	28		20				5	6	36					1	8						6	5	10	14	5										
27	COLLECTIVE SOUL (Atlantic)	408	+99	27		21	10			20	3										27	14	5	11			6											
28	SMASHING PUMPKINS (Virgin)	407	+80			10	16			25		3									15				5	20		9							4	4		
29	FREDDY JONES BAND (Capricorn)	359	-10		15	5	9			3	20	7	7		6		4				4						15	5	11	6								
30	XTC—A TESTIMONIAL DINNER (Thirsty Ear)	358	-4	19				7	14		7	7		5																								
31	JUDE COLE (Island)	351	-19		9	2	11		17	8	7	10					12	4			4	9			5	10	14	5	14									
32	LDWEN & NAVARRO (Parachute/Mercury)	349	-16		8			4	21						9	11	5								10	15	8	11	5	6	12							
33	FRANCIS DUNNERY (Atlantic)	339	-44							6					7	7	2								15	14	10	9										
34	HODDIE & THE BLOWFISH (Atlantic)	331	-67			15				13	9														20	11		13	11									
35	JOE SATRIANI (Relativity)	325	-1				16			16	12	16	11	4	7	6	10									10	3	8	4	5	20	3						
36	JULIAN COPE (American/Reprise)	323	+34	28		13				17	7	4					11							15	10	12	11	6	2	4	8							
37	GOO GOO DOLLS (Warner Bros.)	322	-32			10	9			17	7						6	6						21	5		11											
38	LOYD COLE (Rykodisc)	319	+3							6	11				6	8	6				2				10	11		7										
39	DAVE MATTHEWS BAND (RCA)	312	+1	8		33	6			12	6						6	11							5		12	8										
40	DAN ZANES (Private Music)	307	-4		9			4	10			9		5			6	6							6	5	11	7	11									
41	OCTOBER PROJECT (Epic)	290	-1		7			12						8	7										9	10	11	11	5									
42	MIKE SCOTT (EMI)	288	+15					4				9		5	7										10	8	9	10	10									
43	PAUL KELLY (Vanguard)	287	+14		8			4	3					8	7	11									10	10	11	5	10									
44	BRUCE HORNSBY (RCA)	282	-3			19			12	6	10			7	4	14									7		11											
45	CHERYL WHEELER (Philo)	278	NEW					12						5											10		8	9										
46	STEELE DAN (Giant)	276	-27				6			6				20	5	21									10		11											
47	DON HEMLEY (Geffen)	268	+13			17	10		20	6	7	9				7	12								10		11											
48	BETTER THAN EZRA (Swell/Elektra)	263	+36			12	13	15		16	2														14		12	11	6	3	1	14	6	16	4			
49	ROB LAUFER (Discovery)	247	+8			9			4	28																9	15		14									
50	ROOMFUL OF BLUES (Rounder)	246	NEW							11																												

the mesa debut!

david broza

stoned doors

TRIPLE ACE PICK!

"Broza is still the master of melding poetry and melody." — *The Zimmermen, Gavin*

"... exuberant and spirited... passionate and powerful." — *Lisa Riegel, Hard Report*

"His gritty voice and intense guitar style drive the emotional message of every song deep." — *John Schoenberger, Album Network*

MESA

WHO HOLDS THE FUTURE OF MUSIC



IN THEIR HANDS?



THANKS FOR AN EXCITING YEAR...
HERE'S TO ANOTHER!

HAPPY HOLIDAYS FROM
YOUR FRIENDS AT CAPITOL



THE BEATLES
BONEPONY
TOM COCHRAN
COCTEAU TWINS
HOLLY COLE
FOO FIGHTERS
JOHN HIATT
RADIOHEAD
BONNIE RAITT
BOB SEGER
SPARKLEHORSE
SPEARHEAD
RICHARD THOMPSON

THE SIGNS POINT TO A³

Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KPFT	KLJH	KCON	SWEC	WAPS	WBOG	WBCZ	WGBR	WGLZ	WDET	WGBK	WGBX	WFDV	WIII	WKEZ	WMAK	WMMM	WMAO	WMPY	WNCB	WNCN	WNU	WVLT	WVRR	WVRK	WRSI	WTTG	WYAY	WRYV	WUCC	WVLE	WVPR	WVRT	WVRY		
JOHN HIATT (Capitol)	13	20		36	8	12	9	6	12	20	22	13	16	7				8	18	19	15	18	30	14	15	23	14	15	16	17	16	13				
THE BEATLES (Capitol)	16			14		21	12	9	15	28	45		12	12	8			6	6	13	4	27	14	10	16	14	12									
BONNIE RAITT (Capitol)	13	10		28		21	9	3	9	14		12	12	16	11			6	19	4	15	15	11	14	10	9	14	26	21	18	15	14				
MELISSA ETHERIDGE (Island)	7	20		34	9	12			17		10		12	23				6	8	18		18	14	10	23	14	33	32								
TRACY CHAPMAN (Elektra/EEG)	16	10		30	9	12	12		10	14	15		11	12	16	10		6	10	12	7	17	17	15	7	15	14									
ROLLING STONES (Virgin)	15	10		19		21	6		8	15	18		15	12	21			6	6	13	15	19	8	14	10	11	28	13	18							
NATALIE MERCHANT (Elektra/EEG)	14	20	35	26		21	6		18		18		14	6		16		4	8	21		19	14	15	8	14	6	39	18	8						
PRETENDERS (Sire/Warner Bros.)	20	12	29	12	21	12			17	17	14			13	12	9		6	7	12	15	16	20	14	15	8	14	15	29							
TOAD THE WET SPROCKET (Columbia/CRG)	12	10	33	11	4	21	9		17	18			15	16	14			6	20	20		16	13	14	10	20	14	24	38	8	12	19				
BRUCE SPRINGSTEEN (Columbia/CRG)	7	5		22	5	12			6	10	7	14	12	13	12	5		6	18	12	15	10	10	14	15	8	14	12	35	9	17	17				
L.D. JARO (Warner Bros.)	12	10		32	9			9	10	6	4	45	13	6	16	3		6	18	6	7	6		7	14	15	7	13								
FRIENDS SOUNDTRACK (Reprise)	12		45	23	4	21			17	18			15	8				6	10	20		14	10	16	14	14	24	33	8	12	19					
JOAN OSBORNE (Blue Gorilla/Mercury)	14	10	32	18			6	6			6		6			32		9	7	7		20		7	10	11	6	22	24	1	9	19				
TOM PETTY (MCA)	10	20		22	9	21			16	13			14	6	22			6	15	5	4	10	14		10	10	23	22								
SON YOLT (Warner Bros.)	20		32	4	8	6	9		19		19	7	16	2				8	6	15	18	7	16		15	7	14	7	5	8	10					
INDIGO GIRLS (Epic)	10	20		8	12	12	9		7	5		9	13	12	6			2	7	5	15	16	14	14	4	6	14									
TEARS FOR FEARS (Epic)	10	10	28	11	8	12			5		5		6	16	8			8	13	13		4	9		7	9	7	16	6	14	10	18				
EMMYLOU HARRIS (Elektra/Asylum)			22	8			9		13	6		14	14	16				4			15	18	22	15	14	14										
RED HOT CHILI PEPPERS (Warner Bros.)			35	18		21			18				14		7						11		12			18			30	34	8	10	7			
ALANIS MORISSETTE (Maverick/Reprise)	16		38	31		21	9					14			8			8	16			19			19			6	27							
JONATHAN BIRDONE AND THE STORY (Blue Thumb)	10	10		17	12	9	9	12	13	22	7	22	12					6	3	11	15	14	12	14	10	14										
CHRIS ISAAK (Reprise)	10	12	28			8			6	4					9			4	8	7		10	8		15	9		8	9	23	13	4	7			
JOAN ARMATRADE (RCA Victor)	10	15		5			9		10	4	14	9	3	12				6	5	4	7	15	10		7	10										
EDWIN MCCAIN (Lava/Antastic)	14	10	23		21			9	13		15	12	22					7	9	7				7	7		16	7	16	12	6	18				
LISA LOEB & NINE STORIES (DGC)	12	10	30	13		21			17	5		6	6	3				5	6			17			15	10	12	17	14	13	22					
PASSENGERS (Island)	8	5		7	8	6	6		10				13	4				5	20	4				6	11	7	10	10	14	9	11	1	8	13		
COLLECTIVE SOUL (Atlantic)	17		24	13		21			16		6				9					12						15		12	16	24						
SMASHING PUMPKINS (Virgin)	10		31			21				15	22		12	12				5	7							4			38	6	4	31	7			
FREDDY JONES BAND (Capnorn)	10		17	4	12	10	9		4						12			2	3	15		8	9		10	8	14	16								
XTC—A TESTIMONIAL DINNER (Thirsty Ear)			25	5		10	9		9	16	22	4	13	12	3			5			4	15	10	10	15											
JUDE COLE (Island)	20		18	4		12	9						7	6	3			4	5	7		11	16	7												
LOWEN & NAVARRO (Parachute/Mercury)			13			12			4	22			13	12	4			6	4	5	4	15	3	15	7	4										
FRANCIS DUNNERY (Atlantic)			17	9		12	15			14	22	6	14					6			7	15	4	17	7			14								
HOOTIE & THE BLOWFISH (Atlantic)	8	10		12		21									10								16		14		8		7	15	14	8	12			
JOE SATRIANI (Relativity)	12	10				12	6		6	4			15	5				5	4	5		6					16	7	15							
JULIAN COPE (American/Reprise)	5	12	9	8		6	3		9		22		12	4				3			4		11	21			11	21								
GOD GOD DOLLS (Warner Bros.)	12		31			21			9					20								7		7		17		32	9	17						
LOYD COLE (Flykodisc)	10		20	12		12	9		6		55	6	5	12				4	6			3	4	15	15											
DAVE MATTHEWS BAND (RCA)	5					6			7						8			9				14	14		14		9		34	9						
DAN ZANES (Private Music)			13			6	16	12	6		12							5	10	7	6	11	17		10		14									
OCTOBER PROJECT (Epic)			5	8	9	9			6			11	5	12				2		6	15	17					4	14								
MIKE SCOTT (EMI)	5		9	5		9			11	14		9	14	12				5	4	6	7	15				10		4								
PAUL KELLY (Vanguard)			20			9	6		7	12	14			12							7	4	3	5	10		7	15								
BRUCE HORNSBY (RCA)	10		23			9												10	19	11						28		14								
CHERYL WHEELER (Philo)			4			9			12	26		12	14	16				5	4		7	6				14	15									
STEELY DAIN (Giant)			17								22		13	16				10	4		15					14										
DON HENLEY (Geffen)			12			12					7							6	5				5				7		6							
BETTER THAN EZRA (Swell/Elektra)		10	31			12	9																				10									
BOB LAUFER (Discovery)			29	8	12		6				6		13	12				2	3	3							10									
ROOMFUL OF BLUES (Rounder)																																				



Anders Osborne



WHICH WAY TO HERE

HIS DEBUT ALBUM ON

OKEH/550 MUSIC FEATURING

“FAVORITE SON”

WITH SPECIAL GUEST

TOMMY MALONE FROM THE SUBDUDES

OKeh



epic
epic records group

Tracy Chapman

Give Me One Reason

The premiere single from the forthcoming album *New Beginning*.



62,244 units scanned in only 3 weeks!

Gavin A3 **5***

Gavin A3 Commercial **8***

Gavin A3 Non-Commercial **4***

R&R Adult Alternative Tracks **11*-7***

On 76 stations

New this week: **WXRT, KBCO, KBXR, WCBE, WYKT**

ON TOUR NOW!

Since her remarkable debut in 1988, TRACY CHAPMAN has captivated audiences around the globe with her pure voice, evocative songs and intense spirit. In the process, she has sold millions of records and filled concert halls worldwide. Recorded virtually live in the studio with her own band, *New Beginning* marks the auspicious return of one of the most compelling artists in popular music.

Album in stores November 14.

Produced by Don Gehman and Tracy Chapman
Management: Gold Mountain Entertainment



On Elektra compact discs and cassettes. <http://www.elektra.com>
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RADIO

ARTIST

FOUR CORNERS OF A3

INDEPENDENT

RECORD

BY
KENT AND KEITH ZIMMERMAN



JODY DENBERG
Program Director,
KGSR-Austin

Some call Jody Denberg "Mr. Austin, Texas." He's a GAVIN-award winning programmer whose station has served as an inspiration for those in the A3 trenches. On the eve of KGSR's fifth year as an A3 (not counting the first couple as an Adult Alternative smooth jazzer), we caught Jody in a reflective mode.

Five years?

Our fifth anniversary party is this week with Los Lobos, Sonny Landreth, Shawn Colvin and Del Amitri. How's that for a line-up?

We'll do that in the *Austin City Limits* studio.

Some folks think of Austin as an music market oasis. Is your situation really

unique, or are there similarities in terms of national challenges in the marketplace?

There's no doubt Austin is a musically-aware town and maybe we have a slightly easier go than other stations. Unquestionably, we face the same challenges that other A3 stations face. Even if we were to get every musically-aware person [in the area] as part of our cume, it wouldn't be big enough to drive a radio station. It doesn't hurt, but those listeners alone won't make KGSR successful.

I know it's a cliché, but a station still has to be regional.

The beauty of A3 radio was supposed to be that each station retained a regional identity. That's easier for us because there's so much music coming out of here that's both national and local. Whether I want to play Ian Moore or Willie Nelson or Shawn Colvin, they'd all fall under the banner of Austin music. It could also be K. McCarty, Jo Carol Pierce, Jimmie Dale Gilmore, Stevie Ray Vaughan, or the Reivers. They make it easier to give our station its regional flair.

What are the changes in radio you've seen over 1995, locally and nationally?

Locally, things have changed because there's always more competition. We signed on a sister station that's an Alternative station; there's no doubt we share listeners. Just in the last couple of weeks, a Smooth Jazz signed on. They have the same target demographic we do—upper demo, professional, well-educated, that kind of psychographic.

Locally, things have changed for the better, because the economy is booming again. There's seemingly no shortage of ad money going around right now.

It's funny you mention Smooth Jazz as competition. No one else does.

Maybe we [think that way] because that kind of radio is our roots. We're celebrating our fifth year as a Triple A, but prior to December 3, 1990, we were a Smooth Jazz station. During our first year as a Triple A, we retained a lot of that programming. Even to this day, we run *Art Good's Jazz Trax* and *Musical Starstreams*. Those happen to be some of our highest rated day parts.

The issue of Rock Alternative. What's your take?

When we started, we played a lot of Alternative music because in 1990, Austin didn't have an alternative station. Now it has two, KNNC and 101X, plus the AOR leans Alternative. When we started, we played Alternative music, though it meant more New Order than Bush and Pearl Jam.

TOP 5 ALBUMS OF THE YEAR

JAMIE CANFIELD, RYKODISC

1. *Lowdown*-Motivator-Freaky Chakra
2. *Bring 'Em All In*-Mike Scott
3. *Gorgeous*-George-Edwyn Collins
4. *T.J. Kirk*-T.J. Kirk
5. *Exit Planet Dust*-Chemical Brothers

JULIE D, AIM MARKETING

1. *Blue Streak*-Luther Allison
2. *A Day at the Beach*-Sonia Dada
3. *Tall Blond Helicopter*-Francis Dunnery
4. *Bring 'Em All In*-Mike Scott
5. *Emotion*-Papa Wemba

MAXANNE SARTDRI, MODSE & SQUIRREL PROMOTION

1. *Mirror Ball*-Neil Young
2. *All You Can Eat*-k.d. lang
3. *For the Love of Harry-Nilsson Tribute*
4. *Poverty-Subdudes*
5. *Blister Soul-Vigilantes of Love*

JANE PURCELL, WWCD-COLUMBUS

1. *Mirror Ball*-Neil Young
2. *Bloom*-Billy Pilgrim
3. *One Hot Minute*-Red Hot Chili Peppers
4. *Foo Fighters*
5. *LP-Rembrandts*



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and to all,
a good
NIGHT!

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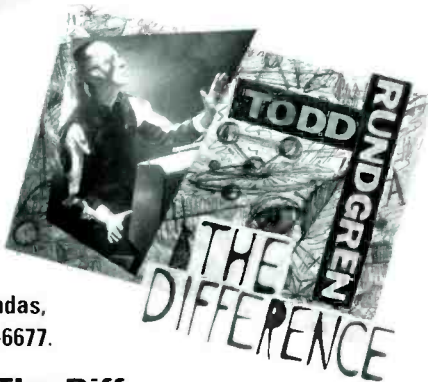
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Produced at WXPN, Philadelphia's only A³ station.

Thanks a latte!



It's been a great year for the format here in Seattle.
We appreciate your continued support.



From left: GM G. Michael Donovan, Mktg Dir Sandy Szabol, MD Dean Carlson, PD Chris Mays

Currently it's one element of what we do, an important element, but not the dominant element.

Has your commitment to that music diminished because of competition?

No. Our programming philosophy is to be broad-based and offer a wide range of styles. I wouldn't want to diminish that Alternative style, because it's doing so well commercially. That would be silly. At the same time, we hardly play Pearl Jam except for two soft songs. We haven't played Heather Nova, Better Than Ezra, Goo Goo Dolls, or a lot of the artists I see on the top of the Rock Alternative playlists. I think their upper demo appeal is somewhat limited. We pick and choose the Alternative acts we play very carefully. Looking at my list, some of the artists that could be deemed Alternative include Toad, Son Volt, Poi Dog Pondering, Passengers, Cocteau Twins, Red Hot Chili Peppers, and Tears for Tears. They're all in our top 25, but so is k.d. lang, Melissa, Tracy Chapman, Dan Zanes, Mike Scott, and Chris Isaak. Who's to say which style of music they fit into?

Dave Einstein talked about going back as far as ten years to know what's familiar in a marketplace.

There are certain songs in our library that might not be in that category in other markets, for instance John Hiatt's "Slow Turning." We consider that a familiar song because ten years ago, KLBJ played it a lot. I worked at KLBJ for ten years, so I know what we played. But also, Austin is a booming market. Over the last few years, the population has increased by 50,000, and those people aren't coming in with the heritage of old Austin music. You're fooling yourself if you think John Hiatt is familiar [to people] moving from a market where he's never been

played.

If, statistically, people are more mobile and are moving to your town, how do you deal with a transplanted population?

They might not care as much as we do about an artist like Guy Clark or Townes Van Zant. They might not be as familiar with the Americana aspect of our library, so we've had to pick and choose what we play from artists like Tish Hinojosa, Townes, Guy, Darden Smith, that stable of artists. It's a spice, not the main course.

How do you walk the line, by maintaining your identity or evolving with the population?

We evolve with the population. Maybe what's spice now used to be more prevalent in the past. When we started five years ago, KGSR didn't play Melissa Etheridge. We didn't play a lot of Rolling Stones. Now it would be silly for me not to play Melissa Etheridge. If I want to bring come to my station, how can I ignore one of the most successful upper demo artists just because of my own personal elitism? That would be silly. We've evolved. At the same time, our heritage is a part of us.

Overall, how do you rate the format's performance in breaking new artists?

Breaking new artists is the number one calling card. I felt left out when there was a front page article in *Billboard* on Joan Osborne. We played "One of Us" right after we got the album. I had the label calling me, asking us not to play the song yet, but we went ahead, five tracks deep on the album. [She was] an exclusive artist for us for six months, from March until September, which was when the other formats fell in line. I thought, if not our call letters, at least the *format* should have been given a bigger hurrah for breaking that artist. **We were but a footnote to KROQ and VH1.**

Right! That hurt. Personally, I'm a big fan of Joan's. Part of the reason we're in this is to help expose new music. That's our passion, and to not have gotten credit. We do break artists, there's no question about it. Still, smart labels like A&M treat us with respect. We may not bring multi-platinum sales to an artist, but you can't get a Sheryl Crow to multi-platinum sales, unless you get her on [radio] first and develop a story.

We're the ones that developed stories for artists like Sheryl Crow, Blues Traveler, and Del Amitri. I'm not dismissing Mercury in any sense, and I don't mean to sound like a prima donna.

One of the points raised during GAVIN's recent trade fracas was that the industry's support of Triple A wavered. Your thoughts?

MICK HARVEY



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Includes the songs "Initials B.B." and "Harley Davidson"



For more information contact Roze Braunstein at 800.865.6883, Ext. 223 or e-mail roze@mute.com

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TOP 5 ALBUMS OF THE YEAR

KIM ROWE, WCLZ-PORTLAND, ME

1. *Strangers World*-Patty Larkin
2. *Dog-Eared Dream*-Willy Porter
3. *Medusa*-Annie Lennox
4. *Alive in America*-Steely Dan
5. *Last of the Good Straight Girls*-Susan Werner

SHAWN TAYLOR, WWAY-WEST DOVER, VT

1. *Dance of the Rainbow Serpents*-Santana
2. *South of I-10*-Sonny Landreth
3. *Wrecking Ball*-Emmylou Harris
4. *Natural Mystic*-Bob Marley & the Wailers
5. *Till the Night Is Gone*-Tribute to Doc Pomus

MIKE FORD, WBJB-LINCROFT, NJ

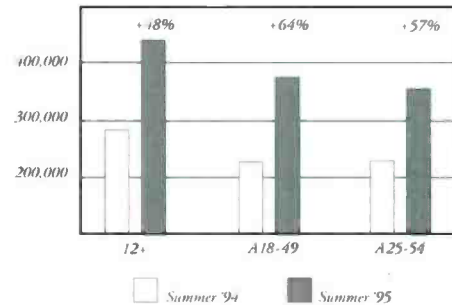
1. *Surreal Woman & Other Songs*-Roadside Myth
2. *Ben Folds Five*
3. *Faust*-Randy Newman
4. *Dog-Eared Dream*-Willy Porter
5. *Not a Pretty Girl*-Ani DiFranco

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What a difference a year makes. That's how long we've been bringing album alternative to Southern California listeners. And judging from the numbers, more and more of them are listening everyday. Many thanks to all who have supported us during this period. Without you, the operation would never have been a success.



* Los Angeles Metro: *Come Listeners*; Monday-Sunday 6a-12m Sun, '94 Sun, '95 Arbitron

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REAL PEOPLE,
REAL MUSIC,
REAL RADIO**

I can only speak from my end. I have never been denied anything that I needed or wanted from a label. I don't ask for the moon, but when we needed Los Lobos for our party, Nancy Stein made it happen. It's a funny thing watching my sister station sign on and see how they're courted, how the other half lives. At the same time, I don't feel competitive to them or any other stations. All I want to do is have the tools I need to achieve what I want. I've never been denied help printing up t-shirts or taking listeners to Dallas in a bus. I can't say that I've ever felt any waiver of support. Maybe others did, but I've been treated more than fairly.

Ratings versus revenue. What are your thoughts?

Power ratio—isn't that the term? I think it means that for every ratings share you get, you take out a stronger percentage of revenue in the market. We have an incredibly strong power ratio; we're sold out 80 percent of the time. Obviously you want to be able to charge more money for those spots, and you can only do that by having greater ratings. We must be a successful radio station. We were sold in June for a great profit to the former owner. We've had a bit of a lull in our ratings over the last two or three books, although we just came off of an amazing trend. Our latest tend was a 3.1 to 4.0, 12+ and 4.8 to 5.7 in the upper demos. We're pleased now, but we had a lull and I don't know what to attribute it to, except there are a heck of a lot of radio stations to listen to. We have a great sales staff. I think the radio station sells itself.

How is the transition going with the new ownership?

It's great. When I think of all the [possible] scenarios and to have been bought by an independent owner, and not a corporation—a man named Bob Sinclair—I feel lucky. Up until June, we were a stand alone station. That's a difficult sell. Now we're a strong combo. Our sister station already has a three share, 12+, so it's great. With the whole Rock Alternative versus Triple A debate, our new owner never wanted us to become what John Hiatt and I, on the phone the other day, called Alterna-Lite. We have an Alternative station [in the market] already, why should we change? We don't need to give up the franchise on the Lyle Lovetts, Shawn Colvins, John Hiatts, Emmylou Harris, Bruce Hornsby, Bonnie Raitts, Peter Gabriels, Stings, Eric Claptons, and Beatles.

Has there been an over-reaction to the Rock Alternative thing?

Sure, and I'd like to give our consultant, Dennis Constantine some credit.

TOP 5 ALBUMS OF THE YEAR

CHRIS MAYS, KMTT-SEATTLE

1. Relish-Joan Osborne
2. Walk On-John Hiatt
3. Where'd You Hide the Body-James McMurtry
4. Yes-Morphine
5. Wrecking Ball-Emmylou Harris

MATTHEW LAWTON, K-OTTER-SAN LUIS OBISPO

1. Marie-Jane Siberry
2. Bring 'Em All In-Mike Scott
3. Relish-Joan Osborne
4. Wrecking Ball-Emmylou Harris

KEN ALLEN, KTHX-RENO

1. Relish-Joan Osborne
2. Lost Dogs & Mixed Blessings-John Prine
3. Wildflowers-Tom Petty
4. A Day at the Beach-Sonia Dada
5. Brooklyn Side-Bottle Rockets

PAM EDWARDS, WORK GROUP

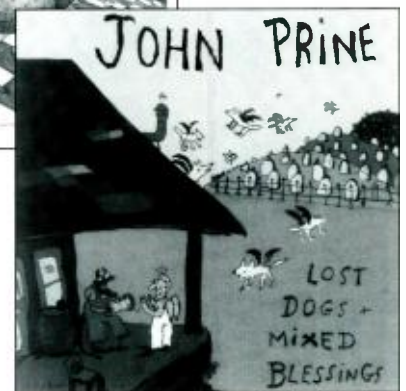
1. Oyster-Heather Nova
2. Relish-Joan Osborne
3. Tigerlily-Natalie Merchant
4. Your Little Secret-Melissa Etheridge
5. Ben Folds Five

When our ratings lull, we questioned everything. But with Dennis and his stations, like The Mountain in Seattle, we towed the line by playing a broad base of music for adults. Hey, whatever works in your market. If Rock Alternative works for you, go for it, brother! I hold no grudge. People did dive in quick. If there's some other market where Rock Alternative goes against Triple A and emerges as victorious as The Peak did in Boulder, does that mean all these other stations will swing around? What I am reading now is that WNEW is considering going more progressive. Ted Edwards obviously didn't paint himself too bad into a corner—he added Bruce Springsteen, and I think they're playing John Hiatt. Those seemed to be the type of artists WNEW were trying to distance themselves from.

Any thoughts on the plight of the small label?

I don't look at labels when I pick records. I've been on panels where people have thought I'm incredibly naive to say that, but it's true. I don't look at labels in the music meeting. This week we needed some good night records, the ones we had were burnt, so we added Spearhead and Radiohead. It wasn't until the next day I realized they were both on Capitol. What the hell do I care? Poi Dog Pondering is on Pomegranate. Dan Zanes is on Private. I'm sympathetic to their plight. Obviously the majors have bigger guns to play with, but personally, it doesn't effect the way I program the station. I love the Dan Zanes album. That's one we just got around to a few weeks ago. Who else in my market is playing something as cool as "Rough Spot"? Same with Anders Osborne.

*Happy Holidays
to our friends at
F3 and Gavin*



Thanks for a great year.



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hear now.

Joe Jackson • The Police • Boomtown Rats • XTC • Rickie Lee Jones • Lene Lovich • The Knack • Gary Numan 1980 English Beat • The Pretenders • Psychedelic Furs • The Cure • Huey Lewis & the News 1981 Soft Cell • Echo & the Bunnymen • Stray Cats • Go Gos • Tom Tom Club • U2 • Human League • Duran Duran 1982 Laurie Anderson • The Church • Depeche Mode • Men At Work • R.E.M. • Culture Club • ABC • A Flock of Seagulls • Marshall Crenshaw • The Fixx • Billy Idol 1983 INXS • Midnight Oil • New Order • Tears For Fears • UB40 • Eurythmics • The Alarm • Ministry • Modern English • Stevie Ray Vaughan • Violent Femmes •

what's next.

Robert Cray 1984 General Public • Frankie Goes to Hollywood • Howard Jones • Los Lobos • The The • The Smiths • The Bangles 1985 Big Audio Dynamite • Chris Isaak • Mike and the Mechanics • Suzanne Vega 1986 Bodeans • Crowded House • Steve Earle • Fine Young Cannibals • Bruce Hornsby • Jesus & Mary Chain • Smitherens • Timbuk 3 • World Party 1987 Concrete Blonde • Peter Dinklage • The Insiders • Sinead O'Connor • Webb Wilder • K D Lang 1988 Tracy Chapman • Indigo Girls • Jane's Addiction • Living Color • Morrissey • Melissa Etheridge • Edie Brickell & the New Bohemians • Sugar Cubes • Traveling Wilburys 1989 Lenny Kravitz • Nine Inch Nails • Poi Dog Pondering • The Stone Roses • The Subdudes • Bob Mould • Michael Penn 1990 Shawn Colvin • The Sundays • Charlatans U.K. • Lowen & Navarro • Jesus Jones • Mazzy Star 1991 Pearl Jam • Smashing Pumpkins • Violent Femmes • Nirvana • Urge Overkill • Material Issue • Blues Traveler • 1992 Cracker • Gin Blossoms • Jayhawks • Little Village • Sugar • Rollins Band • PJ Harvey 1993 Belly • Sheryl Crow • Liz Phair • Big Head Todd & the Monsters • Counting Crows • Cranberries • Freddy Jones Band • Stone Temple Pilots 1994 Collective Soul • Dave Matthews Band • Veruca Salt • Oasis • Hootie & the Blowfish



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My favorite record.

I know. I read your write up. A friend of mine who works for Anders called me saying, "Did you see the GAVIN today?" He was jumping out of his skin.

Any other sleeper records you're grooving on?

The first Spearhead song, "Hole in the Bucket?" I was so late on that record. I only played it after Spearhead played in Boulder, because they were so great. Granted, we only played it at night, four times a week, but it's still on the air. We just traded "Hole in the Bucket" for "Positive." I love that song. Poi Dog Pondering is wonderful. If Alternative radio isn't going to play them, leave it to us. Son Volt, although that's not much of a sleeper. Cocteau Twins. Why did people ignore that last EP? It was so gorgeous. King Crimson was overlooked. The Innocence Mission. Dan Zanes. Tab 2. These are records we champion, although our top records are still Rolling Stones, Beatles, Tracy Chapman, John Hiatt, Tom Petty, Bonnie Raitt, Melissa and k.d. Those get played three times a day while other records might only get played once a day.

How's the future look?

It's looking good today since we had a good trend last week. When the bandwagon thing happened with Rock Alternative, it was kind of a down time. Now some of the more eclectic Triple A stations like KFOG, WXRT, KMTT are all doing well. I'll bet most of us

are playing Emmylou Harris and Bruce Springsteen, artists who are "the line in the sand," which is what you wrote about Bruce Springsteen in GAVIN. I think the future looks good. Not long ago, there was an article in the local weekly about Alternative radio in Austin. We were not mentioned.

There's a couple of ways to look at that.

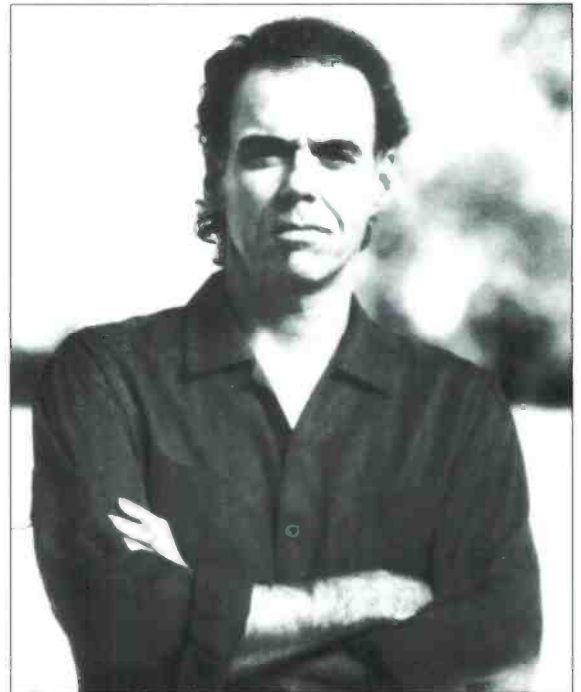
Right. At first I was taken aback. Then I thought, "We are the alternative." A station that plays Manu Dibango, Lyle Lovett and Tab 2—there's your alternative. Just as the ground swell five years ago led to Triple A, I can't imagine that, a year or two from now, [people looking for something different] are still going to want to hear the Goo Goo Dolls, Better Than Ezra and Heather Nova all day long. They're going to want to hear something else. No diss to those artists, but maybe listeners would like to hear those artists inside a broader framework.

What was the last record you bought?

Yoko Ono's *Rising*. I bought it because Capitol didn't service me quick enough. It came the next day, however. I love that record.

What's the last book you bought or read?

I spend most of my time reading trade magazines. *The Seven Laws of Spiritual Success* by Deepak Chopra was a gift from Dennis, and I did read it. ●



JOHN HIATT

Capitol Recording Artist

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1995 Gavin A³ Station of the Year

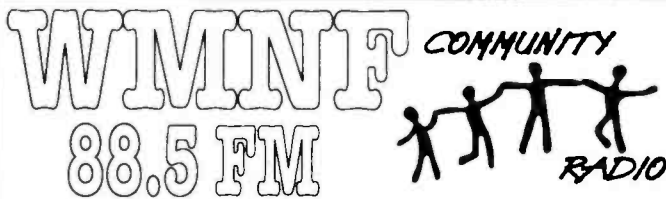


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Holly Cole..Jane Siberry..Son Volt..Joe
Ely..Laurie Lewis..Tab Benoit..Aretha
Franklin..Mouth Music..Southern Culture on
the Skids..Salif Keita..Syd Straw..Bill
Evans..The Drovers..Ry Cooder..Smashing
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GAVIN A3 Summit was a highlight of the conference. Not long before his new album, *Walk On*, hit the Number One slot on the GAVIN A3 chart, we caught up with Hiatt in New York City, the day before he was set to leave on an extensive tour.

***Walk On* represents a new era for you.**

The songs always dictate. I wrote all of them while out on the road touring on *Perfectly Good Guitar*. We were out for fourteen months. [Those songs] had a sort of back porch feel to them, in contrast to the music we were making on the road. It was soothing to me, in the midst of all the rigors of touring, to write acoustic songs that longed for heart and home. The songs reflect that disjointed feeling you get moving around so fast.

TOP 5 ALBUMS OF THE YEAR

DAVE SLOAN, DMX

1. Relish-Joan Osborne
2. Trace-Son Volt
3. Ben Folds Five
4. A.M.-Wilco
5. Wrecking Ball-Emylou Harris

GREG MEITUS, WYEP-PITTSBURGH

1. Home-Spearhead
2. Temptation-Holly Cole
3. Tall Blonde Helicopter-Francis Dunnery
4. Hey-Toni Price
5. Everyman-Simon Bonney

NANCY STEIN, WARNER BROS.

1. Trace-Son Volt
2. Crazy Sexy Cool-TLC
3. A.M.-Wilco
4. Jagged Little Pill-Alanis Morissette
5. A Boy Named Goo-Goo Goo Dolls

MICHELE CLARK,

MICHELE CLARK PROMOTIONS

1. Tall Blonde Helicopter-Francis Dunnery
2. 12 Haunted Episodes-Graham Parker
3. Fade Away Diamond Time-Neal Casal
4. Relish-Joan Osborne
5. Honor Among Thieves-Edwin McCain

Are you a good traveler?

[laughs] I'm terrible on airplanes. The least little bump, I freak out. In fact, I'm thinking of taking one of those courses for white knucklers so I can get over it. Of course, the statistics say I'm safer up there than in a car, but, the wandering minstrel aspect of the job, I quite enjoy. Basically I'm a control freak, and if I'm not driving, I'm not comfortable. Ask my wife.

Are you a back seat driver?

The worst.

Was moving over to Capitol a good move?

A wonderful move. We felt that, after four albums with A&M, we were all in just a little bit of a rut. While we felt we were moving forward with each record, it was time to move on. **If this is your twelfth album, you must be familiar with four album cycles. You've been on a lot of**

labels since the seventies. Epic, MCA, Geffen, A&M and now Capitol.

I'll tell you, it was really nice making this record because I paid for it myself. First off, it was nice to have the dough to do that. It's not that I mind having record companies spend money—in fact I welcome it—but it was nice to have no point to make other than just making music. I knew we'd get somebody to put the darned thing out, but that wasn't the focus. It was more like, I got this good batch of songs, a great rhythm section, so let's make the music.

With the dough and the inclination, you were a total free agent.

Yeah, a free agent. That's it, exactly. I think that carried over to the music. I had a lot of things in my corner for this record. The rhythm section had played together for over two years; that was a big positive. I felt the songs were strong. I felt good going in. Then we hooked up with Don Smith, a wonderful engineer and a great sort of cheerleader who knows how to get the take, the feel, the groove—that mysterious thang that we all try and get. I had a lot going for me. The band I was initially going to take into the studio changed. I ended up taking two out of the three. The guitar player, Mike Ward, who had been on the road with us, quit the band two weeks before we went in. I don't know if it was providence or what, but we probably would have made quite a different record. We found David Immergluck, who used to play with Camper Van Beethoven. He's a great electric, slide, pedal steel, and mandolin player; a very talented guy. He dropped in cold. In fact, we rolled a take the first time we played together. Davey Faragher helped with the writing. Michael Urbano, the drummer, used to work with Cracker. It worked out great.

You're semi-notorious for frequently changing band members.

[laughs] Are you saying I'm hard to work with? Writing the songs is one part of the process. The next bit of fun is taking it into the studio and mixing the songs with a group of musicians, seeing how it blows up. That's so exciting to me. I enjoy changing producers and working with different people, though I must say, I'm pretty happy with this combo, though I've said *that* before. **I'll bet Sonny Landreth would play with you again in a second.** So would I. I don't rule anything out. I'd love to get that band together again. There's all sorts of projects to be done. Personally, I feel, creatively, that I'm in a productive time of my life. My best stuff is still in front of me, rather than behind. That's a nice



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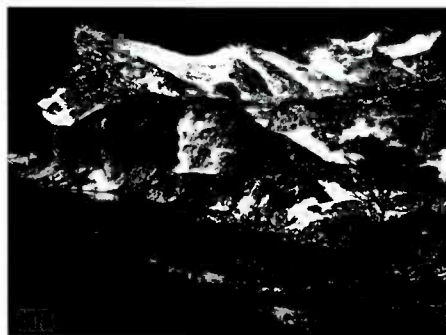
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feeling at age 43. Of course, I could be wrong and it could be all over, or headed downhill.

You're still based in Nashville?

My wife and three kids are just south of Nashville.

Wasn't there a time when you were considered more of a writer than a touring performer?

There was a point where I gained more notoriety by getting covered, but I never was a Brill Building, Music Row-styled songwriter. That's to say, I don't [intentionally] write songs for other people. I still don't know how to do that. I write for myself to make records, although there have been times when the songwriting end of my career has sustained me.

Who is your audience when you look out into the crowd?

[laughs] I've always tried to maintain an audience from six to sixty. I don't presume to have an audience that broad, but what I do is pretty straight-forward and not as difficult as it's put up to be. I don't think I'm an acquired taste. I can't make music for a narrow band of people.

Do you feel the heat of Triple A radio?

Absolutely! Triple A has been the greatest thing to happen to—whatever you want to call us—artists with more than one good song.

There are those of the opinion that the format needs to be more focused.

Bah, humbug. I think less focus, the better. There's so much music out, there needs to be a format to represent us. Triple A fills the bill. If I can turn it on and hear Sarah McLachlan and an old Clash cut, that makes perfect sense to me. Look what's happened to Alternative. It's a joke. My seventeen year-old kid has already turned his back on it. He says it's just a bunch of wannabee soundalikes. They took good music and turned it into high style in the name of commerce. That's the wrong thrust. I mean, Nirvana busted out onto the scene because we needed to hear from kids with guitars. There was too much crap going on.

What worries me is that by signing everything that's playing in a garage, one day some company is going to accidentally sign some old duffer who's just cleaning out his garage.

The good thing about that is that the doors are open. There's probably more kinds of music being played now than ever before. We figured it out one time and there's essentially ninety-three labels that could conceivably sell platinum-plus. *Ninety-three*, pal! There's a lot of outlets for this stuff. Personally, I've never

assigned any particular age to good music.

What did you think when you saw "Have a Little Faith in Me" used in the movie *Benny and Joon*?

I thought it was an excellent use of the song. It was beautiful. In fact, I know the gentleman who directed the film [Jeremiah Chechik]. He did the "She Runs Hot" video for Little Village. I have a gentleman at CAA, our booking agency, who pitches my stuff in Hollywood's direction every now and again. I'm very interested in how music works with film. I like cinema a lot. I'd like to get more involved in applying my music to film. Martin Scorsese is one of my favorites. I like Quentin Tarantino's movies of late, *Reservoir Dogs* and

TOP 5 ALBUMS OF THE YEAR

- JON PETERSON, WRLT-NASHVILLE**
1. *Relish*-Joan Osborne
 2. *Long About That Time*-The Delevantes
 3. *River of Fallen Stars*-Pete & Maura Kennedy
 4. *What's Inside*-Joan Armatrading
 5. *Letters to Laredo*-Joe Ely

- ANDREA KARR, SWE CABLE RADIO COMPANY**
1. *Relish*-Joan Osborne
 2. *Jagged Little Pill*-Alanis Morissette
 3. *Lamprey*-Bettie Servert
 4. *Mellon Collie Smashing Pumpkins*
 5. *Trace*-Son Volt

- LIZ OPAKA, RAZOR & TIE**
1. *Wrecking Ball*-Emmylou Harris
 2. *Tomorrow the Green Grass*-Jayhawks
 3. *Cesaria Evora*-Cesaria Evora
 4. *A Day at the Beach*-Sonia Dada
 5. *Ben Folds Five*

- KEVIN SUTTER, M3**
1. *Dragon Fly*-Mae Moore
 2. *Yes*-Morphine
 3. *Life*-Simply Red
 4. *We All Live Here*-Pat Metheny Group
 5. *Buddha of Suburbia*-David Bowie

certainly *Pulp Fiction*. I'm a big Francis Ford Coppola fan, particularly *Bram Stoker's Dracula*. He took a lot of heat on that one, but I think he has such an understanding of Hollywood filmmaking. People picked on Keanu the surf boy, but Wynonna Ryder reminded me of a young Audrey Hepburn.

Are there any common misconceptions as to how you create?

People assume I write the words first, which is exactly the opposite [of how I work]. They come last. The inspiration comes from the melody.

Where do you get your subject matter?

The lyric is born out of necessity. I reach a point with a melody and a set of chords where I'm stirred, so then I've got to have something to say. It's at that point that I throw up the lightning rod for a story. You look for what's out there flying around. My

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voice and the language I speak, that's my instrument. It's like a trip. I never know what I'm going to write about when I'm staring at the blank page. I love that moment—when you're staring at the blank page and the first line comes out. It's a wonderful feeling. You

still don't know where it's going to go, but you're off and running. "I'm sitting on the toilet with my sunglasses?"

See? You can go anywhere. That line proves my point.

Richard Burton once said that sometimes actors lose the luxury of observation—people watching—once they become too famous.

I think I'm pretty mundane, average Joe kind of guy. Wife and kids, go to the local chicken eatery—we're nothing special. I'm always out and about, mall crawling or at soccer games with the kids. We hear music and watch movies.

Does the mundane inspire your songs?

All the time. That's where the craziness lives.

If you could have dinner with three historical figures, living or dead, who would they be?

Good question. Lemme see. Mark Twain.

Aristotle. Hmm. . .the third person is key. George Washington Carver. I would want to talk about the peanut, agriculture, philosophy, and writing.

Have you ever thought about writing prose?

Yes. I have a lot of favorite writers. Raymond Carver. Jim Harrison. Flannery O'Connor. I want to eventually turn to other forms of writing, maybe in my fifties. Then I can travel in a different mode. Travel light, travel to listen and learn. The way I travel now, I can write songs and that's about all I can fit in. ●



HARRY LEVY
Independent Promotion Exec,
Levitation Entertainment

Harry Levy started his career in radio at KUSF-San Francisco (even briefly interning

at GAVIN) before making career stops at Elektra and Capitol. Those who know him even slightly all agree—Harry is a phone-aholic whether it's planes, trains or automobiles. After leaving the labels behind, Levy began independently promoting Alternative music, which was when he first noticed a budding niche in adult rock n roll. His company, Levitation, handles the promotion of A3 and Alternative, both commercially and noncommercially.

How has your business changed over the last year?

Dramatically, in that I'm somewhat back to doing what I used to do when I was with Capitol and Elektra, dealing with more Alternative music.

Alternative stations or music?

Both. Part of the A3 format—and I'm talking about some stations, not all stations—have veered into a more Alternative direction. It's been happening longer than just the last year, but it's taken off mainly over the last six months. Since there was enough of a percentage of stations that were dealing with that style of music, I began to get involved.

What kinds of music does Levitation deal with?

Mainly Triple A. To some extent, Alternative. Public radio. Those are the main ones. That's for now. In the future, we'll broaden.

What's been the most dramatic development in Triple A this year?

There've been a few developments. One was

TOP 5 ALBUMS OF THE YEAR

- ZDE ZUEST, KRSH-SANTA RDSA
1. Relish-Joan Osborne
2. A Day at the Beach-Sonia Dada
3. The Isle of View-The Pretenders
4. Hot House-Bruce Hornsby
5. Tomorrow the Green Grass-Jayhawks

- TOM FROUGE,
GREEN LINNET RECORDS
1. Train A' Comin'-Steve Earle
2. Tulare Dust-Tribute to Merle Haggard
3. Yes-Morphine
4. I Brought Him-Blind Boys of Alabama
5. River of Fallen Stars-Pete & Maura Kennedy

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Rock Alternative coming on. Also, Triple A, over the last part of this year made a big resurgence—not that it ever went away. From an artist standpoint, Joan Osborne happening is a huge development. You need to have acts like that at least once or twice a year—acts a format can say they broke. In her case, that's definitely true; Triple A broke her.

Over the last three years, has the format been maintaining that pace?

Yes. This year was a little down, but I think it's cyclical. I read something recently about Alternative reporters that said they were frustrated because there weren't that many big releases out toward the end of this year. Those things are cyclical. You can't automatically assume that there will be three or four artists to break from a format each year. One year it could be seven, another, none. You don't want that to happen, but that's the nature of the beast. Plus, there are the nice surprises. Joan Osborne is the weird example, because she's a new artist, but you also have an artist like Melissa Etheridge. She may be an act that's already broken, but A3 had a lot to do with her record sales, along with other formats. There's credit to be gained from that, even if it's not obvious credit.

Haven't we also banked a lot of artists for the future. Think about the next Paula Cole, Counting Crows, Sheryl Crow or Dave Matthews albums. For only three years, the format has quite a few new core artists on deck. I agree. Something the record busi-

ness has gotten away from is artist development. There used to be bands, like R.E.M. and U2, [to name] two big examples, who weren't pressured to happen on the first couple of records. Because of some of the deals that bands sign now, it now has to happen on the first record. But look at Paula Cole. She's got a big career ahead of her.

Has the record industry's support of A3 wavered over the last year?

It's funny you say that. Some people I talked to said it did, but I never saw it. I'll use a great example without naming names. I was talking to a semi-respected industry figure. This person said that all the people he talked to said that Triple A was done, over with. So I asked, what kind of people told you this? Turns out it was either record companies not doing Triple A promotion or radio people in other formats. *Of course* they're going to say that! They have no vested interest in saying otherwise. It all has to do with perspective. It's like campaign research: You can spin anything anyway you want. As for me, no, it never went away.

Did your business go down at all?

My business has only gone up. Look at the straight Triple A or even Rock Alternative stations and look who's successful. Look at Norm Winer, Paul Marszelak, Chris Mays, Pat Gallagher, Jody Denberg, or Doug Clifton. These are people who know their stuff. It's no accident these stations are successful. One of the things that drives me crazy about the business is that our people think our business is so different from other industries.

Is the format tightening?

Absolutely.

Is it natural evolution, good, bad, or reality?

The cynical side of me says it's a natural evolution; I do understand why it's tightening, though I don't necessarily think that it has to. What concerns me is when a station tightens up "until the ratings get higher." When the ratings get higher, they never change it back. Tightening up is not the worst thing, either, but you should be playing what's appropriate as opposed to a set 30 currents no matter what's out there. Maybe there's only ten good records. Maybe there's seventy. Rules that stringent represent bad business.

Did Triple A overreact to the Rock Alternative success in Denver?

Yes, and I include myself. People lost their focus. Some straight Triple A stations panicked and felt they had to incorporate but there are certain markets where it's going to work and

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MADELEINE CHATTAH,
MICHELE CLARK PROMOTION

1. Tall Blonde Helicopter-Francis Dunnery
2. North Avenue Wake Up Call-Freddy Jones Band
3. Your Little Secret-Melissa Etheridge
4. Fade Away Diamond Time-Neal Casal
5. Ring Them Bells-Joan Baez

SUSAN B. LEVIN,
COAST TO COAST PROMOTION

1. A Turtle's Dream-Abbey Lincoln
2. Fade Away Diamond Time-Neal Casal
3. Above & Below-Leon Parker
4. From the Cradle-Eric Clapton
5. XTC a Testimonial Dinner

MIKE MULLANEY, WXRV-BOSTON

1. The Isle of View-The Pretenders
2. Good-Better Than Ezra
3. Wildflowers-Tom Petty
4. Buddy Holly-Weezer
5. Vitology-Pearl Jam

BONNIE SLIFKIN,
ATLANTIC RECORDS

1. Relish-Joan Osborne
2. Tigerlily-Natalie Merchant
3. Cracked Rear View-Hootie & the Blowfish
4. Honor Among Thieves-Edwin McCain
5. Trace-Son Volt

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some where it never will. To blindly follow is crazy. I'm not limiting that outlook to Rock Alternative. There are markets where Triple A won't work, either. It makes me nervous when something comes along, and it works here, so it automatically has to work the same way in a different place using the same methodology. That sounds like a doomsday scenario. You always have to tinker. I have a theory about my own business that's typically male. To use a sports analogy, in any business plan, I have a good idea of how I want to implement. But you also have to be able to change your game plan. You have to be flexible enough to deviate. Getting back to Rock Alternative, it doesn't seem to be the cure-all for every radio station. There's no such thing as a cure-all.

Is Triple A here to stay or will it run a course or transform itself?

It's human nature to take a shot at anything going up or down. You don't experience that in the middle. With Triple A, I saw all the same things happen that happened with Alternative. The original rap on Alternative was that it couldn't sell records. Obviously that's bullshit. Then there were not enough stations in major markets. That was the same rap on Triple A and now Americana. Then there were complaints about a passive audience. One thing that makes me nervous about radio—and I've done a real 180 on my thinking on this—is fragmentation. I used to think it was a good thing, but we now have so many stations in the marketplaces playing Alternative music—Triple A, Alternative, Top 40, Rock Alternative, and even a little Hot A/C—that audiences may be getting confused. While there's an opportunity for across-the-board exposure, it also makes each station less identifiable when there's so much shared music. It's weird when you have a fragmented market of stations all sounding alike. The lines are blurred. In the short run, it's probably good for ratings. In the long run, people get bored.

Our industry seems to like to put up performance hurdles for anything new. No ratings, you get ratings. You don't sell records, then you sell records.

Passive audiences, well attended events. Yet the hurdles keep get higher and higher.

Again, without mentioning names, I got a call from [a former label president now with a new company]. We talked about half an hour. Half of that call was about Triple A, and what was going on since he left his last company. Here's a guy who, you would think, doesn't really need to care, but he totally cares! And

he knew what he was talking about regarding Triple A. He wanted to know how we'd changed and how his new company could do things differently. They look at us as a very viable format. Listen, there's always going to be people that are negative. But look at the facts. There's enough acts that the format will always be viable. People have to be patient. Stations that are successful have taken a long time to become that way. Chances are they had patient ownership. KFOG has become a dominant top five station in the Bay Area, a major market. One of the reasons is that the station hung in there and the people finally got familiar with what it was they were doing. If you have a restaurant that keeps changing every month, people aren't going to know what you are. I know it's easy for me to say, because it's not my money. Still, you have to be patient. What Triple A ultimately becomes is the sound of a city, much in the way WXRT, KGSR, KMTT, and KFOG sound like their cities. *That's* what this format has in common with [the old underground rock stations like] KSAN and KMET.

What was the most difficult record you worked this year?

All of them!

Narrow it down. How about Emmylou Harris?

I'll answer the question this way. Working anything was a lot harder this year. When you have success, clients expect all your projects to do well. There were certain records that I knew would have limitations, that wouldn't have [had them] the year before. The funny thing with Emmylou was that I knew it would be a hard record, even

TOP 5 ALBUMS OF THE YEAR

CHRISTINA ANTHONY, VESPER ALLEY

1. *Yes-Morphine*
2. *Relish-Joan Osborne*
3. *Medusa-Annie Lennox*
4. *The Isle of View-The Pretenders*
5. *Post-Bjork*

BILL BOYD, KRCL-SALT LAKE CITY

1. *Tigerlily-Natalie Merchant*
2. *Wrecking Ball-Emmylou Harris*
3. *Faust-Randy Newman*
4. *Where'd You Hide the Body-James McMurtry*
5. *Temptation-Holly Cole*

STEVE COLE, KSPN-ASPEN

1. *Relish-Joan Osborne*
2. *Under the Washing Tree-Charlie Sexton*
3. *Where'd You Hide the Body-James McMurtry*
4. *Wildflowers-Tom Petty*
5. *Plumb-Jonatha Brooke & the Story*

HOWARD LEDN, ARISTA RECORDS

1. *Moonpools & Caterpillars*
2. *Love Story-Lloyd Cole*

MICHAEL RILEY, HIGH STREET

1. *Relish-Joan Osborne*
2. *Day at the Beach-Sonia Dade*
3. *Good-Better than Ezra*
4. *Lost Dogs & Mixed Blessings-John Prine*
5. *Beat Street-Rick Braun*

though it was a masterpiece effort, a special record that doesn't come along too often.

Realistically, I wish more had happened with it, but I can sleep at night knowing it was maximized everywhere that it could have been. Another record that was difficult in the same way was Spearhead. You'll be hearing more from them. Still, with records like these, there's way more upside than downside when it comes to working them. If they do go, the mental payoff is great.

Who are the hardest people to deal with, record companies, radio, or band managers?

As far as managers, I've seen both sides of the equation. While I've been

an independent longer than I've worked for labels, being an independent and working with managers is much different. They sometimes need a shoulder to cry on. My relationships with managers tend to be out-

standing. Plus, I learned that good managers are the real behind-the-scenes operators that make things happen. I don't dread their calls like I did when I worked for a label. For me, they're fun to work with. I don't think it's right that managers trust independents more than they trust record people, but maybe independents give them straighter answers. Yet, as much as people don't want to believe it, I find label people to be straight shooters. Record people are easy to deal with, provided their expectations aren't whacked out.

What are your thoughts on Americana?

It's a viable format, but I think there are symbiotic needs to address. Stations in large markets need to wake up and become more Americana while Americana needs more major market stations. In other words, Americana needs big stations and big stations need Americana. I think it's a potentially profitable situation. Look at what happened at the CMA awards with Alison Krauss. It's similar to what happened when I was at Capitol, when Bonnie Raitt first won her Grammys. There's a need for a new type of artist and Country radio isn't addressing that need very well. When people in your own industry are telling you about Alison Krauss, I'd say that's a pretty severe wake up call.

How about the current plight of small or independent labels?

They have problems with the A3 format. Even Alternative takes smaller labels more seriously, and the attention has paid off. Look at the punk bands like Offspring and Rancid.

How about the value of non comm radio?

If there's a specialty show with ten listeners, seven will probably buy the album. [These programs have] very active audiences. Lots of major labels are into Non Comm radio. An example is Warner Bros; they believe. This year, our Non Comm business has taken off, [and is now] about fifty/fifty major and indie. There are major market Non Comms that are definitely under utilized. It's not just the music shows, either—shows like *Fresh Air*, *Morning Edition*, and *All Things Considered* sell records.

What was the easiest record you worked this year?

It would have to be Natalie Merchant. I thought it was going to do great, but I had no idea it would dominate. I know it set a record at GAVIN for the most weeks at Number One. That record is so big, it's scary.

What artists should we look out for next year?

Anders Osborne. And don't write Counting Crows off. People think



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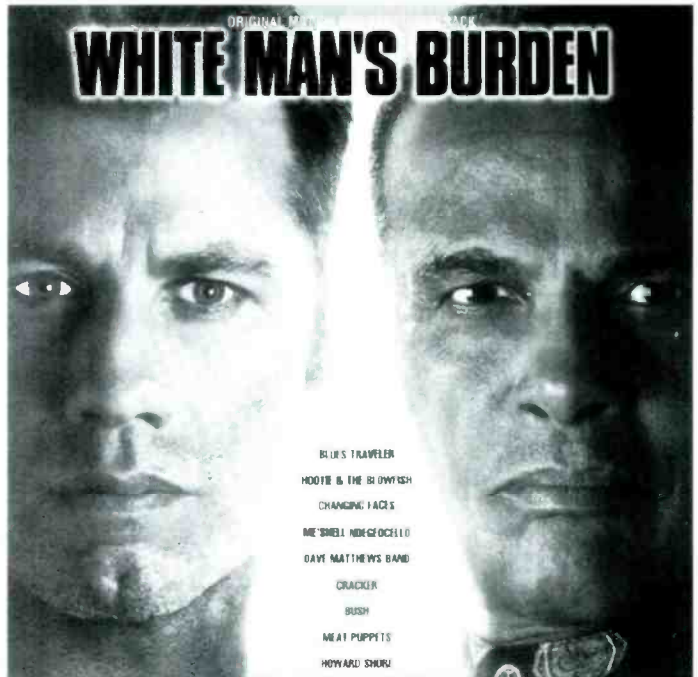
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they'll produce a sophomore slump, but I'll bet any amount of money they won't, and I haven't heard one note of their new stuff. There's a woman without a record deal named Cory Sipper who has potential to be a major artist. That was a demo I heard that I flipped over. Believe me, I don't usually have good A&R ears when it comes to demos. I also like Vonda Shepherd.

What will be the big issues at next year's Summit?

Probably a continuation of this year's discussion: What exactly is Triple A? People may want this to be a homogenized national thing, but I don't think the format lends itself to that. That will continue to be a big topic. Plus, what will people call Triple A? I think it should be called Progressive [laughs].

Last record you bought?

Just this weekend I bought *Intoxicated Man* by Mick Harvey. I can't remember the label [Mute].

How about the last book?

A book on serial killers called *Mindhunter* and another book called *Daddy-O*. I can't remember the authors. ●

TOP 5 ALBUMS OF THE YEAR

JACK HOPKE, NATIONAL MUSIC MARKETING

1. *Haydn Symphony #45*
 2. *Soul's Edge-Snooks Eaglin*
 3. *100 Degrees and Rising-Incognito*
 4. *Family-Roy Hargrove*
 5. *direct AXEcess-Steve Masakowski*
- DREW EMMER, TRIAD ENTERTAINMENT**
1. *Mellon Collie-Smashing Pumpkins*
 2. *Four-Blues Traveler*
 3. *Greatest Hits-Stevie Ray Vaughan*
 4. *100% Fun-Matthew Sweet*
 5. *Frogstomp-Silverchair*

HARRY LEVY, LEVITATION

1. *Tigerlily-Natalie Merchant*
2. *Relish-Joan Osborne*
3. *The Ghost of Tom Joad-Bruce Springsteen*
4. *Wrecking Ball-Emmylou Harris*
5. *Trace-Son Volt*



**DAVID EINSTEIN
National Promotion Exec,
Mercury Records**

Face it, Mercury Record's David Einstein is a smart man saddled with a smart name.

When he speaks about radio, particularly Alternative music, he does so with experience. He was one of the pioneer Alternative programmers at WHFS-Bethesda. Anytime you discuss the A3 format, David's analysis is peppered with words like "gold," "cume," and "TSL." David was instrumental in breaking Joan Osborne and Rusted Root, two of A3's current rising stars.

Has there been a significant change in the work climate as far as A3 is concerned?

The climate has changed significantly. From my perspective at Mercury Records, the most significant change has been the format's movement away from singer/songwriters [due to] the incorrect perception that a singer/songwriter isn't part of increasing cume and TSL. The perception is that in order to increase twelve-plus numbers, A3 has to move away from singer/songwriters. I think that's a mistake. The Rock of the '80s format that's been transplanted onto '90s radio does work in certain areas, but it's not the cure-all for a low twelve-plus number. The formula has always been to address your marketplace. Be a locally-driven medium. To assume you can take a lot of '80s-based new wave artists and transplant them without any auditorium gold or recurrent testing can be very sobering after the first couple of books.

Was there an over-reaction to a national trend of injecting lots of Alternative gold and recurrences?

I think so, yes. There may be markets out there who have never been exposed to artists like Elvis Costello, Squeeze, Split Enz, and all the other bands that were big in the '80s when Modern Rock was new wave. To transplant those golds and recurrences and assume that everyone was exposed to the same thing can be a mistake.

Are you saying that aging Modern Rock artists are now overshadowing some of the songwriters that the format originally heralded?

I'm saying that you have to look at each market separately and research what they were exposed to ten years ago. You can't overlay the same seven or eight hundred tracks in every market; it's not necessarily going to work. You have to remember that currents represent only 25 percent of the presentation. The lion's share is going to be gold and recurrent. Hence, if all of your music is perceived as unfamiliar—whether it's ten years-old or not—your TSL is going to go away. It will require a big marketing expense to break new ground.

Is the gold that a station plays especially important because it helps expose the new music?

It's certainly a platform. One of the reasons the *Beatles Anthology* is doing such land office business in both in retail and radio is because a lot of the current music is so Beatlesque. Bands like the Gin Blossoms and Del Amitri—not to just focus on A&M Records—are part of a movement of bands that have that jangly guitar, two-part harmony thing devised by the Beatles. The *Beatles Anthology* goes with a lot of the things that are out there. It blends with the current landscape.

Do you see Triple A going down a band path as opposed to just songs and singer/songwriters?

I've always been in favor of formats that are artist-driven as opposed to song-driven. That's just me personally, [but I think] it helps to establish an artist's base when someone can go two or three tracks deep as opposed to one song, bye-bye, see you later.

I see Triple A, as it becomes more consulted and researched, experiencing all the changes AOR went through during the late '70s, becoming more song-driven. But I hope people hold out and maintain their loyalty to the artists and, as the man says, dance with the one that brought you.

At what point does Mercury bring you into a project?

We'll have 90, 60, and 30-day meetings, where we look at projects coming out. We get started full-tilt during those 90 day meetings, distributing marketing plans, in-store attack, add dates, touring schedules, all that kind of stuff.

Is there a good understanding of Triple A at the top of your command?

The understanding has been reinforced by the success we've enjoyed with Rusted Root and Joan Osborne. Not only that, but touring reinforced us this summer. The H.O.R.D.E. tour was the big event of the summer. Those same bands are also getting good airplay on Triple A, which reinforces the fact that the music being dealt with by Triple A promotion people at all the different labels is getting a lot more respect from the upper echelons of management at the record companies.

One of the things that came up during GAVIN's recent trade fracas was that record companies were supposedly backing off on their support of Triple A.

I can speak for Mercury Records. Budgets are tough no matter what format you're in. I have to justify what I'm doing to my superiors. But, if it makes sense on the exposure level for the artist and for the company, I've never been turned down on anything. When a tour is happening, all of us on the 19th floor communicate and try to do the best thing for the marketplace and the artist.

Harry Levy had an interesting observation. With the current arena of fragmentation in radio, is there more overlap within formats that's making different formats sound more alike?

It's a market by market situation. As I travel the country, there are some markets that are incredibly penetrated with signals. Denver is one of them, [it's] penetrated with formats that sound the same in their approach. There are markets where Triple A is exclusive and you can get an artist that is doing well to cross over. From our perspective, those are the times when things get tricky.

How would you access Triple A's track record in crossing over bands?

We've had a lot of success with Rusted Root and Joan Osborne, both on the airplay and sales sides. There are other acts doing the same thing. A&M has done an exceptional job crossing artists over. Island has as well. I'm sure every other label has their successes. In 1995, bands like Blues Traveler, Gin Blossoms, Joan, Rusted Root, Dave Matthews, [not to mention] Hootie & the Blowfish at ten million—I'd say that's quite a crossover. The lion's share of that was done in 1995. It was a good year for bands platformed on the Triple A level.

We also have a lot of bands in the oven. Of all the formats I've worked with, this format has done the quickest job storing the most nuts—and I'm talking about artists, not lunatics which, then again, might be the same thing—for the next couple of winters. A new Dave Matthews album is just around the corner.

Dave Matthews is another example of a H.O.R.D.E. band with the same feel that a lot of the best rock n roll musicians had during the late '60s. A lot of jamming and free form, artistic playing. John Popper of Blues Traveler is another very enigmatic player. It's not just the song, the bands are *playing* bands, not just hit songwriters. Does it feel like the '60s to you?

This era? I'll turn the question around. Do you think the average buyer or listener today is as diverse as audiences were during the underground radio era? Are they as broad-minded or do people stay in their own safe compartments?

Especially during the early '60s, people crossed a lot of barriers after the Monterey and Woodstock festivals. Music kicked into gear, and we're still drawing from that. People during the '60s typically bought both a Janis Joplin record and a Joe Tex or Otis Redding record. Ike and Tina Turner were huge. People listened to James Brown at the same time they dug the Jefferson Airplane.

What's tougher, dealing with radio or managers?

[laughs] Let's say they're both interesting facets of a very interesting job. Yourself included, how the hell did we get into these jobs? We're not working for Prudential Life Insurance, we're doing something different. Yes, there's going to be hard parts to this job.

But when the manager's on the phone, do you dread it or is it cool?

The good managers want the truth. Sometimes that's tough. The only way to deal with it is to be straight up. It can be a tough call. It can be a great call if things are working if a manager has the interest of the band at heart and wants the truth, they'll want to know reality. To record and put a band on the road costs a lot of money. Ill-advised judgment calls can be disastrous.

What's your perception on the plight of the independent labels? Is it tougher this year?

I know it's tough for me, so it's got to be tougher for them.

What about non comm radio? Do they usually figure into your plans or are they often overlooked?

Absolutely! You'd only have to make a couple of phone calls to find out that they agree. I try to deal with as many non-commercial radio stations as I possibly can. I know there are several markets where we wouldn't have been able to start Joan Osborne without them. We wouldn't have sold records in those markets without them. Rusted Root has done amazingly well with non-commercial radio. You may not get the spins per week that you want, but you get the artist

identification, and the radio stations identify with the band as opposed to a track. In the long run, that can get you a toehold in the market which you can build on. Without a lot of noncommercial radio stations, we wouldn't be able to begin in certain markets—and I'm talking about top 20 or 30 markets. It all goes back to the singer/songwriters currently being overlooked. That's why I've got to applaud Columbia on the job they did with Bruce Springsteen, because that's a singer/songwriter record. Plus, they did a great job with James McMurtry. It's important that those kinds of artists remain, get played and are heard; they've got important things to say. Sometimes we all react to the flavor-of-the-month and Triple A is a format that takes at least a year, a year and a half to get its foothold in the marketplace. To all of sudden switch to an '80s-based recurrent library, you have to be careful not to throw the baby out with the bath water.

What do you think we'll be talking about at the next A3 Summit?

I hope it has more to do with music than to formatics. There have been comments throughout '95 that Triple A was not a money maker or a ratings-getter. I think that mentality is absolutely wrong. I remember Dave Martin making strong points in Boulder about what the target audience looks like on the psychographic level and on the qualitative level. If radio has a three share and knows how to mine those cells, especially on the sales side, they will succeed and prosper. God knows KFOG sure has. They've done it

by sticking with the Triple A format. **Isn't it funny how a format has to jump hurdles. I remember working on the first GAVIN Alternative charts with Peter Standish and much of what we heard was "no ratings, weird music, and a passive audience."**

It took people like Ric Carroll and KROQ during the days when they were in Pasadena to do great radio. Plus, it took a while for the market to catch up to what they were trying to do. The same changes will happen to this style of radio.

What was the last record you bought?

Bonnie Raitt's new album, a double cassette. I bought it in Maryland over Thanksgiving. I wanted to hear it as I was driving back.

The last book you bought or read?

I'm reading two. One is by a Buddhist monk named Jack Kornfield called *The Path With Heart*. The other is *Half Asleep in Frog Pajamas* by Tom Robbins. ●

TOP 5 ALBUMS OF THE YEAR

JOHN BRADLEY, SBR RADIO COMPANY

1. *Under the Table and Dreaming*—Dave Matthews Band
2. *Seal*
3. *The Essential Glenn Miller*
4. *Joe Dirt Car-Bodeans*

SEAN COAKLEY, SONGLINES

1. *Trace-Son Volt*
2. *Relish*—Joan Osborne
3. *Kim Richey*
4. *Forever Blue*—Chris Isaak
5. *The Ghost of Tom Joad*—Bruce Springsteen

J. MIKEL ELLCESSOR, COAST TO COAST PROMOTION

1. *Dragonfly*—Mae Moore
2. *Blue Sun*—Mark Isham
3. *Interstate*—Pell Mell
4. *Pomegranate*—Poi Dog Pondering
5. *Ninja Tune*—Trip Hop & Jazz

JIM ROBINSON, MIDWEST MUSIC ALLIANCE

1. *Stripped*—Rolling Stones
2. *Walk On*—John Hiatt
3. *Days Like This*—Van Morrison
4. *Mellon Collie*—Smashing Pumpkins
5. *The Bends*—Radiohead

LOUISA RODRIGUEZ, LEVITATION

1. *Relish*—Joan Osborne
2. *It's Heavy in Here*—Eric Matthews
3. *LP-Boys Life*
4. *Hold Back the Sun*—Thea Ennen
5. *Gentle Creatures*—Tarnation

Special thanks to radio, records
and all Gavin A3 reporters for
making 1995 a great year in music!

—The Zimmermen

MOST ADDED

MANNHEIM STEAMROLLER
(12/3 spins)
VARIOUS ARTISTS (12/66 spins)
RUSS FREEMAN (11/123 spins)
ENYA (9/16 spins)
STEVE LAURY (8/194 spins)
JAZZ AT THE MOVIES BAND
(8/2 spins)



TOP TIP

DAVID BENOIT
The Best of 1987-1995
(GRP)
As David Benoit enters his next phase, here's a good evaluation of the past eight years of his music, moving 46-37, 154 spins, +19.

RECORD TO WATCH



JAZZ TO THE WORLD
(Blue Note)
From a pan-format perspective, Jazz to the World is one of the more notable holiday music releases to come out this year. This week's number one Spin Trend, +66.

Gavin A2

LW	TW		Reports	Adds	Spins	Differences
1	1	FOURPLAY - Elixir (Warner Bros)	49	0	638	-39
2	2	BONEY JAMES - Seduction (Warner Bros.)	50	1	593	-22
3	3	RANDY CRAWFORD - Naked And True (Bluemoon)	48	0	538	+11
5	4	BOB MAMET - Day Into Night (Atlantic)	46	0	502	-17
4	5	MARC ANTOINE - Urban Gypsy (NYC)	44	0	484	-43
6	6	GRP ARTISTS - THE BEATLES - (I Got No Kick.) Modern Jazz (GRP)	43	0	475	-44
9	7	RICARDO SILVEIRA - Storyteller (Kokopelli)	44	0	460	-17
11	8	SPECIAL FX feat. G. JINDA & C. MINUCCI - Body Language (JVC)	49	2	457	+3
8	9	THE JAZZMASTERS feat PAUL HARDCASTLE - II (JVC)	39	0	455	-38
10	10	PHILIPPE SAISSE - Masques (Verve Forecast)	45	1	449	-15
7	11	RICK BRAUN - Beat Street (Bluemoon)	41	0	448	-56
12	12	SIMPLY RED - Fairground (eastwest/EEG)	37	0	405	-38
13	13	TOM GRANT - Instinct (Shanachie/Cachet)	45	0	402	-26
15	14	BOBBY CALDWELL - Soul Survivor (Sin-Drome)	40	0	383	-7
17	15	OLETA ADAMS - Moving On (Mercury)	41	0	377	-1
16	16	ALEX BUGNON - Tales From The Bright Side (RCA)	42	1	367	-18
18	17	PEOPLE SOUNDTRACK - People Soundtrack (Lightyear)	38	1	361	-14
22	18	NAJEE - Songs From The Key Of Life (EMI)	42	0	337	-7
23	19	JONATHAN CAIN - Piano With A View (Higher Octave)	38	0	334	+1
14	20	3RD FORCE - Force Of Nature (Higher Octave)	33	0	334	-67
26	21	DENNY JIOSA - Moving Pictures (Blue Orchid)	37	1	331	+14
21	22	MAYSA - Maysa (Blue Thumb)	35	0	310	-35
19	23	GRANT GEISSMAN - Business As Usual (Positive Music)	39	0	308	-51
20	24	TORCUATO MARIANO - Last Look (Windham Hill)	36	0	307	-43
24	25	GREGG KARUKAS - You'll Know It's Me (Fahrenheit)	35	0	301	-26
27	26	DAN FOGELBERG & TIM WEISBERG - No Resemblance. (Giant)	29	0	275	-22
30	27	MICHAEL FRANKS - Abandoned Garden (Warner Bros)	27	0	262	-2
25	28	STANLEY CLARKE - At The Movies (Epic)	33	0	261	-56
28	29	KEIKO MATSUI - Sapphire (White Cat/Unity Label Group)	30	0	253	-41
29	30	MARION MEADOWS - Body Rhythm (RCA)	30	0	242	-38
32	31	PAUL TAYLOR - On The Horn (Countdown/Unity)	26	1	237	-17
31	32	TONY GABLE & 206 - Seven Hills (Heads Up/Intermix)	28	0	231	-32
33	33	INCOGNITO - 100 Degrees and Rising (Verve Forecast/Talkin Loud)	20	0	195	-22
41	34	STEVE LAURY - Vineland Dreams (CTI)	34	8	194	+38
34	35	BRIAN MCKNIGHT - I Remember You (Mercury)	23	0	189	-26
35	36	BRIAN KRINEK - Flying High (Positive Music)	26	1	183	-5
46	37	DAVID BENOIT - The Best Of 1987-1995 (GRP)	29	2	154	+19
47	38	FRANK GAMBALE - Thinking Out Loud (JVC)	22	0	150	+15
39	39	BRIAN CULBERTSON - Modern Life (Bluemoon)	13	0	150	-9
37	40	BRIAN SIMPSON - Closer Still (Noteworthy)	19	0	146	-19
36	41	METRO - Tree People (Lipstick)	15	0	144	-23
44	42	TOLEDO - Mestizo (Tropijazz)	24	5	137	-3
45	43	KEVIN TONEY - Pastel Mood (Ichiban)	14	0	129	-9
42	44	JIM BRICKMAN - By Heart (Windham Hill)	22	0	129	-21
45	45	KEVIN TONEY - Pastel Mood (Ichiban)	14	0	129	-9
50	46	BASIA - Basia On Broadway (Epic)	21	1	123	+4
49	47	RUSS FREEMAN - Holiday (GRP)	30	11	123	0
48	48	WHITNEY HOUSTON - Waiting To Exhale Soundtrack (Arista)	15	2	122	-2
40	49	THE WALTER BEASLEY PROJECT - Private Time (Mercury)	21	0	120	-37
38	50	J MICHAEL VERTA - The Phoenix (BrainChild)	11	0	116	-47

On Z Corner BY KEITH ZIMMERMAN

An Early Peek at 1996 GAVIN Seminar Meetings



You owe it to yourself not to miss the 11th GAVIN Seminar, which will be held at the Hyatt Regency in Atlanta next February 7, 8, 9, and 10. Here's a tentative lineup of a few meetings, both general and format specific, that are on the boards. The following are, of course, subject to change. As Steve McGarrett of *Hawaii Five-O* would say, "Be there! Aloha."

A SPECIAL GAVIN ONE-ON-ONE WITH AHMET ERTEGUN: THE LIVING LEGEND BEHIND ATLANTIC RECORDS

Whether talking about Ray Charles, the Coasters, Led Zeppelin, Ornette Coleman, Phil Collins, or Aretha Franklin, few visionaries in the music industry are as charismatic as Ahmet Ertegun. One of the founders and musical architects of Atlantic Records, Ertegun has been a champion of all forms of American music for almost half a century. He'll no doubt have some great stories about Atlantic's colorful lineage, beginning with its founding in 1947, and including its track record as an independent label in the '50s and '60s, its assimilation into the WEA family, and what the future holds.

KEYNOTE WITH SOCIAL PUNDIT AND WRITER STANLEY CROUCH

Culture, justice, and race are hot and vital topics that have been etched onto America's collective psyche, especially in the last eighteen months. In response, we proudly feature a special appearance by Stanley Crouch, one of America's most provocative and controversial social thinkers. He's the author of articles, columns, CD and album liner notes, essays and books regarding music and culture. During the O.J. Simpson courtroom battle, Crouch appeared on many television shows debating the social implications of the trial's outcome.

Pantheon has just published his latest essay collection, *The All-American Skin Game, or, the Decoy of Race*. He recently was the subject of a profile in the *New Yorker*, and co-wrote *Esquire*'s latest analysis on the ramifications of the Simpson verdict. Crouch has raised many eyebrows among the music community, as well as the Northeast intelligensia, with his outspoken opinions on society and on current genres of music, including gangsta rap, pop and jazz. His opinions have drawn kudos from taste-makers like director Quentin Tarantino, musician Wynton Marsalis, and actor Michael Moriarty.

AN AMERICAN MUSIC ONE-ON-ONE WITH HERBIE HANCOCK

A GAVIN Seminar first! An "at the piano interview" begins this musical discussion with Herbie Hancock, one of America's most versatile musician/composers. Hancock's enlightened music has brought him broad commercial success with such classics as "Rockit," the *Headhunters* album, and his recent eclectic Mercury release *Dis Is Da Drum*. One of Miles Davis' most famous pianists and an Oscar winner for his film score of *Round Midnight*, Hancock is fluent in funk, jazz, hip-hop, blues, rock, smooth jazz and bop, as well as musical technology. Immediately following the concise "one-on-one" discussion, Hancock will bring out his all-star band to perform songs from his upcoming Verve release, *The New Standard*, scheduled for release in early March.

THE SMOOTH JAZZ REVOLUTION SO FAR: RADIO'S TRUE ADULT ALTERNATIVE

It's a format that's garnered impressive 35-54 ratings success across the country, but which will fuel its future growth? Exploiting its sophisticated and progressive musical

Editors: KEITH & KENT ZIMMERMAN • Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 955-1990 • GAVIN Fax: (415) 955-2580

MOST ADDED

- RAY BROWN (43)
- DARRELL GRANT (27)
- ROYCE CAMPBELL (22)
- CHARLES EARLAND (20)
- RUSSELL GUNN (18)
- DONALD BROWN (17)
- ERNIE ANDREWS (17)

TOP TIP

BIG JOHN PATTON
Blue Planet Man
(Evidence)

Big bad John climbs on the chart at #42 with 55 stations.

RECORD TO WATCH



CHARLES EARLAND
Ready 'n Able (Muse)
The big beat organ swing of Charles Earland accumulates 49 stations in two weeks. Sax player Eric Alexander also shines on the sessions.

ARTIST PROFILE

ALEX BUGNON



FROM: MONTREUX

LATEST RELEASE:

Tales From the Bright Side

LABEL: RCA

EARLY DAYS: "I used to play with Patti Austin, James Ingram, Freddie Jackson, Najee, and Keith Sweat. I would jump from tour to tour. That was my life. I've lived in the States for 16 years, New York for ten."

BUGNON'S TEXTURES:

"I get bored working with a computer or doing arrangements on a Mac. I can't see the point in it. I still write all my music on paper with a pencil...I approached this recording from a jazz prospective in that I recorded with a band, no drum machines, and not too many synthesizers. Texturally, I put some nice melodies on top, keep things in the pocket at the bottom, and be totally free and intricate in the middle."

HOMAGE TO ISAAC AND

HERBIE: "When we were finishing 'Harlem on My Mind,' it still didn't have a title. A friend of mine said it reminded him of the Isaac Hayes' Shaft soundtrack and walking down 125th Street in New York. On 'Mr. Hancock,' I used the textures that Herbie Hancock used in the '70s on the *Headhunters* records like *Thrust*, and *Man Child*."

Gavin Jazz

LW	TW	Reports	Adds	N	M	L	
3	1	VANESSA RUBIN (Novus/RCA)	82	1	70	11	0
1	2	MARK WHITFIELD (Verve)	81	0	72	9	0
2	3	DEE DEE BRIDGEWATER (Verve)	78	0	69	9	0
8	4	MULGREW MILLER (Novus/RCA)	84	2	49	26	7
4	5	DAVE BRUBECK (Telarc Int'l)	78	0	63	12	3
7	6	MARK ISHAM (Columbia/CRG)	78	0	50	24	4
14	7	TONY BENNETT (Columbia/CRG)	77	3	41	23	10
11	8	FREDDIE HUBBARD (Music Masters)	70	2	50	16	2
5	9	McCOY TYNER TRIO (Impulse)	72	0	51	12	9
9	10	TONY CAMPISE (Heart Music)	70	0	46	19	5
26	11	PHIL WOODS QUINTET (Evidence)	76	2	26	33	15
17	12	JOHN SCOFIELD (Blue Note)	77	5	29	35	8
21	13	ART FARMER (Arabesque)	71	0	26	35	10
12	14	EDDIE HENDERSON (Milestone)	65	1	45	13	6
22	15	CHARLES McPHERSON (Arabesque)	74	5	27	32	10
32	16	GERRY MULLIGAN QUARTET (Telarc Int'l)	75	4	15	46	10
15	17	PONCHO SANCHEZ (Concord Jazz)	67	2	35	24	6
13	18	GERALD ALBRIGHT (Atlantic)	60	0	37	20	3
23	19	ELIANE ELIAS (Blue Note)	64	1	27	24	12
24	20	KEITH JARRETT TRIO (ECM)	59	0	30	26	3
10	21	SONNY FORTUNE (Blue Note)	62	0	33	19	10
27	22	SHAWN "THUNDER" WALLACE (Schoolkids)	65	1	17	38	9
18	23	LARRY GOLDINGS (Warner Bros.)	62	1	27	26	8
20	24	JIM HALL (Telarc Int'l)	59	2	28	27	2
29	25	DENISE JANNAH (Blue Note)	65	2	17	35	11
31	26	BRAD MEHLDAU (Warner Bros.)	62	2	23	27	10
6	27	DON BRADEN (Epicure/550)	56	1	33	19	3
37	28	KEVIN MAHOGANY (Enja)	67	5	14	32	16
41	29	BILLY PIERCE (Evidence)	66	7	14	32	13
39	30	STEVE KUHN (Postcards)	69	7	6	36	20
28	31	CHICK COREA QUARTET (GRP)	52	0	25	21	6
46	32	HERBIE MANN (Kokopelli)	69	8	5	33	23
19	33	KENNY BURRELL (Concord Jazz)	49	0	26	15	8
38	34	MARC COPLAND (Denon)	58	7	19	19	13
40	35	WAYNE SHORTER (Verve)	54	1	12	28	13
43	36	RICHARD HINDMAN TRIO (Lake Street)	60	4	5	30	21
48	37	GIACOMO GATES (DMP)	56	4	6	26	20
44	38	JIM WIDNER BIG BAND (Chase Music Group)	54	8	9	27	10
30	39	MEL TORME/ROB MCCONNELL & THE BOSS BRASS (Concord Jazz)	47	1	15	21	10
45	40	JERRY GONZALEZ & THE FORT APACHE BAND (Milestone)	46	1	10	24	11
36	41	MAYNARD FERGUSON & BIG BOP NOUVEAU (Concord Jazz)	48	2	8	26	12
—	42	BIG JOHN PATTON (Evidence)	55	7	3	21	24
33	43	JOHN FEDCHOCK (Reservoir)	45	0	9	20	16
34	44	JOSHUA REDMAN QUARTET (Warner Bros.)	38	0	14	17	7
16	45	FRANK MORGAN (Telarc Int'l)	37	0	18	13	6
25	46	MICHAEL WOLFF TRIO (Jimco)	37	0	18	12	7
—	47	KEVIN HAYS (Blue Note)	49	6	1	17	25
—	48	DONALD BROWN (Muse)	52	17	2	19	14
—	48	BHEKI MSELEKU (Verve)	50	10	1	15	24
—	50	JON MAYER TRIO (Pullen Music)	44	7	3	17	17

A2 Spin Trends

1. JAZZ TO THE WORLD +66
2. STEVE LAURY +38
3. RAHMLEE +31
4. QUINCY JONES +27
5. MAX BENNETT +22
6. FRANK GAMBALE +15

Jazz Chartbound

- RUSSELL GUNN (Muse)
 - *CHARLES EARLAND (Muse)
 - *RAY BROWN (Telarc Int'l)
 - *KEN PEPOWSKI (Concord Jazz)
 - *RANDY JOHNSTON (Muse)
 - BRAD GOODE (Sunlight)
 - *ROYCE CAMPBELL (Episode)
 - GATEWAY (ECM)
 - *CLARK TERRY (Mons)
 - TURK MAURO (Milestone)
 - KEITH SAXTON & KEVIN MOLEVAR (KMH)
 - JOEY DeFRANCESCO (Big Mo)
 - CHARLIE BYRD (Concord Jazz)
 - *DARRELL GRANT QUARTET (Criss Cross)
 - *ERNIE ANDREWS (Muse)
- Dropped: #35 B Sharp Jazz Quartet, #42 J.P. Torres, #47 Chris Kase, #49 Hargrove/McBride/Scott, #50 Alan Harris.

A2 Chartbound

- CLOCKERS SOUNDTRACK (MCA)
 - *JAZZ TO THE WORLD (Blue Note)
 - QUINCY JONES (Qwest)
 - WILL DOWNING (Mercury)
 - MAX BENNETT (Chase Music Group)
 - MICHAEL DAVIS (Lipstick)
 - VIBRAPHONIC (Acid Jazz)
 - ANDY NARELL (Windham Hill)
 - *RAHMLEE (Honest Entertainment)
 - *MANNHEIM STEAMROLLER (American Gramophone)
 - *ENYA (Reprise)
 - *A WINTER'S SOLSTICE V (Windham Hill)
 - *RAW STYLUS (Geffen)
- Please Note: All Chartbounds have upward Spin Trends.
Dropped: Steely Dan, Yellowjackets, Tab 2, Jesse Cook, Strunz & Farah.

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

POST-BOP

2W	LW	TW	ARTIST - Album (Label)
1	1	1	DEE DEE BRIDGEWATER - Love and Peace (Verve)
4	3	2	VANESSA RUBIN - Sings (Novus/RCA)
2	2	3	MARK WHITFIELD - 7th Avenue Stroll (Verve)
17	8	4	MULGREW MILLER - Getting To Know You (Novus/RCA)
20	16	5	TONY BENNETT - Here's To The Ladies (Columbia/CRG)
14	10	6	FREDDIE HUBBARD - M M T C (Music Masters)
7	5	7	DAVE BRUBECK - Young Lions & Old Tigers (Telarc Int'l)
6	6	8	EDDIE HENDERSON - Inspiration (Milestone)
19	15	9	MARK ISHAM - Blue Sun (Columbia/CRG)
3	4	10	McCOY TYNER TRIO - Infinity (Impulse!)
11	9	11	LARRY GOLDINGS - Whatever It Takes (Warner Bros.)
27	20	12	CHARLES McPHERSON - Come Play With Me (Arabesque)
12	11	13	PONCHO SANCHEZ - Soul Sauce (Concord Jazz)
—	25	14	PHIL WOODS QUINTET - An Affair To Remember (Evidence)
28	19	15	ART FARMER - The Meaning Of Art (Arabesque)
26	21	16	JOHN SCOFIELD - Groove Etation (Blue Note)
15	13	17	TONY CAMPISE - Strange Beauty (Heart Music)
5	7	18	DON BRADEN - Organic (Epicure/550)
13	12	19	KENNY BURRELL - Lotus Blossom (Concord Jazz)
25	24	20	DENISE JANNAH - I Was Born In Love With You (Blue Note)
9	17	21	SONNY FORTUNE - A Better Understanding (Blue Note)
24	23	22	BRAD MEHLDAU - Introducing Brad Mehldau (Warner Bros.)
10	18	23	GERALD ALBRIGHT - Giving Myself To You (Atlantic)
NEW	NEW	24	GERRY MULLIGAN QUARTET - Dragonfly (Telarc Int'l)
29	27	25	KEITH JARRETT TRIO - Keith Jarrett At The Blue Note (ECM)
—	29	26	ELIANE ELIAS - Solos and Duets (Blue Note)
NEW	NEW	27	STEVE KUHN - Seasons of Romance (Postcards)
NEW	NEW	28	WAYNE SHORTER - High Life (Verve)
NEW	NEW	29	KEVIN MAHOGANY - You Got What It Takes (Enja)
NEW	NEW	30	BILLY PIERCE - Epistrophy (Evidence)

COMMERCIAL ADULT

2W	LW	TW	ARTIST - Album (Label)
1	1	1	FOURPLAY - Elixir (Warner Bros.)
2	2	2	BONEY JAMES - Seduction (Warner Bros.)
3	3	3	THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)
6	5	4	RANDY CRAWFORD - Naked And True (Bluemoon)
5	4	5	MARC ANTOINE - Urban Gypsy (NYC)
8	7	6	BOB MAMET - Day Into Night (Atlantic)
9	9	7	RICARDO SILVEIRA - Storyteller (Kokopelli)
10	8	8	GRP ARTISTS' CELEBRATION... BEATLES - (I Got No Kick Against) Modern Jazz (GRP)
4	6	9	RICK BRAUN - Beat Street (Bluemoon)
11	13	10	PHILIPPE SAISSE - Masques (Verve Forecast)
14	14	11	OLETA ADAMS - Moving On (Mercury)
15	15	12	SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)
12	10	13	SIMPLY RED - Fairground (eastwest/EEG)
13	11	14	BOBBY CALDWELL - Soul Survivor (Sin-Drome)
16	16	15	ALEX BUGNON - Tales From The Bright Side (RCA)
18	18	16	MAYSA - Maysa (Blue Thumb)
7	12	17	3RD FORCE - Force Of Nature (Higher Octave)
20	20	18	MAJEE - Songs From The Key Of Life (EMI)
21	19	19	TOM GRANT - Instinct (Shanachie/Cachet)
19	21	20	PEOPLE SOUNDTRACK - People Soundtrack (Lightyear)
25	24	21	PAUL TAYLOR - On The Horn (Countdown/Unity)
22	22	22	TORCUATO MARIANO - Last Look (Windham Hill)
17	17	23	STANLEY CLARKE - At The Movies (Epic)
24	23	24	GREGG KARUKAS - You'll Know It's Me (Fahrenheit)
26	26	25	JONATHAN CAIN - Piano With A View (Higher Octave)
23	25	26	KEIKO MATSUI - Sapphire (White Cat/Unity Label Group)
27	27	27	MARION MEADOWS - Body Rhythm (RCA)
28	28	28	INCOGNITO - 100 Degrees and Rising (Verve Forecast/Talkin Loud)
NEW	NEW	29	DENNY JIOSA - Moving Pictures (Blue Orchid)
NEW	NEW	30	DAN FOGELBERG & TIM WEISBERG - No Resemblance Whatsoever (Giant)

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

ambience, or engaging in fine-tuned music research? Should A2 radio incorporate more pop vocals or should it savor its smooth jazz roots? Should it be more track-flavored or continue to develop its own unique stable of artists? These are some of the urgent questions that must be resolved to insure continued ratings momentum. Top PDs, MDs, consultants, researchers, and a tuned-in audience will charge this debate.

JAZZ RADIO BREAKOUT
 KPLU's Joe Cohn and WBGO's Gary Walker host a comprehensive discussion on the fundamentals of jazz broadcasting. How can jazz radio boost its listenership and TSL beyond drive-time slots? What constitutes a successful fund drive? What's the best way to compete with or complement classical and news information programming? Where does reasonably priced research enter into the picture in cultivating new listeners? How can jazz radio sound more polished from a production standpoint, and position itself in the market? In addition to these topics and more, we'll hear some airchecks to help spice up the discussion.

A2 JUKEBOX JURY
 Smooth jazz's everchanging and exacting musical tastes will be put to the test, as Michael Fischer from SW Networks returns to stump and test the Jukebox Jury. This is consistently one of our most popular sessions. Top PDs and MDs from across the country will exchange programming philosophies through this simulated and expanded music meeting. The best way to distinguish regionality and diverse programming methods is to delve into the music, be it new, unreleased, or classic recurrent. Expect a few surprises.

MUSIC IS THE MESSAGE, JAZZ STYLE
 There's more to exciting and innovative jazz radio than just playing classics and standards. What is the best way to push the musical envelope on jazz airwaves? Is there a place for adventurous, avant garde style music past overnights? What are the different presentations of jazz radio, and which is the more successful? Do younger audiences demand a more edgy stance, or should jazz radio rely on its older, more informed listener base? What forms of improvisation are in-bounds and which are definitely "out"? What's the best way to stimulate your audience without intimidating them? Co-hosted by Keith Zimmerman and KSIS's Dr. Brad Stone with special radio and music guests.

JAZZ/A2 AWARDS PRESENTATION AND MUSICAL SHOWCASE FEATURING CRAIG CHAQUICO AND HIS BAND.
 By popular demand, we've expanded the categories of our 1996 GAVIN Jazz/A2 Radio and Music Awards to

less combination and more individual format achievement. But our goal this year is the same as last: serve lunch, catch a gig by Craig Chaquico and his band, and announce the award winners all within an hour and a half. Get there early for this limited-seating engagement.

In addition to this core of six Jazz A2 meetings, there will be some lively general sessions well worth checking out, like our look at on-line/Internet capabilities as they pertain to radio and the music industry. We're also negotiating to feature someone to address computer and technological aesthetics as they relate to the age of online, the Internet, and the computerization of broadcasting and music marketing. Plus, there will be other radio and broadcasting intensive sessions you won't want to miss. Many labels have approached us regarding cool showcases and sponsored events, which we will announce as soon as they are finalized.

Our Holiday schedule winds down in the following manner. We will be taking our final Jazz/A2 reports of the year on Thursday, December 14. The last issue of the year will be dated December 15. Our offices will be closed between December 18 and January 1. We will return to work on Tuesday, January 2 and commence taking station reports for Jazz/A2 on Thursday, January 4. The first issue of the year will be dated January 5.

Congratulations to Bud Harner. Starting in the new year, Bud moves from Mesa Bluemoon to accept a West Coast post for Verve Records, concentrating on promotion and artists relations. No replacement for Harner has been named as of yet at Mesa. ●



On Friday, February 9, Herbie Hancock will be the subject of a Seminar One-On-One, followed by a live gig with a full band.

MOST ADDED
NAPALM DEATH (54)
AT THE GATES (52)
MINISTRY (44)
VICTOR (35)
SOUNDGARDEN (19)
MISFITS (18)

TOP TIP
VOIVOD
Negatron (MMS/Mausoleum)
 Last week's record to watch grabs this week's highest debut spot. The heavy spins club includes: DMX(16), WMHB(10), WSGR(10), WLKL(9) and WKTA(9).

RECORD TO WATCH
AT THE GATES
Slaughter of the Soul (Earache)
 Swedish metallic mayhem has shaken metal radio's airwaves so severely that the only stations that didn't add this record are the ones that never received it.

TOP REQUESTS
ANTHRAX
OZZY OSBOURNE
GWAR
SLAYER
g//z/r

Gavin Rocks

TW		SPINS	TREND
1	ANTHRAX - Stomp 442 (Elektra Entertainment Grp.)	514	+49
2	OZZY OSBOURNE - Ozmosis (Epic)	509	+30
3	G//Z/R - Plastic Planet (TVT)	471	+137
4	ALICE IN CHAINS - Alice In Chains (Columbia/CRG)	376	+5
5	DOWN - Lifer (Elektra Entertainment Grp.)	365	-32
6	WICKER MAN - You Annoy Me (Hollywood)	351	+61
7	LIFE OF AGONY - Ugly (Roadrunner)	343	+18
8	GWAR - Rag Na Rok (Metal Blade)	342	+42
9	SKUNK ANANSIE - Selling Jesus (Epic)	324	+82
10	DEFTONES - 7 Words (Maverick)	310	-51
11	SLAYER - Live Intrusion (American)	302	+55
12	INTO ANOTHER - Seamless (Hollywood)	286	+8
13	NATURE - Nature (Zoo)	282	+18
14	SAVATAGE - Dead Winter Dead (Atlantic)	275	+48
15	CATHEDRAL - The Carnival Bizarre (Earache)	253	+22
16	SMASHING PUMPKINS - Mellon Collie and the Infinite Sadness (Virgin)	243	+22
17	IRON MAIDEN - Man On The Edge (CMC International)	232	-28
18	MARILYN MANSON - Smells Like Children (Nothing/Interscope/AG)	220	+1
19	AC/DC - Ballbreaker (Elektra Entertainment Grp.)	206	+12
20	KORN - Shoots and Ladders (Immortal/Epic)	198	+4
21	REPLICANTS - Replicants (Zoo)	185	+39
22	SAIGON KICK - Devil in the Details (CMC International)	176	+13
23	NAILBOMB - Proud To Commit Commercial Suicide (Roadrunner)	165	+27
24	THERAPY? - Misery (A&M)	164	+18
25	MY OWN VICTIM - Burning Inside (Century Media)	159	+14
26	YNGWIE MALMSTEEN - Magnum Opus (Viceroy Music/Architect)	159	-2
27	SIX FEET UNDER - Haunted (Metal Blade)	154	-25
28	BRUCE DICKINSON - Alive In Studio A (CMC International)	152	+35
29	LEEWAY - Open Mouth Kiss (Futurist)	152	+28
30	BELLADONNA - Rob You Blind (Mausoleum)	144	-36
31	VOIVOD - Negatron (Mausoleum)	138	NEW
32	PUNK ROCK Jukebox - Various Artists (Blackout/Cherrydisc)	134	+32
33	LOVE/HATE - I'm Not Happy (Mayhem)	132	+16
34	HOSTILITY - Brick (Century Media)	132	-8
35	MINISTRY - The Fall/Reload (Warner Bros.)	130	NEW
36	WHORGASM - Smothered (Royalty)	129	+35
37	MASQUERADE - Surface Of Pain (Metal Blade)	129	-27
38	THE OBVIOUS - Detached (Grindstone)	125	+21
39	METAL MASSACRE XII - Metal Massacre XII (Metal Blade)	122	+12
40	SHELTER - Mantra (Roadrunner)	120	+16
41	SEVENTH OMEN - Majestic (Independent)	119	+9
42	D.R.I. - Full Speed Ahead (Rotten Records)	117	+23
43	MACHINES OF LOVING GRACE - Gilt (Mammoth/Antalantic)	117	+16
44	CHANNEL ZERO - Unsafe (Metal Blade)	116	+15
45	DANGEROUS TOYS - The R*tist 4*merly Known as Dangerous Toys (DMZ)	116	+10
46	SCHUBERT - Toilet Songs (Mausoleum)	111	+16
47	CHASTAIN - Sick Society (Leviathan)	105	+6
48	SILVERCHAIR - Frogstomp (Epic)	104	+2
49	REIGN - Exit Clause (Mausoleum)	102	NEW
50	WARZONE/CAUSE FOR ALARM - Split (Victory)	97	NEW

Hard Kopy BY ROB FIEND



Seven and Counting

There are only seven more days before GAVIN hibernates for the holiday break. The last issue of the year will be December 15 and the first issue of '96 will be out on January 5. It's hard to believe another year has flown by. It seems like each year goes by faster and faster, which isn't all that surprising, since my life revolves around issue dates. After finishing a week's worth of charts and reviews, it's on to next week. It always amazes me that it takes two days to compile radio reports into a cohesive chart only to have it become obsolete by the time the issue goes out. In some cases, all that information is obsolete only hours after I've faxed it to the labels. Of course, there is the rare case of a cranky label promotion rep who will prolong the chart's life by hotly contesting its accuracy...Gavin Rocks welcomes the following stations to our reporting panel: **KCSU**-Fort Collins and **KUSF**-San Francisco. KCSU is the proud owner of 10,000 watts and 30 to 40 hours of hard rock/metal programming. Send product to KCSU Radio, Lory Student Center, CSU, Fort Collins, CO 80523. Attn: **John Brandt**. Give John a holler on Wednesdays, Thursdays, and Fridays 12-5 p.m. at (970) 491-7789. KUSF, my old alma mater, has 3,000 watts and six hours of hard rock/metal programming. Send all your metallic goodies to KUSF Radio, 2130 Fulton St., San Francisco, CA 94117 Attn: **Ron Quintana**. Ron can be reached on Monday and Tuesday afternoons at (415) 626-2506. Bringing KUSF on board is the culmination of three years of badgering. Every-time Ron and I bumped into each other at a show, I'd say something like, "Dude, you should start reporting to me," and Ron would reply, "Yeah, I'm totally into it." A couple of Saturdays ago, I was walking down Haight Street and I

heard someone screaming, "Fiend! Fiend!" I immediately covered my nose, grabbed my wallet, and ducked thinking that I was the target of an overzealous panhandler, many of whom are well known for their aggressive tactics and subhuman stench. When I looked up, I saw a burrito wielding, long-legged, brown paper grocery bag with flowing locks of tattered hair. I thought I was going to need a change of underwear before I realized that it wasn't the notorious paper bag mugger, but Mr. Ron Quintana, returning from a jaunt to the food store. We did the traditional slapping of the hands and then proceeded to say our well rehearsed lines.

"Dude, you should start reporting to me," I said.

"Yeah, I'm totally into it," replied Ron between bites of a dripping burrito.

The only difference between this conversation and the countless others of the past is that, this time, we actually succeeded in hooking up, and now Quintana's officially reporting to GAVIN. Whether or not Ron will report consistently is yet to be seen, but I have faith that he will become a diligent participant. If he isn't, I know where to find him....Best birthday wishes to **WNEK**-Springfield's **Nick Woilkowicz**, who turned 21 on December 7. Now you can sell that fake I.D. and buy beer for minors...Congratulations to **WOZN**-Key West's **Mike Haines** who was promoted to production director last week. **Tyrone Shoelaces** (get it?) is the new metal director, but music director **Kent Baker** will take all metal calls...I'm extremely disappointed to hear that **Only Living Witness** broke up. At least **Century Media Records** is still planning on releasing the band's latest full-length, *Innocents*, in February. ●

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GAVIN PICKS

Singles

BY DAVE SHOLIN

TOM PETTY & THE HEARTBREAKERS "Waiting For Tonight" (MCA)

There's no shortage of gems on one of the most anticipated box sets of the holiday season. Here's a previously unreleased track fueled by the vintage sound of these masters of American rock. No CD single will be issued, as it'll be available only on a five-track CD (what a creative package) and the box set.

D C TALK "Jesus Freak" (Forefront)

Newcomers to the secular radio and music communities, d.c. Talk are well-

known in Christian music circles. Bolstered by staggering sales figures, there is plenty of talk about this band and this song. MTV and the BOX have both committed to play it, and several key programmers are already testing it. If you need a copy or more info, contact Mark Adkison at the label (615) 771-2900. It rocks!

SHAWN STOCKMAN "Visions of a Sunset" (Polydor/A&M)

This beautiful wintertime ballad, featured in the new Richard Dreyfuss film, *Mr. Holland's Opus*, is almost a debut solo effort by a member of one of the decade's most successful acts. "Almost" because Shawn gets some background assistance from his colleagues in Boyz II Men.

Albums

ECHOBELLY On (550)



I almost can't express how excited I am by this album.

I know you all think me a rather snide and sarcastic twit, but *I'm serious this time*. Not since Elastica invaded these shores has an English import had this large of an impact on me. "King of the Kerb" is the track 550 wants radio to pay attention to, but this record is as deep as Loch Ness. Excellent songwriting is the key to what will surely be Echobelly's huge U.S. success. Really. The songs just happen to be combined with a strong, rather dreamy, wall-of-guitar sound that will remind you of the best days of Neil Young. Weird description, huh? Well, go listen to "Dark Therapy" or "In the Year." I'm warning you now: Brian Corona and the rest of his hit

squad are going to be all over radio with this one. And it won't be hype; word of mouth is what will drive this record. Either that or I'll just write about it every week 'till you all cave in. —Max Tolkoff

YNGWIE MÅLMSTEEN Magnum Opus (Viceroy/Music)

Guitar doctor Yngwie Malmsteen is treating rock radio, which is suffering from depletion of classic metal syndrome, with his latest effort, *Magnum Opus*. This eleven track CD is a symphony of guitars and a tribute to old school metal. From the screaming guitars of "Vengeance" to the classical chords of "Overture 1622," Malmsteen delivers flowing rhythms and harmonic melodies. Some of the more aggressive tracks include "No Love Lost," "Cross the Line," and "Fire in the Sky." Yngwie Malmsteen has always appealed to those fascinated with guitars and an ear for '80s metal. *Magnum Opus* won't let them down. —Rob Fiend

On the Air

Continued from page 8

...Megan Seielstad is now Affiliate Liaison for CBS Radio's House of Blues programs, including the *House of Blues Radio Hour*, *House of Blues Breaks*, and *Live from the House of Blues*.

In the Grooves



Bill Pfordresher is newly appointed VP of Promotion for Elektra Entertainment Group. Pfordresher previously held similar positions at Zoo and Curb Records...Capitol restructures its Alternative Promo department. **Brian McDonald** adds "Senior" to his National Director title, and **Mary Divney** comes in as new National Director...**Epic** ups **Michael Jansta** to Associate Director, National Rock/AAA Promotion. Prior to joining Epic in 1993, Jansta was a concert promoter...**Barry "Rockbarry" Benson** gets the newly created position of National Manager

Urban Radio and Video for **Rhino Records**...Indie TVT hires five: **Gary Jay** and **Doug LaGambina** become Co-Directors of National Radio Promotions, **Sudi Gaasche** joins as Director of Active Rock Promotion, **Zach Lanier** enters as Manager of College Radio Promotions, and **Michelle Caputo** is the new Sales Representative...RCA appoints **Harve Pierre** to Associate Director of Black Music. He'll work with the label's A&R, Promotions, and Marketing departments...**Laura Swanson** moves to Senior Director of National Publicity for A&M Records...**Leslie Crockett** becomes National Director of Publicity for EMI. The label also moves **Garland Burge** to National Director of Urban Sales, and **Adam Lowenberg** to Manager of Sales...**Capitol Nashville** promotes **Mark Brown** to VP of A&R...**Fred "Fredwreck" Nassar** jumps to Manager, A&R, Black Music Collective for MCA. Nassar has a long history in radio, including stints at **KKBT**-Los Angeles, and **KMEL**-San Francisco,

Flash

Continued from page 8

unless they hire Zoo's **Matt Marshall**, in which case a Priest, a Rabbi, and a ship captain will guide me about where to refer various bands... New label signings: **Chalk Farm** to **Columbia**. **Placebo** to **Mercury**. **Pond** to **WORK**, the **Gufs** to **Atlantic**. **Cellophane** and **Silverjet** to **Virgin**. Labels still circling: the **Sensefield** derby rages on. **SuperDeluxe** a buzz sensation. **Cory Sipper** sizzling. **Hayden** red hot. **Goodness** still wining and dining. **Cola** undecided. **Guy Griffin & Tories** heating up. **Charm Farm** chatter. Which of you New York A&R types were savvy enough to see Belgium band **Metal Molly** play at Brownies on December 11?...**550's** going to have a hit with **Echobelly** in 1996! Remember where you read it first...**I.R.S.** kicked off the holiday party season with their bash on December 1. The food spread was immense and delicious, and best of all, they remembered to invite me! **THE FLASH** hopes all the rest of you labels act as responsibly. ●

SHO-DATES

John Taylor KEZT-Artes, IA 12/10
J. Mascis (Dinosaur Jr.), **Gloria Loring**, **Johnny Rodriguez**, **Nia Peeples**, **Paul Hardcastle** 12/10
Charlie Wolff KSEQ-Vista, CA 12/11
Daniel Glass Rising Tide Entertainment 12/11
Mike Mesaros (Smitherens), **Justin Currie** (Del Ambr), **Brenda Lee**, **Jermaine Jackson**, **Shella E.**, **Dionne Warwick**, **Easther Bennett** (Eternal), **David Gates** 12/11
Dave Verdery KRG-Los Angeles 12/12
Liz Kiley The Box 12/12
Jay Davis KRTH-Gilbert, IA 12/12
Jay Thomas WFSL-Fredericksburg, VA 12/12
Connie Francis, **Frank Sinatra**, **Grover Washington, Jr.**, **Louis Gutierrez** (Mary's Denial), **Eric Schenkman** (Spin Doctors), **Danny Boy** (House Of Pain) 12/12
John Anderson, **Buck White**, **Ted Nugent**, **Randy Owen** (Alabama), **Morris Day**, **Steve Forbert**, **Cee Cee Chapman** 12/13
Sam Kaiser MVP Entertainment 12/14
Jeff Sully A&M Records 12/14
Costee McHair WBL-Tuskegee, AL 12/14
Ricky Bascosca (Boyz II Men) 12/14
Diane Richey Diane Richey Promotion 12/15
Cammy Blackstone KFRG-FM-San Francisco 12/15
Darrell Anderson Hightone Records 12/15
James Baker 12/15
Paul Simonon (Clash) 12/15
Jonathan Little WOLX-Madison, WI 12/16
Bruce Tenenbaum Left Bank Management 12/16
Tom McCleendon WKQ-Campbellsville, KY 12/16
Efren Situations 12/16
Michael McCary (P.M. Dawn) 12/16
Our **WEDDING BELLS** rang on December 9 for **CHRIS MARINO**, program director at WMLB/AM-Cumming, GA and his fiancée, **RACHEL STEWART**, producer at WSB/AM-Atlanta.
CONGRATULATIONS and best wishes!

GAVIN

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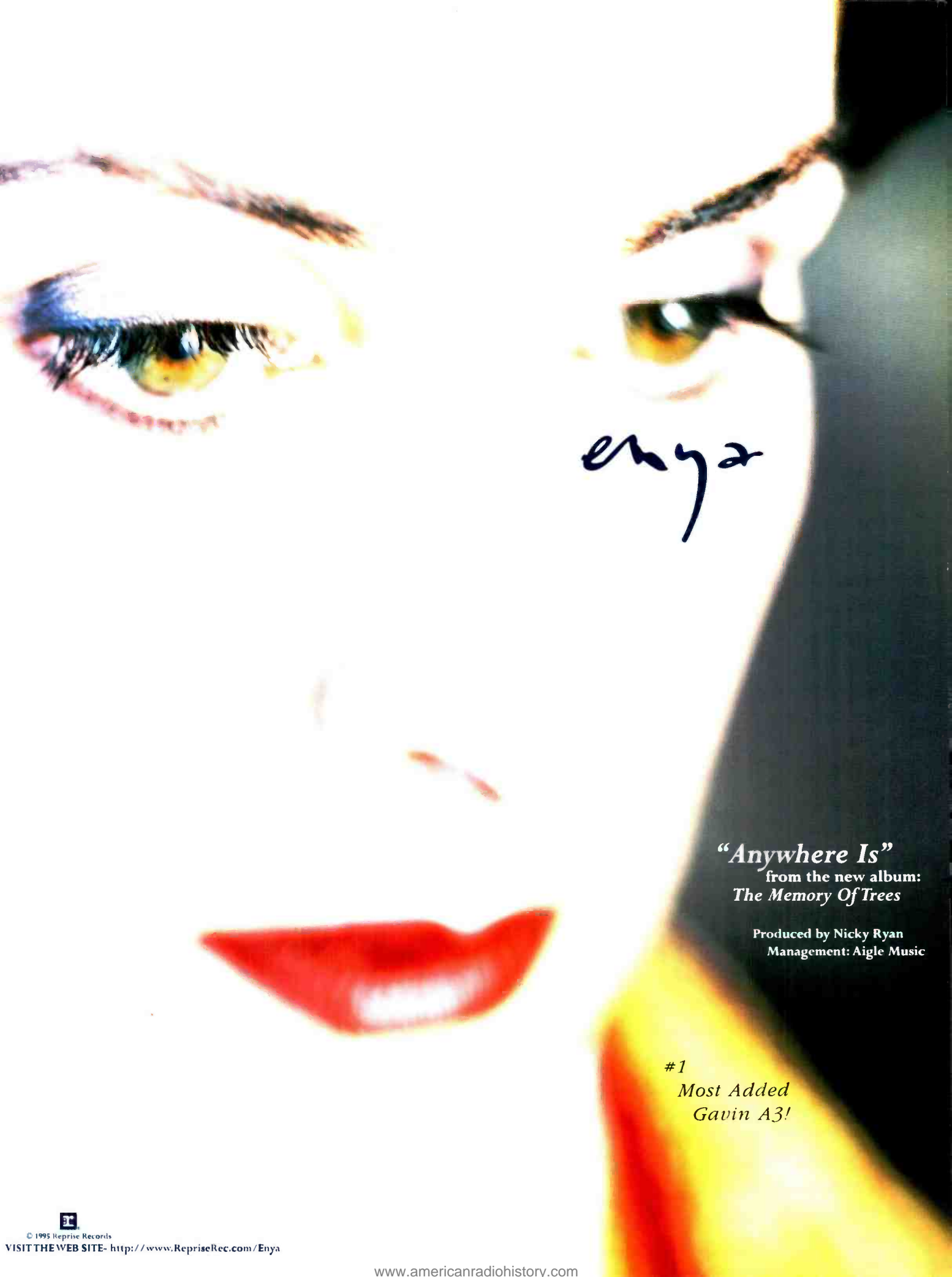
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