This Week......

Yes, it can be lonely at the top. But it's hard to beat the view from there, not to mention the perspectives one can have from that perch. So, on the occasions of our sixth anniversary charting jazz and A2, and of the NAB convention in Los Angeles, we took a few trips to the top. Keith and Kent Zimmerman spoke with 14 label executives, including Chuck Mitchell (top), VP and GM at Verve, to get their views on radio, marketing, artist development, and trends. For the NAB gathering, we decided to go to the heads of various radio nets and chains for thoughts on issues broadcasters are talking about at the NAB, including the impact of duopoly, LMA ownership limitation rules, and technology on radio. Richard Balsbaugh (middle), CEO of Pyramid Broadcasting, takes our questions further, discussing the success of KISS 108 and dising a certain congressman for whom he has no kisses. In News, we roll out the Arbitrons, from the belated New York numbers to the latest from many other markets. Herb Alpert & Jerry Moss are back with a new label. A high-profile station owner claims that his life was threatened by a stalker. We cover the CMA's 28th annual Awards and the first-ever Elvis tribute. And we even read the comics. On the Gavin-Only, and therefore GO Chart, Eric Clapton, (above) Jackson Browne and Cause and Effect prove that a worthy cause will inspire a positive effect.
Some of you have already seen the light...

the title track from the debut album from Martin Page featuring special guests Robbie Robertson, The Blue Nile's Paul Joseph Moore, and Nigerian singer Geoffrey Oryema

also includes contributions from the legendary Bernie Taupin and Phil Collins

the writer behind an impressive roster of hits including "These Dreams" (Heart), "King Of Wishful Thinking" (Go West) and "We Built This City" (Starship)

"Martin Page has produced an altogether compelling solo debut, one heavy with richly layered melodies and potent lyrics" —Billboard, August 27, 1994
## Gavin At A Glance

### Record to Watch

**Top 40**
- Eagles
- "Get Over It" (Geffen)
- John Mellencamp
- "Dance Naked" (Mercury)
- Rap
- Gang Starr
- "Suchas Need Bodyguards" (Chrysalis/EMI)
- Paris
- "Guerrilla Funk" (Scarface/Upfront)
- Urban
- Silk
- "I Can Go Deep" (Jive)
- Janet Jackson
- "You Want This" (Virgin)
- A/C
- Michael Bolton
- "Once In A Lifetime" (Columbia)
- John Mellencamp
- "Dance Naked" (Mercury)
- Country
- Joe Diffie
- "Pickup Man" (Epic)
- A3
- Joni Mitchell
- "Turbulent Indigo" (Reprise)
- Sting
- "When We Dance" (A&M)
- Jazz
- Michel Camilo
- One More Time (Columbia)
- Wessell Anderson
- "Woundaddy In The Garden Of Swing" (Atlantic)
- Adult Alternative
- Jan Hammer
- Drive (Miramax)
- David Benoit
- "Shaken Not Stirred" (GRP)
- Alternative
- Cranes
- "Loved" (Dedicated/Arista)
- Soul Asylum
- "Can't Even Fall" (Chaos/Columbia)
- College
- Cranes
- "Loved" (Dedicated/Arista)
- Sick Of It All
- "Scratch The Surface" (eastwest)
- Gavin Rocks
- Megadeth
- "Crave Of Worms" (Capitol)
- Sick Of It All
- "Scratch The Surface" (eastwest)
- The Cranberries
- No Need To Argue (Island)
- Jazz
- Shirley Horn
- "I Love You, Paris" (Verve/Atlantic)
- Adult Alternative
- Gerald Veasley
- "Signs" ( Heads Up)
- Alternative
- Nirvana
- "About A Girl" (DCG)
- College
- Wedding Present
- "Watusi" (Island)
- Gavin Rocks
- Nativity In Black
- A Tribute To Black Sabbath (Columbia)

### Fresh Soundtrack
- "Heaven" (Gasoline Alley)
- Of (eastwest)
- "Can't Even Fall" (Chaos/Arista)
- "Pickup Man" (Virgin)
- A/C
- "Secret" (Maverick/Sire/Warner Bros.)
- Country
- Joe Diffie
- "Pickup Man" (Epic)
- A3
- Joni Mitchell
- "Turbulent Indigo" (Reprise)
- Sting
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- Sick Of It All
- "Scratch The Surface" (eastwest)

### Most Added

**Top 40**
- Madonna
- "Secret" (Maverick/Sire/Warner Bros.)
- Paris
- "Guerrilla Funk" (Scarface/Upfront)
- Urban
- "Here Comes The Hotstepper" (Columbia)
- A/C
- Madonna
- "Secret" (Maverick/Sire/Warner Bros.)
- Country
- Joe Diffie
- "Pickup Man" (Epic)
- A3
- Joni Mitchell
- "Turbulent Indigo" (Reprise)
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- Wedding Present
- "Watusi" (Island)
- Gavin Rocks
- Nativity In Black
- A Tribute To Black Sabbath (Columbia)
A&M: Together Again

They just couldn't stay away. Herb Alpert and Jerry Moss, founders of A&M Records, have formed a new label, Almo Sounds. Like A&M, the label name is derived from its founders. But unlike A&M, which, beginning in 1962, became one of the great independent labels, Almo Sounds' recordings will be manufactured and distributed by Geffen Records in North America.

Alpert and Moss sold A&M to PolyGram in 1989 and left the company last year. They maintained their Rondor Music International, Inc., which includes publishing companies Almo Music Corp. and Irving Music, Inc., along with Almo Sounds, Inc., of which the new label becomes a division.

"I like making records and working with musicians," said Moss, chairman and president of Almo Sounds. "The industry is in great shape and growing bigger and bigger. It's a great time to start a new record company." Almo Sounds, he said, will offer a wide range of music, including rock, country and urban. Its first releases are expected in mid-1995.

SF Broadcaster Says He's Being Stalked

Jim Gabbert, longtime San Francisco radio and television station owner whose career has been a mix of innovation and controversy, is in the headlines again. A 25-year-old man has been charged with terrorizing, stalking and attempting to extort $10 million from Gabbert, the 57-year-old owner of KOFY/AM, a Spanish language station, and KOFY-TV, an independent UHF station on which he hosts various shows.

"The day he was going to get me on the television show and make me beg for mercy," Gabbert told the San Francisco Examiner. "Then he would make me confess that I controlled his mind, and then he would blow my brains out on television."

Gabbert, who is credited with helping pioneer FM stereo in the '60s with his first station, KFRN, and with conceiving one of the first forms of A.C., said he began getting threatening calls from the accused man, Sean Serring of Santa Rosa, Calif., in August. Last month, Gabbert got a temporary restraining order against Serring calling or stalking him. Serring was arrested September 30 after making another call to Gabbert.

But Serring, in jail, said he has not stalked Gabbert, and that it was Gabbert who victimized him. He accused Gabbert of drugging him and forcing him to have sex on Gabbert's yacht. Serring said he made only "legal threats...if he didn't settle." Serring reportedly told his story to police on the day of the alleged incident, and his mother told the San Francisco Chronicle that he met Gabbert at a bar in July, that Gabbert began calling Serring regularly and invited him to parties on his boat.

Gabbert, who told Gavin that, "all of a sudden, Jim Gabbert is on trial," said he "just barely" knew Serring, who auditioned at KOFY-TV for a bit part on one of Gabbert's shows, developed an obsession with him, and was upset because he had not been chosen for a role on his show. He said Serring had never been on his boat, denied the drug charge, and dismissed the sexual allegation as a fantasy. "The guy is loony," he said. "He's going to say just about anything."

Serring, who has spent time in a mental health ward, is in jail on $1 million bond.

David Geffen in New Power Trio

Record and film giant David Geffen has hooked up with Jeffrey Katzenberg, the recently-departed chief of Walt Disney Studios, and director Steven Spielberg to form a movie and TV studio expected to compete with Disney.

Katzenberg was the main executive behind such Disney hits as The Lion King and The Little Mermaid, Spielberg produced Who Framed Roger Rabbit, and the new company is expected to make animations and interactive entertainment.

Geffen, who sold his record label to MCA Inc., and leads both the label and Geffen Films, will fold his film company into the new studio. Besides enormous successes in recording, Geffen has produced successful theatrical and film projects, the latest being the Tom Cruise film, Interview with the Vampire, part of his film deal with Warner Bros.

ARBITRON: NY's So Nice, We Rated it Twice

 Arbitron re-issued its ratings for New York City on Thursday (October 6), after reporting a "calculation error." And although WPLJ wasn't the number one in town as originally reported, they did take a half-point lead. WXKR posted a .2 increase, and their meal ticket. Howard Stern, was re-crowned king of all mornings.

New York's book wasn't Arbitron's only problem, as the company had re-issued Indianapolis' Spring book just one day before the Summer numbers came because, according to the Indianapolis Star, five "tainted" books have been filled in by two people who misrepresented their media affiliations. And in Columbus, Ohio, WHOK/FM-WRVR/ FM GM Mark Hanson says Nationwide Insurance, owned by the same company as WNCI/ FM and WCOL/FM, benefited from EMail, memos and one-sheets promoting Nationwide stations.

Back to basics: Pyramidal Broadcasting's Boston properties WXKS and WJMN put a vice grip on the market and KMEL-San Francisco and rival Wild 107 (KYLD) both slipped. (We reported Los Angeles and Chicago rankings last issue.)

NEW YORK

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Continued on page 6
Elvis Tribute: They Treat Him Nice

BY BEN FOX-TORRES

There can no longer be a question about it. Elvis Presley is dead. If Elvis had been in the building—The Pyramid Arena in Memphis—for Elvis Aaron Presley—The Tribute on October 8, he would have leapt onto one of the stages and either topped—or stopped—the show.

Actually, it wasn't that bad. this gathering of 30 acts, ranging from Tony Bennett to Iggy Pop, doing an Elvis song apiece before an audience of 17,000. In fact, USA Today gave it a rave, in contrast to the Los Angeles Times, which called it "a feast not for the King." One critic could not recall one magic moment from the show (which was telecast on pay-per-view). But Don Marshall of TVKVO told Gavin: "We were pleased with the show, and we got great feedback from people who ordered it." The New York Times listed as many low points as high ones, agreeing with USA Today that the lowest included Billy Ray Cyrus' overwrought lead vocal, complete with Elvis gyrations, on the finale, "Amazing Grace," and the work of co-host Duff of MTV.

Duff, who could pass for a younger Priscilla Presley, wasn't born when Elvis reached stardom, and, outside the cue cards, was clueless, her main improvisatory remark amounted to: "Whoa! Her co-host Kris Kristofferson was knowledgeable but casual to a fault. But at least his laissez faire attitude, which extended into his performance of "That's All Right, Mama," seemed to be in the spirit of Elvis.

Several stars who'd been announced (or rumored) never showed, among them Bruce Springsteen, Jon Bon Jovi, James Brown, Cher, Jeff Beck, and Roger Daltrey. (Event publicist Dennis Fine said that Bon Jovi was the only "late no-show," and that Cher and others may be recorded by musical director Don Was and included in the ABC-TV version of the tribute, set to air December 15.)

The final lineup included Michael Bolton, U2 (by satellite), Aaron Neville, Travis Tritt, Tony Bennett, Bryan Adams, Ann Wilson, Faith Hill, Sammy Hagar, Marty Stuart, Michael Hutchence, Cheap Trick, John Cale, Amy Wilson, Sam Moore, Iggy Pop, Mac Davis, Paul Rodgers, Davie Allan, and Eddie Rabbitt.

Most of them acquitted themselves well, with standouts including the Mavericks' "Love Me," Dwight Yoakam's "Mystery Train," Chris Isaak—a catch for the event—with "Blue Moon," the Scorpions' "Kill 'Em and KRS-One Krashes Into Comics

BY SPECK ("DOOKEY") ABBOTT

While other rappers infiltrate the ranks of Hollywood, KRS-ONE has mounted an attack on the world of comic books. Sure, both Public Enemy and MC Hammer have had comic books based on their adventures, but KRS has gone one step further. With the aid of Marshall Chess and Kyle Baker, he has created Break The Chain, a multi-media project combining the street sensibilities of rap music with the way-out imagination of the comic books. The result is a new breed of comic book that KRS and company have dubbed "Psyshicom." "It's like sonic psychology," says KRS. "Using colors and sounds to put a message in the minds of kids that watch television and read comic books." Break The Chain has been nearly four years in the making. It was the brainchild of Marshall Chess and Kris Parker (aka. KRS-ONE), who came up with the concept of combining comic books and rap music to create an educational device aimed at youth. They had brought noted comic artist Kyle Baker (he supplied the artwork for KRS-ONE'S I.E.A.L. project), then shopped the idea to various outlets. Late last year, Marvel Comics took on the project.

The book and companion cassette follow the adventures of a fictional rapper named Big Joe Krash (the voice of KRS). The cast also includes Big Joe's younger sister Minasha and her two friends Malcolm and Bo. In the premiere issue, the kids visit Malcolm's grandmother who urges them to get to know their culture through reading books. This first issue was about knowing your culture and how you can learn outside of school," explains KRS.

The story includes several raps, performed by Big Joe Krash, that accentuate the idea of self-knowledge through reading. While the comic and cassette are primarily aimed at kids ages four to 14, KRS says that "anybody that likes to get something new and refreshing to at, to hear, can listen to this." The comic costs $6.99 and is available at comic book shops and record store chain outlets.

GILL TOPS CMA AWARDS

BY CYNDI HOELZLE

The Country Music Association knew what it was doing when it tapped Vince Gill to host its 28th awards ceremony at the Grand Ole Opry House in Nashville, broadcast on CMT-TV October 5. Gill took three awards, including his fourth straight Male Vocalist of the Year and second Entertainer of the Year. He also contributed (along with 25 other artists) to Common Thread: The Songs of the Eagles, which won Album of the Year. The trophies bring Gill's total CMA tally to 14, the most in CMA history.

Pam Tillis surprised with her win for Female Vocalist of the Year, as she faced Wynonna, Reba, Trisha Yearwood, and Mary Chapin Carpenter. Carpenter's performance of "Shut Up and Kiss Me"—with a smile and a wink (and smooch) from Little Richard—brought down the house. Brooks & Dunn won their third vocal duo award. "There's a lot of new duos on the market...and I keep waiting for someone else's name to come out," said Brooks backstage. A seven-month pregnant Martina McBride gave one of the best performances of the evening, then picked up the Video of the Year award for "Independence Day.

John Michael Montgomery accepted the award for Single of the Year for "I Swear" and won the Horizon Award as most promising newcomer. Reba McEntire and Linda Davis won Vocal Event of the Year for "Does He Love You." Diamond Rio won their third Vocal Group of the Year. Alan Jackson, won Song of the Year ("Chattahoochee"). Jackson was the big winner at the ASCAP awards earlier in the week (See Inside Country). Mark O'Connor won as Musician of the Year for the fourth straight year.

Backstage, Hall of Fame inductee Merle Haggard admitted that back when he was scoring his first hits, "the music was a little rawer. Times were a little different. They were rougher. I think I'm experiencing some sort of perfected music right now. I don't mean to put it down, but I think it's going to come right back where it used to be: bare talent rather than an overuse of electronics. I hope so.

5
Batson Exiting MCA Music

Paula Batson, senior VP of public relations and special projects development at MCA Records, has left the music group.

Batson, who has been with MCA since 1989, had expanded her role in recent months and was particularly involved in such projects as *Rhythm, Country & Blues* and the latest *Lyle Lovett* album as well as developing such projects as a mail-order catalog devoted to Texas music, and John Cale and Bob Neuwirth's song cycle, *Last Day on Earth*. She decided to leave rather than accept a redefined position at the company, one that would reduce her responsibilities at the label and increase them on the corporate publicity level.

Batson, who'd worked at Columbia and RCA Records before joining MCA, has expressed interest in work both in and out of the recording industry.
That's Sho Biz

Sho-Bitz

Last week Rob Morris was named assistant program director/music director at KDWB/FM-Minneapolis, and he joins the staff October 17. He showered air personality at WNCI/FM-Columbus... Andre Gardner steps up from APD to PD at WXRR. Tim Sabean, who was in charge of programming at KXW and WYSP-Philadelphia will concentrate on the action in the City of Brotherly Love. Julio Flores waves goodbye to "The Wave" (KTWW)-Los Angeles as he departs for crosstown KSCA to do weekends... That was easy: Chester Schofield has been named station manager at EZ Communications/Philadelphia. He moves up from New Orleans where he was GSM at EZ sister station B97 (WEZB/FM)-New Orleans... At KKRL/FM-Carroll, Iowa, John Ryan is the new PD... Joel Schroeder remains MD... WXXL/Baltimore-Washington has changed calls to WRNR/FM and will use the identifier 103.1 WRNR Freecomm Progressive Rock n Roll. On-air changes: mornings, PD Ron Bowen; afternoon drive, Sean O'Neal; nights, Bill Wright...

WHO AM I?

My career began with a jazz-vocal group in the 1950s, and 20 years later I enjoyed success as a country singer. Some of my other interests include photography and interior decorating and you may have seen me act in TV movies such as Rio Bravo. I was once a spokesperson for Dole pineapples, and my latest album is a collection of pop standards from the '30s and '40s. Who am I? See page 9 for the answer.

oversights. Mike Edwards, WRNR's sister WYRE/AM has switched from A/C to jazz and news/talk, and is looking for product. Call Bowen for info at (410) 626-0103... In Honolulu, KPOI/AM MD Ted Taylor has been promoted to PD, replacing Kerry Gray who's now at CKY-Buffalo... WWSW-Pittsburgh morning personality Gary Dickson takes the same time slot at WMJX-Boston, replacing Tom Bergeron who requested to cable network F/X... Jim Lago, last at KKK/FM-Houston is replacing Doc Weldon and Terrence McKeever in the morning at KEBC- Oklahoma City... Sorry to report the death of Jerry ("The Bama") Washington, a popular DJ in Washington, D.C. since the '70s who died October 4 of a brain hemorrhage at age 64. Washington began on WPFW/FM and most recently hosted the "Bama Hour" on Saturdays. The show featured R&B tunes along with Washington's musical anecdotes and tidbits of wisdom. "Bama," he once said, was a slang word for "huiseed," and he adopted the name as a joke. A native of Albany, Ga., Washington is survived by two daughters, Lucille Washington and Antoinette Hunter, both of Washington, D.C. ROTATION: Andrew D. Allen, last senior vice president/general manager of Island Records, has been named president of Alternative Distribution Alliance (ADA). Well-known around the biz, Andy worked at RCA in various capacities from 1978-1986. ADA distributes product and select releases from AAD, Ascym, Matador and Reprise, among others. Now this is a great name: James Broadway. He's joined MCA as national director of rap A&R, black music division. He was in the A&R department of Loud/RCA. Speaking of MCA, we haven't got the official word yet, but former Gavin rap editor Brian Samson nabbed a big job there. We'll run the news and photo as soon as it's set in stone... Former continuum national rock promotion manager Blake Wilcox joins Libow Unlimited Inc. as national promotion manager... Sean "The Captain" Carasov leaves Jive Records where he was director of West Coast A&R for Atlantic Records where he's been named vice president of A&R... Perspective Records has formed a free-standing A&R department. John "Gegisford and Kobie Brown have been named senior A&R director and A&R director, respectively. Regisford was A&R manager/creative services manager for Third Stone Records/Third Stone Music; Brown was A&R director for Flava Unit Management & Records... Heading up A&R on the East Coast for Herb Alpert and Jerry Moss new label Almo Sound is Howard Thompson, a former A&R executive at Elektra Records... Mercury Records has formed a new publishing arm. Mercurial Music, in partnership with Dale Kawashima. Kawashima will serve in A&R and senior capacity... The San Francisco chapter of the National Academy of Recording Arts and Sciences has moved to 1702 Union St., San Francisco 94123. Call (415) 749-0770 or fax (415) 749-1789. •

James Broadway

Blake Wilcox

While staffers at Elektra have not received official word (at premature any way), it appears a certainty that Sire Records' founder Seymour Stein has been chosen to become the label's next president. As for Sire VP/GM Howie Klein, the future is up in the air. Though Klein may eventually end up at the Big E, it's far from a done deal. Meanwhile, will Sire A&R chief Jon McEwan be also part of the team? All bets are off on who will cop the PD gig at WPXY (989X)- Rochester due to Pyramid selling the station last week to the Lincoln Group, owners of crosstown A/C WVOR/FM and news/talk WHAM/AM.

Radio & Records CEO Erica Farber reveals the name of the newspaper's new CHR editor. It will be Star 94 (WIST/AM)-Atlanta OM Tony Novia replacing 14-year vet Joel Denver, effective November 7. In addition, senior VP/editor Ken Barnes has announced his resignation. Barnes, a member of the R&R team since 1975 leaves to become managing editor at ICE, a monthly CD newsletter targeted to those really into music. No word yet on who'll fill his vacant slot. When is Ken's first day on his new job? Halloween.

Less than a year after joining B104 (WZZZ)-Madison, PD John Michaels has left the building as MD Joe Larson takes the baton. Michaels was as surprised as anyone by the move. He'd just bought a home 30 days before. Reach John at (608) 277-9379. Meanwhile, Larson is searching for an MD with Selecto/MusicScan experience that can also do a killer afternoon show. It's a tall order but if you're the right person send your T&R to 5721 Tokay Blvd., Madison, WI 53719.

Does the 'B' in B-Tube stand for "Brush"? Danny Brokaw, as he's known you saw the nice direct last week on the NBC Nightly News with Tom Brokaw about Danny's efforts to use low power radio to expose music. In case you missed it, try to score a video. This man gets more press than our dry cleaner.

Sire Records' superstar Julio Iglesias dropped by for a luncheon visit and became the first artist to sign the soon-to-be-infamous Gavin "Wall of Fame." Our own Bob Galliani congratulates the superstar on the release of his current single "Fragile."

It wasn't all that long ago that the so-called experts pronounced mainstream Top 40 dead in Dallas. Tell that to John Cook and "Mr. Ed" Lambert at KHKS-Dallas. For the first time since Arbitron has been in business, a Top 40 station is number one in Big D, beating out both country outlets.

As we go to press, we learned Mark Wexler, GRP's senior VP of marketing and promotion has resigned. Wexler says of his decision, "The past ten years has been an incredible journey as part of the team that guided this company to unprecedented success and growth. With the transition of management involving my mentors Larry Rosen and Dave Grusin, it's now time for me to pursue other challenges." Wexler can be reached at (201) 646-1511.

Is Moe Preskell leaving room on his mantle for an Oscar? Yes, you can see "The Godfather" of promotion in the number one box office winner last weekend, The Specialist. Look for him in the elevator scene—he's the good looking one, of course!

Many were pleased to hear about the passing of WHYY/Philadelphia, PA morning personality Bill "The Birdman" Montgomery, Pennsylvania PA morning personality Bill "The Birdman"
THAT'S SHO-BIZ

Sho-Talk

On October 25, 4AD/Warner Bros. Records/Warner Reprise Video will release Toward the Within, an audio and visual documentation of new music from Dead Can Dance. The group recorded the music for their new album during a private performance at the Mayfair Theater in Santa Monica. The performance was filmed by Mark Magidson who first met Lisa Gerrard and Brendan Perry when he used their song “Host Of Seraphim” for the soundtrack to his 70mm film Baraka. Gerrard contributed an additional vocal track to the movie and Magidson compiled various segments from Baraka to make the video for “Yulunga.” Following the theatrical release, an extended version of Toward the Within will be made available for TV cable and the commercial home video/laser disc will be released concurrent with the album.

Collective Soul is out on tour with Aerosmith until October 15. The group—Ed Roland (vocals/rhythm guitar), Dean Roland (rhythm guitar), Ross Childress (lead guitar), Will Turpin (bass/backing vocals) and Shane Evans (drums)—will headline their own U.S. tour beginning in November. According to Ed, four songs have already been recorded for their second album. Due in March ’95, it’s being produced by Ed and Mathew Serletic (who co-produced three songs on the debut album). Among the songs expected on the as-yet-untilled album are “Balloon,” “She Said” and “Get.” The latter has already been picked to appear on the soundtrack for the Jerky Boys’ first film, which is set for a February release.

Zoo Entertainment’s

Friends
Of Radio

Keith Holzman

Managing Director
Discovery Records
Santa Monica, Calif.

Hometown:
New York City

Radio stations you
 grew up listening to:
WABC (then CBS), WEAQ (NBC), WNEW/AM and WQXR

Stations you listen to now:
KPPC-Pasadena, KCRW-Santa Monica, KZLA and KSRA (FM 107) 91-Los Angeles

If you could work with
and/or sign any artist,
 it would be...
John Gorka. He’s a singer/songwriter of great skill and conviction—and is an asset to any label.

Your proudest career
achievement so far:
Running Nonesuch Records in the early 80s while also handling all production coordination, manufacturing, art and engineering in Elder.

If you owned a radio
station...
I’d program music that I like a wildly eclectic mix of pop, jazz, world, country and classical and pray that enough listeners like my taste and would be willing to support it.

Last record bought:
Loreena McKennitt’s Mask In The Mirror

Last book read:
The Design Of Everyday Things by Donald Norman

Gavin October 14, 1994
THAT'S SHO-BIZ

Great White is working with the St. Louis Police Department, KSHE radio, St. Louis Music and Streetside Records on a “guitar for guns” promotion scheduled for October 12. The gun return program Great White worked on in Aurora, Colorado produced more than 90 guns in three hours. The group is currently in the midst of a headlining tour.

In an effort to squelch rumors and speculation, longtime Motley Crue manager Doug Thaler has officially announced the amicable dissolution of his 12-year association with the band. “We spent 12 years together, most of them exciting and very successful. But while the personal friendships among us all have remained strong, the artist-manager relationship has grown stale and non-gratifying for both sides over the past couple of years. Upon completing their present Japanese tour, I expect the band will be making decisions about their future direction for which they will have more sincere best wishes.”

Rhino Records has put together a very ambitious six-CD collection, The R&B Box: 30 Years Of Rhythm & Blues (1943-1972), that will be available on November 25 at retail and via Rhino Mall Order (1-800-452-0020) for a suggested list of $74.98. The box is packed with 108 really old-school tracks. These are the original hits by the original artists sequenced chronologically.

SHO-PIECES

ROLLING STONES

October 25 will mark the 40th anniversary of the Rolling Stones’ first appearance on The Ed Sullivan Show. Sullivan was not favorably impressed and commented, “I promise you they’ll never be back on our show. It took me 17 years to build this show and I’m not going to have it destroyed in a matter of weeks.”

BIG AUDIO DYNAMITE

Mick Jones, who’s fronted Big Audio Dynamite, BAD and BAD II, is coming back with a new band called simply Big Audio. Look for the group’s first album next month on Columbia.

BARBRA STREISAND

Barbra Streisand’s new 26-song video, The Concert, was taped on the last night of her concert tour in Anaheim, California. Her two-disc, 29-track CD, also titled The Concert, was taped months earlier during her shows at Madison Square Garden in New York City.

BON JOVI

Bon Jovi’s Richie Sambora proposed marriage to actress Heather Locklear on September 10, though the couple has yet to set a date to make it official.

JOHN MELLENCAMP

 Cancelling his concert tour after being diagnosed with a clogged artery is teaching John Mellencamp a lesson. “Eighty cigarettes a day and a cholesterol level of 330 is like a loaded gun,” says Mellencamp, who also suffered a mild heart attack in August a few weeks prior to the tour’s termination.

SOPHIE B. HAWKINS

Almost all of the music for Sophie B. Hawkins’ new album, Whaler, was recorded in her Lower Manhattan Hudson River apartment where she affectionately calls “Sophie’s Tugboat Place.”

DOLLY PARTON

Dolly Parton says that, despite old rumors, she and Kurt Reynolds never had an affair. “Shoot, no,” says Dolly. “Burt and I are too much alike to be involved. We both wear wigs and high heels, and we both have a roll around our middle.”

COOLIO

Coolio tells Rolling Stone that one of the roots of his nickname comes from the fact that one of his friends thought he looked a lot like Coolio Iglesias.

BLACK CROWES

The new Black Crowes album, Amorica, will be available with two different covers when it’s released next month. One cover will be a replication of an old Hustler magazine cover featuring a starfish and stripes bikini bottom. The other cover, for more conservative retailers, will just show a triangular patch of an American flag.

EARTH WIND & FIRE

Earth Wind & Fire, including Philip Bailey, is about to launch its first concert tour in six years. The six-week, 25-city tour will begin on October 26 in Pittsburgh.

ROBBIE ROBERTSON

Robbie Robertson doesn’t present some of his former bandmates from touring as The Band. “I don’t object to that,” says Robertson. “Of course it’s not The Band. (Manne) it’s not The Band, let alone without Richard and me.”

EDIE BRICKELL

Edie Brickell tells Musician magazine that the record that changed her life was Al Green’s Greatest Hits, Volume II. One track in particular, “Tired Of Being Alive,” was her mother’s favorite and thus was played almost every morning while Edie was getting ready to go to school.

HARRY CONNICK, JR.

When asked about the myth that jazz musicians are usually drug users, Harry Connick’s says, “More people outside music do drugs. Look at these people they’re dragging off the streets doing crack. You don’t see any of them with a saxophone around their neck.”


RANDY THOMAS

“Because She’s Got Great Pipes!”

GREG STRASSELL, VP PROGRAMMING/AMERICAN RADIO SYSTEMS, BOSTON

“The minute we added Randy Thomas to WBXM, the imaging sweepers seemed to jump our of the speakers in a Hot AC way!”

SONNY WEST, PD, KYxy/SAN DIEGO

“Every new hire at KYxy has been selected to make us a better radio station. The search for independent voice talent is no exception. Randy Thomas was a dam good hire. She understands and executes the plan.”

The producers of the 65th Annual Academy Awards think so. Randy’s the first female announcer ever to do the show.

“Hooked On Phonics” thinks so. “Call 1-800-ABC-DEFG.” Wonder how many of these she’s sold?

For a free demo call (818) 965-2729

Why would you hire a pretty face from Hollywood for your Radio Station Promos, Liners and IDs?

Gavin October 14, 1994

www.americanradiohistory.com
GAVIN TOP 40

EDITOR: DAVID SHOLIN
ASSOCIATE EDITOR: ANNETTE M. LAY

1. BOYZ II MEN - "I'll Make Love To You" (Motown) ♩
2. SHERYL CROW - All I Wanna Do (A&M)
3. LUTHER VANDROSS & MARIAH CAREY - Endless Love (Columbia) ♩
4. MADONNA - Secret (Maverick/Sire/Warner Bros.)
5. MELISSA Etheridge - "I'm The Only One" (Island)
6. BABYFACE - "When Can I See You" (Epic)
7. AMY GRANT - "Love One (A&M)"
8. PRETENDERS - "Stand By You" (Sire/Warner Bros.)
9. THE REAL HUEY LEWIS & THE NEWS - "But What If" (Hollywood)
10. JOHNNY MELLENCAMP w/ ME'SHELL NDEGEOCELLO - "Wild Night" (Mercury)

**Most Added**

EAGLES (89) - "Get Over It" (Geffen)
JOHN MELLENCAMP (69) - "Dance Naked" (Mercury)
STING (58) - "When We Dance" (A&M)
ACE OF BASE (50) - "Living In Danger" (Arista)
NIRVANA (35) - "About A Girl" (DGC)

**Top New Entry**

TONI BRAXTON - "How Many Ways" (LaFace/Arista)

**Hot**

MADONNA - "Secret" (Maverick/Sire/Warner Bros.)

**Urban/Dance**

BRANDY - "I Wanna Be Down" (Atlantic)
JADE - "Every Day Of The Week" (Geffen)
BOYZ II MEN - "On Bended Knee" (Motown)
NEXT EXIT - "Somewhere In My Broken Heart" (Motown)
20 FINGERS - "Short Short Man" (I.D.)
LMJ - "Never Let Me Down Again" (MCA)
BMU (BLACK MEN UNITED) - "I'll Be There" (BMU)

**Crossover Action**

BRANDY - "I Wanna Be Down" (Atlantic)
JADE - "Every Day Of The Week" (Geffen)
BOYZ II MEN - "On Bended Knee" (Motown)
NEXT EXIT - "Somewhere In My Broken Heart" (Motown)
20 FINGERS - "Short Short Man" (I.D.)
LMJ - "Never Let Me Down Again" (MCA)
BMU (BLACK MEN UNITED) - "I'll Be There" (BMU)

**Alternatives**

LUCAS - "Lucas With The Lid Off" (Big Beat/Atlantic)

**Chartbound**

<table>
<thead>
<tr>
<th>Reports</th>
<th>Addrs</th>
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<tr>
<td>NIRVANA - &quot;About A Girl&quot; (DGC) ♩</td>
<td>100</td>
<td>35</td>
<td>1319</td>
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<tr>
<td>&quot;EAGLES&quot; - &quot;Get Over It&quot; (Geffen)</td>
<td>94</td>
<td>94</td>
<td>289</td>
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<tr>
<td>ERIC CLAPTON - &quot;Motherless Child&quot; (Duck/Reprise)</td>
<td>81</td>
<td>11</td>
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<td>SASS JORDAN - &quot;Sun's Gonna Rise&quot; (Impact/MCA)</td>
<td>73</td>
<td>14</td>
<td>1266</td>
</tr>
</tbody>
</table>

† = Daypart
Total Reports This Week 239 Last Week 237

Reports accepted Monday and Tuesday 8:00am - 4pm
Station Reporting Phone: (415) 405-1990 Fax: (415) 405-2580

GAVIN OCTOBER 14, 1994

www.americanradiohistory.com
Millie Jackson
Love Quake
America Rocks and Rolls

"It's exactly what we need, a great uptempo song for the adults. Everyone here loves it."

John Kimel, MD, WORK

AIRPLAY IMPACT DATE
OCTOBER 25th
Want a glimpse of the "good ol' days" of Top 40? Give KDWB PD Mark Bolke a call. Fresh from hosting a 35th anniversary celebration for the Twin Cities Top 40 mainstay, he can point to items such as free cigarette giveaways complete with station logo. He can also point to T-shirts created during the Buzz Bennett era proclaiming "KDWB Sounds Like A Bird," some of which were illustrated with large-breasted women (nipples easily visible) or cars doing "number two" and fun times rising into the air. So much for political correctness?

In fact, Mark notes that when listeners called and complained about hearing the word "birdied" they were simply told: "We spell it b-i-c-h; how do you spell it?" While few stations have the same format and same audience, some have the same problems, and all those funds rising into the air. So much for political correctness!

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**GAVIN GO CHART**

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<th>SPINS</th>
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<tr>
<td>1</td>
<td>SHERYL CROW - All I Wanna Do (A&amp;M)</td>
<td>5016</td>
<td>+111</td>
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<td>2</td>
<td>BOYZ II MEN - I'll Make Love To You (Motown)</td>
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<td>3</td>
<td>LUCIFER VANDROSS &amp; MARIAH CAREY - Endless Love (Columbia)</td>
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<td>AMY GRANT - Lucky One (A&amp;M)</td>
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<td>MELISSA ETHERIDGE - I'm The Only One (Island)</td>
<td>3625</td>
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<td>PRETENDERS - I'll Stand By You (Sire/Warner Bros.)</td>
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<td>MADONNA - Secret (Maverick/Sire/Warner Bros.)</td>
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<td>ELTON JOHN - Circle Of Life (Hollywood)</td>
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<td>THIRD WAVE PRODUCTIONS - Something's Always Wrong (Columbia)</td>
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<td>BABYFACE - When I Can't See You (Epic)</td>
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<td>DON JUAN - Always (Mercury)</td>
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<td>CLORIA ESTEFAN - Turn The Beat Around (Crescent Moon/Epic)</td>
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<td>13</td>
<td>JON SECADA - Whipped (SBK/EMI)</td>
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<td>14</td>
<td>SOPHIE B. HAWKS - Right Beside You (Columbia)</td>
<td>2579</td>
<td>+23</td>
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<td>15</td>
<td>FOUR SEASONS - What A Night (Cubs)</td>
<td>2550</td>
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<td>JOHN MELLENCAMP w/ MCTOSS HELM DEGENDELO - Wild Night (Mercury)</td>
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<td>17</td>
<td>DIN BLOSSOMS - Allison Road (A&amp;M)</td>
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<td>PRINCE - Let's Go (Warner Bros.)</td>
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<td>HUE LEWIS &amp; THE NEWS - But It's Alright (Elektra)</td>
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<td>THE REAL McCOY - Another Night (Atlantic)</td>
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<td>LISA LOEB &amp; NINE STORIES - Stay (I Missed You) (RCA)</td>
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<td>ROLLING STONES - Out Of Tears (Virgin)</td>
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<td>ANITA BAKER - Body &amp; Soul (Elektra)</td>
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<td>MAZZY STAR - Fade Into You (Capitol)</td>
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<td>DEAD OR DEAD - Dick (New Age Girl) (Mr. Badillo)</td>
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<td>R.E.M. - What's The Frequency, Kenneth? (Warner Bros.)</td>
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<td>STEVE PERRY - You Better Wait (Columbia)</td>
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<td>GREEN DAY - Basketcase (Reprise)</td>
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<td>CANDID - Far Behind (Maverick/Sire/Warner Bros.)</td>
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<td>COLLECTIVE SOUL - Shine (Atlantic)</td>
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<td>CAUSE AND EFFECT - Alone (Zo)</td>
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<td>3rd MATTINEE - Freedom Road (Reprise)</td>
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<td>SEAL - Prayer For The Dying (Elektra/Warner Bros.)</td>
<td>1104</td>
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<td>37</td>
<td>TOM BRAXTON - How Many Ways (LaFace/Arista)</td>
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<td>NEW</td>
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<td>38</td>
<td>ERIC CLAPTON - Motherless Child (Columbia)</td>
<td>1068</td>
<td>-8</td>
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<td>39</td>
<td>COUNTING CHOGGS - Round here (DGC)</td>
<td>979</td>
<td>NEW</td>
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**Go Chart Most Added**

<table>
<thead>
<tr>
<th>SONG</th>
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<tbody>
<tr>
<td>JOHN MELLENCAMP (31) EAGLES (30) STING (29)</td>
<td></td>
</tr>
</tbody>
</table>

**News:** We're getting all upper demo curiosity calls, all upper requests.

**Cosmo Leone, PD, KQRS-BURLINGTON, Iowa:** "If you're looking for a secret weapon to hit your female demo, grab a copy of Tim Weisberg's Naked Eyes CD. Track nine, 'Dion Blue,' is getting instant reaction. There's a move to make it the love song for the film version of *The Bridges Of Madison County.*"

**Paula Parez, PD, and Skip Carr, AMD/MD, WAVE (T-TODD)-POTTSVILLE, PA:** "Boyz II Men. Green Day. Changing Faces and Aaliyah are hottest on the phones. Plus, Lucas' 'Lucas With A Lid Off' is starting to generate huge requests as well."

**Brian Garvin, PD, KDDQ-MAINIAO, Minn.:** "Big phones on Love Spit Love's 'Am I Wrong' and Madonna's 'Secret'. Eric Clapton and the Rolling Stones break into our Top Nine at Nine. The Counting Crows' 'Einein On The Beach' is number one."

**DANIELLE DAN DAWSON, PD, KQFJ-IMPERIAL VALLEY, Calif.:** "Take an incredible country smash by Billy Dean, it gives a Boyz II Men-type reading and you have Next Exit's version of 'Somewhere In My Broken Heart.' I wish every playlist add decision was this simple. Instant phones on Brandy's 'I Wanna Be Down.'"

**John Hampton, PD, KSTN-STOCKTON, Calif.:** "Top three phones on Next Exit's remake of 'Somewhere In My Broken Heart' coming in front teens and adults. Sixty-four spins on Ace Of Base's 'Living In Danger.'"

**Steve Gilmore, PD, WGRG-Binghamton, N.Y.:** "Curiosity calls on 'Weird Al' Yankovic's 'Headline News' after only four to five spins. The phones lit up after our night jock played it. Phones are also building for Sarah McLachlan's 'Good Enough' after one week of test play."

**Brad Anderson, PD, KSIZ (KISS)/Fargo, N.D.:** "Nirvana's 'About A Girl' is our most requested song. We can't play it enough. Janet Jackson's latest, 'You Want This,' is showing immediate impact. Deadeye Dick's 'New Age Girl' is up to 30 spins and growing."

**Tom Burelson, MD, V100 (KFAV)-St. Peters, Mo.:** "Strong phones for Suss Jordan's 'Gonna Rise' and The Jesus & Mary Chain's 'Sometimes Always.' The Gin Blossoms' 'Allison Road' and Hootie & The Blowfish's 'Hold My Hand' are very hot."

**Dick O'Neil, PD, WTVY/-FATWATER, N.Y.:** "The Eagles' 'G'Over It' moves right into medium play (six to seven spins a day). Nirvana's 'About A Girl' is doing well and showing up on our Hot Five. Counted down less than a week. We're testing R.E.M.'s 'What's The Frequency, Kenneth? at night and are getting good feedback so far."

**Tad Wisec, MD, KKBW-Ft. Madison, Iowa:** "There's lots of interest in Nirvana's latest and Jimmy Page and Robert Plant's 'Gallows Pole.' Sales have increased for Hootie & The Blowfish's 'Hold My Hand' since we moved it to power."

**Steve McKay, PD, WSBB/FM-STROUDSBURG, Pa.:** "Easy picks this week: The Eagles' 'Get Over It.' Jimmy Page and Robert Plant's 'Gallows Pole.' The Counting Crows' 'Rain King' are all monsters in the making."

---

**Christopher John Farley**, Time, May 23, 1994

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**ARTIST PROFILE**

**INDIGO GIRLS**

**HOMETOWN:** Dacula, Georgia

**LABEL:** Epic

**Vice President, Promotion:** Barbara Seltzer

**Current Single:** "Least Complicated"

**Current Album:** Swing Ophelia

**History:** Amy and Emily met in elementary school. They began performing in high school as Saillers & Ray, changing their name to the Indigo Girls in 1983 while attending Emory University. Signed to Epic in 1988, the duo has sold over four million albums since 1989.

**Emily on "Least Complicated":** "This song is about repeating patterns in life, especially with regard to love relationships. I used the metaphor of school day education in trying to apply formulas to life situations and how they don't always work."

**Emily on Neil Young's annual fund-raising Bridge concert:** "The Bridge show was such a moving experience because it brought together a group of eclectic musicians (Ed. note: artists such as Pearl Jam, Tom Petty, Minnity and the Indigo Girls) for the purpose of funding progressive and kind education."

**It's said:** "...their new, more elaborate songs still have fire, grace and melodies that leap out at the listener. Once again, they sing beautifully braided harmonies with the occasional hint of dissonance, and their lyrics as usual have an eloquent, freewheeling wordiness."
**On the eve of the NAB Radio show, Gavin got on the phone with some well-known group heads. In the spirit of this week’s theme, A View From The Top, we asked them to give us their take on some issues broadcasters are addressing in Los Angeles.**

**Richard Balsbaugh**

**CEO**

**Pyramid Broadcasting**

Pyramid’s Boston station KISS 108 (WXKS) has dominated the market almost since it went on the air in the late ‘70s. Give our readers a glimpse into what you’ve done to keep on top.

The reason KISS made the scene in Boston and has been on top for virtually 15 years is that we had a clear cut vision and plan as to what was going to happen. The opportunity for entry into the market was disco; we knew that it was a fad but we also knew that it was a very big hole through which we would be able to generate large female numbers. So we took a radio station that was virtually unheard of—WHHL and WWEL—which was in Medford and didn’t really show much in the Boston book—and all of a sudden dropped new call letters on 107.9—or 108—and it was almost as if a radio station just fell onto the dial. We had the luxury of creating a magical new station and being able to enter with a format that was very exciting at the time.

The plan was always to take it Top 40. This was in 1979 when WRKO was the big Top 40 station, an AM, and you know what was happening to AM in terms of music formats at that time, so we knew that there was going to be more opportunity to go after them.

That was much more difficult to achieve than we thought because we established such an undeniable stamp as KISS 108 disco that it was very hard to get people to think of KISS as a Top 40 station. In fact, it didn’t take the two and a half years we thought it would, but it’s still happening. Eventually were able to become a Top 40 station, and the way we were able to stay on top was to always be ahead of the game. We are always proactive rather than reactive. The whole idea about KISS was to make it the entertainment radio station of Boston, and we’ve always been true to that principle. We started the KISS concerts and we have a lot of in-touch events on the street. We get our listeners involved and have built a radio station based on personality and a lot of excitement.

The music, as it’s changed from disco to Top 40 and as Top 40 has evolved, and we’ve been able to keep the things around the music very consistent, and the music has changed with it and the radio station stayed on top.

Some owners have called for the FCC and Congress to relax the 20/20 rule. Others, specifically minority and small group owners, have charged that this would create unfair monopolies. Are you in favor of increasing the number of stations a company can own?

I’m a constituent of (Congressman) Ed Markey’s (D-Massachusetts) and he doesn’t even have the courtesy to return a phone call to somebody who knows about a business that he has no clue about. This guy is so holier-than-thou, he pontificates about all these rules and the way that broadcasting should be regulated, and he doesn’t even have the intelligence or foresight to get together with his only constituent to talk about the issues and maybe gain some knowledge.

This guy pisses me off beyond belief. I look at the stuff that he espouses and I just say, ‘I can’t believe this guy; where’s he coming from?’ He’s never run a radio station—I’d be surprised if he ever even listened to one the way he talks. It’s just beyond me. The best thing that could ever happen to Ed Markey is that he could be defeated and we could get somebody in who has an open mind and wasn’t so stuck on himself.

As far as I’m concerned, I think that when radio was deregulated—unless we want to be like Russia and have the state own radio stations—when radio was deregulated and when it became a business we had to take a certain responsibility since we only are given renewals of licenses, we don’t own them. We just own the right to operate for a certain number of years, and we have a certain commitment to public services. But people who are good at running radio stations and who have the wherewithal to be able to go out and raise funds to be able to buy them should have the ability to operate in more markets—it’s good for the business. Better operators make the medium better.

Mel Karmazin is a very cocky and very egotistical owner who is on top of the world in radio, but the guy’s good and he’s good for the business and I think that the rules should be relaxed in terms of allowing people to own more radio stations, to be able to own more stations in more markets. I don’t believe that there should be triopoly yet because I think that duopoly has to sink in and see how it’s dealt with, but I think that it’s something that definitely should be allowed—and even though I’m not sitting on enough of a bunkroll to go out and do it myself, I’d at least like the opportunity. I think that in any other free enterprise, people who are good should have the ability to expand their business—that just gives you a right to compete. So I believe that the FCC should relax the 20/20 rule.

**Bill Figenshu**

**President**

**Radio Division of Viacom**

How many stations does Viacom have?

14.

Is what the government’s doing with ownership rules helping or hindering the radio industry?

From my perspective it’s healthy.

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**James A. Arcara**

**President**

**Capital Cities/ABC Radio**

How many stations are under the Cap Cities/ABC umbrella?

A lot. I don’t have an exact count...

What do you think of the FCC’s new ownership limit rules?

They should be expanded.

Have duopolies been helpful or harmful to radio?

Duopolies have been great for broadcasters. Whenever you can own two stations rather than one, you can be twice as good. As long as the broadcasters are good to begin with.

Do they inspire broadcasters to be more experimental or to be more conservative?

They’ve given broadcasters new opportunities. Have duopolies and LMAs been good for broadcasters? Yes.
for the following reasons: We just went through an awful recession, which we’re digging our way out of now. Part of the problem is that in the 90s the FCC changed the rules with respect to putting thousands more radio stations on the air. Many people lost money. There had to be a consolidation of the business. So by changing the ownership rules, what they allowed stations to do was to own more than one FM and one AM in a market. On the surface, one might say this allows the big to get bigger. The other side of that—I’ll give you an example. We just put a jazz station on in Washington, D.C. where many have failed under single ownership because the jazz audience isn’t big enough to run an entire radio station. But under duopoly, because we have one successful station there, we’re able to front the second one to provide diversity of programming where it doesn’t exist.

Might you be among the few thinking about diversity? Wouldn’t most operators say ‘let’s have both our stations go after the biggest audience possible’?

Certainly owners need to make money or just want to run big radio stations—that’s one way of looking at it. But there’s another side to it. There’s a myriad of examples of experimental formats that are happening in markets like Phoenix, Boston and Washington, where owners say ‘yes, I have my successful stations. Now I can experiment and find new audiences without losing the farm.’ There’s no one way to do duopoly. Owners are going to be as creative as they’ve always been.

Is Viacom involved in LMA’s?

We are in San Francisco. It’s working out pretty well. We’re LMA-ing it to the owners who have KSOL. They have a contract to buy that radio station. Viacom still owns KSOL but by LMA-ing it again, we’ve allowed an owner—who’s doing an urban format with Wild 107 (KXLY/WMF) to experiment with a different kind of format on KSOL.

You mentioned the concept of the big getting bigger. That’s what many minority owners fear about the new 20/20 ownership rule. Are there ways for them to increase the ratio of minority ownership?

I think so. I don’t think the FCC has solved that problem, with respect to ownership. Because at the end of the day you still need money in the banks to make this work. So you can let minorities and women buy a hundred radio stations if they want, but if they can’t get the money, it doesn’t mean anything. I think one of the things gov-

ment has to do, with respect to broadcasting, is make available and change the small business rules to allow real people—not just minorities—to be able to borrow money and go into business.

What is the role of technology in the future of radio?

Technology is only as good as the people using it. Technology can be a real help in assisting people in being more creative with their time and with their programming abilities. I think it’s a bad thing if we filled the airwaves with robots. It’s kind of like vaxcinnel every day. I don’t think so.

What new formats intrigue you or strike you as the next wave of radio?

There are a lot of them, and I won’t lay them at duopoly. I’ll lay them at the recession and the idea of ‘we’d better get creative with radio.’ One is the rock-talk thing, much like you see on WFN in Washington. Another format that’s grown is what’s going on at KSFX in San Francisco, which is replacing the easy-listening stations, using some experimentation and some light jazz. You’re seeing the all-70s format as a hybrid to the next generation of oldies stations. And country has split up into three formats. That kind of diversity wasn’t happening five or seven or ten years ago. One might say that ten or 20 years ago, ‘Well, stations used to play a variety of everything; now they’re playing the same stuff.’ That’s one side of it. The other side is: They’re all playing different things; it’s just spread over 70 stations.

Gerry DeFrancesco President

Gannett Radio Division

What effect, if any, do emerging technologies have on radio? Radio is presently an analog technology for delivering entertainment to our listeners. As an analog service, radio cannot effectively compete on a quality basis with new digital technologies. In a digital quality conscious world where the benchmark for quality is the CD, analog radio falls short. We must adopt digital technologies to remain competitive.

At Gannett Radio we saw both the opportunities and threats created by digital technology for radio and made a strategic decision along with CBS and Group W to create USA Digital Radio. USA Digital Radio has created a Digital Radio Broadcasting (DAB) which exists exclusively on AM & FM broadcasters to broadcast digital sound quality within their existing dial position. New digital radios will be available to the consumer to receive the higher quality of radiocasting. The FCC’s role is to serve the public interest. This FCC policy currently encourages new digital technologies such as satellite CD Radio. Radio broadcasters can best assure that new digital radio technology policies from the FCC are beneficial to our industry by supporting the USA Digital Radio Technology called In Band On Channel DAB.

USA Digital Radio is showing the dynamic digital improvement of DAB Broadcasting for AM and FM in booth number 2641 at the NAB radio show in L.A.

Some owners have called for the FCC and Congress to relax the 20/20 rule. Others, specifically minority and small group owners, have charged that is would create unfair monopolies. Are you in favor of increasing the number of the stations a company can own?

Relaxing the 20/20 rule creates diverse opportunities for all involved in radio. Gannett believes in the First Amendment—freedom of speech. We do not want to restrict in anyway the First Amendment or our responsibility to it. Relaxation of the original 12/12 rule has not adversely affected freedom of speech or opportunity, but has created a healthier radio economy that has beneficial all the customer groups–the listeners, the advertisers, the employees, the owners, the shareholders.

Gannett supports relaxing the 20/20 rule in radio in conjunction with the relaxation of the cross ownership rules for radio, television and newspapers. These modifications of the rules would result in a still healthier media industry and enhanced services to their communities.

Jeff Smulyan CEO/Chairman of the Board

Emmis Broadcasting

Your Los Angeles station, KPWR, is tied for number one in Los Angeles market. A year ago, KLAX seemed to have a lock on the market. What steps did you take that led to recent success, and what will you do to sustain, and maybe surpass, your current numbers there?

The reason that KPWR tied with KLAX is because of the continuation of an effort that we began several years ago by putting Rick Cummings and Doyle Rose back in charge of the property. I don’t think that anyone has a better sense of the pulse of that market than Rick Cummings. I think that he and Doyle really do a remarkable job of understanding the changing tastes of listeners and understanding the dynamics of the market. I think that they really are on the cutting edge of understanding the needs and wants of our listeners.

Some owners have called for the FCC and congress to relax the 20/20 rule. Others, including minority and small group owners have charged that this would create unfair monopolies. Are you in favor of increasing the number of stations a company can own?

The radio industry needs a greater critical mass. I think that while minority and small group owners definitely have a valid point, their needs can be addressed in other ways. I don’t think that for the radio industry to have the size that will attract new advertisers and more capital we are going to need larger owners that are capable of going out in the capital marketplaces and making the industry more attractive. I don’t think the two should be exclusive. I think that we can have larger groups and it won’t create unfair monopolies and that we can create specific incentives to aid both small operators and also create incentives for minority owners.
Inside Urban

**Georgia on My Mind**

On the road to the urban summit, Bill Speed visits WEAS - Savannah.

Pictured are Bill Speed and WEAS morning DJ and Operations Manager Floyd Blackwell.

**THE ROAD TO THE SUMMIT - A DAY IN SAVANNAH**

On the way to the first Gavin Urban Strategy Summit, I had an opportunity to spend part of the day with one of the host stations, WEAS-Savannah. Floyd Blackwell, the station's morning DJ and Operations Manager, was a proud host. Blackwell has spent the last 18 years at WEAS. He also consults the parent company's (Three Rivers Group) other station, JAMS 101 (KMTS-Memphis). Why has he stayed at WEAS for so long? "It's Savannah, a beautiful city with lots of history," he says "and as you...

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**Chartbound**

| EDITOR: BILL SPEED | ASSOCIATE EDITOR: JOHN MARTINUCCI |

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**Album Cuts**

LUTHER VANDROSS "Hello" (LV/Epic)
BRANDY "Baby" (Atlantic)
VERONICA LYNN "Bring Your Loving Home" (PMD/RCA)

**Most Added**

SILK (24)
"I Can Go Deep" (Jive)
LO-KEY (15)
"Tasty" (A&M)
JANET JACKSON (14)
"You Want This" (Virgin)

**Inside Urban**

**Most Added**

SILK (24)
"I Can Go Deep" (Jive)
LO-KEY (15)
"Tasty" (A&M)
JANET JACKSON (14)
"You Want This" (Virgin)

**Hot**

INI KAMOEZE
"Here Comes The Hotstepper" (Columbia)

**TOP TIP**

EBONY VIBE
EVERLASTING (E.V.E.)
"GROOVE OF LOVE" (GASOLINE ALLEY)

www.americanradiohistory.com
"can't help myself"
the new single from

Gerald
from his new album
Groove On Levert

love is an uncontrollable urge

PRODUCED BY GERALD LEVERT & EDWIN "TONY" NICHOLAS FOR TREVEL PRODUCTION CO, INC.
of this city's history. We're heavily involved in serving the community. Every Thanksgiving, our staff sets up at the local YMCA the Saturday before the holiday and we cook and serve food. We feed over 600 people. We don't just give away food. There is usually a themed program as well. And there's more: "We have a show in co-operation with the school system called Education 2000," says Floyd. "In this program we discuss topics of interest to the students. We are also involved with a Government Education program. Blackwell says his core audience is 18- plus. He describes his audience as diverse. "We play gospel music Monday through Thursday from 4 to 6 am, and on Sunday from 6 am to noon. We have just recently added rap and hip hop. There is also an oldies program on weekends. We try to cover all of the necessary bases."

Regarding the state of urban radio, Blackwell says, "I believe the days of doing general market radio are over. In order to survive, you must do more niche programming."

"WEAS", he notes "is the first station in some years that has been voted by the NAH as Georgia's station of the year three years in a row."

Blackwell believes that their success is derived from a blend of community service and playing good music. Floyd called the Summit "a good idea, and we're proud to be a part of it." He praised its diversity. "We (black radio) need things like this so badly in our business. As far as I'm concerned this Summit is going to be a success, and you picked the right part of the country to do it. One last thing: What do the call letters WEAS stand for? He smiled, "We Entertain All of Savannah," he said. Next week: a look at the Hilton Head Summit. —Peace, Bill.
The Fall Arbitron sweep began September 22.

A lot of things needed to be done in preparation:
- Major promotions designed to build the audience should have been arranged, plans for their execution drafted.
- Advertising should have been ordered. Outdoor display ads should be approved, and the boards should be up soon. Your television video should be done and edited.
- The Station Information Package (SIP) was due at Arbitron on September 22. Did you do that? This document is critically important to the editing process and this information should be submitted whether the station shows up in the ratings or not. More radio stations in America are measured in the Fall sweep.
- Update the Station Information Package. If anything changes in your SIP, be sure to notify Arbitron immediately. The change doesn’t take place until Arbitron notifies you. They don’t go back to re-edit diaries.
- If a major change takes place in your market, notify Arbitron. You are their eyes and ears. The biggest faux pas I remember is the survey that a station showed up with its highest share ever and it was off the air. Nobody notified Arbitron that the station was off the air and a competitor took the off-air station’s slogan and made it its own without notifying Arbitron. Life went on normally until the book was delivered.
- The slogan list is mailed to stations on September 19. The document is now called the Station Name Prevent List. Review this list for possible conflicts in your market.
- Slogan/station name changes can be made at any time during the survey period, but this form is designed to make radio broadcasters aware of potential conflicts. Call letters are the most frequently used station name, but in some markets and among some stations the alternate station name recognition by Arbitron is essential to success.
- The slogan/station name you sent to Arbitron must be used at least four times per hour in order to credit that name. Make sure all your bases are covered, particularly in syndicated shows and spots. Competitors have been known to tape your air and submit a complaint to Arbitron that you aren’t using your station name.
- Stay in the ratings book by avoiding special station activities. That’s special list of items that can distort or bias the ratings.

Arbitron can delist the station or knock it out of order in the book. No business may be lost, but you may have to work twice as hard to keep what you’ve got.
- Keep your own diary. Four months from now (that’s 1995 already) when you’re looking at the results of the Fall survey it will be hard to remember what went on within a certain time frame. Write down changes in call letters, slogans and talent. Write down major news or weather events. Write down when you begin and end advertising flights and when the competitor introduces and concludes them.
- Make sure that your talent is using the station name and address clearly: 93.3 WAMR or Q105 is the best variety of music in the valley at 105.3 where we play the best mix of the 60s, 70s, 80s and 90s and the hits just keep on coming.” is confusing. If you’re lucky, the diarist keeps on writing down “105” and you can only hope that your station is the only one that’s at that round frequency. Part of “clearly” is to pronounce the call letters “trippingly on the tongue.” This is particularly true if the call letters contain a B, D, E, or V. Good luck and good ratings.

### RATINGS & RESEARCH

Ratings & Research by Rhody Bosley

**FALL TUNE UP**

The Fall Arbitron sweep began September 22.

A lot of things needed to be done in preparation:
- Major promotions designed to build the audience should have been arranged, plans for their execution drafted.
- Advertising should have been ordered. Outdoor display ads should be approved, and the boards should be up soon. Your television video should be done and edited. If you use a direct mail house, they should have ordered the names of your First Preference audience.
- Your database should be updated for a series of mailers and time spent listening promotions.
- The on-air talent should be psyched up for their 12-week report period.
- The music library should have been cleaned. All burned-out material should be gone.
- The clock should be clear of any clutter to encourage TSL.

All these items are important because they lead to success in the ratings. You can’t manipulate the Arbitron ratings, but you can market to the diarists.

Knowing that, there are a few factors that will get your station the credit it deserves.
- The Station Information Package (SIP) was due at Arbitron on September 22. Did you do that? This document is critically important to the editing process and this information should be submitted whether the station shows up in the ratings or not. More radio stations in America are measured in the Fall sweep.
- Update the Station Information Package. If anything changes in your SIP, be sure to notify Arbitron immediately. The change doesn’t take place until Arbitron notifies you. They don’t go back to re-edit diaries.
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### FEATURE

Small Market Success by Paul E. Swanson

Gavin takes you this week to Charlottesville, Va., home of not only Monticello (Thomas Jefferson’s home) and the University of Virginia, but of Top 40 WQMQ. Giving us the scoop and nothing but the whole scoop on WQMQ is Program Director Dann Miller. Congratulations on your last ratings period.

We were happy with the numbers. We came in number one 12+ and number one 25-54. Over the past few years, we’ve seen progressive growth.

How were you positioned when you started as a Top 40 three years ago?

**WQMQ FACT FILE**

- **WQMQ (298) Radio**
- P.O. Box 468
- 801 E. Main Street
- Charlottesville, VA 22901-0468
- (804) 977-3030
- (504) 977-3020
- Coordinator: Collins House
- Program Director: Dann Miller
- Music Director: Dave Rayburn
- Sales Manager: Colle Bouchard
- *Editor*:

The first year we came in quite hot as a CHR. Sales were difficult because we were being labeled a “teen-only” station, so we decided to evolve and capture additional demos. The second year, we picked up nicely, but this year we really came through.

When you came on, wasn’t there another Top 40 in the market?

Yes, but they went classic rock earlier this year. When we came on they had a ten-share in the market, but we stayed very focused on our music and we did things here a little unconventionally. It was definitely a building process.

What types of “different” things?

Instead of getting a station van, we got a station limo. Instead of taking the tenth caller as a winner of a contest, we took the tenth caller and then ran the contest. The questions we asked for the contest are usually pretty easy, but if someone misses the answer, it’s even that much more entertaining for our listeners.

How are music sales affected by WQMQ?

Charlottesville is one of the top ten sales markets per capita in the US. WQMQ is a lot of great artists nationwide, but we are for this market. We jumped on Sheryl Crow’s single very early and we also came out right away on the current Suss Jordan single, “Sun’s Gonna Rise.” We’ve got good communication with our local retailers and trades.

Do your jocks “sell” the music on the air?

Our jocks are very personality-oriented. Everyone has a clear definition of the station’s sound. The station has a personality, but that personality changes every time a new jock hits the air. Everyone has their own way of focusing in on our goals. So we not only sell the music, we sell the station.

Has the industry been supportive?

Only a few of the labels believed in us from the beginning, but the rest are on the WQMQ wagon now. We have good service and support. My music director, Dave Rayburn, has done a great job in building those relationships.

You report as Top 40 to Gavin, but as Hot A/C to Radio & Records. What format do you consider yourself to be?

We’re Top 40 for this market. We do what works for this market. I’ll let everyone else come to their own conclusion as to whom we should report.

**WQMQ SAMPLE HOURS**

1 p.m., Thursday, October 6

### Toppst Top 40 Hour 1.###

**BABYFACE** - "When Can I See You"
- **DVD** - "Bob Child"
- **Sweep**
- **MELISSA Etheridge** - "Come To My Window"
- **GLOCK OF SEAGULLS** - "I Ran"
- **News/Art with sweep**
- **JOSHUA Kadison** - "Jesse"
- **ELTON John** - "Can You Feel the Love Tonight?"
- **Stooshtop with sweep**
- **GLORIA Estefan** - "Turn the Beat Around"
- **DFK TELLE** - "Two Steps Behind"
- **BILLY Joel** - "A Matter Of Trust"
- **Sweep**
- **RICHARD Marx** - "The Way She Loves Me"
- **NEW ORDER** - "Bizarre Love Triangle"
GANG STARR
Suckas Need Bodyguards/
The Question Remains

(Chrysalis/ERG)

Guru (I) & Paris (p) prove that it’s not where you’re from, but where you add this week...

PARIS
Guerrilla Funk
(Sacrifice/Priority)

Top Tip
CHAMP MC
Sistas Betta Recognize
(eastwest/Atlantic)

Like That!!

AND IT DON’T STOP...We’ve just come off of an amazing week of hip-hop representing in the 1994 Force anniversary special. But you knew it couldn’t stop there. In two weeks (October 28), we release the latest Gang Starr video, Chills ‘N Thrills (in the Halloween spirit.) You know who to get with, John Austin in marketing (215) 424-6571. Slots are limited, and our reporters do watch them, so get ‘em! I want to thank everyone involved with the anniversary special. I also have two points of clarification: Buckwild produced “Come On Wit The Get Down” for Artifacts, and “Wrong Side Of da Track” was produced by T-Ray. Secondly, please note that 8 Ball & MJG are from Memphis, but their label, Suave Records, operates out of Houston. Changes are in effect over at Immortal Records and Buzztone Management.

Dontrell, who was in college radio at Immortal, has moved over to Buzztone. He will be executing management duties for Cypress Hill, Super Cat, Da Baka Boyz, and new signees, Keith Murray, Redman, Erick Sermon and the Rza. New in promotion at Immortal are Thad Stokes on the college rap tip, and Sean Bouldin handling mixshows. Dave Miller is coordinating the Immortal street team, and James Andrews is still in A&R, having just completed the Basketball’s Best Kept Secret album. You can contact all of them at (510) 657-1000.

American Recordings is on the straight come-up! The label just inked a marketing and distribution deal with Wild West, so don’t be confused if you hear from Dan Charnas and Ray Tamarra. Wild West also has Suphurb and Kinflock to come for your listening pleasure...Chris Read at Interscope publicity is looking for college students of color to intern in her department. If you’re in L.A. or can recommend someone, call Chris at (800) 982-1812...In a surprising turn of events, both Goner and Ron Hill have left Capitol (just when it was starting to heat up for rap over there!). They are looking for new opportunities, so call them at (213) 965-8527...True to rumor, former Gavin Rap Editor Brian Sampson is the new director of rap marketing at MCA as of this week...Sure Rock from WLFN boasts a new mix DJ by the name of Flair. Call (609) 652-4780 for his servicing info...WD&M’s Jason Stoner is sprung on Raekwon’s “Heaven and Hell.” “It’s the best record I’m playing this week,” says...he...Rappin’ 4-Tay is a big in BOX requests with “Playaz Club,” and since a top five BOX video is a first...
Country Radio Today and in the Future

By John Lund

What’s Ahead for Country?
The country format is very strong now, and will grow even stronger as new formats are developed that invite more sharing with contemporary, rock, and news-talk formats. The growth of country listening and the number of stations playing country product are dependent on the creation of new format niches that serve the country audience. The development of these new country formats will bring more listeners to country and possibly as many country stations as there are contemporary stations.

What will be new directions of country programming discussed this week at the NAB Programming Convention in Los Angeles?

Because top country artists and popular hits of the 80s are not heard much today, many stations will return to programming mainstream country. This presentation will still include current country hits along with the top artists and hits of the 80s. This broad niche has more era diversity and will produce older demos than contemporary country and emulate A/C in presentation.

The country classic format will be a big success in the future. Country standards of the 70s and 80s are not heard at all on radio any more. Format leaders will include 90s and recurrent country hits along with a few country standards of the 60s. Look to the success of oldies in contemporary radio and classic rock in rock radio as an indication of the potential of classic country.

The future of country will include a viable album country format driven by songs from major artists and aggressively adding new music to the mix (if it's gold, it's too old!). Not unlike Modern Rock & A3, country CD cuts will become a new direction in the U.S. Likewise, formats may be similar to AOR depending upon research and competitive stations in the market.

An exciting new country direction will focus as much on the air talents as on the music. Personality country will resemble Personality ACs and, in some markets, take listening from news-talk. Air personalities talk with listeners about local concerns or views in dayparts, not just mornings. They will identify with the demographic and psychographic lifegroup of the country audience in each particular market.

Research indicates the potential for a combination of country and other format niches. Hybrid country Rock formats will combine classic rock and country to garner a specific niche in those markets where a certain style of music from each format has appeal to the same listener.

Country will borrow again from contemporary radio as stations conduct (bigger than life) marketing campaigns to add massive cure resulting in promotion-driven country formats. This marketing tool will benefit most mass appeal country-formatted stations, and the extent of the station being contest-oriented may become a format niche in itself.

What other format extensions are ahead for country? Will there be more growth in contemporary country? Progress means challenge and change. Consider the number of country competitors in your market. How are they unique?

The Future for Country is Strong

New stations will compete for the contemporary, rock, and news-talk audience and the listener who is not currently listening to country (or listening very little to it). In addition, Lund Media research indicates that there is a large Phantom Country Cume of people who like country music but for one reason or another can't find their niche on radio. Arbitron's impending methodology, the passive people meter, may help identify this cume for radio. This phantom group simply needs to find the right station with the right country mix.

In the future, country programmers will go beyond hot country, develop new formatic presentations that borrow from the other formats, and bring more listeners to the country format.

Next week: the dynamic changes and challenges of Rock Radio.

John Lund is President of Lund Media Research and The Lund Consultants to Broadcast Management, Inc., a full service radio research, programming, and consulting firm in San Francisco. Call John Lund, (415) 692-7777.

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HANDBOOK FOR RADIO PERSONALITIES

One to One publisher/consultant Jay Trachman has published a handbook for Radio Personalities sharing his personal experiences and knowledge gleaned from thirty plus years in the biz. A must-read for the novice talent. Contact the Fresno-based company for more information at (209) 448-0700 or write to PO Box 9787, Fresno, CA 93794.

WESTERN BROADCASTING needs a talented, creative Production Director. Minimum three years radio production, basic knowledge of digital audio equipment and creative writing abilities a must. No calls please. T&R: Denny Bedard. 400 Ryman, Missoula, MT 90802.

B-100 (WOBH) needs an aggressive afternoon driver for Fresh Country. T&R: Bill West, PO Box 3106, Albany, GA 31706. EOE [10/14]

JUST FOR STARTERS Entry level jobs and “hands on” internships in TV and radio news. National listings. For a sample lead sheet call (800) 680-7513. [11/7]

WCLT FM has an opening for midday AT with possible promotion duties. Females encouraged to apply. T&R: Ron Strong, PO Box 899, Newark, OH 43058-0899. EOE [10/7]

WSKQ is searching for someone who is fun, energetic and passionate about radio. If these words describe you, we want to hear from you. No phone calls please. T&R: Program Director, 22 South Sixth Street, Stroudsburg, PA 18360.

WDJX/FM is looking for a promotion genius. Must have at least one year experience in radio and/or marketing. Responsibilities include event management, remote broadcasts and promotions. No calls please. T&R: Donnie Smelling, 612 Fourth Avenue, Suite 100, Louisville, KY 40202.

MAGIC 97 (WMGR/FM) needs an entertaining evening host for a Hot A/C. T&R: Photo: Bill West, PO Box 3106, Albany, GA 31706. EOE [10/7]

KTTX/FM is seeking a fresh, hot, young talent for a morning sidekick/Promotions Director. T&R: Jon Lutes, 1673 Briarcrest, Suite 100-B, Bryan, TX 77802. EOE [10/7]

103.7 (WDBR) is looking for a night person and also an overnight AT with possible morning news sidekick duties. I want my night show to sound like a second morning show. Females strongly encouraged to apply. T&R: Bill Klaproth, 712 South Dirksen Parkway, Springfield, IL 62703.


CLASSIC 103 (WJEQ) has an opening for a quick-witted schmoozer who’s experienced, community oriented and mature. You’ll do mornings and direct promotions with strong phones and frequent remotes. T&R: Cyndi Helling, 1506 East Jackson, Macomb, IL 61455.

WAXX/WAYY has an immediate opening for a Sales Representative. Experience desired. Competitive salary/commission incentives. Send Cover Letter & Resume to: Sales Manager, PO Box 6000, Eau Claire, WI 54702. EOE [9/30]

OPERATIONS MANAGER N/T GIANT News, Programming, Winning Track Record, People skills required. T&R: Karen Wolf, GM, WKZO 590 W. Maple, Kalamazoo, MI 49008. EOE M/F [9/23]

WKSW/FM is searching for a Production/Continuity Director. T&R: Nick Roberts, 2903 Denn Road, Springfield, OH 45503. EOE [9/23]

KLTA/FM Fargo/Moorhead’s #1 A/C station needs experienced talent for midday shift and a Program Director position. Looking for attitude as well as aptitude. Strong phone, remote and production skills a must. Need by September. No calls please. T&R: Dan Michaels, PO Box 9919, Fargo, ND 58106.

Q-96 (KSIQ) is searching for talent. If you live for hip-hop, R&B and dance music and you’re looking for your break, don’t hesitate. T&R: Dan Watson, 120 S. Plaza, Brawley, CA 92227.

CAROLINE RECORDS in NYC is looking to fill an A3 radio promotions position. Please fax resumes to Glenn Boothe at (212) 989-5791.

106.7 (KDLI) is searching for an AT. If you are topical, have a bit of an attitude, have the ability to use phones and can do more than just read liner cards, then you are the person we want. T&R: Matt McCann, 612 DataPoint Drive, Suite 500, San Antonio, TX 78229.

WGBF 100K/W A/C is searching for an AT and possible Program Director. T&R: Tom Lavin, 3206 Lake Shore, Perth, NY 12972. EOE [9/23]

WDST is seeking a part-time AT/Promotions Assistant for Radio Woodstock. T&R: Jimmy Buff, PO Box 367, Woodstock, NY 12498.

KWTX/FM is seeking full- and part-time AT. Previous experience is necessary. Females encouraged to apply. T&R: Tom Martens, PO Box 2636, Waco, TX 76702. No calls please. EOE [9/23]

94.3 KIK/FM is looking for a full-time morning co-host for news, entertainment features, sports, appearances and remotes! No calls please. T&R: Craig Powers, Two City Blvd E. #183, Orange, CA 92668. EOE [9/23]

KMGN is seeking applicants for future openings at Hot A/C Morning News Director and afternoon persons. T&R: Paul Lancaster, 2615 N. 4th St., Flagstaff, AZ 86004. EOE [9/23]
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JAMS 107.7/FM is looking for an announcer for drive time, you must get numbers and be experienced with strong production skills and tight on the board. If you feel that you qualify send T&R: Al Stone, PO Box 711, Red Springs, NC 28377. [9/23]

KKOS/KCEO is searching for a promotions assistant. Part-time and weekends. Computer and typing skills a must. T&R: Tri-Cities Broadcasting Promotions, PO Box 949, Carlsbad, CA 92018. EOE [9/23]

**AVAILABLE**

**PROGRAM DIRECTOR** with 5 1/2 years experience ready for a Sales position. Midwest region preferred. CORY: (316) 275-8405. [10/14]

**PLEASANT, CREATIVE PROFESSIONAL** individual in need of employment. Excellent production skills, willing to relocate. AOR preferred. STEVE: (417) 881-0084. [11/14]

**HARDWORKING, PROFESSIONAL** and willing to relocate. Complete production skills. Seeking sports job. JONATHAN: (417) 885-4060. [11/14]

**EIGHT YEAR PRO** has done it all. TV announcing, News, Live Sports, Programming and Production Director. S.E. preferred. DAVE: (703) 647-5514. [10/14]

**INNOVATIVE EXPERIENCED** Program Director seeks Midwest programming challenge. RON: (612) 774-0879. [11/14]

**COUNTRY PROGRAM DIRECTOR/MUSIC DIRECTOR** with #1 mornings show seeks similar position. S.E. preferred. DON: (706) 236-9245. [11/14]

**HOT COUNTRY AT** available now. Ten years experience. Top 100 market preferred. JOHN: (505) 471-6270. [11/14]

**INNOVATIVE PD/AT** seeks Midwest challenge, turnaround a specialty. RON: (612) 774-0673. [10/7]

**HOT A/C Jock from northeast Ohio seeks full-time midday shift. RICK: (216) 773-1549. [9/30]**

**RECENT GRADUATE, hardworking, enthusiastic, reliable female looking for first on-air job. Format flexible and willing to relocate. SAMANTHA: (612) 444-5741. [9/30]**


**FIVE YEARS** experience in Country. Young, hardworking individual and a total team-player as well. Seeking a midday AT position. Willing to relocate. BRADLEY: (314) 392-0346. [9/30]

**WELL KNOWN Los Angeles talent available for on-air and voice over work. SHANA: (818) 249-7552. [9/30]**

**VETERAN NEWSPERSON/ANNOUNCER** can cover the stories your demo wants to hear and your staff can sell. ALAN: (913) 234-5323. [9/23]

**LOOKING** for full-time airshift. Experience in Hot A/C. Country and Oldies. ANDRE: (305) 274-7622. [9/23]

**CREATIVE hard working, dependable, expressive woman, recent graduate seeks first on-air job. Open with format, shift and location. SARAH: (612) 825-1552. [9/23]**

**ENTHUSiastic, reliable, hard working female seeks on-air gig. A/C. Top #1. Oldies in MN area. LISA: (612) 588-5423. [9/23]**

**AMBITIOUS, seven-year live entertainment AT seeks full-time on-air position in any format. Prefer Rock. Top #1. A/C or Oldies. CHRIS: (612) 772-8578. [9/25]**

**SHARP and EXPERIENCED** News Talent with News Director experience seeking a medium market break. Will relocate. SUSAN: (217) 359-1624. [9/23]

**ATTENTION:** One year experience, very energetic, and will live up your station, any format. CARL: (417) 881-3872. [9/23]

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For more information contact Stacy Baines at (415) 495-1990 or fax at (415) 495-2580 or write to the Yellow Pages Of Radio c/o GANN'S 40 Second Street, San Francisco, CA 94105.
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HITS FROM THE UNDERGROUND:

Three #1 Rap Singles “Chief Rocka” • “Funky Child” • “Psycho”

REPRESENTING THE FUNK:

“The New Single and Video

“TIC TOC”

Available on Cassette Single & 12 Inch Single and Maxi Cassette

From the new album KEEPER OF THE FUNK
The follow up to the GOLD Debut HERE COME THE LORDS In-stores: 11/1

Produced by Marley Marl for House of Hitz  Executive Producers: Ruben Rodriguez and Marley Marl  Management: Hafiz Ford for Foremost Management

EMI Records  Serving The Music
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**RAP RETAIL**

**SINGLES**

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**RAP**

**SHAAQILLE O'NEAL**

follows up his platinum debut with "biological didn't bother" re-mix by warren g. produced by l.g. and l to rider

**SHAAQ-FU: DA RETURN**

the first single and video from his new album

On Your Desks Now!
**DFC: ON THE COME-UP**

DFC is the latest example of an underground sensation blowing up with minimal airplay. Neil Levine, president of Assault, is spearheading the team effort between his label, Big Beat, and Atlantic; to launch this duo into hip-hop's mainstream while building on the group's street foundation. To date, DFC has sold over 250,000 units of their debut release, *Things In Tha Hood*. The title track is the latest single and video. Neil shared Assault's formula for taking DFC over the top with me:

- **This week,** Round The Globe goes for adds on urban and commercial stations. "We're expecting great initial support," says Levine.
- **A key component of the pre-radio promotion is the video.** A BoxTalk was also filmed to pump up the single. The clip is #21 in BOX requests.

*DFC's winning debut features production by MC Breed, Warren G and DJ Slip of Compton's Most Wanted fame.*

In the house. Props to Cassandra Gwen, Tracy and Jerry Davis for an informative and successful event. Finally, congratulations and respect go to the friends and family of former EMI promotion man Harry Fobbs, who passed away this week. He will be missed. **Like That!**

**ONE LOVE, —THEMBA S. MISHARA**

**New Releases**

**THE COUP**

*Takin' These* (Wild Pitch)

The revolutionary Oakland trio are back on the scene with their first single from their sophomore effort, *Genocide and Juice*. *Takin' These* will satisfy your thirst for innovative jack-mixed lyrics aimed at the real criminals—the capitalistic corporate oppressors. With a monotonous voice from Lady and The Trump, blaring horns on the edit and a maple-rich guitar on the remix, The Coup flexes conceptual and musical muscle. Contact Kim Norsworthy @ Wild Pitch (212) 929-0200. —THEMBA S. MISHARA

**VARIOUS ARTISTS**

*I Like It Like That* *(Columbia)*

This soundtrack from director Darnell Martin's film of the same name is not to be overlooked. It gives Latin hip-hop its long overdue respect, and brings music of quality and substance to light. My favorite examples? The "Blackout Mix" of Cypress Hills never-before-released classic "Latin Lingo," "Like Father, Like Son" by Select Records newcomer Main One, and Fat Joe's "I'm Tryin' To Tell 'Em," all packed with bass and tight rymes. Any of these jams will definitely add dimension to your mix. Contact Tyesh Harris (212) 833-8672. —THEMBA S. MISHARA

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**BLACK ROCK'N'ROLL**

**WHO:** 2Pac, MoPreme, Syke, Macadooshis, and the Rated R.

**LABEL:** Interscope

**CURRENT SINGLE:** "Pour Out A Little Liquor"

**CURRENT ALBUM:** Volume I

**PROMOTION CONTACT:** Soup @ Interscope (310) 208-6547

**PUBLICITY CONTACT:** Chris Reade (310) 443-4559

**COLLABORATIONS:** Warren G. lends production help. Nate Dogg, Notorious B.I.G. and YN Yee also appear on Volume I.

**LITTLE KNOWN FACT:** MoPreme is 2Pac's brother. After being separated as children, they reunited in 1990. MoPreme was part of Digital Underground and guest rapped on "Feels Good" with Tony! Toni! Tone!

**2PAC SAYS:** "A thug is an underdog, 1000 against 1 and still fighting. We have nothing. To make something out of nothing is what America's about."

**STANDOUT CUTS:** "Bury Me A G," "Rummin' From The Police," "Cradle To The Grave."

**IT'S SAID:** [Volume I] is hardwood, catchy, and emotion-packed at the same time.

—Blues & Soul

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**BLLOWIN' UP AT RADIO**

**PROMO TOUR**

**10/16 - 12/9**

Raleigh, Greensboro, Winston-Salem & Charlotte, NC; Greenville, Charleston & Columbia, SC; Augusta & Augusta, GA; Los Angeles, San Diego & San Francisco, CA; Seattle, WA; St. Louis, MO; Chicago, IL; Detroit, MI; Cleveland, OH; Memphis, TN; New Orleans, LA; Houston & Dallas, TX; Toronto, ON; Philadelphia, PA; Baltimore, MD; Washington, DC; Richmond & Norfolk, VA; Miami, FL; New Haven, CT; New York, NY

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**BRAND NEW**

**PROMO TOUR**

**10/10 - 12/2**

Milwaukee, WI; Chicago, IL; Lansing, MI; St. Louis, MO; Cleveland, OH; Detroit, MI; Los Angeles, San Francisco & Sacramento, CA; Dallas & Houston, TX; New Orleans, LA; Mobile & Birmingham, AL; Augusta & Augusta, GA; Ft. Lauderdale & Miami, FL; Charleston, Columbia & Greenville, SC; Charlotte, Winston-Salem & Greensboro, NC; Washington, DC; Baltimore, MD; Philadelphia, PA; New York, NY

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**Get A Love, Hip Hop Single**

Pete Rock & G. I. Smooth

ON ELEKTRA COMPACT DISCS AND CASSETTE"
"The most complete and thrilling musical statement ever"

Stephen Holden
The New York Times

Evergreen

The new release from "Barbra The Concert," recorded live at Madison Square Garden, New York City

Produced by Barbra Streisand and Jay Landers

COLUMBIA
**GAVIN A/C**

**ASSOCIATE EDITOR:** DIANE RYER

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**Most Added**

- **MICHAEL BOLTON (54)**
  - “Once In A Lifetime” (Columbia)
- **JOHN MELLENCAMP (47)**
  - “Dance Naked” (Mercury)
- **STING (37)**
  - “When We Dance” (A&M)
- **JOSHUA KADISON (35)**
  - “Picture Postcards From L.A.” (SBK/EMI)
- **KATHY TROCCOLI (33)**
  - “If I’m Not In Love” (Reunion/RCA)

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**Top Tip**

**MICHAEL BOLTON**

“Once In A Lifetime” (Columbia)

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**Inside A/C**

Finally, Elton John’s tabover “Circle Of Life” surpasses Amy Grant’s “Lucky One” to become the new #1 A/C single. It does it despite losing 87 weekly spins to Amy’s negative 604. Meanwhile, the only upward thrust is “Endless Love” by Luther Vandross and Mariah Carey, which takes about a 1% increase.

Only 167 stations reporting, but the Sheryl Crow is a classic example of where it plays. “All I Wanna Do” now leads the format in Spins per playing station with 2799 each. For old fans of HIT FACTOR, this stat is the best we can do these days to isolate success where-played. Top spins from ZI06, WVNQ, KYER, KHOZ, KFOR, WLSL, WRQX, WJIC and WQHL all of whom are spinning it at better than five times a day.

A static top seven and then, wham! Madonna’s “Secret” leaps to #8 in its second chart week. It scored 34 AODS and a spincrease of 11,687, nearly double the increase of any other record in the format.

Among the A/Cs who now hear her secret are KGRE, KYQ, KOSI, WPIT, KELL, WLMX, WSPX, WMJQ, JOY 99 and WDAY FM.

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

10/16/92 *MICHAEL W. SMITH* - “I Will Be Here For You”

10/18/91 *GLORIA ESTEFAN* - “Live For Loving You”

10/21/88 *WHITNEY HOUSTON* - “One Moment In Time”

10/18/87 *KENNY G & LENNY WILLIAMS* - “Don’t Make Me Wait For Love”

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**Chartbound**

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<td>DAVID GATES - “Love Is Always Seventeen” (Discovery)</td>
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<td>ARNOLD McCULLER - “Change All Of That” (Coyote)</td>
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<td>ROXETTE - “Crash! Boom! Bang! (FM)”</td>
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<tr>
<td><em>MICHAEL BOLTON</em> - “Once In A Lifetime”</td>
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**Total Reports:**

This Week 220 Last Week 218

Reports accepted:

Monday at 7am through 2pm Tuesday

Station Reporting Phone: +15 (95-1990)

Gavin Fax: +15 (95-2986)

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**Gavin October 14, 1994**

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www.americanradiohistory.com
Up & Coming

Reports Add SPINS TRENDS
54 47 693 +387 * JOHN MELLENCAMP - Dance Naked (Mercury)
53 16 1041 +256 MELISSA ETHERIDGE - If It's Only One (Island)
53 10 640 +140 SANI - I Can't Let Go (Eagle Eye)
51 11 778 +178 TONI BRAXTON - How Many Ways (LaFace/Arista)
49 15 695 +189 TOAD THE WET SPROCKET - Something's Always Wrong (Columbia)
49 13 585 +116 ROGER CLINTON - Fantasy Of Love (Pyramid/Rhino)
48 5 559 +98 SWING OUT SISTER - La La Means I Love You (Mercury)
41 32 591 +387 * BONNIE RAITT - Storm Warning (Capitol)
38 13 375 +125 PAUL HARDCASTLE - Do It Again (JVC)
38 32 493 -493 * STING - When We Dance (A&M)
37 10 458 +116 FIREFALL - Who Ran Away (Redstone)
37 14 496 +209 GIN BLOSSOMS - Allister Road (A&M)
29 29 346 +346 * CELINE DION - Only One (Sony Music)
20 8 502 -103 HOSTIE & THE BLOWFISH - Hold My Hand (Atlantic)
20 12 377 +177 BON JOVI - Always (Mercury)
21 15 325 +215 * ACE OF BASE - Living In Danger (Arista)
14 4 148 +37 KENNY ROGERS - You Are So Beautiful (Atlantic)
14 8 136 +70 * JULIO IGLESIAS - Figuero (Columbia)
14 3 141 +44 CHERYL Wheeler - Seventy September's Royally
15 6 204 +91 * BOB SCAGGS - Fly Like A Bird (Virgin)
13 3 257 +49 MAZZY STAR - Fade into You (Capitol)
11 8 88 +56 * MATT MANSO - You And I (JVC)
11 11 128 +128 * ROBERT PLANT - If It's Really Got To Be This Way (Razor & Tie)
10 7 154 +121 * JAMIE WALTERS - Had It On (Atlantic)
10 10 107 +107 * AARON NEVILLE & THISLA YEARWOOD - I Fell To Pieces (MCA)

Dropped: Steve Nicks, 3rd Matinee, TonyBraxton, Gerald Levert, Stacy Muller,
Everything But The Girl, Penny, BeBe & CeCe Winans.

* Indicates Debuts

New Releases

THE EAGLES
"Get Over It" (Geffen)

This may be the most exciting single record release this year. There are both studio and live takes on this new Henley/Frey song composed for the band's Hell Freezes Over tour and Unplugged special. Not for every A/C and not for all dayparts, but a competitive advantage for nearly anyone with Eagles catalogue in their oldies library.

ACE OF BASE
"Living In Danger" (Arista)

This hand came out of nowhere (actually Sweden) to make a major claim in pop music with their newest debut album. The Signs "Living In Danger" is as infectious as their previous three smashers, with some innocent background rap added as an element of pop "danger." If Abba were dead, they'd be rolling over in their graves right about now.

WYNONNA & MICHAEL ENGLISH
"Healing" (Curb)

A straight-ahead pop ballad from Wynonna and Michael English featured in the soundtrack to the new Richard Donelly movie, Silent Fall. The track is produced by Guy Roche who's most famous for his work with Celine Dion.

JIMMY BUFFETT
"Frenchman For The Night" (MCA)

Jimmy Buffett, a clever storyteller even before losing that first shaker of salt, recounts the tale of an old salt with a kithing bag of French memories. Check out the unusually harmonious and mellow Buffet vocal arrangement.

BARBARA STREISAND
"Evergreen" (Columbia)

The most memorable musical moment from A Star Is Born becomes the single to highlight her famous '94 concert series. Were there any doubts as to her ability to sing live, this three-minute audition should convince the one remaining skeptic.

A/C

Artist Profile

P A T R I C K  L E O N A R D

(1/2 of 3RD MATINEE)

Promotion Contact: Irene Vargas

Birthdate and Birthplace:
March 14, 1956 - Crystal Falls, Michigan

Current Residence:
Boulder, Colorado

Marital Status:
Married

Favorite Record by Another Artist:
"Revolver by the Beatles."

Likes:
"Quality."

Dislikes:
"Junk."

Favorite Pastime:
"Fly fishing."

Pet:
"Two golden retrievers - Annie and Goldie."

If I weren't a recording artist, I'd be: "Out fishing."

Last CD's you Purchased:
"I bought five today - Chick Corea Piano Improv, Vol. II, Leon Russell, Todd Rundgren, Steely Dan and Kate Bush."

Most Treasured Material Possession:
"My Steinway or my #50 DF Fly Rod. It's a toss-up."

Three Essentials You Would Need to Survive on a Desert Island:
"My family, a piano, a fly rod or food, water, sun block #50."
"I consider El DeBarge a classic vocalist; like Stevie Wonder, Luther Vandross, Marvin Gaye and Smokey Robinson, his voice is timeless. As a writer, I learned from El, and I still do. He's one of my favorites of all time."

Kenny "Babyface" Edmonds
“Blame It On Your Heart,” and Dennis Lindse was dubbed Songwriter of the Year...SESAC, who hosted their awards show Thursday, October 6, gave attendees a break from black tie; dress was “casual country” for the party at the Wildhorse Saloon. The company named W.B.M. Music Corp. Publisher of the Year and Susan Longacre Most Recorded Songwriter Of The Year (Longacre had cut this year with Reba McEntire, Steve Wariner, Sammy Kershaw and others), while Karen Taylor-Good ("How Can I Help You Say Goodbye") and Amanda Hunt-Taylor ("Your Love Amazes Me") shared Songwriter Of The Year...David Spears has signed with SESAC...Mel Tillis, Jr. has joined Terry Rose Music as a staff writer. Terry Rose Music has recently had success with Tanya Tucker’s “Soon”...Jason Morris, formerly Manager of Creative Services of Cimarron Music, has been named Director of Creative Services for Gary Morris Music...Would they really rather hear Supertramp than Alan Jackson? WKQB-Pittsburgh has gone to a ‘70s format. Now known as "WZFP-The Point," they are our second Country station in a month to make such a switch (KHTT-Austin flipped a few weeks ago)...John Walker exits KNKY-Santa Fe Albuquerque as they go to a satellite format. He’s looking for his next opportunity, so give him a call at (505) 747-6270...KUZZ Bakersfield’s sister station, KTIE, has flipped from satellite to live Country and could use some help with service. Contact Jeff Wood 260-1011...Michael Weis has left WXXQ-Rockford and is currently seeking his next opportunity. Give him a call at (815) 229-1877...Jeff Whitehead is no longer at WBUE/WM-Charleston...WFMS/WGRL Indianapolis has added some new staff. Larry Logget is the new Public Affairs Director, and Kathy Land is the new Promotions Administrative Assistant. Mark Menser becomes the newest member of the WGRL Sales Team. and Winnie Wilson is upped from Traffic Director to Morning Show Producer...WMBC Columbia and Johnny Denham Friday was now taking music calls Thursday and Fridays from 11 a.m. to 12:00 noon. WMFX Statesville’s Rita Kelly has changed her call times. You can now reach her Mondays and Tuesdays between 3:40 and 5:00 P.M. ETC...Congratulations to KKAJ Program Director Al Hamilton, who married Debbie Denham Friday, September 30. Debbie works at Southern Vending, the local juicebox vendor. Al lovingly relates that this new joint venture will “save him tons of research time and quarters.”

KNX VP and GM Michael Owens looked smart accepting his CMA Award for Large Market Radio Station Of The Year.

We’re in hog heaven with the two new George Jones projects. First there’s MCA’s superbod Bradley Barn Sessions, featuring duets with Tammy Wynette, Vince Gill. Keith Richards and an amazing Alan Jackson duet on “A Good Year For The Roses.” And on November 1 Legacy/Epica will release a 44 song double CD box set, The Essential George Jones: The Spirit Of Country. The imprint is also releasing a Spade Cooley collection, and two sets titled All Time Legends Of Country: Music and Rhythm Book...Did the devil make Dolly do it? It was kind of an outcast,” said Dolly Parton in the Baltimore Sun about her adolescence. “My grandmother was just that I was the reincarnation of Jezabel and that I was doomed...and that the devil had made me wear my hair like that. And I said, ‘No offense, Grandma, but me and Miss Clair did this all by ourselves...’”Here’s one of those “only in Nashville” stories: Songwriter John Jarrard uses the same hairdresser, Cheryl Riddle, as several members of Alabama. Jarrard had been giving Riddle tapes of some songs years, and when Alabama’s Teddy Gentry complained during a haircut that the band was having trouble finding bald designs, Riddle pulled out a tape of “We Can’t Love Like This Anymore.” Gentry loved it, and didn’t realize until later that it was written by Jarrard, who is a staff writer at the group’s publishing company, Maypop Music...Hal Ketchum will be the guest performer at the annual Gene Autry Western Heritage Museum’s 1994 gala black tie benefit October 25...Michael Martin Murphey and several other Warner Western artists performed A Night In The American West with the San Antonio Symphony recently. John Gorka is opening for Mary Chapin Carpenter this November...Gary Chapman has invited Marty Stuart, Bill Monroe and Chapman’s wife, Amy Grant to debut his new series of Sunday evening concerts at the Ryman Auditorium, October 23. The six-week series, called “Sam’s Place” will also feature Ricky Skaggs, Michael W. Smith. Ricky Van Shelton and Paul Overstreet...MCA and Country Club Enterprises have come up with a nightclub promotion based around Terry McBride & The Ride’s new single “High Hopes & Empty Pockets.” Club patrons can win an all expense paid vacation for two to Las Vegas, and the dj with the most entires will also win a trip...Tanya Tucker’s new line of Western Wear, The Tanya Tucker Collection, is out, and you can get your hands on a catalo by calling 1-800-707-2220. Most of the fashions are standard fare, but she does model a Black nightgown at the back of the catalog. Funny thing, it covers more than her outfit on the CMA Awards show did...Though Vince Gill joked at the beginning of the CMA awards how that the whole point of hosting was to get him his own talk show, he made it clear back-stage that he was only kidding. “I have no hopes to be a TV star or a movie star,” he said. “I really love being just a guitar player and songwriter and singer.” He also shrugged off the idea of writing a book. “I never feel like what I do or have done is of any interest to anybody but me. That’s the way that I am. I don’t think you’ll see me write a book,” he paused and smiled. “It cuts into my golf time too much”...Brady Seals, the keyboard-surfing member of Little Texas, has decided to leave the group to pursue a solo career. He missed much of the band’s summer tour, suffering from anxiety attacks.

New Releases

RADNEY FOSTER "The Running Kind" (Arista) The lead single of Arista’s Merle Haggard tribute album, Mama’s Hungry Eyes, is one of the album’s finest. Foster offers a new interpretation of this timeless song.

TIM MCGRAW "Not A Moment Too Soon" (Curb) If anyone has proven over the last year that they can pick hit singles, it’s Tim McGraw. This one, which McGraw performed on last week’s CMA Award show, is sure to follow suit.

TERRY MCBRIDE & THE RIDE "High Hopes & Empty Pockets" (MCA) Programmers immediately picked up on this upbeat rocker from McBride & The Ride’s current self-titled album.

WESTERN FLYER "She Should’ve Been Mine" (Step One) Western Flyer have chosen a Kent Blazes/Rob Crosby/Jim Dowell song, for their second single. Danny Myrick does a great job with the lead vocals, and once again the group’s harmonies really shine through.

CONTRIBUTOR PROFILE

JOHN BERRY

From: South Carolina
Current Residence: Atlanta
Label: Liberty
Promotion VP: Bill Catillo
Current Single: "You And Only You"

Family: He and wife Robin have two children, a daughter named Taylor and a son named Sean.

Career Beginnings: After John recovered from the motorcycle accident in ’81, he started playing in college clubs. After moving to Athens, he developed such a large fan following that he started his own record company and sold more than 12,000 copies of his albums.

It’s said: “It would be next to impossible to find a more talented vocalist in country music today.”

Country Single Roundup

It’s also said: “John Berry is a good candidate to stand out from his competition on the current Nashville scene. He brings an extraordinary amount of emotion to well-chosen material.”

—The Chicago Tribune
Joe Sample Brings Back The Funk

BY KEITH AND KENT ZIMMERMAN

Joe Sample goes from playing with a Crusader to behaving like one. But for now he's just fed up.

"I'm worn out," draws the Southern Californian Sample with what's left of his Texas accent. "I am sick and tired of synthesizers. There's no power, no personality, every today's records sound the same. Everybody said the synthesizer would take the world and replace the piano. Well it did, but it also took away all personality and character."

"When I first started doing sessions," Sample recalls, "we were going in there making hit records. In 1968 I told people to stop calling me if you want me to just come in and be a session date."

"I was a talk for a guy who played sessions for Marvin Gaye, Steely Dan and Al ham Baker, and formed the Crusaders, the premier jazz-funk-fusion combo of the '70s and '80s. A '55, Sample should have blended into the woodwork. But as a solo artist he's been making records for the young adult alternative scene."

"Back in 1970 with the Crusaders’ "Put It Where You Want It," Sample made magic when he combined elements of gospel, jazz and rhythm and blues. On jazzes like Carole King's "So Far Away," with sizzling electric guitarists like Phil Upchurch and Larry Carlton, sitting in, a new genre of jazz was born. Crusaders is yet to be transferred to CD, but Sample sees those sessions as invaluable. Don't be deceived, warns Sample, capturing that soulful vibe was not as easy as it sounded."

On his latest Warner Brothers release, "Did You Feel That?," Sample harks back to that fresh Crusaders feel with a band of heavy L.A. studio cats he dubbed the Soul Committee. The idea began percolating from an incident on the road a few years back.

"Steve Gadd, Freddie Washington and I were out touring with Al Jarreau three summers ago," he says. "Steve said, 'Let's play 'Put It Where You Want It.' Please.' The other musicians didn't even want to play it because it was too funky. That was the most ignorant shit I ever heard in my life! Too funky!"

Sample and the Soul Committee's recorded manifesto was born from Sample's concern over today's pop sounds. Drummer Gadd and bassist

Continued on page 77

Here's what the radio and music folks are saying about Joe Sample:

"It's an honor to be associated with Joe Sample. He's one of THE cats, the real Godfather of A2 music. I'm sure I'm not the only one who cut their teeth on all those smooth Crusaders albums. When Larry Carlton added that rock edge, they crossed all the way over Joe sounds as fresh today as he ever has."

"It's bluesy, it's funky, it's improvisational and it works with a lot of jazz we're currently playing. The Blue Note funk of 'The Sidewinder' fits in perfectly with the electric jazz funk sound he shaped with the Crusaders from decades past. Very few artists have extracted their own genre of jazz like Joe. Thumbs up!"

"We're on the groove-oriented side of the artist alternative front, and even the mellower stuff on the new Joe Sample record has a groove. It's very reminiscent of the '70's Crusaders, a bona fide update to "Put It Where You Want It" and "Street Life." It sounds really fresh to my ears."

"Joe recently asked me, "Is it the marketing or is it the music that counts these days?" He is very concerned about the music of affairs in the 90s. He pondered the acceptance of each new song, each new album. This is a man who has truly charted his music to the world. He feels strongly about it."

"Two things ring true about Joe's new album. One, just how great the Crusaders were, and two, the main Crusader really was. Not that they all weren't important. In the truest sense, the Crusaders were a group since their junior high school days. The interplay was fantastic. Joe, being such a quiet individual, you never got sense of where the main compositions came from. When you listen to this album, you hear it all over their place."

Gavin October 14, 1994
Reports accepted Thursday only 9am - 3pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

GAVIN JAZZ
Jazz Editors: Kent/Keith Zimmerman

2W LW TW
2 1 1 JOHN SCOFIELD - Hand Jive (Blue Note)
18 6 2 BENNY GREEN - The Place To Be (Blue Note)
30 7 3 JOSHUA REDMAN QUARTET - MoodSwing (Warner Bros.)
1 2 4 PAT MARTINO - Interchange (Muse)
5 4 5 GENE HARRIS QUARTET - Funky Gene's (Concord Jazz)
16 9 6 EDDIE DANIELS - Real Time (Cresty)
3 3 7 JOEY DefRANCESCO - All About My Girl (More)
11 18 8 BENNY REDMAN - African Venus (Evidence)
17 16 9 JOE MORELLO - Morello Standard Time (DMF)
31 21 10 McCAY TYNER & BOBBY HUTCHERSON - Manhattan Moods (Blue Note)
4 5 11 GROVER WASHINGTON JR. - All My Tomorrows (Columbia)
8 12 8 STEVE KHAN - Crossover (Verve/PolyGram)
10 17 13 JANE BUNNETT - The Water Is Wide (Evidence)
24 18 14 JOE SAMPLE AND THE SOUL COMMITTEE - Did You Feel That? (Warner Bros.)
29 25 15 SHIRLEY HORN - I Love You, Paris (Verve/PolyGram)
7 10 16 JAZZ AT LINCOLN CENTER - They Came To Swing (Columbia)
28 29 17 ITZHAK PERLMAN & OSCAR PETTISON - Side By Side (Telarc Intl)
13 14 18 ABRAHAM BURTON - Closest To The Sun (Enja)
15 20 19 ROBERT HURST - One For Nederland (Columbia)
27 26 20 JERRY GONZALEZ & THE FORT APACHE BAND - Crossroads (Milestone)
22 21 21 TOSHIKO AKIYOSHI JAZZ ORCHESTRA - Desert Lady-Fantasy (Columbia)
34 22 22 SUSANNA MCCRORIE - From Broadway To Bebop (Concord Jazz)
37 34 23 BENNY CARTER - Easy In Blue (Music Masters)
29 35 23 ROY HAYNES - Homecoming (Evidence)
35 14 24 NUNEZ FREelon - Listen (Pantone)
16 6 26 ART FARMER - The Company I Keep (Arkebeque)
31 27 27 JAE SINNETT - House And Sinnett (Positive Music)
10 15 28 STEVE SHALLOW - Red Book (EDM)
9 19 29 JEFF HAMILTON TRIO - It's Hamilton Time (Lake Street)

NEW 30 MARK WHITFIELD - True Blue (Verve/PolyGram)
33 31 31 CHARLIE HADEN - The Montreal Tapes (Verve/PolyGram)
41 32 32 HELEN MERRILL - Brownie - Homage To Clifford Brown (Verve/PolyGram)
22 27 33 JIMMY HEATH - The Time And The Place (Landmark)
— 38 34 SONNY FORTUNE - Four in One (Blue Note)
23 25 35 CAVE VALENTIN - Topie Heat (GRP)
42 39 36 STEVE GRIMSDALE - In New York (Dreykus Jazz)
45 42 37 JAMES CARTER QUARTET - JC On The Set (G/M/Columbia)
50 44 38 JIMMY ROWLES - Live Book (Kokopelli)
34 39 39 KEN PELOWSKI DUNIET - Live At The Ambasador Auditorium (Concord Jazz)

NEW 40 MARCUS ROBERTS - Great Train For Lovers (Columbia)
47 48 41 PAT KELLEY - The Road Home (Positive Music)
43 44 42 AL DI MEGLIA - Orange And Blue (BlueMoon)

NEW 43 HUBERT LAWS - Storm Trum Tha Cuin (Music Masters)
12 30 44 WALLACE RONEY - Mysterioso (Warner Bros.)

NEW 45 CLAYTON/HAMILTON JAZZ ORCHESTRA - Absolutely! (Lake Street)
36 33 46 LALO SCHIFRIN - More Jazz Meets The Symphony (Atlantic)
26 36 47 ERIC "SCORCH" SCOTTIA - A Night On The Town (Enacta Up)
— 49 48 HERBIE MANN - Opusazing (Kokopelli)

NEW 49 BOB BIRD - Riddles (Stretch/GRP)
25 46 50 JIMMY SCOTT - Dream (Sire/Warner Bros.)

Most Added
MICHEL CAMILO (48)
One More Once (Columbia)
WESSELL ANDERSON (43)
Warmdaddy In The Garden Of Swing (Atlantic)
JIMMY SMITH (42)
The Master (Blue Note)
RODNEY KENDRICK (40)
Dance World Dance (Verve/PolyGram)
RAY BROWN TRIO (39)
Don't Get Sassy (Telarc)
PATRICIA BARBER (26)
Cafe Blue (Premonition)
THE BRECKER BROTHERS (24)
Out Of The Loop (GRP)
CONTEMPO TRIO (20)
No Jam's Allowed (Jazzline)

Top Tip
MARK WHITFIELD - True Blue
(Verive/PolyGram)
Mark Whitfield meets members of the Tonight Show Band. Seventy-eight trial sessions for a breeze...in debut.

RECORD TO WATCH
MICHEL CAMILO
One More Once (Columbia)
With some fun jazz with a big band bite and a little Latin flavoring on the side, "the Dominican (candy)" hits again.

Chartbound

*MICHEL CAMILO (Columbia)
CONTEMPO TRIO (Jazzline)
*THE RAY BROWN TRIO (Telarc)
*WESSELL ANDERSON (Atlantic)
BOB CURNOW'S L.A. BIG BAND (MAMA Foundation)
*RODNEY KENDRICK (Verve/PolyGram)
*JIMMY SMITH (Blue Note)
CHICO FREEMAN/JAZZ ON THE LINE (Edgetone)
ERROLL GARNER (Telarc)
JAZZ PASSENGERS (High Street)
JOHN GUNTHER/STEWART GIBERT (Capri)
LEW TABACKIN QUARTET (Concord Jazz)
JAY LEONHARD HIGH FRIENDS (GRP)
*GINGER BAKER TRIO (Atlantic)
*JAY ANDERSON (DMF)
QUARTETTE INDIGO (Landmark)
PHAREZ WHITTED (Mulatu/Milwaukee)
Dropped: #49 Ethiopia, #41 B. Hutcherson, C. Handy, L. White, J. Gonzales. #45 Chick Corea, F. Ab
Louie Bellson's, #50 Sonny Simmons, D. K. Kirk, Butchick LeFouque, Bud Shank.

ARTIST PROFILE
JONATHAN BUTLER

FROM: Capetown
LABEL: Mercury
LATEST RELEASE:
Head To Head

LEAVING JIVE: "As far as I was concerned, I've lost track of the music and became more of a rap-oriented label. In 1990 I felt like I was in the wilderness. I needed three years to cool out from recording and find the real essence and spirit of writing songs that I enjoyed."

TIME OFF: "When I did all those long tours with Angela Bofil and Naja, I thought, 'I should sound like that or sound little like this'. Just being at home, waking up at seven, taking the kids to town, watching Star Trek at five and just living brought about this record. I became sensitive again to hearing music without analyzing it."

EXTRA SONGS: "There were five other tunes I would have liked to use including 'The Love I Need', which I wrote with Graham Lyle, and instrumental with Noel Pointer, Herbie Hancock, Grady Tate, The Brecker Brothers and Ron Carter. Those will probably be on another CD."

FUTURE PLANS: "I'm looking forward to my five-week tour in November of the East and West Coast with Bobby Lyle, Gerald Albright and Rachelle Ferrell."
THE TITLE SAYS IT ALL...ALMOST

Wess speaks fluently the language of swing & blues.

you've known him as a sideman. now listen as he and his guitar take centerstage.

hangin' on a string

the debut recording from

ROHN LAWRENCE

FUNKY. COOL. HIP.
this is guitar playing as it should be.

#2 MOST ADDED - GAVIN A2
TIED #2 MOST ADDED - R&R MAG

#2 MOST ADDED GAVIN JAZZ
POST-BOP

2W  LW  TW
21  6  1  BENNY GREEN  - The Place To Be (Blue Note)
3   1  2  PAT MARTINO  - Interchange (Muse)
5   4  3  JOHN SCOFIELD  - Hand Joe (Blue Note)
12  7  4  EDDIE DANIELS  - Real Time (Crosby)
29  9  5  JOSHUA REDMAN QUARTET  - MoodSwing (Warner Bros.)
4   3  6  GENE HARRIS QUARTET  - Funky Gene's (Concord Jazz)
2   2  7  JOEY DefRANCO- SCCO  - All About My Girl (Muse)
28 16  8  MCCOY TYNER & BOBBY HUTCHERSON  - Manhattan Moods (Blue Note)
1   5  9  GROVER WASHINGTON, JR.  - All My Tommorrows (Columbia)
19 14 10  JOE MORELLO  - Morello Standard Time (DMP)
 —  — 25  SHIRLEY HORN  - I Love You, Paris (Verve/PolyGram)
24 17 12  JOE SAMPLE & THE SOUL COMMITTEE  - Did You Feel That? (Warner Bros.)
18 13 13  DEWEY REDMAN  - African Venus (Evidence)
17 20 14  TOSHIKO AKIYOSHI JAZZ ORCHESTRA  - Desert Lady-Fantasy (Columbia)
25 24 15  JANE BUNNETT  - The Water Is Wide (Evidence)
16 15 16  ABDUHURMONT  - Closet To The Sun (Enja)
11 11 17  STEVE KHAN  - Crossings (Verve Forecast/PolyGram)
 —  — 25  BENNY CARTER  - Envy In Blue (Music Masters)
20 23 19  JERRY GONZALEZ & THE FORT APACHE BAND  - Crossroads (Milestone)
6   8  20  NENNIA FREELON  - Listen (Columbia)
8   10 21  JAZZ AT LINDSAY CENTER  - They Came To Swing (Columbia)
23 22 22  ROBERT HURST  - One For Namakoe (Columbia)
 — 30 23  ITZHAK Perlman  & OSCAR PETERSON  - Side By Side (Telarc Int’l)
9   13 24  STEVE SWALLOW  - Real Book (ECM)
 —  — 25  SUSANNAH McCRORIE  - From Broadway To Bodeg (Concord Jazz)
NEW  26  JAE SINNETT  - House And Sinnett (Positive Music)
14 19 27  DAVE VALENTIN  - Tropic Heat (GRP)
7   12 28  ART FARMER  - The Company I Keep (Arabesque)
NEW  29  MARK WHITFIELD  - True Blue (Verve/PolyGram)
10 21  30  JEFF HAMILTON TRIO  - It's Hamilton Time (Lake Street)

COMMERCIAL ADULT

2W  LW  TW
1   1  1  PETER WHITE  - Reflections (Sin-Crane)
2   2  2  RUSS FREEMAN & THE RIPPPINGTONS  - Sahara (GRP)
3   3  3  ANITA BAKER  - Rhythm Of Love (Epic)
7   4  4  ART PORTER  - Undercover (Verve Forecast/PolyGram)
6   5  5  EVERETTE HARP  - Common Ground (Blue Note)
4   6  6  EARL KLUH  - Move (Warner Bros.)
11 10  7  SPECIAL EFX  - Cultwalk (VLC)
14  8  8  JONATHAN BUTLER  - Head To Head (Mercury)
9   7  9  COLOR CLUB  - Colour Club (VLC)
12 12 10  GEORGE HOWARD  - A Hole Far Away (GRP)
18 15 11  SWING OUT SISTER  - The Living Return (Mercury)
5   9  12  RICK BRAUN  - Night Walk (Bluemoon)
22 16 13  JOE SAMPLE & THE SOUL COMMITTEE  - Did You Feel That? (Warner Bros.)
8   11 14  EVERYTHING BUT THE GIRL  - Amplified Heart (Atlantic)
21 17 15  MICHAEL WHITE  - So Far Away (NoteWorthy)
24 22 16  THE GENE DINELAP BAND  - Groove With You (Avenue)
13 14 17  DOBBY LYLE  - Rhythm Stories (Atlantic)
10 13 18  KEIKO MATSUMOTO  - Drei (What Cat/Unity Label Group)
17 18 19  ZACHARY BREAUX  - Last Bus (NYC)
 — 27 20  CRAIG CHAUDIQUA  - Acoustic Piant (Higher Octave)
20 21 21  HENRY JOHNSON  - Missing You (Heads Up)
15 19 22  PATI AUSTIN  - That Secret Place (GRP)
NEW 23  LUTHER VANDROSS  - Songs (Epic)
16 20 24  BONIÉ JAMES  - Backbone (Warner Bros.)
23 23 25  NORMAN BROWN  - After The Storm (MoJazz/Motown)
19 24 26  BRO-FORCE  - 3rd Force (Higher Octave)
29 28 27  JIM CHAPPELL & HEARSA  - Mali Nights (Real Music)
26 26 28  JULIA TORGHAM  - Falling Forward (Virgin)
NEW 29  NAJEE  - Share My World (EMI)
25 25 30  ALPHONSE MOLUON  - On Top Of The World (Tenacious)

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

michel camilo

"one more once"

Performing with a 21-piece all-star orchestra, Michel Camilo brings more excitement than ever to new versions of classics like CARIBE.

ON THE OTHER HAND, and WHY NOT!

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A bigger blend of tropical passions.

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Management: Sandra Camilo/Redonde Music
"A monsterpiece"
-Gary Giddins Village Voice
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GAVIN A2

Most Added

JAN HAMMER (17)
Drive (Miramar)

DAVID BENoit (17)
Shaken Not Stirred (GRP)

ROHIN LAWRENCE (15)
Hangin' On A String (Atlantic)

HIROSHIMA (8)
Hiroshima/L.A. (Qwest/Reprise)

GERALD VASELY (8)
Signs (Head Up)

Top Tip

LUTHER VANDROSS
Songs (Epic)

NAJEE
Share My World (EMI)

HIROSHIMA
Hiroshima/L.A. (Qwest/Reprise)
The soulful side of A2. Luther Vandross's first appearance is as our highest debut at #10 followed by Najee at #11 and Hiroshima at #12.

Chartbound

*ROHIN LAWRENCE (Atlantic)
*DAVID BENoIT (GRP)
ONE (Chazaa)
BRYAN FERRY (Virgin)
MIKE TOMARO (Positive Music)
HERBIE MANN (Kekopeli)
*GRETCH McCRAKER (West Maui)
BRUCE BESAN/SHINE (Siber)
JULIA REID (American)
SISTER MINE (Shanachie/Cachet)

NEW 40
LUTHER VANDROSS - Songs (Epic)

NEW 41
NAJEE - Share My World (EMI)

NEW 42
HIROSHIMA - Hiroshima/L.A. (Qwest/Reprise)

Jazz/A2 New Releases

QUIZ SHOW
Original Motion Picture Soundtrack (Hollywood)

Robert Redford's Quiz Show is bound to be one of 1994's must talked-about films and actor John Turturro is already being touted as an Oscar favorite for Best Actor or Best Supporting Actor. How does the movie's soundtrack composer Mark Isham capture the resonance of the '50s Americana? Mollie oldies by Les Paul and Mary Ford? Early Elvis or doo-wop? As is rapidly becoming the case these days, the call goes out to hard core bop and jazz big band and the result is Isham's finest soundtrack project ever. The jive alternate between small combos and large ensembles. Veteran session soloists like Conte Candoli and Pete Christlieb particularly shine. Love those '50s horns, screaming Candoli trumpet runs. Isham is not slouch either at trumpet, and Kylie Lovell recreates a wailing rendition of "Moritat," Kurt Weill's Bobby Darin-less "Mack The Knife." File next to Back Beat under "Swinging Jazz Soundtracks."

KIM PENSyl
When You Were Mine (Shanachie/Cachet)

Keyboardist Kim Pensyl also comes a long way since his one-man-studio Pensyl Sketches recordings on Optimism. After a relatively short stint on GRP, Pensyl recorded a fine sleeper full band record called Eyes Of Wonder. He then spent some quality time on the road with Acoustic Alchemy. Now with When You Were Mine, the brightest moments are on tunes like "Don't Look Back" and "Since You've Been Gone" when Pensyl records with live drums and a hard sound. He has also furthered his usual lush keyboard style over the past couple of years. Urban-styled background vocals give the title track and "Say You Will" a smooth, contemporary feel. "A Tribute To Aytton" continues his fascination with Pat Metheny-styled crafted melodies and electronic textures. Live drums and percussion mall all the difference on the aforementioned compositions.

CRAIG CHAQUICO
A Coustic Planet (Higher Octave)

Rock guitarist Craig Chaquico is fond of saying that he's broken from the pack of rock guitar heroes of the '80s who have enjoyed the success of platinum records and endless world tours. Since having to pick up the acoustic guitar after the birth of his first child, Chaquico has found that the Marshall amps and Gibson Les Paul guitars are still gathering dust in the corner of his home studio. Acoustic Planet broadens in scope in that there's more interplay, both on the solo and composition front, with co-writer and keyboardist Ozzie Ahlers. After repeated listenings, top airplay candidates for jazz AZ are still indigenous grooves of “Gathering Of The Tribes” and the romantic "Winterflame.”
SUGO MUSIC

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www.americanradiohistory.com
In celebration of our sixth anniversary covering Jazz and Adult Alternative, and in the spirit of trying new themes and concepts, we decided to give radio programmers and record promotion heads a well-deserved rest this year. Instead we opted to seek “a view from the top.” We spoke with 15 executives from labels large and small to assess how jazz and A2 fares in conjunction with other more pop-oriented genres. We talked about artist development, marketing, radio (the jazz/A2 formats in particular), reissue and catalogue product, upcoming trends and more. The right spokesperson was different from company to company. Some labels, like Columbia and Blue Note, have legendary figureheads; others, like GRP, have actual presidents; still others, like Warner/Reprise and RCA/Novus, have powerful administrative heads who oversee multiple departments. We didn’t speak with pure A&R executives because, frankly, that’s another issue, and we apologize to those we missed due to timing logistics and space limitations.

It was easy to see why our subjects rose to where they are. They love radio and are lucid and provocative when it comes to talking music. Due to the magnitude of this editorial assignment, we distilled their comments to direct quotes. Enjoy the scenery, it’s a view from the top.

Bruce Lundvall

PRESIDENT
BLUE NOTE RECORDS

Bruce Lundvall is still one of the true visionaries in the record business. Throughout most of his career, he’s operated in the upper echelons of the music industry elite. His expertise has and probably will always center in jazz, although he’s had many successes in the related fields of rock n roll, black music, pop, country stemming from his presidency at CBS and beyond. After landing the presidency of Blue Note and founding Manhattan, Lundvall rose to the challenge set forth by Blue Note’s founding fathers, Alfred Lion and Francis Wolff, the George Washington and Benjamin Franklin of jazz label heads. This year has been phenomenal for Blue Note with Lundvall coming off the most successful record of the label’s long history, Us 3’s Hand On The Torch. Always on the go and an insatiable nightclubber and music junkie, Lundvall was in New York, just off the plane from Los Angeles. Here are just a few of the points we covered.

US 3, THE STORY

“I think Us 3 was the most successful record in the history of Blue Note. Worldwide the album sold about 1.5 million. On top of that we had a gold single which sold another million units and I don’t know how many hundreds of thousands of 12 inch discs. We were lucky. Well, not really. David Field in England found two guys who wanted to put out a single based on a whole bunch of sampled Blue Note music on an independent label. When I heard it I thought, ‘This should be on Blue Note; let’s make a deal.’ I flew over to London and they thought we were going to prohibit them from putting the record out. The deal was for the album and we said they could sample anything from the Blue Note catalogue, which was the start of a great personal relationship. What started as a studio creation ended up being a wonderful performing band. They hired some of the best young jazz musicians in the U.K. This summer they appeared at Mount Fuji in Japan. They absolutely broke the place up.”

US 3, THE LESSON

“The lesson is that you have to keep your ears open. Jazz has always been a part of a culture and even the street.
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You have to be aware of people doing new things in all forms of music. Before Us 3, we were doing what I suppose you could call a more 'serious' album with Greg Osby, which was jazz hip hop. Greg had to replace all the samples with musicians because he couldn’t get all the permissions he wanted. That album was a forerunner, it was a successful record and critically acclaimed. Blue Note, throughout its history, always represented jazz’s cutting edge. Alfred Lion, when he was still alive, wondered whether [Michael] Cuscuna and myself would take the label as far Frank Wolff and he did when they were signing people like Cecil Taylor, Sam Rivers and Ornette Coleman. The situation with Us 3 and Greg Osby isn’t much different. It represents the kind of direction Blue Note has taken throughout its history. Alfred would have loved these records. He was listening to artists like Living Colour and Prince album 76. Despite being quite ill, he was on top of everything that was going on.

**A LOVE OF JAZZ, THE EXCITEMENT OF POP**

“I’ve always worn more than one hat. Jazz has always been my first love. To me, it’s still the most exciting music to me. But I also like the excitement of being involved in the pop world. That’s why I’m pleased we’ve started this new label, Metro Blue, which is indeed a pop label. We also have a number of pop artists on Capitol. I’ve always done that, especially when we had Manhattan Records. When I was at CBS in charge of all the labels including Columbia and Epic, I signed everything from country artists to metal bands. The one thing you find out is that you should put your ego aside and personally, only sign the kinds of artists you understand. I don’t think I’d have the nerve to sign an alternative band or even a hard-core rap group. Metro Blue, although it’s a boutique pop label, it’s going to be left of center, with artists that are very musical and, hopefully, unique.”

**THE JAZZ UNIVERSITY OF MUSIC APPRECIATION**

“The only success I’ve had signing artists is when someone was very unique. Signing someone for a marketing reason or because it’s what’s going on at radio or what’s fashionable in the business portends failure. You go for original voices, and you learn that by listening to jazz all of your life. I’ve been listening to jazz since I was 12 years-old. I’ve been a collector and a rotten tenor player for that long. But my ears have been trained so I can differentiate a Lee Morgan from a Freddie Hubbard. Loving jazz helps you in all areas of music.”

**LOVING JAZZ IN A POP WORLD**

“It used to be in this business, that if you were a huge classical or jazz fan, you weren’t viewed by upper management as someone with a great future in pop music or someone who should run a record company. That perception has changed in the last few years. All through the years, though, being called a jazz guy was kind of a put-down. And yet, some of the greatest executives in the industry, including Gaddar Lieberson, really loved this music. It’s very different now. Bob Krosnow loves jazz, Gary Gersh loves jazz. It’s no longer the great liability. One of the wonderful things that happened when I was the president of CBS Records was when I left a very important function to go hear Dexter Gordon, who had just come to New York to play for the first time in many years. I signed him the next day. The first phone call I got about it came a week later from Ahmet Ertegun, of all people who said, ‘You’ve done something unbelievably great. You signed Dexter Gordon. None of us would have thought to do that. He’s one of the great artists and you signed him, and not because he’s going to sell a million records.’ It was an honor to get that phone call.”

**THIS I CAN DO...**

“Two years ago when I was contemplating an offer to go to another company to do something larger, someone said to me, ‘If someone told you when you were seventeen and collecting all those Blue Note Records that you would one day be the president of the label, you would have fainted in your tracks. How could you possibly leave Blue Note for more money?’ That was helpful in my decision, because I couldn’t leave the label. I realize now that this is something I could do for as long as I’m on the planet!”

---

**Dr. George Butler**

**SENIOR VICE PRESIDENT/EXECUTIVE PRODUCER, JAZZ & PROGRESSIVE MUSIC A&R COLUMBIA RECORDS**

Columbia Records has been synonymous with jazz tradition since its inception. Bessie Smith, Louis Armstrong, Miles Davis, Benny Goodman, Thelonious Monk, Dave Brubeck and many more recorded their definitive works on the label. Columbia Jazz is headed by the
charismatic Dr. George Butler, who's known for discovering talents like Wynton Marsalis, Branford Marsalis and Harry Connick, Jr. Connick broke primarily as a result of Butler's efforts to help align him with the soundtrack When Harry Met Sally.

LABEL LINEAGE
"Historically, Columbia Records has always been supportive of jazz, going back to the early days of Billie Holiday and Duke Ellington and the bebop era. With each administration, although you're leery as to how that person is going to respond to the music, here, they've always been supportive."

ARTIST DEVELOPMENT
"I do see a different development cycle with jazz artists. Take Wynton and Branford Marsalis, Terence Blanchard and Harry Connick, Jr. for example. Harry first began playing straight-ahead music and, of course, now he's out demonstrating his versatility. You have to be realistic. Companies are in this business for the sole purpose of making money. There's no question about that. There has to be a focus on some of the mega-stars whose deals are enormous. The company wants not only to recoup its investment, but make a profit. Considering the realities, Columbia has always been supportive."

AIRPLAY
"Airplay is still very important and we're indebted to the stations that have always played the music and continue to do so. A lot of young programmers have an appreciation for jazz and try to find some way of programming some of it, provided it's not contrary to their format. They have been helpful to us in terms of crossover. We've begun to get some A/C airplay. There'll always be an audience that will find (smooth jazz) appealing. Artists of mine, like Grover Washington, Jr. and Kirk Whalum, get enormous play on smooth jazz sta-

LIFE WITH HARRY
"The thing that frightens a lot of folks about Harry Connick, Jr. is that he's demonstrating his versatility. His current record is rock-oriented. When She was introduced a few months ago, Harry said to me, 'George, this is not what I plan to do forever.' I have some other things I want to talk to you about, but this something I wanted to experiment with. [The whole concept of She] was early Meters' four-track recordings. Since the Meters are from New Orleans, Harry incorporated a large part of what they did, and even used a couple of the Meters group along with George French, an incredible bass-player. Harry's his own man and he will listen to you, maybe not immediately. One thing Harry has in his favor is his father, Harry Connick, Sr., who stays in the background in terms of Harry's decision-making, but with whom I communicate frequently. If I have some concern about what Harry Jr.'s doing, Harry, Sr. will get to Junior and we'll talk about it."

BUTLER ON JAZZ HYBRIDS
"When the rappers and the hip-hoppers run out of ideas they seem to borrow from jazz. Initially it was out of hand because rappers were arbitrarily choosing rhythmic or melodic patterns from well-known jazz performances. It got into litigation because they were not seeking permission from the people who owned those tapes. What's always intriguing to me is many rappers say they grew up on jazz, that their parents always listened to jazz and they were always into it. Yet when it got down to what kind of money you could make, they went to hip hop and rap. But when things start to run thin, they say they're really into jazz. Sometimes I'll ask [certain hip hop artists] to do a demo and it's nowhere near the jazz idioms."

THE FUTURE
A lot of interesting young players are coming along who can play their respective instruments, but they need to look back at what has happened so they don't duplicate what's been done. They have to start thinking about creativity, originality and innovation, otherwise the music will die. Miles and Monk's experimenting with bebop was totally contrary to swing. Many companies still look for artists in New York, Los Angeles, San Francisco and Chicago. I think there are groups in the Pacific Northwest and the
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Phil Perry - Pure Pleasure
Acoustic Alchemy - Against The Grain
Don Grusin - Banana Fish
Bob Berg - Riddles
George Howard - A Home Far Away
Southwest who are doing interesting things. They aren’t privy to many of the jazz stations in the major cities, yet they’re quite innovative. The guitar is making a lot of noise right now. There’s too much focus on trumpet and saxophone. Everyone that comes along is an extraordinary trumpeter or a saxophonist. As good as they are, they’re playing the same things as their predecessors.”

Tommy LiPuma

PRESIDENT

GRP RECORDS

Thirty-five years ago Tommy LiPuma broke into the business cutting hair. “I asked my music industry customers for a job until someone finally took me seriously.” LiPuma has balanced executive positions with producing and A&R for such labels as A&M, Warner Bros and Elektra. He’s got a list of production credits longer than Manute Bob’s arm, including bestselling adult radio classics by Barbara Streisand, the Crusaders, George Benson, Natalie Cole, Anita Baker, Al Jarreau, Michael Franks, Randy Crawford, Bob James, David Sanborn, Everything But The Girl, Miles Davis and many more. Here are some of LiPuma’s thoughts, recorded before he takes the president’s seat at GRP November 1: “Until I looked at my bio, I’d forgotten what I’d done. The only depressing part is how quickly thirty-five years has gone by.”

A NEW ERA AT GRP?

“I hope so. If anybody told me four months ago that I would be president of GRP, I’d have thought they had just taken psychedelics. Larry Rosen recommended me for the job. I got together with [MCA chairman and CEO] Al Teller and some of the MCA people and I felt comfortable with them. This point of my career is a good time to put together ideas and projects that I’ve always wanted to do. Here I am with total autonomy and the chance to do it. It’s a very exciting situation. I’ve been making records for a long time and I’m still going to be in the position to record a few albums a year. The bottom line is that I’ll be dealing with areas other than making records. I told them [MCA] that I’m basically a creative person, and they [MCA] felt that was exactly what they wanted. They weren’t looking for a pencil pusher. It’s like being back in the time when record companies were being run by entrepreneurs. It was a gutsy move.”

NEW IDEAS AND PHILOSOPHY

“I’ve got mucho respect for Larry and Dave [Grusin], and especially with what they were able to accomplish having started as a production company. I was once part owner of a record company, so I know that the trials and tribulations of just keeping the doors open is a feat in itself. Larry and Dave have always been ahead of the game. Both were musicians, then they brought in MCA. As I told Larry at our first meeting, I’m coming in with my own ideas and philosophy. They know a lot of things will be run differently. I’m looking to try to make the mark based on the artists I’ll be signing. On the other hand, I don’t intend to upset the apple cart. That would be counter-

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productive. The label as it stands is profitable. In looking through the artist roster, I found that only a very small percentage of GRP artists aren’t in the black.”

RADIO FRIENDLY PRODUCER

“I don’t want anyone to think for a moment that I won’t be looking for the next Natalie Cole, Randy Crowfords and Al Jarreaus. We’ll want hits. For instance, we have a new saxophonist named Teodross Avery who is great. My background is hit radio, but before that, I was a bebopper. Still, I was always a pop animal. I discovered R&B after coming down with an illness as a child. The only friend I had was an R&B station in Cleveland. Radio has not only been a good friend to me, it sculpted my musical habits.”

THE ELUSIVE ADULT BUYER

“Marketing techniques are going to have to be very creative. How do you get to the buyer? That buyer is there because when you have a record by Natalie Cole that sells five million records domestically or even a Joe Sample record that sells 300,000, you know the buyer is there. Finding them is the most elusive element. I don’t think consumers go into record stores out of habit, therefore you have to find a zillion ways of getting through to the individual to let them know that this is something they would like. I would give my eye teeth to figure out how in the hell Arista got around this situation with Kenny G.”

FROM EVANS TO BENSON

“I know there are hardcore jazzers who don’t appreciate my lick, to use a Lord Buckley term. When I make records, I make them for myself. If anybody else likes them, I’m in luck. But I don’t twist artists’ arms. I didn’t have to twist George Benson’s arm to sing ‘This Masquerade.’ Half of the band on Breezin’ was already his band, his guys. The extreme individuals on both sides don’t seem to understand that this is a melting pot of sorts. I had as much fun working with Bill Evans in 1977 as I did making Breezin’. Loving all kinds of music, especially if you find things that mix together, is not necessarily prostituting music.”

STYLE

“One of the most important elements of music is style. I’m looking for people who have style. Whether they’re in the record or art business, if they have style and they stick out, or, in other words, if you’ve just heard Anita Baker, you know it’s Anita Baker. You know it’s Natalie. They have a style and a way of singing that makes them sound like themselves. That’s the challenge in an era where everybody wants to sound like everybody. However today, more so than three or four years ago, there’s going to be the ability to find people with style. Technology has been both a blessing and a curse, yet I’m noticing more and more artists coming back to acoustic sounds. Whether it’s a vocal or a saxophone, it’s the human voice crying out to be heard.”

Ray Harris

SENIOR VICE PRESIDENT,
BLACK MUSIC & JAZZ,
MARKETING & PROMOTION
WARNER BROS./REPRISE

Ray Harris is celebrating his twentieth year in the record business, having migrated over from advertising in 1974. His major label experience began with RCA, before he moved over to Warner Bros. and, ultimately, Warner Bros./Reprise. Harris oversees the marketing and promotion of the entire black music division. Warner Bros./Reprise’s jazz and progressive music squad, headed by Ricky Schultz, reports directly to Harris. Starting with Michael Franks’ “Popsicle Toes,” continuing with George Benson’s “Breezin’ ” in ’76, and on to David Sanborn’s early solo albums, Warner/Reprise has a pioneering Jazz/A2 tradition that Harris is adamant about upholding.

GOOD MUSIC IS THE KEY

“Our success always starts with the music. The music and the artist is the focal point in any company. Those are our assets. We’ve been blessed to have the kind of roster that we represent, whether you’re talking about a Joe Sample, an Earl Klugh, a George Benson or a Fourplay. One thing we do well, in terms of being interdepartmental, is work together as a team. If anything, teamwork gives us an edge in this competitive area.”

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RAY HARRIS ON A2 RADIO

"The good thing about adult alternative radio today is that stations like CD103 in Los Angeles or CD101 in New York are broadening their format. They're going after that upper demo consumer, as are a lot of black A/C stations in the market. Apparently music for both of these formats is compatible, to the point where a station can play either a Boney James or a Kenny White in a Quiet Storm urban format. As with CD103-Los Angeles and CD101-New York, it's all geared toward that adult consumer."

EDGE AND DEMOGRAPHICS

"When dealing with radio, recognize the needs of those stations as your first line of promotion and marketing. Try to satisfy their demographics. Secondly, you need to convince them to put a little edge on what they do and offer them some alternatives. If they believe you and give it a shot, they're offering their own listeners an alternative. In today's micro-marketing, you have to fine tune and open up doors because the consumer has so many things to choose from today. It's up to us to keep them captured to that radio station.

It's the great radio station that doesn't mind growing with its listeners. You remember a time years ago when you could regionalize records? Country records did great in the South; rock records would do fine in the Mid-West; urban records did great on the East Coast. That's almost non-existent today because all these records do well everywhere. I think that's because people are becoming more cosmopolitan regardless of where they live. Lifestyles are pretty much the same wherever you live. There's an upscale consumer in Atlanta, New York and Phoenix. Nine out of ten of those upscale consumers will have an appreciation for jazz and adult alternative music. It's the smart radio station that recognizes that."

A2 CROSSOVER

"Fourplay did crossover to urban radio in a major way. 'After The Dance' with El DeBarge and 'Between The Sheets' with Chaka Khan crossed over and charted very well for us at the urban level. A lot of these urban stations with the Quiet Storm format are the first place we attack. It's a viable format."

BLACK ADULT LISTENERS

"Think about the wide range of black music that has to funnel through this one black radio station, be it hip-hop or rap, gospel, jazz, adult ballads. There's so much stuff going through this one little radio station. A lot of times stations decide that they can't satisfy all those needs. That would give a black A/C station an opportunity to be competitive. They might play some jazz late at night or have it programmed during the weekend. Some stations play R&B oldies as a major part of their format and have gotten some decent numbers."

DIGABLE JAZZ HIP-HOP

"I love acid jazz and bands like the Groove Collective. When I was a kid it was really hip to have that Coltrane or Thelonious Monk album. You wanted to be one of the cool kids on the block. Today kids are the same. Bands like Groove Collective and Digable Planets are really great, taking jazz influences and putting them into their rap and bringing it all together. Jazz can use this opportunity to grow a new audience. If my son can learn to appreciate some of my music through some of these fusions, acid jazz-type rap records, then he'll want to hear some of my pure jazz records. It's a good thing."

THE FUTURE

"When you have somebody like Joshua Redman, as great a jazz musician that he is, you can only feel good that jazz is going to grow. People his age could expand the audience. I do believe you're going to see more jazz/hip-hop influences. You see videos on the Box, BET and MTV that have a hip-hop theme, but also have jazz influences. Those video channels are reaching all these kids who otherwise may have never thought about picking up a jazz album. Now they're curious."

Chuck Mitchell

VICE PRESIDENT & GENERAL MANAGER

VERVE RECORDS

Verve Records, and its immense jazz legacy founded 50 years ago by Norman Granz, has a special relationship with PolyGram, its international parent company. Under the corporate umbrella, Verve is part of the classics and jazz division as opposed to having customary promotional ties with urban or pop. Chuck Mitchell, Verve's General Manager, is a straight-shooter who is well liked by his staff and respected by his peers.

CLASSICS AND JAZZ

"In the United States, Verve and its associated labels Verve Forecast and Antilles, reports to PolyGram Classics and Jazz, which is an umbrella for the Verve label and three classical labels, London, Deutsch Gramophone and Phillips. The advantage of our setup is..."
that, in addition to our staff in New York, we have a network of regional PolyGram Classics and Jazz managers who are totally dedicated to the sales and marketing of classical and jazz products. They work with PolyGram Group Distribution, the overall distribution company, in getting the records out there and making sure our marketing plans are executed to the fullest extent. However, we can implement PGD's resources wherever it's necessary if we have more go-Leanling things. We can route the product to those outlets, whereas jazz-Leanling things work through Classics and Jazz. The structure is fairly intricate, but it allows us to individually tailor a wide range of music.

**CATALOGUE AND REISSUES**

"Our reissues are a matter of pride for us as well as good business. We release a huge amount of catalogue titles, whether they're compilations, deluxe sets or straight title reissues. That number in 1995 will be roughly equal to the number of new releases we put out. I believe within PolyGram, Verve is regarded in its totality as a label with a very strong tradition which is constantly addressed and expressed in the monthly catalogue. It serves as not only a source of volume, but also as a source of inspiration to the musicians who sign with us now. I think it enables us to achieve a kind of continuity between new and old, as exemplified by our recent 50th anniversary concert at Carnegie Hall last April. That continuity was made explicit between our contemporary musicians and a lot of the great musicians—Bill Evans, Billie Holiday, Ella Fitzgerald—of the past that were paid tribute to."

**BLENDING OLD AND NEW**

"When it's appropriate, we're more..."
creative and aggressive at cross-marketing the catalogue along with the new releases. One of the things we're doing this fall is an advertising campaign that is based on great singers including Shirley Horn's new album, I Love You, Paris, and a new Fred Astaire compilation we did called Steppin' Out. It's positioned in such a way that it's not a pure jazz situation, it's focused more on the art of the vocal and the art of the classic pop song as interpreted by these two masters. Both records fit well together and we're going with broadly-based lifestyle magazines ads, such as New York Magazine, Metropolitan Home and the gay publication Out, etc.

**INCREASING AWARENESS**

"Radio is a lynchpin of our marketing strategy no matter what we do. We're aware of the existence of the GAVIN Jazz chart or your A2 chart. We want our records played on the radio and we're very aggressive about making sure that they are. But of course, radio is just one set of impressions. We are seeking to amass a critical number of impressions behind each project that will stimulate a purchase, whether it's within the first month of release or six months after. Many of our records continue to sell strongly into the second and third year of their release. The process of finding jazz is a process of discovery because in most cases we don't have the very high-level across-the-board attention of pop, rock and country artists."

**JAZZ VERSUS A2**

"It's very difficult to merge both styles of music. They are two separate radio formats. I'm glad the smooth jazz format is there. It's turned out to be a powerful format relative to the kinds of people they're reaching and the time spent listening. I respect the tight controls they need to maintain on their programming in order that they can enhance their time spent listening and reach the right demographic. I sense that we're going to approach a critical time for these formats. It remains to be seen how pop they get. If they inject more pop elements, obviously the core artists are going to be competing more aggressively for air time."

**BEYOND JAZZ/A2**

"How is radio in general going to address this emerging mix of R&B, hip-hop and jazz elements that's come to be known as acid jazz, for lack of a better term? This is a format that radio is largely ignoring, yet it's quite obviously not going away. Will A2 open..."
up to it or are we going to start to see a new hybridized R&B format develop? Verve Forecast in particular is going to be somewhat more aggressive in pursuing this type of music of acid jazz."

**PREDICTIONS...NOT!**

"After following this music for 25 years, I feel the artists themselves are not about to be limited by any body's notions, be it journalists, radio programmers or record executives, about what this music should be. It's constantly changing and mutating. It is an art music that is also a music of the street. That's what gives it its vitality from generation to generation—not notions or theories about what it should or should not be."

**Michelle Taylor**

**SENIOR DIRECTOR OF ATLANTIC JAZZ**

**ATLANTIC RECORDS**

Michelle Taylor started dabbling with jazz and adult alternative music at EMI Records when Bobby McFerrin released "Don't Worry, Be Happy." She gained her first full-fledged jazz position with PolyGram/Octopus and soon after joined RCA/Novus. When Atlantic Records decided to revitalize their jazz division, Taylor was hired on the ground floor. She is the company's premier jazz/A2 spokesperson, as Atlantic banks heavily on new and developing jazz acts, already having signature A2 artists in Gerald Albright and Bobby Lyle.

**JAZZ IS BACK**

We're committed to both jazz and adult alternative. Gerald Albright and Bobby Lyle are already cornerstone artists for the company. With the creation of this new division it's important that we cover the spectrum. We've done very well in the year we've been up and running. We're not necessarily looking at like the pop and urban image and growth of our music.

**IMPORTANCE OF AIRPLAY**

Radio is very important in what we do, especially in breaking new artists. We rely on radio heavily, although radio is not the only way at this point. The days of counting an album solely to break a record are over. That's true with all genres, and not just jazz. But simultaneous airplay across the country is important, especially for traditional jazz because there aren't that many outlets anymore. With jazz we rely on radio to help give the artists their initial exposure. What we do from a marketing perspective is based upon that artist's radio presence. A2 artists like Albright have the opportunity to cross over into Urban or A/C. I'm happy the A2 format is growing. Every week it seems we're getting new A2 stations coming onboard. It's good and we need as many outlets as possible.

**SPREADING THE WORD**

I don't think there's any set order (between press, radio and retail), but we like to start setting up the new projects with the press and once there is music available, we go ahead and begin talking to our friends in radio. Press and radio creates a combination of awareness. If a consumer is hearing it on the radio and also reading about it all over the place, that's the best scenario. As consumers we need to see in order to act. If they're opening up their newspaper or favorite publication or seeing a poster in the record store, that remains in our minds and makes a crucial impression.

**ACOUSTIC MASTERS AND REISSUES**

There are a lot of phenomenal jazz artists who are certainly well-deserving of deals, but aren't being recorded. If we're able to document them by way of a special project like an Acoustic Masters series and feature the older statesmen of music, this is one way we wanted to do it. It's not so much of0f
ganging talent (onto one record), it's more a matter of pairing musicians like Bobby Hutcherson and Charles Lloyd together with the star players of today. The idea of the Acoustic Masters is to have a continuing series. Rhino Records is licensed to handle and distribute the presentation of the Atlantic jazz catalogue. That began prior to reactivating our department. We have a great relationship with Rhino, although we don't really have any say-so over what reissues they put out.

**Joe Fields**

**PRESIDENT/LANDMARK/TRIX**

Joe Fields can be a savvy, feisty competitor, but his success with raking up Gavin Jazz number one is proof he can play the game with the big boys. Record promotion runs in Fields' veins, having worked bubble gum hits in the '60s with Buddha Records and Neil Bogart prior to founding Muse. Fields fiercely savors his independence.

**A DECLARATION OF INDEPENDENCE**

"I find no trouble with Muse competing with the larger labels, and in turn the difference between me and the majors is that ultimately information, for the most part, has to percolate up. I never lost the beat of the street. For the most part, it's always been easier
for smaller companies to experiment and come across the gems and open up things with acts that are exciting or different. Sure the majors take chances and sign people who don't have great reputations, but in their case, their crap shoot is infinitely more. Majors have a lot of arms and legs, a lot of strength and money. They have a huge advertising budget for rock 'n' roll and what have you, and they're the salesmen who sell the big chains and spread records all over this country. They're able to kick through the door to many locations that a jazz record might not normally get to in the hands of an independent. We have a track record of gathering good people and making good music over the years. The pressure isn't on me. I make these small works of art—if you want to call them that—and if they sell, that's wonderful. If they don't sell as much as I would expect, well, that's okay too.

AIRPLAY AND THE OLD DAYS

"It used to be when you talked radio, there was a guy down in New Orleans with a clear channel of 50,000 watts and it would boom up the prairie. Sid McCoy at WCFI in Chicago would boom down the prairie and almost over to New York. WIZ with Symphony Sid hooked onto the music. Today the audience is much more splintered. People don’t sit and listen from dinner all the way to bedtime.

The radio is certainly a factor for those who listen and it does motivate them to buy records. I'm beginning to sense these days, print is getting more like it was in '66. The time when they had very little radio. People read about it and get interested, but radio is still all important. You don't buy something blindly unless you know the artist. For me, radio is still the main factor."

FUTURE PLAYERS

"People are suddenly doing things a little more angular, a bit more hard-edged. They all don't sound like Sanborn, ground out of the same situation. Tenor players are either in a Coltrane or a Sanborn school, but I do think you'll find that the jazz kids now who have echoed the '50s and the '60s—the Blue Note sound—will really begin to develop their own voice and take it to another level. The theory of all arts run parallel. Kids who develop from Coltrane into their own voices will survive. The Redman kid might not be totally his own voice at this point, but I do feel he brings something new to the music."

FIELDS OF DREAMS

"I think smooth jazz radio is bullshit. When you take the music that gets played on those stations, you're doing the same things you did years ago by running to radio stations and making hit records. When it gets played it sells. It stops getting played it quits. I don't think people really listen and pay attention to it. If the numbers go down, they'll change their format. They're constructing something purely for a demographic, pure radio output. My approach is not from the radio output, it's from the art form. I've run into circumstances with [A2 radio] where they say, 'Sorry Joe. The record is a little too hard.' If you bring something where the arrangements are similar, they say they can't play Mark Murphy or Morgana King. Why? The artists project too old an image. Are they chasing music or image? But they'll use the term "jazz" because it's hip. That's bullshit!"

Bruce Walker

SENIOR DIRECTOR
MOJAZZ

Bruce Walker, after working the A&R beat with MoJazz label head Steve McKeever for two years, was upped to Senior Director, incorporating MoJazz's day-to-day operations into his job description. Walker, clearly enthused about Norman Brown topping the GAVIN A2 chart, sees Jazz/A2 as a perfect marketing companion to parent company Molown's stable of Urban Contemporary artists.

STORMIN' NORMAN BROWN HITS A QUARTER MIL

"We started the year with Norman Brown and all our artists playing the grand opening of the House Of Blues in New Orleans, which we've edited for a television show to be aired next year. It was a seven-camera, two-day shoot, the first time jazz has been..."
recorded in SurroundSound. Since the artists got to meet each other, it's already fostered some collaborations. With Norman Brown at about 250,000 units—and we hope to get to 350,000 before the end of the year—we've further established MoJazz's label identity, not to mention increasing morale among the staff and artist roster."

**NEW ON THE MOJAZZ HORIZON**

"We have a new trumpet player, Pharez Whitted, already on the rise. We're in the studio with J. Spencer, which we feel is going to be an incredible urban contemporary Jazz album. We've also just signed Lionel Hampton, Pete Escovedo and [NBA basketball player] Waymon Tisdale, who was just traded to the Phoenix Suns. There will be endless marketing opportunities with him. Waymon worked with Marcus Miller and turned in seven completed songs at the point of signing. Plus we have the MoJazz Christmas album coming out with 26,000 advance orders, and it's not due until October 18."

**EARLY SET-UP**

"Early set-up is the key. We're learning to set-up things earlier, even marketing the records while we're still in the studio. Since jazz is so organized and the jazz consumer is sophisticated, we need to have a lot of setup done in advance so we can reach and establish our core market which we now know is the 25 to 40 urban contemporary and jazz radio listener. We'll work on the traditional side of jazz with an artist like [pianist] Eric Reed, who will have 17 new tracks out in January. For a label that's now three and a half years old, we spent the first year and a half just getting the music together."

**MARKETING MULTI-FORMAT**

"We're working on 'LP number two' for a lot of our artists, setting up things properly, thinking multi-format. As evidenced by Norman Brown's success, Doc Remer has done an excellent job with the Jazz and A2 radio. With the expertise of Doc and James Cochran on the promotion side, we're able to come out-of-the-box with Jazz, A2, Quiet Storm and Urban simultaneously, as well as picking up A/C adds. That's our new formula. We're hoping we can expose jazz to a new listener. That's why we've changed our coin phrase to 'The New Face Of Jazz.' That separates us from most of the other jazz companies. We are a per-
The listener MOJAZZ: THE NEXT GENERATION
"The listener is changing. They're looking for good music again as evi-
denced by 'guy groups' like Boyz II Men, Jodeci and Aaron Hall. That
music can be looked at as jazz inversion with a beat. There's also the
influx of rap and hip-hop using jazz samples. That's exposed jazz to a
whole new young listener who wouldn't otherwise be exposed to jazz
partially because of a lack of music programs at the public school level. At
first that hampered the younger listener getting into jazz, but they're now
coming back. Kids are picking up instruments again, so we're trying to
get the music to them and let the people choose."

Ken Navarro
PRESIDENT
POSITIVE MUSIC
Guitarist Ken Navarro felt chilled out of the record label scene, even though
he was creating his own live buzz out

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**Bob Curnow's L.A. Big Band**
**The Music of Pat Metheny & Lyle Mays**

This is an amazingly successful translation of the inimitable com-
positions of the Pat Metheny Group to the idiom of jazz big band.
Curnow has done a magnificent job of writing arrangements that
retain the integrity of the originals without deviating from the big
band tradition. This disc features such luminaries as Bobby Shew,
Buddy Childers and Bob Sheppard, and a rhythm section
spearheaded by Steve Houghton, Tom Warrington and Bill
Caribba. It's many colors, powerful soloist, pensive, quiet
and roaring moments create a work of unusual scope and
uncommon beauty.

—Bob Blumenthal

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**Jazz Passengers in Love**

GAVIN RECORD TO WATCH

GAVIN JAZZ CHARTBOUND

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GAVIN OCTOBER 14, 1994

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www.americanradiohistory.com
of Washington D.C. In the spirit of D.I.Y., Navarro started Positive Music in 1990 and has helped other

**Jazz/A2 artists develop their own recording identities as well.**

**TAKING THE PLUNGE**

"I closed my eyes, jumped in and learned as quick as I could. What initiated Positive Music is that I was looking for an outlet for my own music. Within the first few months it became obvious that to do things that would have impact on both radio and retail and be considered viable, I had to become an actual label by having numerous artists and releases. Now that we've built a catalogue, by the end of this year we'll have approximately 35 releases."

**POSITIVE RADIO**

"We could not have been able to start Positive Music without the Jazz/A2 format. Radio is a key for us because it's such an effective way of debuting an artist nationally. We've had an awful lot of debut releases or so much time has lapsed since that artist's previous album, we often feel we're starting from square one. Radio has made it possible to let people know someone is out there and that a record exists. I would like to see major market radio be a little bit more open about what they play. An effort to keep a smooth sound seems to have overridden some of the progressive and alternative elements. But by the same token, the fact that people are becoming more focused on what they want to play, we do see the impact on sales."

**TEACHING ARTISTS**

"I make it clear that while we're a service label, we go to the trouble of helping teach artists how the business end of things work. We're in it for the long run, more like a period of three, four or more records before everybody sees the benefit of all the work. However, there are a couple of artists we're negotiating with right now who are already established."

**RUNNING THE SHOP**

"We've been very conservative with how we've run things, but we've been expanding in terms of sales and marketing. We're financially sound and it's paid off. We're in the black for two and a half years running and we've done that without having a big retail success of any kind. We've done it by making money on everything we've put out. Now we're ready for that big retail success."

**THE FUTURE**

"The musician in me has seen the four walls narrow a little bit, but the business part of me sees the benefits. A2 music sure seems to be going more urban and the kind of things we're looking at for next year certainly have strong elements of that. Jazz radio seems healthy and there's so much great jazz product out there, a programmer can pick and choose. For jazz, we're dealing more with seasoned players, like Bobby Militello, who have polish, experience and depth to their playing."

**POSITIVE DISTRIBUTION**

"When we started it seemed to be everyone's goal to get big enough to be with a major. While we're with five or six small distributors, we're primarily with a company called the Navarro Corporation, a national distributor. Navarro continues to do first-rate work with us. We've been with them since we started, which says a lot about a label and distributor in general."

**Skip Miller**

**SENIOR VICE PRESIDENT, BLACK MUSIC & JAZZ RCA AND NOVUS RECORDS**

Prior to joining RCA, Skip Miller was an executive with Motown where mega-stars like Stevie Wonder ruled the airwaves. Miller was among the team that jetted Motown to its mega-pop status. He then brought his keen knowledge of urban radio and pop sensibilities to RCA where he now presides over urban, jazz and adult alternative marketing and promotion.

**MAJOR LABEL JAZZ**

"I've been fortunate in that all of the music I've been involved in has been a priority at RCA. So jazz has reaped the benefits of that as of late in that we re-staffed and found a new direction by adding an A&R person (Brian BACKUS) as well as a marketing and promotion head (Paul Ramey). We've been consistently ranked top five as a jazz label, and have experienced tremendous growth for a 14-person roster, which I consider quite small."
BREAKING NEW ARTISTS

"In order to run a profitable business, you must be smart and very aware of expenses and marketing costs. If you're selling 25,000 units of an artist you have to be wise in spending the money. There can be many ineffective outlets. We deal with touring, the concept of the album and the artist's direction almost as one. We also educate our roster about other things that we have coming out so that there are spokespeople out there all the time."

ARTIST DEVELOPMENT

"[Even] if you're in the jazz business, you're really looking for the possibility of somebody that can really do some big numbers. That isn't always the case, so patience becomes a virtue."

There's no doubt that Mulgrew Miller is one of the foremost pianists around right now. He's here, so what I do is spread the word, not only to the jazz community, but step outside with the rappers, who are the most curious people I have in the company. They want to know about every kind of music because they're looking for pieces of songs. They want a hook. That taught all of us how to hit the pipeline and get the buzz. People like Guru have turned on audiences that have never heard jazz.

CROSSING OVER

"Steve Coleman is an example. He's exploded overseas because he has rappers with him and hip-hop beats going on. Everybody knows Steve is a little off-center. (These contemporary influences) help an artist like that. For artists like Marion Meadows or John Pizzarelli, we're looking for crossover from other formats. I don't want to be restricted by the format game, so we're always looking for crossover. If stations narrowcast, we're always trying to expand their programming. We'd like to see A/C possibilities for Pizzarelli, as well as a film. That could be a great outlet for him because his music is edgy and fits scenes. He could get instant fame with something as volatile as film, just like Harry Connick, Jr. In the case of Marion Meadows, we've had tremendous crossover success with the Quiet Storm and then on to the mainstream urban."

SKIP MILLER ON RADIO

"Radio is always going to be important because that's the place where you can attract an awful lot of people very fast. Radio is amazing in terms of how fast they can spread the word on somebody. My only concern is that I'd like to see radio get more aggressive. The older black listener is starving for a radio outlet. I tell my own company that there are 91 black radio stations that have to be all things to all people, and that's a big problem when you run a radio station. If you have to be the rap, pop and jazz crossover and everything else all at once, you have to be a pretty special person these days."

PREDICTIONS

"Live playing is coming back, but there's still a place for sampling in the future. Sampals are pushing a vinyl, analog sound with their samples and a lot of that will come back. Where you had a lot of technology ruling the music, a lot of live instrumentation blended with the correct samples will come back. I don't think anything's ever going to replace a great session."

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Dick Bozzi 1-800-945-3059
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where people are just sitting down and sizzling.”

Matt Marshall
PRESIDENT, CEO
HIGHER OCTAVE MUSIC
Before The Wave in Los Angeles, there was New Age and soon after there was Higher Octave. While most people scowl at the term “New Age,” Matt Marshall doesn’t bristle. Higher Octave remains a prime purveyor of meditative, world and pop melodies of the past New Age era. Otmar Liebert’s platinum sales for Nouveau Flamenco helped catapult the label’s credibility and they’ve maintained a consistent release schedule ever since.

NEW AGE DAYS
“Higher Octave specifically came out as one genre, be it New Age or Adult Alternative or whatever it’s called. Mostly it was single artists creating their own records. There wasn’t much touring and other things associated with pop. You were lucky if you could get radio play and mainstream stores to buy it. You mainly sold to alternative markets. We still need the alternative markets like the Nature Company, the Natural Wonders and the gift industry. When we researched the industry, there weren’t that many labels outside of Windham Hill and a couple of others. We actually came out right before The Wave caught on, so there wasn’t even a radio outlet. We were actually working to create a syndicated radio show with Paul Hunter’s Soundscapes. We didn’t know there would be national radio so we were prepared to develop radio ourselves and get it on the public radio stations. Then the dynamics changed. We were fortunate that radio broke open and created an outlet.”

POST N’AGE
“We go with the way the industry is moving. Now we can plan something like a Craig Chaquico tour. We look at and receive a variety of masters from around the world. We develop relationships with artists who provide us product, like Cusco, who don’t come out and tour. Yet Cusco has become a staple for us and we can sell quite a few hundreds of thousands of his records.”

BATTLING FOR PRIZED AIRPLAY
“Radio airplay in the top ten is significant for us. It used to be easier. Now the big guys have moved in, there’s a lot of product flow from big name labels and it’s a tougher game. Any main release has to gain radio play. We hire promotion and get involved every time. The competition is fierce and the line between (smooth jazz) and our pop New Age sometimes gets blurry. Even our own artists like Craig Chaquico and Third Force can be different. Craig is more rockin’ and Third Force has urban and hip-hop elements.”

KNOWING YOUR PLACE
“We enjoy our independent status. When independent labels go with majors, there’s a certain time and reason for it. A lot of it has to do with the size of the genres or the goal. We sell music all over the world. Mexico and Southeast Asia are fabulous. Europe is picking up. We’re probably financially better off as an independent. You have to be important to a major because their machinery runs at a higher cost ratio. It’s a game of knowing your place. We’re a small company in a small genre.”

HOPES FOR THE FUTURE
“I’d like to see separate radio for the new age, meditative, spiritual based music. There’s a mixture on Adult Alternative stations because these two categories are being blended together. Why does new age have a bad name? The George Winston, Kilerson and Ray Lynchies are very different than jazz, but it all comes down to good music. It has to have a lot of heart and simple melodies that the average listener can really feel. They can tap their foot and their heart to it. It’s not too complex. There has to be something magical there for the consumer to want to pick it up.”

Jac Holzman
CHAIRMAN
DISCOVERY RECORDS
Jac Holzman is one of most refreshing characters in the music industry. He’s known as the founder of Elektra Records, and signed music as diverse as the Doors, Iggy Pop, the MC5, Love and Phil Ochs. After selling Elektra to Warner Communications quite a few years back, he’s finally back in the WEA distribution system with a custom label appropriately called Discovery. Holzman still exhibits on almost adolescent enthusiasm about music that he blends with an unobashed realism of the business.

DISCOVERING JAZZ/A2
“Most of our (adult alternative) success has been based on our Jazz At The Movies series. They’ve been promoted primarily through advertising, but even more aggressively through in-store point of sale, which could mean listening posts, end caps with as high a visibility in the store as we could achieve. The Jazz At The Movies Bond series has done well and we’re looking to continue it. Our fourth album is called One From The Heart—Sax At The Movies Two, which will be out early next year.”

DISCOVERING JAZZ
“The only jazz artist we have under contract is Bill Cunliffe. For jazz, in general, great critical reviews and the ability to see the artist a lot are very important. Unfortunately, the jazz audience in this country is relatively small. Jazz sales are approximately four percent over all domestic record sales. I don’t know what the numbers look like when you factor in the more contemporary jazz things, but jazz can be very difficult. It’s misunderstood, although I’m sensing a greater willingness on the part of people to experiment and listen to a wider mix of things. I notice among the young people I talk to, that there’s much more jazz awareness than I would have expected, which may bode well for the future.”

REISSUES
“We don’t have enough credibility to sign significant jazz artists. There are
other labels like GRP, Warner Bros. and Blue Note who do that very well. We sort of dance between the raindrops. We recognized that there was a great deal of value in records that were released in the very late '70s, early '80s that have never been transferred to CD. A number of those records came from a wonderful series called Elektra/Musician which included Dexter Gordon, Lee Ritenour, Pieces Of A Dream and more. We were able to license them from Elektra and reissue them as "Re-discoveries."

GONZO SAPLING
"We have the best of both worlds, one world being the independent mind, which is really more of an attitude than it is a matter of who owns the stock certificate. It's an independent, more gonzo, approach to record-making. The support of WEA distribution is formidable, but equally important is having a parent company who understands that they now have three major labels, all of which grew from smaller sappings: I'm trying to get Discovery to the sapling stage. I think I'm best in terms of developing a label to its growth stage while I may not necessarily be the person to take it beyond that. I'm good at starting small companies and staffing them and planting their roots firmly in the ground and getting them to grow. I may not be the best person to grow a gigantic label, but I enjoy the nurturing part and getting it going."

HOLZMAN ON THE ADULT ALTERNATIVE
"I think The Wave definitely has an audience and a lot of our repertoire fits. They follow their own muse and there's clearly an audience for it. In Los Angeles, we're also very fortunate to have KCOL, which is a great classic jazz station. Then we have CD103.1 which falls somewhere between KCOL and The Wave. I like the fact that the entire spectrum is covered and there's an audience for each. That's one of the great advantages of drive time in Los Angeles. You have a lot of push buttons."

THE FUTURE
"I'm looking for combinations of jazz and world beat. I think the melting pot is going to get much bigger and that's all for the good. I'd like to see even more cross-pollination between jazz musicians and other cultures. Aside from that, I'm expecting something to break sometime soon and I don't have a clue what it is. I never really look for trends. A trend becomes a trend only when it's obvious to someone. I just keep looking for things that are quirky and unusual and pleasing to my ear."

FRAGMENTED FORMATS
"Things are too fragmented today. I'm uncomfortable with all the categories in music. I understand it has some value, but I think it's overdone. You guys aren't off the hook on that one. I think A3 is getting back to some of the excitement of discovery that occurred when FM began to dominate rock consciousness."

Patrick Berry
VICE PRESIDENT, SALES & MARKETING
WINDBROOK HILL/HIGH STREET
"Windham Hill/High Street has always been an acclaimed emissary of progressive adult music. Today Windham Hill disassociates itself from the dreaded "new age" term. Barreling into the mid-nineties, Windham Hill is fast retooling. Gone are Tuck & Patti and the Windham Hill Jazz manou. The High Street label has outgrown its singer/songwriter tag in favor of a more individualistic roster with artists like John Gorka, the Subdudes and the Jazz Passengers."

DON'T CALL THEM NEW AGE
"Windham Hill has always experimented with different things, but we've always been known as the founders as New Age. As you probably know, we hate that terminology. If you talk to people into New Age, you know we really don't belong. Even our traditional soul was a little bit different from deterrent to the development of certain artists. By late 1990 we began looking at how we would have more freedom to market new projects we were looking at. Granted, most of them were singer/songwriters. At that particular time we created High Street. By the beginning of this year we realized that we were working a lot of singer/songwriters and that people were starting to think that was all we did. If you look at our signings this year and some of the new projects that have come out, we've broken that mold with the Subdudes, Jazz Passengers, Crescent City Gold and Timbuk 3."

EXIT TRADITIONAL JAZZ
"One of the questions we asked ourselves this year was 'What do we do best?' It was an important decision. We looked at the jazz market and realized that other labels like Blue Note and Verve market traditional jazz much better than us and also have a significant catalogue. We're trying away from traditional jazz, but we continue our commitment to A2 artists like Roy Obiedo and Andy Norell."

STILL TRUE BLUE A2
"We're still very committed to the adult alternative market. It's been a transition year and we didn't have that many projects in 1994. However, next year we have some great projects: Oystein Sevag, Ray Obiedo, Andy Norell and another Torcuato Mariano record. We're changing rapidly. The label you saw last year and the beginning of this year is quite different from what you will see in January of next year. Two major formats we'll be working next year will be A2 and A3."

HIT THE ROAD, JACK
"If we're going sign an act, they must have a commitment to go out on the road and make it happen. Having the right music is simply not enough. We need commitment, the ability to tour, the ability to work with radio and retail. Otherwise it's very difficult to develop an artist. It's less likely for us to get lucky and have a mainstream mega-hit record so we need to develop acts over a longer period of time. The perfect example is John Gorka. Over the course of four albums, we will have developed awareness in both A3 and Country, creating a strong sales base. We're looking for longevity and consistency. If you look carefully at what we're doing now on Windham Hill, you'll see a much more diverse sound."

that. What we've done over many years is try to expand people's vision of us. As early as 1985 we started doing unique things. Jane Siberry's first records in this country were distributed by us. We put out some Nylons records and even distributed Anthony Braxton on the Magna label."

TAKING THE HIGH ROAD
"In 1990 we released David Torn and singer/songwriters John Gorka, Pierce Pettis and Cliff Eberhardt, all on Windham Hill. We realized that the perception of Windham Hill was an incredible plus. But it also could be a deterrent to the development of certain artists. By late 1990 we began looking at how we would have more freedom to market new projects we were looking at. Granted, most of them were singer/songwriters. At that particular time we created High Street. By the beginning of this year we realized that we were working a lot of singer/songwriters and that people were starting to think that was all we did. If you look at our signings this year and some of the new projects that have come out, we've broken that mold with the Subdudes, Jazz Passengers, Crescent City Gold and Timbuk 3."

ASSESSING A2 RADIO
"The interesting thing about adult alternative radio is that four or five years ago, it was somewhat adventurous. People were discovering new music and it was exciting. I think the format has matured a lot and is not as dynamic as it once was. I think they've lost some of that excitement. I believe that jazz and adult alternative is really at a turning point. Some new artists need to be broken from this format."

THE FUTURE
"We're going to continue to look for unique artists who do something special, whether it's rock, jazz or world music. I think you can expect more world music from Windham Hill next year. We're looking at some acts similar to Deep Forest and we're experimenting with some ambient music. Also, next year we're releasing an ambient remixed version of Jon Anderson's Deseo, featuring remixes by Global Communication, Deep Forest, Future Sounds Of London and others."

Jerry Gordon
PRESIDENT
EVIDENCE MUSIC
Evidence Music co-founder Jerry Gordon has released over 200 jazz and blues discs since its inception in 1991. Evidence has won over critics and buyers by making hard-to-find titles by Pharaoh Sanders, John Coltrane and Sun Ra. "We make money with every CD we put out," says Gordon.

THE IMPORTANCE OF REISSUE
"First of all, jazz gains and loses fans all the time. There are some people who have just come to jazz since the advent of the CD. Reissues are a way to reach listeners who were unable to experience the music during the initial release. We find that we're successful with reissues, that they can sell as well as a new release. Part of the reason why we reissue is to make this music available to a broader audience. Reissuing is an artistic, creative outlet, and it's music that we're proud of."

JAZZ/HIP HOP HYBRIDS
"Jazz can still be hip-hop and jazz at
the same time—it’s just a different rhythm.”

COMING IN OCTOBER

“Having reissued eight CDs that feature Pharoah Sanders, we’re coming out with a new double CD of Pharoah’s music recorded in late 1992, a tribute to ‘Trane called Crescent With Love with Charles Fambrough on bass. We also have an unusual duo with Ron Carter and Richard Galliano, the world’s premier jazz accordion player from Paris. Project G5 will be our third series dedicated to Wes Montgomery. This new grouping features Herb Ellis, among others. We have a double Coltrane disc coming out called The Bethlehem Years featuring some obscure recordings including sides with the Art Blakey Big Band and an entire CD of unreleased takes with a group of all-stars. Then there’s Johnny Hartman’s Song From The Heart, Zoot Sims with six originals called Down Home, and a Herbie Nichols Trio album. We also have CDs recorded live from Sweet Basil’s with Richard Davis and the Nat Adderly Sextet featuring Vincent Herring.

Carl Jefferson

PRESIDENT

CONCORD RECORDS

With more than 600 recordings, 40 Grammy nominations and eight Grammy awards under their belt, founder Carl Jefferson has taken his Concord Jazz label from industry upstart to major player. Initially bankrolled by his successful car dealerships in Concord, California, Jefferson also founded the Concord Jazz Festival in 1969. Jazz radio has made many a Concord artist a regular ‘heavy’ on their playlists, and as long as Jefferson continues to pilot his Jazz and Picante operation with his personal successful touch, don’t look for much deviation.

THE CONCORD STYLE

“We like melody. I don’t like to describe us as ‘mainstream’ like some people have done. What does that mean? I think we’re eclectic. Heck, we’ve got Jesse Davis and you wouldn’t call him straight ahead. Nobody’s got a better collection of pianists than we do on our Mayback series.”

POP CONCORD

“You have to make money on your more popular artists in order to support your jazz habit, to pay for the new artists or the ones that don’t sell.”

THE IMPORTANCE OF JAZZ RADIO

“Airplay is vital to keeping the music in front of listeners. We think jazz radio is the most important thing to sell our music. You don’t make enough money from the volume of sales to buy big strip advertising in the newspapers, so we rely on radio to bring the music to the people. People claim jazz radio only reaches about five percent, but I don’t believe those statistics. We’re getting a lot of young and middle-aged people while retaining an older audience.”

A&R-LESS

“We don’t have paid A&R people per se. We started out with a small nucleus of artists like Herb Ellis and Ray Brown and as the Concord Jazz Festival grew, so did we. I don’t want to compare myself with the great Art Blakey, but people used to ask him, ‘Where do you get all those great players?’ and he would say, ‘They come to me.” That’s how it is here. We never seek anyone out on a different label. It’s like a referral service. They seem to come to us.”

SOPHISTICATION

“Jazz, next to classical music, is as sophisticated as music gets. After you become sophisticated, it’s hard to eat chili beans.”

He’s been a little busy.

Andy Snitzer

TIES THAT BIND

The new album, featuring “You’ve Changed,” “Last Kiss,” and “Whenever I’m With Her.”

With an A-list guest roster which includes Bob James, Harvey Mason and Joe Sample—just to drop a few names.
Not too scary to add.

Matt Keating

Scaryarea

On Your Desk Now!

"Makes all the wrong people swoon..."

Melody Maker
FILE UNDER: EASY LISTENING

debuted at #50 on the BILLBOARD TOP 200 ALBUMS CHART.
Four week Soundscan sales 60,816. Over 250,000 units shipped.

"Your Favorite Thing" Top 15 at all Alternative charts.
193 BDS scans, 1.2 million total audience. On MTV.

The new single:
"Believe What You're Saying"
Going to Adult and Alternative radio 10/17/94.

A perfect single. Chart #50 now, and it will be on the radio the stuff of classic rock days.
As EP/Ultimate's new Boston Premier.

SUGAR FALL '94 TOUR

1. 6/18 DECOY, IA
2. 6/19 ST. LOUIS, MO
3. 6/20 MINNEAPOLIS, MN
4. 6/21 CHICAGO, IL
5. 6/22 CLEVELAND, OH
6. 6/23 MONTREAL, QC
7. 6/24 NEW YORK, NY
8. 6/25 NEW HAVEN, CT
9. 6/26 BALTIMORE, MD
10. 6/27 RALEIGH, NC
11. 6/28 AUSTIN, TX
12. 6/29 DENVER, CO
13. 6/30 ROCHESTER, NY
14. 7/1 MISSISSIPPI NIGHTS, MS
15. 7/2 MEMPHIS, TN
16. 7/3 MIAMI, FL
17. 7/4 ORLANDO, FL
18. 7/5 WASHINGTON D.C.
19. 7/6 BOSTON, MA
20. 7/7 NEW YORK, NY
21. 7/8 VANCOUVER, BC
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26. 7/13 VANCOUVER, BC
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28. 7/15 VANCOUVER, BC
29. 7/16 VANCOUVER, BC
30. 7/17 VANCOUVER, BC

MORE WEST COAST DATES TO COME.

RYKODISC USA/Marketing

817 Texas Ave., Suite 205
Houston, TX 77002
(713) 759-8888
Fax: (713) 759-8889

RYKODISC USA/Sales

2601 10th Avenue South
Minneapolis, MN 55401
(612) 292-7162
Fax: (612) 292-6889

www.americanradiohistory.com
## Gavin A³ Boomer Grid

**Artist - Title (Label)**

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<thead>
<tr>
<th>Week 1</th>
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### This Week's Grid...

As it looks, Led Zeppelin is only four or five entries away from regaining #1. Should be a tight race. This week's top ten is tightly contested with only a couple new entries. Bryan Ferry at #7 and New Order at #9. Knocking on the door is Dire Straits Rapid, sneaking in 46-52, tied with lots of growth weeks ahead of it.

A couple of records are looking especially good, including Santana Brothers (32-27-22, and especially big news this week at #23). Expect upward movement for Walter Becker, The Cranberries, Robbie Robertson, and Grant Lee Buffalo.

We love it when we have to put back those lines. Among those making a turnaround is Peter Gabriel and Rusted Root. This week Hootie and the Blowfish record back 19-21. Wouldn't be surprised to see them doing a turnaround next week.

Lots of new blood is flooding the chart including young artists like Liz Phair (who debuts at #50) and Victoria Williams (debuting at #43).

### New and Active

**Second Street**

- **Firewater**

**Additions Include:**

- WKZE
- KSUT
- KFMQ
- KTYD
- WBOS
- WERU
- KRVW
- WNCW
- KERA
- KTAO
- WFUV
- WEBK
- KRCL
- WERU
- WCBE
- KUT
- KRSH
- KVNF
- KRCC
- KUWR

**New and Active**

- **David Broza**

- **The Syrens**

- **November Records 530 Broadway 2nd Fl. NYC NY 10012 212-343-0789**
“You’ve no longer any excuse for ignoring Nanci Griffith. *Flyer* is a thoroughly contemporary record, maybe her best yet. The duet with Adam Duritz is absolutely exquisite! Don’t cheat your audience – play Nanci.”

—Mike Morrison, KSCA Los Angeles

Featuring “This Heart” and “Time Of Inconvenience”
GAVIN A3

Most Added

JONI MITCHELL (35)
Turbulent Indigo (Reprise

STING (29)
"When We Dance" (A&M)

THE EAGLES (28)
"Get Over It" (Geffen)

TODD SNIDER (11)
Songs For The Daily Planet
(Margaritaville/MCA)

PAGE/PLANET (UNLEDDED)
(11)
No Quarter (Atlantic)

MARY CHAPIN CARPENTER
(11)
Stones In The Road (Columbia)

Top Tip

THE CRANBERRIES
No Need To Argue (Island)

ROBBIE ROBERTSON & THE
RED ROAD ENSEMBLE
Music From The Native Americans
(Capitol)

Our hottest debut of the week—
The Cranberries in at #30 followed
by Robbie Robertson at #32.

RECORD TO WATCH

JEFF BUCKLEY
Grace
(Columbia)

Thirteen lucky stations including
KGSR, KSCA, WDHT, KOTTER with adds at KSPN,
KMMS, KZYR and KTAO.

GRIDBOUND

• JONI MITCHELL (Reprise)

• EAGLES (Geffen)

• LONE KENT (Relativity)

• TODD SNIDER (Margaritaville/MCA)

• AIMEE MANN/MELROSE PLACE (Island/Giant)

• PAUL KELLY (Vanguard)

• PAGE/PLANET (UNLEDDED) (Atlantic)

• KATIL KEINEN (Elektra)

• POPS STAPLES (Virgin)

• DUKE ROBILLARD (Virgin)

• Sheryl Crow (A&M)

• DAVID GRAY (Verve/Virgin)

• MAGIC DICK & JAY GEILS (Rounder)

• ROBERT PALMER (EMI)

• EDDI READER (Reprise)

• MARIA MULLAUER (Blackop/Rounder)

• JEFF BUCKLEY (Columbia)

• CONTINENTAL DRIFTERS (Monkey Hill)

• ROY ROGERS (Liberty)

• MARY CHAPIN CARPENTER (Columbia)

• THE SYRENS (November)

• BOZ SCAGGS (Virgin)

Dropped: #40 John Mellencamp, #42 Subdudes,
#45 Buckwheat Zydeco, #46 Love Spat Love, #49 Dave
Edmonds, Robert Earl Keen, Tinsley Ellis, Joe Cooker.

A3 New Releases

EAGLES
"Get Over It" (Geffen)

As the Eagles take some medical leave from the road (get well soon,
Glenn Frey), here's the opening shot from Hell Freezes Over. Don Henley
and Frey are no strangers to litigation hassles in the music biz, and no
doubt "Get Over It" lets them air out their frustrations to a rockin'
Chuck Berry-styled 4/4 beat. In the shadow of Count TV light, Henley
bemoans the sorry state of today's lack of personal responsibility. It's
funny, back when Gavin's Dave Sholin saw the Eagles show, this
was the song he raved about. He never got over it. In typical Eagles'
tradition, the live version is as polished as the studio version.

KIM WILSON
That's Life (Antone's)

Kim Wilson is the honkin' front
man of the Fabulous Thunderbirds
and That's Life is his second solo
album. He has a penetrating singing
voice that's as blazing and funky as
his harp playing. On his own,
Wilson the Texan borrows heavily
from the Chicago blues masters like
Sonny Boy Williamson and Howlin'
Wolf. His own compositions, "Don't
Hit The Hand That Feeds You" and
the instrumental "Humin' To
Please" have that dirty harp growl
and slappin' back-beat rhythm sec-
tion that's entirely reminiscent of
the '50s Chess Studios sound. You
can almost imagine Willie Dixon
and Fred Below thumping in the dis-
tance. Wolf's "Ooh Baby (When You
Squeeze Me)" gets the same reverent
treatment. "I've Been Searching"
breaks things up with a steely Texas
blues feel. Wilson does a masterful
job of recreating that vocals & harp
blues magic, while affixing his own
unmistakable croon on things. Duke
Robillard sits in on a couple of
tracks.

CHRIS VON SNEIDERN
Big White Lies (Heyday)

If you're into the pegged-pants 70s
rock of Dwight Twilley, early Tom
Petty, Chris Von Sneidern borrows
from that genre of songwriting and
performance. The swooning, sweet
harmonies on "On My Hands" and
"Big White Lies" sparkle and shine.
"Mindreader" sounds like a modern-
ized nugget from John Lennon
during his Rubber Soul days.
Heyday, an independent label based
in San Francisco, is always game to try
something new. They are now offer-
ing a CD-ROM version of White Lies.
With 270 megabytes of information
left over on the disc, they developed
a clever program of interactive liner
notes, which includes an additional
track, a video of a new tune, inter-
views on each song as well as prose
readings by Von Sneidern. It's a
hoot, so call Heyday at 415-252-5990
and ask them for a special copy of
the interactive version. Boot up and
rock out.

On Your Desk Now!

ALREADY ON: WTTS, WXLE, KFMG, WMMS, KEKO, WRIT,
KTHX, KXPT, KPIG, KFMU, WMMS, WVHT, KVY, KTQO, WKZE, KEAN,
KRVM, KOPV, WERX, WEBK, KSUT, WNCW, KRCC, KUWR, WRST, KRCU,
WGRU, WWCD, WORLD CAFE, DGR, DMX
GAVIN ROCKS

TESTAMENT

LINEUP: Chuck Billy, vocals, James Murphy, guitar, Eric Peterson, guitar, Greg Christian, bass, John Dette, drums
LABEL: Atlantic Records
ALBUM: Low
SINGLE: "Low"

ERIC PETERSON TALKS ABOUT:
THE RECORDING: "We tracked at A&M Records in Los Angeles because it's a big, prestigious studio and where producers Garth Richardson and Bill Kennedy wanted to record. We did the drums there and spent a good down payment on a house. We came back to Studio D in Sausalito where I wanted to record the whole thing. We got a houseboat and enjoyed all the great restaurants and the scenery. We mixed at A&M and half way through the session we decided we didn't like any of the mixes that Garth and Bill were coming up with. We had a hard time explaining ourselves. We all got frustrated and ended up duking it out with them until our management stepped in. We stuck it out but when it got down to the last two days and there were still five songs to mix we were freaking out. In the end we got our way, brought in Michael Wagener and he did a great job for us."

THE PRODUCER STORY: "It's pretty ironic because originally the label wanted us to work with Richardson and Kennedy. We said we'd work with Kennedy and Michael Wagener. That was our first pick. We also thought about Vinny Wojno from the Bay Area who just finished work with Machine Head. Then Atlantic turned us on to some of Richardson's work with L7 and Rage Against The Machine. I dug his production of Rage Against The Machine. Half-way through we started hearing that he dropped the ball in other projects and other people having to step in even with the Rage project. The same thing happened with L7. We got our way but had to spend a little more money. It was very important to us that the record came out right."

THE WRITING: "I wrote all the music but it all goes back to who you're working with. It turned out that Chuck wrote all the lyrics and Greg helped out a lot. The inspiration came from not having to compromise with anyone again. Chuck, Greg and I knew the direction we were headed and what we wanted to do. Finding James Murphy worked really well."

THE NEW DRUMMER: "We had a feeling that John Tempesta might be leaving. He's a mercenary. We'll be taking John Dette on tour. Tempesta actually told Dette about the gig. I told Tempesta that I wish we had found Dette before we did the record because he plays the parts so well maybe better than him. This time we didn't just pick a drummer. We auditioned 25 people and made sure this time that they'd be with us long-term."

SIDE PROJECTS: "We filmed a James Cameron movie, Strange Days while we were at Foundations Forum in September. Cameron is the producer/director of both Terminator movies and True Lies. We actually have a part in the movie besides the soundtrack. We'll be taking New York's Time Square into the year 2000 in a chase scene in between playing. We wrote "New Eyes Of Old" especially for the film, which is due out in April '95."

TOURING: "Chuck and I will be heading to Europe to do some promotional stuff and when we get back we'll hit the road. We plan to stay out until September '95. It's too soon to tell who we'll be out with. There are some great possibilities. My dream tour would be something like Lollapalooza but I don't want to be with the politically correct bands. I'd take Sepultura and Pantera—some really cool, heavy bands. I'm looking forward to just getting out there and playing. I'm excited about playing the club scene in Europe and not just festivals, which is what we've always done. We have a huge fan base in Europe."

MERCHANDISING: "It's a good time to come out with all the buttons and T-shirts. Summer is weak because the merchandising company doesn't want to come out with the cool long sleeve stuff because it's too hot. We'll have a great selection this time around."

inhuman Nature

THE ALBUM FEATURING THE DEBUT SINGLE "ALL THE RAGE"
IN STORES NOW

ENGINES OF AGGRESSION

Gavin October 14, 1994

www.americanradiohistory.com
GAVIN ROCKS

ASSOCIATE EDITOR:
ROB FRIED

TW

SPIN THIS:

1 Nativit in Black Compilation - White Zombie, Type O Negative (Columbia)
   589 +200
2 Danzig - Until You Call On The Dark (American)
   526 +51
3 Slayer - Dito Head (American)
   450 +9
4 Dream Theater - Life, Voices, 6:00 (EastWest/Atlantic Group)
   391 +67
5 Corrosion of Conformity - Broken Man, Albatross, My Grain, Deliverance (Columbia)
   330 +38
6 Toadies - Mole Love (Interscope)
   316 +24
7 Testament - Low, Chasing Fear, Shades Of War (Atlantic)
   315 +117
8 Soundgarden - My Wave, Fell On Back, Black Hole (A&M)
   302 -6
9 Killing Joke - Millennium, Exorcism (Big Life/Zoo)
   295 -97
10 Bad Religion - Stranger Than, 21st Century, Incomplete, Infected (Atlantic)
   281 +5
11 Offspring - Come Out And Play, Self Esteem, Everything (Epithet)
   276 -4
12 SAVAGE - Edge Of Thorns (Atlantic)
   269 -34
13 Kreator - End of Green (Mercury)
   257 -16
14 Machine Head - Davidian (Roadrunner)
   241 -14
15 Arcade - Angry (EPic)
   233 +9
16 Downset - Angel Ritual (Mercury)
   222 -56
17 Body Count - Born Dead (Virgin)
   221 +32
18 Pro-Pain - Make War (Not Love) (Energy)
   198 -24
19 Biohazard - Tales From The Hard Side (Warner Bros.)
   192 -19
20 Obi-Wan - Don't Care (Roadrunner)
   184 -46
21 Megadeth - Crown Of Worms (Capitol)
   183 NEW
22 Airheads - Motorhead, White Zombie, Anthrax, Prong (Fox/Arista)
   177 -49
23 S.F.M. - Monster Magnet, Pan, Marilyn Manson, Hole (A&M)
   172 +19
24 Suicidal Tendencies - What You Need's A Friend, (EPic)
   163 -66
25 Gilby Clarke - Cue Me Or Kill Me (Virgin)
   160 -82
26 Green Day - Basketcase, Paradise, Longview (Reprise)
   156 -25
27 The Cult - Coming Down (Drug Tongue) (Sire/Reprise)
   151 -22
28 Overkill - Fast Junkie (Atlantic)
   147 -91
29 L7 - Hungry For Stash (Sire/Reprise)
   143 -62
30 Widowmaker - Long Gone, Ready To Fall (CMC International)
   138 +33
31 Shouty Groove - Jammin In Vicious Environments (Mercury)
   138 -5
32 Must - Push (EMI)
   133 +12
33 Pantera - 'Tm Broken, Planet Caravan (eastwest/Atlantic Group)
   132 -47
34 M.O.D. - Devotion (Energy)
   130 +11
35 Scatteredbrain - Beer Muscles (Pavement)
   130 -1
36 Bruce Dickinson - Cyclops (Mercury)
   128 -41
37 Green Jelly - Carnage Rules, The Bear Song (Zoo)
   127 +31
38 Stone Temple Pilots - Intericate Love Song, Vaseline (Atlantic)
   126 -121
39 Queensryche - I Am (EMI)
   121 NEW
40 Helmet - Mutilated (Interscope/Atlantic)
   116 -14
41 Samiam - Captured (Atlantic)
   112 -8
42 Melvins - Queen (Atlantic)
   108 NEW
43 Nine Inch Nails - March, Close, Here's, Dead Souls (Nhng/TV/Interscope/Arg)
   101 0
44 Alice In Chains - No Excuses, Rotten Apple, I Stay Away (Columbia)
   99 -43
45 W.O.G. - Kill The Crow (London/Plg)
   97 NEW
46 Drown - What It Is To Burn (Elektra)
   95 +10
47 Mutha's Day Out - Green (Chrysalis/ErG)
   91 -45
48 Headlock - Recollection (Pavement)
   83 NEW
49 Souls At Zero - Don't Ask, Hardline (Energy)
   81 -28
50 Mobb Deep - Set It Off (Roadrunner)
   80 -37

Reports accepted Monday 9am - 5pm and Tuesday 9am - 2pm
Station Reporting Phone: (415) 495-1990. Gavin Fax: (415) 495-2590

Most Added

Megadeth (34)
"Crown Of Worms" (Capitol)

Sick Of It All (29)
"Scratch The Surface" (eastwest)

Korn (25)
"Clown" (Epic/Immortal)

Monster Voodoo Machine (20)
Suffersystem (RCA/D-tribe)

Front Line Assembly (20)
Millennium (Roadrunner)

Overdose (17)
Progress Of Decadence (Futurist)

Top Tip

Megadeth
"Crown Of Worms" (Capitol)

Rock Releases

B-Thong
Skinned
(Pavement)

Assume the position! It's another hard rock/metal alert from your friends at PaveRents Records, who've unleashed yet another vicious, adrenaline-pumping hand. From Gothenburg, Sweden arrives B-Thong (Tony Jelenovich, vocals; Stefan Thorsson, guitars; Lars Haglund, bass; Morgan Pettersson, drums), an aggressive four-piece metal band that's already wowwed rockers in Europe and are now setting their sights on the U.S. with their debut album Skinned. B-Thong offers slabs of low-end guitar grooves, vibrant bass lines, angry vocal screams, pummeling drums and the occasional sample that forms catchy metal rhythms perfect for your mesh-oriented listeners. Combining exotic Siblath-like riffs with the intensity of White Zombie or Biohazard, B-Thong will impress the most ardent metal critic with "S.F.M." (Schiizphenic Pavement," "Power Ranger" and "Godslave.") The remaining ten tracks are riddled with steel riffs and are worth checking out. Skinned is a seveale album that will turn on your hard rock metal listeners and keep your request line lit.

Korn (Epic/Immortal)

One of the most impressive shows at the Foundations Forum was the crushing performance by Korn whose hard rockin' prowess had all the industry people moving. A combination of Helmet and Pantera, Korn delivers a scorching sound that's dominated by chainsaw guitar riffs that feed off wondering bass thumps and offbeat drum abusing. This debut release is brimming with low-end hard rock alternative metal grooves that showcases the diversity of Jonathan Davies twisted vocals, which fluctuate between harsh growls and light, seductive raps. Guitarists Brian Welch and James "Munky" Monster play off one another, creating the bomb of Korn's sound, be it hard-hitting metallic rhythms or intricate melodic choruses with industrial leanings. The focus track for metal radio is "Clown" (there will be an edited version mailed to you soon) but be sure to check out "It'll Tongue" (My Fave), "Lies," "Shouts & Ladders" and "Divine." Korn's hardrock, metal and industrial sound is impossible to categorize, and that's what makes the band so likable.
KILLING JOKE

The new album

Pandemonium

Also the Pandemonium CD Maxi Single with 7 remixes and a non-album bonus track!

SEE KILLING JOKE ON TOUR!

OCTOBER
24 Toronto, ON
25 Montreal, QUE
26 Boston, MA
28 Providence, RI
29 New York, NY
30 Asbury Park, NY
31 Philadelphia, PA

NOVEMBER
2 Atlanta, GA
3 New Orleans, LA
5 Houston, TX
6 Austin, TX
7 Dallas, TX

On tour through December
More Dates To Follow!

GREEN JELLY

Their brand new full length release

333

Produced by Green Jelly  Management: Kevin Coogan

SPADE GHETTO DESTRUCTION

Radio Edits on your desk now!

"Stop Look Listen" & "Murder"

From the self-titled album

Produced by Spade Ghetto Destruction and Sylvia Massy  Management: WildCard

RED SQUARE BLACK

Their debut EP

Square

Produced by Bob Marlette  Management: Kahane Entertainment
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<td>SARAH McLACHLAN - Good Enough, Possession, Hold On (Nettwerk/Arista)</td>
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<td>500 - All I Am (RS)</td>
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<td>FREDY JOHNSTON - Bad Reputation (ELEKTRA)</td>
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<td>WEDDING PRESENT - Wutsi (Island)</td>
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<td>WENN - Can't Put My Finger On It, Voodoo Lady (Elektra)</td>
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<td>THE MIGHTY MIGHTY BOSTONES - Kinder Words (Mercury)</td>
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<td>RANCID - Salvation (Epic)</td>
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<td>SINEAD O'CONNOR - Fire On Babylon, All Apologies (Chrysalis/Ensign/ERG)</td>
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<td>CANDLEBOX - Change, Yuh, For Behind (Maverick)</td>
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<td>PEARL JAM - Go, Daughter, Reconstitute, Rets (Epic)</td>
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<td>AMERICAN MUSIC CLUB - Wash The World Away (Reprise)</td>
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<td>PULP FICTION - Urge Overkill (MCA)</td>
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<td>CRASH TEST DUMMIES - Afternoons and Coffeespoons, Mmm Mmm Mmm (Arista)</td>
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<td>226</td>
<td>NEW</td>
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23 compositions
written and performed
by James and Brian Eno
recorded at Real World during
"the Laid Sessions 1993."

"Improvisations are almost always the seeds of James' songs... I suggested that instead of working on just one record we find two studios next to each other and develop two albums concurrently. One of structured songs (Laid) and One Of Improvisations (Wah Wah)."

Brian Eno

"Every Song We've ever created was spawned from improvisation... All the songs on Laid evolved from this process. All But three pieces of Wah Wah are being born as you hear them in an attempt to capture the moment of creation spontaneously."

With Love,

Tim Booth
of James July, 1994

WAH WAH limited edition Digi-Pak compact Disc
In Stores 10/18
Most Added

CRANES (18)
Loved (Dedicated/Arista)

SOUL ASYLUM (18)
"Can't Even Tell" (Chaos/Columbia)

SICK OF IT ALL (15)
Scratch The Surface (eastwest)

LAZY (14)
Some Assembly Required (Roadrunner)

STING (13)
"When We Dance" (A&M)

Top Tip

WEDDING PRESENT
Watusi (Island)

Surprise! Last week's Most Added record is this week's Top Tip, as the Wedding Present's Watusi debuts at #58. The disc is already getting big spins at WRAS (56), WVYS (27), KRUI (20) and WNCI (20), and it debuted on our College Chart at a whopping #5.

Top Requests

OFFSPRING
CRANBERRIES
R.E.M.
GREEN DAY
VERUCA SALT

Chartbound

311 - "Lose" (Capricorn)
Pete Eroge - "If You Don't Love Me (I'll Kill Myself"")(American)
POP WILL EAT ITSELF - "RSVP" (Nothing/Interscope)
COMPULSION - "Delivery" (Interscope)

Inside Alternative

Linda Ryan's on the road, vacationing in England and Ireland with her sister Patty, so this week's Inside Alternative has a rather cosmopolitan slant...

So far vacation has been perfect. Today is Monday and I slept till noon. How's that for a good time? Actually, it's been loads of fun, and my sister and I have been busy from the minute we got in. Friday night's Blur show at the Alexandra Palace was incredible. The Palace is an amazing venue in itself, but when there are 7,000 screaming fans inside, it's that much better. We missed the first band but managed to see some acid jazz guitars Corduroy—who I really liked a lot. Pulp was the support act for the event, and they really got the crowd revved up; if you saw Blur and Pulp on tour in America, count yourself among the truly lucky.

Finally, Blur appeared and brought the house down. Despite the Alexandra Palace's impersonal size, Damon Albarn's Blur energetic frontman, made it seem quite cozy and very personal. If any of you doubting Americans question the viability of this band—see them in England. Very powerful. As my friend Ray said, "It was mayhem in the West End."

I've spent plenty of time shopping and trying to find a decent meal. As often as we've been here, I still haven't managed the latter—although I seem to excel at the former. However, after some sound advice from Dedicated Records' Doug D'Arcy. Setana Records' Keith Cullen and Melvin Taub, I did manage to locate a few decent restaurants.

But back to the music... I've bought singles from Puppy Love, Bomb Elastica, Oasis, Emperors of Ice Cream, Whiteout, Sultans Of Ping and These Animal Men. I also saw some promising, but largely unknown bands at the Dublin Castle in Camden. Keep looking for Goya Dress, Marion (formerly on Rough Trade but just signed to Polydor), Finch and Shrick. The Dublin Castle show was a bit of a who's who gathering, as the featured event was a very low-key Suede fanclub-only affair and concert to introduce the band's new 17-year-old guitarist and celebrate the release of Dog Man Star, Suede's new album. I've seen piles of Dog Man Star in every music store I've visited. I'll let you know if Suede make it onto Top Of The Pops this Thursday.

Other vacation excursions have included a trip to the dog races in Bromford (how very Blur of me), and I managed to come home about seven pounds richer. Not bad for a novice, eh?

It's off to Dublin tomorrow, and as I'm back in the office on Monday, October 17, I'll save the rest for next week.

New Releases

THE GERALDINE FIBBERS
Get Thee Gone (Sympathy For The Record Industry)

Jumping into the fray of country-esque cool is a new band of old timers: The Geraldine Fibbers. In a lovely, wrenching version of Dolly Parton's "Jolene," Carla Buzulich's (formerly with Ethyl Meatplow) lower register sounds nice and mellow with none of the vocal histrionics of the original. "Blue Cross" is the result of a collaboration with Beck, who wrote the song and graces this track with his guitar playing. Testament to The Fibbers' penchant for the color orange is the orange cover art by Mark Brooks, the song "Marmalade," a reprise about the comfort of orange (and if you ask me, bitter) jelly, and the pressing inscription that reads on side A, "When you have an ache in your belly..." (flip to side B) "...reach for orange jelly." Well, The Fibbers' taste in jelly may be dubious, but these seven songs have the refinement which vile orange-peel gunk can never have—no matter how much processed sweetener is in it.

Jennie Riggans

1. LIZ PHAIR - SUPERNova
2. CRANBERRIES - ZOMBIE
3. HOLE - DOLL Parts
4. SUGAR - YOUR FAVORITE THING
5. BAD RELIGION - 21st CENTURY DIGITAL BOY
6. VERUCA SALT - SEEThER/T/M.B.O. - SNAIL SHELL
7. GRANT LEE BUFFALO - MOCKINGBIRDS
8. OASIS - SUPersonic
9. URGE OVERKILL - GIRL, YOU'LL BE A WOMAN SOON
10. COMPULSION - DELIVERY

ALTERNATIVE

RECORD TO WATCH

DAMBUILDERS
"Smell"
Boston's Dambuilders secure well-reserved ADDs this week from KLZ and WWDX, while KNDD and KNKC pound "Smell" with 30 and 24 spins respectively.

ARTIST PROFILE

IDAHO

FROM: O.J.'s neighborhood
LATEST RELEASE:
This Way Out
LABEL: Caroline
CONTACT: The Want Adds (213)
845-1210 or Brian Long (212)
989-2929
THEY ARE: Idaho is essentially guitarist Jeff Martin; This Way Out was recorded with the help of Beck/Walt Mink drummer Joey Waronker and That Dog/9 Iron drummer Tony Maxwell.
IT'S SAID: "With their lugubrious tempos, elongated melodies, serrated guitar shards and morose, downed-out vocals, Idaho suggests a nocturnal collision between Nick Cave, American Music Club and Arc/Weld-era Neil Young and Crazy Horse." —Guitar Player

ABOUT THE BAND'S NAME:
"It's sort of a metaphor for L.A. I don't think there's much of a sense of a community here at all—you just kind of drive around in your car here and go about your business. I don't feel like I'm part of anything. Like we might as well be in Idaho..."

—Jeff Martin

ON THE BAND'S SOUND:
"(It's) kind of modern blues—a catharsis thing... (it's) not really quick impact. It takes me personally a long time to get into my stuff." —Martin

DISCOGRAPHY:
"Fuel" 7" (Caroline, September, 1994)
Year After Year LP (Caroline, 1993)
The Palms EP (Caroline, 1993)
"Skyscaper" 7" (Ringers Lactate)
e-mail: Idaho@pop.com

Gavin October 14, 1994
SUN RECORDS COLLECTION
Various Artists (Rhino)

This three-disc, 76-song compendium of producer Sam Phillips' Sun recordings is nothing short of a miracle. Many experts cite Jackie Brenston's 1951 "Rocket 88" as the first rock and roll record, and its distorted guitar and Ike Turner's piano build a solid case to back that assertion. The terrifying simplicity of Howlin' Wolf's "Moanin' At Midnight" combines a haunting harmonica with the Wolf's gnarled branch-scratching vocals.

Other disc one highlights include Jimmy & Walter's honking instrumentals "Easy" and Rufus Thomas, Jr.'s Tarzan-like, rhythm & bluesy "Tiger Man (King Of The Jungle)." Disc two ushers in Elvis, the exuberant "Mystery Train" and the infectious twirl of "Baby Let's Play House" brilliantly capture the King's dawning. Remastered classics like Carl Perkins' "Blue Suede Shoes" and Johnny Cash's "I Walk The Line" have a crispier sound but still pack their classic punch. Disc three introduces Jerry Lee Lewis. His like the hoogie wongie-hailed, "Breathless" and the detonating 'High School Confidential' display the danger associated with early rock and, as producer Phillips puts it, "a ferocity that was never faked." Carl Perkins' seminal "Matchbox" is a revelation, and leaves no doubt about the allure that prompted the Beatles to cover many of his songs. Other gems include a ripe Roy Orbison crowning "Devil Doll," Charlie Rich's bouncy "Lonely Weekends" and The Million Dollar Quartet (including Presley, Perkins and Lewis) improvising on "Down By The Riverside." The 32-page booklet educates and illuminates with song information, pictures, anecdotes and a Sam Phillips interview. It's fitting that Johnny Cash, when recording with Phillips, noticed that the producer didn't have a clock in the studio, because this music seems to draw a breath outside of time's lungs. This set inspires a new rating system based on the parts of the bull a matador receives after winning a bullfight. Give it the highest honor: two ears @ @ and a tail. —Derek Delaney

THE ROSEMARYS (Continuum)

The songs on the Rosemarys' second album offer a unique and sugary plastic-like pop innocence. Imagine the soundtrack to your favorite John Hughes film mixed with some U.K. indie influences, and saturated with the tell-you-a-secret voice of Tim Ong. Or better yet, picture yourself in a boat on a river with tangerine trees and marmalade skies. "Dizzy Girl" kicks off the album with a fluttery frame-by-frame motion conjured by its tremelo overtones and hallucinogenic undertones. "Catherine" has a chorus catchy enough to stay in your head all day. Sonya Waters from Orange County spins vocals on "Sparkle," a song that recreates the feeling of stumbling off of a merry-go-round and collapsing on a field of grass to watch the sky spin. At first, "Frozen" seemed a bit reminiscent of Slowdive, but when the singing finds its way in from under the guitar swirl, the song takes on an underwater sort of romanticism all its own. Overall, the songs on the new Rosemarys album are a daydreamer's soundtrack, and definitely worth experiencing. —Eric Shea

SMACKMELON (CherryDisc)

Packed with harmonies and hooks, Smackmelon's self-titled six song EP maintains Boston's reputation for great music. Duke Roth, formerly of Bullet Lavolta, is joined by Eric Jamison (Voodoo Dolls) on bass and Robert Brazier (ex-Orangutang) on drums. On this self-titled disc produced by Tim O'Heir (Lemonheads, Dinosaur Jr., Sebadoh) Smackmelon turns out swirly pop music that's as uncluttered as it is engaging. "Spaceshot" and "Dick Driver" recall the style of fellow Beantown rockers The Damnhulders, and equally catchy offerings include "...(Avon) and "Question Mark?" Smart commercial tendencies would be wise to hear the college radio jocks to the spins with Smackmelon.

— Sandra Delaney

ARCHERS OF LOAF

"Best indie-rock record of the year" - Interview Magazine

Contact Dona Tomeo at 818-362-3669

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“MIGHT” the new single from the album ICKY METTLE

Added at

“Might” ain't no maybe.
**Gavin College**

**NEW**

1. **SEBADON** - Bakesale (Sub Pop)
2. **LIZ PHAIR** - Whip Smart (Matador/Atlantic)
3. **SUGAR** - File Under: Easy Listening (Rykodisc)
4. **THINKING FELLERS UNION LOCAL 282** - Strangers From The Universe (Matador)
5. **WEDDING PRESENT** - Watari (Island)
6. **DINOSAUR JR.** - Without A Sound (Sire/Reprise)
7. **IF I WERE A CARPENTER** - Sonic Youth, M. Sweet, Redd Kross (A&M)
8. **WEEN** - Can't Put My Finger On It, Voodoo Lady (Elektra)
9. **JESUS & MARY CHAIN** - Stoned And Dethroned (American)
10. **LUCCIOUS JACKSON** - Natural Ingredients (Capitol)

**—**

11. **ARCHERS OF LOAF** - Vs. The Greatest Of All Time (Alias)
12. **THE COWS** - Orphan's Tragedy (Amphetamine Reptile)
13. **BAD RELIGION** - Stranger Than, 21st Century, Incomplete, Infected (Atlantic)
14. **GRANT LEE BUFFALO** - Mighty Joe Moon (Slash/Reprise)
15. **JABBERJAW** - GOOD TO THE LAST DROP - Hole, Beck, Helmet (Mammoth)

**NEW**

16. **PALE SAVANTS** - Slow Buildings (4-AD/Reprise)
17. **BUILT TO SPILL** - There's Nothing Wrong With Love (Up)
18. **BUTTERGLORY** - Crumble (Merge)
19. **MAGNAPOP** - Slowly Slowly, Texas, The Crush, Ride (Priority)
20. **PALACE** - Palace Brothers (Drag City)
21. **OASIS** - Supersonic, Live Forever, Rock And Roll Star (Epic)

**—**

22. **THE CRANBERRIES** - Zombie, Icicle Melts (Island)
23. **COP SHOOT COP** - Release (Interscope/Atlantic)
24. **BLONDE REDHEAD** - Mighty Joe Moon (Slash/Reprise)
25. **JACKER TITLES** - There's Nothing Wrong With Love (Up)
26. **RED KRAYOLA** - Red Krayola (Drag City)
27. **SINEAD O'CONNOR** - Fire On Babylon, All Apologies (Chrysalis/Ensign/ERG)
28. **SMALL** - Chin Music (Alien)
29. **GIANT SAND** - Glum (Imago)
30. **MAMOUNA** - Living, New Boy, Whipped - Smart (Matador/Atlantic)
31. **STEREOLAB** - Mars Audiac Quintet (Elektra)
32. **JESUS LIZARD** - Down (Touch & Go)
33. **SILKWORM** - Libertine (El Records)
34. **MOE TUCKER** - Dogs Under Stress (Sky Records)
35. **BUNNYGRUNT** - Standing Hampton (No Life)

**NEW**

36. **SHELLAC** - At Action Park (Touch & Go)
37. **POP WILL EAT ITSELF** - Des Dados Mis Amigos (Nothing/Interscope/AG)
38. **THE NIGHTMIGHT BOSTONES** - Kinder Words, Chocolate Pudding (Mercury)
39. **JEFF BUCKLEY** - Grace (Columbia)
40. **YOU GOT LUCKY** - Silkworm, Everclear, Edsel, Track Team Love (Backyard/Alleged/Scatti Bros.)
41. **BRYAN FERRY** - Mamouna (Virgin)
42. **THE CONNELS** - New Boy, Living In The Past (TVT)
43. **SAMIAM** - Clumsy (Atlantic)
44. **SMOG** - Burning Kingdom (Drag City)

Reports accepted Monday 9am - 4pm and Tuesday 9am - 3pm
Station Reporting Phone: (+15) 95-1990  Gavin Fax: (+15) 95-2580

Gavin October 14, 1994

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**Thanks to everyone playing Small’s new record “Chin Music”.**

**See ’em live:**

10/7 - Burlington, VT
10/8 - Cambridge
10/9 - Providence
10/11 - NYC
10/12 - State College, PA
10/13 - Gaylesburg, I*.
10/14 - Madison*
10/15 - Chicago*
10/16 - Green Bay
10/18 - Omaha
10/19 - Lincoln
10/21 - Denver*
10/22 - Salt Lake City*
10/25 - Vancouver*
10/26 - Seattle*
10/27 - Portland, OR
10/29 - San Francisco*
11/1 - L.A.*
11/2 - L.A.*
11/3 - San Diego w/ Cop Shoot Cop

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www.americanradiohistory.com
Most Added

CRANES (25)
Loved (Dedicated/Arista)

SICK OF IT ALL (21)
Scratch The Surface (eastwest)

LAZY (20)
Some Assembly Required
(Roadrunner)

IDAHO (17)
This Way Out (Caroline)

FRONT LINE ASSEMBLY (14)
Millennium (Roadrunner)

VELO-DELUXE (14)
Superelastic (Mammoth)

Top Tip

WEDDING PRESENT

Watsusi (Island)

The Wedding Present turn last week’s 36 ADDs into 34 rotations—17 Heavies and 17 Mediums. And, Waiver gets three new ADDs from KGLT, WUMS and WRU in Sweeten the bargain and earn the Weddies an unprecedented Top Tip debut at #5!

College Albums

GOLDEN PALAMINOS
Pure
(RESTLESS RECORDS: 1016 VISTA DEL MAR AVE., HOLLYWOOD CA 90026)
Since 1983, drummer Anton Fier has been leading the Golden Palominos on a grand scale venture that has crossed over every imaginable boundary in the musical spectrum. Fier and his ever-changing cast of sonic stonies have rounded the prairies of avant-noise-jazz, cowboy funk, progressive folk-rock and sultry dance music. In addition to Fier, the 1994 GPz include Knox Chandler (ex-Psychadelic Furs) on guitar, Bill Laswell on bass, Booby Collins on rhythm guitar, Amanda Kramer on keyboards, and Andrew Magilow on drums.

The Rod" surge with an energetic boost of seductive funk. But it is the swirling mass of steamy funk entitled "No Skin" which determines the album's apex. Bootsy's wah-wah guitar playfully teases Skopelitis's short, crisp riffs while Laswell allows the bass to slither in and out of the groove. Each of the nine tracks on Pure invokes a uniquely shimmering, crystalline funk-trance mood. These moods mesh to create an album that is—at its worst—seductively pleasing, and, at its best, Purely captivating.

MAN OR ASTROMAN/ HUEVOS RANCHEROS
Split 7"
Inside Connections

This week’s Gavin Connections chart is composed from the playlists of 239 Top 40, 220 Adult Contemporary and 81 Urban stations.

A couple of standbys anchor this issue’s Connections chart—Boyz II Men and Luther Vandross & Mariah Carey. Boyz II Men has been #1 at Top 40 and Urban since late August, while they’ve still moving upward at A/C where they’ve reached #5. Luther & Mariah’s “Endless Love” was released the same week Boyz II Men topped the Top 40 and Urban charts.

A/C and Urban actually have three records in common within their respective top tens. Anita Baker’s “Body & Soul” is #1 Urban and #6 A/C, while the aforementioned BHM and Vandross-Carey are also single-digit at each format.

John Mellencamp’s “Dance Naked” is the multi-format winner in the MOST ADDED derby with 116 combined ADDs. Sting’s “When We Dance” comes in a respectable second with 95 out-of-the-box. It appears that dancing is the way to get attention.

Big news on the Gavin GO chart is Toad The Wet Sprocket’s #9 vs. its #17 on the main as well as the #34 debut for Cause & Effect’s “Alone” which is alone on the GO with only an Up & Coming form the main panel.

—RON FELL

The Media Connection

John Travolta has a classic dance scene in Quentin Tarantino’s latest crime-fest Pulp Fiction, and the MCA soundtrack features dialogue from the movie interspersed between songs. Ice Cube’s new movie Friday has wrapped. He wrote and stars in the comedy and assembled a star-studded Priority soundtrack album featuring himself, Dr. Dre and a song reuniting George Clinton and Bootsy Collins. Look for Billy Idol in the upcoming independent film Hostage City. The RCA soundtrack to New Line’s new Jim Carrey film Dumb And Dumber features tracks from the Gigolo Aunts and a brand new band called the Lupins. Atlantic Records has scads of cool soundtracks on the horizon including a hard rocker for Devon Nigh, an alternative collection for the TV show My So-Called Life, and a Latin soundtrack for the film Don Juan featuring a new track by David Byrne. Atlantic will also release the Jerky Boys movie soundtrack, and the first single is Tom Jones covering Lenny Kravitz’s “Are You Gonna Go My Way.” Stay tuned for more. Look for a Christmas soundtrack to the 20th Century Fox movie Miracle On 34th Street with holiday classics by Kenny G., Natalie Cole, Sara McLachlan and others. Lisa Stansfield and Babyface hooked up on “Dream Away,” the first single from Macaulay Culkin’s new film The Pagemaster. Check out Edie Brickell performing on the October 22 episode of Saturday Night Live. The Eagles first performance together in 14 years, which happened last April, will air on MTV October 26, and Westwood One radio will simulcast the special.

CONGRATULATIONS to John Murph at WPGF-Washington, DC who won the last Trivia Clip contest for knowing that Grace Jones was the singer who appeared as the villain in the 1985 James Bond film A View To A Kill. This week’s Trivia Clip question: True or false? In 1978, Plastic Samantha Williams appeared in a porn film called Candy Goes To Hollywood. One winner will be drawn from all correct answers received, and will be awarded soundtracks from Milan Entertainment. Epic Soundtracks and Varese Sarabande. Fax answers along with your address to my attention at (415) 495-2980, or phone Gavin at (415) 495-1390. Remember, it’s better to be a shadow of your future self, and we’ll see you on the big island.

Gavin would like to thank the following labels for providing prizes awarded in the Media Connection’s Trivia Clip Contest.

VARÈSE SARABANDE RECORDS

By DAVID BERAN

www.americanradiohistory.com
Joe Sample

"Every song we played was like a runaway horse," says Sample. "We'd work stop and look around and I thought, 'God damn, I hope you turned on the tape recorder.' They were rehearsals in a recording studio. 'This song goes like this. Okay fellas, here we go, one-two-three-four.' The first time we ever played them became the actual recordings. Seven or eight of the ten songs were (originally) rehearsals. They all felt it. Right away I could sense that this had that emotion that the Crusaders used to have."

"Sans synthesizers, Sample uses a mint '75 Fender Rhodes electric piano he had stored for two decades. Back in 1974 Sample visited the Fender factory after CBS bought the company. He was dissatisfied with their newest Rhodes line and made arrangements to buy three of the remaining 10 pre-CBS keyboards. He wore out two on the road over the years and saved the third for a rainy day.

Sample is delighted with his latest musical direction—party music. "When I listen to this recording," confesses Sample, "it sounds to me like a party album. You just put it on and let it run all night long. You don't have that kind of fun at a recording session. The titles were afterthoughts that came out of fun and foolishness. Once we started talking about the hijacking of automobiles as we were playing one of the songs, and we came up with the title, 'Brother Can You Spare Your Car?'"

Did You Feel That? is jazz/A2's most urgent recording of 1984. Finicky programmers from both jazz and adult alternative have embraced its honesty. When outsiders describe A2's smooth jazz radio as musical wallpaper, one can fend them off with Sample's latest gem.

Sample sounds reassured. "I was a little worried. I knew this record was going to be too hot, too funky, too soulful, too imposing, feels too good. I knew that shit. That's why we did it. Fuck, we're gonna give you something that's too everything!"

Washington joined Sample along with two electric guitarists, two horn players and one percussionist. "The whole idea of the band came from the fact that I miss that mixture of rhythm & blues and gospel," Sample says wistfully. "It seems to have vanished. Even though Janet Jackson and Whitney Houston are stunning big hits, to me they're more pop-oriented than rhythm and blues. Even though Whitney has this unbelievable gospel soul, she has to contain it in order to make pop records. In the old days we never had to do that. It just used to flow with Aretha Franklin, that gospel flavor would come out. Nowadays it seems like a sin to display our roots."

"How did that happen to us?" Sample wonders aloud. "What happened? Why are we ashamed of our gospel roots, across the board, whether you're white, black or whatever? It's like it's too soulful or too funky. What in the fuck is the matter with us? Technology and big business have taken over the creative senses that used to flourish in the U.S. Nowadays, it's don't make any waves."

Sensing the urgency of his mission, Sample retreated to his mountain residence in Mammoth Lake to write tunes. He began to sense the Crusaders' influence in the ten tunes that would later make up the album. Come time for the L.A. recording date, Sample used a sound board without EQ knobs and producer Stewart Levine spared echo and reverb in favor of a flat room sound. It all clicked in during studio rehearsals, even before the actual sessions.
Singles

AMY GRANT WITH VINCE GILL
House Of Love (A&M)

The track of Amy's newest collection of songs is nothing short of a pop masterpiece. Vocalizing alongside Vince on this remarkable composition recalls the era of songs from folk, like Marvin Gaye and Tammi Terrell. Here’s one of the best duets so far this decade and a natural for A/C and mainstream Top 40 radio.

BRANDY
I Wanna Be Down (Atlantic)

Still in her teens, Brandy makes her debut with one of the hottest tracks at urban radio right now. It’s one that’s easy to hear instantly, and early reports from crossover radio indicate audiences agree. Stats already in quality as the week’s RECORD TO WATCH.

MARTIN PAGE
In The House Of Stone And Light (Mercury)

Known mostly for his producing and songwriting, Page demonstrates his ability as an all-around talent on this stirring and captivating entry. Weaving a tale with unique imagery, this offering rouses the spirit, which makes for compelling listening.

BARRY BOYD
Try A Little Tenderness (Columbia)

Otis Redding’s classic went on to become the first hit for Three Dog Night a few years later. Now in the ’90s, this equally soulful version hits the street and the screen on the soundtrack of the just-released film I Like It Like That.

WYNONNA & MICHAEL ENGLISH
Healing (Curb)

Yet another song from a movie, this one the new Bruce Beresford picture, Silent Fall. Former Christian artist English teams up with country’s Wynonna and the result is a mainstream pop effort from Celine Dion’s producer Guy Roche. Female appeal makes this song a perfect fit for daytime play.

WEIRD AL
YANKOVIC
Headline News (Scott Bros.)

With so many wacky stories this year it’s only natural that the always brilliant “Weird Al” would go right for the parody to highlight these strange events. Never short of ideas, he once again supports this latest effort with a video that went right on MTV. Check it out on our newest GAVIN Video Magazine that will be on your desk in a few days.

By Dave Sholin

Gavin Picks

Albums

GEORGE JONES
The Bradley Barn Sessions (MCA)

Here’s a brilliant example of a superstar duet album that could have fallen flat, and instead caught fire. Producer Brian Ahern admits, “I’ve heard Alan Jackson sing a ballad the way he did...something about standing next to George Jones in the studio.” It seems the same thing happened for Jones, who in his pairings with Tammy Wynette, Vince Gill, Mark Knopfler, Trisha Yearwood, Keith Richards and others is singing better than he has in years. Jackson and Jones hail “A Good Year For The Roses,” Tammy Wynette and her ex reprise “Golden Ring,” and Emmylou Harris, Dolly Parton and Trisha Yearwood sound absolutely heavenly on “Where Grass Won’t Grow.” I promise you won’t be disappointed; the inside photo of Keith Richards and Emmylou holding hands is by itself worth the price of admission.

—CYNTHIA HORSZE

VARIOUS ARTISTS
Featuring LARRY ADLER
The Glory Of Gershwin (Mercury)

Anyone who appreciates the words and music of George and Ira Gershwin will delight in this project. Conceived as a celebration of British harmonica whiz Larry Adler’s 80th birthday and produced by George Martin, it’s a wonderful compilation of songs that will grow old, as sung by some of today’s hottest artists. Adult-targeted formats’ listeners should enjoy hearing this album on the air. Every track is a gem, but some personal favorites are: Lisa Stansfield’s “They Can’t Take That Away From Me,” Elton John’s “Someone To Watch Over Me/Our Love Is Here To Stay,” Cher’s “It Ain’t Necessarily So,” Sting’s “Nice Work If You Can Get It,” Elvis Costello’s “But Not For Me” and Carly Simon’s “I’ve Got A Crush On You.”

—ANNETTE M. LAI

MICHEL CAMILO
One More Once (Columbia)

Jazz pianist Michel Camilo, the pride of Santo Domingo, is awesome enough with his trio. Now the heat, and the fun, increases exponentially with his first big band project since his salad days in New York fronting an ensemble called French Toast. With guests like alto saxophonist Paquito de Rivera and top conga player Giovanni Hidalgo. One More Once features numerous Latin-styled crescendos sprinkled generously throughout Camilo’s arrangements. Afro-Caribbean, Latin, bebop, classical and even 12-bar blues, Camilo is the most disciplined and exciting pianist going.

—KEITH ZIMMERMANN

Todd Snider
Songs For The Daily Planet (Margaritaville/MCA)

If Jack Kerouac was reincarnated as a slacker, he’d probably go for a record deal and be Todd Snider. Like of Jack, Todd Snider rode his thumb across this great nation and his debut album, Songs For The Daily Planet, is proof that sand and motorway food adds dimension to a songwriter’s output. “That Was Me” is a poignant commentary on the breakdown of brotherhood in the modern world. “This Land Is Our Land” is Snider’s American vision of paved roads, country clubs and oil spills packed with the same cynicism as Billy Joel’s “My Man’s Land.” On the looser side is the honky-tonkin’ “Trouble.” A woman like you walks in a place like this/You can almost hear the promises break. If you like producer Tony Brown’s sound on Steve Earle’s classic T择 New Zero, then you’ll be doubly pleased with Todd’s debut.

—KEVIN ZIMMERMANN
Have you heard the news?

"Weird Al"

"HEADLINE NEWS"

(Parody of 'Mmm Mmm Mmm Mmm' by Crash Test Dummies)

"Weird Al" Yankovic

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