This Week

No doubt about it: alternative radio has grown up. It's become the breeding ground for superstars—both artists and executives. In this week's Alternative Special, Gavin's Max Tolkoff talks to folks he calls "punks on the rise"—programmers and record executives, such as Reprise's Steve Tipp (top) whose names are synonymous with alternative. Tolkoff also checks in with Live "05-San Francisco's vice president of programming, Richard Sands (middle), who was once a "punk on the rise," but with his station's success has become an executive at the top. Sands talks about his nine years with the same company and the changes he's seen. To round out the event, alternative assistant Spence "Spence D" Abbott reports on the most alternative of concerts, Lollapalooza. Maybe alternative music is heading for the mainstream, but you'll see from these stories that it still very much has a mind of its own. In this week's news, the industry is watching Infinity's Mel Karmazin—whose pockets are burning with money—wondering who he'll buy up next. Gavin's U.K. sister publication Music Week plans a workshop on breaking U.K. artists in America, and four years and ten million albums later, Simply Red's Mick Hucknall (bottom) is back with an album about... life. Check out the urban pages, where MTV's Steven Hill talks to Quincy McCoy about the importance of being versatile, and on the GO chart, Edwin McCain, Goo Goo Dolls, Jonathan Cain and Silversun pick.
REBA SJS World Premiere of her new album
Starting Over

Celebrate twenty stellar years of achievement in country music with Reba as she talks with Lon Helton.

Available on a non-exclusive basis the week of September 25th on compact disc

For more information contact SJS Entertainment at (212) 679.3200 Ext. 220
When Stan Freberg is inducted into the Radio Hall of Fame in Chicago next month, it'll only be the latest in a lifetime of achievements for this Renaissance man of comedy, advertising and broadcasting. Most people first heard of him in the mid-'50s, when he issued a string of hit records, scathing parodies of trends of the times. With the sharpness of a mimic and the smoothness of a jazz buff, he took on Elvis Presley, the Chords, the Platters, and others, for what he found to be the incomprehensibility of R&B and rock and roll. "I've mellowed a little since then," he says. "I've come to tolerate rock and roll."

He skewered the commercialization of Christmas and then became an advertising creator himself and, as Advertising Age said, "the father of the funny commercial," first on radio, then TV. At age 69, he still produces great spots.

Stan Freberg: Here, which is heard worldwide. His work is available from Capitol and, soon, from Rhino, which will also release a sequel of his classic Stan Freberg Presents the United States of America, the Smithsonian Institute, which, Radio Spirits of Chicago, will issue recordings of Freberg's CBS radio shows.

Radio hasn't changed much as an advertising medium. A few years ago I did a spot that we called "The Great, Great, Great, Great, Great, Great, Great, Great, Great feat of radio," because people are still trapped in their cars. Radio is a terrific medium.

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

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

I started in radio in 1945, doing cartoon voices with Mel Blanc at Warner Bros. About four years later I took a thing to Capitol Records, it was "John and Marsha," and that launched me into the record business. Most people who are old enough to remember those days equate me with records.

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

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

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

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

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

$1.7M is fine with Infinity

Not that sales aren't respectable—they are—but they aren't what retailers expected.

Michael Jackson is an obvious example. His History has only sold 1.1 million copies domestically. He's joined in the relative doldrums by Elton John, whose Made in England has sold a disappointing 700,000, and Paula Abdul and Rod Stewart, whose latest efforts have sold less than gold 300,000 and 200,000 respectively.

"I don't think there is a retailer in the country who wouldn't admit to being disappointed this year," says Strawberries' president Ivan Lipton. "The top names didn't take off like rockets and ignite sales."

As of September, the Wall Street Journal reports, album and singles sales together totaled 12.2 million units, up only 0.5 percent from last year. Album sales were up only 1.4 percent, while singles sales went down 5.5 percent.

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

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

"Not that we don't have a lot of radio stations," he's going to say, "but the problem is the lack of ownership rules. The only way a radio station can buy up more doesn't sit well with the company's critics, who fear that big ownership means loss of localization and the crushing of small owners."

"When Mel Karmazin comes into your town it's like Wal-Mart coming in and absolutely killing small shoppers," says Andrew Schwartzmann, who's the executive director of the Washington-based Media Access Project.

Karmazin himself contends critics shouldn't spend time worrying about what he's going to do. "I don't see how we could own more than, say, 100 radio stations," he's been quoted as saying. "But let's say we do. That is nothing compared to what CBS or ABC owns in television." And in truth, percentage-wise, since it only takes in three percent of the industry's total revenue, Infinity controls a very small piece of the pie.

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

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

Beverly Mire Finds The Fountain Of Youth Radio

After seven years of placing commas and semi-colons, writing news and enforcing deadlines, Beverly Mire, GAWN's editorial director, is leaving to become operations director at Youth Radio in Berkeley.

She has been working part-time for the organization for three years.

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

GAWN couldn't have lost Mire to a better organization. Youth Radio is a non-profit multi-media training center that's based in Berkeley. Its students come from San Francisco Bay Area high schools and youth groups. They have their own radio show on KQED/EMI-San Francisco, and they produce commentaries for National Public Radio and the Monitor Networks. There is no tuition. "That's only the tip of the iceberg," Mire says. "What our students have accomplished in the past three years would fill a Yellow Pages." One of Youth Radio's graduates, David Daniels, is currently the assistant music director at KMEI-San Francisco.

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

The war over a standard for digital videodisc is over.

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

The resulting format "has the best elements of both sides," said IBM researcher Alan Bell. But it appears closer to the Toshiba concept than Sony's. The physical structure of the disc, expected to be close in size to current CD's, conforms to Toshiba's idea—hollowing two thin discs together and storing up to 1.7 billion bytes per disc—of 1.35 minutes of high-quality video and audio per disc. The technique for storage data and the system by which a computer in the player reads the disc's signal—is Sony Philips', Sony Philips, which controls important patents on CD technology, insisted that current compact discs be playable on the new machines, which could appear in late 1996.

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

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

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

ABC Sets Dates For Beatles' Anthology'

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

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

The special, produced by Apple Productions Ltd., features recent interviews with Paul McCartney, George Harrison and Ringo Starr along with taped interviews of Lennon, telling the story of the band's formation and rise.

The two songs, based on work tapes left behind by Lennon, will be released by Capitol in the first volume of a planned ten-disc series called Anthology, which will include previously unreleased Beatles recordings known only to bootleggers. The first release, on November 20, is a 40-cut set including a McCartney-Harrison song from 1956, "In Spite of All Danger," which the lads sang at a "record your own voice" booth in Liverpool.

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

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

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

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

Gilreath is careful to note that he is in no way connected to the Parents' Music Resource Center (PMRC), of which Gore, the wife of Vice President Albert Gore, was once an active member. He even says he hopes his magazine will diffuse calls for mandatory labeling of records.

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

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

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

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

New Mag Monitors Lyrics

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

BY KENT ZIMMERMAN

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

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

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

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

According to Mark Ryan, a limited number of "British delegate" slots have been reserved for American parties interested in attending. Otherwise, the event is geared toward those in the British music industry. Executives interested in attending this special event should contact Kent Zimmerman at GAVIN or Mark Ryan directly, 011-44-171-921-5902. It says the group's Barbara Watt. "It gives parents an opportunity to know what is in a song before they make a purchase."
**Hot Wired**

**We Interrupt This Cybercast**

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

“Radio will adapt in light of online cyhercasting” states Kim Danders, Hot Wired's audio producer. “Because the relationships individuals have to computers are more intimate and personal, cyhercasters will need to reflect this.”

For those not hip to the idea yet, cyhercasting is the term for broadcasting new media over the Internet. Although most of the online radio is repurposed (meaning it’s aired on the radio previously), experimentation is beginning with formats like RealRadio. “As the online world infiltrates the general population, the potential of world wide cybercasting on demand begins to be realized,” says Danders.

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

Hot Wired plans to splash down next month by airing an installment of Danders’ KUSF/ FM program RadioSage over the Internet. Hot Wired's music editor Robert Levine will team up with San Francisco Chronicle music reporter Joel Selvin to play music of the '90s and discuss its merits. “I'm willing to stand up and defend my work in a forum like this, but the technological innovation of it is lost on me,” says Selvin. “KUSF has an intelligent audience that’s a hardcore group of people who will take sides with the subjects I raise.”

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

—DAVID BERAN

**REALITY BYTES**

**PARENTAL GUIDANCE REACHES THE INTERNET.** Westlake, Calif.-based Providence Systems has developed a software tool to help parents monitor their kids' computer use, online service costs and Internet access. HE'S STILL HERE. Meat Loaf is slated to open his own Internet site on October 27, just ahead of his next album release which is set for November 14. Users will be able to get snaps of the upcoming Welcome To The Neighborhood, access a CDLink, a downloadable screen saver, music discount coupons, an interactive whirlwind and the chance to win — what else — a Triumph motorcycle. For a sneak preview go to http://www.meatloaf.mca.com...DM RECORDS WILL PUT OUT ITS FIRST ENHANCED-CDS in early November. Groove Attack will paint a video landscape and Spiritual High will contain a holistic wheel that will show users Tai Chi, meditation techniques, relaxation and breathing exercises and psychedelic animation imagery...COMING UP ON AMERICA ONLINE: A celebration of Duke Ellington’s life on September 25 at 9 p.m. Eastern, a blues chat with guitar whiz Robben Ford and his band the Blue Line, September 25 at 10 p.m. Eastern...IF YOU WANT TO CHECK OUT: THE SHARMS, they're at http://www.drci.co.uk.drci/sharmers/...

— BEVERLY MIRE

**Mick Hucknall: Talking about Life**

It’s like three degrees of separation.

Everyone knows someone who loves the music of Simply Red and the voice of the band’s frontman, Mick Hucknall. Worldwide, ten million of those someone took the group’s last album. Stays home, played it to death. If those were the days of vinyl, sales probably would have reached 2 million by now.

And even though we in the states accounted for a small percentage of the album’s sales, Stays did well here, and more than one person knows at least one friend who jumps out of their skin just thinking about Hucknall’s burn-down-the-house live performances.

Most of Hucknall’s appeal lies in his foot-on-the ground take on Life, which happens to be the name of his newest album, due in mid-October on EastWest. It’s a stunning collection of songs, from the sexy opener “You Make Me Believe,” where he asks, “misten up my warmest dreams” to the closing anthem “We’re In This Together” to the wondrous first single, “Fairground.” On “Loves and Loves,” which Hucknall says is his favorite track, he stretches his voice until you think it’ll break.

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

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

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

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

It should happen here.

**Mick Hucknall will be profiled in the October 29 issue of GQ/WX.**
On The Air

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

In The Grooves

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

Faith Henschel segues from Elektra Entertainment, where she was vice president, alternative marketing, to Capitol, where she's been appointed vice president, field marketing and consumer marketing group. Named producers Rick Wake (Mariah Carey, Celine Dion) will be launching an as-yet unnamed joint-venture label with A&M... Dave Bendeth has been assigned to the post vice president, A&R

RCA Records. He was vice president, A&R, BMG Music Canada... Razor & Tie expands: Liz Opoka is director of radio promotion... Kerri Savage is manager of radio promotion and Mike Ragovina will do A&R and production. Opoka was music director of WFUV/FM-New York. Savage was with Relativity and Ragovina has been promoted from A&R production manager... GRP is starting up a new imprint, Giant Step Records, which was created by Groove Academy's Jonathan Rudnick and Maurice Bernstein... Darren Higman and Eddie Santiago have both been named director of product development at Atlantic Records... Higman moves in from MCA, where he was director of marketing for soundtracks and Santiago segue from EMI Records where he was director of marketing... in A&M's publicity department... Diana Baron has been upped to senior vice president from vice president of publicity... West Coast. Lesley Pitts joins Loose Cannon as vice president, publicity and artist development... Lesley Pitts was national director of publicity for Jive Records... Jeff Jones has been tapped as vice president, marketing and product development at Sony Music... Jones worked at Sony—and Columbia—from 1976 to 1987... so this is a return to the company... He was most recently vice president, marketing, artist development, Elektra Entertainment... Also at Sony, Garrett Schaefer has been promoted to director, A&R at Columbia House... Cathy Williams is national manager of media relations... at Rhino Records... Ellen Pryor has been named vice president of the public relations firm Network Inc., Inc... At EMI, Judy Harper has been named senior director, strategic marketing... and Willie Smith has been named director, strategic marketing...
Flash

BY JULIE GORDON

THE FLASH had a wonderful time at CM. There seemed to be more signed hands playing than ever before, but there were still more than enough unsigned bands to go around. It does seem absurd though that people with badges can’t get into the clubs for some of the “hot” shows. CM hands post and record talk about Chose, The Youngs, Welcome to Julian, Giant’s Chair, Barbara Brousal, Tinker, Huffy, Elevate, Olivia Tremor Control, Autohaze, Daniel Cartier, Garden Variety, Edwyn Collins, Pichblende, Rex, and Clickit-ikatowki (who also have the greatest name). Look for THE FLASH in Portland for NXNW at the end of the month. While I was away, Bryan Huttenhower resigned from the Capetown Russells. Welcome to Dandy Warhol. Andy Gershon is getting out of the management business. He has a movie project that will likely go into development in the week ahead, and will be spending a month or two traveling before contemplating his next move. This means that the Smashing Pumpkins are taking to new manager, Tom Lewis, formerly of The Primes and Direct. Michael Lustig, who manages the Refreshments and has been working with Andy, will continue to work with Raymond Cofer on U.S. representation of The Sundays and Cocteau Twins. Others hands for managers: Smackmellon and Frogpond (both on Relativity). R.E.M.’s Mike Mills has expressed an interest in producing Frogpond’s record. A band garnering positive attention from many managers and record talk about Sensefield, Guumountain, Q Management have been closely following the band, and now there is talk that Q Prime are waiting in the wings as well. Are Caroline poised to hold onto Ben Folds Five through the end of their deal even though 550, Arista and Elektra would be happy to buy them out for seven figures? Detroit band Haroz are close to a deal with Columbia... Vermont band Shush have admirers at Warners, Giant, and Elektra... You might be surprised at which label seems to have an edge in the frenzy to ink: Skeleton Key... Scud Mountain Boys have inked with Sub Pop... With three offers on the table, buzz band Spankies have disbanded. Will Jenny Jenny be forming a new band?... Rising Tide have signed their first act—Ho Hum (this is the name of the band, not a comment). Tom Lewis, formerly of The Primes and Direct, has signed a deal with Elektra and Ho Hum to Daniel Glass and Rising Tide’s attention, and is now an A&R executive at the label. Jefferen band Loud Lucy is slated for October release and they will be playing dates with a little Morissette... San Francisco band Cola have admirers at 550, RCA, Arista and Mercury... Labels are waking up to the talent of Canadian band Thrush Hermit; into whose life I have always been made easier by a band to have appeared on the covers of the last three issues of JG Flash... BG publisher Clyde Lieberman, who also looks close to signing artist Kim Fox to a publishing deal... Kronos Entertainment is staffing up... Some personnel changes are anticipated at London, Elektra and RCA. Add Irving Azoff’s name to the list of people courting the vacationing Missy Worth. Journalist Jim DeRogatis is heading to Rolling Stone, where he will be a senior editor in charge of the front of the book. Somehow the managing of the band to accept a VP of marketing position at RCA. What will become of his current management roster, which includes Quicksand and Tracy Bonham? THE FLASH was among the three thousand plus fans that trekked to the Santa Monica Pier to see Epic artist Silverchair play a free concert. The show was planned to accommodate the many fans who were not able to get into their Whisky show earlier in the week. The fans got a little excited, and one threw a bottle at lead singer Daniel Johns. He got six stitches immediately following their performance. For 15-year-olds, this Australian outfit really rocks, and the drummer. Ben Gillies plays like a classic pro. In three years Silverchair will probably be amazing... JUDE GORDON PUBLISHER AN A&R Tip sheet, Gordon’s Flash, and appears in Gavin twice monthly. For information call (310) 657-6787 or E-mail JGFLASH@AOL.COM. FAX: (310) 657-2166.

Sho-Prep

MICHAEL JACKSON

Michael Jackson simulcast on CompuServe Pragony America. On Line attracted a record 25,000 questions of which Jackson answered a total of 100 in 70 minutes.

QUEEN

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

WONDER STUFF

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

MADONNA

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

DAVID LEE ROTH

David Lee Roth has put together a 15-piece big band for a series of Las Vegas-style shows scheduled for October in Lake Tahoe and appropriately enough, Las Vegas. Called the Blues Basin Mambo Slammers, the assembled multitude will include congas, brass, and Edgar Winter on bass.

DAVID BOWIE

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

DOLLY PARTON

Whitney Houston has yet one of the biggest hits of all time with Dolly Parton’s song, “Will I Always Love You.” But Linda Ronstadt thought enough of the song back in 1975 to record a version for her album, Promise in Disguise.

PETER FRAMPTON

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

Friends Of Radio

Dr. Demento

Syndicated radio host, novelty rock musicologist-historian. Latest compilations on Rhino. Dr. Demento’s 25th Anniversary and Country Show.

Hometown:

Minneapolis

Stations listened to while growing up:

Arthur Godfrey on CBS. My mother played it while we were dancing, and Arthur was known for funny songs like "Two Ton Tootie."

I heard Top 40 on WDGY with Jack Payne and Bill Deal.

Start on radio:

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

Best fodder for novelty songs:

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

If I owned my own station, I’d

Have the Dr. Demento Show once a week or in the morning, but he eclectic the rest of the day, like the old KPKN or A3 now.
**Gavin Top 40**

**Top Tip**
**EDWIN COLLINS**
"A Girl Like You"
(Harv/None/AM)

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

**Record to Watch**
**RED HOT CHILI PEPPERS**
"My Friends"
(Warner Bros.)

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

**Inside Top 40**

*(By Dave Sholin)*

Imageination

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

In the almost three years since his arrival from KEGL-Dallas, PD Jimmy Steal has turned Q102 into an aggressive marketing machine, where fun and entertainment are the primary focus. Steal shared his knowledge and penchant for creating station imagery at the recent NAB in New Orleans and targeted ten key points. 1) Innovative ways to image your radio station on your own air. 2) How to prioritize what you promote from don't promote? 3) Why are on-air promos the most important point of difference between you and your competitors? 4) Is what you give away as important as how you give it away? 5) Are your jocks or off-air staff the stars of your promos? If no, why not? 6) What's really important in your listeners' lives besides music? 7) Who's writing your on-air promos? Do you spend enough time writing them? 8) What inspires you to create engaging-on-air promos? 9) What's the difference between you and your competition's imaging? 10) If your radio station were a movie, what would your listeners say is the plot, and what characters would they say are the stars? Simply put, Steal says there are tactics to justify our strategy. In the case of Q102 he says, "It's a sound that's not a foreboding or had its personality, yet not sleepy or hackneyed like bad Top 40s in the '80s that evolved into A/Ge. We're mass appeal, although left-of-center and Letterman-esque with a '90s attitude."

As the battle for the public's attention gets ever more hectic, Steal argues that, "We've literally got to fight to get our little bumps in unaided recall." To that end he brainstorm regularly with his marketing director Von Freeman, his APD/MD Brian Douglas, his music coordinator Race Taylor and his production director Randy Marx, who praises for a creativity that compliments a twisted mindset.

While many obsess over music, Steal believes that with a little effort and a pinch of other techniques readily available, everyone is on a level playing field when it comes to music. "It really comes down to two things that distinguish you from your competition," he says, "personalities and station quality. The key to any successful station are the people bonding with it and..."

*Continued on page 10*
**In The Trenches**

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

TEARS FOR FEARS

Raoul And The Kings Of Spain

(Epic)

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

**The HISTORY OF SPACE AGE POP VOLUMES 1, 2 AND 3**

(RCA Records)

As reviewed by Mark Nittrouer VP of Alternative Promotions, American Records

Tired of testosteron-filled teenage angst? Well, this three CD retrospective is the remedy you seek. Space Age Pop refers to a genre of instrumental stylings popular from roughly 1954 (the arrival of Hi-Fi to 1961 (the Beatles' invasion). Space Age Pop takes your mind from exotic islands to surrealistic landscapes. Imagine big band music on mushrooms using the then-revolutionary stereo sound technology to outrageous proportions. But, as the liner notes point out, "However turgid the arrangements might get, there was always an undertone that whispered "Relax."" The set features pioneers like Martin Denny and Exquival, as well as many lesser-known composers who are equally impressive.

**FRIENDS OF DEAN MARTINEZ**

The Shadow Of Your Smile

(SubPop)

As reviewed by Steve Leiden VP Alternative Promotions, Inland Recordings

With the resurgence of interest in lounge music, specifically Esquivel, logic dictates a slight move North of the border state-side Arizona in particular. To a native New Yorker, Tucson, Phoenix--it's all the same, but in actuality that's like comparing Boston to Philadelphia. Dayparting? I would think so. Great music? Definitely! Other tracks worthy of your listening time are "Raoul and the Kings of Spain," "Don't Drink The Water," "Queen of Compromise," and "Falling Down." Listen well, enjoy this album and, most importantly, play it...a lot!

**Spence For Hire**

I have this new assistant who says he can write. His name is Spence "Dokey." That's funny, he doesn't look Russian. A long time ago I asked him for his impression of Lollapalooza '95. Can you believe he's just getting around to it now? But I thought it would be good to throw it in this week as sort of a "look back at summer" thing. So without further adieu, I present to you a Lollapalooza flashback backlash, stress induced by Spence D.

Dateline August 10, Shoreline Amphitheater, Mt. View, California.

It's approximately 5:30 on a scorching Friday afternoon as my Jetta crawls over the gravel-and-burnt-straw parking lot overflow. No sooner have the dust swirls settled around my car than we are besieged by a band of bald-headed surfer punk-morons bearing bags of books that offer insight into good karma and self-realization.

I promptly turn off my ears as the monk nearest me begins his spiel: "Hi, I'm a monk...." yet somehow I still manage to hear him say how his order toured with The Beastie Boys (which is not entirely implausible since lead Beastie Adam Yauch is a budding Buddhist himself). My compadres and I end up purchasing a copy of the vegetarian enlightenment toward good karma cook book and begin the 1-spring trip from E-15 to the front gate.

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

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

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

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

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

— SPENCE D.
Only you can prevent boredom.

JAWBREAKER

"Fireman"

The First Track
From The Forthcoming Major Label Debut Album Dear You

Produced by Rob Cavallo and Jawbreaker
Management: Cahm-Mar.
©1995 Geffen Records, Inc.
“cannon” from self

the first artist on the spongebath/zoo entertainment label.
from the album **subliminal plastic motives**

produced by matt mahaffey
PUNKS ON THE RISE

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

They're young (most of them anyway), dangerous, and totally "new school." They're some of the most influential people in the format. Some are well known. Some are not, but will be. If you're not in here this time, please don't start whining and complaining and acting all hurt and stuff.

Believe me, some of the people in this article would prefer not to be here. They would rather live out their alternative lives in quiet desperation. It's just that I'm Mr. Annoying Man these days and can't leave well enough alone.

See, I told you this was opinionated. And I will readily admit that the criteria is whacked. To those of you who are not in here this time I can only say: well, maybe next year.

Go out, make some noise. Do a good deed. Be a mensch.

Don't whine a lot. Or, whine louder.

By Max Tolkoff • Editorial Assistance by Spence Abbott

TROY SMITH
a.k.a. Boy Troy
Job Title: Program Director, WFNX/Boston
Age: 32
Favorite line from a movie: "I love you, Sid!!" I know, baby" — Staff
Theory Of Alternativity:
The act of alternating between Speedvision and regular TV.

When I first came to WFNX, Troy was a part-time. Thinking that I was helping to jump start the career of a dedicated "radiohead," I made him full time. Can you say "created a monster"?

For five years I was treated to a non-stop barrage of Mets: "The Mets are God," "The Mets can do no wrong," Mets this, Mets that. "If the Mets were to call me tomorrow and make me Bat Boy I'd leave radio," Troy would say. When he became production director, the production room became a shrine to the Mets. Eventually you couldn't see through the window cause it was covered in sports clippings and Mets paraphernalia.

Frankly, it's what drove me to resign in 1993. Troy moved up to MD. Their Kurt St. Thomas had enough of the Mets, so he left this summer. Now Troy is PD. Of course, it might also have something to do with the fact that Troy is an excellent jack, a wizard at production, has a great work ethic, is constantly (well, mostly) in a good mood, and just plain loud (in a good way). Don't mess with him.

MIKE STERN
a.k.a. The Other Jacobs
Job Title: Program Director, WRVF/Dayton
Age: 26
Favorite line from a movie: "Don't worry, I've got... an eagle." — Commander York while on trial in the movie Heavy Metal.
Theory Of Alternativity:
Sorry, I flunked Alternativity in college.

The rumor is that Mike Stern was raised by a family of Polar bears somewhere north of the Arctic Circle. That may explain why he used to work at an AOR station in Alaska consulted by Jacob Media. He lived Northern Exposure. Tired of the cold, Mike was eventually brought back to Detroit to work in the Jacobs Media home office. Detroit felt like Florida to Mike. The Jacobs brothers out Mike to work crunching research numbers, and fixing what passes for furniture in the office. Being so close to the nest of power, Mike couldn't help but pick up what would become the critical skills needed for a life in programming: avoiding phone calls from labels. No, no, no.

Just kidding. He became the musical point person for our consultancy. He has a real passion for the format, and a great ear. He also became a key player in the sign-on process of many of the "Edge" stations. So naturally, when a new PD was needed for WRUF in Dayton, Mike was next in line. Who do you think modeled the weekly music tapes Tom listened to?
overheard recently commenting to Mark Kates, “Who’s this Volk guy working for me?” So where’d he come from? Ted started in radio somewhere in Buffalo, then became the Boston local for Geffen. Displaying a strange knack for getting me on the phone at WFNX whenever he damn well wanted, Ted always delivered what he promised. It only took a couple of years for Ted to get sucked into the home office in L.A. Imagine being the new guy and dealing with the rise and fall of Nirvana. The chaos of Sonic Youth. The demands of Hole. And this year breaking Weezer. Pretty heady stuff. Ted is the “Iron Man” of the record industry.

SANDY HOROWITZ

a.k.a. Laddy

Job Title: Program Director, WWDX/Lansing (soon KTEG)

Age: 25

Favorite line from a movie: “I miss WAAH!” - World According To Garp

Theory Of Alternativity: Second coming of Jesus...the enlightened few will survive and the rest will be banished to hell. [Q: X: Sandy, I was only kidding. Take it easy.]

Hey, last week’s “Sandy Horowitz NAB Picture Page” should tell you right away that Sandy is a man on the move. It was only a few short years ago that he was a lowly intern at 91X. Then he was a lowly, low paid assistant to Stapelford and Halloran. Then he went insane and began questioning his own future in radio. He hit the road and wound up 90 minutes west of Detroit, in Lansing. Determined to make it at any cost, Sandy finessed himself into the MD position at WWDX. When the PD got ousted, Sandy was next in line. And let’s not forget to give a heaping bucket of credit to WWDX GM Al Wilson for seeing Sandy’s huge potential. In fact, as soon as Sandy settled in and took control, WWDX started to rise in the ratings. And they’re still going up. Sandy is a serious programmer who knows how to run a tight ship. There’s a giant message here. If you can make alternative work in Lansing, you can make it work anywhere. Next stop for Sandy: PD of KTEG in Albuquerque. He is the prototypical next generation alternative programmer. Besides, once you witness that big, electric grin, you’re a fan for life.

JOHN MOSCHITTA

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

Job Title: Program Director, WQXA/Harrisburg

Age: Twenty-something or thirtysomething, we can’t tell.

Favorite line from a movie: “Did I say something funny?” — Joe Pesci in Goodfellas

Theory Of Alternativity: When the going gets tough, the tough go to Harrisburg.

When John started at WQXA (his first PD gig), I told him that you’re not officially a program director until you’ve made someone on your staff break down and cry. He actually believed me. Every week I call and ask if he’s done it yet. Every week he replies, “Close, but not yet.” John is young, but not inexperienced. You may not have heard of him before this because he worked quietly behind the scenes. Right before his PD debut at WQXA, he was the promotion director at Z100 in New York. Before that he was the promotion director at WDRE. And before that he was part of the Calderone/Loscalzo/Moschitta axis of power at WRCN in Riverhead, Long Island. Pretty good credentials, I’d say. He knows how to hit the street and create huge impact. He has a whipplike (go look it up) personality combined with a wise-guy sense of humor. And he’s very smart. DO NOT take John for granted. You could lose your fingers that way. WQXA is already sucking up numbers in Harrisburg.

ROBERT BENJAMIN

a.k.a. Robert (He’s not a nickname kind of guy)

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

Age: Forever in demo

Favorite line from a movie: “You talkin’ to me?” — DeNiro in Taxi Driver

Theory Of Alternativity: Will they play the WH Festival?

Robert has this way of looking at you as if you are a field mouse and he is a hawk. It’s a look that says, “First I will peck out your eyes, then I will eat...”
"There may be other 1995 debuts as fine as Life Begins at 40 Million, but few will be as free of formulas and lifting."

-TIMOTHY WHITE
BILLBOARD

"A fine, original disc that features lively, Celtic-influenced melodies and off-balance lyrics drawn from bad dreams caused by late-night snacks from 7-11. Like anything original, it has its rewards."

-NEW YORK POST

"Fast, funny, quirky alterna-prog-rock with tangled/comic lyrics."

-NEW YORK NEWSDAY

E-MAIL: BOMEN95@AOL.COM
MANAGEMENT: INVAE-ON GROUP, LTD., NYC

THERE DEBUT ALBUM INCLUDES "THE BIG BURN"

PLUS A BONUS MULTIMEDIA TRACK
FEATURING VIDEO, LIVE PERFORMANCES AND MORE.

PRODUCED BY JERRY HANNAH

ON TOUR
9/22 PROVIDENCE, RI
9/23 PORTLAND, ME
9/26 NEW HAVEN, CT
9/27 STATE COLLEGE, PA
9/28 WASHINGTON, DC
9/29 LANCASTER, PA
9/30 PHILADELPHIA, PA

"Life begins at 40 million"
you for lunch.” Where did he learn this? When he was the MD at KROQ in New York? Ah, nothing to fear though. It’s only a look. However, it’s combined with a rather taciturn demeanor that will have you foolishly gibbering away if you’re not careful. Robert knows how to get information out of you, without giving up anything on his end. He’s firmly in control at WHFS. In fact, ever since he took over for Tom Calderone (how many years has it been now?) Robert has put together an amazing team of dedicated people: Pat Ferrise, Bob Waugh, and the now departing Bill Glosser. GM Alan Hay should be very proud. This is a programming chemistry unlike anything I’ve ever seen in radio. It’s truly rare. And the results speak for themselves. WHFS is dominating the Washington market. Robert has mastered this weird ability to allow WHFS to be both eclectic and familiar at the same time. They take chances on songs no one else will touch, yet they know how to play the hits.

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

PAUL KREIGLER
a.k.a. Paul Kriegler (or Mr. Kriegler, to you)
Job Title: Program Director, KMYZ/Tulsa
Age: I can’t tell you that!
Favorite line from a movie: The one where you have to wait for Junior Mints.
Theory Of Alternativity:
If a format can expand, it will expand.

Paul’s another smart young one who came from KNNC in Austin. He’s like a walking encyclopedia of music and is very passionate about the format. And very opinionated about it too. But it made him a good MD at KNNC. After leaving there, he wound up in Oklahoma, ‘cause Oklahoma is OK (you mean you never heard that slogan?). After suffering through some demeaning on-air work in the area, Paul convinced someone that he had the goods to actually run an alternative station. Soon he was recruited for KMYZ, an “Edge” client and the only spot on the dial in Tulsa that wasn’t playing either hair bands or country music. Thank God. Paul’s making his mark out there, and paying his dues. I’m sure it won’t be long before we see him slamming Morrissey tunes in a larger market.

KEVIN WEATHERLY
a.k.a. N/A
Job Title: Program Director, KROQ/Los Angeles
Age: N/A
Favorite line from a movie: N/A
Theory Of Alternativity: N/A

Let’s see. Top five radio stations in the the number two market in the country. You don’t think he has about 10,000 people up his but every three seconds? I say we have an official “Let’s Not Call Kevin Day” once a month and give the guy a break. But I guess that’s what he gets for engineering one of the biggest radio comebacks in history. Many people questioned the choice of a Top 40 guy to pilot KROQ out of its’ ratings quagmire a few years ago, but I’m sure Tripp Reeb is feeling pretty satisfied with his choice. It’s the music. It’s the imaging. It’s the jock delivery. It’s the whole bloody package. KROQ is so plugged in to L.A. it’s hard to think of one without the other. Naturally this kind of success causes people all over the country to sit up and take notice. And there’s been a lot of “let’s watch KROQ and see what they’re doing” follow-the-leader mentality. But Kevin is usually the first to debunk that “As Goes KROQ, So Goes The Nation” attitude. He’s always advocated that stations simply do what’s right for their own market. And that might include entering the AIR competition as often as possible. When he was playing the CHR version, Kevin won so often he was certifi ed as an off icial Porsche dealership. O.K., he can definitely pick a hit.

DAWN HOOD
a.k.a. N/A
Job Title: Senior Director of Alternative Promotion, Pen & Naumann
Age: N/A
Favorite line from a movie: N/A
Theory Of Alternativity: N/A

Need I remind you that Dawn is a past recipient of the GAVIN “Alternative Promotion Person of the Year” Award? She won not only because she won the
"This year's Alternative Darkhorse."

EVERCLEAR

"Santa Monica (Watch The World Die)"

the new track from SPARKLE AND FADE

ON TOUR NOW WITH FILTER

9/22 Dallas
9/23 Austin
9/24 San Antonio
9/25 New Orleans
9/27 Orlando, FL
9/29 Nashville
9/30 Winston-Salem, NC
10/1 Richmond, VA
10/4 Long Island, NY
10/6 Montreal
10/7 Northampton, MA
10/8 Buffalo
10/10 Columbus, OH
10/11 Chicago
10/14 St. Louis
10/15 Louisville
10/17 Lawrence, KS
10/18 Iowa City, IA
10/19 Minneapolis
10/20 Madison
10/21 La Crosse, WI
10/22 Indianapolis

EARLY ADDS:

WFNX
KNDD
KNRK
KXK
KLZK
KPNT
WBCN
WMMS
WRXQ
WOXY
KBBT
WDFZ
WQPK
WAVF

OVER 90,000 ALBUMS
SOLD AND GROWING!

Insane and rising in our own weird way.

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

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

MARK NEITER
a.k.a. N/A
Job Title: VP of Alternative Promotion, American Recordings
Age: 29
Favorite line from a movie: “Badges? We don’t need no stinkin’ badges!” - Treasure of the Sierra Madre
Theory Of Alternativity:
Alternative = inspiration x (originality + perspiration)

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

TOM BIERLY
a.k.a. Grover
Job Title: VP National Promotion
Director, Alternative Radio
Age: N/A
Favorite line from a movie: N/A
Theory Of Alternativity: N/A

Well trained attack dog or promo man?

Same thing aren’t they? Warner Bros. let Bieri loose on the Flaming Lips project last year, and he just wouldn’t take “no” for an answer. He is fully credited with breaking “Jelly” wide open at radio, starting out of the Midwest where he was based as Chicago local for the Bunny. Obviously the powers that be (Jeff Gold and Stu Cohen) thought Tom would make a great national alternative guy. He’s totally on the ball, very diligent about staying in contact with EVERYONE, and is hugely responsible for bringing Warner’s alternative department wailing into the ’90s. I say we give him the “Acid Test.” All of you in radio call Tom tomorrow and ask him for a bond for your acoustic Christmas shows. Yeah! Let’s see what Tom’s really made of.

BRIAN CORONA
a.k.a. Buh, Buh, Buh—Corona
Job Title: Director of Alternative Promotion
Age: thirtyish
Favorite line from a movie: “That’s not a bacon factory, is it?” — Babe
Theory Of Alternativity: N/A

Brian loves bacon. He eats at least a pound a day. We all try to warn him that bacon could cause problems, but he won’t listen. It’s bacon and eggs for breakfast, BLT’s with extra bacon for lunch. And usually roast pork or pork chops for dinner. Saturdays he splurges and has a big fat filet mignon for dinner. Sunday is usually “Cheese Fantasy Day” at the Corona household. It’s amazing that he stays so thin. No doubt it’s all the energy he burns as alternative promo guy for 550. Brian is another of the new breed of promo person who “gets it.”

Hype is not his style, he prefers to hypnotize his victims, lull them into a sense of false security, and then go for the kill. It’s a treat watching Brian at work. If conditions are right he can stump someone from about thirty paces. I’ve seen him stun a music director from across the room, and then the next Tuesday that station will add Eve’s Plum. Fascinating.

JOEL HABESHWAY
a.k.a. Tank Boy
Job Title: Director Of Promotions For All Sorts Of Formats, Hollywood Records
Age: Still young enough to kick our butts
Favorite line from a movie: Line? You want one stinking line? No way! Put the whole movie in there! Full Metal Jacket, dammit!

Theory Of Alternativity: If a “fly away” doesn’t get the odd, maybe a “Fly Over” with cluster bombs will.

Joel felt weapons and rock mat Hollywood Las desert before running into National Guard driving tanks. Then, a few more years in the Army driving tanks. Then, a few more years in the National Guard driving around the desert before running into the “Edge” in Las Vegas. After doing time in radio, Joel felt that record promotion was more his style. Maverick took him on, then dropped him off, Joel then became an alternative indie promo guy. He loved it so much that he made a beeline for Hollywood Records when he heard there was an opening. Now he’s a multi-format kinda guy, but his heart is where the rock is. He’s the only man I know who can display a broad knowledge of both weapons and music in the same conversation. Joel definitely lives the rock & roll lifestyle. He’s always out at shows. He seems to know at least one person in every band, and his brain is like the Rock Library of Congress. He might seem phlegmatic, but do not be deceived. He’s in it for the music, dude.

**Tom Gates**
a.k.a. Gate-O
Job Title: Director Of Alternative Promotion, Roadrunner Records
Age: 25
Favorite line from a movie: “There’s a fine line between clever and stupid.” — Spinal Tap

**Jonathan Lev**
a.k.a. Jonny Bahama
Job Title: Vice President In Charge Of Getting My Head Through The Door, Mutant Promotions
Age: 30 (going on 15)
Favorite line from a movie: “Get your Goddamn ape paws off of me!” — Charlie Leaton, Planet Of The Apes

You know, I actually don’t know that much about Tom Gates, but he’s making a lot of noise out there. That, or he has no one else to call except me. But he’s very charming and funny over the phone. When I finally met him in person I was struck by how human he looked. You can tell Tom is going to have a nice long run in this business. He’s the kind of person you really don’t mind talking to about music. He has a great sense of humor, a very thick skin, and all his hair. If Roadrunner makes a splash with this Shelter record it will be because of Tom Gates. At least, that’s what his bosses are hoping.

**Karen Glauber**
a.k.a. Mrs. Parker
Job Titles: VP Post Modern Editor, Hits Age: 34
Favorite line from a movie: “I love my dead gay son.” — Heathers

You know, I actually don’t know that much about Tom Gates, but he’s making a lot of noise out there. That, or he has no one else to call except me. But he’s very charming and funny over the phone. When I finally met him in person I was struck by how human he looked. You can tell Tom is going to have a nice long run in this business. He’s the kind of person you really don’t mind talking to about music. He has a great sense of humor, a very thick skin, and all his hair. If Roadrunner makes a splash with this Shelter record it will be because of Tom Gates. At least, that’s what his bosses are hoping.

**Karen Glauber**
a.k.a. Mrs. Parker
Job Titles: VP Post Modern Editor, Hits Age: 34
Favorite line from a movie: “I love my dead gay son.” — Heathers

You know, I actually don’t know that much about Tom Gates, but he’s making a lot of noise out there. That, or he has no one else to call except me. But he’s very charming and funny over the phone. When I finally met him in person I was struck by how human he looked. You can tell Tom is going to have a nice long run in this business. He’s the kind of person you really don’t mind talking to about music. He has a great sense of humor, a very thick skin, and all his hair. If Roadrunner makes a splash with this Shelter record it will be because of Tom Gates. At least, that’s what his bosses are hoping.

If you’re in radio and the mere thought of independent record promoters makes you cringe, consider Jonathan Lev. He’s in the demo. He knows the music. He was the drummer for that famous Bastan band. The Llamas, and he’s a walking encyclopedia of memorable moments from the world’s stupidest movies. I should know. Jonathan and I shared a very small office for almost a year. It was a lot like being sealed in a Gemini space capsule for a long ride to Mars. You get to know each other REALLY well. Almost too well. Day in and day out I had to listen to Jonathan noisyly flipping the pages of the latest J. Crew catalogue looking for the perfect raincoat. It drove me crazy. But if you’re looking for an alternative independent promotion person who really cares about the projects he takes on, Jonathan’s your man. He cares intensely about the radio stations he works with. No hype, no jive, no bullshit. And he does a great impersonation of 1960’s era Japanese monster movies. If this is the future of the format, we’re all in really big trouble.

If Dorothy Parker were sassy she’d be Karen Glauber. Karen knows EVERY-ONE, and has an incredible talent for sniffing out the best dirt. Her weekly col-
Finally, a band whose glass is half full.....

shelter

In a world where depression, confusion and complaint rock are hip, these guys are totally uncool.
Phl Costello
a.k.a. Dr. No
Job Title: Senior VP of Promotion, Capital Records
Age: 41
Favorite line from a movie: "What do I want from you Mr. Bond? I want you to die!" — Goldfinger
Theory Of Alternativity: Wasn’t that a band who used to play the Blue Note in the early ‘80s?

Phil is like Robert Duvall during that scene in Apocalypse Now where he’s standing on the beach after the invasion and says, “I love the smell of napalm in the morning. It smells like victory!” Phil is a master strategist and sports a no-holds-barred approach to promotion. He is one of those people who seems to be naturally in tune with their chosen career path. We’re all just glad it’s record promotion and not, say, hunting humans. I remember this time I was sitting in his cramped office in the Capitol tower while he was explaining to me how they were going to get radio to wake up and take notice of this Muzzy Star song, “Fade Into You.” He laid out exactly what the plan was going to be, and how it would be executed. Damn if it didn’t work just like Phil said it would. He scares me sometimes. He’s also hard to pin down for a social gathering since he seems to be working all the time. But know this: Phil is the most sincere and credible record guy you will ever meet. He’s not afraid to say something sucks, if it sucks. And people have a tendency to believe him about records ‘cause he’s mostly right. Kinda rare, isn’t it?

Steve Tipp
a.k.a. Tipp or The Tipster or...you make one up
Job Title: VP Promotion Contemporary Music, Reprise
Age: 37
Favorite line from a movie: "Yay, Kermit!" — from whichever Muppet movie you wish, ’cause that’s all he watches since having a kid.
Theory Of Alternativity: Just add my records
Steve wouldn’t tell me how old he is and when I tried to track down his age all the records seemed to have mysteriously disappeared. All I know is that he’s been doing alternative promotion since the late 1930s, but he still looks seventeen years old. He’s worked for the Warner family for most of his career except for a short stint at Columbia at the beginning of this decade. That lasted about as long as Donny’s smile on a Tuesday with no adds. So it was back to L.A. and the head alternative job at resurgent Reprise. Can you believe the label’s amount of releases each month? Wow.

And Steve makes the juggling act look absolutely effortless. His special talent is talking to radio programmers as if they have brains, which is probably a big reason for Steve’s longevity. His hugely successful track record covers everything from B-52’s to Chris Isaak to Green Day. So let him smoke a cigar if he wants.

Jon Cohen
a.k.a. J.C. (cause he walks on water)
Job Title: Bring Me The Head Of Alternative Promotion, Columbia
Age: A young, but cynical 27
Favorite line from a movie: “People who ‘ludes should not drive.” — Jeff Spicoli, Fast Times At Ridgemont High.
Theory Of Alternativity: ‘Tame records and stations following the lead of others formats bogus. So if we don’t get some cool rules, pronto, we’ll just be bogus ourselves.” — Jeff Spicoli (alas he really say that?)

His perky, can-do, whatever-you-need attitude is SO annoying. It amazes me that programmers even take his calls. Ahh, but if you do a little research you’ll find out that Jon is regarded as one of the best. As it is with Ted Volk, you’d be hard pressed to find anyone who doesn’t like Cohen. Jon is part of a one-two punch from Sony Music (the other is Leshay, of course) that makes Columbia a major player in the alternative world. Jon started life as a Boston local for EMI. Soon he was drafted to the New York home office and was forwarding the careers of artists like The Proclaimers, Blur, and Sinead O’Connor. His favorite hobby at EMI was sneaking into Charles Koppleman’s humidifier and “barranging” cigars for us. It was a sad day when Jon moved on to Columbia. We were now on our own for Columbia. Oh well. Jon’s other favorite pastime is sports. And the hat rumpus around the industry right now is that Cohen may not last much longer at Sony. The scuttlebutt has it that Jon now controls a majority interest in a New York sports franchise, specifically, basketball. We hear that part of the deal would have him coaching for this team. More to come.

John Leshay
a.k.a. Lay-Shay
Job Title: Yeah, Right (something at Sony, we’re not certain)
Age: Sure!
Favorite line from a movie: No way!
Theory Of Alternativity: Buh-Bye!

Has anyone so young risen so far in so short a time? Why, yes, many people now that I think about it. So relax. John’s detractors think he’s just a punk upstart. But that’s the point. We like that about him. And it’s a big part of why John is where he is now. He started life at HITS magazine, before that, we have no idea where he came from. My theory is that he arrived from outer space. However, he barely got rolling at HITS before the call came from Elektra in New York. Alternative national promotion was the
a tribute to john lennon

WORKING CLASS HERO

featuring

Red Hot Chili Peppers
Mad Season
Candlebox
Blues Traveler
Screaming Trees
The Minus 5
**Jack Isquith**
a.k.a. Jaaaaaack!

**Job Title:** VP, Alternative Music

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

**Favorite line from a movie:** “What is it that you want?”
— Joe Montegna, *House of Games*

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

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

**Stu Bergen**
a.k.a. Stu

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

**Age:** Twentysomething

**Favorite line from a movie:** “Squeal like a pig!” — that famous line from *Deliverance*

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

Stu used to work for Relativity. When Steve Backer left Epic (he was Jack Isquith's replacement) for Giant in L.A., Stu was tapped by Polly Anthony to be the next alternative guru for Epic. It was my favorite time in the corporate world. I've never been more satisfied with my work. We worked 24/7 and were always on the go. We tried to stay ahead of the game, always looking for new ways to promote our bands.

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

Another one of the new “brat pack” of alternative promo weasels, Joel has endeared himself to many programmers. We don't exactly know why, but maybe this short anecdote can illuminate the situation: Joel used to work for Savage records and he was annoying.

He would constantly call Kurt St. Thomas at WFNX and try to talk to him about music. How rude. Kurt would never take his call, or would only take it by accident. One day, Joel decided to just come up to Boston from New York and show up at the station, unannounced, to wait for Kurt. Joel now worked for East/West. Kurt found out about this when he called in for messages and the receptionist told Kurt that Joel was waiting in the lobby for him. Kurt slipped into the building through a back door. Joel continued to wait. After a while Joel began to suspect that Kurt had given him the slip. So he went around to the back door and proceeded to wait there. Then the front. Joel continued to wait. After a while Joel began to suspect that Kurt had given him the slip. So he went around to the back door and proceeded to wait there. Then the front. Joel used to work for Relativity. When Steve Backer left Epic (he was Jack Isquith's replacement) for Giant in L.A., Stu was tapped by Polly Anthony to be the next alternative guru for Epic. It was my favorite time in the corporate world. I've never been more satisfied with my work. We worked 24/7 and were always on the go. We tried to stay ahead of the game, always looking for new ways to promote our bands.

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

Stu used to work for Relativity. When Steve Backer left Epic (he was Jack Isquith's replacement) for Giant in L.A., Stu was tapped by Polly Anthony to be the next alternative guru for Epic. It was my favorite time in the corporate world. I've never been more satisfied with my work. We worked 24/7 and were always on the go. We tried to stay ahead of the game, always looking for new ways to promote our bands.
"RICHEST JUNKIE STILL ALIVE" MACHINES OF LOVING GRACE FROM THEIR NEW ALBUM (GILT) PRODUCED BY SYLVIA MASSY & MACHINES OF LOVING GRACE PRODUCED BY DAVE JERDEN CO-PRODUCED BY POE AND JEFFREY CONNOR "SEND AWAY" DRAGMULES FROM THEIR DEBUT ALBUM (ZILLA) PRODUCED BY LOUIS SCAL SE AND DRAGMULES MANAGEMENT HAPPY WALTERS AND JESSICA CLARKE FOR BUZZTONE MANAGEMENT "TRIGGER HAPPY JACK" POE FROM HER DEBUT ALBUM (HELLO) PRODUCED BY DAVE JERDEN CO-PRODUCED BY POE AND JEFFREY CONNOR

Talk to us at http://www.atlantic-records.com ©199_ Atlantic Recording Corp. A Time Warner Company
at the highly-successful Newbury Comics chain of record stores based in Boston. She was able to simultaneously deal with all sorts of stupid crap, and also not take any crap. Alexa was promoted constantly. After becoming one of the top people at Newbury Comics she decided things were going too well. She felt a full time life of living hell in radio was what she needed. So she became the PD of WEGQ. When the WBRU PD slot opened, Alexa slipped right in. Is she happy now? When someone pointed out recently that she should strive to get more enjoyment out of her life of free CDs, concerts for free, rock stars for free, and the admiration and respect of her peers, Alexa replied “Oh, I have a lifestyle. I just don’t have a life.”

**Phil Manning**

**a.k.a.** Phil
**Job Title:** Program Director, WENZ/Cleveland
**Age:** 32

**Favorite line from a movie:** I don’t have the attention span to watch a movie. I live my life in 3 minute and 24-second chunks (unfortunately).

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

Phil’s been around a lot longer than most people realize. He toiled away in near obscurity at WOXY for what seemed like eternity. Why, I remember when Phil started the first “Flashback Lunch” on WOXY around 1911. Block Party Weekends were another Phil Manning invention. Ah, who could forget those “Blocks of Bach” that would come up every four hours? Finally, Phil got serious about his radio career. After nudging him in the boot for a century to call Tom Calderone, Phil finally did it and wound up moving to Cleveland to take over the gun turrets at WENZ. Talk about your battleground! Whew! Do you have any idea what’s going on in Cleveland these days? Phil is now what is commonly referred to in radio jargon as “Battle Tested.” And he’s bearing up quite well under the pressure, thank you very much. Keep an eye on this one. In the next few years Phil will become one of the major players, not only in the format, but in radio in general.

**It’s been almost ten years since KITS, Live 105, made the transition from Top 40 to alternative. That’s a long time. For that entire period there has been only one Program Director: Richard Sands. That’s an amazing track record for the station and the man, considering what this industry is like.**

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

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

It’s been a mighty long ride—nine years to be exact— since then. The company that owns Live 105, Entercom, obviously made a long-term commitment to the format and to Richard. And it’s all happened rather quietly. Richard is a great manager with a steady hand on the tiller. But the last 12 months have been very interesting. Live 105 has achieved its highest ratings ever, Entercom decided to flip it’s Portland property to alternative (with Richard overseeing), and within the last few weeks Entercom’s Pittsburgh station became the next to go alternative. Once again Richard became the chief architect and consultant.

At the same moment, his long-time Music Director, Steve Masters, decided to move on. I figured it was about time we had a chat with Richard and learn what’s been going on.

**By Max Tolkoff**

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

Richard: Actually, it was ’86. Really? ’86?

Richard: Yes. All right. Go back to ’86 then. Well, first of all, we didn’t just do it willy-nilly. We did market research to find out what the hole was, because we were a Top 40 station that was trailing in the ratings to KMEL, who had come into the format after us and who had started to pretty much beat our butts. And the market study showed that there was a hole for a station that was kind of a subby hip station. So we took our Top 40 station (and we already had Alex Bennett on in the morning) and in the rest of the day we made it into a—I guess you might call it—a modern Top 40. It was a hybrid station where we didn’t just play alternative music, we still played some of the artists who were on the charts, including Janet Jackson, Madonna, etc. I guess we were one of the early hybrids of the format.

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

Was this need for alternative a legacy of...
the Presidents of the United States of America

three guys.

Five Strings.

One Nation Under God.

Featuring LUMP

4* 3* Modern Rock Monitor • #3 Most requested at Modern Rock Radio
62* 49* Billboard Top 200 Albums
Over 2,000 Hot 100 spins • Hot 100 audience reach over 20 million

TOP 40 IMPACT NOW!
#1 most played: KROQ, WFNX, WBCN, Q101, KNDD, KNNC
Major airplay: Z100, 99X, WHFS, KRBE, WPLY, WPST, WEND,
WMMS, WFLZ, WAPE, KDGE, WHYT

BUZZ CLIP

Produced by
Canned Up and
Chris and Dave

Management: Sire, Sire
http://www.sire.com

On Tour Now!

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

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

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

And what’s your feeling about this? I mean, we obviously had to cede neutrality to a lot of artists in the early days. Like, U2 became very big, very early on, and obviously we couldn’t claim exclusivity with them anymore. Do you feel that as a long time heritage alternative station that you are owed something? I don’t know if I’m owed something, but it would like fair and equal treatment. So when I see, for example, Silverchair in Los Angeles, the present goes to KROQ (and deservedly so), although KLOS also plays Silverchair. I think that when Silverchair comes to San Francisco there shouldn’t really be any debate about it. It should just be a Live 105 show. Yet, in this particular instance, the label argues that it should be neutral because they don’t want to initiate KSJO in San Jose, who plays the record, and they also don’t want to upset KOME, although San Francisco’s some 60 miles away from San Jose.

Right. It’s a thorny problem. But let me switch gears for a moment. Can you address the “dance” issue? For a lot of years there’s been the perception out there that Live 105 is more “dancey” than other alternative stations. Is this correct?
No, it’s a total misperception and it kind of always amazes us. Yes, in 1986 that was true, and we did have a night time mix show with Steve Masters and we did have a late night mix show. But over the last year or two that hasn’t been true at all. But a lot of people either never turn on our station or don’t keep up to date, so they still think that’s true. We’re as much a rock station as anybody in the country.

But do you think that’s only within the last couple of years?
I mean, the format has been in continual evolution, but especially since, let’s say post-Nirvana, it’s definitely been a rock station. And in the past year or two we don’t even have the mix show at night at all.

Is that great big alternative library still a big part of what you’re doing? Or has it been relegated, like at many other stations to the “Flashback” dust bin?
Well, I think we have a long heritage, and we still play up that heritage. As a matter of fact, this Sunday we’re playing nothing but Flashbacks. We don’t do that all the time, but we do it as a special feature from time to time. We have the Flashback Lunch, as do many stations, but on the other hand, I think right now we’re in a kind of cycle where current music is a little more important, so we’re much heavier on current music than we’ve been in the past.

You have a Top 40 background. Do you buy into the current trend with a lot of alternative stations that have gone the way of very high spins and sweepers after every song? This wasn’t the case in the early days of the format. First of all, I have a lot of respect for Kevin Weatherly, I think he’s done a great job with KROQ and I think the ratings prove it. I think he’s had a great influence on the format. It may not be consciously, but I think a lot of stations have emulated KROQ and the success they’ve had. And I certainly tip my hat to Kevin. I think good radio is good radio, no matter what you do. And there’s no problem with identifying your station frequently if you do it in clever and creative ways.

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

Steve Masters was obviously important to the whole Live 105 vibe. Are things going to change at all with him not in the mix? Is it sort of the end of one era and the beginning of another?
Steve’s been here since the very first day of Live 105, as have I. Of course he’s an important part of the mix. And both he and I feel pretty emotional about his leaving and both of us are sorry to see him go. But being said, you know, one day I’ll be gone, and the station’s just going to keep right on going. The people at the top are important, but to the listener, the radio station is just Live 105. And whether I’m here or Steve is here, it’s still Live 105, and it’s going to keep going. Will it be a different radio station? That remains to be seen.

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

Is there anything else you’d like to say? Don’t ever call here again. ●

**BE ON THE LOOKOUT**

**WEEK OF SEPTEMBER 18**

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

**WEEK OF SEPTEMBER 25**

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

**WEEK OF OCTOBER 9**

<table>
<thead>
<tr>
<th>Belly</th>
<th>Red</th>
<th>(Reprise)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ben Harper</td>
<td>Ground On Down</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>Blur</td>
<td>The Great Escape</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>David Bowie</td>
<td>Outside</td>
<td>(Virgin)</td>
</tr>
<tr>
<td>The Brian Jonestown Massacare</td>
<td>Methadone</td>
<td>(Bomp!)</td>
</tr>
<tr>
<td>The Rentals</td>
<td>Friends Of P</td>
<td>(Reprise)</td>
</tr>
<tr>
<td>The Smackmellon</td>
<td>Blue Hour</td>
<td>(Relativity)</td>
</tr>
<tr>
<td>Tab Two</td>
<td>Flagman Ahead</td>
<td>(Virgin)</td>
</tr>
</tbody>
</table>
No Diggedy.

The premiere single and video from the new album Hold It Down.

Executive Producer: Parrish "PM" Sturtevant, Produced by D.I. Premier for Works of Art Inc., Remixed by Pete Rock, Sal & Scheme and PMD.

 Guaranteed to get you grooving with the 8 Off tongue.
 8 Off gets the job done.

8 O'F

The first single and video from the forthcoming debut album
WRAP YOUR LIPS AROUND THIS.

Album in stores October 24.

8 Off Management: 50 Management, (203) 454-7669.

Moja Entertainment Group

IS OFF THE HOOK
WITH ITS DEBUT RELEASES!

FATHER MC

THE MASTER OF RAP
Father MC returns with "Hey, How Ya Doin" from the hit album "This Is For The Players"

NICOLE JACKSON

A SENSUOUS NEW VOICE
and a beautiful woman. Nicole Jackson with "Sensuous Loving" the new album featuring her debut single "I Like"

Pronounced "Mo-jah" with an emphasis on sound!
P.O. Box 54697, Atlanta, GA 30308

Distributed by AEC
"Jesus Loves You (Not As Much As I Do)"

The first track from the new album "Cherry Alive"

30+ stations including:
WBCN  KEGE  WLUM
KTCL  WENZ  WBRU
KLZR  KROX  WZHR
WROX  WOXY  WQNF
WMRQ

Save yourself! Convert Today!

Produced by Fred Maher.
Management: Peter Rudge
for Zad Boy Management

https://www.evesplum.com/plemstaff
"All Music" and design are trademarks of Sony Music Entertainment
**Gavin Urban Landscape**

<table>
<thead>
<tr>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MICHAEL JACKSON - You Are Not Alone (Epic)</td>
<td>2412</td>
</tr>
<tr>
<td>2</td>
<td>BRANDEY - Brokenhearted (Atlantic)</td>
<td>2362</td>
</tr>
<tr>
<td>3</td>
<td>ARTIST FORMERLY KNOWN AS PRINCE - (E)Hate U (Warner Bros.)</td>
<td>2030</td>
</tr>
<tr>
<td>4</td>
<td>MARIAN CAREY - Fantasy (Columbia)</td>
<td>1967</td>
</tr>
<tr>
<td>5</td>
<td>JANET JACKSON - Runaway (A&amp;M)</td>
<td>1818</td>
</tr>
<tr>
<td>6</td>
<td>GROOVE THEORY - Tell Me (Epic)</td>
<td>1801</td>
</tr>
<tr>
<td>7</td>
<td>SOLO - Heaven (A&amp;M/Perspective)</td>
<td>1792</td>
</tr>
<tr>
<td>8</td>
<td>DEBORAH COX - Sentimental (Arista)</td>
<td>1749</td>
</tr>
<tr>
<td>9</td>
<td>BRIAN McKNIGHT - On The Down Low (Mercury)</td>
<td>1709</td>
</tr>
<tr>
<td>10</td>
<td>PURE SOUL - We Must Be In Love (StepGun)</td>
<td>1627</td>
</tr>
<tr>
<td>11</td>
<td>MONTELL JORDAN - Somethin' 4 Da Honeyz (RAL/Def Jam)</td>
<td>1515</td>
</tr>
<tr>
<td>12</td>
<td>REGINA BELLE - Love TCO (Columbia)</td>
<td>1489</td>
</tr>
<tr>
<td>13</td>
<td>COOLIO - Gangsta's Paradise (A&amp;M)</td>
<td>1437</td>
</tr>
<tr>
<td>14</td>
<td>BOYZ II MEN - Victor (Motown)</td>
<td>1067</td>
</tr>
<tr>
<td>15</td>
<td>FAITH EVANS - You Used To Love Me (Bad Boy/Arista)</td>
<td>1059</td>
</tr>
<tr>
<td>16</td>
<td>AFTER 7 - <em>I</em> Do Me Right (Virgin)</td>
<td>1051</td>
</tr>
<tr>
<td>17</td>
<td>IMMATURE - Feel The Funk (MCA)</td>
<td>979</td>
</tr>
<tr>
<td>18</td>
<td>MIKINISTEF - He's Mine (Outburst/DelJam/Island)</td>
<td>917</td>
</tr>
<tr>
<td>19</td>
<td>JASON WEAVER - Liv Ambition (Motown)</td>
<td>896</td>
</tr>
<tr>
<td>20</td>
<td>A FEW GOOD MEN - Tonight (LaFace/Arista)</td>
<td>880</td>
</tr>
</tbody>
</table>

**TOP TIP**

**MARY J. BLIGE**

"You Make Me Feel Like A Natural Woman" (A&M/Perspective)

Mary J. Blige debuts on the UL chart this week with 46 Gavin reporters. Stations reporting heavy spins include WMZQ (38), KISS/FM (52) and WBLX(22).

**RECORD TO WATCH**

**GERALD & EDDIE LEVERT SR.**

"Already Missing You" (Eastwest)

This father/son duo has increased spins with "Already Missing You" from +342 to +833 this week. "Already Missing You" is #22 on the UL chart.

---

**Making Noise**

The Regional View

**WEST COAST**

- Brandi +82
  - "Brokenhearted" (Atlantic) / Solo +64
  - "Heaven" (A&M/Perspective) / Groove Theory +59
  - "Tell Me" (Epic)

**SOUTHWEST**

- Monica +87
  - "Like This and Like That" (Rowdy/Arista) / Mariah Carey +83
  - "Fantasy" (Columbia) / Janet Jackson +69
  - "Runaway" (A&M) / Tell Me (Epic)

**MIDWEST**

- Janet Jackson +117
  - "Runaway" (A&M) / Brandy +98
  - "Brokenhearted" (Atlantic) / Solo +94
  - "Heaven" (A&M/Perspective)

**SOUTHEAST**

- Monica +86
  - "Like This and Like That" (Rowdy/Arista) / Xcape +82
  - "Who Can I Run To?" (Columbia) / Gerald & Eddie Levert Sr. +74
  - "Already Missing You" (Eastwest) / Gerald & Eddie Levert Sr. +149
  - "You Make Me Feel Like A Natural Woman" (Uptown/MCA) / Mary J. Blige +140
  - "I'm So Ready" (Bad Boy/Arista) / Mariah Carey +131
  - "Fantasy" (Columbia)

**CAROLINA/VA**

- Monica +91
  - "Like This and Like That" (Rowdy/Arista) / Mary J. Blige +88
  - "(You Make Me Feel Like) A Natural Woman" (Uptown/MCA) / Brandy +78
  - "Brokenhearted" (Atlantic)

The debut single.

Produced by Bobby-O for TLC Entertainment, Inc.
Management: Tina Knowles TLC Entertainment, Inc.
On-line
By Quincy McCoy

MTV is Buzzing Along

If you’re interested in making the leap from radio programming to MTV, it would help if you have a diverse and interesting background like Steven Hill. Hill’s a self-described “music lover” whose career started at Brown University’s multi-formatted WBRU. He gathered a great deal of experience and knowledge from working in each of the station’s formats. He worked as a jock at WILD-Boston, and was program director from 1988-95. Hill helped implement ABC Radio Networks’ Urban Gold format with Steve Harris, and later was executive producer of Tom Joyner’s syndicated show. Now Hill is part of a select group, called music programers, for MTV.

How did you get interested in MTV?
It’s a combination of two of my favorite things. I love music and I love TV. I do love television. I find it an interesting challenge to present music on a medium that it was not designed for. I’m amazed at how mindlessly you proclaim, “I love television.” Most people would never admit to that. I have no problem saying it. I grew up with television. Explain your job responsibilities.
I’m part of a committee that selects the videos that are played and scheduled on MTV. Our jobs are to maintain artist and record company relations because their health and our health are connected. Take us through the process. A video comes in and...
...A committee of eight people watch every video that’s submitted. A lot of things break out of different shows. For example, the hard rock stuff and alternative stuff break out of Alternative Nation. We try to accommodate as many videos as possible, so we have an acquisitions meeting where we accept or pass on videos, and we have a music meeting for scheduling the different rotations.
So you’re involved with music videos regardless of genre?
Yeah. I’m as involved with Alternative Nation as I am with Jams. That’s why it’s important that I’ve had experience with rock, jazz and R&B radio programming. The job entails it all.

Do trends in radio like urban AC or classics have an effect on your programming?
No, because the target audience for Urban Gold or black AC is different than the target audience for MTV. Our target is younger than that of an adult contemporary station.

Do you know that many urban stations that target listeners 18-34 use your rotations as a research tool? We know we have some effect, but coming from radio, I also know that at times we influence them. We try to be the best influence we can, but other times, let’s face it, they’re just trying to find an excuse. Oh, it’s not in hot rotation on MTV, so we can’t do anything with it, or...it’s not in hot rotation on BET, so we can’t do anything with it?

So the big difference between MTV and music radio is that you’re playing more now music than they are.
Oh yeah. We’re very much into breaking new acts in all genres. I’m pretty sure we’re selling a lot of records. We use buzz clips to let the audience know that a video is new, a little different, or hot. What’s a buzz clip? A buzz clip is a video that will either be huge, or that we have a good feeling about. It usually involves a new artist. For example we put a buzz clip on a hand called Silverchair and on D’Angelo. These artists, as predicted, have become major stars.

What’s ahead for MTV?
It’s evolving into an outlet that will still be 50-50 percent music, but you can’t live on a diet of one thing. No channel has been able to do that. MTV started out as one thing, and became successful, but it must continue to evolve to its target audience. We must evolve while staying true to our principle: MTV is music television.
DOE OR DIE

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

ALBUM IN-STORES OCTOBER 10TH

Management: Camian Byden for AllOut Management
MOST ADDED

**CYPRESS HILL**
Throw Your Set In The Air
(Fool's Gold/Colombia)

**KAPONE**
Get Down To It/No Jurisdiction (Penalty)

TOP TIP

**GRAND PUBA**
A Little Of This (Elektra/EGC)

If you've seen the video, then you know Puba's takin' his skills to the chill mode, and it works. 11 new adds!

RECORD TO WATCH

**BLAHZAY BLAHZAY**
Danger (Mercury)

When the East is in this house... Oh my God—14 adds! And many a West Coast station agree, including KJBT, KZSC, and KPOO...

---

**Gavin Rap**

RA  | LW  | TW  |
---|---|---|
$  | 1  | 4  |
$  | 1  | 1  |
$  | 2  | 2  |
$  | 3  | 3  |
$  | 4  | 4  |
$  | 5  | 5  |
$  | 6  | 6  |
$  | 7  | 7  |
$  | 8  | 8  |
$  | 9  | 9  |
$  | 10 | 10 |
$  | 11 | 11 |
$  | 12 | 12 |
$  | 13 | 13 |
$  | 14 | 14 |
$  | 15 | 15 |
$  | 16 | 16 |
$  | 17 | 17 |
$  | 18 | 18 |
$  | 19 | 19 |
$  | 20 | 20 |
$  | 21 | 21 |
$  | 22 | 22 |
$  | 23 | 23 |
$  | 24 | 24 |
$  | 25 | 25 |
$  | 26 | 26 |
$  | 27 | 27 |
$  | 28 | 28 |
$  | 29 | 29 |
$  | 30 | 30 |
$  | 31 | 31 |
$  | 32 | 32 |
$  | 33 | 33 |
$  | 34 | 34 |
$  | 35 | 35 |
$  | 36 | 36 |
$  | 37 | 37 |
$  | 38 | 38 |
$  | 39 | 39 |
$  | 40 | 40 |

**LIKE THAT!**

BY **THEMBISA S. MSHAKA**

Back To School Update

**FALL IS HERE.** Break out your sweaters and your schoolbooks, 'cause it's on! Before you know it, kids know it, mid terms will be here. Before we all know it, the fourth-quarter music will hit to get the buzz going on the albums set to drop in early '96. For now, we can look forward to AZ's Doe Or Die, and KRS-ONE's self-titled joint, dropping October 13. Sugar's Paper Chase hits the same day as GZA's Liquid Swords, October 24, and Gnarls Related by The Click arrives on November 7. Rappin' 4 Tay had a great year. He sold 350,000 copies of Don't Fight The Feelin' and was nominated for an MTV Video Award for "I'll Be Around." He didn't win, but he's working on his new album, called Off Parole and featuring E-40 and Too Short. That Message For Your Mind single by 4-Tay did on the Dangerously Minds soundtrack is dope. Groups are on the road in a big way right about now. B.O.N.E. Thugs 'N' Harmony have Black Dynasty opening for them in select cities, and The Luniz are performing jams from their gold debut Operation: Stocked opening for Mary J and Jodeci. The Fugees are coming to get their rightful props with their new single. It is the ultimate bomb. They are setting up a college tour for fall, so fax your requests in to Hassan Sharif at (213) 372-7079. They do the greatest Marley covers hip-hop has ever seen. On the radio side, the nation is still reeling from the cancellation of Wildman & Riz on WBAL. Kool Kyle at WHCR-Harlem wanted to inform heads that HCR's programming can reach Long Island and try to fill the void. He, Mecca and Lamell represent with ten hours of rap per week. What's sad is that one station has to even try to cover for another in the first place. Cipher at KFPT-Houston needs your letters, because he's trying to keep his show alive! Not only do they play the phat new jams, but they also give light to unsigned talent. Send your letters to ASAP to Jeff Hansen, PD of KFPT at 419 Locust Blvd. Houston, TX 77006. Jon Bauer at KSR is bangin' hip-hop from 10-12 p.m. every night. He can be reached at (213) 991-1803. I think that the two DJs with the strangest jobs have to be KEG's Jake Wicklund and WRB's Big J. Jake deals Blackjack at the Showboat casino, and Big J is a caddy at the nearby golf course. Andrea at SWE is hooked on RBX. WHCR's Mecca is swingin' with "Danger" by Blahzay Blahzay, and WBRR's Rue digs Premier's treatment of Fat Joe's "Success." XXCI's Ron Ice is into Koetic Style, and Kenya at WJUS's sound like Mr. Prodigy on his new track, "I Ain't No Room." Shanti's got big plans for Laface's roster, so call her at (410) 845-4700 for ways to plug in...KCEP-Las Vegas MD Ken "Special K" Spellman needs all you label reps to hit him off with any promo items you have in quantities of 25 for special giveaways the station is doing through November 15. Their Radiobon fundraiser is from October 20 till Halloween, culminating in a safe concert for youth. Call him at (702) 684-0101 and hook him up...Clint Works is on the move, powermove that is...Darryl Lindsey is in effect with The Grinch and Evan Forister is at Immortal. As the musical climate continues, congratulations Shannita and Pierre on their lovely wedding and send prayers to Rico from Organized Noise for his mom, who is recovering from a car accident...Finally, respect to the family and friends of DJ G, the co-host for Ray Live and Mac Mall, who caught a fatal bullet recently. Next week, it's like that... On Live.

---

**Chartbound**

**BEANIE MAN**
Start (Island Jamaica)

**JURASSIC 5**
Unfolded Revolution (Blurt)

**ERICK SERMON**
Bombdigg (Def Jam Recording Group)

**CYPRESS HILL**
Throw Your Set In The Air
(Fool's Gold/Colombia)

**SHAGGY**
The Summer Time (Virgin)

**FUNKDOOBiest**
XXY Funk (Improb/Epic Street)

---

**Editor: THEMBISA S. MSHAKA • Big Assitant: JACOB JONES MCKWILLIAMS**

Rap Reports: Thursdays Only 9 am - 1 pm

Station Recording Phone: (415) 495-1990 Crazy Fax: (415) 495-2540
## Gavin Rap Retail

**BA** | **LW** | **TW** | **Singles**
---|---|---|---
0 3 | 2 | 1 | JUNIOR MAGIA - Player's Anthem (Big Beat/Atlantic)  
1 1 | 2 | 1 | THE NOTORIOUS B.I.G - One More Chance (Bad Boy/Arista)  
2 3 | 3 | 1 | LUNIZ - Get On It (C-Note/No Limit)  
7 6 | 4 | 1 | BONE THUGS N' HARMONY - 1st Of The Month (Relativity/Ruthless)  
4 4 | 5 | 1 | CHEF RAEKWON - Criminalogy (Loud/RCA)  
5 5 | 6 | 1 | SHAGGY - Boombastic (Virgin)  
10 8 | 7 | 1 | A.Z. - Sugar Hill feat. Missy Elliot (EMI)  
11 10 | 8 | 1 | COOLIO - Gangsta Paradise (MCA)  
6 7 | 9 | 1 | NAUGHTY BY NATURE - Feel Me Flow (Tommy Boy)  
8 9 | 10 | 1 | MACK 10 - Tike It (Priority)  
15 13 | 11 | 1 | SHOW SOUNTRAXK - REIGN & METHOD MAN - How High (Def Jam Recording Group)  
9 11 | 12 | 1 | METHOD MAN - You're All I Needed / Be There For You (Def Jam Recording Group)  
12 12 | 13 | 1 | BUSHWICK BILL - Who's The Biggest (Rap-A-Lot/No Limit)  
20 17 | 14 | 1 | THE DOVESHACK - Summertime In The LBC (G-Funk/Def Jam Recording Group)  
14 14 | 15 | 1 | SHOW SOUNTRAXK - DMX LVE/KALI RANKS, Kill 'Em All (Def Jam Recording Group)  
13 15 | 16 | 1 | E-40 - Spinkle Me (Sic Wid It)  
23 20 | 17 | 1 | KRS-ONE - MC's Act Like They Don't Know (Jive)  
16 16 | 18 | 1 | 2 PAC - So Many Tears (Interscope/Atlantic)  
17 18 | 19 | 1 | O.L. DIRTY BASTARDO - Shimmery Shimmery Ya (Elektra/Exper)  
20 | 20 | 21 | SHOW SOUNTRAXK - DMX LVE/KALI RANKS, Kill 'Em All (Def Jam Recording Group)  
22 | 21 | 2 | SHOW SOUNTRAXK - DMX LVE/KALI RANKS, Kill 'Em All (Def Jam Recording Group)  
23 | 21 | 3 | SHOW SOUNTRAXK - DMX LVE/KALI RANKS, Kill 'Em All (Def Jam Recording Group)  
24 | 21 | 4 | SHOW SOUNTRAXK - DMX LVE/KALI RANKS, Kill 'Em All (Def Jam Recording Group)  
25 | 21 | 5 | SHOW SOUNTRAXK - DMX LVE/KALI RANKS, Kill 'Em All (Def Jam Recording Group)  

**BA** | **LW** | **TW** | **Albums**
---|---|---|---
1 | 1 | 1 | SHOW SOUNTRAXK - Soundtrack Various Artists (Def Jam Recording Group)  
2 | 2 | 1 | BONE THUGS N' HARMONY - E 1999 Eternal (Relativity/Ruthless)  
3 | 3 | 1 | CHEF RAEKWON - Only Built 4 Cuban Linx (Loud/RCA)  
4 | 4 | 1 | LUNIZ - Operation Stackola (C-Note/No Limit)  
19 | 15 | 1 | JUNIOR MAGIA - Contradictory (Big Beat/Atlantic)  
5 | 5 | 1 | DANGEROUS MINDS SOUNTRAXK - Various Artists (MCA)  
7 | 7 | 1 | THE NOTORIOUS B.I.G - Ready To Die (Bad Boy/Arista)  
6 | 6 | 1 | MACK 10 - Mack 10 (Priority)  
8 | 8 | 1 | 2 PAC - Me Against The World (Interscope/Atlantic)  
18 | 17 | 10 | THE TWINZ - Conversations (G-Funk Def Jam Recording Group)  
9 | 9 | 11 | BUSHWICK BILL - Phonetics Of The Race (Rap-A-Lot/No Limit)  
21 | 19 | 12 | THE DOVESHACK - This Is The Shakk (G-Funk/Def Jam Recording Group)  
10 | 10 | 13 | SMG - Boombastic (Virgin)  
11 | 11 | 14 | MOBB DEEP - The Infamous (Loud/RCA)  
12 | 12 | 15 | NAUGHTY BY NATURE - Povet's Paradise (Tommy Boy)  
20 | 20 | 15 | B.G. KNOCOUT & ORESTA - Real Bros 'Til (Def Jam Recording Group)  
15 | 18 | 17 | GRAND PUBA - 2003 (Elektra/EEG)  
17 | 21 | 18 | SOUTH CIRCLE - Another Day, Another Bulls (Savvy/Relativity)  
14 | 14 | 19 | OOL DIRTY BASTARDO - Return To The 36 Chambers (G-Funk/Def Jam Recording Group)  
23 | 23 | 20 | C-BOO - Tales From The Crypt (AWOL)  
22 | 22 | 21 | METHOD MAN - Total (Def Jam Recording Group)  
13 | 13 | 22 | E-40 - In A Major Way (MCA)  
16 | 16 | 23 | MACK 10 & METHOD MAN - You're All I Needed / Be There For You (Def Jam Recording Group)  
24 | 24 | 24 | THE REAL UNTOUCHABLES - The Real Untouchables (No Limit)  
25 | 25 | 25 | 5TH WARD JUVENILEZ - Deadly Groundz (Rap-A-Lot/Atlantic)  

**NEW**
- 36021 9002

**FATHER MC**

**SPOILED BRAT RECORDINGS**

- 619-663-9508
Inside College by Seana Baruth

Identity Crisis

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

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

Several weeks back, I devoted this
space to alternative country—specifically
that genre's ghettoization by
some of the college radio community.
After that column's publication, I
received a slew of phone calls.
Some callers (those in agreement
with me) simply
spoke of the
college radio
stations (those
from KFJC
and WUER),
while
others
received
ty.

Some callers
expressed
worry that
MD Alan Lowe
pointed out that
for lots of
college
stations (those
adhering to
strict
rotation guidelines), to "program" is
dirty
verb, an
undervalued
concept, perhaps
even a
heresy.

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

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

First off, if your station has a firm-
ly established musical identity you
can deal effectively and efficiently
with the record reps that call you.
Hopefully, the good reps—having
already sussed a bit about your sta-
tion's identity from its playlist—
won't hassle you about inap-
propriate records that, A clueless rep, or

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

Although an identity may make it
clearer to deal with the record indus-
try, it's a damn difficult thing to
establish. I bless your station if you
only recently signed on, and you
can't pull a musical identity out of the air.

For a consistent identity (the only
kind of any worth), an MD has to
be in touch with his or her station's
legacy—that's crucial. And, the sta-
tion's musical vision should be a
developing animal, rather than a
changeling, as new MDS should
endeavor to build upon the work of
their predecessors. Each new MD
faces the challenge of communi-
cating the station's identity to the jocks.

Each new MD must find a way to
instill respect for that identity in the
jocks, each new MD must work to
assure that musical identity remains
a guideline, rather than becoming
a prison.

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

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

So stay tuned.

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

**Chartbound**

```
SUN 60 - Headley (Epic)
THE WACO BROTHERS - ...To The Last Dying
Cowboy (Broadstone)
RED HOT CHILI PEPPERS - One Hot Minute
(Warner Bros.)
ANGUS SOUNDTRACK - Various Artists (Reprise)
Dropped: #19 Toomer, #27 Ennio Morricone, #30
Blip, #33 Ramones, #36 Ben Harper, #37 Sugar, #38
Brave Combo, #39 Thomas Jefferson Slave Apts., #47
Teenage Fanclub, #48 CW, #49 Kiplay, #50
Emergency Broadcast Network.
```

**VIVADIXIES**

**SPARKLEHORSE**

**Captain Howdy's here but we can't see him.**

**You should add this record on 9/25**

Contact Tommy Daley
1-800-242-8844
©1995 Capitol Records, Inc.
ANGEL’IN HEAVY SYRUP

In (Alchemy Records/Circular Reasoning)

Back in the 70s there were two schools of prog-rock: the heavy hitters (Yes, Genesis, etc.) and the second string (progressive bands like Gong, Focus and Amon Daul). Osaka, Japan’s Angel’In Heavy Syrup (a female fatale four piece) take their musical cue from the latter, dishing out elongated prog-guitar theatrics that—while steeped in retro—still manage to sound fresh and on the edge. Perhaps the key is that vocalist Minako Hikara and vocalist/guitarist Mine Nakao take turns delivering ethereal vocals in their native tongue. These facie-like wisps of sound fuse into sinewy verses of hypnotic reverie that magically mix into a whirl of swirling guitars, disembodied flute and majestic glockenspiel chimes. The Angel’s neo-astro guitar physics turn “Breathe Of Life,” into a Floydian shift, complete with shimmering glisten-shards of sonic sweetness. But they don’t stop there. Western roots and surf swells create a sonic tsunami in “Flower And Dream,” and “Thirsty Land” is nothing short of a behemoth of near-godzilla proportions. With intricate guitar splurge and symphonie scope, Angel’In Heavy Syrup may just be the harbinger of the new progressive millennium. — Speci D.

AQUA VELVETS

Surfmania
(Mesa/Bluemoon/Riptide)

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

PRAM

Sargasso Sea (American Recordings)

Call it “reconfigured lounge” or “next mou” music, but be ready to drop all put format labels. Shades of Stereolab and Esquivel are splattered all over this Birmingham, England quartet whose keyboard, space-age musings assure them a prominent place in some as-yet- to-be-claimed landscape. “Loose Threads” features a trumpet, bass, falanged guitar and spacey keyboards flockling along separate paths, but somehow the improbable combo teams perfectly with Rosie Buckston’s nearly helium-tinned vocals. The Stereolabby “Earthling And Protection” offers a prism of keyboards complemented by a recorder and what sounds like a Vulcan horn. Imagine the soundtrack to a movie where a magic carpet glides over the moon’s deserts and you’ll hear “Serpentine.” The instrumental “Crystal Tips” uses Siouxsie’s “Happy House” drums with muffled keyboards and a xylophone, and “Sea Swells And Distant Squalls” wallows in exotic rhythms and Polynesian guitars. Pram is already seeing action everywhere, including PGRW, KCMU and WNZR. — David Beran

A MEANS TO AN END, THE MUSIC OF JOY DIVISION

Various Artists (Virgin)

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

LISA GERRARD

The Mirror Pool (4AD)

This week’s take-home music appreciation assignment: observe a contemporary artist whose work is influenced by the spirit of early and world musics. In completing this assignment, the first solo record from Dead Can Dance’s Lisa Gerrard should serve you well. Pay special attention to The Mirror Pool’s woodwinds, which appear on “Werd,” “Gelon,” and “Ventricles,” and are performed by Australia’s Victorian Philharmonic Orchestra. Get bonus points for correctly identifying Gerrard’s trademark instrument (known as the Chinese dulcimer) as heard on “Swans,” “Laurel,” and “Glorafin.” While you study, note Gerrard’s impressively versatile vocals; her tone ranges from sacred to morose to primitive. Also be aware that on The Mirror Pool Ms. Gerrard includes rerecorded versions of “Persian Love Song” and “Pandwene,” two tracks originally recorded live for DCD’s Toward The Within. Finally, note the artist’s enchanting reimagining of Handel’s “Largo,” which should inspire study. In it, Gerrard beautfully evokes the Baroque period, an era whose influence isn’t often felt in contemporary music. So whining now, you’re certain to enjoy this assignment. Lisa Gerrard’s The Mirror Pool is a fascinating work that should both enlighten your mind and soothe your soul. — Sandra Beran

http://www.luna.com/gavin/
Gavin Americana™

MOST ADDED
MAURA O'CONNELL (21)
JOAN BAEZ (14)
SON VOLT (13)
EMMYLOU HARRIS (8)
WYCKHAM PORTEOUS (7)
CLIFF EBERHARDT (7)
MICHAEL JOHNSON (7)
BLUE RODEO (7)

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

RECORD TO WATCH
SON VOLT
Trace
(Warner Bros.)

Undeniable greatness from this debut. Look for this one to fly on the strength of the many deep-country-based numbers. Already doing its stuff at KPIG, KUSI, WNCC, WFUV, WXJX and World Cafe.

American Inroads by Rob Bleekestein
Truth From The Tracks

Joe Ely's "Transcontinental Tower Tour" aboard the Amtrak "Great Starlight" got off to a rollicking start in Los Angeles on September 11. At a special record release party at The Viper Room, Ely, accompanied by flamenco guitarist Tye and bassist Glen Fukunaga, performed several songs from the chart-topping Letter To Laredo CD. Ely was joined onstage by Bruce Springsteen for an encore performance of "All Just To Get To You," and was presented with a plaque by MCA marketing exec Stephen McLeod for his Number One Americana album. Spotted among the Hollywood throng were club-owner Johnny Depp, Dwight Yoakam, YSP Mangement's Guy Floyd, Patti Scialfa (Mrs. Springsteen), Elektra's Joel Amsterdam, and San Antonio Spurs Dennis Rodman. Ely's having a blast riding the rails (his favorite way to travel) and the trip is being filmed for a documentary by producer Trey Fanjoy of Above & Beyond Pictures. His stops in the Bay Area drew crowds to his Tower Inn stores. Ely also stopped by KNEW-San Francisco for a visit with Sally Roddy and at KPFA Berkeley for a

Continued on page 63

Gavin Americana

Cherrtboard

BEYNOLDE (Music Masters)
TED ROODY (HighTone)
WACO BROTHERS (Bloodshot)
LEO KOTTKE (On The Spot)

WYCKHAM PORTEOUS (Bomahne Beat)
JAIN BROWNE (Cross Tone)
ERNIE DAVE (Zanman)

TARNATION (4AD)
Dropped #37 Jesus Dayton, #37
Rodney Crowell, #39 John Prine, #40 Brooks Williams.

ROOTS ROCK IS BACK!
Claudia Stewart Navarro 213-259-1195
Heather West 504-895-7239

“Passing the way to your soul…”

Black Top

Associate Editor Rob Bleekestein • Nashville Bureau Chief Cyndi Hoelzle
Americana reports accepted Monday thru Friday, 9am to 5pm, Station Reporting Phone: (155) 495-3900 • Gavin Fax: (155) 495-2800

Gavin September 22, 1995

17
## Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>George Strait (164)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Alabama (76)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Kenny Mellons (75)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Doug Stone (50)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>4 Runner (48)</strong></td>
<td></td>
</tr>
</tbody>
</table>

## Top Requests

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tim McGraw</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Garth Brooks</strong></td>
<td></td>
</tr>
<tr>
<td><strong>David Lee Murphy</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Collin Raye</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Blackhawk</strong></td>
<td></td>
</tr>
</tbody>
</table>

## Record to Watch

**Ken Mellons**

"Rub A Dub Dubbin" (Epic)

The debut single from Mellons' second album already has believers at WH KRK, WP OC, WAMZ, WGST, WQZT, WBCS and seventy other stations.

---

**Inside Country** by Cyndi Hoelzel

Shania Twain took home five awards at the Canadian Country Music Awards September 18. The double platinum and counting artist was awarded Female Vocalist of the Year, Album of the Year, Single and Video of the Year (for "Any Man Of Mine") and Song of the Year for "(Who's Bed Have You Hoots Been Under)."

Michelle Wright was the winner of the Fan's Choice award, while Charlie Major was awarded Male Vocalist of the Year and Prairie Oyster (who so cleverly named their new sampler "North Americana") went home with Group of the Year for the fifth time.

If you've been reading the Gaur Friday Face, you've been following the "will he-or-won't he" saga of KYC Y-SF PD Larry Parceig. As we go to press, Parceig is packing his bags for Nashville, to be the new head of promotion for Garth Fund's Almo Sounds label.

Next week we'll do a feature on Parceig and the radio battle he's been waging in San Francisco.

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

**AROUND THE DIAL**

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

---

**Club Gavin**

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

---

**Editor: Cyndi Hoelzel • Consulting Editor Lisa Smith**

Country Reports accepted Friday noon — Span and Monday 8 am through 3 pm Station Reporting Phone: (817) 695-0243 • Gavin Fax: (817) 695-2980

Nashville Office: (615) 329-5241 • Nashville Fax: (615) 329-3599

E-mail: CYNDIGHAV@tco.com

---

**Total Reports This Week 208**
**Last Week 208**

---

Gavin September 22, 1995
PERFECT STRANGER
A sound your listeners want to hear

Top 10 album sales from debut single
Soundscan 119,645

Early testing on 2nd single
“I’m A Stranger Here Myself”

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

<table>
<thead>
<tr>
<th>Early Believers:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>WKLB</td>
<td>KFKF</td>
<td>KKBQ</td>
<td>WMIL</td>
<td>WSIX</td>
<td></td>
</tr>
<tr>
<td>WQBE</td>
<td>WDAF</td>
<td>KIKK</td>
<td>WWQM</td>
<td>WUSY</td>
<td></td>
</tr>
<tr>
<td>WWYZ</td>
<td>WNOE</td>
<td>WKDQ</td>
<td>WGH</td>
<td>KNCI</td>
<td></td>
</tr>
<tr>
<td>WYNY</td>
<td>WQIK</td>
<td>GO</td>
<td>WDSY</td>
<td>KBEQ</td>
<td></td>
</tr>
<tr>
<td>WCTK</td>
<td>WXBQ</td>
<td>KFMS</td>
<td>WSSL</td>
<td>KSSN</td>
<td></td>
</tr>
<tr>
<td>WESC</td>
<td>WIVK</td>
<td>KYCY</td>
<td>WKKX</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Put this in Your Pipe and Smoke It!

“Smoke, Smoke, Smoke, That Cigarette” (2:54)  
Gaining for Adds  
This Week!

ALUMNOJ

The follow-up single from

Willie Nelson's

Just One Love

For more info: 
Ty Saffiors/David Del Toro - (313) 320-6690 - Fax: (313) 320-4414 - email: justone@starrseries.com

COUNTRY

Up & Coming

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

DROPPED: 
* Toby Keith, #37-Mark Collie, #46-Tom McCarver, #46-Richard Feaster, #46-Robbie Atkins, #46-Te Hamilton, Jeff Copley.
* Indicates Drop

CMT Adds

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

Album Cuts

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

Put this in Your Pipe and Smoke It!

“Smoke, Smoke, Smoke, That Cigarette” (2:54)

Gaining for Adds

This Week!

ARTIST PROFILE

BRETT JAMES

From: Oklahoma
Label: Career
Current Single: "If I Could See Love"

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

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

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

COUNTRY

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

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

Country Picks

GEORGE STRAIT “Check Yes Or No” (MCA)
Yes, I am biased, but in my opinion this man can do no wrong. From the response to his latest single, I’m not the only one who worships at the throne of King George.
KEN MELLONS “Rub-a-Dubbin’” (Epic)
The first single from Ken’s second Epic album is a fun, silly song written by Don Goodman, Stan Paul Davis and the Beckham—Becky Hobbs.
ALABAMA “In Pictures” (RCA)
Randy Owen really throws himself into this heart-wrenching song, the title track from Alabama’s latest.
4 RUNNER “Home Alone” (Polydor)
Of all their singles, this one really has the vocal group sound, sort of an Oak Ridge Boys for the 90’s.
BRETT JAMES “If I Could See Love” (Career)
This song, which Brett wrote with Steve Bogard, shows a more intense side of Brett’s images.
SHELBY LYNNE “I’m Not The One” (Magnatone)
A very powerful song, sung by one of the most powerful voices in music today.
KIM RICHEY “Those Words We Said” (Mercury)
From the minute you hear the guitar opening, you know you’re in for something above the standard fare. This song, from Kim’s excellent debut, is so cool and spooky sounding. (And if you’re wondering where you’ve heard this song before, Travis Yearwood covered it on her latest album.)
RAY HOOD “Back To Back Heartaches”
Written by: Randy Boudreaux/Andy Spooner/Kerry Kurt Phillips. Producer: Randy Boudreaux. Publisher: Tree/Thanksamillion/Texas Wedge, BMI/ASCAP; caption 5561. (615) 329-1704. This pushes all my buttons. The boy’s a bent-note vocal master. The song’s absolutely a hit radio tune. The production is as classy as anything you’ll hear on any major label in this industry. The phone number is right there. Call it if you want to hear a downright DIScovery for yourself.”
**MOST ADDED**

**TOAD THE WET SPROCKET (46)**

**JOSHUA KADISON (36)**

**JON SECADA & SHANICE (33)**

**SARAH McLACHLAN (27)**

**THE CORRS (26)**

---

**Gavin A/C**

**Adult Contemporary**

**TOP TIP**

**SARAH McLACHLAN**

"I Will Remember You"

(Arista)

This single will make Sarah an A/C icon!

---

**RECORD TO WATCH**

**THE CORRS**

"Runaway"

(BMG/Lava/Atlantic)

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

---

**Inside A/C**

**By Ron Fell**

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

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

Here’s a sample of the responses we got:

**Dave Verdero**

KBBG “In the House of Stone and Light” Martin Page

**Ryan Carrington**

BQ “I’ll Be There For You (Friends Theme)” The Rembrandts

**Cindi Nelson**

WTXN “I’ll Be There For You (Friends Theme)” The Rembrandts

**Jeanne Ashley**

WLZV “Let Her Cry” Hoover & The Blowfish Captain Chris WME “I’ll Be There For You (Friends Theme)” The Rembrandts

**John Taylor**

KEZT “Colors of the Wind” Vanessa Williams

**Duncan Payton**

KOST “I’ll Be There For You (Friends Theme)” The Rembrandts

**Bobbi Maxwell**

WNNK “In the House of Stone and Light” Martin Page

**Nancy Newcomer**

KMGQ “Somebody’s Crying” Chris Bank

**Marion Woods**

KOKO “I Could Fall In Love” Selena

**Mary Fleenor**

WLQT “Colors of the Wind” Vanessa Williams

**David Lee KAYL “I’ll Be There For You (Friends Theme)” The Rembrandts**

**Kerwin Kitzman**

WHFB “Let Her Cry” Hoover & The Blowfish

**Katherine Vaughan**

WMGM/WM “In the House of Stone and Light” Martin Page

**Vince Garcia**

WY2 “Colors of the Wind” Vanessa Williams

**Sue Richard**

WFSJ “I’ll Be There For You (Friends Theme)” The Rembrandts

---

**Chartbound**

**Reports**

<table>
<thead>
<tr>
<th>Song</th>
<th>Weeks</th>
<th>Adds</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>TAKE THAT</strong> - Back For Good</td>
<td>10</td>
<td>238</td>
<td>8145</td>
<td>+94</td>
</tr>
<tr>
<td>2. <strong>SEAL</strong> - Kiss From A Rose (Island/NM/Bros)</td>
<td>16</td>
<td>210</td>
<td>5972</td>
<td>-479</td>
</tr>
<tr>
<td>3. <strong>MICHAEL BOLTON</strong> - Can I Touch You, Thine? (Columbia)</td>
<td>6</td>
<td>224</td>
<td>5866</td>
<td>+367</td>
</tr>
<tr>
<td>4. <strong>HOOTIE &amp; THE BLOODBROTHERS</strong> - Only Wanna Be With You (Atlantic)</td>
<td>11</td>
<td>204</td>
<td>5795</td>
<td>+196</td>
</tr>
<tr>
<td>5. <strong>SOPHIE B. HAWKINS</strong> - As I Lay Me Down (Columbia)</td>
<td>36</td>
<td>195</td>
<td>5215</td>
<td>+127</td>
</tr>
<tr>
<td>6. <strong>SELENA</strong> - I Could Fall In Love (EMI Latin/Epic Records)</td>
<td>14</td>
<td>199</td>
<td>4415</td>
<td>+22</td>
</tr>
<tr>
<td>7. <strong>PETER CETERA</strong> with <strong>CRYSTAL BERNARD</strong> - Take For Ever Tonight (River North)</td>
<td>11</td>
<td>188</td>
<td>4684</td>
<td>+15</td>
</tr>
<tr>
<td>8. <strong>BRUCE HORNSEY</strong> - Walk In The Sun (RCA)</td>
<td>14</td>
<td>191</td>
<td>4535</td>
<td>-844</td>
</tr>
<tr>
<td>9. <strong>MICHAEL JACKSON</strong> - You Are Not Alone (Epic)</td>
<td>10</td>
<td>184</td>
<td>6484</td>
<td>+595</td>
</tr>
<tr>
<td>10. <strong>BEL AIR</strong> - Roll To Me (A&amp;M)</td>
<td>24</td>
<td>159</td>
<td>4204</td>
<td>+151</td>
</tr>
<tr>
<td>11. <strong>ROD STEWART</strong> - Time (Wasl) (Beyoncé)</td>
<td>8</td>
<td>181</td>
<td>4155</td>
<td>+188</td>
</tr>
<tr>
<td>12. <strong>CAREY</strong> - (Foy) (Columbia)</td>
<td>3</td>
<td>188</td>
<td>4041</td>
<td>+666</td>
</tr>
<tr>
<td>13. <strong>ALL-4-ONE</strong> - I Can Love You Like That (Brollt/Atlantic)</td>
<td>19</td>
<td>157</td>
<td>3955</td>
<td>-443</td>
</tr>
<tr>
<td>14. <strong>JANET JACKSON</strong> - Rhythm &amp; Blues (A&amp;M)</td>
<td>5</td>
<td>102</td>
<td>3678</td>
<td>+533</td>
</tr>
<tr>
<td>15. <strong>GIN BLOOMS</strong> - I'll Hear It From You (A&amp;M)</td>
<td>9</td>
<td>149</td>
<td>3608</td>
<td>+77</td>
</tr>
<tr>
<td>16. <strong>VANESSA WILLIAMS</strong> - Colors Of The Wind (Hollywood)</td>
<td>16</td>
<td>154</td>
<td>3063</td>
<td>-462</td>
</tr>
<tr>
<td>17. <strong>BLUES TRAVELER</strong> - Run-Around (A&amp;M)</td>
<td>30</td>
<td>124</td>
<td>3254</td>
<td>-936</td>
</tr>
<tr>
<td>18. <strong>annie lennox</strong> - A White Shade Of Pale (Arista)</td>
<td>8</td>
<td>160</td>
<td>3041</td>
<td>-99</td>
</tr>
<tr>
<td>19. <strong>JIMMY BUFFETT</strong> - Mexico (MCA)</td>
<td>8</td>
<td>153</td>
<td>2954</td>
<td>+225</td>
</tr>
<tr>
<td>20. <strong>JONATHAN CAIN</strong> - Full Circle (Rebelscore)</td>
<td>11</td>
<td>128</td>
<td>2208</td>
<td>+146</td>
</tr>
<tr>
<td>21. <strong>BLESSID UNION OF SOULS</strong> - Let Me Be The One (EMI)</td>
<td>10</td>
<td>141</td>
<td>2196</td>
<td>+178</td>
</tr>
<tr>
<td>22. <strong>SATI</strong> - Faith (EagleEye)</td>
<td>14</td>
<td>114</td>
<td>2080</td>
<td>-68</td>
</tr>
<tr>
<td>23. <strong>NATALIE MERCHANT</strong> - Carnival (Elektra/EG)</td>
<td>10</td>
<td>141</td>
<td>2356</td>
<td>+518</td>
</tr>
<tr>
<td>24. <strong>MARTIN PAGE</strong> - Keeper Of The Flame (Mercury)</td>
<td>15</td>
<td>129</td>
<td>2152</td>
<td>-975</td>
</tr>
<tr>
<td>25. <strong>FUNK FACTORY</strong> - I Wanna Hold You (Cub)</td>
<td>13</td>
<td>102</td>
<td>2135</td>
<td>+134</td>
</tr>
<tr>
<td>26. <strong>THE REMBRANDTS</strong> - I’ll Be There For You (Friends Theme) (eastwest/EG)</td>
<td>20</td>
<td>91</td>
<td>2122</td>
<td>-307</td>
</tr>
<tr>
<td>27. <strong>DON PETTY</strong> - Higher Place (Wanna Be)</td>
<td>9</td>
<td>96</td>
<td>1852</td>
<td>+188</td>
</tr>
<tr>
<td>28. <strong>BOYZ II MEN</strong> - Water Runs Dry (Motown)</td>
<td>26</td>
<td>91</td>
<td>1786</td>
<td>-345</td>
</tr>
<tr>
<td>29. <strong>JOHN HINCH</strong> - Ain’t No Sunshine (Coyote)</td>
<td>7</td>
<td>105</td>
<td>1627</td>
<td>+350</td>
</tr>
<tr>
<td>30. <strong>JOHN WETTON</strong> - You’re Not The Only One (Avril)</td>
<td>5</td>
<td>97</td>
<td>1530</td>
<td>+264</td>
</tr>
<tr>
<td>31. <strong>CHUCK NEGRON</strong> - Soul To Soul (Vera) (JayAP/EG)</td>
<td>9</td>
<td>87</td>
<td>1502</td>
<td>+70</td>
</tr>
<tr>
<td>32. <strong>RYAN</strong> - That’s Not My Style (BC)</td>
<td>11</td>
<td>89</td>
<td>1451</td>
<td>+137</td>
</tr>
<tr>
<td>33. <strong>FOREIGNER</strong> - Keep Hopping (Gerreman R. Sienn/Phonyn)</td>
<td>5</td>
<td>96</td>
<td>1345</td>
<td>+317</td>
</tr>
<tr>
<td>34. <strong>ARNOLD McCULLER</strong> - Soul Search (Coyote)</td>
<td>11</td>
<td>77</td>
<td>1388</td>
<td>-100</td>
</tr>
<tr>
<td>35. <strong>SHERYL CROW</strong> - Can’t Cry Anymore (A&amp;M)</td>
<td>14</td>
<td>65</td>
<td>1350</td>
<td>-750</td>
</tr>
<tr>
<td>36. <strong>JON SECADA &amp; SHANICE</strong> - I’ll Never Know You (Hollywood)</td>
<td>4</td>
<td>96</td>
<td>1200</td>
<td>+20</td>
</tr>
<tr>
<td>37. <strong>HAL KETCHUM</strong> - Still From the Other Side (EMI)</td>
<td>11</td>
<td>74</td>
<td>1291</td>
<td>-95</td>
</tr>
<tr>
<td>39. <strong>THE BLENDERS</strong> - Joe Takiwa (Richard Lane)</td>
<td>5</td>
<td>77</td>
<td>1190</td>
<td>+4</td>
</tr>
<tr>
<td>40. <strong>CURTIS STIGGS</strong> - This Time (Arista)</td>
<td>19</td>
<td>66</td>
<td>1153</td>
<td>-633</td>
</tr>
</tbody>
</table>

**Total Reports This Week 240 Last Week 240**

**Biller Ron Fell**

**Associate Editor** DIANE RYER

A/C Report was accepted Monday, August 28 through 2pm Tuesday.

Station Reporting Phones: (151) 95-2950

Gavin Fax: (151) 95-2950

---

**Continued on page 54**

Gavin September 22, 1995
Chris Isaak
"Go Walking Down There"

THE NEW SINGLE.
FROM THE ALBUM FOREVER BLUE
PRODUCED BY ERIK JACOBSEN
MANAGEMENT: HK MANAGEMENT

Jane Siberry
"Lovin' Cup"

FROM THE ALBUM MARIA
PRODUCED BY SIBERRY
MANAGEMENT: BOB BLUMER MANAGEMENT

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

Toad The Wet Sprocket
"Good Intentions"

FROM THE ALBUM FRIENDS. PRODUCED, RECORDED AND MIXED BY GAVIN MACKELOP
A/C Up & Coming

<table>
<thead>
<tr>
<th>Recordings</th>
<th>Artist</th>
<th>Format</th>
<th>Market</th>
<th>City</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>57 17 910</td>
<td>DAVE MATTHEWS BAND - Art's Marching (RCA)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>56 26 726</td>
<td>THE CORRS - Runaway (145/Live/Arista)</td>
<td>3rd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>46 2 789</td>
<td>PAM TAYE - Love Lost and Found (Self)</td>
<td>3rd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>46 7 591</td>
<td>JOE BEAN ESPOSITO w/TERESA JAMES - Show Me The Way (Polly Patty)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>46 45 543</td>
<td>TOAD THE WET SPROCKET - Good Intentions (Reprise)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>42 12 734</td>
<td>COLLECTIVE SOUL - December (Atlantic)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>39 4 538</td>
<td>THE JAZZMASTERS feat. PAUL HARDCASE - Wakein' To Freedom (ARC)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>32 9 411</td>
<td>ALISON KRAUSS &amp; UNION STATION - Sexy, Now That I Found You (Rounder)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>29 3 352</td>
<td>KITARO - Kokoro (NEM)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>23 5 291</td>
<td>DAN FODELBERG &amp; TIM WEISBERG - Songbird (Gard)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>21 6 374</td>
<td>LISA LOEB &amp; NINE STORIES - Do You Sleep (Selena)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>21 21 205</td>
<td>GEORGE BENSON - The Long and Winding Road (GRP)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>20 5 223</td>
<td>AFTER 7 - 'Til You Do Me Right (Virgin)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>19 8 346</td>
<td>THE REMBRANDTS - A House Is Not A Home (eastwest/EGG)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>19 19 268</td>
<td>FLEETWOOD MAC - Do (Warner Bros.)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>17 4 345</td>
<td>DEEP BLUE SOMETHING - Breakfast At Tiffany's (Rainmaker/Interscope/AG)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>17 6 228</td>
<td>ELTON JOHN - Blesseds (Island)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>16 14 181</td>
<td>GUESS WHO? - Lonely One (Viresound)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>16 15 146</td>
<td>CHAKA KHAN - Love Me Still (MCA)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>14 4 159</td>
<td>PEABO BRYSON &amp; LEA SALONGA - How Wonderful We Are (Lightyear Ent.)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>13 13 154</td>
<td>BENNY MARSHALL - Dream Baby (Curb)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>10 2 154</td>
<td>WET WET WET - Don't Want To Forgive Me Now (London)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
<tr>
<td>10 10 95</td>
<td>JANIS IAN - Take Me Walking In The Rain (Macon)</td>
<td>2nd</td>
<td>Detroit</td>
<td>MI</td>
<td>50</td>
</tr>
</tbody>
</table>

- * Indicates Debut

**Going For AC Adds October 2nd**

**SLIM MAN**

**Hit Single FAITH IN US**

*From the Top 10 Album END OF THE RAINBOW*

For Radio Promotion
Contact Tom Mazzetta
Mazzetta Promotion, Inc.
708-266-0101
Fax 708-266-0303

GES
For Further Information Call
410-730-0340
Fax 410-730-0010

**ARTIST PROFILE**

**SOPHIE B. HAWKINS**

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

**Label:** Columbia

**Promotion Contact:** Elaine Locatelli

**Birthday & Birthplace:**

- A tugboat on the Hudson River.

**Current Residence:**

- Any bus, any place, anywhere.

**Musical Influences:**

- Blossom dearie.

**Favorite Record by Another Artist:**

- "Wayne Shorter - Adam's Apple"

**Likes:**

- Sleeping.

**Dislikes:**

- "Holding my tongue and smiling through my teeth."

**Favorite Movie of All Time:**

- "The Last Metro."

**Favorite Sports Team:**

- Charlottesville polo team.

**Favorite Vacation Spot:**

- "My roof/top."

**Pets:**

- "Slater - T.E. kitty."

**If I weren't a recording artist, I'd be:**

- A gardener.

**Most Treasured Material Possession:**

- My piano.

**Most Interesting Person You Would Like to Know:**

- "Virginia Woolf."

**Ambition You Still Have to Fulfill:**

- "Dying."

**What is the best advice you've ever received:**

- "Audit your record company."

**Three Essentials You Would Need to Survive on a Desert Island:**

- Water, grilled salmon and my piano."

Continued on page 55
SEAL - Kiss From A Rose (Intersound/Warner Bros.) 26.44
HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic) 26.41
SOPHIE B. HAWKINS - As I Lay Me Down (Columbia) 26.74
DEL AMANTI - I Fell To Me (A&M) 26.44
BLUES TRAVELER - Run-Around (A&M) 26.24
MICHAEL BOLTON - I Can Touch You. There? (Columbia) 25.82
TAKE THAT - Back For Good (Arista) 25.55
PETER CETERA with CRYSTAL BERNARD - I Wanna Take) Forever Tonight (River North) 
ALL-4-ONE - I Can Love You. Like That (Blitz/Atlantic) 25.19
SELENA - I Could Fall In Love (EMI Latin/EMI Records) 24.85
TLC - Waterfalls (LaFace/Arista) 24.91
GIN BLOSSOMS - Ti I Hear It From You (A&M) 24.21
BRUCE HORNSBY - Walk In The Sun (RCA) 23.85
HOTIE & THE BLOWFISH - Let Her Cry (Atlantic) 23.55
VANESSA WILLIAMS - Colors Of The Wind (Hollywood) 23.40
MICHAEL JACKSON - You Are Not Alone (Epic) 23.11
JANET JACKSON - Runaway (A&M) 22.70
JONATHAN CAIN - Full Circle (Intersound) 22.50
SANI - Faith (Eagle Eye) 22.03
ROD STEWART - This Time (Warner Bros.) 21.98
MARIAN CREAM - Fantasy (Columbia) 21.49

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

**A/C Picks**

**SIMPLY RED**

**Fairground** (Eastwest)

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

**SLIM MAN**

**Faith In Us** (GES)

It's always a treat to bring your attention to unknown artists. Take a listen to this haunting, jazzy pop single from a man who's made a name for himself on Adult Alternative radio, and I quote the editor kent Zimmer. man. “Mick is a male Sade.” You'll be pleasantly surprised and want to share this gem with your listeners. —DIANE RUBIN

**LINDA RONSTADT**

**A Dream Is A Wish Your Heart Makes** (Walt Disney)

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

**K.D. LANG**

**If I Were You** (Warner Bros.)

k.d. and her producer Ben McKee have again brought about another winning collaboration with this first release from her upcoming album. All You Can Eat. You can’t miss with Ms. lang. —DIANE RUBIN

**DUSTY SPRINGFIELD**

**Roll Away** (Columbia)

Written by Will Jennings and Matare Lecow, this release from Dusty’s A Very Fine True proves this British songstress can still fill our hearts with her unique and beautiful voice. —DIANE RUBIN

**ALANNAH MYLES**

**Family Secret** (Atlantic)

I almost expected something to be thrown from the Tallahatchie Bridge. It’s the time when Papa don’t preach and Mama don’t talk and there’s plenty of supposed shame to go around. It’s a dirty little secret that should go beyond family and it can only be cured by time and “old money.” —RON Fell

**JUDE COLE**

**Believe In You** (Island)

Here’s an ode to Phillip Morris if I ever heard one. It’s a song about nothing much more or less to believe in than one’s self and those close. It’s a “I see you, you see world” and it never sounded better than when judged and up. —RON Fell

**CHRIS ISAAK**

**Go Walking Down There** (Reprise)

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

**RICHARD ELLIOTT**

**Song For Her** (Blue Note Contemporary)

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

**DIANA ROSS**

**Take Me Higher** (Motown)

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

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

9/27/91 BOB SEGER - "The Real Love"
9/28/90 MICHAEL BOLTON - "Georgia On My Mind"
9/23/88 GLENN FREY - "True Love"
9/25/87 DAN FOGELBERG - "Lonely In Love"
THE BEST OF THE BEAUTIFUL SOUTH
CARRY ON UP THE CHARTS

- The U.K.'s third fastest-selling album ever!
- Includes "Old Red Eyes Is Back," "We Are Each Other" and tracks never before released in the U.S.
- In Stores Now!
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>SPINS in BLUE are ADDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATALIE MERCHANT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMPIRE RECORDS BRINGBACK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE HORNBY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHRIS EAMAN (Hornsea)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VAN MORRISON (Plymouth)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOAN MORRISON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAMES MCMURTRY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAUFER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALANIS MORRISSETTE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEE GARDIUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENERGETICUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIMMY BUFFETT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOD'S DOLL (Warner Bros)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL BRADY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUL ASYLUS (Virgin)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUNIATA BROOK AND THE STORY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HEATHER MITCHELL (Capricorn)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELAINE COLLINS (Reprise)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WILLY NORTON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JADE COLE (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LUCI LEGER (S afore)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SARAH MACLACHLAN (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PARIS LAMBERT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEEP BLUE EDDIEHOBSONS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIONA SAD (Capricorn)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMMYLUH HARRIS (Elektra)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOHN &quot;C&quot; CAVIN (MCA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRINCE (EAST)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TERRY MARTY (Warner Bros)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BETTER THAN EDDIE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIGILANTES OF LUX (Capitol)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRANKS ANNEXE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLUES TRAVELLER (Geffen)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB LAUER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB ELLER (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GENE GARRISON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAYE ELY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>YOUNG, YOUNG (MCA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INNOCENCE MISSION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>YVON, YVON (EMI)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMEPONY (Capitol)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>YOUNG, YOUNG, CAKEH</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

---

**LETTER TO LAREDO**

featuring the lead track

*"All Just To Get To You"*

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

Gavin Americana #1 for the second week!

KSCA KMET WCBM WASH KFSD

WCBS KTMO WRBZ KPPG KOTR

KNX KRRC KTHN WAKL KGSR

WAXY WRIT WAXL KRMV KICL

KPET WRSI KANU WFUM KFV

KFMG KERB WMCW WIL

World Cafe Music Choice

New! KMTT and WVAY

---

**Gavin September 22, 1995**
A3 Picks

JOHN HIATT
"Cry Love" (Capitol)

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

BEN ARNOLD
Almost Speechless
(Ruff House/Columbia)

Not quite speechless, Ben Arnold was born in Pittsburgh (not far from the Zmen's hometown of McKeesport) and migrated to Philly with his family. After writing songs as a teenager, Ben began playing some of the local haunts including the Grape Street Pub and other clubs in the fledging Philadelphia Manayunk district. The next step was becoming the hottest unsigned singer in the area, resulting in this fine eleven song collection that's firmly in the A3 pocket. On a song like "Meet The Press," there's a hint of Randy Newmanish wit and weaver in Ben's voice, although songs like the single, "You" and "Astral Freak" operate on rockier turf. You might remember Ben as the artist who inaugurated the American Star In The Bar venue at this year's Gavin A3 Summit.

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

Surely one of this year's very best A3 releases, this album is notable in that Roland Orzabal (aka Tears For Fears) didn't wait half a decade to begin recording. Rather, he was kicking to begin and entered the studio caking with inspiration, most gathered from his Spanish heritage. Like a hot action film, Orzabal gets right down to biz on track one with the spectacular title track, "Falling Down" and our fave, the hallucin "secrets," what by until it's single...
Continued from page 59

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

LISA LOEB & NINE STORIES “Tails” (Getfem)

Lisa Loeb & Nine Stories tell thirteen tales of anxiety and repressed communication. Here are some random images: “You kick my foot under the table. I kick you back.” Or “My friend’s got a bruise on his arm where I shove my elbow every time you speak.” Despite her penchant for non-communication, Lisa Loeb is one of a few artists to score a number one song without a record deal. Tails is certainly the next intriguing chapter of her journal, an expert collection not dissimilar in spirit to the self-conscious self-awareness that permeated the Reality Bites film that launched the mighty “Stay (I Missed You),” which is thankfully included as the final track. Unlike a few label-mates that shall remain nameless, Lisa’s band and guerilla recording methodology remains intact and temp-free. The end result is fresh and honest. Tracks include “Do You Sleep?” “Taffy,” “Rose-Colored Time,” and “Waiting For Wednesday.”

k.d. lang “All You Can Eat” (Warner Bros.)

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

Spin Trends

1. JOHN HIATT +118
2. PETER GABRIEL & WORLDBEATERS +108
3. RED HOT CHILI PEPPERS +108
4. TOWER OF SONG -67
5. FRIENDS SOUNDTRACK +81
6. TEARS FOR FEARS -60

**Gridbound**

* JOHN HIATT (Capitol)
* TOWER OF SONG (A&M)
* TEARS FOR FEARS (Epix)
* OCTOBER PROJECT (Epix)
* JOAN BAEZ (Guardian)
* FRIENDS SOUNDTRACK (Reprise)
* BRYNDE (Mys/Masters Reel)
* SON Volt (Warner Bros.)
* NEAL CASAL (Zodi)
* RED HOT CHILI PEPPERS (Warner Bros.)
* THE BLAZERS (Rounder)
* THE JOHN DOE THING (Rhino)
* ROBBEN FORD & THE BLUE LINE (Blue Thumb)
* Lenny Kravitz (Virgin)
* LLOYD COLE (Byrks)
* JANE KELLY WILLIAMS (Parachute/Mercury)
* JANE SIBERRY (Reprise)
* **BLUE RODEO** (Discovery)
* DAVID BOWIE (Virgin)
* **JIMMY LAFAYE** (Bohemia Beat/Rounder)

Please Note: All GRIDbounders have upward Spin Trends.

Dropped: #45 Robert Cray, #46 Billy Pilgrim, #49 Little Feat, Jewel, Jann Arden, Am DiFranco, Holly Cole.

**Gavin Americana**

Continued from page 47

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

**Rounder Bluegrass on the Road**

Continuing its long-time commitment to bluegrass music, Rounder Records have assembled three of bluegrass’ finest and are sending them out on the road together. J.D. Crowe & The New South, Laurie Lewis & Grant Street and The Del McCoury Band will begin their trek on September 28 in Lexington, Kentucky and proceed across the country, winding up in Seattle on October 29. For more tour dates, tickets and information, call Glenn Dicker at Rounder at (617) 554-0708.

** Turns Of The Dial**

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

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

**Americanica Picks**

**Tom Russell**

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

American music that’s got staying power. Tom Russell delivers with “The Rose Of The San Joaquin.”

**Saddle up as Brooklyn’s most famous songwriting cowboy this side of Ramblin’ Jack takes us on a weathered ride through California’s Central Valley. Russell’s constructed a beauty for his Highaton debut. Taking inspiration from family roots in the Stan Joaquin Valley, Russell, along with producers Dave Alvin and Greg Leisz, make Rose a potent mix of heartbreak, road songs, and social plights. This CD is packed with winners, immediate standouts are “Somebody’s Husband, Somebody’s Son,” featuring vocal turns by Alvin and Peter Case, the Ian Tyson co-written title track, and the barnum-brawling-“Out In California,” which features the ace picking of Russell’s right-hand man Andrew Hardin. Unquestionably Russell’s best effort since 1991’s Hurricane Season.

**Stephen Allen Davis**

**The Light Pink Album** (Core)

Raw, barebones, stark, in the words of Stephen Allen Davis. “the simplest and most honest thing I’ve done.” One senses that right from the get-go on “Take Time To Know Her,” a song Davis wrote when he was a 12-year-old Nashville bass player and Percy Sledge made it a hit. Davis has since re-located to Colorado, where he has done some musical soul searching. The result is The Light Pink Album, recorded live in Davis’ living room, up close and strikingly personal. “Still Loving You” comes off beautifully with a mournful dohoo and “Highway, Highway” (which fellow Coloradan Celeste Keeny covered), has always been one of my favorites. “We Was Rollin’” picks up the pace a bit, on what is overall a welcome return of a treasured singer-songwriter.

**The Waco Brothers...To The Last Dead Cowboy** (Bloodshot)

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

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

Radio Job Tip Sheet
We're the largest, most complete job sheet in the industry. It appears weekly in all markets/forecast for air talent.

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

WRLG is seeking a Program Director. T&R: Fred Bac, #1 Church Street, Nashville, TN.

WSW is seeking Pittsburgh area AT for immediate openings with growing hot A/C. Contact
Defib Carson, 1-1 (212) 628-2800, 19/22.

WKXO, Ohio is looking for a local part-time weekend AT for a market leader, hot A/C. Digital facilities,
great location. T&R: Jerry Wise, PO Box 1507, Findlay, OH 45840, EOE 19/22.

KFWN is seeking a Program Director for news radio. Format experience a must. T&R:
Jim Tecon, 6706 Park Lane, Dallas, TX 75225, EOE 19/22.

WQBR/WQBU The Edge is looking for a Production Director. Minimum two years experience
in the field of music, production, imaging and creative production using today's technology.

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

For more information, call Gavin Classifieds at (415) 668-5483.

NORTHERN CALIFORNIA secondary market group has an immediate
opening for an AM drive news person. Candidates should have
at least two years smaller market news background and really enjoy news.

MISCON is seeking a mid-day DJ.

KXTC is seeking a full-time AT.
No calls please. T&R: Kitt Garrett, 2405 East Aztec, Gallup, New Mexico, 87301, 19/22.

WSUB is seeking a news director with two years experience for AM/PM market leader. T&R:
Mary Martin, 1441 N. Roosevelt Avenue, Bellingham, WA 98225. EOE 19/22.

BEACH RADIO 104.7 ADULT TOP
40 station seeks Long Island talent for part time on-air work.

WIRK is seeking a country mid-day music director. T&R: Steve Ardoino, PO Box 7162, 290
Montauk Highway, Amagansett, NY 11930 EOE 19/25.

Q101 is looking for an AT for an A/C format. Variables: Applicant should be
a country music fan. T&R: Steve Knupp, PO Box 752, Harrisonburg, VA 22801, EOE 19/25.

KAFF/94.9 The Mountain is seeking
day time AT for classic rocker. No beginners.

To place a Free Gavin Classifieds
Ad
Fax your 25 words of copy to (415) 668-3967. Free ads run on a space available basis. Paid ads run guaranteed next week, Call Chris L. Mitchell at (415) 668-5483 for special
cost rates.

To place a Free Gavin Classifieds Ad
Fax your 25 words of copy to (415) 668-3967. Free ads run on a space available basis. Paid ads run guaranteed next week, Call Chris L. Mitchell at (415) 668-5483 for special
cost rates.

WGBG is looking for a new
night program director. This is an
opportunity to learn and advance with a growing company. T&R:
Steve McKay, 22 South Sixth Street, Stroudsburg, PA 18360, EOE 19/25.

KWIC is seeking a program
director. On air, production and
training skills a must. T&R: 2218
Mulberry, Muscatine, IA 52761, EOE 19/25.

Available
ATTENTION SPRINGFIELD MISSOURI AREA: Country music
director with eight years radio experience needs to move near you.

JASON: (913) 850-2522. 19/23.

SEEKING A DJ in the St. Louis area. Full or part-time. JEREMY BLACK: (818) 269-8047. 19/23.

HELD HOSTAGE IN ALASKA.
15 Year Pro seeks mornings or
afternoons in the west. MIKE:
(916) 589-1220, 19/4.

Marketplace

Walter M. Mitchell Promotions
Fueled by the importance of
data driven, heavy rotation.
Available to work on special projects, supplement your staff in a
particular market and aid your staff when it's
overburdened with a large amount of releases.

Walter M. Mitchell
1419 10th Street
Berkeley, CA 94710
Telephone: 510/548-0931
Fax: 510/548-3772

Did you know that over $1700 of our and PO's
Found the Gavin
Classified Marketplace?
Make sure they see
your ad next week!
Call Chris Mitchell at
(415) 668-5483
or CC/Mitch@aol.com
to place your ad now!
**Jazz/A2 Picks**

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

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

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

If you want to traffic somebody with a blindfold test, try putting on this jazz radio nugget. Changes are you'd never identify the six man without a few helpful hints. *Giving Myself To You* proves that Grover Washington Jr. is not the only one who can straddle the fence between A2 Spin Trends

1. FOGELBERG & WEISBERG +50
2. FOURPLAY +35
3. MAYSA +76
4. J. SPENCER +65
5. STEPHEN CLARKE -41
6. MARC ANTOINE +37

**A2 Chartbound**

*BOB MAMET (Atlantic)*
*RICARDO SILVERA (Kokopelli)*
*DAF FOGELBERG & TIM WEISBERG (Giant)*
*METERS (Lepidix)*
*DEAN JAMES (Spain)*
*TOM GRANT (Shanachie/Catch)*
*L. SPENCER (MarsJazz)*
*STEVAR PASERNO/CHRISTOPHER BUCK (Sap)*
*TAB TWO (Virgin)*
*WILLIE & LIBO (Metro)*
*ALPHEONSO MOUNZON (Terence)*

**Jazz Chartbound**

DON BREADEN (Silencio/Epic)
*B SHARP JAZZ QUARTET (MAMA Foundation)*
*KATHY KOUSIS (Shrinkwrap)*
*GERALD ALBRIGHT (Atlantic)*
*SEBASTIAN WHITTAKER (Justice)*
*YELLOW JACKETS (Warner Bros.)*
*STEVE GROSSMAN (Dreyas Jazz)*
*SUNNY FORTUNE (Blue Note)*
*TIM HAGANS (Blue Note)*
*CHICO O'FARRILL (Milestone)*
*CREULITRANS/JOHANN (Tellurium)*
*TONY CAMPOS (Heat Music)*
*STEVEN SCAGGIA TRIO (Concord Jazz)*
*BILL STEWART (Blue Note)*
*CARDON SLANE (Concord Jazz)*

**Dropouts:** #16 John Bovell, #47 Clair Mari, #43 Herb Hendrick, Lawrence Clemons, Tower Of Power, Caribbean Jazz Project, Sadie Watanabe

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

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

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

Songs like "Washington Square" and "Jazzhouse" will take you back to the melodic jazz edge that was the appeal of last year's Signs of Life debut. More snappy technique, economical songwriting and power rhythm sections fuel these particular tunes. If you want to hear something different from this Chicago pianist, try the pieces Brian Culbertson and Edis Cathay co-produced like "Greenstreet" and "Looking Back." Mamet experiments with the smooth jazz composition, and even though he's proficient with electronics, Mamet sticks to acoustic piano and lets Culbertson play electric keyboards and oversee the drum programming. Gerald Albright also guests on "the smooth songs" on Day Into Night, Mamet's most accessible radio effort.

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

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

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

Back off on those Harry Connick Jr. comparisons. Steven Kowalcyz, pictures wearing formal suits with no socks, concocts a stylistic alchemy between bebop and reggae and envisions some lyrical soulful harmonies. Eleven of the 12 Moods and Grooves are originals by Stephen K. Kowalcyz's demo reached the desk of Mose Allison and he was properly impressed. Alan Broadbent and Nito Tenoro guest on many of these lush tunes. The lyrical imagery of "Yankee" came after Kowalcyz read Anne Rice's Interview with the Vampire. "I Fell In Love" reflects Kowalcyz's timeless, albeit youthful, vocal inflections and interpretations.

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

If Sharp Jazz Quartet made major jazz airplay inwards last week by posting to top Most Added numbers for Myself at Top 10. As young players, Los Angeles' Crusaders, each individual B Sharp'er sports some fine credentials. Peppered among the boy rames that Herb Graham, Jr., Randall Willis, Reggie Carson and Rodney Lee have played with, including Freddie Hubbard, Mulgrew Miller, Cedar Walton, Bobby Hutcherson, Harold Land, Elvin Jones and James Moody, are pop acts like Gladys Knight, Stevie Wonder, Marika, El Delfrage and

**From:** Denver

**Latest Release:**

On The Horn

**Label:** Countdown/Unity Label Group

**Early Days:**

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

**Giggin' With Jeff:**

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

**Covering Seal:**

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

**Elements of Style:**

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

**Influences:** Earth, Wind & Fire, Brecker Brothers, Crusaders
### POST-BOP

<table>
<thead>
<tr>
<th>ZW</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>12</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>13</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>14</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>19</td>
<td>13</td>
<td>10</td>
</tr>
<tr>
<td>17</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td>26</td>
<td>19</td>
<td>16</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>27</td>
</tr>
<tr>
<td>21</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>24</td>
</tr>
<tr>
<td>27</td>
<td>21</td>
<td>16</td>
</tr>
<tr>
<td>29</td>
<td>22</td>
<td>15</td>
</tr>
<tr>
<td>30</td>
<td>26</td>
<td>25</td>
</tr>
<tr>
<td>22</td>
<td>15</td>
<td>13</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>17</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>21</td>
<td>27</td>
</tr>
<tr>
<td>17</td>
<td>14</td>
<td>19</td>
</tr>
<tr>
<td>12</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>7</td>
</tr>
</tbody>
</table>

### COMMERCIAL ADULT

<table>
<thead>
<tr>
<th>ZW</th>
<th>LW</th>
<th>TW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>20</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>14</td>
<td>17</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>25</td>
<td>23</td>
<td>25</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>30</td>
<td>26</td>
<td>25</td>
</tr>
<tr>
<td>16</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>23</td>
<td>27</td>
<td>23</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>29</td>
</tr>
</tbody>
</table>

---

Bob Mameit creates a very smooth transition between contemporary and classic jazz with the help of 88 keys.

*His new release from Atlantic Jazz*

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

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

---

Post-Bop compiled by a sample of Jazz intensity reports

Commercial Adult compiled by a sample of Adult intensity reports
Gavin A2

Most Added

Ricardo Silveira (30/42 Spins)
Bob Mamey (28/65 Spins)
Tom Grant (15/21 Spins)
Willie & Lobo (12/16 Spins)
Maysa (10/150 Spins)
GRP Artists’ Celebration Of The Beatles (10/6 Spins)

Top Tip

Maysa

(Blue Thumb)

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

Record To Watch

Dan Fogelberg & Tim Weisberg

No Resemblance Whatcheever (Giant)

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

Continued from page 64

Jody Watley, 6x-minute compositions like “The Velvet Touch” and “Beside Jo-sef” are as strong as anything you’ll hear from today’s established jazz power players. Carmen Bradford contributes some soaring sax to Willis’ bluesy sax on “...Touch.” The swing mission of Blakely and Coltrane are in capable hands with the B Sharp Jazz Quartet.

Alex Bugnon

“Tales From The Bright Side” (RCA)

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

Chico O’Farrill

“Pure Emotion” (Milestone)

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

J. Spencer

“Blue Moon” (MoJazz)

When sax player J. Spencer recorded his 1993 MoJazz debut, Chimeau, he was entering into some highly experimental turf by aggressively fusing hip-hop, funk and jazz. Two years later, J. continues to travel ground his fellow contemporary sax players hesitate to cross. Spencer utilizes full horn band arrangements and lots of background vocalists to frame and accent each riff and solo. “I Should Be Mine,” with guest vocalist Stokley from Mint Condition, is a finely-tuned urban crossover. Our favorite tunes are the more spontaneous “Vibe” jams. Both “African Vibe” and “Reggae Vibe” fit snugly into both the Quiet Storm and smooth jazz vein. Check out how seamless his tenor, alto and soprano overabundance parts hover over the main theme.

Tom Grant

“Inspiring” ( Shanachie/Cachet)

Many trends in adult alternative radio have come and gone since Tom Grant recorded on Verve Forecast from 1990–93. His missing cover of Earth, Wind & Fire’s “Fantasy” is symptomatically charged, quite an appropriate comeback tune to open the record. “Dancing With Your” is a vulnerable ballad original with Brazilian influences that reach full bloom a couple songs later with a Jobim vocal piece called “Quiet Nights of Quiet Stars.” Grant’s funky and melodious sides collide on the bopping novelty “SOAS.

Kathy Kosins

“All In A Dream’s Work...” (Schooldkis’ Records)

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

Editors: Keith & Kent Zimmerman • Jazz reports accepted Thursday Only
9 am - 5 pm Station Reporting Phone: (415) 995-1900 • Gavin Fax: (415) 995-2500
"Though the samba has ended, I know in the sound
Of your voice, your piano, your flute, you are found."

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

michael franks
abandoned garden


Add date September 28.
**Gavin Rocks**

**TW**  |  **SPINS** |  **TREND**
--- | --- | ---
1. DOWNS  |  351 |  +52
2. FEAR FACTORY  |  345 |  +8
3. BELLADONNA  |  333 |  +4
4. UGLY KID JOE  |  321 |  -48
5. KYLSS,  |  291 |  -9
6. WHITE ZOMBIE |  278 |  -8
7. SILVERHARM  |  276 |  +25
8. SEAWARD  |  258 |  +32
9. TESTAMENT - Live At The Fillmore (Bumt Offerings)  |  252 |  -8
10. MOTORHEAD - Saigon (CNC Internationale)  |  239 |  -3
11. GY  |  222 |  +50
12. PAWN  |  208 |  +24
13. SHINHAR  |  208 |  +1
14. REDBELLY  |  202 |  +10
15. SKUNK ANANSIE - Seeing Jesus (Epic)  |  191 |  +24
16. WARRIOR SOUL - The Space Age Playboys (Future)  |  186 |  +6
17. CIRCLE JERKS - Otwraps Acronyms Lies And Curiosities (Mercury)  |  174 |  -13
18. EARTH CRISIS - Destroy The Machine (Victory)  |  172 |  -3
19. SHEER TERROR - Not Drowning, Waving (MCA)  |  159 |  -12
20. 311 - 311 (Capricorn)  |  156 |  -7
21. MESHUGGAH - Destroy Erase Improve (Reprise)  |  156 |  -1
22. NATURE - Zoo  |  153 |  +52
23. PRIMALUS - Tales From The Punchtowel (Interscope/AG)  |  153 |  -10
24. SMILE - Maque (Headhunter/Atlantic)  |  151 |  -5
25. CLUTCH - Spacegrass (Atlantic)  |  150 |  +50
26. SHANK 456 - The Big Paycheck (Roadrunner)  |  146 |  +6
27. CATHERINE WHEEL - Happy Days (Mercury)  |  145 |  -15
28. UNIVERSAL STOMP  |  142 |  +18
29. SHELTER  |  138 |  +9
30. MONSTER MAGNET  |  135 |  -24
31. OTIS - Otis (Cherrydisc)  |  131 |  -31
32. STANFORD PRISON EXPERIMENT  |  130 |  +5
33. FLOTSAM AND JETSMAN - Smoked Out (MCA)  |  126 |  -21
34. AGOC - Hard As A Rock (Elektra Entertainment Grp.) |  125 |  NEW
35. FUDGE TUNNEL - In A Word (Earecare)  |  122 |  -7
36. VINCE NEIL - The Crank (Warner Bros)  |  122 |  -13
37. MORTAL KOMBAT  |  118 |  NEW
38. THE NIXONS - Fracy (MCA)  |  114 |  -18
39. CROWBAR - Time Heals Nothing (Pavement)  |  109 |  -18
40. INTEGRITY  |  105 |  -4
41. FOR LOVE NOT LUST - Information Superhighway (Elektra Entertainment Grp.)  |  104 |  -14
42. DEATH - ...JUST THE BEGINNING II - Various Artists (Reprise)  |  102 |  NEW
43. EXCEL - Servage Refuge (M识ous, Viny/Capitol)  |  102 |  -11
44. BRUDELLA - Raza Ocupada (Roadrunner)  |  101 |  -4
45. SPEEDBALL - Do Lima Others Then Split (Energy)  |  99 |  -17
46. KING DIAMOND  |  97 |  +2
47. SIX FEET UNDER - Haunted (Metal Blade)  |  96 |  NEW
48. EVEN GALI - Inwine (RCA)  |  94 |  +19
49. KREATOR  |  91 |  NEW
50. BLACK SABBATH - Forbidden (RS)  |  91 |  -1

**TOP TIP**

**AC/DC**

"Hard As A Rock" (EastWest EEG)

Generous spins from KOFM(45), WELH(30), WZTR(17) and DMX(14) allows AC/DC to claim this week's highest debut spot.

**RECORD TO WATCH**

**Ac/Dc**

This record will grow on you like weed in Humboldt. It's tasty, coarse and will totally Pck you up! Into Another are a definite candiate for commercial success.

---

**Hard Kopy by Rob Fiend**

Foundations Foray Part II

It's funny how foggy images of the Foundations Forum suddenly become clear after about a week. I guess it has something to do with the smell of the food at Lew's Lately, I've had several conversations with other Foundations attendees that sounded like:

"That's right! We did meet in Epic room" or "You spilled beer on me during the Monster Magnet show!" However, some images that come to light you wish just stayed in the dark. "Don't challenge Lemmy to a drinking contest," advises WCWP-Brookville's Russ Taylor.

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

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

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

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

---

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

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

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

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

---

**Editor Rob Fiend**

* Rock reports accepted Monday 9 a.m. - 5 p.m.
* Tuesday 9 a.m. - 2 p.m.
* Station Reporting Phone: (415) 955-9900
* Gavin Fax: (415) 955-2500
**Rock Picks**

**INTO ANOTHER**

A Seattle band that formed in 1992 and has released two albums, "Detached" and "The Carnival Bizarre," into another presents their third LP and major label debut, "Seamless," an eleven-track ride into the realms of kickin' guitar hooks, moody bass lines and melodic vocals. Former Undertow vocalist and Youth Of Today guitarist, Richie Birkenhead, and former Bold drummer, Drew Thomas, get into Another's full rolling in 1999 after leaving their respective bands to start their own unrestrictive group. After they hooked up with guitarist Peter Moses and bassist Tony Bono the band was complete and released two EPs and two albums that garnered a good-sized following. "Seamless" is the band's next rung on the ladder of success and offers hard-hitting tunes like the title track "Mutate Me!" (Focus track), "Getting Nowhere" and my favorite "Locksmiths & Lawyers." "Regarding Earthlings" is one of the more mellow tracks that features swaying melodic guitars, rising vocals and steady drums. Into Another, if given the chance, will be big.

**CATHEDRAL**

The Carnival Bizarre (Earache)

Welcome to the unholy riffs of Cathedral. Bring your chair to the upright position and extinguish your mind! This band puts the riff in riffage. If Cathedral's low-end hooks were any factor you'd have to play the CD at a higher speed just to hear them. The Carnival Bizarre marks the band's third full-length, which features new bassist Lee Smee and drummer Brian Dixon, and it's safe to say that this is the best effort the band has put out to date. For all of you "metal is dead" wagoners please listen to this before you utter those three words again. Cathedral's dark melodic rhythm section is a perfect setting for Lee Dorrain's chilling vocal snarls and Gary Jennings' cutthroat guitar licks. There's nothing weak about this release, it's as solid as steel stillets. "Topian Blaster" featuring Tony Iommi, "Vampire," and "Palace Of Fallen Majesties" are just a few of the tracks that will keep your riff mongers satisfied. Turn to Cathedral for esoteric abduction.

**GRINDSTONE RECORDS**

Employmate of the week.

**Name:**
J.D. "Play Me" Sussman

**TURN ONS:**
Sunsets walks on the beach, passionate nights, the new single by The Obvious.

**TURN OFFS:**
Indecisive people, dull razzors, programmers who don't play "DETACHED!"

**FANTASY:**
To be locked inside a Victoria's Secret, at night, alone, with "DETACHED!" blasting in the background. WOW!

**BEDTIME READING:**
Romance novels on tape and the lyrics to my advance copy of The Obvious release... No one else will have it until late October!

**GOALS:**
- Be an illustrous and admired editor at Gavin!

---

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

**ARTIST PROFILE**

**CATHEDRAL**

The Band Is: Lee Dorrain, vocals; Gary Jennings, guitar; Leo Smee, bass; Brian Dixon, drums.

From: U.K.

Label: Earache

Radio Promotion Contact: Joe Gvizik (212) 343-8090

Latest Release: The Carnival Bizarre

Add Date: September 25/26, 1995

About The Album: The Carnival Bizarre was produced by Kit Woolven (Thin Lizzy, U.F.O.). All ten tracks were written by vocalist Lee Dorrain and guitarist Gary Jennings, and recorded in just over two weeks at Parkgate Studios in Sussex, England.

Thoughts on Rock Radio: "If they play Cathedral then superb." —Dorrain

General Info: This is the first record for the band as a four-piece and also the debut of the new rhythm section of bassist Lee Smee and drummer Brian Dixon. —Dorrain


**SKUNK ANANSIE**

Paranoid & Sunburnt (Epic)

The English quartet's first single, "Selling Jesus," was immediately snapped up by hard rock radio and is currently skyrocketing up the Gavin Rocks Chart. If "Selling Jesus" worked for you, check out the full-length, Paranoid & Sunburnt, and you'll discover several other tracks including "I Can Dream," "And Here I Stand" and "All In The Name Of Pity." These tracks showcase the band's rock heavy side and Skin's amazing, full-blown vocals. She has more range than a ballistics missile. "Rose Up" and "Weak" will be the big hits at commercial rock and alternative radio if PDs have enough insight to play cool, new music.
It'll be difficult for Chynna Phillips to forget 1995. On the heels of her marriage several weeks ago to actor Bill Baldwin, she releases the title track from her debut solo album, a title she credits her new hubby for inspiring. It's charged with a maximum dose of pop appeal tinged by a surprisingly edgy approach.

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

**ANDRU DONALDSON**
**Tryin’ To Tell Ya**
(Metro Blue/Capitol)

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

**TOWEROF SONGS OF LEONARD COHEN Various Artists (A&M)**
As far as I'm concerned, any tribute less than a 100-story-gilded Colossus of Rhodes-sized structure alongside the Statue Of Liberty in New York Harbor is a slight to the talents of Leonard Cohen. He's the poet supreme, a songwriter extraordinaire, the dude of dudes. In looking over the lineup here—Sting, Elton, Bono, Billy Joel, Willie Henley—I believe Cohen's "Everybody Knows" is getting A+ play from people who would never be brave enough to play the real thing. Missing is the .

**MICHAEL BOLTON Greatest Hits 1985-1995**
(Columbia)
This 17-song compilation of old and new is sure to be another winner with Bolton fans. In addition to songs that made him a core artist at pop radio such as "That's What Love Is All About," "How Am I Supposed To Live Without You," "Georgia On My Mind," and "Soul Bars," he presents five new tracks including his current hit, "Can I Touch You...There?" and the Jeff Lynne/Roy Orbison composed "A Love So Beautiful." Personally, I'm glad he finally recorded "I Found Someone," a song he co-wrote that's previously been recorded by both Laura Branigan and Cher. It's definitely ten years of work to be proud of—here's to the next decade.

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

—THOMAS N. MARISKA

http://www.luma.com/gavin/
seven mary three

"cumbersome"
the first single from their debut
american standard

OVER 1100 BDS spins

ROCK
On over 175 stations including
Q104, KSJO, KLOL, WXTB, KIOZ, KISW, WDIZ, KTXQ, WRCV KATT, KUFO WDQF
BDS Rock Monitor #37-23
R&R #22-20*
Album Network #31-24*
Spins 1627!! #10 Most Requested

ALTERNATIVE
On over 55 stations including
95X, KPNT, WBCN, WMRQ, KNAC, KROX, WWDX, KPOI, WROX, WEND, WEDG, KTBZ
BDS Rock Monitor #90-55
R&R #46-40*
Album Network D-#38**
Spins 678

HITS #14 VIBE-RATORS!!
OVER 70K RECORDS SHIPPED

TOURING NOW!!!
SOLD OUT SHOWS IN ORLANDO (5000+), MIAMI (1000+), and all over Florida!!

PHONES, PHONES, PHONES
Tour 5 at WXPN, KNON, WGBX, KGKL, KTUX, KEYJ, KBAT, WKZQ, WWBR, WDIW, WXTB, WTPA, WHTF, WCIZ

"Cumbersome" has received over 700 spins on WJRR. In our most recent test, it came back huge at #4, just behind Bush's "Comedown" and Collective Soul's "Decembe". THIS BAND IS THE REAL THING. WE'VE SEEN IT BEFORE, AND WE'RE SEEING IT AGAIN!!" — Steve Robertson/WJRR

PRODUCED BY J. ROBB, J. POLLOCK & TOM MORRIS

Mammoth Records: Gary Nib 2ndFloor, Carrboro, NC 27510. E-mail: simonw@agamomoth.com

Meat Loaf

I'D LIE FOR YOU

AND THAT'S THE TRUTH

The First Single From The Forthcoming Album
WELCOME TO THE NEIGHBORHOOD

Produced By Ron Nevison / Management: Tommy Menzi / Caro y Powell / The Left Bank Organization
http://www.meatloaf.mca.com