Indies. They're growing in numbers and they're adapting their specialties to radio's ever-changing terrain. For the third year in a row, GAVIN spotlights independent promoters, this time the ones our editors chose as some of the most influential in their formats. We asked each to profile their company, and the results were as different as their areas of expertise. Some claimed their phones were too busy to respond, and others wrote books. Michelle Clark said she had an O.J. juror on the line, AIM marketing's (Paul Yeskel, top) cited ten years of continuous service and Jacknife's Jenny Sperandeo called her company "twang-core freedom fighters." Step inside and meet the people who supplement traditional promotion. In news this week, Infinity Broadcasting's Mel Karmazin grabbed the headlines when his company purchased Alliance Broadcasting for $275 million, Time Warner bought Turner Broadcasting, which fuels speculation on how TV's music division will be affected, and music publishing hits the Internet. Also in news, we announce positive changes in our editorial department and the start-up of a new chart. Keep flipping the pages to the country section where Larry Paregis (center), who's leaving KYCY-San Francisco to join Almo Sounds, gives some parting words to radio, and check out On Z Corner and see what's up with indie Mike Carlson. And G0ing up the GO chart: Chris Isaak (bottom), Toad the Wet Sprocket and Heather Nova.
"COME WITH ME"

Duff Lindsey-WJHM/102JAMZ

“What a difference a snap makes. It went to a top 5 response song!”

Jerry Clifton

“The Duff mix makes it a stone hit.”

Paco Lopez-WJBT/The Beat

“I heard ‘them’ the first time and I hear em’ again. Thank you Duff Lindsey. The Orlando mix blew it up in a day.”

NOW ON A NATIONAL PROMOTIONAL TOUR

SEPT 25 - 30
OCT 2 - 3
OCT 4 - 6
OCT 9
OCT 11 - 13
OCT 28
OCT 30 - 31
DC/BALTIMORE/NORFOLK
SAN FRANCISCO
LOS ANGELES
PROVIDENCE R.I.
NEW YORK CITY
HOWARD UNIV. HOMECOMING
CHICAGO
Fifty percent of artist royalties, producer royalties, and of Hollywood Records’ net profits from this album will be used to establish a dedicated fund administered by The Humane Society of the United States. Through grants, funding will be provided for proactive programs conducting, promoting and furthering spay and neuter efforts for cats and dogs.
WorKing ClAss HerO

a tribute to John Lennon

Sponge Collective Soul Toad The Wet Sprocket Mary Chapin Carpenter George Clinton

Red Hot Chili Peppers Mad Season Candlebox Blues Traveller Screaming Trees
“This record is filled with stellar tracks most notably CANDLEBOX, RED HOT CHILI PEPPERS, and MAD SEASON.”
KSJO/San Francisco - Laurie Free

“TOAD THE WET SPROCKET and BLUES TRAVELER. Enough said.”
KFOG/San Francisco - Bill Evans

“CANDLEBOX is amazing.”
KRZR/Fresno - E. Curtis

“Interesting. Very interesting.”
KWOD/Sacramento - Alex Cosper

“John Lennon was alternative when the word really meant something.”
Q 104.3 (WAXQ)/New York - Vinny Marino

a tribute to john lennon

WORKING CLASS HERO

“Huge buzz on this can’t wait to play.”
WKLQ/Grand Rapids - Dave Wellington/Tom Marshall

“Very, very cool.”
WWDX/Lansing - Sandy Horowitz

“This stuff is great, I want to hear more.”
WENZ/Cleveland - Sean Robertson

“Great project idea! Some of today’s top artists recording a tribute to the genius of Lennon. I know John would be very proud.”
WNEW/New York - Scott Muni

“The bands have successfully maintained their own identity while holding true to the Lennon approach.”
KEDJ/Phoenix - John Clay
a tribute to john lennon

WORKING CLASS HERO

featuring

RED HOT CHILI PEPPERS
MAD SEASON
CANDLEBOX
BLUES TRAVELER
SCREAMING TREES
THE MINUS 5
THE MAGNIFICENT BASTARDS
FLAMING LIPS
SUPER 8
CHEAP TRICK
COLLECTIVE SOUL
SPONGE
TOAD THE WET SPROCKET
MARY CHAPIN CARPENTER
GEORGE CLINTON

IN STORES 10/10
First Person

As Told To Kevin Zimmerman

Tim DuBois
On Growing—But Not Too Fast

Arista/Nashville president Tim DuBois started at the top, and has stayed there. Prior to being chosen by Arista president Clive Davis to launch Arista's country division in 1989, DuBois had no record company experience, instead making a name for himself as a manager, songwriter and producer.

He has built a roster that yields a higher percentage of gold- and platinum-selling acts than any of his competitors. Arista/Nashville now accounts for about 20% of Arista's overall sales volume, the total company recently completed its best-ever fiscal year, with US sales exceeding $300 million.

Here DuBois explains how he's made it work:

I came from the production/songwriter/managing side of the business. All my relationships had been from the other side of the desk. I've become very sensitive to the artists' perspective. When the opportunity arose to run Arista/Nashville, I wanted to build a company that was music-driven, instead of marketing-driven, and one that was very artist-friendly.

What I didn't want to do was to be guilty of over-hyping something that I didn't personally feel a passion for, and trying to sell it through hype.

Partly because of that, we have only signed 15 artists between Arista/Nashville and our second country label, Career Records. We don't move real fast; we like to wait until we really believe in something.

Don't move real fast; we like to wait until we really believe in something.

We feel we are on a hot streak right now and if GAVIN is any gauge, business generally is very healthy. Tim DuBois knows all about hot streaks, having engineered several of his own out of Arista Nashville. But forget Nashville, DuBois is one of the music industry's brightest and clearest thinkers, applying analytical skills honed in his financial career before he ever got caught up in the music business. He would do well running almost any business but clearly enjoys working with talented, creative people who have a message to convey.

It's all very well having the message. It's altogether another challenge to get that message across to the right people. The struggle we have now is to maintain that small, family-type spirit we have, where everybody has the ability to affect what's happening. As we grow, it takes a tremendous amount of effort to keep that spirit alive. It's a real challenge. I'd say it's the biggest priority for Mike and Jack and me—to grow without destroying that integrity.

Next Week
Gavin celebrates five years of Hip-Hop with a look at politics and rap. Editor Thembisa S. Mshaka talks to The Genius, Goodie MoB and the producer 4th Disciple. We also debut the Gavin REGGAE chart.

First Words

We feel we are on a hot streak right now and if GAVIN is any gauge, business generally is very healthy. Tim DuBois knows all about hot streaks, having engineered several of his own out of Arista Nashville. But forget Nashville, DuBois is one of the music industry's brightest and clearest thinkers, applying analytical skills honed in his financial career before he ever got caught up in the music business. He would do well running almost any business but clearly enjoys working with talented, creative people who have a message to convey.

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GAVIN

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Gavin Americana

The Indies '95

Go Chart

The top indie is the nation that tell you who'll win the Super Bowl. Formats

11 Indies '95
The top indie in the nation tell you about themselves and their companies. And they tell you who'll win the Super Bowl.

9 Top 40 R. Charles Snyder

22 Rap

26 College

32 Adult Contemporary

41 Country

46 Jazz

52 Rock

NEXT WEEK

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8

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17

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41

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Infinity Forms New Alliance

By Beverly Mire

We were right.

Last week, GAVIN reported that Infinity chief Mel Karmazin had $1 billion worth of credit burning a hole in his pocket, and we wondered what he was going to do with it. He answered by plunking down an estimated $275 million to purchase the Walnut Creek, Calif.-based Alliance Broadcasting.

Alliance parted with seven stations, including KFRC/AM&FM and KSNN/FM, all the stations are formatted "young country."

While Karmazin declined to comment on the sale, Alliance CEO John Hayes predicted little change in formats or employee status. "The Infinity business plan is to buy ongoing concerns and enhance them," he said. "Based on what I know about Infinity, the only reason any station employee wouldn't stay is if that employee chooses not to."

Before the sale, which is subject to FCC approval, Infinity owns a total of 17 FM and 10 AM stations. The total of Alliance stations would put Infinity over the current ownership limit of 20 each AM and FM, but it's expected that Congress will be lifting the limits before the end of the year. Infinity must pursue a temporary waiver to operate the stations until such time as ownership limits are raised.

Alliance's showpieces are its San Francisco stations. Because it has been grossing over $50 million per year, a reported cash flow of some $16 million this year, Alliance is a good buy for Infinity, which is estimated to be paying 17 times cash flow. Business analyst Harry Demott calls the New York-based company "the best radio operators in the world." "It's a home run," said radio broker Gary G. Stevens. "What we're seeing is every station group owned by institutional equity is on the block because prices are at an all-time high. This is the time to get out."

Warner Sells Interscope Stake

Warner Bros. long-awaited divestiture of its stake in Interscope came became official on Wednesday (September 27) and contrary to rumors, the lucrative label landed in the hands of its founders, Ted Field and Jimmy Iovine.

Warner Bros. has been anxious to sell the label since earlier this year when it was attacked by presidential hopeful Bob Dole, former education secretary William Bennett and activist C. Delores Tucker for its association with Interscope's music. Therefore decided, in conjunction with Interscope, that is joint venture no longer made sense for either party.

"From our respective vantage points we thought this was simply the right thing to do," said Field. "We at Interscope will continue our tradition of providing a home for young and exciting artists and we are confident that Warner Music will continue the same."

Allison Steele Dies

Allison Steele, the pioneer progressive radio announcer of the '60s, died on Wednesday (September 27) in New York. At press time, her age and cause of death were unknown. However, Bonnie Simmons, producer of the DJ exhibit at the Rock and Roll Hall of Fame and Museum, said Steele had been seriously ill for several months and was hospitalized with a form of cancer.

Steele debuted on radio in 1966 as part of an all-female DJ staff on WOR-New York, but broke through as a personality on WNEW, where she was "the Nightbird."

In the '80s, she wrote and produced a cable TV show. At the time of her death, she owned a specialty shop, Just Cats, and had a shift at WXIR (K Rock)-New York.
LIKE A ROLLING STONE

Alex Haslam Joins Gavin

LIKE A ROLLING STONE

At the Beat, the Gong Show is Over

"The Beat" (KKBT-Los Angeles) has agreed to stop beating on Asian-Americans. As chronicled last time out, the station's morning show, anchored by John London, had been targeted for protests—including an advertising boycott campaign—by a local group, MANAA (Media Action Network for Asian-Americans). That's because, for more than a year and a half, the "House Party" crew had been depicting prominent Asian-Americans with thick, false accents, and playing songs behind Asian-American comedians.

Unapologetic—indeed, downright defiant—until the group started calling advertisers—KKBT offered MANAA a no-win deal, in July. The station would either drop all Asian-oriented humor—but also stop inviting Asian-Americans in for interviews (KKBT is strong on community issues), or it'd keep on keeping on, having Asian-Americans on the air and doing what the House Party cast thought funny. When MANAA rejected both proposals, KKBT unilaterally adopted the first option.

Finally, as our last column went to press two weeks ago, station management came to its senses. In a statement made jointly with MANAA, KKBT said that "The House Party stuff and station management publicly apologized to those who were unintentionally hurt by their broadcasts. In addition, KKBT VP GM Craig Wilbraham decided that "the best way to avoid future offenses is to eliminate the comedy bits pertaining to Asian Americans...Asian American guests and issues will always have under our 'No Color Lines' policy." The morning show's humor, KKBT said, only "meant to entertain through gross exaggeration." MANAA president Guy Aoki stressing that his group was "fully) re-address your stuff to Alex and me, here's wishing Bev (call her Alex) and I will continue to rely. While you (hope fully) re-address your stuff to Alex and me, here's wishing Bev the best. SHAHDIPI."
Music Publishing Hits the Internet

**By David Beran**

The Don Williams Music Group has launched I-SITE, the first on-line system devoted to music publishing. Although the music industry has plenty of Internet sites associated with it, very few deal with direct business to business communications.

"The cumbersome process of finding out who controls a song, doing the paperwork on it and negotiating a deal can all be done on-line in a matter of minutes," Williams told GAVIN. I-SITE's Music Industry Information & Licensing Engine (M-ILE) gives professional users access to information pertaining to catalogs and licensing agreements.

"Response has come from professionals because they want to put their titles in and browse available catalogs," says Williams. I-SITE is currently getting around 1,200 hits a day, but another reason for that is one of the Don Williams Group's clients.

"We control publishing of the Jimi Hendrix catalog, and there's a lot of people checking out the Web site because of him," says Williams, who promotes his writers (who include Isaac Hayes, Chicago and Lenny Bruce) at the Web site the same way labels spotlight their artists.

The I-SITE's online licensing system is what really puts it on the map. By reformulating the job of licensing songs, the system is a time saver for everyone from music compilers to sound-track supervisors.

The I-SITE also carries Web pages for the National Academy of Songwriters, House of Blues Recording Studios, and is developing a site for attorney Don Passman, author of *Everything You Need To Know About The Music Business.*

"We're basically creating a hotel for people that are definitive in various fields of the music industry," says Williams. Like a hotel, the slowest part of the process is the check for room service. Applicants still have to sign traditional paper contracts delivered through the mail.

Access the I-SITE at http://i-site.com/.

---

**RTV: They're Listening In...**

In a room not much bigger than a decent-sized production studio, they are monitoring you: taping you, listening to you, taking down what you're saying.

"They" are the employees of Radio TV Reports, a New York-based company whose ten offices manage to canvass stations covering 176 markets.

In San Francisco, RTV operates out of a posh downtown building, in a room that could be a couch potato's dream, with nine television monitors, all tuned to different stations, on a metal rack, while another wall is lined with several more sets, each of them being watched by an employee.

Among other services, RTV sells video and audiotapes of broadcasts—up to two months old—to anyone who wants them. Most clients are from advertising and PR, and most of the stations being monitored are news and business-oriented.

Although founded in the radio age—1939—RTV focuses on television. But "there's a definite need for radio monitoring," says Harry Telles, the San Francisco branch manager. While ad and PR agencies want to know how their (and competitors') spots and video news releases look, clients also want to hear how their promotions sound on radio morning shows.

(From is not in the DJ air-check business. Rates for its services, which range from transcripts to edited audio and video tapes of up to an hour, are geared toward businesses.)

RTV is not alone. "There's lots of competition popping up," says Telles, both on the national and local level. Despite his company's vintage, "the industry is fairly new," he says. "We've entered the information age."

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**Michael Jackson Wants Half of Sony Music**

His *History* album may have fallen short of setting new sales heights, but Michael Jackson himself still has plenty of buying power.

Jackson, who already owns the lucrative ATV Music Publishing company, is reportedly holding talks with Sony with an eye to buying up 50 percent of Sony Publishing.

It would be a plum addition to Jackson's empire. ATV owns the rights to the Beatles' copyrights, as well as to Elvis Presley and Little Richard titles. It's reported that the portfolio is worth more than $400 million.

Jackson's songs are published by Warner Chappell Music.
Now that Infinity has swallowed Alliance, who will be next? The "G" word, as in Gannett, is still very much in play. Whatever the outcome, the general consensus is that the buying spree through the industry is far from over.

Are there plans afoot to simulcast alternative rocker KDME-San Jose, which airs Howard Stern, on what is now KYCY (Young Country) in San Francisco? Will New Orleans have a rhythmic Top 40 by the first of the year?

All signs point to John Lander making his home back in Philly either at Star or Q102 (WIOQ). Will a dance Top 40 be on the air in New York by the time you read this?

The recent T.J. Martell dinner had plenty of tributes from Bruce Springsteen, Steven Tyler and Carlos Santana, and performances by Annie Lennox, Kenny G, Patti Smith and Aretha Franklin. A special evening of "Respect" with backup by Classic Houston, Toni Braxton, Patti Smith and Kenny G was just some of the highlights at the event honoring Arist's Olive Davis as "Humanitarian Of The Year." More than $7 million will go into the coffers of our industry's number one charity. Michael Bormeann, chairman and CEO of BMG Entertainment and Ahmet Ertegun, chairman/CEO, The Atlantic Group shared the very special evening with Davis.

It seems as if long-time Top 40 air talent and programmer Wayne Coy has taken Alan Jackson's advice and "Gone Country." More weeks after taking over morning drive duties at KCMQ-Jefferson City, Mo., Wayne has been upped to PD of the one-time Top 40 outlet.

Ten-year WHYT-Detroit vet Mark Jackson resigns his APD/MD post to head West and join Hi!:makers. Assistant MD/research director Cari Bertrand is acting APD/MD and she's a strong candidate to nab the gig permanently.

Gavin sends heartfelt condolences to Motown's Mark Kargol, whose dad, Leo, passed away last week in Detroit.

According to Wild 107 (KYLD)-San Francisco PD Michael Martin, "The people in the Artist Formerly Known As Prince's camp say we were able to accomplish in one morning what they've been trying to do for three years!" Martin is referring to last week's morning show that leaked news about "the death of Prince." The payoff? Prince is dead, but the Artist Formerly Known As Prince is alive. The station got national press on this one.

Did anyone catch The Byrds' Roger McGuinn and David Crosby on the PBS documentary Rock And Roll? Did you catch them as two of the three original members,钱川 and Jennings, before they split up in 1966? The Byrds are back and they will be on "Merv Griffin," the show that is shot in Los Angeles, Ca. You can catch them on the fourth show this year.

Kevin "Crash" Davis, PD and morning personality of hot country KYQQ-Wichita, adds '70s gold KLLS to his duties.

Forget what you've read. KQKQ (Sweet 98)-Omaha MD Jimi Jamm is not getting a change of address (or a new gig). He's visiting, not moving to, Florida this weekend to record music. Then it's back to The Cowherd State and back to work.

Former G105 (WIOQ)-Raleigh, N.C. APD/MD Randy Kutlch brings her expertise to Joel Denver's All Access Music Group. She'll be on the phones in Malibu starting October 9.

Congratulations to Gavin's David Beran, who won the Maryland-based Treasure House's Emerging Writers Fiction contest. His story "Out Of The Strong Came Forth sweetness" was selected over 300 entries.

These days he's hanging with Frankie. Yeah, it was the "B" thing in Miami (Blue, Bon Jovi and The Box) when director of programming Frankie Blue and Bon Jovi got together to discuss New York football. We didn't ask if it was college or pro since no one can tell the difference.

By Dave Shohin

On The Air

Ten-year WBCN Boston veteran Steven Strick has been promoted to assistant program director. He began at the station in 1985 as a weekend personality. Strick will continue to hold down a weekend airshift and run the station's Web site.

Rock programmer Jim Owen joins DeMers Programming Media Consultants' team effective November 1. Currently he's PD at KSHE-St. Louis. Lander Rose rejoins WHTQ (Power 105) Athens, Ohio as PD. She left in 1993, and returns after a stint at ZFZZ (Z99) in the Grand Cayman Islands...New line-up at Hot 107-KCCQ-Ames, Iowa: Mornings, Ron Revere Radio, Rick Duitsman-you two are the greatest. Oh, the laughs! to Rob Fiend for making me feel like I have a head on my shoulders; to Annette M. Lai for picking me on staffers include Steve Masters, formerly with Live 105 (KITS) San Francisco, who's been West Coast senior director, alternative music. Kristin Rolla, last with Relativity, is head of alternative marketing, Alex Leon, who will be head of street marketing, comes from Noise Records; head of publicity Tazy Phylipps comes from KROQ and currently hosts KUCI's The Sho Par. We'd like to thank Shelli Andranian for just plain being nice and for loving chocolate as unabashedly as I do. thanks to Sony's Keith McCarthy for the writing encouragement and gifts-especially the books; to Juannite Orlit who I know will keep Keith in line for me; to Dick Hückmann who twice was the best interview and who showed me that a star can listen as well as talk, and most especially to Elektra's Craig Lambert, who over the years (I will not say how many) and through big jobs and insignificant ones always makes me feel like I'm an important part of the universe. I'll always be there for each and every one of you. The new number is (510) 841-5123. Don't be strangers. XOX, Bev...
**Sarah McLachlan**

The $60,000 video for Sarah McLachlan's "I Will Always Love You," from the film *The Bodyguard*, cost three times more than it did to make the movie itself.

**Vanessa Williams**

Vanessa Williams will co-star with Arnold Schwarzenegger in a movie called *Fraternity*. 

**Eagles**

Things have been pretty quiet on the Eagles front this year, but the group resumes touring in November with a gig in Honolulu and then heads to Japan, New Zealand and Australia.

**Debbie Gibson**

Debbie Gibson starred in the London company's version of the musical Grease and spent nine months playing the role of Sandy. Now she's going to take the road as part of the touring company here in the States, but this time around she'll tackle the part of Betty Rizzo.

**The Rembrandts**

The Rembrandts, (Phil Solen and Danny Wilde) make a cameo appearance on Dwight Yoakam's next album, *Gone*, due later this month.

**John Prine**

Singer-songwriter John Prine doesn't think he's a cynic. He says he believes in "optimistic pessimism."

**Barbra Streisand**

There's talk of a long Barbra Streisand concert tour taking place in 1996. Nothing has been confirmed, but Streisand's experience last year in selected cities has encouraged her to hit the road again.

**Mokenstef**

The three ladies in Mokenstef were all cheerleaders at Morginsdale High School in Inglewood, California. (Near Los Angeles).

**Reh Hot Chili Peppers**

Red Hot Chili Peppers' bassist and founding member: Flea's real name is Michael Balzary.

**Tommy James**

Tommy James' big 1968 hit, "Mony, Mony," was inspired by a large neon sign on a Manhattan skyscraper that flashed MONY all night long. The MONY referred to the insurance company, MUTUAL OF NEW YORK.

**Stevie Wonder**

Stevie Wonder attended the Michigan School for the Visual Impaired. The set featured Dear Stevie Wonder, his third studio album. This week's question is: Who won the last Trivia Clip contest for knowing that Tommy James is the 1968 hit "Mony, Mony" singer?

**Luther Vandross**

Luther Vandross will release his first Christmas album in November. *This Is Christmas* will include a song he's written with Richard Marx called "Every Year, Every Christmas."
Inside Top 40 By Dave Sholin

R. Charles Turns 21

U-Haul managers should have a WANTED poster of R. Charles Snyder hanging in their offices. The Medford, Oregon PD can hardly be considered good for business. The engine on the helicopter that lifted then-President Nixon and his family off the White House lawn was still warm when R. Charles first hit the air at Medford's KYJC on September 29, 1974. He got off to a shaky start by asking listeners, "Are you ready to rock?" and then hit the wrong turntable, playing Chicago's "I've Been Searching For So Long." He's never forgotten the date, since it also happens to be his sister's birthday. Who could've known back then when he kept listeners awake from midnight 'til dawn that it would be the beginning of more than two decades in the market, minus a short stint cross state in Klamath Falls, where he got his first PD gig.

There was also what might be considered a sabbatical in the early 90's when Snyder sold cars, only to return to KTMT four years ago. A well-liked and respected programmer who's been a GAVIN Award nominee on numerous occasions, R. Charles would no doubt be back if he wasn't ready to rock and roll. Snyder can't stress enough the importance of getting the audience involved. "That requires proper education and giving people background on the artists. He encourages labels to provide all the information possible about a new act, citing as an example the package compiled on The Corrs by 143/Lava and Atlantic. When it comes to testing a new song, the rule he says, is "Never take calls until the tune finishes playing. We don't want someone to form an opinion hearing 15 or 30 seconds of a song. There's a reason we get triple play cassettes. How often do we identify a song as a hit on the first audition?" Snyder can't stress enough the importance of getting the audience involved. That requires proper staging. The first time we played P.M. Dawn's 'Down Town Venus,' we asked listeners to figure out what song was being sampled. Then we played Deep Purple's 'Hush.' Besides giving the staff the tools to sell new music, Snyder makes sure they don't blow credibility and pronounce names incorrectly. He thanks back over his years in Medford and admits, "If I don't know the market by now I never will!" Happy 21st (but watch the champagne, OK)."
Super Bowl Pick:

Ferry and Bruce Hornsby.

lished artists including Bryan
produced Matraca Berg and The
Joseph; in A3 we've intro-
Norman Brown, Rachelle
including in A2, Chris Botti,

four employees and
April, 1990, and has grown to
brainchild of partners Susan

Levin and Bob Ruttenberg in

Super Bowl Pick:

Miami Dolphins

Michele Clark Promotions
88 Col/View Drive
Sewell, NJ 08080
(609) 232-8883
Fax: (609) 589-1495

We didn't win the 1995 GAVIN
Anti-Award for "indie you most
for nothing. Now, I'm not

 spreathing in the A/C second-
ary market, with assistance from
Karenen Waiters. Records we
feel instrumental in pro-
moting at the GAVIN A/C mar-
ket: Crowded House, Maxi
Phist, Patti Aussen, Colin Ray,
Linda Ronstadt, Suzy Bogguss,
Wendy Moten, David Sanborn,
Joshua Kadison, Alison Krauss,
Huey Lewis, Blessed Union of
Souls, 10,000 Maniacs, Peter
Cetera and many more.

Super Bowl Pick: Go 49ers!

Levitation Entertainment
10850 Wilshire Blvd. Suite 710
Los Angeles, CA 90024
(310) 470-3220
Fax: (310) 470-1892
Alternative: (212) 242-4754

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LOUISA RODRIGUEZ
SAM RUSSELL
SHANA FISCHER
A3

In the field of independent
radio promotion Levitation
Entertainment is a pioneer. 

Harry Levy was the industry's 
first at AAA, a ground-breaker 
at Public Radio with Louisa
Rodriguez, and now we offer
Commercial Alternative with a
proven professional, Shana
Fischer. Our team has built
strong, credible relationships 
with key radio and has a 
reputation for thorough coverage.

We've helped bring into pro-
mance artists such as the
Counting Crows, Melissa
Etheridge and the Dave
Matthews band. We develop
promotion strategies, set up
artists at radio and maximize
cash potential. Levitation is
run with state-of-the-art tech-
ology to help keep us and our
clients on top.

Gavin Jazz/A2/Blues
Groov was founded in January,
1991 to provide ultimate radio
coverage for jazz and related
musics. The Groov staff works
with over 260 stations on jazz
releases, including all the
GAVIN jazz reporters. We pride
ourselves on hard work, a
consistent flow of top-quality
product and strong, honest
relationships with radio program-
ers.

GROOV handles the jazz radio
promotion on an exclusive
basis for Kokopelli Recordings,
Enja Records, Postcards Inc.
and a variety of other well-
respected jazz/A2 labels on a
project-by-project basis. We
are now acting as the jazz radio
promotion department for the
legendary Blue Note Records.
Super Bowl Pick: Detroit Lions

JACK KNIFE
3501 So. First St. Suite 130
Austin, TX 78704
(515) 542-0003
Fax: (515) 471-7144

JENNY SPERANDEO
COLLEGE/AMERICANA
1965 Page St. Suite 204
San Francisco, CA 94117
(415) 643-1935
Fax: (415) 643-1935

Jenny Sperandeo: We are the

College Radio. Super Bowl pick:
Chris: Bud Lite

Jennifer Jones Promotion
304 Sutherland Avenue
Nashville, TN 37205
(615) 292-6683
Fax: (615) 297-3145

JENNIFER JONES
GAVIN A/C

Jennifer Jones Promotions has
been promoting A/C music five
years and loving every minute.

We specialize in the A/C sec-
ondary market, with assistance
from Karenen Waiters. Records
we feel instrumental in pro-
moting at the GAVIN A/C mar-
ket: Crowded House, Maxi
Phist, Patti Aussen, Colin Ray,
Linda Ronstadt, Suzy Bogguss,
Wendy Moten, David Sanborn,
Joshua Kadison, Alison Krauss,
Huey Lewis, Blessed Union of
Souls, 10,000 Maniacs, Peter
Cetera and many more.

Super Bowl Pick: Go 49ers!
ON OUR OWN BUT NOT ALONE!

Many, many thanks to Gavin, our clients, and the great musical artists who have contributed to FIVE FANTASTIC YEARS!

Susan B. Levin
Laura Sanano
J. Mikel Ellcessor

Bob Ruttenberg
Paul Glessner
Edith Bellinghausen

Promotion & Marketing, Inc.

New York
205 East 42nd Street, Suite 1307
New York, NY 10017
phone: (212) 682-1990
fax: (212) 682-1984

Los Angeles
65 Ocatillo Avenue
Newbury Park, CA 91320
phone: (805) 376-2505
fax: (805) 376-2216

Jazz, A2, A3

The Most Trusted Name In Promotion Since 1990
Gavin Urban Landzcape

**Most Added**

**Xscape**

"Who Can I Run To?"

(So So Def/Columbia/CRG)

**Terry Ellis**

"Wherever You Are" (Lastwest)

**After 7**

"Damn Thing Called Love" (Virgin)

**Top Tip**

**Xscape**

"Who Can I Run To?"

(So So Def/Columbia/CRG)

Watch out for Xscape! Spin increases have gone from +509 to +1064 in one week. Stations reporting heavy spins include KKDA (+95), V103 (+45), and KKBt (+31).

**Record To Watch**

**D’Angelo** (EMI)

"Cruisin'"

With a total of 50 stations on the record and 610 spins this week, D’Angelo enters the chart at number 34 with his second single "Cruisin'". Station reporting spins include KMJM (34), KISS/FM (33) and WGCi (31).

**Making Noise**

**East Coast**

- Brandy - "Brokenhearted" (Atlantic)
- Michael Jackson - "You Are Not Alone" (Epic)
- Mariah Carey - "Fantasy" (Columbia/CRG)
- Artistformerly Known As Prince - "(Eye)Hate U" (Warner Bros.)
- Brandi - "Brokenhearted" (Atlantic)
- R&B - "I’m Still Here" (Motown)
- Monica - "Like This and Like That" (Rowdy/Arista)
- Xscape - "Who Can I Run To?" (So So Def/Columbia/CRG)
- After 7 - "Til You Do Me Right" (Virgin)

**Southwest**

- Xscape - "Who Can I Run To?" (So So Def/Columbia/CRG)
- Mariah Carey - "Fantasy" (Columbia/CRG)
- Deborah Cox - "Sentimental" (Atlantic)

**Midwest**

- Gerald & Eddie Levert Sr. - "Already Missing You" (Eastwest)
- Monica - "Like This and Like That" (Rowdy/Arista)
- Xscape - "Who Can I Run To?" (So So Def/Columbia/CRG)
- "Damn Thing Called Love" (Virgin)

**Southeast**

- Xscape - "Who Can I Run To?" (So So Def/Columbia/CRG)
- Mariah Carey - "Fantasy" (Columbia/CRG)
- Brandi - "Brokenhearted" (Atlantic)
- Monica - "Like This and Like That" (Rowdy/Arista)

**Carolina/VA**

- Xscape - "Who Can I Run To?" (So So Def/Columbia/CRG)
- Monica - "Like This and Like That" (Rowdy/Arista)
- "Damn Thing Called Love" (Virgin)
A duet that's been a lifetime in the making.

Gerald Levert & Eddie Levert, Sr.
Already Missing You

The premiere single and video from Father & Son.

When it comes to classic R&B, the Levert family has set the standard for over 30 years. On Father & Son, Eddie Levert, Sr., lead singer and founder of the legendary O'Jays, joins his son Gerald, one of R&B's most acclaimed artists, for an album of stunning duets that celebrates the Leverts' distinguished contribution to popular music.

Eddie Levert, Sr. appears courtesy of EMI Records.

Already spinning on:
WBL  WRKS  WGCI  KMJJ
KKBT  WUSL  WXYV  WVAZ
KQXL  KJLH  WHUR  WMMJ
WJLB  KRBN  KSOL  WJMI
WKKV  WMXD  KMJJ  KSJL
WVEE  WJHM  WZAK  KIPR
KMJJ  WYLD  WOWI  WHQT
KPRS  KJMS

Audience 11.5 Million
Gavin Urban: 22-14*
R&R Mainstream: 28-16*
Adult: 19-13*
Urban Network: 25-12*
Billboard R&B Singles Rapidly Approaching Top 15
Video in Heavy Rotation on BET
Urban Workshop

If you’re one of the unfortunate programmers who’s had to start this rating period without the benefit of a television, direct mail or outside marketing campaign, your toughest job will be trying to keep your station’s call letters top-of-mind with your listeners. Here are a few suggestions on how to overcome this obstacle.

1. CONTESTS

Set up a major contest that employs the use of the call letters, frequency of your station’s slogan. Give away T-shirts and hats that boldly display your calls. Use guerrilla marketing techniques and flood the marketplace with outdoor stickers on legal posting places around town. Hand out bumper stickers at every major event: concerts, sporting events and movie premieres.

2. COMMUNITY

Develop several community projects that will get your station on television or in other media. The press likes topical issues and projects like “Coats for the Cold” or gun return projects; structured around community services.

3. SALES WATERCOOLER

Develop every sales and promotional appearance into a come-building opportunity. Sales promotions and air personalities doing charity work can bring in media coverage if properly promoted on and off the air. Make sure to do press releases for all your station projects. Always have on hand at your events banners, T-shirts, bumper stickers, photos, etc.

4. INTERNET

Don’t overlook this new and exciting area’s potential to promote your station and gain new listeners. You can bill-board your staff lineup, pump your promotions and do contests. Personalities or guests can have chats with listeners, and your call letters will be seen by millions. You can’t get more top of mind than that.

On-line

Harold Childs: “It’s the Music, Stupid”

Harold Childs is known as an executive who can manage any kind of promotion or sales job, administer a large staff and develop sales success with established and new artists. He has served in top positions with Warner Bros., A&M and Polygram. Currently, he is the marketing consultant for Orchard Lane Music, a label owned by the Musculard Corporation.

QMC: You wrote a guest editorial in G Gavin in 1981 called “Let’s Talk.” You said, and I quote, “In the long run, music radio and music companies are strikingly similar.” Still, that which burns us hurts you, that which helps us helps you. The point becomes even more relevant as marketers fragment, demographics shift and technological advances such as cable TV bring the potential to change the very nature of our industries, we need each other.” They can’t say Harold isn’t a visionary!

Harold Childs: (laughs) Well, I think it’s all helped the growth of both industries. Obviously, videos have played a major part in developing, spreading and making acts bigger. Cable and video shows are responsible for breaking all kinds of acts worldwide. Radio still plays the fundamental part of being the thing that’s most available to people: In the car or the bathroom, radio still delivers exposure with frequency.

What do you think about radio’s diversification?

I think it’s real healthy. When you move around the country and see all the different acts out here, acts that touch on all types of formats—country, A3 or urban—these acts get exposure at all kinds of radio stations. Now you’re going to find radio stations that won’t allow themselves to be put in any category. There is a whole sense that music is coming back, and it’s because of radio’s fragmentation.

So you don’t miss the old Top 40, where you could get a mix of different music on one station?

No, because with the fragmentation of music and radio, each artist can get the needed rotation he or she needs on the station that matches their style. This will even help the crossover process, and make it faster. This is more exciting. I think that with the help of new technology, music has moved beyond the borders of Nashville, L.A. and New York. Artists that couldn’t be signed can make their own CD at a reasonable cost and compete in the business by selling their CD’s in bookstores, computer stores or on the Internet. Independent distributors are reaching out to these artists and are marketing them with sophistication.

Radio stations aren’t broadcasting anymore, they’re narrowcasting. You seem to echo that but, feel like it’s a breath of fresh air-Independent air.

Narrowcasting is allowing many little companies to crop up and artists to get recorded and played. It’s helping on the local scene. Artists are selling product in clubs and on the streets. Stations are picking up and paying attention to what’s happening locally. That’s narrowcasting at its best.

Black artists have been employing many of these techniques for years, but especially lately with rap.

For years the only way for black performers to get exposure was selling in the clubs, the street and on radio stations. Now you’re going to find radio stations will not allow themselves to be put in any category.

Well, it’s 1995. Where are radio and records going?

We need to get back to what it’s all about—the music. We need to build real relationships between radio and record people again. Clinton says, “It’s the music. We need to build real relationships between radio and record people again.”

1991, when the bull, and all the stuff we go through, it always helps you. The point becomes even more relevant as marketers fragment, demographics shift and technological advances such as cable TV bring the potential to change the very nature of our industries, we need each other. They can’t say Harold isn’t a visionary!

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1991, when the bull, and all the stuff we go through, it always helps you. The point becomes even more relevant as markets

TERRY ELLIS Where Ever You Are

(EastWest Records)

Look up "sultry" in any musical dictionary and you’ll find a picture of Terry Ellis. She has sung a string of brilliant R&B and pop hits with En Vogue, and now she is stepping up and doing the solo thing. "Wherever You Are" is the first flavor from her debut album Southern Girl. The sophisticated production is from the En Vogue production team of Denzel Foster and Thomas McElroy, and the end result is an across-the-board hit.

SOUL II SOUL Volume V Believe

(Virgin Records)

I think its Soul II Soul’s inherent drama in the music of Soul that draws me to them. Or it could be the messages of hope, pride and resilience that cut above their rhythmic grooves. They seem to make one proud, the way they mix all types of black music and show the world what a strong and diverse creative spirit we are. At first glance, the untrained ear might think the group is just skimming around the same old musical territory. Wrong. Turn up the volume on “Believe,” and it will make you hungry for more. Soul II Soul is back for real.

The Gold Experience

(Warner Bros.)

You’ve just accessed! The Gold Experience, an astonishing array of songs that takes you on a voyage through the re-invention of the artist formally known as Prince. The important thing here is the music. Do your best to listen without the rude rumors of him “going off the deep end” getting in the way. You may just discover what attracted you to his art in the first place. His Royal Badness is always daring to be different. From the very beginning he has produced music that screamed—no fear. Artists like this have always taken a beating from critics who don’t understand his undying commitment to challenging himself. In The Gold Experience you will find. It has turned the corner on the past, and is heading in a new and, of course, dangerous direction.
October 9
### Gavin Rap Retail

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<td>JUNIOR MAFIA - Playin' An Artist (Big Beat/Atlantic)</td>
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<td>BONE THUGS N' HARMONY - 1st Of The Month (Relativity/Ruthless)</td>
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<td>A.Z. - Sugar Hill's Music (EMI)</td>
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<td>COOLIO - Gangsta Paradiso (MCA)</td>
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<td>LUMIZ - G. O. F. O. II (C-Note/RCA)</td>
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<td>SHOW SOUNDTRACK - REDMAN &amp; MENDO MANN - How High (Def Jam Recording Group)</td>
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<td>THE NOTORIOUS B.I.G. - One More Chance (Das Boy/Arista)</td>
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<td>KRS-ONE - MC's Act Live They Don't Know (Live)</td>
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<td>SHAGGY - Boombastic (Virgin)</td>
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<td>MACK 10 - Fire Life (Priority)</td>
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<td>LOST BOYZ - Jazzy Beats &amp; Benz (Uptown/MCA)</td>
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<td>THE DOVES - SummerTime In The LBC (G-Funk/Def Jam Recording Group)</td>
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<td>CHEF RAIZON - Criminality (Loud/RCA)</td>
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<td>RETURN TO THE DOVE - Return To The Dove (Def Jam Recording Group)</td>
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<td>DAS EFX - Real Hip Hop (EastWest/EEG)</td>
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<td>THE TWINS - Round &amp; Round (G-Funk/Def Jam Recordinng Group)</td>
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<td>DOUG E. FRESH - It's On (Geek Street/VL)</td>
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<td>KOOL G RAPP - It's A Shame (Cold Chillin'/Epic Street)</td>
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<td>E-40 - Sprinkle Me (Sic Wid It/Jive)</td>
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<td>DANGERG LOOG DODGERS '95 - Return Of The Crooklyn Dodgers (MCA)</td>
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<td>NAUGHTY BY NATURE - Feel Me Flow (Tommy Boy)</td>
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<td>WC &amp; THE MAAD CIRCLE - West Up (Payday/FFR)</td>
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### Rap Picks

**SCOTT LARK**

**DA SENSEI**

**Insight b/w Ashes To Ashes, Natural Bliss**

**Contrac Recordings**

With the "sole objective to ripmac styles," Scott Lark emerges with a unique name and a distinctive voice. At turns nasal and crisp, his point-blank rhythms dart and dip above a track laced with cut-friendly-effects and a haunting bassline. Hip the wax over for his take on shady French and rock MCs. "Natural Bliss" boasts a smooth jazzy groove. Scott's got something for everyone, so get yours from Kevin Glickman at Contact (610) 940-9553.

— **THE DERELIKS**

| **I Am A Record** (Low Discipline) |

Isadore and Henry are The Dereliks, and they are the genuine article in lyrical and musical form. Flippin' sole styles with reckless abandon and creative flair is their mode of operation. This track has all the elements of an underground favorite: exciting samples, stream-of-consciousness flow and flawless, breathless delivery. It's just one sure shot jam from their indie vinyl whose motto reads: "A Unique Name and a Distinctive Voice."

— **3 STEPS FROM NOWHERE**

**Pass It On**

(b/w So-Lo Jam)

"Pass it on/Get a little bit/and if it don't go/pass it on." 3 Steps From Nowhere are on deck to defy stereotypes and defend their craft. Before the cut fades you learn that they're not standing for being underestimated as brothers or rappers, and that giving back matters as much as getting. Jimmy Aviv has yours at So-Lo Jam (404) 664-9202.

— **THE DERELIKS**

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**ARTIST PROFILE**

**DOUG E. FRESH**

**AGE:** Just 28 with all he's done!

**ORIGINS:** He was born in Harlem to a father from Baltimore and a mother from Barbados.

**FIRST RECORD:** "Pass The Buddha," cut in 1982 as an answer to Musical Youth's "Pass The Dutchie." Doug E. was 13 years old, beat-boxing with Spoonie G.

**CURRENT SINGLE:** "It's On" b/w "Where's The Party At?"

**CURRENT ALBUM:** Play

**LABEL:** Gee Street Independent

**EACH ONE TEACH ONE:** Doug E. is responsible for mentoring the now legendary Slick Rick, singer of "Pass The Buddha," and the tagline he holds most dear: "A Unique Name and a Distinctive Voice."

**LITTLE KNOWN FACT:** Doug E. was the first hip-hop artist to perform in Africa and throughout the Caribbean.

**ONE THE ALBUM:** Doug E. keeps the party hype with misses, Luke, Beenie Man and Easy Me Bee, who produced "It's On."

**ON HIS BEGINNINGS:** "When I was learning from Grandmaster Flash and Cold Crush, it wasn't about 'I'm gonna kill this guy.' Our rhymes came from the good times we were havin.'"

**PROPS:** "Doug E. took the crowd to church...as though a tribal elder was following. His voice was so urgent, so real...it was a reminder of what hip-hop is all about."

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**http://www.iuma.com/gavin**

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<th><strong>RA</strong></th>
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<td>SHOW SOUNDTRACK - Soundtrack Various Artists (Def Jam Recording Group)</td>
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<td>CHEF RAIZON - Only Built 4 Cuban Linx (Loud/RCA)</td>
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<td>DANGEROUS MIKES SOUNDTRACK - Various Artists (MCA)</td>
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<td>THE NOTORIOUS B.I.G. - Ready To Die (Def Jam Recording Group)</td>
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<td>MACK 10 - Mic (Priority)</td>
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<td>2 PAC - Me Against The World (Interscope/Atlantic)</td>
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<td>THE TWINS - Conversations (G-Funk/Def Jam Recording Group)</td>
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<td>THE DOVESHACK - This Is The Shock (G-Funk/Def Jam Recording Group)</td>
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<td>BUSHWICK BILL - Phantom Of The Raps (Rap-A-Lot/RCA)</td>
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<td>SHAGGY - Boomditty (Virgin)</td>
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<td>MOB DEEP - The Infamous (Rap-A-Lot/RCA)</td>
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<td>NAUGHTY BY NATURE - Poets Paradise (Tommy Boy)</td>
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<td>B.G. NOOKCOUT &amp; O'SKALA - Real Brothas (Def Jam Recording Group)</td>
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<td>GRAND PAPA - Poppin (Elektra/EEG)</td>
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<td>SOUTH CIRCLE - Amitha Day, Arothalia (Suave/Relativity)</td>
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<td>OL DIRTY BASTARD - Return To The 36 Chambers: The Dirty Version (Elektra/EEG)</td>
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<td>C-Bo - Tales From The Crypt (Atlantic)</td>
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<td>METHOD MAN - Tical (Def Jam Recording Group)</td>
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<td>E-40 - In A Major Way (Sic Wid It/Jive)</td>
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<td>GURU'S JALLMATAll VOL. II</td>
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<td>THE REAL UNTOUCHABLES - The Real Untouchables (Priority)</td>
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BUDDAH-HEADS BEWARE. THIS IS A STORMWATCH.

SUPERNATURAL

Buddah Blessed It
THE PREMIERE SINGLE
FROM THE FORTHCOMING ALBUM "Natural Disasters."
SINGLE IN STORES OCTOBER 24.

PRODUCED BY THE FUTURISTIC SOUND MYSTIC DJINJI BROWN SURROUND FOR MIND PURPOSE MUSIC, INC.
ON EASTWEST RECORDS AMERICA COMPACT DISCS AND 8-TRACK CASSETTES. WORLD WIDE WEB: HTTP://WWW.ELEKTRA.COM
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### Most Added
- **SONIC YOUTH (27)**
- **RED HOT AND BOTHERED (23)**
- **SPARKLEHORSE (18)**
- **MEAT PUPPETS (17)**
- **DEFTONES (15)**
- **THE AMAZING WORLD OF JOE MEK (13)**

### Top Tip
**ROCKET FROM THE CRYPT**
- Scream, Dracula, Scream!
  - Interscope

Rocket From The Crypt outdistant such heavy hitters as the Flaming Lips, Mercury Rev and Son Volt to debut at #14. KJHK, WCBN, WDGC, WRFL, WWSU, WRLV, WSUM, WSUB, WUVT and WYUV are reporting heavy action.

### Record to Watch
**BRUTE**
- Nine High A Pallet
  - Capricorn

Although Brute has gotten some attention from stations like KVMR and KCMU, the bulk of the college panel hasn't yet warmed up to Vic Chesnutt's latest project. Did I mention that this is basically a Vic Chesnutt record?

---

### Inside College by Seana Baruth

Here they are, the anticipated answers to the first annual diverse and difficult crossword puzzle: a puzzle that, unfortunately, was not completed by any contestant—although we had a few close calls. Under these circumstances, we're going to award the coveted prize package to the gamer who had the most complete puzzle. The winner is Mr. Scott Carter, KAM promo geek and all-around gameboy. Congratulations, Carter.

### Notes From The Underground

**VOLUMES 1 & 2**

 Featuring 100% unrecycled music by

**EVERCLEAR** • **FIGDISH**

The rug burners of alcohol funnycar

LIFTER • BUILT TO SPILL
16 DELUXE • 7 YEAR BITCH
UNSANE • PINCHING JUDY
THIRTY OUGHT SIX
SATURNINE

...and thirteen others buzzing from the underground
**College Picks**

**MERCURY REV**

*See You On The Other Side (WORK)*

The departure of eccentric frontman David Baker left the fate of Mercury Rev hanging in the balance. Yet on their third full-length, MR has unleashed a renewed sonic crunch, proving without a doubt that the band is still very much intact and in control. The opening track, “Empire State (Son House In Excelsis)” is a glorious wash of textured guitars, shimmering cymbals and wavering flute. The Rev abruptly shift sonorities for “Young Man’s Stride,” which delivers a swaggering guitar blitz in a chameleon-like aggressive manner before drifting back into the quasi-prog intensive “Sudden Ray of Life.” But by far the most exhilarating sonic excursion comes in the form of “Close Encounters of the 3rd Grade,” which celebrates the inner child trapped deep within us all with a swirl of quirky, triplicit warbled sonic wackiness. Mercury Rev preside over an intrinsic lushness which is altogether absent from much of today’s musical musing. The eight tracks encoded upon this disc will most certainly take you to the other side. Enjoy the ride. —SPENCE D.

---

**ROBERT MITCHUM**

*Calypso Is Like So... (Scamp Records)*

Here it is finally—one of the most sought-after collectors items in the music world, re-released for your pleasure. Laundered in *Research* magazine’s *Incredibly Strange Music* and sought after by the vinylophile public, this collection of traditional calypso tunes is made truly unique by the fact that actor Robert Mitchum is the vocalist. His larger-than-life reputation has obviously added to the mystique surrounding the recording. To some overly serious music buffs, Mitchum’s presence as vocalist might detract from this calypso’s credibility. However, the amazing thing is that this album, despite an almost novelty status, is quite good. Maybe it doesn’t compare to your prized Perez Prado records, but as far as Hollywood star recordings go, this one’s top notch. Released in 1957, *Calypso Is Like So...* was probably not much of an inspiration to a generation hooked on Elvis, but to the 1990s Cocktail Nation it seems to be achieving a new life, and songs like “Mamma Looka Boo Boo” and “Tic Tic Tic” will likely capture the imagination of a new generation, one whose style suggests that kitsch is cool, and cool is the way to be. Like wow. —WALT REED

---

**ARTIST PROFILE**

**CAMPFIRE GIRLS**

**FROM:** Los Angeles  
**LATEST RELEASE:** Mood Enhancer E.P.  
**LABEL:** Interscope  
**CONTACT:** Yigal Dakar, (310) 443-4558  
**E-MAIL:** boyslife69@aol.com  
**THEY ARE:** Jon (drums), Christian (vocals, guitar), Andrew (bass)  
**THEY OWN:** Boy's Life Records  
**IT'S SAID:** "These campfire girls don't sell cookies or practice weaving and knot-tying—they play music. It's just the sort of dis-associated noise-pop that makes one's nipples stand on end."  
**THEY SAY:** "We'll never grow up. Growing up is what kills a band. As soon as you think you know something, you've just committed yourself to whatever it is you do. Then you're responsible for duplicating it, night after night, and that's not what we're all about. We want to keep the spontaneity." —Christian

---

**ACETONE • I GUESS I WOULD EP • ON TOUR WITH OASIS**

**OCT 10 BALTIMORE MD • OCT 11 NEW YORK NY • OCT 13 DANBURY CT • OCT 14 BOSTON MA • OCT 16 PITTSBURGH PA • OCT 17 BUFFALO NY • OCT 18 TORONTO ONT • OCT 20 COLUMBUS OH • OCT 21 CHICAGO IL • OCT 22 ROYAL OAK MI**

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Gavin Alternative

Static by Max Tolkoff

Punks Part 2: The Leftovers

Trust me, it's not like I planned it this way. It's just that due to space considerations in last week's issue some of you were, like they say in the movie biz, left on the cutting-room floor. Sorry kids. Look, I had also planned on a separate feature about those who are tailgating the more established movers and shakers. It was going to be called either "Moving The Movers Out Of The Way," or "Better Check Your Rear View Mirror." Yes, there is a whole next level of eager heavies just salivating to have your job. And some of them are riding the bullet train to success. Maybe the title should be "They May Use OXY 10, But They're just As Dangerous As You."

It was going to be called either "They May Use OXY 10, But They're just As Dangerous As You." To most sunburned and breathing-impaired Southern Californians, Riverside is just part of the sprawling mega-city that is L.A. But to Arizona, it's market number 28. Pretty surprising, yes? So of the West Coast version of Nashville, Suffolk. Now, you'd think KROQ would just OWN this territory, but I got some news for ya. Chuck Summers is not going to let that happen. Ever since KCXX flipped format about a year and a half ago, their numbers (both 12+ and 18-34) have been trending steadily upward. And when Chuck climbed into the driver's seat, the station became a true force to be reckoned with. Chuck is very serious about broadcasting, knows how to do a lot with a little, and knows how to play the street. Some of his battle tactics come from working at XHRM "The Flash" in San Diego. And we all know how ugly that battle has been. Keep a very careful eye on Chuck. Rochelle Fox, Geffen Records

Rochelle Fox is not just for college anymore (sounds like a slogan doesn't it?) She works for/with Ted and handles the promotion, TAG... Gary Spivak, Senior National Director of Promotion, TAG... Gary will be 30 soon. Even so, he has an impressive resume so far. MCA, Elektra, Premier Radio Networks, intern at KBCO. He's still trying to find himself, but will no doubt wind up bossing around other young impressionable types very soon. Like Damon.

Sherri Tranan, Maverick
Through sheer perseverance Sheri has carved out a niche for herself in this wacky format we call alternative music. She put her dues working college radio, annoyed the hell out of me when I was in radio, and suffered through some very odd years at MCA. This, however, has been Sheri's year. It's pronounced "Alanis Morissette." Don't take her for granted.

Mary Divney, Capitol Records

Mary and Brian McDonald have supposedly split the nation between them (divide and conquer?). Brian handles the knuckleheads and Mary handles the really nice people. You see, Mary Divney is the Ivory Girl. Just look at her picture. She's (and I'll try not to get really sappy here, but it's gonna be hard) the nicest person you will ever meet in this industry. It's so weird. When gossiping behind her back, we are all amazed that Mary has had the patience to put up with me this long. Mary DiVeny's not just for college anymore. She works with Ted knowledge runs very deep, which is usually the sign of someone who is very passionate about what she, or he, does in this business. And makes Rochelle very credible, 'cause you'll have no doubts at all that she knows what she's talking about. She'll probably wind up owning the label in a few years.

The Over-Your-Shoulder Crowd

You better remember these names cause they're gonna be in your face for a long time to come. Sean Maxon, Mammoth Records... A former college radio punk, Sean has been at Mammoth for four years, raising hell and awareness of the label. He's very dedicated and I have this ugly, queasy feeling in the pit of my stomach that he's going to be plucked from obscurity one day soon and made into a really annoying, and effective, national guy somewhere.

Monica Mylod, Sub Pop... This could be the best signing Sub Pop has done in quite some time. Really great attitude, and about as far from your typical cynical youth as you can get. Monica handled almost half the country for Mercury prior to this. Can you say 'spunky'?

Gary Spivak, Senior National Director of Promotion, TAG... Gary will be 30 soon. Even so, he has an impressive resume: MCA, Elektra, Premier Radio Networks, intern at KBCO. He's still trying to find himself, but will no doubt wind up bossing around other young impressionable types very soon. Like Damon.

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No earwax buildup!

The NEW single by Gren from the album "Camp Grenada" (28-31722)
**Gavin A/C**

**Most Added**

**Toad The Wet Sprocket** (41)
**Sarah McLachlan** (32)
**Elton John** (33)

**Top Tip**

**Elton John**

"Blessed" (Island)
More than 20% of the format couldn't wait for the October 2nd ADD date.

**Record to Watch**

**Alannah Myles**

"Family Secret" (Atlantic)
Already the average player reports 15 spins a week.

---

**Inside A/C**

By Ron Fell

**Marconi Awarded to Gavin A/C Station**

Winning one of the National Association of Broadcasters' 22 Marconi Awards is usually no "cake walk," so we're proud to say one of our longstanding Gavin A/C stations won the Small Market Marconi at last month's Radio '95 convention in New Orleans. The winner was WHIZ, Zanesville, Ohio and the station's operations manager, Brian Wagner is quick to credit the station's high visibility in its market.

Wagner says the station's participation in the Carr Center Cake auction raised an amazing $143,000 for area residents with speech and hearing problems.

Wagner says, "This award is great for WHIZ and as well as all radio stations in Ohio. With three station winners in Ohio (including WCLE and WNWN in Cleveland), it shows the country that this area has some of the best radio in the nation." Congratulations to the entire WHIZ staff including general manager and president Allan Land, station manager Van Vanelli, and music director Jeff Hall.

**California Newcomers**

Nancy Newcomer is stepping down, oh so gracefully, from her program director's chair at KMGQ, Santa Barbara and will be replaced by the station's current music director, Abby Bonell. The appointment of Bonell continues an unbroken string of three consecutive female program directors at KMGQ.

Newcomer, whose predecessor was Joni Caryl, says she'll continue to do some voice work for the station but wants to spend more quality time with her family.

Replacing Bonell will be Steve Ambr, whose predecessor Abby Bonell.

---

**Chartbound**

**Tw** Weeks Reports Adds SPIN S Trend

1. Take That - Back For Good (Arista) 11 238 2 6355 +210 121 63 35 19
2. Michael Bolton - Can I Touch You...There? (Columbia/CRG) 7 227 3 6067 +201 111 63 43 10
3. Hodie & The Blowfish - Only Wanna Be With You (Atlantic) 12 204 2 5903 +108 130 38 24 10
4. Sophie B. Hawkins - All I Lay Me Down (Columbia/CRG) 37 195 2 5214 -268 101 30 50 12
5. Seal - Kiss From A Rose (Island/Warner Bros.) 17 188 1 5176 -291 92 51 37 8
6. Michael Jackson - You Are Not Alone (Epic) 15 196 2 4938 -7 86 54 42 13
7. Michael Jackson - You Are Not Alone (Epic) 11 198 6 4649 +365 77 56 44 21
8. Mariah Carey - Fantasy (Columbia/CRG) 5 192 6 4600 +559 72 52 42 22
9. Peter Cetera with Crystal Bernal - (I Wanna Take) Forever Tonight (RCA) 12 178 0 4493 -311 82 48 35 8
10. Del Amitri - Roll To Me (MCA) 25 164 6 4219 +15 73 47 33 8
12. Rod Stewart - This (Warner Bros.) 9 183 1 4629 -126 52 58 50 20
13. Bruce Hornsby - Run -Around (A&M) 15 165 0 3886 -569 59 50 38 17
14. Gin Blossoms - Tell It Like It Is (Atlantic) 10 145 1 3661 +53 40 35 6
15. All-4-One - I Can Love You Like That (Blitz/Atlantic) 20 142 0 3555 -400 58 36 34 13
16. Jimmy Buffett - Mexico (MCA) 9 156 5 3217 +263 30 47 56 23
17. Vanessa Williams - Colors Of The Wind (Hollywood) 17 135 0 3008 -595 41 30 40 11
18. Natalie Merchant - Cafeina (Ethereal/EEG) 11 151 1 2963 +40 30 32 34 10
19. Anne Lennox - A White Shade Of Pale (Arista) 9 140 1 2688 -173 30 40 51 18
20. Jonathan Cain - Full Circle (Intersound) 12 123 2 2363 -44 32 35 33 11
21. Blessing Union Of Souls - Let Me Be The One (EMI) 11 139 5 2176 -80 28 41 45 18
22. Blues Traveler - Run-Around (A&M) 31 104 1 2611 -543 42 24 23 15
23. Fun Factory - I Wanna B With U (Curb) 14 103 5 2041 +106 17 35 33 16
24. Tom Petty - Higher Place (Warner Bros.) 10 96 4 1964 +112 20 30 30 16
25. John Waite - Ain't No Sunshine (Coyote) 8 111 7 1852 +225 11 24 42 31
26. John Wetton - You're Not Just One (Avantree) 6 104 10 1801 +271 10 27 39 27
27. Jon Secada & Shalane - I Will Never Know You (Hollywood) 5 123 2 1790 +470 4 20 52 42
28. The Rembrandts - I'll Be There For You (Friends Theme) (Warner Bros./EEG) 21 83 0 1733 -189 18 19 33 13
29. Foreigner - I'm Just Keeping (Geneva/R.S. Satin/Priority) 6 100 8 1643 +198 5 25 46 23
30. Martin Page - Keeper Of The Flame (Mercury) 16 83 0 1610 -942 9 31 30 12
31. Sari - Faith (Eagle Eye) 15 78 0 1603 -976 16 25 23 11
32. Pryan - That's Not My Style (BCI) 12 88 1 1558 +107 11 21 37 19
33. Boyz II Men - Water Runs Dry (Motown) 27 79 0 1531 -255 13 19 27 19
34. Chuck Negron - Soul To Soul (Vizcaya/GAP/NEC) 10 83 1 1505 +3 14 19 28 19
35. The Blenders - Live Talkin' (Orchard Lane) 6 80 4 1345 +129 5 20 37 18
36. Toad The Wet Sprocket - Good Intentions (Reprise/Columbia/CRG) 2 89 11 1245 +92 3 17 28 18
37. The Corrs - Runway (Lava/Atlantic) 3 87 29 1176 +5 9 31 37 17
38. Sarah McLachlan - I Will Remember You (Arista) 3 95 32 1162 +68 4 27 47 27
39. Paula Abdul - Cool (Caprice/Virgin) 8 60 2 1157 +20 9 13 28 10
40. Joshua Kadison - Take It On Faith (EMI) 3 86 2 1127 +32 3 11 24 42

**Total Reports This Week 247 Last Week 248**

**Associate Editor** **Diane Riter**

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

Station Reporting Phone: (415) 495-1990

Gavin Fax: (415) 495-7980
k.d. lang

if i were you

Produced by k.d. lang and Ben Mink
Co-Produced by Marc Ramaier

the new album: all you can eat
A/C Up & Coming

Reports A/c SPINS TRENDS
60 14 764 +173 JOE BEAN ESPOSITO w/TERESA JAMES - Show Me The Way... (Pool Party)
50 33 659 +431 ELTON JOHN - Bimm (Island)
48 7 835 +101 COLLECTIVE SOUL - December (Amarine)
47 3 816 +27 PAM TATE - Love Lost and Found (U/k Field)
46 25 616 FLEETWOOD MAC - I Do (Warner Bros.)
36 4 493 +82 ALISON KRAUSS & UNION STATION - Baby, Now That I Found You (Rounder)
33 25 487 +409 * MEAT LOAF - It's All About You (MCA)
32 11 394 +189 GEORGE BENSON - The Long and Winding Road (BPG)
30 14 313 +167 CHAKA KHAN - Love Me Still (MCA)
29 13 360 +178 GUEST WHO - Lonely One (Interpreters)
29 6 370 +79 DANNY GOBLE & TIM WEISBERG - Songbird (Granite)
27 23 335 +292 * SIMPLY RED - Fairground (East/West/EEG)
27 7 479 +105 LISA LOEB & NINE STORIES - Do You Sleep (Seren)
25 13 308 +201 * CHRISS ISAAC - Go Walking Down There (Reprise)
24 5 416 +70 THE REMBRANDTS - House is Not A Home (East/West/EEG)
24 24 213 +213 * LINDA RONSTADT - A Dream Is A Wish Your Heart Makes (Disney)
23 20 315 +287 * ALANNAH MYLES - Family Secret (Atlantic)
22 9 249 +95 BANNY MARDONES - Dream Baby (Curb)
20 15 221 +154 * JUDE COLE - Believe In You (Island)
20 19 174 +174 * JIM BRICKMAN - If You Believe (Windham Hill)
18 2 395 +52 DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)
18 8 199 +104 JAMIS IAN - Take Me Walking In The Rain (Beacon)
15 6 154 +65 * JESSICA - I'm A California Girl (Monopone)
13 3 203 +49 WET WET WET - Don't Want To Forgive Me Now (London)
10 2 295 +48 * JOH B - Someone To Love (Births/Reprise)
10 2 188 +35 * GUY DOD DOLLS - Name ( Warner Bros.)
10 5 118 +53 * TONY LAND - Not The Only One ( Warner Bros.)

Dropped: Arnold McCuller, Sheryl Crow, the kathekin, Bryan Adams, Curtis Sigers. * Indicates Debut

C Gavin A/C #1 Hits From:

10/1/94 ROD STEWART - "Reason To Believe"
10/2/92 SWING OUT SISTER - "Am I The Same Girl"
10/4/91 BOB SEGER - "The Real Love"
9/28/90 MICHAEL BOLTON - "Georgia On My Mind"
9/30/88 GLENN FREY - "True Love"
10/2/87 FLEETWOOD MAC - "Little Lies"

A/C Picks

LARRY TAGG

Palm of My Baby's Hand
(Damian Music/Navarre)

Here's a song about being at the palm of one's hand and then under his or her thumb. In this case, it's a rock or a hard place, and each leads to nothing more than hand jive. A cool record.

STEVIE WONDER

Treat Myself (Motown)

It's yet another conversation piece from the Wonderman. He sings of treating himself to "all the pretty places in my head." It's hard to imagine the depth and substance that must be inside the head of this musical genius. This one's wonderful from start to finish. Check it out!

FLEETWOOD MAC

I Do ( Warner Bros.)

This track launches the newly-configured Fleetwood Mac and its next album. Time. The song is co-written by veteran Macster Christine McVie and her frequent writing partner, Eddie Quinella. It's a song that's not too much of a sacred vow as it is a statement of acceptance. It's also ironic that this lead single comes from the one member of the band, Christine McVie, who won't participate in the band's next extensive concert tour.

HEART

Alone (Capitol)

Heart is in the process of celebrating 20 years of musicmaking with their live album, The Road Home, and this emotional, yet unplugged version of one of their signature songs was produced by ex-bandmate John Paul Jones.

BEETLE MIDDER

In My Life (Atlantic)

Many of you will remember this song by Collin Raye back in the Summer/Fall of '92. It's still the moving Mike Reid/Alen Shambil composition that touches all within earshot, and it gets the Miller hellish treatment as a capper.

Continued from page 32

Bauer, and replacing NewYorker in afternoon drive is Dan Mitchell who used to work at KIQQ San Diego... Down Highway 101 to KBBY Ventura, Mandye Thomas has become the station's new midday host, joining the station from crosstown KACQ. Up the coast about 800 miles, KGRE Crescent City has a new address (1345 North Crest Drive, 95531) and a new fax number (707) 464-4003. The station's voice phone number remains the same (707) 464-9501.

THE MUSIC

England's current fah four, Take That further their lead over all competition at the top of the chart, taking almost a 300 spin advantage over the lunging Michael Bolton. Mr. B's now above the 6,000 Spins/week level which almost always leads to a #1. Nearly half of all Bolton play is at a rate of 28 Spins week. That leaves The Booties with a current third place ranking despite its 130 reports at a spin rate of 28 or better from 130 stations. Unfortunately, the station only has about 80% of the format. Where it's played it kicks butt.

Sophie B. Hawkins' "As I Lay Me Down" is setting an endurance record for female vocalists on the A/C chart in a manner similar to "Runaway" by Collin Raye earlier this year. It's underlined at #4 a mere 57 weeks after we took our first A/C reports on the track, back in mid January. Only one new entry in the top ten and that's Mariah Carey's "Fantasy" at #8 with an even 4,000 spins and the second best Spincrease of any single in the format (+799). The week's leading Spincrease is Toad The Wet Sprocket's +706 for "their friendly" "Good Intentions." The Toads launched their chart debut at a spin rate of 28 or better from 130 stations. Unfortunately, the single only has about 80% of the format. Where it's played it kicks butt.

Continued from page 32

JOE BEAN ESPOSITO & TERESA JAMES

"Show Me The Way To Your Heart"

Joe's at the top of the waiting list To Go To Camp! #1 Up and Coming!

First entries in the pool include:

KZLT WCTW KEZT KTNW WRCO WHIZ WXQX
WAFY WMTA WVLG KGLE KWLY WLDX WLET
WEAI WTXS KAYL KWTJ WPXZ KJIO KEXR
WEIM KKBW KOKO KSCQ WFRO WNYR WGMT
WSNU KCHA KLUB WBRS KDOR KLJW WIER
KIKO KGWB WHCO KNIM KLZY KMLW WHLM
KINO WXLX KSCB WAHV KGX WQTH KLKC
KOEL KFMM KLRL KBLQ KATD WMSQ KYTE
WIBZ WHHT KWXX KELJ

GIVE IT A SPIN...
HELP SEND JOE TO CAMP

NO GROWNUPS ALLOWED

Continued on page 51
Gavin A3

MOUST ADDDED
FRIENDS SOUNDTRACK
(14/254)
K.D. LANG (13/55)
JOAN ARMATRADING
(12/101)
BEN ARNOLD (12/27)
TEARS FOR FEARS
(8/276)
DAN ZANES (8/34)

TOP TIP
JOHN HIATT
Walks On (Capitol)

TEARS FOR FEARS
Ratatouille and the Kings of Spains
(MP3)
Killer debuts. John Hiatt in at #20, WRLT, K-OTTER, WXPN, WBOS, the- boxers include KSCA, KTAO, +168, number three Spin Trend. 

RECORD TO WATCH
BEN ARNOLD
Almost Speechless
(Ruff House/Columbia/CRG)
Our first GAVIN A3 Summit American Star in the bar snags number three Most Added. Out-of -the-boxers include KSRC, KTAO, WRIT, K-OTTER, WXPN, WRON, KRVM and more!

Spin Trends
1. JOHN HIATT -273
2. FRIENDS SOUNDTRACK +173
3. TEARS FOR FEARS +168
4. SON VOLT +142
5. EMMYLOU HARRIS +88
6. COLLECTIVE SOUL +85

A3 Picks

GRATEFUL DEAD
Hundred Year Hall (Arista)
 Watching Jerry Garcia on the WGSH/BBC television Rock N Roll series tyes, Gavn single-handedly dissed the Byrds “Eight Miles High” makes us miss the Jer-man all the more. His description of Altamont 1969 was dead-on; an amber, tire-burning evening of hell. Some two years later, during April of 1972, the Dead trekked on over to Germany to give the knaps a little lesson in looseness. Why the Dead chose this concert to showcase in major label -two disc form is a puzzle, though it gets more obvious the deeper you get into each set. For instance, just when you conclude that “Lovelight” doesn’t hold up to the Live Dead original, Jerry’s solo takes off like a bat out of hell. In light of A3’s recent loss, Hundred Year Hall is all the more historically relevant, a tragic way to shine a love light on two discs crammed with tasty, vintage Dead. Obviously this release was planned cras before Garcia’s untimely departure.

PAUL KELLY
Deeper Water (Vanguard)
Paul Kelly has always been a short story writer with a guitar. Deeper Water is no exception. The content ranges from the melodic to the intense. “I’ll Forget But I Won’t Forget” is a scathing tale of betrayal, and Kelly drags you right into the living room where it’s all going down. “Deeper Water” is another harrowing tale with a rather shocking ending. “Madeleine’s Song” is an African-flavored dance tune, not unlike Paul Brady’s “World Is What You Make It.” Throughout Deeper Water, Kelly inverts Raymond Carver type scenarios, often with rock n roll, less frequently as a folkly story-teller. Either way, Kelly’s got lots to say to sophistic -ated adult listeners. “Extra Mile” is a good starting point.

JOAN ARMATRADING
What’s Inside (RCA Victor)
After spending her entire recording career on A&M, Joan Armatrading is back with her 14th album and a fresh outlook, an album that touches new ground as well as recalling the styles of past work with Glyn Johns and Steve Lillywhite. What’s Inside is a first class package produced by Glyn Johns with high caliber players and Sting/Petty/Gabriel sidemen like the Kronos String Quartet, Manu Katche, Tony Levin, Daryl Jones and Bemont Tench. “Songs” is our absolute favorite, the epitome of Armatrading’s revived spirit, not unlike something Sting might produce. With a baker’s dozen worth of superb songs to choose from, we narrowed down to keepers like “Lost The Love” a superb modern blues song akin to Little Willie John’s “Need Your Love So Bad” and “Merchant Of Love” the best acoustic song of the hatch! as emotional standouts. Welcome back, Joan.

Gridbound

BRYNDLE (RustMasters Rock)
NEAL CASAL (Zoo Entertainment)
ROBBEN FORD & THE BLUE LINE (Blue Thump)
RED HOT CHILI PEPPERS (Waner Bros.)
BLUE MOUNTAIN (Roadrunner)
LOYD COLE (Flying)
DAVID BOWIE (Virgin)
*JOAN ARMATRADING (RCA Victor)
BLUE RODEO (Discovery)
THE JOHN DOEH THING (Rhino)
JANE SIBERRY (Reprise)
*BOTTLE ROCKETS (Tag)
JANE KELLY WILLIAMS (Parachute/Mercury)
JIMMY LAFAVE (Bama Beat/Rounder)
Please Note: All GRID bounders have upward Spin Trends.
Dropped: #33 Sonia Dada, #39 Vigilantes Of Lour, #41 Blues Traveler, #46 Neil Young, #47 Innocence Mission, #49 Ronnie M., #50 Young Dubliners, The Blazers, Lenny Kravitz.

For radio promotion contact Leslie Rouffe@Rounder 617-354-0700 X277, or Jack Hopke 213-951-1600

Gavin September 29, 1995

35
Randy Newman plays the devil in his modern-day retelling of the classic allegory. The other roles are performed by a wish-list cast of artists (this is where the selling-the-soul part must have come in):

Don Henley, Elton John, Bonnie Raitt, Linda Ronstadt, James Taylor

The first track by Randy Newman:

"You Can't Keep A Good Man Down"

The album: Randy Newman's Faust

Produced by Peter Asher
Co-produced by Randy Newman & Frank Wolf
Management: Cathy Kerr/Peter Asher Management

Don Henley appears courtesy of Geffen Records; Elton John appears courtesy of MCA Records; Bonnie Raitt appears courtesy of Capitol Records; Linda Ronstadt appears courtesy of Elektra Entertainment; James Taylor appears courtesy of Columbia Records.

Visit the Reprise Web Site at http://www.RepriseRec.com

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Greg Greenway
Singing For The Landlord

Already airing on: WFUV WEBK KFMG WRSI

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Rita Houston - WFUV

Radio Promotion by:
Christopher Treaty of Eastern Front Records 1-800-337-3747
Kevin Sutter and Carolyn Pagham of M3 - 1-800-755-8511

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PH (508)359-8003 Fax (508)359-8090 e-mail: EastFront@aol.com
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Lowen & Navarro

PENDULUM

Featuring "Cry"

Check out the sampler on your desk now.

Management: Mike Germain/IRPD
Produced by Jim Scott

314 526-572-2/4
Continued from page 35

INDIGO GIRLS
"Bury My Heart At Wounded Knee"/"Thin Line" (Epic)

Let's hope Wounded Knee isn't a gambling casino these days. The first shot out of the chute from the Indigo's upcoming "live" album is a studio and live choice of Buffy Sainte-Marie's "Bury My Heart At Wounded Knee." Isn't it the final irony that Native Americans are finally getting it on the back end from the blue rinse gambling set? Those who prefer a less didactic entry should consider "Thin Line," amazingly recorded in a dressing room at the Santa Monica Civic.

MIKE SCOTT
Bring 'Em All In (Chrysalis/EMI)

After a frustrating career of ups and downs in America, Mike Scott retires the Waterboys, heads for the hills where he enters an artists colony and regains his muse of creativity. This is the poignant opening/title track of Scott's first solo album. Bring 'Em All In falls into the Lennon Plastic Ono Band/Byrds Blood On The Tracks category of unflinching honesty and simplicity. In other words or in Lennon's words, Scott "found out." Wait until you hear songs like "What Do You Want Me To Do?" or "Edinburgh" where the songwriting processes are transparent.

ERIC MATTHEWS
It's Heavy In Here (Sub Pop)

We first heard the music of Eric Matthews at our favorite record store, Mod Lang in Berkeley. Alec (of the Sneetches who works there) selected Matthews' previous band Cardinal as his fave of 1994. On his own, Matthews has taken half of Cardinal's melodic ingenuity and applied it to a host of intriguing solo musical circumstances. Don't be scared off by the alternative reputation of Sub Pop. Instead, dive into the arrangements of this fine Northwestern band. You'll hear a little Brian Wilson, Moodies and Colin Blunstone/Zombies flavor inside the intricacies of songs like "Enfante," "Soul Nation Select Them," or "Hop And Tickle."

G LOVE & SPECIAL SAUCE
Coast To Coast Motel (OKeh/Epic)

G Love's sound is steeped in original charm, an encompassing mixture of beat poetry and blues that is currently roving in young listeners, including swooning females. "Nancy" has all the rhythmic poise of an old-fashioned hump and grind strip tease, with sparse pastie-and-a-g-string instrumentation. "Kiss And Tell" is a fatter entry, the closest thing to a hook-driven single you're likely to hear from this bunch. Last time around, G Love spent many months on the road working up a solid following.

CLOCKERS SOUNDTRACK
Various Artists
(MCA/40 Acres & A Mule)

Besides including a hell of a lot of cinema-graphic style in his movie, Spike Lee has put together a stunning soundtrack for Clockers with music that reflects the demographic he seeks for his film—adult-oriented multi-kulti songs. The best tracks are the same ones that jump off the screen, including Des'ree's "Silent Hero" (a nice mix of acoustic guitar and soul singing), Seal's textural "Bird Of Freedom" and Chaka Khan's duet with Bruce Hornsby, "Love Me Still." Granted, it's an odd collision of culture, but the music is original and daring.

DAN ZANES
Cool Down Time (Private Music)

Cool Down Time is the fourth album in 1998, Dan Zanes retreated to upstate New York for a seven month chill out. Seven months turned into seven years, as Zanes concentrated on instrumental music (that's his vibrato guitar used in the opening massacre scene of Oliver Stone's Natural Born Killers). Zanes kept in contact with Ferguson producer Mitchell Froom, and now he's reactivated his vocals with the original starkness the later Fuegos recordings strayed away from.

G LOVE & SPECIAL SAUCE
Coast To Coast Motel (OKeh/Epic)

Tom Cochrane has a knack for coming catchy songs. "Life Is A Highway" was a stand-up song, worthy of a thousand consecutive spins. "I Wish You Well" is the best starting point while our favorite is "No Sky." "Tested" is a candid opener—the kind of song only the 90s could produce.

TOM COCHRANE
I Wish You Well (Capitol)

Tom Cochrane has a knack for coming catchy songs. "Life Is A Highway" was a stand-up song, worthy of a thousand consecutive spins. "I Wish You Well" is the best starting point while our favorite is "No Sky." "Tested" is a candid opener—the kind of song only the 90s could produce.

JEFF ARUNDEL
Ride The Ride (Triad)

Ride The Ride follows up 1993's Compass as a pride-filled Minneapolis export. "Ride The Ride" the opener is a jaunty introduction, the disc's obvious airplay starter. "Harmon Killnouw" has a Harry Chapin-esque ring as Arundel reveals more Twin Cities roots, the writer mourning a loss of innocence as baseball and an abandoned amusement park serve as faded American symbols that Arundel utilizes with pleasing, literate results.

KERRY KEARNEY
Rockin' Blues in the style of Stevie Ray Vaughan,
Duane Allman and Freddie King.

BLOW YOUR HOUSE DOWN
with the focus track "TROUBLE IN MIND"

Listen and Believe. Promotion contact:
Peter Hay @ Twin Vision 800-899-4464 Fax: 212-967-1524

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Larry Pareigis will soon be leaving his post as PD of KYCY-San Francisco to become the vice president of promotion at Nashville’s new Almo Sounds. He is leaving the station just as Infinity Broadcasting purchased Alliance, and with four “Young Country” properties (KYK-Dallas, WYCD-Detroit, KYKSF and KYKW-Seattle.) We asked Pareigis to give some parting words on radio, and, since he knew probably would no longer be mentioned in the Friday Fax every week, he consented to the interview.

How do you think Infinity will influence the Young Country stations?

Infinity is a very heavy duty player, and they seem to buy into the mission and understand the concept of personality radio, and the values that Young Country stations have. Infinity is a company that is very hands-off. They want the local general managers to be responsible for cash flow, and the way they arrive at that cash flow is ultimately up to them, so all the decisions are going to be local.

What do you think is the biggest problem facing country radio today?

I think records need to be walked through rotations more slowly, because there are a lot of records reaching heavy that aren’t familiar enough with the audience yet. I’m not a subscriber of cutting lists—I’m a proponent of keeping a longer list, but keeping it slower. There is a lot of great material out there right now and not to utilize it is a waste. Play things as long as they are working, and if you have a larger list walk things through more slowly until the audience is familiar with them.

How do you see the state of country radio?

Confused. There’s the old Zen saying “When the student is ready, the teacher will appear.” Maybe its time for someone to come in and show it a different way. I don’t think retreating into the past is the way to go. There is nothing to find there except the past.

What will you miss most about radio?

That’s probably a better question to ask me about six months right now. I can say the thing I’ll probably miss the most is the day-to-day handling of the air talent. The staff here are exceptional. It’s like a team of race horses. It’s been a joy working with them, trying to articulate the mission of the station.

Are you encouraged by the state of Country music?

Yes. If Nashville were a factory it would be running at about 95% capacity. Just when you are thinking there isn’t a good record in this entire stack, along comes something like “The Car” that gives you goose bumps and makes you believe again. Country music is going to have the largest fourth quarter sales in its history, because of all the superstar material out there. A great fall book is being handed to radio on a silver platter with the Garth Brookes, Wynonna, the George Strait box, Travis Tritt, Faith Hill, Shania Twain, John Michael Montgomery, and Alan Jackson—just to name a few.

What’s the best advice you’ve ever gotten?

My father told me: “Stay low and sugar than you can vinegar.”

If you had control over the whole industry, what would you do?

I would do what you can do—show it a different way. I would try to find there except the past.

What will you miss most about radio?

That’s probably a better question to ask me about six months right now. I can say the thing I’ll probably miss the most is the day-to-day handling of the air talent. The staff here are exceptional. It’s like a team of race horses. It’s been a joy working with them, trying to articulate the mission of the station.

Are you encouraged by the state of Country music?

Yes. If Nashville were a factory it would be running at about 95% capacity. Just when you are thinking there isn’t a good record in this entire stack, along comes something like “The Car” that gives you goose bumps and makes you believe again. Country music is going to have the largest fourth quarter sales in its history, because of all the superstar material out there. A great fall book is being handed to radio on a silver platter with the Garth Brookes, Wynonna, the George Strait box, Travis Tritt, Faith Hill, Shania Twain, John Michael Montgomery, and Alan Jackson—just to name a few.

What’s the best advice you’ve ever gotten?

My father told me: “Stay low and sugar than you can vinegar.”

If you had control over the whole industry, what would you do?

I would do what you can do—show it a different way. I would try to find there except the past.

Larry Pareigis
Up & Coming

Reports Adds Weeks
88 5 4  ROB CROSBY - The Trouble With Love (River North)
87 28 2 4 RUNNER - Home Away (Polydor)
75 14 3  THE HUTCHINS - Knock Knock (Atlantic)
74 59 1  * JEFF CARSON - The Car (MCA/Gurb)
72 30 2  KIM RICHEY - Those Words We Said (Mercury)
70 27 2  BRETT JAMES - I Could See Love (Caynon)
62 62 1  * BOBBIE CRYNER - I Just Can't Stand To Be Unhappy (VNC)
49 49 1  * RHETT AINS - She Said Yes (Circa)
48 13 2  SHELBY LYNEE - I'm Not The One (Magnatone)
35 35 1  * TY HERNOND - Heart Heart Empty (Epic)
33 16 1  * VICTORIA SHAW - Day In The Life Of A... (Warner Bros.)

Dropped: #33-Sammy Kershaw, #56-Hal Ketchum, #47-England, #49-Clint Black, Phillip Claypool

CMT Adds

ALAN JACKSON - Tall, Tall Trees (Arista)
BRYAN WHITE - Rebecca Lynn (Asylum)
PRAIRIE OYSTER - Such A Lonely One (Zoo)
RHONDA VINCENT - What More Do You Want From Me (Giant)
THE BELLAMY BROTHERS - We Dared The Lightning (Bellamy Brothers)

Album Cuts

COLLIN RAYE - What If Jesus Comes Back Like That
LEE ROY PARNELL - If The House Is Rockin'/Squeeze Me In
ERIC HANCOCK - Eyes Never Lie

Continued from page 41

music industry for one day, what would you do?

I'd try to create a more radio friendly, radio aware environment at labels. I would put a little less money towards video, hire the absolute best promotion staff I could and throw a little less money towards independents. I think you have to have an awesome individual team and not give them any excuses not to perform. Most importantly, I would make sure the music wasn't irrelevant. As Tom Peters wrote in his most recent book, "excellence is the price of admission to the stadium." If you're not excellent, you don't even get in to compete.

Will you be doing things differently after Allama Sound?

By virtue of my years in broadcasting, I can't help but approach things differently. There are going to be a lot of things that I shouldn't do that I'm going to do and learn from. Out of all of that trail and error, there are going to be some punches that are going to land. I think it helps coming from a different environment because I won't know that something won't work. Don't tell me that I can't climb that hill because I may end up climbing it. A good friend once told me I was a mix of street smarts and Forrest Gump. I thought that was a pretty good assessment. There are a lot of things you know, but you also end up in a lot of places by accident."

Bryan White celebrates his first number one with Gwen's Cyndi Hoelzle, and independent promoter Skip Stevens.

HAPPY HOLIDAYS ALREADY

There's more than the usual reason to look forward to Halloween this year. Dwight Yoakam's first studio album in two years, Gone, will be released October 31. With each new album Dwight comes more into his own. He's overcome himself again; the album features guest appearance by the Rembrandts, Jim Lauderdale and Joy Lynn White.

Clint Black is releasing his first Christmas album this season, with the first single, "The Kid," due in early November. I haven't heard it, but I hope the album contains my favorite contemporary country Christmas song. Black's "Til Santa's Gone" RCA is also releasing a Christmas compilation featuring Lari White, Lonestar, Clint Black, Aaron Tippin, John Anderson, Lorrie Morgan, and of course, the ever popular Singing Dog version of "Jingle Bells."

The Academy of Country Music's

ARTIST PROFILE

LONESTAR

THEY ARE: John Rich (vocals and bass guitar); Richie McDonald (vocals, acoustic guitar); Dean Sams (keyboards, guitar, vocals); Michael Britt (lead guitar, vocals); Keech Rainwater (drums).

LABEL: BNA

CURRENT SINGLE:

"Tequila Talkin"*

TRIVIA: The band's original name was Texasee. When they made the decision to change the name, songwriting legend Kostas came up with the name Lonestar, and their fate was sealed.

ORIGINAL GOAL: Because Dean Sams was good friends with Ken Mellons, the fivesome believed they would be Mellons' road band. But when booking agent Mary Davis saw the band and liked what he heard, he started booking out-town solo gigs for them.

ON THEIR STYLE: "We are a Texas band and we play Texas-style country music. That simply means we play with a lot more fire than most bands."—Richie McDonald

ON THE BAND: "We're all proud of how much we've already been through together. We've experienced things that would have broken up weaker bands. We're just five straight-laced, basically old-fashioned guys who don't smoke or drink, but we have a great time playing together. We all share a common goal: we want to achieve success and longevity in the music business, so we don't want any distractions."—Michael Britt

WFMS came up with these limited edition J.D. Cannon cards for their Autograph Card Night at the Indianapolis indiana game. And yes, J.D. was on hand, as were the team players, to sign autographs.

Gavin September 29, 1995
MOST ADDED
AUSTIN COUNTRY NIGHTS (15)
SON VOLT (13)
WYCKHAM PORTEOUS (12)
DAVID OLNEY (12)
PRAIRIE OYSTER (10)
IRIS DEMENT (9)
MAURA O'CONNELL (8)

TOP TIP
VARIOUS ARTISTS
Austin Country Nights (Watermelon)
Custom-tailored compilation of the cream of the Austin crop. This week's Number One most added record is a twangy taste of South Texas.

RECORD TO WATCH
TARNATION
Gentle Creatures (4AD)
Starting to pick up steam, Paula Frazer's voice has a soothing quality that belongs on the radio. The goods are there on this one. Just ask the folks at KPFA, KOPN, KVMR or KXCI.

American Inroads by Rob Bleetstein
Steeped In Songs

In an effort to enhance the experience of reading her new novel, Where Love Goes, author Joyce Maynard has produced a CD soundtrack that is an Americana who's-who. "I always write to music," Maynard says. "My literary heritage is steeped in songs more than books, and I create soundtracks to write to. Music moves me the most and is one of life's healthiest vices. It is such a significant part of so many of our lives. I wanted to provide the reader a chance to hear a certain kind of music that was essential to the story and characters." Included on the disc are Emmylou Harris, Jim Lauderdale, Guy Clark, Kieran Kane, Nanci Griffith, Todd Snider, the Subdues, Gail Davies and Kim Richey. And in a real touch of magic, Maynard assembled Steve Earle's Jonell Mosser and Townes Van Zandt for a new version of Van Zandt's "If I Needed You," which two of her characters sing in the novel. The CD is an entirely non-profit effort and can be purchased for a nominal $6.98 by calling 10000-501-9999.

Earle leads Mutiny
Steve Earle has joined forces with industry veterans Jack Emerson and Dub Cornet, formerly of Praxis International, to form Mutiny Records. Based in Nashville, Mutiny is gearing itself for band on the verge. That's right, a major label distribution deal is in the works. Earle's forthcoming release is more along the lines of Guitar Town without the synthesizers and features a duet with Lucinda Williams.

SCENE & HEARD
Consider yourself warned. Local San Francisco band Box Set are my pick for band on the verge. That's right, the next big whatever. Led by Jeff Pehrson and Jim Brumberg, Box Set is slowly but surely setting the West Coast ablaze with their infectious acoustic-fronted, melodic tunes that rock good and hard. They've got their own independent CD out, Twentys-Somethin', and you should purchase for band on the verge.
The Land of the Heroes is one of the best Kaukonen songs to come down the pike in his long career. Taken from ancestral moments and weaved with a current ring, it features his awesome acoustic picking and dobro playing. Recorded in Nashville, this disc has the good-time feel of the early Tuna classic Bakers, as well as Kaukonen’s Quad from the mid-70s. Also included are several Rev. Gary Davis spirituals and a studio version of long-time favorite “Trial By Fire.” The perfect dose of acoustic spice for your airwaves.

JORMA KAUKONEN
The Land of Heroes
(American Heritage)

Once again, Americana gets to embrace a truly gifted singer-songwriter who is relatively unknown. David Olney has been kicking around Nashville for years, with his 1940s, for a good of take on “Sally Goodin.”

—ROB BLEUSTEIN

BOULDER OUTTAKES
Awesome indie Claudia Stewart-Navarro (above) discusses the finer points of Americana with KVLR’s Don Ashford.

Making the Jersey connection are Rounder artist Bob Delevante (left) and WXRK’s Idiots’ Delight host Vin Seelsa.

JANIS JOPLIN
Ring Them Bells

COLUMBIA RADIO HOUR WITH JOE ELY, JAMES MCMURTREY, AND DAR WILLIAMS
CHARLES GRODIN
DICK CAVETT
FX NETWORK MORNING SHOW
TOM SNYDER RADIO SHOW
DIRECT MAIL TO 25,000 TARGETED HOMES

GUARDIAN
OUR MUSIC IS YOUR MUSIC

GUARDIAN 29, 1995

Gavin September 29, 1995
The other shoe drops.

SON VOLT
TRACE

Some guys who used to be in Uncle Tupelo and some other guys.

Produced by:
Brian Paulson and Son Volt

Management:
Sharon Marsh and Ed Morgan
Black Park Management

**Gavin Jazz**

**Most Added**
- Eddie Henderson (25)
- Sonny Fortune (22)
- J.P. Torres (21)
- Chick Corea Quartet (21)
- Don Braden (18)
- B Sharp Jazz Quartet (17)
- Gerald Albright (17)

**Top Tip**

**Don Braden**

Organic (Epic/Epic)

It's been a busy year for saxophonist Don Braden—to the tune of three releases on these three labels.

**Record to Watch**

Gerald Albright

Giving Myself To You (Atlantic)

This could be the ultimate crossover release of the year, as Gerald leaves smooth jazz pastures for some smokin' jazz.

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**Interview With an Indie**

**MC Promotion**

Indies, we invited Mike to step up to Z Corner.

In our conversation, Carlson asks as many questions as he answers, stressing the importance of supporting artists who actively tour as well as record.

**What's the difference between promoting jazz and adult alternative?**

With jazz music folks, I'm dealing generally with a music intensive atmosphere, and with people who, I mean, you hear music from all corners of the world. They don't necessarily have a greater musical sensibility, but it's more in the center of their plate. On the AA side, the consultants and such, I need to know if stations make their own musical decisions. If they don't, do they have any input in making music decisions? Either way, it won't denigrate my feelings toward those stations, but I will temper my approach. If I'm talking to somebody who, with their program director, sits and makes a decision each week, my interest is in talking about the project as a whole.

**What is the bottom line of promoting records in jazz/A2?**

I'm interested in working with musicians who are actually trying to get out and get paid for playing on stage. If I represent artist A, no matter who I'm talking to at jazz or AA, be it a consultant or not, I want to make sure that they're aware that this person is out there touring. Secondly, if that person is coming to their market, what can I do? Can we bring him by for an interview? Do you want to meet him? Would you like seats for the show?

**What's your role as a musical advisor to the stations you speak with each week?**

In talking to stations out of consultation, I have a greater sense that they have an interest in hearing about my personal impressions of a particular record. I have less of that sense these days when I deal with consulted stations. They want to know the track, but given the sixty-plus AA stations out there, it doesn't seem logical that one track is going to appeal to all of them.

**Do you worry about AA being too singles- or single-song oriented?**

I do in this sense: You don't go to the store to buy the latest single from Rick Braun, or whoever is in number one on the Gavin AA chart any particular week. If you're in the record and case-building business, your expectation is for radio to look at multiple tracks. Having had the typical number of retail experiences from age fifteen, I realized early on that buying records based on one track can be a ripoff. That's what runs through my mind when people tell me an artist should be a singles-based format. I feel that exposing multiple tracks provides for a more informed retail experience and shows greater depth on the part of the artist.

**Isn't it all about playing great songs, regardless of which format?**

If we're talking about great songs, play them. But I am listening to individually great songs when I listen to AA radio. Is it a mass appeal experience? Is it lyrical? Is it new information in some way?—maybe like Béla Fleck and his banjo, discovering a new texture—the sound of an instrument being reinvented?

**Should there be more energy in the music AA is currently playing?**

The answer has to be yes. It's desirable, given the context of the world we live in. Once you put...
### POST-BOP

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<td>WALLACE RONEY - Munchin' (Muse)</td>
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<td>AL GREY - Centurypiece (Telarc Int)</td>
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<td>LEON LEE DORSEY - The Watcher (Landmark)</td>
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<td>JON HENDRICKS AND THE ALL-STARS - Boppin' At The Blue Note (Telarc Int)</td>
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<td>JOSHUA REDMAN QUARTET - Spirit Of The Moment (Warner Bros.)</td>
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<td>DR. JOHN - Afterglow (Blue Thumb)</td>
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### COMMERCIAL ADULT

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<td>THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)</td>
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<td>KWONJO - 100 Degrees And Rising (Verve Forecast/Talkin' Loud)</td>
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<td>TORCUATO MARIANO - Last Look (Windham Hill)</td>
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<td>KIRK WHALUM - In This Life (Columbia/Org)</td>
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<td>KEVIN CONEY - Peace Mood (Univ)</td>
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<td>KEN MatSUI - Sapphire (White Cup/Unity Label Group)</td>
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<td>HEAVY SHIFT - Unchain Your Mind (Zapway)</td>
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<td>JOE TAYLOR - Spellbound (RCA Victor)</td>
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<td>STANLEY CLARKE - At The Movies (Epic)</td>
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<td>NELSON RANGELL - Destiny (GRP)</td>
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<td>BRIAN CULBERTSON - Modern Life (Windham Hill)</td>
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<td>PHILIPPE SAISSE - Masques (Verve Forecast)</td>
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<td>JON B - BaNafied (Yab Yum/550 Music)</td>
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<td>BRIAN McKnight - Remember You (Mercury)</td>
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**Gerald Albright**

returns with *giving myself to you*

a revealing self-portrait in the acoustic style

with help from some very special guests

**RECORD TO WATCH**

#1 CHARTBOUND

GAvin JAZZ CHART

---

*Post-Bop compiled by a sample of Jazz intensive reports
Commercial Adult compiled by a sample of Adult intensive reports*
LW | TW | Reports | Adds | H | M | L
---|---|---|---|---|---|---
1 | 1 | RICK BRAUN - Breathe Deep (Bluenoor) | 53 | 1 | 664 | -6
2 | 2 | FOURPLAY - Elev (Warner Bros.) | 53 | 2 | 610 | +76
3 | 3 | THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC) | 50 | 0 | 594 | +16
4 | 4 | 3RD FORCE - Force Of Nature (Higher Octave) | 48 | 1 | 512 | +5
5 | 5 | TOUCATO MARIANO - Last Look (Windham Hill) | 50 | 0 | 494 | +10
6 | 6 | MICHAEL VICTA - The Phoenix (Brainchild) | 47 | 0 | 462 | -6
7 | 7 | PAUL TAYLOR - On The Horn (Countdown/Unity) | 44 | 0 | 480 | +46
8 | 8 | INCORRITO - (10 Degrees and Rising) (Verve Forecast/Talkin Loud) | 47 | 0 | 466 | +16
9 | 9 | MARC ANTOINE - Urban Gypsy (NYC) | 50 | 0 | 440 | +59
10 | 10 | KEN HATSUM - (Sailor 7/Day) (Galaxy Label Group) | 48 | 1 | 412 | +48
11 | 11 | URBAN KNIGHTS - Urban Knights (GRP) | 43 | 0 | 409 | -23
12 | 12 | KIRK WHALUM - In This Life (Columbia) | 39 | 1 | 375 | -32
13 | 13 | KIMBON TONEY - BLM (Mister Mix) | 36 | 1 | 365 | +55
14 | 14 | MARGO MEADOWS - Body Rhythm (RCA) | 44 | 1 | 363 | +15
15 | 15 | JOE TAYLOR - Spellbound (RCA) | 41 | 0 | 358 | +23
16 | 16 | GRANT GIESMAN - Business As Usual (Positive Music) | 41 | 1 | 325 | +43
17 | 17 | STANLIE CLARKE - At The Movies (Epix) | 46 | 2 | 307 | +37
18 | 18 | GREGS KARUKS - You'll Know It's Me (Fahrenheit) | 38 | 1 | 302 | +11
19 | 19 | PHILIPPE SAUSS - Masques (Verve Forecast) | 42 | 1 | 296 | +71
20 | 20 | KEN NAVARRO - Brighter Days (Positive Music) | 31 | 1 | 280 | -13
21 | 21 | HEAVY SHIFT - Uachelm Your Mind (Discovery) | 28 | 0 | 272 | -4
22 | 22 | WALTER BEASLY - Private Time (Mercury) | 40 | 2 | 261 | +7
23 | 23 | NELSON RACSEL - Desp (ESP) | 27 | 0 | 257 | -14
24 | 24 | JAZZ CRUSADERS - Happy Again (Spin-Drome) | 38 | 3 | 254 | +55
25 | 25 | BRIAN CULBERTSON - Modem Llife (Bluenoo) | 28 | 0 | 246 | -31
26 | 26 | DEZIMA - Hands (Lipstick) | 27 | 0 | 244 | -22
27 | 27 | MAYS - (Yes, the Blue Thumb) | 40 | 4 | 243 | +83
28 | 28 | RICARDO SILVEIRA - Storyteller (Kokopelli) | 41 | 6 | 228 | +22
29 | 29 | BOB MAMET - Day Into Night (Artistic) | 46 | 11 | 227 | +40
30 | 30 | BRIAN MCKNIGHT - I Remember You (Mecury) | 31 | 3 | 225 | +60
31 | 31 | LEE TENDURY/LARRY CARLTON - Larry & Lee (GRP) | 22 | 1 | 213 | -37
32 | 32 | BOB MAMET - For The Love Of Music (MoJAll/Motown) | 20 | 0 | 201 | +7
33 | 33 | JON B. - (Bored) (Yo Yum550 Music) | 22 | 0 | 200 | -5
34 | 34 | YELLONJACKETS - Dreamland (Warner Bros.) | 29 | 0 | 191 | +5
35 | 35 | BRIAN SIMPSON - Closer Still (Noteworthy) | 28 | 3 | 186 | +56
36 | 36 | SHAHIN & SEPHR - e (Higher Octave) | 20 | 0 | 180 | -25
37 | 37 | EVAN MARKS - I Remember You (Mercury) | 21 | 1 | 179 | -6
38 | 38 | DANNY FOLE - (BloomWise) - No Resemblance ... (Giant) | 27 | 7 | 173 | -13
39 | 39 | TONY GABLE & 206 - Seven Hills (Heads Up/Intermia) | 26 | 1 | 173 | +26
40 | 40 | SIMON MAN - End Of The Rainbow (GES) | 19 | 0 | 172 | -21
41 | 41 | JIM BRICKMAN - For The Love Of Music (MoJAll/Motown) | 21 | 0 | 169 | +14
42 | 42 | STEVE ALI LE - The Magic Hour (Noteworthy) | 20 | 0 | 168 | -4
43 | 43 | ISAAC HAYES - Raced/Awaked (River/Round) | 21 | 0 | 167 | -10
44 | 44 | ABRAHAM LABOREL - Guit (Grande) | 22 | 2 | 165 | +25
45 | 45 | DANCING FANTASY - Day Drum (CD/CD) | 20 | 0 | 157 | +1
46 | 46 | DEAN JAMES - Can We Talk (Baja) | 18 | 0 | 151 | +5
47 | 47 | RANDY CRAWFORD - Naked And True (WEA) | 17 | 1 | 150 | -10
48 | 48 | PECAMANDAS SOUNDTRACK - Various Artists (Hollywood) | 17 | 0 | 150 | +15
49 | 49 | RAY OBIED - Zulaya (Windham Hill) | 19 | 0 | 146 | +10
50 | 50 | ANITA BAKER/JAMES INGRAM - When You... (Elektra/EGG) | 17 | 0 | 143 | +13

### Continued from page 46
energy into music i.e. a beat people tap their feet to, then that means you've got their bodies. When you have their bodies, you have their minds. They become involved. Isn't involvement a vital element stations want from their listeners?
What is your background in the music business?
I worked with Windham Hill in the early '80s. Prior to that I was sitting in a loft in Seattle playing piano, writing songs and jamming with musicians. In late 1983 I was the first person hired by Windham Hill to call commercial radio stations. Jeff Heiman and I called every AOR station that had a signal, trying to convince them they ought to have a jazz show if they didn't already. At that time, jazz shows at AOR stations were jazz fusion shows. I was calling on the cusp of George Winston. Winston was a great success on the road, and there was quite an interest in his music and its simplicity. I remained with Windham Hill until late 1987.
What are your feelings about jazz radio?
Some jazz stations do a good job of mixing things together—blues into hop into fusion into Duke Ellington. Full circle. No matter how much I love it and regardless of how many new young players are coming along, I have to believe the audience for mainstream jazz is a diminishing item. At some point there isn't much interest in hearing 'My Funny Valentine' again, or another guy who can play every Charlie Parker riff right back to me just like I originally heard it on the record. Maybe jazz radio has painted themselves a little bit narrow in terms of what they play all day long, I'd like to see the door swing open just a little bit wider.
What is your criterion for accepting projects?
Particularly where AA is concerned, I most often turn things down on a production values basis. There's certainly exceptions, but I give much more weight

**Denny Jiosa Moving Pictures**

"Congratulations to Denny Jiosa, Michael Moryc and da music on your fabulous first week! It shouldn't be a big surprise, this is a great CD!"

- Steve Huntington

WLOQ

"It's not a good record - it's a GREAT record!"

- Bernie Kimble

WNWV

**#1 Most Added Record To Watch**

**Debut & Chartbound**

**Out-Of-The-Box!**

**BlueOrchid**

P.O. Box 3 - 312 A Willow Dr. Little Silver, NJ 07739
fax (908) 842-5041 Tel (908) 530-6887
WILL DOWNING
M O O D S

Features

"Don't Wait For Love"
(featured by Jonathan Butler)
& "That Good Morning Love"

Produced by: Will Downing for Blue Crystal Productions & Rex Rideout for Uncle Buddies Music
Management: Bruce Garfield/Avenue Management Group
Continued from page 48
or reception at radio for music that's computer-generated. If you're a new guy playing drum machines and a programmed bass, you might have a hard time unless it's a damn great sound. Lush string arrangements, sophomoric lyrics and lack of feel cause problems. If it's jazz, where are the lines of influence? A project used to be an eight- to 12-week commitment, now it's boiled down to four weeks if people listen on time. You find out real quick what sinks or swims.

What are your feelings about labels that hire multiple indies? I have nothing against being on a project with somebody else, but at some point there's a diminishing law of returns. It's a way for labels to show emphasis and commitment. On the other hand, sometimes you're annoying programmers with two folks asking the same questions. You have to work that out. There are some instances where you believe in a record artistically, but you know in your gut it's going to be a real hard road ahead promoting it. That might be one of the best circumstances for having a couple of promoters on one record.

What's your view of consultants these days? It's a curious situation right now, and it's also an early experiment to a degree with Broadcast Architecture being so important. On the positive side, the four or so of my records added at BA so far stayed on the charts longer. The negative I see is that I can't put my finger on the motivation behind stations looking into additional tracks. When a programmer...
A2 Spin Trends

1. RICARDO SILVEIRA +187
2. BOB MAMET +162
3. MATSYA +83
4. TOY GRANT +81
5. FOURPLAY +76
6. GRP’S BEATLES CELEBRATION +71

A2 Chartbound

*PEOPLE SOUNDTRACK (Lightyear)
*GRP’S BEATLES CELEBRATION (GRP)
TOM GRANT (Stardale/Caster)
CLARENCE CLEMONS (Zoo Entertainment)
J. SPENCER (McJazz)
METRO (I.SPOTIC)
GEORGE BISHOP (IC/DA)
STEVAN PASERO / CHRISTOPHER BOCK (Sugu)
TAB TWO (Virgin)
TOWER OF POWER (Epic)
*MICHAEL BOLTON (Columbia)
*JONATHAN CAIN (Higher Octave)
DENNY JOSA (Blue Card)
WILLIE & LOBO (Mesa)
ALPHONSE MOUZON (Teracioxid)
Dropped: #20 Greg Vail, #41 Roy Ayers, #44 Tony Guinan, #49 Aaron Neville.

Jazz Chartbound

GERALD ALBRIGHT (Atlantic)
SONNY FORTUNE (Blue Note)
TONY CAMPISE (Heat Music)
STEVE GROSSMAN (Deykus Jazz)
*CHICK COREA QUARTET (GRP)
SEBASTIAN WHITTAKER (Justice)
TIM HAGANS (Blue Note)
CHICO O’FARRIL (Milestone)
CINELU/EUBANKS/HOLLAND (Integrity)
BILL STEWART (Blue Note)
CAROL SLOANE (Concord Jazz)
*EDDIE HENDERSON (Milestone)
Dropped: #33 Carmen Bradford, #37 Ingrid Jensen, #58 Till Branner, #49 Stanley Clarke/Al Di Meola/Jan Luc Porty, #60 Abbey Lincoln.

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

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

http://www.iuma.com/gavin/
MOST ADDED
CATHEDRAL (50)
GREGA (29)
MACHINES OF LOVING GRACE (27)
DIE KRUPPS (28)
The OBVIOUS (24)
MASQUERADE (23)
INTO ANOTHER

Gavin Rocks

TW

1 DOW - Life (Elektra Entertainment Grp.)
2 BELLADONNA - Rob You Blind (Mausoleum)
3 UGLY KID JOE - Money To Spend (Loud One)
4 FEAR FACTORY - Demanufacture (Roadrunner)
5 KYLSS - And The Circle Walks Low (Elektra/Egg)
6 SHUNK ANASIE - Selling Jesus (Epic)
7 MOTORHEAD - Sacrifice (RCA)
8 SHAWED - Spawning (Hollywood)
9 SILVERCHAIR - Frogstomp (Epic)
10 WHITE ZOMBIE - Astro-Creep:2000 (Geffen)
11 SHIHAD - Kl/joy (Noise)
12 TESTAMENT - Live At The Fillmore (Burr's Orangery)
13 CHEV - Your Goals (Lava/Atlantic)
14 REDBELL - Redbely (Elektra Entertainment Grp.)
15 NATURE - Zombie (Zoo)
16 EARTH CRISIS - Destroy The Machine (Victory)
17 PAAW - Dash To Triflors(ASM)
18 CLOTH - Spaceshock (Atlantic)
19 INTO ANOTHER - Multiply Me (Hollywood)
20 MESSIGHAG - Destroy That House (Roadrunner)
21 WARRIOR SOUL - The Space Age Playboys (Futurist)
22 SKEER TERROR - Not Drowning, Waving (MCA)
23 MORTAL KOMBAT - Various Artists (TVT)
24 DETONATE - 7 Words (Maverick)
25 AC/DC - Hard As A Rock (Elektra Entertainment Grp.)
26 VINCE NEIL - The Crawl (Warner Bros.)
27 STANFORD PRISON EXPERIMENT - The Rain-Hunch (World Domination)
28 311 - 311 (Capricorn)
29 SHANK 456 - The Big Paycheck (Roadrunner)
30 UNIVERSAL STOMP - Full Swing (Epic)
31 PRIMUS - Tales From The Poodlemen (Interscope/AG)
32 SIX FEET UNDER - Hauled (Metal Blade)
33 SHELTER - Mama (Roadrunner)
34 SYLVE - Mazique (Hiddenheart/Atlantic)
35 MONSTER MAGNET - Dopes To Infinity (A&M)
36 FUDGE TUNNEL - In A Word (Eclipse)
37 ZIKZAK - Oh, Cheryl's (Reprise)
38 FOR LOVE NOT USA - Information Superdriveway (Elektra Entertainment Grp.)
39 FLOTSAM AND JETSAM - Smoked Out (MCA)
40 CIRCLE JERKS - Oddities, Abnormalities And Curiosities (Roadrunner)
41 KREATOR - Cause for Conflict (Noise)
42 EXCEL - Seeking Refuge (Malicious Vinyl/Capitol)
43 BRUJERIA - Rata Odiada (Roadrunner)
44 MORTAL KOMBAT - Various Artists (TVT)
45 KOREA - Man On The Edge (Roadrunner)
46 CATHERINE WHEEL - Happy Days (Mercury)
47 KING DIAMOND - The Spider's Lullabye (Metal Blade)
48 KORN - Korn (Immortal/Epic)
49 CATHERINE WHEEL - Happy Days (Mercury)
50 KING DIAMOND - The Spider's Lullabye (Metal Blade)

TOP TIP

Minute Me (Hollywood)

Last week's record to watch captures this week's highest debut with 170 spins. The heavy spins club includes: KOF0X(36), WSOU(10), WL(KL(16), DMX(14), WCK(9) and WCL(8).

RECORD TO WATCH

CATHEDRAL

Carnival Bizarre (Eurachem)

You just can't deny the tasty low-end licks and poor riffage of Cathedral. Early multiple spins come from WSOU(10), WLK(16), WKN(14), WKT(12) and WMC(10).

Hard Kopy

BY ROB FRIEUD

Metal Scraps

I'm still recovering from San Francisco 49ers' loss to the Detroit Lions so please excuse the absence of a cohesive story. I blame myself for the 49ers loss to such an inferior team because I didn't aver my eyes during their attempted field goal kick in the last 12 seconds. If I had looked away or closed my eyes the ball would have gone through the uprights. I'll never look at a crucial play again...it's going to be a busy add day for hard rock/metal radio on October 23. CMC International brings you Iron Maiden's first single 'Man On The Edge' which features new frontman Blaze Bailey and is taken from their upcoming album The X Factor. Epic Records offers the return of Ozzy Osbourne with 'Peery Mason,' the first single from their latest album Ozzmosis...

Elektra/Egg are proud to present 'Fueled,' the first single from Anthrax's Stomp 442 album...

Hollywood Records is going for adds with Into Another's fully-length, seamless, Pavement Records' brings more intensity to metal radio with the release of Internal Bleeding's latest effort, Varous Contempt...Look out for new Yngwie Malmsteen with his new single "No Love Lost" courtesy of Wife Records...Rock The Nation Records...Rock The Nation Records brings your Shadow with their fully-length release Dropwind: The Bomb...I'm sure you're already aware of Life Of Agony's new release, Ugly...on Roadrunner Records which is also going for adds along with Avalanche's Schubert...It'll be an exciting and vicious add week. I can't wait. It's foundations picture time again. Demonstrating pose #52 are WHL's Stones Ryan King, WNYO Oswego's Chris.
Rock Chartbound

Machines Of Loving Grace (66)-Mammoth/Atlantic
*Doughnuts (54)-Victory
*Snapcase (51)-Victory
*Cathedral (40)-Earache
*Die Krupps (19)-Cleopatra
Dropped: #38 Nikons, #39 Crowbar, #45 Speedball, #50 Black Sabbath

TOP REQUESTS

DOWN
FEAR FACTORY
WHITE ZOMBIE
KYUSS
BELLADONNA

Rock Picks

**OZZY OSBOURNE**

_Perry Mason (Epic)_

The Ozzyman has returned to haunt rock radio with his latest single "Perry Mason." Not too many rock/metal directors will be able to resist Ozzy's eerie vocal chants or the low-end string rhythms that make up this single. "Perry Mason," taken from Ozzy's next full-length _Ozzmosis_, which is going for adds on October 23/24, will get the nod from commercial rock radio with its crunchy guitars and overall cohesive rock 'n' roll beat. College metal directors will appreciate the teothy chords and brooding drum beats, and the fact that this is Ozzy. The man who's been making metal records before many of them were even thought of.

**ANTHRAX**

_Fueled_ (Elektra/EEG)

The first single from Anthrax's next album _Stomp 442_, is appropriately titled "Fueled" and it will rip hard rock metal radio a new frequency. "Fueled" offers a bold mix of gyrating guitar riffs that riot off of solid bass lines and double-time drum slams. Anthrax fans, and metal listeners in general, will get off on the band's aggressiveness and intense style of play which has always been their trademark. Some of you may think this sounds like previous Anthrax material, but before passing judgment give it a few spins and watch your phones light up. "Fueled" will inject your show with volatile guitar blasts and fuming vocal shots. A must-play for any metal show.

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THE MAVERICKS

Music For All Occasions (NCA)

This aptly titled third release from the Mavericks shows off their virtuosity and leads vocalist Raul Malo's foray into a world beyond country music. The Sinatra influence is apparent long before the album-closing "Something Stupid," which features a duet with Trisha Yearwood. But don't think for a minute these boys have abandoned what they do best, which is make great country-oriented rockers. ("Here Comes the Rain," "All You Ever Do is Bring Me Down" and two-stoppers "One Step Away," "The Writing On the Wall"). It's great to see a band of the Mavericks' stature not play it safe and follow their natural muse.

—ROB BLEIWEBTH

THE BEATLES

A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES (I Got No Kick Against)

Modern Jazz (GRP)

This Beatles tribute anthology on GRP may or may not showcase the songwriting prowess of the Beatles' Lennon and McCartney through the eyes of GRP signature artists like Tom Scott, Lee Ritenour and David Benoit, but new and fresh interpretations like McCoy Tyner, George Benson and Groove Collective. The initial airplay buzz on adult alternative radio is currently on George Benson's "The Long and Winding Road" and Lee Ritenour's "A Day In The Life." Peter Max supplies the '60s artwork.

—KEITH ZIMMERMAN

GAVIN PICKS

Singles

BY DAVE SHOLIN

TOM COCHRANE
I Wish You Well (Capitol)

Working out of his home studio, Tom's Cabin, this Canadian singer/songwriter/poet certainly can't be accused of rushing out projects too quickly. Cochrane's soon-to-be-released album Ragged Ass Road is his first in four years. Early programmer reaction makes it clear this initial track is destined for plenty of exposure.

PIZZICATO FIVE
Happy Sad (Matador/Atlantic)

Quirky pop courtesy of the group from Japan with the funny name. It's infused with a bouncy rhythm reminiscent of '80s acts like Swing Out Sister and it only makes sense a song like this would be used to complement a movie about the world of fashion modeling. "Happy Sad" is bound to keep 'em smilin'.

CROSSOVER PICK

GROOVE THEORY
Tell Me (Epic)

It hasn't taken long for the musical partnership of Bryce Wilson and Artel Larreux to wind up top ten at urban radio, but the music of Groove Theory defies boundaries and all pop music programmers would do well to pull in this out of the stack and listen up if they haven't already. A call-out monster in several markets and simply one of the coolest releases of '95.

—ROB BLEIWEBTH

Albums

THE GOLD EXPERIENCE

(Warner Bros./NPG)

Part of wearing your mantle as a pop icon is revealing the right to re-invent yourself from time to time. The artist that's previously been known to fans around the world as Prince has done this with his new collection, The Gold Experience. No doubt his fans will find the deeper meaning in the songs because, as the liner notes say, he's "isn't showing off; he's searching." On the surface though, the songs are radio and pop-friendly, as evidenced by stations adding album cuts this week. Highlights include: "The Most Beautiful Girl In The World" (this hit from 1994), "Endorphinmachine," "Shhh." "319," "Gold" and the single, "(Eye) Hate U."

—ANNETTE M. LAI
THE FOURTH ANNUAL
SALUTE TO
EXCELLENCE
DINNER

honoring
CATHY HUGHES

benefitting
The Piney Woods Country Life School
Thursday, October 26, 1995
Sheraton New York Hotel & Towers
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For further information contact
Cynthia Badie Associates - (212) 222-9400
indigo girls

go to a whole new place.

bury my heart at wounded knee

The multi-format single
and live studio track from
Indigo Girls' new double album,
1200 curfew

Album in-store October 20.

Watch Indigo Girls in concert.
Airing October 25 on The Disney Channel at 9 p.m. Eastern.

Produced by Indigo Girls and Russell Carter.
Management: Russell Carter Artist Management, Ltd.