Jerry Rice and Cal Ripken, Jr., aren't the only ones assaulting records. In the jazz and adult alternative arena, Rick Braun has topped the charts 13 weeks straight, no chaser. A first, for certain, for a trumpet player. So that's why Rick is hearing is from both sides on our cover, as the Zimmermen, Kent and Keith, horn in on Rick's action, all to celebrate Gavin's 7th anniversary doing the jazz/adult alternative thing. Besides talking with Braun about "raising the funk quotient on adult alternative radio," and many other subjects, the Z-men talk with A2 programmers about how to keep the format rolling.

Michael Fischer (top) of SW Networks holds no punches, saying that "A2 is flourishing on the demise of A/C radio." K&K also gathered 35 ideas to keep jazz radio swinging. Linda Yohn (middle) of WEMU-Ypsilanti/Detroit actually pumps in seven ideas in only four sentences. In News, Mo Ostin, Lenny Waronker, and Michael Ostin land at DreamWorks; the first major-market Arbitron numbers are out. Alison Krauss is a big surprise winner at the CMA Awards. And, in a rock documentary, the Byrds recall Gavin's role in "Eight Miles High" soaring less high than it might have. Quincy McCoy introduces "Urban Snapshots" to his Landzcape, with a toast to Marvin Gaye. On the GO chart, Lisa Loeb & Nine Stories, Toad the Wet Sprocket (bottom) and the Corrs are sitting pretty.

Also:

35 Tips for Swingin’ Jazz Radio;
A2 Programmers on How to Keep on Growing;
Joshua Redman Hangs Out 'On Z Corner,'
and Quincy Still Loves Ella
For Steely Dan fans, it's been an eternity.

**Steely Dan**

*Alive In America*

The first Steely Dan album in fifteen years.

*Featuring:* Babylon Sisters, Green Earrings, Reelin' In The Years, Third World Man, Kid Charlemagne

Produced by Donald Fagen

Representation: Craig Fruin/HK Management

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Mo Ostin
On Why I'm Starting Over

After months of speculation, months during which he and Lenny Waronker were being courted by virtually every major—would-be major—record company in the country, Mo Ostin, former chairman of Warner Bros., has landed at DreamWorks, where he and Waronker will head up the entertainment company's record operations.

Through 31 years at Warners, the last one or two of which found him in corporate turmoil that inspired him to leave at the beginning of this year, Ostin has operated in a low key. Now, he tells why, through the turmoil, he chose to stay in the business, and why, of all the offers, he decided to start over with a brand new company.

Had I stayed at Warners, I would've probably been doing pretty much what I'd done in the past. In some ways, you fall into a rut, because you do a lot of stuff almost by rote. There was everything in place: a great roster, a great organization, and a great infrastructure. So you didn't feel as challenged.

When you get into something new and you're starting from scratch, and you have all the experience that I've had, you can take all of that knowledge and apply it to a brand new company.

Also, instead of being involved in a large, corporate kind of situation, where a lot of corporate control applies, when you're involved with entrepreneurs along the lines of the principals of DreamWorks, you are able to have much more flexibility, take more risks, do things that are interesting and innovative—and operate in the most ideal creative environment, because you're dealing with three enormously creative people who understand that process. To me, it's like having a whole new lease on life.

At Warner, I reported to Steve Ross, and the beauty of that reporting situation was that he gave me complete autonomy, I had the freedom to run the company as I pleased. The same applies here at DreamWorks. I have the autonomy. But in no way excludes David Geffen's involvement with this record operation. One of the attractions of this deal was because David Geffen would be an integral part of this. He will be involved in policy, in acquisitions, in planning, in signings—he's already done that with George Michael. So his contributions are immeasurable. We're going to take full advantage of everything he has to offer.

When you're dealing with a big corporation, what you have is a lot of baggage in terms of huge overhead, large systems that have to be supported via distribution, manufacturing, international concerns. You have staff that you may have inherited because of other circumstances. You have certain types of corporate policies and responsibilities, and rules that sometimes are restricting. And when you start off fresh, with a canvas that is unpeeled, and you have the ability to do that without any kind of burden whatsoever, that makes this whole process so much more interesting.

I'm not worried about getting too corporate at DreamWorks. You have to believe in the people. You have to look at their history and their track record, and recognize that we are all on the same wavelength in terms of our basic attitudes. We're dealing with entrepreneurs, people who are proud of their independence. We're dealing with people who are totally committed to talent and the creative process. And we know that in terms of value, that the values aren't the same as the corporate values that worry about shareholders and worry about the bottom line and all kinds of other things that are important to corporations—not to say they're good or bad. But for our purposes, we feel very confident and safe being in this situation. It was tough for me to be the object of so much attention, and I am uncomfortable about being in the spotlight in that fashion. But it's not tough for me to stay in this business which I love, have had great fun in, and feel I have accomplished a great deal in. In fact, I don't want to leave this business, and that's the reason I'm so excited about getting involved in this new operation.

Mo Ostin

First Words

I've just received the debut issue of Entertainment Monitor, which checks out lyrics in hit songs, the idea being that if parents, teachers and other guardians can understand pop slang and euphemisms, they can more effectively screen music for kids. They are not censors, the magazine's editors say. The idea is to offer an alternative to government intervention, and even to euphemisms, they can more effectively screen music for kids.

My column this issue looks back at a 1966 incident involving the Byrds, controversial by today's standards, and this publication.

David Crosby accused Bill Gavin of censorship for removing "Eight Miles High" from his "Recommended Playlist." But our founder says censorship was the last thing on his mind. He only sought to inform. As he said, "Radio programmers who consider this a critical area ought to familiarize themselves with the secret language of the illicit drug world." Whether it's in the mid-'60s, the mid-'70s, or the mid-'80s, there will always be a "secret language" among youth—and elders trying to figure it out.

Ben Fong-Torres, Managing Editor

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Next Week

Ain't Nothin' But an A/C Thing

For our A/C special, Ron Fell and Diane Ruffer salute women who work the format, from Vanessa Williams to the many women in A/C promotion and radio. Plus, Ain't Nothin' But a She Thing, which benefits the Shirley Divers Foundation for Women.

Cover Photo: Pia Torelli

Gavin
Founded by Bill Gavin—1985
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WHAT DO THE WORLD’S GREATEST POP STARS HAVE IN COMMON?

INNER CITY BLUES
THE MUSIC OF MARVIN GAYE

FEATURING: BONO, BOYZ II MEN, NENEH CHERRY, DIGABLE PLANETS, NONA GAYE, MADONNA WITH MASSIVE ATTACK, SOUNDS OF BLACKNESS, SPEECH, LISA STANSFIELD, STEVIE WONDER

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Mo's DreamWorks Out Fine

BY ALEXANDRA HASLAM

After months of speculation, David Geffen has made it official. On October 5, he announced that former Warner Bros. execs Jenny Waronker, Mo Ostin, and Michael Ostin (left) will comprise the management team for DreamWorks SKG Music, the music division of the comprehensive entertainment studio established last year by Geffen, Steven Spielberg, and Jeffrey Katzenberg.

For months, the industry has wondered about the future plans of Waronker and the elder Ostin, following the pair’s amorous 1994 departures from Warner’s top spots (the two execs chose not to renew their contracts, as Chairman and President of Warner Music Group, respectively) following a high-level shakeup within the company. Michael Ostin left his post as Senior VP of A&R for Warner Bros. only weeks ago, presumably in anticipation of this announcement.

When asked about the possible signings of R.E.M., and Janet Jackson, Waronker was diplomatic, expressing interest in “any artist that we feel has talent and speaks their own language. I think these two fit in that category.”

What about the now-available Interscope? Waronker was again cautious: “We’ve truly just started thinking about those things in the last couple of days. I don’t know. I respect what Interscope has done and I think there is a vision there.”

For now, the newest members of the Dream Team are reveling in the chance to start fresh with a new music venture. In addition, the developing opportunities within the larger DreamWorks organization offer the trio more than just music. Says Michael Ostin: “All of their resources will be available to us. That includes whatever potential might come out of a relationship with their interactive joint venture with Microsoft, and they just made a deal with Sega to go into the video game business. There will definitely be synergy between ourselves and the film companies, with both live action and animated films. There’s enormous potential here.”

Endless potential, indeed.

Summer ARBS: It Was a Hot 97 in New York

The Emissary twins are still the hottest thing going in New York, but in the summer Arbitron, it’s Hot 97 (WQHT) that takes the top spot—its first 12-plus win ever—while WRKS, despite a shipping, is the runnerup. Also gaining are A/C WLIT and Urban AC WUSN.

In Los Angeles, Power 106 (KPLX) keeps its 12-plus crown. The top ten stations were pretty flat, overall, the biggest changes hitting A/C KOST, which lost more than 3.0, while KFI, despite a field, followed the morning forward Stern topped the morning 3.4-3.3.

In New York, KISS, which lost more than 3.1, followed the morning 3.4-3.3.

Year-to-date combined revenues are up 10 percent through the fourth quarter.”
CMA: Alison’s Wonderland

BY CYNDI HOEFLZE

The night belonged to Alison Krauss, the 24-year old bluegrass musician who took the country music industry by surprise earlier this year when her single, “When You Say Nothing at All,” caught on with mainstream radio, fueling platinum-plus sales of her Rounder album, Since I Found You.

At the CMA Awards October 4, Krauss made history when she swept every category she was nominated in, becoming the first independent artist to win multiple CMA awards. She looked as surprised as anyone. “What’s going on here, folks?” she asked as she accepted the last of her four awards, for Female Vocalist of the Year.

Many saw the awards as a hopeful signal that country was returning to a more roots-oriented style. Asked if the recognition meant she would abandon bluegrass and chase after big productions, she said, “If we were going to do that, we would have done it a long time ago,” alluding to the fact that she and her group, Union Station, had been crowned by most major labels in Nashville, and stayed with Rounder.

Vince Gill also hit the record books, winning his fifth straight Male Vocalist of the Year, and Alan Jackson was named Entertainer of the Year.

It was a big night for women. Gretchen Peters’ hard-hitting song about spousal abuse, “Independence Day,” won Song of the Year, and Patty Loveless’ When Fallen Angels Fly took home Album of the Year. “I’m shaking all over,” Loveless said backstage. “It was even more shocking to me because of the way I fell into the category.” Patty’s album was nominated after Krauss’ was disqualified for containing mostly prereleased material.

Interestingly, six of the evening’s 12 awards (including Alison’s four, the Mavericks’ Group of the Year honor, and the Tractors video win) went to acts that are not thought of as mainstream radio acts.

For a complete list of winners, see “Inside Country.”

Atlantic Targets Gay Market

BY ANNETTE M. LAI

In a precedent-setting move for a major label, Atlantic Records has established a marketing division aimed at the gay community.

The new department, says Vicky Germaine, senior vice president, “reflects our determination to take a proactive approach, bringing Atlantic’s releases directly to a community that has been largely ignored by the recording industry.”

Heading up the division as Vice President of Product Development, Gay Markets will be Peter Galvin, who came to the label from VH1.

“This is about gay consumers,” says Galvin. “We’re not saying what’s gay music. We’re building a network on a grassroots level—going to gay businesses that may or may not sell music, or may already, but don’t sell Atlantic product, and saying, ‘What kind of music do you want?’ He adds, “We’ll probably try clothing stores, hotels—anywhere we can get our foot in the door.”

In addition to making inroads at retail, the department will be developing other marketing ideas and strategies. “Obviously, there will be some artists [on our label] that will have more appeal to gay consumers than others, but that doesn’t mean that the music that has less gay appeal isn’t listened to by gay consumers,” says Galvin. “It’s about exposure, and letting gay consumers know there’s an album out there. Or getting our artists to play at different events.”

Working with Galvin will be product manager Michael Rodriguez, who informally began this department two years ago, with ideas such as his Sensual Classics sampler.

Asked whether a label imprint could be born out of this new department, Galvin says, “We don’t want to create an imprint that’s about purveying a gay sensibility. If there ever is an imprint, it would be one in which sexuality was not an issue, rather than the issue. We’ll see what happens.”

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Gavin October 13, 1995
LIKE A ROLLING STONE

Did Gavin Shoot Down the Byrds?

GAVIN has been dragged, once more, into the history of rock & roll. Or should I say 'drugged'?

In the recently-released and excellent ten-hour documentary, 'Rock and Roll', aired on PBS television, two members of the Byrds blamed the failure of their 1966 single, 'Eight Miles High', on us.

Dave Sholin and the Zimmermen, in recent issues, mentioned the episode. Here's exactly what happened: Graduating a guitar, Roger McGuinn, the Byrds' co-founder, told the story. There was a report in the States called the GAVIN REPORT. It was a radio station tipsheet, and they sent little flyers around to radio stations telling them what songs they thought were good and which ones they didn't like so much, and 'Eight Miles High' came up on the list of ones they didn't like, because they thought it was a drug song, and they recommended it not be played anymore on the radio, and consequently it wasn't.

The program then cut to David Crosby. "'Eight Miles High' was actually a very interesting example of censorship," he said. "The GAVIN REPORT accused 'Eight Miles High'... and Dylan's 'songs' 'Everybody must get stoned,' of being about drugs—can't imagine why. And we had a hit with 'Eight Miles High' going at the time, and they actually killed it.'

Did we?

Back in 1966, BILL GAVIN'S RECORD REPORT, as it was actually called, was written almost single-handedly by founder Bill Gavin, with wife Janet Gavin as his partner.

In April, both 'Rainy Day Women' and 'Eight Miles High' were on the 40-song 'Recommended Playlist.' McGuinn fessed up about the song, to a certain extent, saying, "I think the word 'high' was a double meaning, and we all knew it. Everyone, at that time, had experimented with drugs. That was a tongue-in-cheek thought about the word 'high', but it wasn't the main thrust of the song.'

In 1972, Gavin said he was simply passing information about the new phenomenon of drug references in pop songs to broadcasters. "The question was not so much one of censorship as it was of evaluation of a radio station's standing in a community. Not out of fear of losing a license, but out of respect to the audience and listeners." P.S. 'Eight Miles High' wasn't exactly "killed," as Crosby said. For three weeks after Gavin dropped it, the record continued a slow rise, peaking at Number 14 on the Top 40 charts on May 21. "Rainy Day," meantime, shot up to Number two in the weeks after Gavin's action.

Gavin may have been a factor in the Byrds failing to hit the top, as they had done with their previous singles. But it wasn't the only one.

Hey, they were the Byrds. We were only a flyer.

The following week, he announced: "We have dropped 'Rainy Day Women' and 'Eight Miles High' from our 'Recommended Playlist.' In our opinion, these records imply encouragement and/or approval of the use of marijuana or LSD. We cannot conscientiously recommend such records for airplay, despite their acknowledged sales."

So Bill Gavin did do it. However, he also quoted, the next month, a letter from an attorney for the Byrds' publishing company explaining that their song 'relates to an airplane trip taken by the Byrds from the U.S. for a performing engagement in England (and) to the height at which the aircraft flew over the earth' and not to the use of any drug.

On 'Rock and Roll,' McGuinn fussed up about the song, to a certain extent, saying, "I think the word 'high' was a double meaning, and we all knew it. Everyone, at that time, had experimented with drugs. That was a tongue-in-cheek thought about the word 'high', but it wasn't the main thrust of the song.'

"One of the Byrds'单曲 Eight Miles High 成为了话题。1966年，Bill Gavin's Record Report 曾发表评论，认为这首歌曲是关于毒品的，并建议电台不要播放。但事实上，这首歌并没有被禁播。Davy Crockett 认为这首歌曲的歌词"Everybody must get stoned"是双关语，他们都明白这一点。他还解释说，当时每个人都试过毒品，这首歌是对毒品使用的一种幽默表达，但并不是歌曲的主要主题。Gavin 也提到，他只是将这些信息传递给广播员。他说，问题不在于害怕失去执照，而在于对听众和听众的尊重。P.S. 八英里高虽然没有被正式禁播，但它确实影响了 Byrds 的表现。

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Jawdropper of the week. Word that WDJX-Louisville mainstay, Chris Shebel is out as PD. This move by new GM Jim Beard comes in tandem with a programming change at duopoly country sister WHKW, where Bruce “Hawk” Logan exits. Don’t expect either to be on the street very long, yet... Jim takes care on that role at WHKW.

Are VP stripes being sewn as we speak for Hillary Sheav? No comment from inside the Sony 550 tailshop.

Persistence and talent pay off. Just ask WQRO-Grand Rapids, Mich. PD Alex Tbear, who nabbed the MD gig at WHY “Planet”-Detroit.

After seeing this photo you might want to return that phone call from your Capitol rep just a little bit quicker. The label’s field and promo staffs donned camouflage jumpseats for a top level meeting called Operation Roadkill. Does the Michigan Militia know about this group?

KPNT-St. Louis PD Jim McGuinn gets the nod as new OM at WDR-New York. He takes over from Russ Motta.

Some of America’s top music and radio execs invaded London to help inform the British music industry how songs and artists break Stateside. Seen and heard at the U.S. Radio Workshop, sponsored by Gavin’s sister publication Music Week, were Arista’s Rick Bisceglia, Wall Media’s Garry Wall, 91X-San Diego’s Mike Halloran, Pyramid’s Steve Rivers, 99X-WNXX-Atlanta’s Brian Phillips, and Jeff McClusky of Jeff McClusky & Associates.

Names that keep being heard for the morning show at Star (KYSR/FM)-Los Angeles—John newest losses for the year so far, and tied for first place in picking last week’s games. Wassup here in industry how songs and artists break Stateside. Seen and heard at the U.S. Radio Workshop, THA’s Garry Wall, 91X-Atlanta’s Brian Philips, and Jeff McClusky of Jeff McClusky & Associates.

Disjointed digest of what’s hitting the streets this week. Don’t expect either to be on the street very long. Interim PD at WDJX is J.J. Duling, while Don Christie takes on that role at WHKW.

Sho-Dates: DIANE RUFER
Connection DAVID BERAN
On The Air & In The Grooves: ALEXANDRA HASL

John B. Poor, who ran Mutual Broadcasting through the 50s for RKO General and Occidental Petroleum, died last week in Ridgewood, NJ. He was 80... Phil Manning leaves Cleveland’s “The End” 107.9 for a PD post with WNQX “The Revolution” Pittsburgh. Penn... 55 Entertainment has signed political humorist Will Durst for its “Fun Factory” morning show. “Will Durst’s America” will run twice weekly.

Will Durst WOWQ-Duluth, Penn., has a new morning host, Julie Jordan, as Scott Keens exits the station. Keith Makeynko will handle afternoons... Chris Knight, formerly of WKWS-Charlotte, is now handling the 7 p.m.-midnight shift for WYYC-Charlotte. Welcome Greg Allen, new PD at WLTH-Logansport, Ind. Former PD Tim Kiesling has left the building... Shift changes at KLOZ-Eldon, Mo.: Jill Tamm segues to middays, as station newcomer Chris Hayes slides “Into the Night”, meanwhile fresh from Fayetteville, Ark., “Magic 107.9, Jay Shannon hits afternoons... Veteran DJs Coe Lewis, Sue Delany, and John Leslie have joined KUPR “Progressive 95.7,” San Diego’s first new station in 30 years, as well as the city’s first A3 outlet... 16-year radio vet Bob Ferro has been named sales manager at KTHI-Los Angeles. He comes to “K-Earth” from KTWV-L.A. Longtime WBSS-Atlantic City air personality Christina Joyce has been named MD of the station... Talk about taking the high road: While other stations were giving away Ford Broncos in the wake of the Simpson verdict, KISS-Boston’s Bill Costa took to the air with a call-in pledge drive which raised over $17,000 to combat domestic violence.

On The Air

Sho-Dates: RoN FELL

In The Grooves

Sony Music and producer Brendan O’Brien will team up for two new labels. 57 Records and Shotput Records. O’Brien will oversee A&R, production, and recording for both labels, and will produce artists exclusively for Sony Music and his two labels... Next Plateau Records and Roadrunner Records have announced a joint venture. The new enterprise will be called Next Plateau Entertainment and will be headed by President Eddie O’Loughlin... Zero Hour has inked a deal with MCA affiliate Rising Tide Entertainment, guaranteeing the indie UNI distribution as well as aid in marketing, promotion, and sales... New faces at Zoo Entertainment: Dana Keil steps in as National Director of Promotion, David Ross and David Tetzak move up to Regional Promotion... Marketing Manager for the Northeast and Great Lakes, respectively, Stephanie Hughes takes Manager of Creative Services... Walt Disney Records promotes Diane Nelson to Director of Promotions... John Cannelli, ex of MTV, steps into the President’s seat over at Rocket Records. Traci McPherson is the newest member of Capricorn’s team, she comes aboard as Senior VP of Promotion and Marketing... George Valdiviez has been named National Director of Marketing for WEA... There’s a new manager of R&B Publicity at Arista. The title goes to Lajoyce Hunter.

AND FINALLY...

It must have been a full moon when we compiled that indie promoters information. Here are some more corrections.

AAM: 121 W. 27th St., Ste. 401, New York, NY 10001; Ph: (212) 924-2929; Fax: (212) 930-6305... Tringe, P.O. Box 448, New York, NY 10014; Ph: (212) 989-4545, Fax: (212) 989-1317

By Dave Sholin

On The Air & In The Grooves: ALEXANDRA HASLAM • Flash: JULIE GORDON • The Media Connection: DAVID BERAN • Sho-Prep: RON FELL • Friends Of Radio: QUINCY MCCOT • Sho-Dates: DIANE RUFER
Look for natural born crooner, Juliette Lewis, performing two PJ Harvey songs in the 20th Century Fox film Strange Days. Word is that Lewis is seeking a recording contract. The artist formerly known as Oingo Boingo will perform their farewell Halloween show in L.A. after which Danny Elfman and Steve Bartek plan to devote their time to film projects. Clockers star Mekhi Phifer will release his debut album this fall...Country legend Merle Haggard will write and perform songs for an as-yet-untitled movie. The story will cover the years in prison that spurred him into singing and playing guitar...Atlantic is all over the soundtrack map. The label will release the soundtrack to the new John Travolta film, White Man's Burden, in early November. It includes new tracks by Blues Traveler and Hootie & The Blowfish, the definitive darlings, including Yo La Tengo, Luna, Betti Servi, and Guided By Voices...Atlantic's January soundtrack for the film I Shot Andy Jackson features performances by Elton John, Bonnie Raitt, and Linda Ronstadt. Newman is writing songs for Disney's production of James and the Giant Peach. Listen for the rock band Brother Cane's music in the Miramax film Halloween—The Curse of Michael Myers. Milan's soundtrack to the Savoy film Steel Big Steel Little includes new music by mamba king Cachao...Varese Sarabande features performances by Elton John, Bonnie Raitt, and Linda Ronstadt. Newman is writing songs for Disney's production of James and the Giant Peach. Listen for the rock band Brother Cane's music in the Miramax film Halloween—The Curse of Michael Myers. Milan's soundtrack to the Savoy film Steel Big Steel Little includes new music by mamba king Cachao...Varese Sarabande

NOBODY KNEW that Marvin Gaye's "Star Spangled Banner" was the first video shown on VH1 back in 1985. This week's question is easier: Name any movie that Ken Burns has made recently by both Celine Dion and Bruce Roberts. Roberts' new album includes "When Love Goes," with lyrics by Junior Miles, which is a Brondman's song de plume. Roberts says he and Brondman have been friends for more than twenty years.

Bruce Roberts

Seagram chairman and MCA's largest stockholder Edgar Bronfman is also a songwriter, whose work has been recorded recently by both Celine Dion and Bruce Roberts. Roberts' new album includes "When Love Goes," with lyrics by Junior Miles, which is a Brondman's song de plume. Roberts says he and Brondman have been friends for more than twenty years.

Jonathan Cain/Peter Frampton

Jonathan Cain and Peter Frampton have co-written a song called "Can't Take That Away," for Frampton's next live album.

Hal Ketchum

Hal Ketchum, a native of Greenwich, N.Y., originally intended to be a thousand furniture maker, "I didn't do a thousand fireplace mantels a year, I did three very good ones."

Neil Young

Neil Young is an avid collector of miniature trains and has recently formed a partnership to takeover and run Lionel Trains Inc., the famous model railroad company.

Chuck Negron

Former Three Dog Night lead singer Chuck Negron credits Lionel Trains Inc., the famous model railroad company.

Pink Floyd

David Gilmour of Pink Floyd said the band's recent tour sponsorship by Volkswagen was its first and last. It seems Gilmour was uncomfortable having to meet and greet VW execs and dealers. "I was not a popular chappy with helping him lick his 23-year long heroin addiction."

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Former Three Dog Night lead singer Chuck Negron credits the Los Angeles-based rehab organization Cry Help with helping him lick his 23-year long heroin addiction.

Pink Floyd

David Gilmour of Pink Floyd said the band's recent tour sponsorship by Volkswagen was its first and last. It seems Gilmour was uncomfortable having to meet and greet VW execs and dealers. "I was not a popular chappy
This week, "Small Market Success" takes you to Gaylord, Mich., located in the northern part of the state. Gaylord is home to WKPK (The Peak), which has been a Top 40 station for 11 years. We check in with APD/MD Kim St James, who gives us the scoop on her station.

Looking at your coverage map, it's easy to see that you hold a much higher listenership than Arbitron gives credit for. How difficult is it to put your finger on just who and where your market is? It's pretty important for us to remember our 12-plus listeners as well as our 34-plus ones, since they're both out there listening. While we make sure our music primarily caters to our specific target, a large portion of our promotions are skewed toward "family"-style events.

Does being situated in a big country and A/C market allow you a little more breathing room to experiment with your format? There's more room to experiment because we're the only station that resembles a true Top 40 here. Both country and A/C are staple formats, but we really don't share a lot of the same listeners. However, we have been known to throw a hot, young country tune in every once in a while for spice. Fortunately for us, there are not a lot of choices in the region, so we find it easier to play a broader spectrum to a very broad audience.

What sets WKPK apart from the competition within the market? The adult-leaning Top 40 format really gives us a lot of room to work with. They play the game really safe and rarely break new records. We, on the other hand, play what we feel our listeners want, irrespective of what the "safer" option might be. Top 40 is clearly about playing what's hot now, instead of waiting for everyone else to prove it's hot later. A little research can go a long way. Tracking sales and requests gives us the edge and all the proof we need regarding the success of a particular song.

How important are remotes to maintaining the station's presence? Because of the size of our listening area, it's very important for us to remain as visible as possible. We've marketed our station regionally rather than just being a local market station. Every town in the area believes that we're their station, not just an outside signal they happen to pick up. We run as many remotes and promotions in as many areas as we can to make sure our presence is felt. We run seasonal promotions year round, with skiing in the winter to the "homemade swimsuit" contest in the spring and various other events tied in with local festivals and charities. We're the full-service station for our area, and our listeners as well as our advertisers appreciate our efforts which, so far, have paid off.

You aren't afraid of playing some of the rhythm crossover or alternative-leaning tracks. Do you see these as a strength or weakness to the format? Everyone's situation is a little different, but for the most part it's just about smart programming—knowing what you can get away with playing, and always trying to please every listener. It's difficult for us because of our diverse listenership, but we have to lean each way to each listener. It's pretty interesting when you have a 50-year-old male requesting TLC's "Waterfalls." We turn a lot of requests, but we have to learn each way to each listener. It's pretty interesting when you have a 50-year-old male requesting TLC's "Waterfalls." We turn a lot of different demos onto various music, but it all seems to work out for both the station and the listeners. After all, Top 40 is the format for the masses.

By Gregg Mariuz

Gavin October 13, 1995
MOST ADDED

HEATHER NOVA - "Walk This World" (Big 32)
BON JOVI - "Something For The Pain" (Mercury)
MICHAEL BOLTON - "One More Time" (BMG
JON B. - "Pretty Girl" (Yab Yum/550 Music)
UES TRAVELER - "Run-Around" (A&M)
THE REMBRANDTS - "A House Is Not A Home" (Easywest/EEG)
DAVE MATTHEWS BAND - "Ants Marching" (RCA)
TLC - "Waterfalls" (LaFace/Arista)
GOO GOO DOLLS - "Name" (Warner Bros.)
DEL AMITRI - "Roll To Me" (A&M)
LISA LOEB & NINE STORIES - "Do You Sleep" (Geffen)
GIN BLOSSOMS - "September" (Capitol)
MARIAN CAREY - "Fantasy" (Columbia/CRG)

Embassy is a perfect example of what happens when an artist is well marketed and promoted. The song "If I Walk into the Kitchen" has been on the airwaves for weeks and is still going strong. Lambert believes that making music decisions is one of a programmer's many responsibilities, and that the process is always evolving. Lambert strongly believes that the only way for those in promotion to "educate the music decision-makers in radio about what will work on a station is to understand a station's product, and the audience they're attempting to reach." Lambert's playbook is making them stand the heat get out of the kitchen, "If you can't stand the heat then get out of the kitchen." Lambert is very passionate about his work and the importance of record promotion in the industry. Lambert strongly believes in a rep's responsibility to be "a conduit of information," for his own product, and that cash register affects your bottom line, and you need to be affecting that, so it's your product going across the counter and not your competitors. The way to do that is to be the mayor of your market. Know each station inside and out, be tied into local press and video, concert promoters, the club scene, and have the restaurants wired. You will be noticed for your efforts, especially when records start breaking out of your region.

If tutoring is critical, so is the need for "empowering" field people, so radio doesn't feel they can just call the home office. Too many local reps, in Lambert's opinion, feel like little more than UPS. Well I'll tell you what, it's a lot cheaper to hire UPS. But, hey, caution "empower only works if one is married to their job—and that's not a bad thing or a bad way to live. If someone has a problem being married to this as a career, there are certainly lots of other jobs available, unloading trucks, pumping gas, or pounding cement. If you're not willing to commit yourself 100 percent, make a career change. If you're committed, though, the future is brighter than ever."
Reports Adds SPINS TRENDS
10 70 376 +376 * MELISSA ETHERIDGE - Your Little Secret (Island)
6 42 1168 +681 TLC - Driven To Love You (UFA/Atlantic)
9 1188 +420 BACKSTREET BOYS - We've Got It Goin' On (Jive)
7 1241 -11 CHRIS ISAAK - Go Wailing Down There (Reprise)
56 43 358 +340 Hootie & the Blowfish - Time (Atlantic)
43 1287 +77 DOS DEL RIO - Mazacota (Bayside Boys Mix) (RCA)
39 3 676 +88 SALT-N-PEP-A - Ain't Nuttin' But A One Thing (London)
35 4 692 +76 TEARS FOR FEARS - God's Mistakes (Epic)
33 9 505 +138 JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)
28 — 0 +136 LENNY KRAVITZ - Rock And Roll Is Dead (Virgin)
28 7 605 +171 MAX-A-MILLION - Sexual Healing (Zoo)
28 26 126 +75 * SILK - Hooked On You (Kia/Elektro)
25 — 676 -11 JONATHAN CAIIN - Full Circle (Intersound)
24 1 687 +38 SHAGGY - Boombastic (Jive/Intersound)
24 4 328 +222 SIMPLY RED - Fairground (Island/Epic)
23 2 596 +43 BETTER THAN EZRA - It's The Blood (Elektra/EGG)
23 5 389 +108 FELIX CETERA w/CRYSTAL BERNARD - (I Wanna Take) Forever (Virgin)
22 2 703 +91 AFTER 7 - Till You Do Me Right (Virgin)
22 2 433 -48 MIUSA - All Or Nothing (Ichiban)
21 4 587 +105 3T - Anything (AIV/550 Music)
21 1 494 +70 JAMES YOUNG GROUP - Heaven In Your Heart (Whitestar/Absolute)
21 1 434 +31 ROADFORD - Only To Be With You (Epic)
20 2 641 +158 XSCAPE - Who Can I Run To? (So So Def/Columbia/CRS)
20 — 376 -208 BOY II MEN - Vibe (Motown)
20 4 336 +138 GREEN DAY - Geek Stink Breath (Reprise)
19 3 390 +111 SARAH McLACHLAN - I Will Remember You (Arista)
19 4 286 +35 DEAD EYE DICK - Paralyzed Me (Ichiban)
18 2 769 +151 SELENA - Dreaming Of You (EMI Latin/EMI Records)
18 9 488 +341 MARIAH CAREY - One Sweet Day (Columbia/CRS)
17 1 296 +127 TRIPPING DIARY - I Got A Girl (Island)
17 3 294 +100 NICKI FRENCHE - Did You Ever Really Love Me? (Critique/BMG)
17 11 162 +64 DIANA KAAN - Love Triangle (Risk/CBS)
15 — 373 -56 BONE THUGS N HARMONY - 1st Of The Month (Relativity)
15 14 20 +20 * ALL-4-ONE - I'm Your Man (Blitz/Atlantic)
14 3 527 +10 EVERYTHING BUT THE GIRL - Missing (Atlantic)
13 1 247 +32 WANDERLUST - I Walkin' (RCA)
13 8 151 +135 ELTON JOHN - Blessed (Liled)
13 12 45 +30 * N.E.R.- - Tongue (Live) (Warner Bros.)
12 1 297 +106 MONICA - Before You Walk Out Of My Life (Rawdy/Arista)
12 2 289 +23 MIGHTY DUB KATS - Magic Carpet Ride (Epic)
12 2 264 +17 OUTHERE BROS. - Boom Boom Boom (Aureus)
12 1 255 -19 JIMMY BUFFETT - Mexico (VCA)
12 1 252 +89 FOO FIGHTERS - I'll Show You Around (Capitol)
12 4 169 +8 THIS PERFECT DAY - Hedoniche (Orchard Lane)
11 3 248 +94 * TOADIES - Possum Kingdom (Interscope)
11 11 123 +123 SMASHING PUMPKINS - Bullet With Butterfly Wings (Virgin)
10 — 355 -6 ARTIE THE 1 MAN PARTY - A Move La Colita (Scott Brothers)
10 1 255 +48 IMMATURE - Feel The Funk (VCA)
10 — 245 -60 BENNY MARDONES - Dream Baby (Codi)
10 2 158 +14 DIANA ROSS - Take Me Higher (Motown)

* Indicates Debut

Signals & Detections
Are a lot of folks "Missing" a hit? XL106.7 (WWX/H-FM) Orlando's MD Larry D. keeps shouting about Everything But the Girl, which has proven a consistent winner for his station over many weeks. "Missing" is also most played at 104 KRR - Houston with 53 spins. After only one week the Outthere Bros. "Boom Boom Boom" is the most requested song at WMGI-Terre Haute, Ind., displacing Coolio's "Gangsta's Paradise." Also, PD Beau Richards moves Benny Mardones' "Dream Baby" into full-time play with 69 spins. He calls this track "a sleeper to look out for," with women in their 30s and 40s calling to hear it. The Mighty Dub Kats and their "Magic Carpet Ride" have only been on KKJ Los Angeles for a few weeks, but APD MD Tracy Austin is pleased about how it sounds in the mix. Tracy also takes everyone to check out The Pretenders' cover of "Angel In The Morning," from the Friends soundtrack. Expect the new Ace of Base to be on the air minutes after it shows up on everyone's desk.

What's Going On?
An overview of early indications from a select panel of Gavin Only Correspondents

Crossover
URBAN/DANCE
TLC - 'Diggin' On You' (LaFace/Arissa)
3T - 'Anything' (MJJ/550 Music)
SILK - 'Hooked On You' (Keia/Elektro/EEG)
MONICA - 'Before You Walk Out Of My Life' (Rawdy/Arista)
XSCAPE - 'Who Can I Run To?' (So So Def/Columbia/CRS)
MAX-A-MILLION - 'Sexual Healing' (Zoo)
ALTERNATIVE
HOT TIE & THE BLOWFISH - 'Time' (Atlantic)
JOAN OSBORNE - 'One Of Us' (Blue Gorilla/Mercury)
GREEN DAY - 'Geek Stink Breath' (Reprise)
SARAH McLACHLAN - 'I Will Remember You' (Arista)
SMASHING PUMPKINS - 'Bullet With Butterfly Wings' (Virgin)

Top 40

Up & Coming

Artist Profile
DEBORAH COX
HOMETOWN: Toronto, Canada
BIRTHDATE: July 13
LABEL: Arista
VP, PROMOTION: Bruce Schoen
DEBUT SINGLE: "Sentimental"
DEBUT ALBUM: (in stores October 10)
MAJOR INFLUENCES: "Gladys Knight, Stevie Wonder, Sarah Vaughan and Whitney Houston."
HOW SHE WAS DISCOVERED: "The demo tape I put together with my collaborator, Lascelles Stephens, made its way onto Clive Davis' desk."
LIKES: "Sleeping, cotton candy, animals and watching movies."
DISLIKES: "Olives."
FAVORITE PASTIMES: "I like to read autobiographies, write songs and hang out with old friends."
SONGWRITERS THAT INSPIRE HER: "Stevie Wonder, Des'ree, and Holland Dozier Holland—they wrote a lot of the old Motown hits—Linday Creed and Thom Bell."
TOUR PLANS: Cox has done showcases in Los Angeles, Washington, D.C., Chicago, Minneapolis, and New York. European showcases took place last month.
FUTURE AMBITIONS: "To continue making albums and writing songs; possibly do some acting someday."
COX ON HER MUSIC: "My music comes from the heart."

12  
Gavin October 13, 1995
## GO Chart

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

### GO Most Added

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>MELISSA ETHERIDGE (22)</td>
<td>1</td>
</tr>
<tr>
<td>HOOTIE &amp; THE BLOWFISH (20)</td>
<td>2</td>
</tr>
<tr>
<td>TOM COCHRANE (17)</td>
<td>3</td>
</tr>
</tbody>
</table>

### Top 40

<table>
<thead>
<tr>
<th>Song/Artist</th>
<th>Chart Position</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MARIAH CAREY - Fantasy (Columbia/CRG)</td>
<td>4259</td>
<td>+124</td>
<td></td>
</tr>
<tr>
<td>2. JANET JACKSON - Runaway (A&amp;M)</td>
<td>4051</td>
<td>+85</td>
<td></td>
</tr>
<tr>
<td>3. DIN BLOSSOMS - 'Til I Hear From You (A&amp;M)</td>
<td>3865</td>
<td>-1</td>
<td></td>
</tr>
<tr>
<td>4. HOOTIE &amp; THE BLOWFISH - Only Wanna Be With You (Atlantic)</td>
<td>3432</td>
<td>-92</td>
<td></td>
</tr>
<tr>
<td>5. TAKE THAT - Back For Good (Arista)</td>
<td>3040</td>
<td>+1579</td>
<td></td>
</tr>
<tr>
<td>6. MICHAEL JACKSON - You Are Not Alone (Epic)</td>
<td>3029</td>
<td>-40</td>
<td></td>
</tr>
<tr>
<td>7. NATALIE MERCHINE - Carnival (Elektra/EGG)</td>
<td>2925</td>
<td>+187</td>
<td></td>
</tr>
<tr>
<td>8. LISA LOEB &amp; NINE STORIES - Do You Sleep (Gutter)</td>
<td>2793</td>
<td>+174</td>
<td></td>
</tr>
<tr>
<td>9. SOPHIE B. HAWKINS - For I Lay Me Down (Columbia/CRG)</td>
<td>2749</td>
<td>+171</td>
<td></td>
</tr>
<tr>
<td>10. DEL AMTRIOT - Roll To Me (A&amp;M)</td>
<td>2548</td>
<td>-59</td>
<td></td>
</tr>
<tr>
<td>11. BLESSUS UNION OF SOULS - Let Me Be The One (EMI)</td>
<td>2524</td>
<td>+50</td>
<td></td>
</tr>
<tr>
<td>12. SEAL - Kiss From A Rose (MAM/Warner Bros.)</td>
<td>2514</td>
<td>+4</td>
<td></td>
</tr>
<tr>
<td>13. DEEP BLUE SOMETHING - Baby, You've Got Me On Your Mind (Interscope/AG)</td>
<td>2472</td>
<td>+163</td>
<td></td>
</tr>
<tr>
<td>14. GDO GDO DOLLS - Name (Warner Bros.)</td>
<td>2398</td>
<td>+384</td>
<td></td>
</tr>
<tr>
<td>15. TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)</td>
<td>2243</td>
<td>+654</td>
<td></td>
</tr>
<tr>
<td>16. P.M. DAWN - Downtown Venus (Georgian)</td>
<td>2156</td>
<td>+118</td>
<td></td>
</tr>
<tr>
<td>17. DAVE NAUTIEN'S BAND - Arto Marching (RCA)</td>
<td>2148</td>
<td>+112</td>
<td></td>
</tr>
<tr>
<td>18. EDWIN McCICAN - Scrindle (Lara/Atlantic)</td>
<td>2091</td>
<td>+231</td>
<td></td>
</tr>
<tr>
<td>19. THE REMBRANDTS - A House Is Not A Home (Cage/EGG)</td>
<td>1895</td>
<td>+153</td>
<td></td>
</tr>
<tr>
<td>20. PAUL ABDUL - Crazy Cool (Captive/Ving)</td>
<td>1845</td>
<td>-136</td>
<td></td>
</tr>
</tbody>
</table>

**TLC**

<table>
<thead>
<tr>
<th>Song</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>21. MICHAEL BOLTON - Can I Touch You (There?) (Columbia/CRG)</td>
<td>1672</td>
</tr>
<tr>
<td>22. SON JOY - Something For The Pain (Mercury)</td>
<td>1547</td>
</tr>
<tr>
<td>23. ALANIS MORISSETTE - You Oughta Know (Mercury)</td>
<td>1532</td>
</tr>
<tr>
<td>24. MEAT LOAF - I'm Lonely (And That's The Truth) (A&amp;M)</td>
<td>1458</td>
</tr>
<tr>
<td>25. SELENA - I Could Fall In Love (EMI Latin/EMI Records)</td>
<td>1458</td>
</tr>
<tr>
<td>26. ALL-4-ONE - I Can't Love You Like That (Atlantic/Atlantic)</td>
<td>1412</td>
</tr>
<tr>
<td>27. TLC - Watersfalls (LaFace/Atlantic)</td>
<td>1411</td>
</tr>
<tr>
<td>28. ARTIST FORMERLY KNOWN AS PRINCE - Gone (Warner Bros.)</td>
<td>1400</td>
</tr>
<tr>
<td>29. BLUES TRAVELER - Run Around (A&amp;M)</td>
<td>1163</td>
</tr>
<tr>
<td>30. CHRIS ISAAK - Walkin' My Dog (Reprise)</td>
<td>1154</td>
</tr>
<tr>
<td>31. COLLECTIVE SOUL - December (Atlantic)</td>
<td>1109</td>
</tr>
<tr>
<td>32. THE CORRS - Runway (143/Lara/Atlantic)</td>
<td>1078</td>
</tr>
<tr>
<td>33. BLUES TRAVELER - Hook (A&amp;M)</td>
<td>1072</td>
</tr>
<tr>
<td>34. EDWIN COLINS - A Girl Like You (Bar None/A&amp;M)</td>
<td>979</td>
</tr>
<tr>
<td>35. HEATHER NOVA - Walk This World (Big Cat/ARISTA)</td>
<td>974</td>
</tr>
<tr>
<td>36. TAMI PETTY - A Higher Place (Warner Bros.)</td>
<td>906</td>
</tr>
<tr>
<td>37. THE REAL MCCOY - Automatic Lover (A M &amp; A)</td>
<td>858</td>
</tr>
<tr>
<td>38. JON B - Pretty Girl (Tri Yum550 Music)</td>
<td>844</td>
</tr>
<tr>
<td>39. SHERRY TROW - Can't Cry Anymore (A&amp;M)</td>
<td>829</td>
</tr>
<tr>
<td>40. BRUCE HORNBY - Walk In The Sun (RCA)</td>
<td>813</td>
</tr>
</tbody>
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**TLC**

- "Incredible is the best way to describe the new albums by Luma and Kyuss. We spied Tom Cochrane's 'Wish You Well' last week, and made it a full-time add."

- "Chynna Phillips' new song tested really well with women. We're spiking Hootie's 'I Go Blind' and The Pretenders' 'Angel Of The Morning' off AM drive."

- "The response has been amazing for the Goo Goo Dolls' Name—their requests are off the first play. There is lots of interest in Chynna Phillips' Naked and Sacred."
ARRGHH! Fresh Meat Part One

Forget the left and right coasts this week and next. We're taking a journey into the American heartland to meet a couple of radio stations that are, in the fine tradition of religious missionaries, bringing alternative to those remaining markets enlightened by the knowledge that a giant conqueror has killed off all the big hair bands. One station, WQKM-Fort Wayne, Indiana, is a recent flipper to the format, with a new PD who's also new to PD-ing.

I want to explain that this is just a quick snapshot—or the time—I've prattled on about the meaning of life and the secrets of the universe. I just wanted, in my own amusing way, to tease this guy's cat, to see what he knows and when he knew it. If you want more depth, call your travel agent and get your butt into his market for some chew and chat.

So let the hazing begin.

**Sean Smith, PD**

**WQKM/Fort Wayne, Indiana**

Sean has never been a PD before, but now he's getting letters from folks who want jobs. Many of these communiques are the kind made out of cut-up letters from magazines—you know, the kind Mcguinn and Alex made out in the trades that I got hired, and he's like "Look it says WPGU to Fort Wayne." I'm sure he still likes you.

I was at "The Point" for two months. Jim hired me. I think Jim is probably one of the brightest guys out there right now. Hey, no brow-nosing in this column.

**Max:**

**Max:** How far is St. Louis from here?

**Sean:** About two weeks.

**Max:** You know, the station right now is right, run the EBS to do everything—make sure the station right now is right, 'cause I'm trying to get people employed. So I pretty much have to do everything—make sure the production is right, run the EBS tones. I know that's the Program Director's job, but I'm not just responsible for it, I have to actually do all these things. How long have you lived there now?

**Max:** About two weeks.

**Max:** What's the best route to St. Louis?

**Sean:** I don't know.

**Max:** How about this: What's the best restaurant in Muncie?

**Sean:** Sorella (Sorella/Eklera)

**Max:** What should I record myself on coming to visit you in Fort Wayne?

**Sean:** Hey, that's not a programming question.

**Max:** In the two weeks that you've been there, you've obviously had a lot of time to investigate the radio life in Fort Wayne. What have you discovered?

**Sean:** Long sigh of frustration: I can't win, can I?

**Max:** No. Your answer, please. There's a place called Pieper's. It's a great facility. I've never seen anything like it, it has five venues within the same establishment. Also, Fort Wayne has the largest mall in Indiana.

**Max:** OK. Now let's talk about radio.

**Max:** How far is Yerre Headwater?

**Sean:** I know it's down by Champaign, so let's say, umm, maybe three to four hours.

**Max:** OK. Good. What's the best route to Logansport?

**Sean:** I don't know.

**Max:** What's the best route to Warsaw?

**Sean:** I don't know.

**Max:** How does it feel?

**Sean:** Correct.

**Max:** So this is your first PD gig?

**Sean:** Good.

**Max:** Correct.

**Max:** Hey, no brown-nosing in this column.

**Max:** Wait, you mean "The Point," with Mcguinn and Alex.

**Max:** OK. Now let's talk about radio.

**Max:** How long have you lived in Fort Wayne?

**Sean:** I can't think about it yet.

**Max:** How does it feel?

**Sean:** Correct.

**Max:** So this is your first PD gig?

**Sean:** Finally.

**Max:** Good.

**Max:** How far is Yerre Headwater?

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**Max:** What's the best route to Warsaw?

**Sean:** I don't know.

**Max:** How does it feel?
Spence For Hire

OK, so the guy can write. But can he write reviews? Read on and find out for yourself...

MEAT PUPPETS

NO JOKES!

LONDON

Strange things happen to a man when he spends too much time lost amidst the scorching heat of the desert. Proof positive comes in the form of the Meat Puppets, who've been wandering the vast Arizona landscape for the past 14 years. The Puppets spent their early days ensconced in college rock heaven, but after a successful gig at CMJ, singer Jack Vigliatura and bassist Bill White were killed, along with tour manager Tim Bender. Despite this tragic event, 550 has released the group's second long player, making it a sonic tribute to the New England boy they were. The music encoded on Example is richly shrouded in Southern charm and light-hearted pop sensibilities. Guitars jangle with aggressive rhythm, while Vigliatura's scratchy vocals capture all the down home nuances of the guy next door. The group specializes in mixing dark verses with catchy, uplifting choruses. In short, For Squirrels create shiny, happy music with a strong backbone.
Pundits agree: “Punk” and “alternative” have, as terms, been stripped of their power as they have been assimilated into mainstream parlance. In other words, these co-opted terms have ceased to be the passwords that allow access to the musical underground. However, the underground continues to exist, and at least one spirit behind punk and alternative music remains intact, vital, and motivational. That is the desire of a musician (or music fan) to set him/herself apart from the crowd, the clique, or (at the most extreme) every other individual; in fact, I’d argue the struggle for individuation may be the true essence of “punk” and “alternative.”

As we approach the turn of the century, we also approach rock & roll’s 45th birthday. Needless to say, the genre is worked (as in approaching exhaustion), so new forms of rock expression within a traditional song framework are as scarce as red diamonds (which, in case you didn’t know, are very rare indeed). And to make matters worse, several years back, the quest for the prize (rock uniqueness) was further complicated when Pavement burst onto the scene.

**Inside College**

**Rock Dis(re)membered**

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**GRINDSTONE FOLLIES**

**This band on stage is GREAT, so when does Limeshine come on?**

LIME SHY "SO" • PLAY IT NOW!
the Dismemberment Plan are evolutionary, which is (science tells us), every bit as essential to the survival of the species. And here’s the news: Autotonic has a new staff member, Henry Jacob Wheeler, who was born on Saturday, October 7 at 1:06 p.m. Initially, Henry Jacob will be responsible for office duties including running phone interference for Vicki and Dan. Later, when he’s passed some important tests (“Okay sweetie, tell Mommy which man is Boyd Rice. Nooo, that’s Wolfman Jack...”), he’ll move on to bigger responsibilities. Congratulations to Vicki and Dan.

And finally, Epic has—at last!—named a college radio promotions person. Cheryl Valentine is your new (exceedingly personable) contact, and to entice you to call and make her acquaintance, she’s formulated this tempting offer: the first 20 college MDs who dial (212) 833-5987 and mention this blurb will receive a limited-edition Screen Saver containing music and graphics designed by one of Epic’s most popular artists. Do the math, make the call.

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

**College Picks**

**SPARKLEHORSE**

*Vivadixiesubmarinetransmission plot (Capitol)*

SparkleHorse is the musical by-product of Mark Linkus, a Bremo Bluff, Virginia resident who comes from a long line of Southwest Virginia coal miners. His is a world filled with washed gravel, whithering southern farmlands, sawed-off shotguns and muscle cars (a flat black Dodge Charger to be exact. Linkus’ debut long-player is a classic D.I.Y. sonic excursion filled with quirky tape loops, obtuse soundbytes, power guitar and melancholy acoustic musings. The album commences with the slow, contemplative strain of “Homescoming Queen” then a mere three songs later, unleashes the semi-rager “Rainmaker” (which has nothing to do with the Traffic classic of the same name). Slow, ambient guitar strumming washes over a number of tracks, including “Spirit Ditch,” which boosts lyrical abstractions like “If I had a home you know it’d be in a slide trombone...” The continued use of taped voices and static noise layered underneath lush strains of guitar creates an atmospheric, moody vibe. And the juxtaposition between quiet, reflective ballads like “Saturday” and the roaring distortion rock of jams like “Teens On Fresh Fruit” makes this album all the more enjoyable. Be sure to spin cycle “Gow,” a bona fide slice of mutated country charm, complete with banjo, mouth harp and Southern fried guitar riffs, as well as “Hummering the Gramps,” which is barnyard rock-delia at its zenith. In the end, SparkleHorse delivers supreme subterranean rock & roll culled from the backroads of the coal-dusted Virginia soundscape. — SPENCER D.

**THE VOKOKESH**

*Smile! And Point at the Mountain (Drag City)*

By bonding mystical, opium den Eastern vibrations with full-on Hawkwind/Floyd Spaceships 3 psych/echo/feedback trickery, the Vokokesh have made a pact with Cosmo and been turned onto musical alchemy. Smile... is constructed of substantial instrumental tracks and the fusing of melody and noise into one audio force. Sci-fi experimentalism blends into garage weirdo fiddlings, resulting in a cinematic epiphan. On several offerings here, tapping, rattling conga sounds give Richard Franck’s space guitar a chaotic welcome, as dismanted freakish effects ripple, roar, and whine in the back, fore and middle grounds. Eye-of-the-hurricane chord sequences will swirl on for five to 10 minutes, finally dissolving into blissful organ and bug pipe sonorities that wait through our minds like fog misting against the most eerie loci in the Highlands. It gets menacing here and there as well, listen for the industrial bass crash-bong effect, a hint of vampire cello and some fine dischordancies. Congratulations are certainly in order. — ALIEN LEVIS

**BLUR**

*The Great Escape (Virgin)*

The Great Escape marks the completion of Blur’s trilogy of concept albums about the ills of modernity that began with 1991’s *Modern Life Is Rubbish*. Blur’s newest expands upon the promise delivered by last year’s *Parklife* by presenting 15 diverse tracks of dreamy pop written by singer Damon Albarn and produced by former Smiths and Morrissey producer Stephen Street. The songs on *The Great Escape* aren’t particularly guitar-oriented; rather, they hinge on arrangements that include strings, horns and keyboards—tunes that help create a lush and complex musical soundscape. The standout tracks on this excellent offering include the horn-driven lead single about an anxiety-ridden, Prozac-popping man, “Country House,” the orchestral “Eastern Vibrations,” the synth pop of “Sterotypes,” the guitar noise-pop of “Mr. Robinson’s Quango,” “He Thought Of Cars,” and the Pixies-ish “Globe Alone.” — JASON L. COHEN

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**Chartbound**

**URGE OVERKILL** - Exit The Dragon (Geffen)

**BOSS HOG** - (Geffen)

**SPANKY** - The Blue Moods Of Spain (Restless)

**HEAVY VEGETABLE** - Fritile (Cargo/Headhunter)

**SKYLAB** - #1 (Astralwerks)

**ECHOBELLY** - On (Flake/Rhythm King)

Dropped: #20 Ucrest, #25 Pere Ubu, #33 Suckersuck, #38 Tar, #41 Picasso Trigger, #43 Letters To Cleo, #47 Friends Of..., #48 Ani DiFranco, #49 Yeung Gods, #50 Half-Cooked

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**College Picks**

**SMASHING PUMPKINS**

*Adore* (Virgin)

The Smashing Pumpkins have returned with Adore, a dark, introspective, and expertly crafted album that showcases the band’s growth and maturation. The album features a mix of experimental and emotional tracks, with melodies that are both haunting and mesmerizing. With songs like “昨天的你不在身边” and “1979,” the Pumpkins explore themes of love, loss, and the passage of time, creating a deeply emotional listening experience. — ALX

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**THE VOKOKESH**

*Smile! And Point at the Mountain (Drag City)*

The Vokokesh are a band that merges the worlds of rock and experimental music, creating a unique and intriguing sound. Their album, Smile! And Point at the Mountain, is a testament to their ability to blend disparate styles and create something truly special. With tracks like “Up In The Trees” and “I’ll Be Waiting,” the band explores themes of longing and the passage of time, all while incorporating elements of garage rock and experimental sounds. — JASON L. COHEN

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**BLUR**

*The Great Escape (Virgin)*

Blur’s latest album, The Great Escape, is a testament to their ability to experiment and evolve as a band. With tracks like “Out Of Phase” and “Me And The Devil,” Blur explores the darker, more introspective side of their sound, creating a record that is both timely and timeless. The album is a perfect reflection of Blur’s journey as a band, and a must-listen for fans of alternative rock. — ALIEN LEVIS
The Rise of the Mix Tape

Like That! by Thembisa S. Mshaka

THE MIX TAPE is perhaps the fastest-growing vehicle in our genre at this moment. To find out why, I got some history from tape-maker-turned-MC Nouka.

Bass Type before he went to Supherb's video shoot for "90000:00" — "It was DJing and buying records as they came out," he recalls. "From 1985 until 1988 I made a few tapes, and had a clientele base of neighborhood kids and hip-hop heads, from 14 to about 26. I'd sell a 90-minute tape for the same price as a 60-minute record from the store. Back then, singles on wax were five dollars, so why not get a whole tape of singles for $10.00? Kids got to keep what they wanted to hear, instead of hearing a one-time mixshow. Nouka continues, saying, "As a teenager, I was paid enough to keep from hitting my parents up for money. I had a mix tape, so why not get a whole tape of singles for $10.00? I sold a whole tape of singles for $10.00."

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Now, Loud Records is putting out the first mix tape to ever be released commercially by a label. Funkmaster Flex has put together a collection of freestyles by hip-hop heavyweights atop classic tracks like "Peter Piper" and "Rock the Bells." As this takes what was used to be a special opportunity to share your music, it's now an industry-level taste. Like that!
AND FINALLY...

IN THE YEAR OF THE WU

GENIUS / GZA "Liquid Swords"

THE FIRST SINGLE AND VIDEO FROM THE GEFFEN DEBUT ALBUM

"His name is self-explanatory. His shit is genius. His shit is just right."
— Chef Raekwon a.k.a. Lou Diamonds

"Genius set it off. He's the one that got all of us to the levels we at now."
— The RZA a.k.a. Bobby Steel

The GZA a.k.a. Maximillion The Wu-Gambinos saga continues...
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<td>THE REAL SPOILED BRAT RECORDINGS (No Limit/Priority)</td>
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MOST ADDED

R. KELLY
"You Remind Me of Something" (five)

SILK
"Hooked on You" (Elektra)

INTRO
"How Time Flies" (Atlantic)

R. Kelly is this week’s top tip and also most added. “You Remind Me Of Something” debuts with a remarkable 401 spins the first week out. Stations that added R. Kelly this week include KHRR, KSJL, and KYEA.

RECORD TO WATCH

XSCAPE
"Who Can I Run To?" (So So Def/Columbia/CRG)

At number 8 this week with 1855 spins, Xscape has continued to rise on the UL chart. Stations reporting heavy spins include KJLH (42), V103 (42), and WGG (41).

Making Noise  The Regional View

Gavin Urban Landscape

Editor: QUINCY MCCOY • Urban Assistant: STACY BAINES

Urban Reports accepted through Tuesday 3:00pm
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2980

Gavin October 13, 1995
Where Ever You Are

Always in vogue,…

With En Vogue, Terry has sold 7 million albums and sung on a string of brilliant R & B and pop hits that included "Hold On," "My Lovin' (You're Never Gonna Get It)," "Giving Him Something He Can Feel," and "Free Your Mind." Backed by the En Vogue production team of Denzil Foster and Thomas McElroy, Terry steps into the solo spotlight with her warm and sultry solo debut, Southern Gal.

Album in stores November '14.

Produced by Denzil Foster and Thomas McElroy for 2 Tuff E Nuff Productions, Inc.

Management: David Lombard & Angela Quinones for David Lombard Management & Productions.

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On-line by Quincy McCoy

We Play the Game to Win

Tony Brown's programming career started at WBLS-Mobile from 1987-90. He went to WMJQ Houston, as APD for six months, then moved on to WVEE Atlanta as APD under Mike Roberts. He's been there ever since. He became program director of V-103 in 1992.

QMC: What are the demographic realities of your market? The population is about 2.8 million in the metro, and 25 percent of that is black. Atlanta is a business town; a lot of Fortune 500 companies have relocated here. Atlanta is rich in black culture and heritage, home to Martin Luther King's family and King Center. Plus we have the great black colleges of Spellman and Morehouse. If you're a black entrepreneur, you can make some serious inroads in this market.

It's been said that a radio station's sound is often an extension of the PD's personality. If so, what parts of your personality has been applied to V-103-FM?

I'm always trying to come up with innovative and creative approaches to market the radio station. If that says anything about my personality, it's pretty unpredictable at times, and I'm always willing to try something new. Fortunately, I have a staff that has the same type of personality as mine. They're real go-getters, very talented people always looking to improve, and far from being complacent. We're always moving forward.

How do you tailor the individual personalities of your air talents? Do you encourage individuality or prefer a set, consistent style?

I prefer more individuality. I encourage creativity, and trying not to sound like anyone else. If you could name five artists that best represent your radio station, who would they be?

Luther Vandross, Anita Baker, Marvin Gaye, Mary J. Blige, and Brandy.

There's a saying in radio, "So goes the morning, so goes the rest of the day." Does that apply to your station, your market, your format?

I believe you have to have a strong morning show. We're fortunate to have Mike Roberts, who has been on V-103 for about ten years and in the market about 12 years. So it's great to have a well-established morning personality like Mike and his co-host Carol Blackman, who's also been with the station for quite a number of years. Carol and Mike set the tone for the rest of the day. Their show is community based and deals with a lot of issues. It's not a "zoo" type of show, it's more informational and entertainment combined. They do polls and give entertainment news. Mike is extremely popular in this town.

What does your station do in the community?

We have an ongoing "Stop The Violence" campaign. In November which is, Stop the Violence Month, we're involved with the King Center and the NAACP. During Christmas we do "Christmas Wish," providing clothes and toys for underprivileged children. We have an on going voter registration drive. And our announcers are always involved with their own personal projects in the community.

What's your target demo?

We target females 18-34. The bullseye being women 25-34. To win 25-34, you have to win 25-34. Is there a lot of pressure on you because of your new competitor, Hot 97?

There's not a lot of pressure. They're here and we've been able to maintain for the first couple of trends. What we have going for us is that we have been entrenched in the community and have been doing a lot of things right. Overall I think it's a good thing because it's made V-103 hotter. We've gotten more creative and we're executing our ideas faster. I consider this the game of radio, and we play this game the way we always have—to win.

With the luxury of a large black population, is diary placement still important for you?

Yeah, it is. I'm really satisfied with Arbitron's work here, especially in the high black density areas. Arbitron has been fairly accurate, in my opinion. What's your opinion on the state of urban radio?

Well, I do think with deregulation that the big summer is so powerful that the advertising community can't overlook it. Therefore, I believe the format will survive.

I never met Gaye, but I love and respect his artistry. When I worked at Fantasy Records in the early '80s, I was lucky to be around when Marvin called his friend Harvey Fuqua and informed him that he was leaving Amsterdam and returning home. "He's recorded some new stuff," said Harvey with a smile. "He's ready to get it on again." Harvey was the assistant producer on the subsequent album, Midnight Love.

Marvin Gaye was a strong role model for black men, not just because of his cool, confident, intelligent style, but because his songs fed us what we needed. He helped us overcome inner city blues, explaining the glories of sex, love and relationships, and the dangers of drugs. He lifted us spiritually.

Marvin was a prophet sent to earth to enlighten us about the grand possibilities within us. Marvin once said, "I try to do good music; music that has feeling, hope and meaning—all the things people are looking for. It pleases me that my music receives different kinds of connoissements, that people feel differently about it because of their intelligence, their involvement, or their spirituality."

—Quincy McCoy

Urban Snapshot

Marvin Gaye (1939–1984)

I was listening to the newest Marvin Gaye anthology just released on Motown (The Best of Marvin Gaye) and I thought, "What great timing. With Andre Harrell's arrival, the Motown story is about to write a new chapter, and the record company will be going through change and turmoil—just like Marvin did in his life."

Miss Janet has put together a greatest hits album that is irresistible to the ear. Included are two bonus fresh tracks from Janet and her production team of Jimmy Jam and Terry Lewis. It's been a great decade for Janet. Both musically and personally, she has matured into a unique artistic force.
Adina Howard

IT'S ALL ABOUT YOU

R&B's seductive new star tells you what it's all about on the follow-up single and video to the multiformat smash "Freak Like Me."

From the gold debut album Do You Wanna Ride?

On tour with Jodeci, Mary J. Blige and Bad Boy Family

10/12 MINNEAPOLIS, MN; 10/13 CHICAGO, IL;
10/14 DETROIT MI; 10/15 CLEVELAND, OH;
10/19 CHARLESTON, WV; 10/20 DAYTON, OH;
10/21 BUFFALO, NY; 10/22 WORCESTER, MA;
10/26 ALBANY, NY; 11/1/27 PHILADELPHIA, PA;
10/28 HARTFORD, CT; 10/29 HAMILTON, VA;
11/3 SAN JOSE, CA; 11/4 SACRAMENTO, CA;
11/5 LAS VEGAS, NV; 11/8 SEATTLE, WA;
11/10 LAS CRUCES, NM; 11/11 PHOENIX, AZ;
11/12 ANAHEIM, CA; 11/16 ATLANTA, GA;
11/17 CHAPEL HILL, NC; 11/19 MIAMI, FL;
11/24 NASSAU, NY

Produced by Jorge "G-Man" Corante for Corante Productions and Livio Harris for Too Slow U Blow Productions

Executive Producers: Max Gousse & Regge Romain for Mecca Don Records and Livio Harris for Too Slow U Blow Productions

Management: Biggie Management, New York/Los Angeles

JUDE COLE

TOAD THE WET SPROCKET (22)
* MEATLOAF (22)
* SLIM MAN (22)

**Gavin A/C**

**Adult Contemporary**

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**Gavin October 13, 1995**
A smooth-sailing trip into the world of The Beautiful South. This compilation - the third fastest-selling album in U.K. history - features 15 songs, some never before available in the U.S.

The first single "Prettiest Eyes" is on your desk now.

THE BEAUTIFUL SOUTH IS ON TOUR NOW:

10/20  Atlanta, GA  Variety Playhouse
10/21  Washington, DC  Nightclub 930
10/22  New York, NY  Supper Club
10/24  Toronto, ONT  The Music Hall
10/25  Chicago, IL  Park West
10/27  Seattle, WA  Backstage
10/28  Los Angeles, CA  The Hollywood Grand
10/29-30  San Francisco, CA  Great American Music Hall
Jackson’s “You Are Not Alone” is a 28+1,078. Once again it’s #1 Most per week, and its +378 Spincrease was the best of any top 10 record. Where the existing 80 doubters. Where another time when a #1 had such a convincing #2, but it’s still short of the 200 -mark in total stations, while the 200 -mark in total stations, while averaging about a third of a spin weekly.

THE MUSIC

Continued from page 26 and a half year run. The couple has been temporarily replaced by Gary Thompson, the station’s production director. The Sharpe’s hope to find employment at another Southern California station.

OTHER CHANGES

At WHFB-Benton Harbor, Mich., Michael Vitale will be the interim program director, replacing the departed Jim Miller. Dave Merkel has left KLZY-Powell. WY and his music director chores have been assumed by Amy Payne.

THE MUSIC

Take That’s lead at #1 is by more than 3,000 spins. I can’t think of another time when a #1 had such a commanding lead. Michael Jackson’s “You Are Not Alone” is a convincing #2, but it’s still short of the 200-mark in total stations, while averaging about a third of a spin less than Take That among playing stations.

Hopefully the top ten just attained by Natalie Merchant’s “Carnival” can convince some of the existing 80 doubters. Where played it’s averaging 23.83 spins per week, and its +378 Spincrease was the best of any top 10 record.

After just two chart weeks, Elton John’s “Blessed” is already at #16 with a format-leading Spincrease of +1,078. Since again it’s #1 Most...
HIS "LIFE IS A HIGHWAY" CARRIED YOU AWAY.
THIS STRETCH OF RAGGED ASS ROAD BRINGS YOU HOME.

"I WISH YOU WELL"
TOM COCHRANE

The first single from RAGGED ASS ROAD

Every now and then a road comes along you have to take.
HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)

SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)

TAKE THAT - Back For Good (Arista)

MICHAEL JACKSON - You Are Not Alone (Epic)

MARIAH CAREY - Fantasy (Columbia/CRG)

JANET JACKSON - Runaway (A&M)

SEAL - Kiss From A Rose (Epic/Warner Bros.)

GIN BLOSSOMS - To Be The One (A&M)

DEL AMIRI - Roll To Me (A&M)

MICHAEL BOLTON - Can I Touch You...There? (Columbia/CRG)

BLESSED UNION OF SOULS - Let Me Be The One (EMI)

JOE BEAN ESPOSITO with TERESA JAMES - Show Me The Way To Your Heart (Pool Party)

JIM BRICKMAN - I Live For Your Love (And That's The Truth) (MCA)

JOSHUA KADISON - Take It On Faith (EMI)

JUDE COLE - Believe In You (Island)

TOMMY MOORE - I Can Love You Like That (Blitz/Atlantic)

NATALIE MERCHANT - Carnival (Elektra/EEG)

JON SECADA & SHANICE - If I Have The Power (Atlantic)

SEAL - Kiss From A Rose (Ztt/Warner Bros.)

JANET JACKSON - Runaway (A&M)

MICHAEL JACKSON - You Are Not Alone (Epic)

SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)

MICHAEL BOLTON - Can I Touch You...There? (Columbia/CRG)

DEL AMIRI - Roll To Me (A&M)

SELENA - I'm All For You (EMI Latin/EMI Records)

I CAN LOVE YOU LIKE THAT (Blitz/Atlantic)

I DO (Warner Bros.)

LEADING THE LIST OF SINGLES IS "NEVER ALONE (EYORE'S LULLABY)" (Walt Disney Records)

This English band, whose moniker refers to southern England, is celebrating its last seven years together with a greatest hits album, The Best Of The Beautiful South—Carry On Up The Charts. "Prettiest Eyes" is a charming track that celebrates crow's feet and wrinkles as the natural frames for the prettiest eyes. Clever and touching.

TOM COCHRANE

"I Wish You Well" (Capitol)

Here's another one for the Hot A/Cs to salute over. TC's got a knack for crafting exciting, logically potent singles that resonate with lasting, lingering attitude. Good stuff!

UB40

"Kingston Town" (Virgin)

This could be one of the few pop/reggae singles, that's not a cover, to succeed in A/C radio. Ali Campbell's vocals and the gently gliding rhythm track take any edge away and the remainder is simply a soulful Jamaican ballad.

"Go Blind!" their contribution to the Friends soundtrack on Reprise

TYLER COLLINS

"Never Alone (Eyre's Lullaby)"

(Walt Disney Records)

Tyler Collins solos on this song, which celebrates the 70th birthday of A. A. Milne's otherwise ageless Winnie the Pooh. It's a sweet lullaby that turns out to be a tremendous showcase of Collins' pliable vocal technique.

BEAUTIFUL SOUTH

"Prettiest Eyes" (Mercury)

This English band, whose moniker refers to southern England, is celebrating its last seven years together with a greatest hits album, The Best Of The Beautiful South—Carry On Up The Charts. "Prettiest Eyes" is a charming track that celebrates crow's feet and wrinkles as the natural frames for the prettiest eyes. Clever and touching.

TOM COCHRANE

"I Wish You Well" (Capitol)

Here's another one for the Hot A/Cs to salute over. TC's got a knack for crafting exciting, logically potent singles that resonate with lasting, lingering attitude. Good stuff!

UB40

"Kingston Town" (Virgin)

This could be one of the few pop/reggae singles, that's not a cover, to succeed in A/C radio. Ali Campbell's vocals and the gently gliding rhythm track take any edge away and the remainder is simply a soulful Jamaican ballad.

Go Blind!" their contribution to the Friends soundtrack on Reprise

TYLER COLLINS

"Never Alone (Eyre's Lullaby)"

(Walt Disney Records)

Tyler Collins solos on this song, which celebrates the 70th birthday of A. A. Milne's otherwise ageless Winnie the Pooh. It's a sweet lullaby that turns out to be a tremendous showcase of Collins' pliable vocal technique.

BEAUTIFUL SOUTH

"Prettiest Eyes" (Mercury)

This English band, whose moniker refers to southern England, is celebrating its last seven years together with a greatest hits album, The Best Of The Beautiful South—Carry On Up The Charts. "Prettiest Eyes" is a charming track that celebrates crow's feet and wrinkles as the natural frames for the prettiest eyes. Clever and touching.

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THE FOURTH ANNUAL
SALUTE TO EXCELLENCE
DINNER

honoring
CATHY HUGHES
benefiting
The Piney Woods Country Life School
Thursday, October 26, 1995
Sheraton New York Hotel & Towers
Imperial Ballroom
New York

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Alison Krauss

Congratulations on four Country Music Association Awards

- Female Vocalist of the Year
- Horizon Award
- Single of the Year - Alison Krauss & Union Station
  "When You Say Nothing At All"
  (Keith Whitley, BNA Entertainment)
- Vocal Event of the Year with Shenandoah
  "Somewhere In The Vicinity of the Heart" (Liberty/Capitol)

From all your friends at Rounder Records
**MOST ADDED**

**ALAN JACKSON (125)**

**JOHN BERRY (72)**

**CLINT BLACK (63)**

**Dwight Yoakam (46)**

**JEFF CARSON (28)**

**TOP REQUESTS**

**DAVID LEE MURPHY**

**GARTH BROOKS**

**BLACKHAWK**

**DOLLY PARTON & VINCE GILL**

**RECORD TO WATCH**

**JOHN BERRY**

"If I Had Any Pride Left At All"

(Capitol Nashville)

Berry gained lots of fans with his stellar performance of this song during the CMA awards.

---

**Inside Country** by Cyndi Hoelzle

**What’s Going On Here, Folks?**

Alison Krauss looked as shocked as anyone as she took home trophy after trophy at last week's Country Music Association Awards. We've printed the winners below, please see News for full coverage of the event.

**AROUND THE DIAL**

Allan D. Chlovitz (KRTH)

KHJ, KLXS is the new GM of San Francisco's KNEW/KSAN.

Bruce Blevins will remain as GM of Shamrock's (soon to be Chancellor's) other SF properties, KABL and KBGG...


Bobby Jackson is the OM/MD and will also handle afternoons, and Johnny Utah will be MD and do six to midnight.

Congratulations to WCAX-Brockton's Andi B, who was named Most Enjoyable On-Air Personality at the Massachusetts Country Music Awards last month.

---

**Does Your Name Have To Be Billy?**

4 Runner found another baritone to replace departing member Billy Crittenden (who is leaving the group to devote more time to his recording studio and publishing company). Billy Simon has stepped in and will be on the road with the band this week.

**COUNTRY CARES**

KCLR recently auctioned two front row tickets to a Vince Gill/Patty Loveless concert, backstage passes and dinner, all to benefit St. Judes.

The highest bidder was a doctor who kept calling between patients to make sure he was up-to-date on the bidding—his winning bid was $1,099...Congrats to KMON-Great Falls, whose morning personality (I r) was chosen for her event.

Here, Folks?

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**Editors Note:**

**Cheryl Wheeler, Mrs. Pinocci's Guitar**

**FSS (Female Singer Songwriter)** successful, well travelled, bruntette with a good sense of humor. I am an accomplished guitarist, vocalist with incredible songwriting abilities, and a singing voice unlike any other. Seeking a long term relationship with established radio station. Let's turn the world on to some beautiful music together!

I hate long walks on the beach, fireside chats, cats, rollerblading, sushi, dancing, mornings and cuddling.

Don't miss Cheryl Wheeler on the Road in these fine states: MA, VT, NY, NH, RI, UT, CO, NM, PA, CT.

Radio promotion contact: Leslie Rouffe @ Rounder Records (617) 354-0700 x277, Jack Hopke @ National (213) 951-1600.

Bif Kennedy @ Charterhouse Music (215) 641-0459.

**GOING FOR ADDS 10-17**
The first track from the new album 200 More Miles.
bring 'em all in

mike scott

the debut single from
the former leader of the Waterboys
Album instore: October 24 • U.S. tour in January
Produced by Scott and Bolas. Performed, written and sung by Mike Scott
A3 Picks

K. D. LANG
All You Can Eat (Warner Bros.)

Ingrained, broke k.d. lang into mass appeal status, but she's still managed to maintain quirky, loyal fan base as well as her uncompromising persona. "If I were you," the lead track, is a hypnotic, gliding ballad, filled with experimental production techniques and unique instrumental combinations. Her co-producer, Ben Mink, plays around with special textures including multi-tracked guitars, viola, violin, and looped rhythms on top of live drums. There's an entrapping quality to the music on All You Can Eat. Some tunes, like "you're ok," and "sexuality," are horizontal and spatial in mood. The lyrical content seems pansexual as lang sheds some of her oblique country leanings, and, like U2, has eschews some of her tour de force vocal presence in favor of a more side-ways, atmospheric approach. A3 might want to try "get some" and, of course, the catchy "If I Were You."

STEELY DAN
Alive In America Sampler (Giant)

The question remains: If Steely Dan were to appear on the scene as a brand new band, which format of American radio would embrace them? Many of the finely research A3 stations consistently play oldies like "Black Cow" and "Deacon Blues." While we would like to reserve our final picks until next week, when Giant drops the full release, this Alive In America sampler is a tasty opening document of Steely Dan's recent comeback tour. The performances can surely augment the classic Dan still being pulled from A3 libraries nationwide. The performances and vocals are nearly as disciplined as the originals, but unlike the big Eagles reunion live package, these arrangements are tinted with a few different hues from their studio versions. "Peg" features a rarer shuffle drum beat and Fagan swings on the vocal a little more. "Reelin' In The Years" and "Kid Charlemagne" are two rockin' selections. Is there gas in the car? I think the people down the hall know who you are." Steely Dan and their zany song characters are back one more time.

P.M. DAWN
Jesus Wept (Gee Street/Island)

"Jesus wept." is the shortest verse in the Bible. It's also the title of P.M. Dawn's long-awaited new record. P.M. Dawn was a godsend in the early '90s. During the volatility of that rap era, many of us wanted to acknowledge hip-hop influences, but we needed a melodic hook, more colorful imagery, and a less preachy, finger-pointing, in-your-face attitude. When P.M. Dawn struck gold with "Paper Doll" in 1992, many of us breathed a sigh of relief. He was one of the first major hip-hop artists to sample riffs from jazz musicians like Hugh Masekela. Jesus Wept emarks his trademark psychedelic, rocking grooves on "The 9:45 Wake-Up Dream," "Downtown Venus," and the confessional "Apathy...Superstar?"

OCTOBER PROJECT
Falling Farther In (Epic)

Bands like Dave Matthews Band, Sheryl Crow, Natalie Merchant, and Counting Crows are often mentioned as receiving their initial airplay push on A3 radio. Don't forget to include October Project to the list. Their new Falling Farther In is as experimental as their groundbreaking debut release two years ago. Mary Fahil has an almost Celtic vigor to her lead vocals, as heard on "Something More Than This." The seamless harmonies between the various keyboards (piano, harmonium, organ) and the acoustic stringed instruments (guitar, violin, guitar) are magical. In fact, add churning rhythms, layered vocals and rich songwriting and you have a spinning combination. October Project is somewhat gothic in appearance, but highly imaginative and stirring on tunes like "Deep as You Go" and the electrified "One Dream."

The subtitle union folk vocal influences on "Funeral In His Heart." ANI DI FRANCO
Not A Pretty Girl (Righteous Babe)

We've always admired Ani (pronounced Ah-Knee) DiFranco's music from near and afar. She's an independent and elusive woman (turning down many major label offers) as well as a splendid guitarist. Thriving on living on the outside of the major music industry radar screen, Not A Pretty Girl is a mixture of unspoken pieces and spoken words interludes. "Worthy" is just such an opener while the title track is shoot-from-the-hip and dead honest.

TIDDAS
Sing About Life (Loose Cannon/Island)

A unique female vocal trio from Australia, Tiddas, with their harmonic splendor, vaguely echoes the early spirit of the Roche sisters. Tiddas chases away any potential production clutter by keeping the arrangements down to tight harmonies, indigenous instrumentation and percussion. There's a dramatic and expansive feeling to "Malcolm Smith" akin to the great Aussie outback. Also check "Inside My Kitchen," "Holdin' Back" and "Real World."

FERRON
Phantom Center (Earth Beat/Warner Bros.)

Ferron is a well-known innovator on the renegotiate folk circuit, except that her audience is vast and committed. It's on Phantom Center that she attempts to expand that following, with help from famous fans like Tori Amos and the Indigos, who no doubt look up to Ferron as a primary influence. Along with Holly Near, Ferron pioneered the true alternative lifestyle folk terrain. Start with "Stand Up." Our fave is the hopeful "Harmless Love."

LLOYD COLE
Love Story (Ryko)

The last time we ran into Lloyd Cole, he had just shot some photos as a model, posing with some female supermodel whose name escapes us at the moment. Now he's back with a new record on Ryko called Love Story. Cole's songs are well-rounded at the corners. There's a definite acoustic bent to the tunes here, with plenty of dreamy orchestral arrangements for added richness. Like the symphonically crafted 1991 album, Don't Get Weird On Me Babe, Cole summons the '70s production expertise of Elton John's Madmen Across The Water and Tidewater Connection. "Like Lovers Do" has the energy and beat that A3 radio prefers. Cole's lyrical imagery and ethervaded vocals create a stable, picturesque canvas.

JOE GRUSHECKY & THE HOUSEROCKERS
American Babylon (Razor & Tie)

When Bruce Springsteen and Southside Johnny championed the blue-collared rock of New Jersey in the '80s, Joe Grushecky stamped his brand of working class rock fronting Pittsburgh's Iron City Houserocker. To prove their was some kind of soul connection between these regions, Grushecky resurfaces with a recording produced by Springsteen himself. "Never Be Enough Time" has the sense of drama and urgency that Bruce brings to any session. His vocal support on "Never..." is highly recognizable. American Babylon has a striking similarity in feel to Springsteen's The River and certainly sounds like it bears the union label.

OASIS
(What's The Story) Morning Glory? (Epic)

While brother Kevin is off to London to help enece an American radio confab with our sister publication Music Week, Oasis, the U.K.'s top band, releases its second record, entitled (What's The Story) Morning Glory? Guitarist Noel Gallagher still runs the group with his modern day wall of sound, guitar barrage, and songwriting polish. Brother Liam is a confident lead singer, especially on "Wonderwall," a prowling alternative/A3 crossover possibility. "Roll With It" has an early Beatles ring to the chorus. Don't wait for alterna-tive to run off with Oasis' latest. There's plenty of rock & roll lineage in the grooves here, including numerous Beatles influences and even a little Sex Pistols angst to boot.

Griound

*TRACY CHAPMAN (Elektra/EG)
LOWEN & NAVARIO (Fanchote/Mercury)
*BEN ARNOLD (RuthHouse/Columbia/CIG)
BRYNOL (Milestone/Mercury)
ROBBIN FORD & THE THIN BLUE LINE (Blue Thumb)
*BLUE RODEO (Discovery)
JOE SATRIANI (Relativity)
*GRATEFUL DEAD (Arista)
*DAN ZANES (Private Music)
*TRIBUTE TO JOHN LENNON (Holwood)
*BLUES TRAVELER (A&M)
*FLEETWOOD MAC (Warner Bros.)
LENNY KRAVITZ (Virgin)
Dropped: #44 Willy DeVille

The lead off from Tracy Chapman's comeback CD, New Beginning, meets a warm reception and a tie for top Most Added. 37 stations with 27 adds.

Spin Trends

1. INDIGO GIRLS +210
2. MELISSA ETHERIDGE +206
3. TRACY CHAPMAN +135
4. LOWEN & NAVARRO +129
5. JIAN ARMATRADING +121
THE BEST OF THE BEAUTIFUL SOUTH
CARRY ON UP THE CHARTS

On your desk now, a sampler of tracks from
THE BEST OF THE BEAUTIFUL SOUTH

"Old Red Eyes Is Back,"
"We Are Each Other,"
"Prettiest Eyes"
and
"Song For Whoever"

THE BEAUTIFUL SOUTH IS ON TOUR NOW:
10/20 Atlanta, CA
10/21 Wilmington, DE
10/22 New York, NY
10/24 Toronto, ONT
10/25 Chicago, IL
10/27 Seattle, WA
10/28 Los Angeles, CA
10/29-30 San Francisco, CA

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Great American Music Hall

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Checking Up on Joshua Redman

Despite still competition, Joshua Redman's latest release is currently running for the Number One spot on the Gavin jazz chart. Ever since Warner Bros. debuted Redman at our 1993 Seminar, jazz radio has embraced his music and adopted him as a favorite son.

OnZ Corner  BY KEITH ZIMMERMAN

Saxophonist Joshua Redman

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Spirit of the Moment, his fourth Warners release, is a double-length CD package recorded live at New York's Village Vanguard last March. Redman handpicked all the songs after pouring through 14 sets of music looking for the right stuff.

"It was tough," Redman admitted. "Each take of a song had a different intensity and adventurousness that I was high time to hit the bandstand and record live. The group, consisting of Redman on saxophone, drummer Brian Blade, and new member pianist Peter Martin and bassist Christopher Thomas, had just returned from a tour of Japan where they took the Vanguard stage.

"I didn't feel ready to record live until the end of 1994," says Redman. "But then, I felt completely comfortable with the integrated sound and the chemistry of the band. We had found a way of tapping into our emotions and communicating honestly and expressively to a live audience. Also, I felt comfortable as a live performer by that point."

Despite his growing case on stage, Redman admits feeling a little pressure when they pulled the soundtrack up to the Vanguard, a famous venue where many of Redman's heroes—including John Coltrane, Sonny Rollins, and Dexter Gordon—recorded.

"I didn't listen to too much classic jazz because then you have to listen to the way I played the melody on another, or the way I played the melody on another, or the way I played the melody on another."

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"It was tough," Redman admitted. "Each take of a song had a different intensity and adventurousness that I was high time to hit the bandstand and record live. The group, consisting of Redman on saxophone, drummer Brian Blade, and new member pianist Peter Martin and bassist Christopher Thomas, had just returned from a tour of Japan where they took the Vanguard stage.

"I didn't feel ready to record live until the end of 1994," says Redman. "But then, I felt completely comfortable with the integrated sound and the chemistry of the band. We had found a way of tapping into our emotions and communicating honestly and expressively to a live audience. Also, I felt comfortable as a live performer by that point."

Despite his growing case on stage, Redman admits feeling a little pressure when they pulled the soundtrack up to the Vanguard, a famous venue where many of Redman's heroes—including John Coltrane, Sonny Rollins, and Dexter Gordon—recorded.

"I didn't listen to too much classic jazz because then you have to listen to the way I played the melody on another, or the way I played the melody on another, or the way I played the melody on another."

"Saxophonist Joshua Redman

Despite still competition, Joshua Redman's latest release is currently running for the Number One spot on the Gavin jazz chart. Ever since Warner Bros. debuted Redman at our 1993 Seminar, jazz radio has embraced his music and adopted him as a favorite son.
"Force Of Nature is HANDS DOWN one of the best A2 albums of the year. A MUST LISTEN. A MUST PLAY."
— SHAUN YU, KKJZ, PORTLAND

"Here Comes The Night keeps the phones lit up; it's a song that keeps our station hapnin'."
— STEVEN JAY, WJZE, TOLEDO

Gavin A2: 4*  
Radio & Records: 4*  
"Here Comes The Night" 6* Tracks  
"Forever Yours" New & Active

Jonathan Cain  Piano With A View

Gavin A2: Debut-42*  
Radio & Records:  
"Elegance On The Catwalk" New & Active  
#3 Most Increased Play

BEING PLAYED ON: CD101, WOTB, WSJZ, WJZV, WJFK, WJZF, WJVE, WQOE, WLOQ, WMTO, KTJZ, KRRZ, KOAI, WNUA, WNNW, WEZV, KCFE, KGY, KCLC, KHH, KHZN, KNK, KUD, KEZL, KSJ, KIFM...and many more!

"Piano With A View is tailor made for your smooth jazz audience. Jonathan Cain's great musicianship and compelling melodies make this a fine addition on anyone's play list."
— DAVID ANDERSON, KSSJ, SACRAMENTO

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Promotion: Peer Pressure  
ROGER LIFSET (818) 991-7668
### JAZZ/ADULT ALTERNATIVE

#### POST-BOP

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**New Releases**

- **POST-BOP**
  - NEW 19 \[SONNY FORTUNE - A Better Understanding (Blue Note)\]
  - NEW 20 \[CARIBBEAN JAZZ PROJECT - Caribbean Jazz Project (Head's Up)\]
  - NEW 21 \[LIONEL HAMPTON for The Love Of Music (Telarc/Telamco)\]
  - NEW 22 \[CHARLES FAIRBROUGHT - Keeper Of The Spirit (Audioquest)\]
  - NEW 23 \[Cecilia Smith - CSS Volume II (Brownstone)\]
  - NEW 24 \[MIT JACOBSON - Burnin' At The Woodside (Quest/Reprise)\]
  - NEW 25 \[EDDIE HENDERSON - Inspiration (Vivastone)\]
  - NEW 26 \[T.S. JONES III - The Jump (UK/Recs)\]
  - NEW 27 \[MND TEMPO - Live At Club (Atlantic)\]
  - NEW 28 \[WARNER JAMS - Business As Usual (Positive Music)\]

- **COMMERCIAL ADULT**
  - NEW 25 \[GRP CELEBRATION OF THE BEATLES - I Got No Kick Against Modern Jazz (GRP)\]
  - NEW 26 \[JOE TAYLOR - Spiritbound (PAC Victor)\]
  - NEW 27 \[BRIAN CULBERTSON - Modern Life (Bluemoon)\]
  - NEW 28 \[JAZZ CRUSADERS - Happy Again (In-Droom)\]
  - NEW 29 \[RANDY CRAWFORD - Naked And True (Bluemoon)\]
  - NEW 30 \[SIMPLY RED - Fairground (eastwest/EG)\]
What's New on the Hill

JIM BRICKMAN
if you believe

ADULT CONTEMPORARY: R&R AC #23* (2nd week out), Gavin AC Up & Coming
ADULT ALTERNATIVE: New single just added at KIHH, KIFM, KBZN, WNND, KMJZ, WGUF, WOTB, KSSJ, WEZV, KCLC, Broadcast Architecture

torcuato mariano

Still Going Strong!
GAVIN ADULT ALTERNATIVE 4*
R&R NAC 5*

andré narell

GAVIN ADULT ALTERNATIVE: KIFM, WOTB, WBJB, WTMD, WUTC, WNII, KCLC, KPRS, JAZZ TRAX
GAVIN JAZZ: WEAA, WDCU, WWVU, WSHA, WFSS, WRRY, WUAL, WTUL, WFPL, KSLU, WXUS, WVPE, KCCK, WSIE, KCBX, KCSM, KSOR, KEWU

© 1995 Windham Hill Records
Gavin A

MOST ADDED
RANDY CRAWFORD (18)
WILL DOWNING (12)
BOBBY CALDWELL (7)
TONY GABLE & 20G (6)
TOM GRANT (6)
MICHAEL FRANCKS (6)

TOP TIP
SIMPLY RED
Fairground
(eastwest/EEG)

Ole Can't Top is luck as this week's highest debut at #54. A fast starter for a male vocalist with 31 reports and 202 spins, with a number one Spin Trend spincresse of +182.

In addition to documenting the band and its new repertoire, Redman's other mission was to transport the live experience of playing the Vanguard into listeners' living rooms.

"The idea was to forget about the tape rolling," said Redman. "I went back and listened to everything, and tried to put together two sets worth of material, and sequence the record so that each disc would be a typical set.

From beginning to end, you should feel like you're sitting inside the Vanguard listening to both sets." Spirit of the Moment represents the full spectrum of Redman's latest compositions, plus four standards, and one tune penned by drummer Brian Blade. "Jig-A-Jug," an uplifting hop swing, kicks off the set. Redman ends disc one with a show-stopping rendition of Sonny Rollins' "St. Thomas." With two CDs worth of material to stretch out, Redman and his band even explored free jazz avenues.

"We present a wide variety and make it work, the same way we do in live performance. We include everything from swing, blues to outside, and it all took place over the same week. The only song we reedited was 'Dialogue,' the least typical piece to redo," said Redman. "It's probably the most 'outside' song I've done."

Many jazz fans wonder about

Continued on page 44

RECORD TO WATCH
TAB TWO
Flagman Ahead (Virgin)

Very hip stuff. Tab Two is a German duo, Helmut Hattler and Joo Kraus. A touch of acid jazz, hip hop and deep forest obscurity. It's rhythmic, melodic and contagious. 18 brave souls include KFM, KFCF, WQCD, WLOQ, WJFK, KPRS, WMN, WFAE, KUOR, WNNM and more. Start with the title track.

THANKS, A2 REPORTERS,
For 6 Incredible Months
On The Chart!

Gavin October 13, 1995
The follow up album to her last Top 5 smash

**featuring:**

"Never Knew Love,"

"Slow Motion,"

"Life Keeps Moving On"

and "I Knew You When"
THE NAKED TRUTH IS...
RANDET CRAWFORD IS BACK!

The hot new release previously available only as an import, now on Bluemoon CDs and Tapes!
IN STORES NOVEMBER 7

Aloud:
36 - GAVIN

breaker 21 - R&R TRACKS
defut 30 - R&R ALBUMS

AND THE INCREDIBLE
Rick Braun

WITH A REMARKABLE 13-WEEK RUN AT
#1 RICK'S ALBUM
Beat Street CONTINUES ITS AMAZING STORY!

AND DON'T FORGET
THE SEASON IS UPON US!
THE CHRISTMAS CLASSIC
Christmas Present

Continued from page 48
Redman's astoundingly mature technique and focused sense of musicianship. Could it be the result of religious enlightenment?

"Music is a spiritual pursuit for me. I've always been skeptical of doctrines—be they political, religious or whatever—but I'm very open to spirituality. Music can be a 100 percent spiritual experience if it's done right. You don't have to be New Age to believe that. Actually, I can prove it to you. The fact is, you can never really describe why a piece of music makes you feel the way it does. There's always this intangible, the essence of the musical experience, which you can never quite put into words. To me, that's proof that music is a force beyond what's rational and intellectual."

If religion doesn't necessarily fuel Redman's fire, is he on a regimented physical conditioning program? Redman laughs.

"I've had my bouts on and off with fitness. Once every few months I start up jogging and working out again, but it's tough to keep a routine going on the road. I gave up eating red meat and chicken about a year and a half ago and that has had a positive effect on me."

How about meditation, something Coltrane, Rollins, and Pharoah Sanders experimented with during their creative high points?

"I'm open to meditation," says Joshua. "But whether I find a certain proven method that works, it's really about learning how to get on the bandstand and not allow all the stress and anxiety built up during the day to form an obstacle between your soul and your instrument. It's a lifelong quest to get in touch with yourself and remove the barriers. It's the most basic—but also the hardest—thing to achieve."

With 24 total hours of live Josh Redman in the vault, that breaks down to 1440 minutes of music. At the current technology of 72 minutes per CD, perhaps by the year 2025, Warner Bros. will release a complete 20-CD box set commemorating 30 years since Josh first recorded live at the Village Vanguard. Sounds good for the future, but in the meantime, let's enjoy the Spirit of the Moment.

Jazz Chartbound

Jazz Chartbound

DAVE BRUBECK (Telarc Int'l)
*DEE DEE BRIDGEWATER (Verve)
VANESSA RUBIN (Novus/RCA)
KENNY BURRELL (Concord Jazz)
PONCHO SANCHEZ (Concord Jazz)
J. P. TORRES (Tropijazz)
FREDDIE HUBBARD (MusicMasters)
*MEL TORME & BOB McCONNELL/BOSS BRASS (Concord Jazz)
*KEITH JARRETT TRIO (ECM)
*LARRY GOLDINGS (Warner Bros.)
*ANDRE PREVIN (Deutsche Grammaphone)
*BRAD MEHLDAU (Warner Bros.)
*JIM HALL (Telarc Int'l)
*JOHN FEDÄCKOCK (Reservoir)
*DALTON GANG (Second Step)
Dropped: #41 Jimmy Smith, #42 Carla Helmbrecht, #47 Joe Williams, #49 Frank Capp Juggernaut, Carol Sloane.

A2 Spin Trends
1. SIMPLY RED +162
2. ALEX BUGNON +119
3. GRP BEATLES CELEBRATION +93
4. MICHAEL FRANKS +93
5. RICARDO SILVEIRA +82
6. JONATHAN CAIN +60

A2 Chartbound

BOBBY CALDOVA (Sun-Dance)
MICHAEL FRANKS (Warner Bros.)
Denny Jiosa (Blue Orchid)
FRANK GAMBALE (JVC)
STEVEN PASERO w/ CHRISTOPHER BOCK (Sign)
TAB TWO (Virgin)
GEORGE BISHOP (JCSA)
BRIAN KRINEK (Positive Music)
*WILL DOWING (Mercury)

Dropped: #40 Evan Marks, #43 Shahin & Sepehr, #46 Jim Brickman, #47 Isaac Hayes, #48 Steve Allee, #49 Dancing Fantasy, Willie & Lobo, Alphonse Mouzon.

STATION NOTES

WIYV in Jacksonville no longer reports adult alternative as the station has gone Hot A/C. Welcome KFSH in Hilo Hawaii and an old friend of ours, program director Guy Bello. Contact Guy by phone at 808-935-5461 and by fax at 808-935-7761. Their mailing address is 1145 Kilauea Avenue, Hilo, HI, 95720. According to Guy, expect a call letter change in the near future. Give him a ring!
WHERE LEGENDS ARE MADE

GERALD ALBRIGHT

CYRUS CHESTNUT

JAMES CARTER

REGINA CARTER

BOB MAMET

thanks for 7 great years of Jazz & A2 coverage
PROUDLY SERVING THE ADULT RADIO MUSIC FORMATS
COAST TO COAST!

JAZZ
A2/NAC
A3
ROCK ALTERNATIVE

Susan B. Levin
Laura Sanano
J. Mikel Ellcessor

Bob Ruttenberg
Paul Glessner
Edith Bellinghausen

Congratulations Gavin and the Zimmermen for seven years of great support toward jazz artists and jazz in the industry!

New York
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fax: 682-1984

Los Angeles
(805) 376-2505
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THE MOST TRUSTED NAME IN PROMOTION
Jazz diva Dee Dee Bridgewater, who currently resides and records in France, should garner lots of stateside attention with Late and Peace, her third Verve title in three years, a "pencil packin" tribute to the songwriting and swinging of Horace Silver. Bridgewater's powerful range and exhilarating vocal flexibility weaves snugly around Silver's bop-fueled melodies, plus there's some especially well crafted scatting on "Tokyo Blues." While Bridgewater downplays Silver's overt R&B leanings, she pays snappy homage to his gospel inclinations. "Permit Me to Introduce You to Yourself" captures that tongue-in-cheek sense Horace brought to the bebop era. You'll want to jump out of your skin when Bridgewater pulls out the stops on a fiery version of "Filthy McNasty," with Jimmy Smith on Hammond B-3. Silver himself guested on piano on two songs.

GAVIN and ECM Present:
the KEITH JARRETT at the Blue Note
CD BOXSET GIVEAWAY!

Win two box sets! One set will go to your radio station library, and the other, autographed by Keith Jarrett, will go to you. Answer this simple question:

WHO ARE THE THREE MEMBERS OF THE KEITH JARRETT TRIO?

Call our special contest line with your answer.

415-495-1990, ext. 540
Please leave your name, call letters and phone number.
Fax entries can be sent to: 415-495-2580
attention Keith Zimmerman, Keith Jarrett Contest. Names will then be entered into a drawing.

Entries will be accepted until Friday, October 27, noon PST. Winners will be announced in our November 3 issue. Sorry, GAVIN Jazz/A2 reporters only.

Enter Now! Good Luck!
RICARDO SILVEIRA
Storyteller (Kokopelli)
Man, it’s been way too long since we’ve heard from Brazilian guitarist Ricardo Silveira. His last Verve Forecast record, 1992’s Small World, was a groove. Now his sound has matured, as Storyteller freely crosses the boundaries between jazz and A2. Tunes like the title cut, with its fast shuffle beat, could bring excitement to A2 commercial airwaves, and the music, with its commercial samba changes, should function easily within smooth jazz boundaries. Other uptempo songs, like “Island Magic” and “The Puzzle,” are funky and spirited. Silveira’s solos are more fluid than biting, and he moves around the fretboard without hot-dogging it. Storyteller is deep with quality airplay offerings; there’s no reason why A2 and jazz stations shouldn’t be at least two cuts in on this CD.

WALTER BEASLEY
PROJECT
Private Time (Mercury)
When the time comes for commercial adult alternative radio to play it sexy, that’s the time to reach for Walter Beasley’s latest on Mercury, Private Time. Beasley, a fluid sax session player, emerges with some pretty sensual compositions for his third solo recording. He’s also skilled with the electronics, producing, and cooking up some kicking synth rhythms. “Deep In My Soul” combines soothing background vocal arrangements with a blazing alto sax cameo. Quiet Storm stations should already be playing the four-minute edit of the nocturnal title cut. On the “up” side, “Freaknic,” which features Beasley on all instruments, has a light funky dancebeat.

DENNY JIOSA
Moving Pictures
(Blue Orchid/DA Music)
The polished style of Nashville studio guitarist Denny Jiosa caught the ear of Matrix Promotion’s Michael Moryc, coaxing him back into the role of producer for Moving Pictures. Jiosa displays a fine combination of mood, chops, and melody for his first solo work. Jiosa tugs at the strings within the exacting confines of smooth jazz parameters. Drummer Chester Thompson and bassist David Hungate provide a live, driving rhythm section. Jiosa bathes his guitars sound with reverb and effects, injecting clever overdubs and fills, especially on the groovin’ “Greta Got A New Dress.” “Evening Drive” should rescue any commute.

“Izit” the whole affair
London Souk/Acid Jazz. Racking up massive sales throughout Europe and Japan, “Izit” makes its long-awaited US debut. Features “Can’t Give Up Now” and “One By One.”

The newest gem from Keiko Matsui features the hit track “Safari.” #2 R&R NAC Hot Track. Already top 10 Billboard.

Is it cool in here?
mark isham
blue sun
Grammy Award-winning trumpeter/composer Mark Isham is one of the busiest composers in Hollywood. He’s scored over 30 films including Quiz Show, A River Runs Through It, The Moderns, and The Net. Now, his Columbia debut reflects the attitude of 50s cool jazz...for the year 2000 and is the ultimate in sensual, moody music. What you come away with is a tangible mood, a vibe, and a feeling that you’ve tapped into something huge.

“Mark Isham’s Blue Sun is a wonderful set of pastels. The variety of color combinations he creates with his quintet is intriguing.”
- Chick Corea

Produced by Mark Isham.

http://www.sony.com
WINNER OF
THE 1995
GAVIN AWARD
FOR AA/JAZZ
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PERSON OF
THE YEAR

NEAL SAPPER

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Hollywood Records is proud to announce its exciting new affiliation with the London based trend setting label ACID JAZZ. We will be bringing you the Acid Jazz catalogue past and present so you too can experience this retro-chic musical movement.

In 1988, London based club dweller, Eddie Pillar felt that there was a definite musical void. Eddie wanted his love of alternative groove realized. In a direct response to the booming acid-house scene in London, Eddie launched his modern day soul label, Acid Jazz. The music encompasses styles old and new by meshing elements of jazz, funk, rock, soul and reggae. It is a re-working of classic sounds and techniques into contemporary settings with style and attitude.

**THE BRAND NEW HEAVIES**

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Rare out-takes, oldies and unreleased tracks from the old line-up makes Original Flava special.
This release showcases the grittier side of the Heavies and includes the original version of the group's smash single "Never Stop."

**CORDURCY**

"Cut Of Here"
South London four-piece Cordurcy deliver a loose configuration of jazz and funk with a swinging 60's edge. Effortlessly cool, Cordurcy's retro-pop sound will draw you in and funk your soul.

**MOTHER EARTH**

"The People Tree"
With influences ranging from Sly and the Family Stone and Curtis Mayfield to The Who, Mother Earth take the best of 70's rock and soul and give it a 90's spin.

**VIBRAPHONIC**

"2"
Gracefully sweet grooves run rampant on the second release from Vibraphonic. Rooted in a more traditional acid jazz style, Vibraphonic weave a silky, layered soul sound.

Available 10/17
Add Date 10/24

Find out more about the Acid Jazz Collection at [http://www.hollywoodrec.com](http://www.hollywoodrec.com) or Acid Jazz c/o Hollywood Records 500 S. Buena Vista St. Burbank, CA 91521
A trumpet player topping the adult alternative charts for 13 weeks in a row? That's right! We tracked down Rick Braun in New York City, where he was in the middle of producing Jeff Golub's next Avenue Blue project in between touring for his Beat Street release on Bluemoon. After spending months on the road in Europe with Rod Stewart's band, the AA success of Beat Street prompted an early departure from Stewart's group to start his own national tour. Plus he's received offers to produce other artists, and has some definite opinions about the future sounds of adult alternative radio.

"I think it's time to use real players in the studio again. You can't get personality out of a computer. Believe me, I've tried."

BY KEITH AND KENT ZIMMERMAN
Pictured with Rick Braun
My love affair with Ella Fitzgerald was well-known all over New York City. Every Saturday for two years, Ella and I would spend the afternoon together. Some of my friends called it a shameful love feast; I called it Everything Ella, two hours on the air of nothing but Ella singing with the greatest artists in jazz.

Ella’s prolific works span almost seven decades. With her oceanic catalog of music, it was easy to prepare a weekly two-hour show one that never strained for variety. But even at ‘NEW, a station known for its vast music library and encyclopedic jocks with rare record collections, we found that material from her time at Decca was pitifully low. But now, thanks to producers Orrin Keepnews and Joel Dorn, the rare Ella recordings from 1935-1955 have been re-issued on GRP Records. This incredible CD package, which utilizes today’s most advanced audio technology is entitled Ella The Legendary Decca Recordings and is a must for any real jazz fan.

Ella’s music couldn’t be in better hands. Keepnews, the country’s leading reissue expert and producer, has had an on-going involvement with Ella reissues, having produced a CD of her early stuff with the Chick Webb Orchestra, and worked with Milt Gabler on her 75th Anniversary CD package, both issued by GRP. “I’ve been doing reissues for several labels since the late ‘80s,” says Keepnews. “Since Joel Dorn has joined the new regime at GRP, he has fostered a friendly and cooperative relationship with the reissue specialists working here.”

Reissue packages of this magnitude take a good amount of research and detective work to locate the best available source material. Because a great deal of Ella’s material was recorded in the ‘30s and ‘40s (before tape), it was extremely difficult to locate test pressings, acetates, or the original metal parts, which would allow for the best possible results. The trick, then, was to find alternate sources, says Keepnews.

“Going back to the original metal parts is like a science/research project unto itself; to find out if the parts are usable or not. One of the things I’ve discovered, as a major resource, is the Institute of Jazz Studies at Rutgers University. The Institute has an incredible library of 78 rpm records, and my good friend, Dan Morgenstern (the director of the Institute), has made it his mission to make these recordings available. Dan’s expertise and his jazz program is a tremendous asset to all reissue projects.”

With technology improving daily, it’s getting easier for producers to obtain a better sound quality from source material. But the most important thing, Keepnews says, is a good engineer.

“At GRP I’ve been very lucky to work with Steven Lasker on the Decca stuff. Steven is a rare natural resource. He is a collector, discographer, and engineer with fine technical abilities and a great pair of ears.”

Keepnews and company have put a lot of care and love into these wonderful classic performances by Ella. I can’t think of anyone who deserves to be heard more than Ella Jane Fitzgerald. Man, I wish I still had my show Everything Ella. I would spend weeks playing the First Lady of Song singing Gershwin tunes accompanied by Ellis Larkin, duets with Louis Armstrong, and Louis Jordan. Plus the great Ella collaborations with arrangers Sy Oliver, Andre Previn, Benny Carter and Gordon Jenkins. I envy all of you in jazz radio, because to play Ella is to love Ella.
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Most Added

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Top Tip

Iron Maiden

"Man On The Edge" (CMC International)

Maiden owns this weeks highest debut spot thanks to generous spins from WMH(14), WELH(10), WGLZ(10) and WFOG(9).

Record To Watch

Gwar

Rag Na Rok | Metal Blade |

Gwar continues their war on normalcy with Rag Na Rok. 54 stations are waving the Gwar flag with heavy spins coming from WGLZ(20), WNEK(18) and KEYJ(12).

Hard Kopy

More North By Northwest

In last week's issue (10/6), I briefly discussed my adventure to Portland where I attended the first annual North By Northwest conference. This event, modeled after Austin's South By Southwest, featured over 300 West Coast bands, and attracted over 400 music industry registrants and music lovers alike. Like most music seminars, North By Northwest offered so many different showcases that it was impossible to check out all the bands, but I made the rounds as best I could. Since most of the performers were representative of the alternative or triple A formats, hard rock and metal bands were scarce. There were some bands, however, that had an aggressive edge, like Evil Stig, which features Joan Jett, and Truly, which features original Soundgarden bassist Hiro Yamamoto. Truly is a great band if you're into psychedellic feedback and churning melodc licks. Unfortunately, bands like Truly fall into that awful no man's land of being too abrasive for alternative radio, but not aggressive enough for hard rock/metal radio.

Feisty programmers, oversized peaks and audio decks blasting "Detached."

North By Northwest conference.

Dr. Dre is the one to watch out for hard rock/metal radio.

Feisty programmers, oversized peaks and audio decks blasting "Detached."

Grindstone Records

Employmate of the week.

NAME: Christine "Pump It Back" Paschal

TURN ONS: Feisty programmers, oversized peaks and audio decks blasting "Detached."

TURN OFFS: Re-runs of Jack LaLame, gitly men, and people who don't work out to The Obvious.

FANTASY: You know who you are...

BEDTIME READING: Anything by Richard Simmons (especially on video tape), and the lyrics to the advance copy of The Obvious obvious that "pumped up" on "Detached."

GOALS: To get the boys at Gavin and programmers everywhere "pumped up" on "Detached."

The Obvious "Detached" • Play It Now! 800.851.8249

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Gavin October 13, 1995
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STREET DATE - OCTOBER 24, 1995

In From The Storm

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Denon congratulates RCA Victor on their new release “In From the Storm”
is another band that straddles the line between alternative and hard rock/metal. Most of you should be familiar with this band, since their debut album, Sink, on Elemental Records, has been getting quite a few spins from several Gavin Rocks stations. Floater totally blew me away. I can't emphasize enough how their CD doesn't do their aggressive and hard-hitting live performance justice.

Jolly Mon also offered large doses of hard rock & roll mixed with a little alternative psychodelia. (I wonder why I'm drawn to all these psychodelic bands). Jolly Mon, which featured two bass players, a guitarist, drummer, and full hongo set up, had the room moving and gyrating to their harmonious, crunch ridden grooves. I think every band should be required to have two bass players. The band went on just before Sweaty Nipples, who also boasts a pair of bassists. Look for Jolly Mon's upcoming release, Nobody Knows Who You Are from Elemental Records due in late October.

Grindstone Records' The Obvious was another band whose live performance outclassed their CD single. Even though "Detached" is getting generous spins from Gavin Rocks stations, (67 spins this week), they're spins would increase dramatically if hard rock/metal directors could see them live. The band's self-titled debut album is going for adds October 23/24.

Overall, North By Northwest was a success, showcasing a staggering amount of bands while appealing to a large industry crowd. Personally, I would have preferred more hard rock/metal bands, but I guess it makes sense to feature predominately alternative acts, since that is the current trend, but I look forward to the day when someone puts together a music conference that features nothing but unsigned hard rock/metal acts. Look out for TVT Records' GHZ/It which is going for adds on October 16/17.

WICKER MAN

**The Band Is:**
Keith Pastrick, bass/vocals; A.J. Guba, guitars; Matt Tuite, guitars; Bill Daniel, drums

**Label:** Hollywood

**Live Promotion Contact:**
Will Knapp (800) 603-3043

**Latest Release:**
Wicker Man

**Add Date:** October 31, 1995

**About the Band:**
The band draws from the rawness and immediacy of early punk and hardcore, and adds the power of hard rock and metal. Wicker Man has no use for genres, though — just intense volume. "We're a loud, heavy rock 'n' roll band. We just get up there and turn it up."

—Keith Pastrick

**About the Album:**
Listening to Wicker Man is an experience in itself, although perhaps not one entirely suitable for moms and dads. Produced by Steve Haigler (the Pixies, Quicksand), the 13-song assault provides a non-stop barrage of badass riffage. In addition to Pastrick/Wicker Man-penned brain-crushers like "You Annoy Me," "Party Girl," and "Stoned In A Car," the album includes a rendition of Thin Lizzy's "Don't Believe A Word." "It's a little slower than the original, but it gives you a warm fuzzy feeling all over," laughs Daniel.

**Touring:**
Touring with Machine Head and Stuck Mojo in November, and White Zombie in '96.

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is coming for you! Are you wearing clean underwear?
The Lund Letter

FALL PROGRAMMING CHECKLIST

During the fall, the program director can impact every element of programming and marketing to assure higher ratings. This is Part 2 in our series.

**Competition**
1. What are they doing over there today?
2. What has changed that might impact your station or position?
3. You counter-program your competition at every opportunity.
4. Check music rotation of primary competition & review competitor positioning clocks.
5. Examine and write down competitive liners.
6. Conduct daypart proof outside to start of new book.
7. All remote broadcasts include custom or special show intros and commercial breaks.
8. Give each air personality your programming exam that includes station formatics, Stylebook contents, and show prep.

**Technical**
1. Carted or re-carted jingles sound perfect.
2. Compare and check on-air technical sound.
3. Conduct daily studio maintenance of cart machine playback heads to ensure best fidelity.
4. Do routine maintenance today that will make your station sound better tonight.
5. Realign CD "Laser" on regular basis.
6. Conduct daylight proof outside of station.
7. Produce diagnostic proof.
8. The station sounds loud and clean; it jumps out of the dial when a listener tunes by.
9. Every piece of equipment in every studio works perfectly.

**Talent Diagnostics**
1. All talents are regularly encouraged and critiqued. Morning aircheck sessions are conducted daily.
2. Review analysis of previous rat-

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**Opportunities**

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

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ELTON JOHN
Blessed (Rocket/Island)
Already considered one of the most prolific and successful songwriting teams of all time, EJ and Bernie Taupin seem on a mission to top themselves with every project. This gorgeous ballad certainly rates right up there with their very best.

HOOTIE & THE BLOWFISH
Cracked Rear View (Geffen)
The troubadours of noise are back with their best effort in recent memory. “Becuz” features swaggering Kim Gordon vocals and guitars that contrast into pretzels of distortion, and the title track is a disarmant rise that seques into an amazing instrumental interlude. Alternative radio will welcome the first single, “The Diamond Sea,” with its shimmery mix of bass and guitar pitted against Thurston’s forlorn voice. Listen for the Breeders’ Kim Deal’s background vocals on the eerily confessional “Little Dribble,” and bask in the warming feedback riffs of “No Queen Blues.” Washing Machine was recorded in Memphis—call it, The Din Sessions. Sonic Youth’s take on The Sun Sessions.—DAVID BERAN

DEBORAH COX
Deborah Cox (Arista)
Meet one of 1996’s brightest new talents: Deborah Cox. This Toronto-born singer-songwriter’s debut album has something for everyone, which translates into multi-format exposure. Cox sings from her heart—everything from sultry ballads to funky, upbeat tunes. Instant favorites include the-it-makes-me-cry appeal of “Where Do We Go From Here.” “Who Do U Love” (including the David Morales remix), the Diane Warren-penned “Never Gonna Break My Heart Again,” the depend-on-me theme of “Call Me” and her remake of the S.O.S. Band’s “Just Be Good To Me.” One listen proves she’s here to stay.—ANNETTE M. LAI

Albums

TERRY ELLIS
Southern Gal (EastWest/EEG Records)
Terry Ellis is the first member of En Vogue to take the solo spotlight, with her new album of sultry music. Along for the ride are the platinum hitmaker team Denzell Foster and Thomas McElroy, adding their magical production to these 12 melodic tunes. Ellis’s singing style invites you into the world of southern hospitality and smooth, swinging grooves. The strength of the group En Vogue is that every Funky Diva is an accomplished vocalist; Terry Ellis proves that and more.—QUINCY MCCoy

SONIC YOUTH
Washing Machine (Geffen)
The backlund of noise are back with their best effort in recent memory. “Becuz” features swaggering Kim Gordon vocals and guitars that contrast into pretzels of distortion, and the title track is a disarmant rise that seques into an amazing instrumental interlude. Alternative radio will welcome the first single, “The Diamond Sea,” with its shimmery mix of bass and guitar pitted against Thurston’s forlorn voice. Listen for the Breeders’ Kim Deal’s background vocals on the eerily confessional “Little Dribble,” and bask in the warming feedback riffs of “No Queen Blues.” Washing Machine was recorded in Memphis—call it, The Din Sessions. Sonic Youth’s take on The Sun Sessions.—DAVID BERAN

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A/141-1/2

GAVIN October 13, 1995

Gavin

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THE NEW TRACK FROM THE PLATINUM ALBUM

Made In England

MANAGEMENT: JOHN REID
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the first single and video from Best of UB40 Volume Two
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