With Varessa Williams' help, we salute the growing impact of women in Adult Contemporary radio—not as listeners, which they are, but as music directors, programmers, and record promoters as well. For our A/C Special, Ron Fell has put together an all-star package. Consultant John Lund tells why so many women listeners are drawn to the format and how best to program and market to them. Music research specialist Mary Franco (top) writes about selecting music for playlists and tests with women—and men—in mind. "I have seen men underestimate women by thinking we don't like rock," he says. "Yet look at the success of Melissa Etheridge, Bruce Springsteen, and Hootie." Donna Brake, another radio vet, tells why women have come to dominate A/C promotion. Some of her reasoning will surprise you. Associate editor Diane Rufer (middle), who compiled a roster of women in the industry, also serves as our special Friend of Radio, which she most certainly is. Also, Beverly Mire visits with her fave rave, Simply Red's Mick Hucknall.

In News, we roll out the second wave of Arbitron ratings, visit industry confabs in London and New York, and update the Selena murder trial. Elsewhere, look for your registration card for the '96 Gavin Seminar in the home of the Braves, and check out the new, expanded charts in the A3 section. And don't forget to meet Meat Loaf (bottom), whose latest hit goes top 20 this week, and who's profiled in Top 40.
Produced by Don Was and Bonnie Raitt.
Recorded by Ed Chemey.
Mixed by Bob Clearmountain.
Management: Ron Stone and Jeffrey Hersh
for Gold Mountain Entertainment
Bryan Adams courtesy of A&M Records, Inc.

The premiere single from the forthcoming
Double-Album ROAD TESTED

Don't miss the PBS Special "In The Spotlight: Bonnie Raitt Road Tested" Premiering November 28!
Jimmy Bowen said, "I've already ranging, in fact, far beyond Tony Brown's background, and I sort of got thrust into this stash of singer-songwriters, and I was totally blown away. I got cast as their friend, and I was, but I wasn't trying to be. I just got caught up in those artists."

When I started playing with Emmylou Harris, after Elvis, that was my first introduction to what country music was really about. I came out of gospel and lived in Nashville, and I sort of looked down on country music. Emmylou indoctrinated me to hillbilly music on the bus. We listened to a lot of bluegrass. She played me Rodney Crowell, and guys in the band would play me a lot of old Gram Parsons stuff. I started going, "This is good stuff, I can relate to this." They skewered my taste.

People started wondering if I had any mainstream taste, although I worked with Steve Wariner and Diamonds and Dirt (with Crowell) had five Number One singles, and it went gold. That changed the way everybody felt about me. It made me feel for the first time that maybe I had good instincts. Then, when Jimmy Bowen left MCA, I inherited Reba and George Strait.

I found out that Reba liked Rodney's Diamonds and Dirt. She wasn't hesitant. She said, "You and I can try this together." Reba isn't afraid to expand. She keeps pushing the envelope.

Here's the common thread: An artist can bring me a song that's a smash, and he or she can sing it pretty good. And a lot of A&R people are signing artists right now based on a song that they brought in. I am totally enraptured with star presence. I've always been that way. There's a thing about Elvis. About Lyle. All the artists I've signed—the Mavericks, Marty Brown. He was such a hillbilly, but he had a presence that was undeniable. He didn't have depth as a mainstream artist, but he had depth for what he was doing. And that's the thing about all the artists I've been attracted to. They're the kind of person you wouldn't be afraid to drag in front of the President of the United States or Bruce Springsteen. You could say, "Come listen to this real quick."

A lot of artists that are being signed in Nashville today are like puppet artists, and they're only as good as the three-minute song they're recording. When Johnny Cash walks into a room, he makes me tremble. And a lot of A&R people do not feel that way. They may say, "Well, you're starstruck."

Well, I guess I am a little starstruck. That's what drives me.

Tony Brown is president of MCA Nashville, but to fans of country music, he's better known for his credits as a producer. His name has appeared on a wide range of albums ranging, in fact, far beyond mainstream country, as he's pushed buttons for Lyle Lovett, Nanci Griffith, and Rodney Crowell as well as for Reba McEntire, Alabama, and Steve Wariner. Brown, who as an A&R man signed the aforementioned artists to RCA and MCA, brings to his job a background as a musician, with roots in gospel and stints with Elvis Presley in the early '70s and Emmylou Harris in the early '80s.

As a musician, producer, A&R wizard, and, since 1992, a label president, the North Carolina native has heard it all. Here, he talks about the best artists have in common.

My whole approach to A&R came from my A&R heroes, who were Russ Titelman and Lenny Waronker in the '70s, when Warner Bros. was the king of pop music, and their roster was real diverse.

When I came to MCA in 1984, Jimmy Bowen said, "I've already taken care of established artists. I want you to express yourself. Have a little blind faith and go for it." So I was exploring for myself. I was so sheltered early in life, and I was exposed to a lot of music later in life, and now I had a chance to sign anything I liked. Ken Levitan turned me onto Nanci Griffith, and I'd hear Nanci, and Lyle was singing background, and I sort of got thrust into this stash of singer-songwriters, and I was totally blown away. I got cast as their friend, and I was, but I wasn't trying to be. I just got caught up in those artists.

When I started playing with Emmylou Harris, after Elvis, that was my first introduction to what country music was really about. I came out of gospel and lived in Nashville, and I sort of looked down on country music. Emmylou indoctrinated me to hillbilly music on the bus. We listened to a lot of bluegrass. She played me Rodney Crowell, and guys in the band would play me a lot of old Gram Parsons stuff. I started going, "This is good stuff, I can relate to this." They skewered my taste.

People started wondering if I had any mainstream taste, although I worked with Steve Wariner and Diamonds and Dirt (with Crowell) had five Number One singles, and it went gold. That changed the way everybody felt about me. It made me feel for the first time that maybe I had good instincts. Then, when Jimmy Bowen left MCA, I inherited Reba and George Strait.

I found out that Reba liked Rodney's Diamonds and Dirt. She wasn't hesitant. She said, "You and I can try this together." Reba isn't afraid to expand. She keeps pushing the envelope.

Here's the common thread: An artist can bring me a song that's a smash, and he or she can sing it pretty good. And a lot of A&R people are signing artists right now based on a song that they brought in. I am totally enraptured with star presence. I've always been that way. There's a thing about Elvis. About Lyle. All the artists I've signed—the Mavericks, Marty Brown. He was such a hillbilly, but he had a presence that was undeniable. He didn't have depth as a mainstream artist, but he had depth for what he was doing. And that's the thing about all the artists I've been attracted to. They're the kind of person you wouldn't be afraid to drag in front of the President of the United States or Bruce Springsteen. You could say, "Come listen to this real quick."

A lot of artists that are being signed in Nashville today are like puppet artists, and they're only as good as the three-minute song they're recording. When Johnny Cash walks into a room, he makes me tremble. And a lot of A&R people do not feel that way. They may say, "Well, you're starstruck."

Well, I guess I am a little starstruck. That's what drives me.
Selena's Killer Goes on Trial

BY ALEXANDRA HASLAM

The trial of Yolanda Saldivar, accused in the shooting death of Tejano singing star Selena, is already taking on much of the same notoriety as other recent celebrity-involved cases. In fact, some observers have unofficially dubbed this case "Hispanic O.J."

The trial venue was moved from Corpus Christi, Texas, to Houston because of advance publicity, and already defense attorneys seem determined to malign the young singer's wholesome image.

Selena Quintanilla Perez was shot and killed last March in Corpus Christi, Texas, by 35-year-old Yolanda Saldivar. Saldivar is the founder of Selena's fan club, and was more recently employed by the singer to run both the fan club and her two Texas boutiques.

Prosecution attorneys are accusing Saldivar of shooting the singer when it was allegedly discovered the older woman was embezzling money from the businesses.

"The defense, however, contends that the shooting was accidental. Saldivar claims she had been upsets for over a year, who also serves as her business manager, wrongly suspected Saldivar of having romantic designs on the young singer, and encouraged Selena to break ties with her. Saldivar's attorney's claim she was suicidal when Selena encountered her for the last time, and that the gun fired accidentally as she waved it around hysterically, threatening to take her own life.

Saldivar faces life in prison if found guilty of intentionally murdering Selena.

A3 Station's Slow Growth Draws Ink

BY BEN FONG-TORRES

The world of radio and ratings is an impatient one. Take the case of KSCA/FM-Los Angeles. In the new summer Arbitron book, the A3 station ranked #25 in the market with a 1.4 in the 12-plus battle.

Although other demo cells are obviously more important to a station like KSCA, the local press has jumped on its slow growth. (The station switched formats from A/C KLIT in July, 1994.)

KSCA, the Los Angeles Times noted, "has barely caused a ratings ripple."

However, KSCA's 1.4 was a 4 jump from the previous book, and, with its target being adults 25-54, the station says its come in that cell has increased 23 percent, its audience share has jumped about 45 percent, and, since the format change, its revenues have grown by 250 percent.

"KSCA might not have the higher numbers, says radio buyer Ken Deutsch of Davis, Ball & Colonethito, but it has a very desirable and a very loyal audience."

And A3 consultant Dennis Constamintine, who has worked with KSCA, noted, "It's very slow building an audience. It builds a loyal core, and they become your evangelists. They go out and tell their friends about the station, and then their friends listen."

"The press quoted Jeff Pollack saying the station "tends to have a problem when it comes to being a little too eclectic or not being interesting enough." While KSCA has improved, he says, "they still have a long way to go to be a great station."

As reported last issue, KPWV led in the rankings in L.A. with a 5.3, followed by KIYE (4.8), KROQ (4.5), and KKBT/FM and KIIS AM/FM, tied with a 4.2. For more Arbitron, see next page.)

Research, Dereg Dominate Billboard Monitor Confab

BY DAVE SHOLIN

Outside, it felt more like spring than fall in New York, but inside the Marriott Marquis, the cold, harsh reality of radio in the '90s suffused in the second Billboard Monitor Seminar.

Group heads including Evergreen's Scott Gnilty and Group W's Dan Mason talked deregulation and its likely impact on the buying and selling of properties. In a nutshell, the view is that the big will get bigger and the small eaten up.

Urban confronted cross-over as KKBT (The Beat)-Los Angeles Director of Operations Harold Austin and cross-town KPWR (Power 106) MD Bruce St. James explained differences of philosophy and the makeup of their audiences. While crediting The Beat for breaking a lot of music, St. James was quick to note the power of Power 106 in selling records. Austin also pointed out radio's place in the pecking order of the entertainment world. "When Michelle Pfeiffer might be on the Stairmaster next to you at the spa," he said, "it's difficult to be impressed by a chance to meet the Baka Boyz."

Research rounded its database head at almost every session. Tastes of both Modern Rock and A/C audiences are changing. Q101-Chicago PD Bill Gambles and WMMS-Cleveland PD John Gorman agreed it's impossible to predict where music is headed, and suggested that programmers must be willing to "crash heritage every day."

Change was also on the agenda at Adult Top 40 and A/C, where Jon Coleman of Coleman Research warned that "dynamics are changing so fast, what's true in February won't be by October. New music comes along and the old sounds become passe."

At the most volatile session, Monitor publisher Michael Ellis laid out newly proposed guidelines for defining various formats. It was clear that one person's Top 40 was someone else's A/C or alternative, and the line between urban and crossover remains fuzzy at best.
SALES BREAKOUT IN CHICAGO:
9 TO 173 PIECES IN 1 WEEK

"This is how it's supposed to work: Find a record you believe in, play it a lot and your listeners buy it. What a concept! I should listen to Mary more often."
- Bill Gamble

THE NIXONS

"HAPPY SONG (MAKE IT RAIN)"

ON TOUR

OCT
20 — ST. LOUIS
21 — CHICAGO
22 — DETROIT
23 — CLEVELAND
24 — PITTSBURGH
25 — SYRACUSE
27 — DALLAS
28 — LONG BRANCH NJ
29 — BOSTON
30 — PORTLAND MA
31 — NEW YORK

NOV
2 — ROCHESTER
3 — BUFFALO

NOW ON OVER 100 STATIONS INCLUDING
Q101 KPNT WAAF KEGL KWOB WLZR
KBPI KISS KRXQ KGDE KTXQ KTBZ
KEGE KTCL WRZX KLZR WHYT WENZ

produced by mark dodson and the nixons • mixed by tory wright • management: paul mugent and mike swinford

VIDEO
NO.1 VMJ
ALTERNATIVE
TOP 40
DIRECTED BY MATT MAHURIN
Summer ARBS: Breaking Records & High Times

In Philadelphia, KYW claims an amazing 80th consecutive 124 win, while KGO-San Francisco nab's its 60th top spot. Cal Ripken Jr.'s got nothing on these two.

WASHINGTON, D.C.: KQRS-Minneapolis, WQSR and WJWY-Baltimore; KMOX-St. Louis; WTVY-Pittsburgh; WMJL-Cleveland; WIZF and WRRM-Cincinnati; WHOK-Columbus; and KDDA-Dallas are all prime movers, up a full point or more. The big winner, however, is KOA-Denver, which jumps three full points into all market's second spot.

SAN FRANCISCO: KGO/A N/T 6.9 6.7. KCBS/A News 4.8 5.1. KMEL/F D/T 4/0 4.4 4.6. KQKJ/A/ F Oldies 3.6 4.2. KNBR/A Sp/S 3/ 1.4 4.1. KFRC/A&F Oldies 3.1 4.0. KYLD/F D/T 4/0 3.6 3.9. KTOI/F A/C 3.3 3.5. KFNS/F A/C 3.3 3.3. KGOF/F A/C 2.7 3.1. KTIS/F Alt 3.5 3.0. KPFX/Alt N/T 3.0 2.7. KBLX/F A/C 2.7 2.6. KABL/Alt 2.6 2.5. KFCD/A&F Class 2.8 2.5.

PHILADELPHIA: KYW/A News 7.3 7.4. WUSL/Urb 6.2 6.4. WQAD/Urb A/C 5.8 5.6. Wogi/A Oldies 5.3 5.2. WYSP/F Class-RM 4.5 5.0. WYKS/F Talk 5.7 5.9. WPEN/Alt 4.8 4.8. WXTU/F Alt 4.6 4.7. WWMR/A Alt 5.2 4.5. WBBM/A C/T 4.7 4.4.

WASHINGTON, D.C.: WPGC/F Dance 8.4 7.3. WHUR/Urb 4.3 6.7. WZMQ/A&F Cent 6.0 5.4. WASF/H C/A 4.2 4.7. WRRX/F A/C 4.2 4.7. WJFK/F Talk 3.5 4.1. WKYS/F Urban 3.9 4.1. WMAL/A Oldies 3.8 3.9. WBIG/F Oldies 4.3 3.9. WHFS/F Alt 4.4 3.8.

DETROIT: WJLB/F Urban 9.5 10.3. WJR/A Fl Svc 7.4 7.9. WNW/J News 5.2 5.2. WNFC/I A/C 4.7 4.9.

BOSTON: WWW/F Centy 4.9 4.5. WRIF/F Alt 4.0 4.5. WMXO/F Urb A/C 4.4 4.3. WMC/F Oldies 3.6 4.0.

WPXO/T 5.8 6.1. WJMN/F Dance 5.1 5.9. WBPN/C Oldies 4.5 5.7. WNMX/F A/C 3.9 4.5. WEIE/I Sports 4.2 4.4. WLX/T F C.Rk 4.1 4.3. WCVB/R Class 3.7 4.2. WBXH/F A/C 4.8 3.8. WSSH/F A/C 3.2 3.1. WEGO/F 7/0s 3.3 2.7. WAAB/F Alt 2.8 2.6. WBOS/F A/C 3.3 2.5.


PITTSBURGH: KDKA/F/N/T 12.7 12.5. WVDE/F Alternates 10.8 11.0. WPFK/W Oldies 6.6 7.0. WJAS/WWJ/F Centy 6.3 6.9. WBZZ/F/T 4.0 4.6. WAMO/F Urban 5.7 5.4. WTVY/F A/C 4.0 3.7. WTAE/F/N/T 3.9 4.2. WJAS/F Oldies 5.3 4.0.

CINCINNATI: W2XO/F/T 6.9 6.4. WAMO/F Urban 5.5 4.9. WTVY/F A/C 3.7 4.3. WAMO/F Urban 5.7 5.8.

DALLAS: KXDA/F Urban 4.6 5.7. KSCS/F Centy 6.0 5.6. KKing/F A/C 5.4 5.2. KJGS/F Oldies 5.1 5.1. KQD/F Centy 4.9 5.1. WBAP/A N/T 5.1 4.9. KLUV/F Oldies 3.9 4.6. KEGL/F Alt 4.0 4.4. KOUM/A A/C 5.5 5.3. KPLX/F Centy 4.0 4.1.

HOUSTON: KKBX/F 6.4 7.1. KDA/F A/C 6.0 6.8. KILT/F Centy 5.1 5.8. KMOM/F Urb A/C 4.7 5.1. KMMX/F A/C 4.4 4.9. KJOU/F Oldies 5.0 4.9. KKDF/F A/C&F Centy 5.3 4.5. KTRH/A N/T 5.0 4.4. KBUE/F T40 4.4 4.3. KLFH/F Oldies 4.7 4.1.

MIAMI: WEDR/F Urban 5.7 5.8. WMR/W Span 5.8 5.4. WHTG/Urb A/C 5.1 5.1. WLYW/F A/C 5.2 5.1. WPON/D/T 5.0 5.1. WQI/A Span 4.0 4.4. WMRK/F Oldies 3.5 3.9. WRYT/F T30 4.0 3.8. WKDJ/F Span 3.6 3.8. WFLC/F A/C 3.8 3.6.

ATLANTA: WWVE/F Urb 11.9 10.4. WKKX/F Centry 9.6 9.4. WSRS/N A/C 7.2 7.1. WNNF/F Alt 6.2 4.9. WPGC/F A/C 4.6 4.5. WPCJ/F A/C 3.0 2.7. WHRL/F Urb A/C 5.6 5.5. WSTG/F T40 5.2 5.4. WSB/F A/C 4.4 5.1. WHTF/A Urb 5.0 4.4. WKLS/F Alt 5.6 4.4.

SEATTLE: KIOQ/F Urban 9.1 9.7. KUEE/F/T 5.9 6.3. KKBG/A&F Oldies 5.7 5.5. KZQX/F A/C 5.9 5.5. KASO/F A/C 5.5 5.2. KFAX/F Alt 5.8 4.7. KINM/F/70s 3.8 4.8. KALC/F A/C 4.2 3.9. KDKS/F T40 4.5 3.7.

Baltimore: WBBM/F T40 6.9 6.4. WDAL/F Urb A/C 6.5 5.4. WQRR/F A/C 6.1 5.4. WLTT/F A/C 5.2 4.7. WOFA/F Oldies 5.3 4.9. KEGS/F Alt 5.9 5.7. KQED/F A/C 5.9 5.5. KRCN/F Oldies 5.7 5.4. KFAX/F A/C 5.5 5.2. KBBQ/F A/C 5.4 5.0. KNYD/F Alt 4.8 4.5. KSLY/F A/C 3.7 4.2. KPZL/F A/C 3.2 4.8.

DENVER: KDIA/F N/T 9.1 9.7. KXLA/A Oldies 5.3 5.9. KDKF/F A/C 5.6 5.7. KQIX/F A/C 5.9 5.5. KSTP/F A/C 5.3 5.2. KBBQ/F A/C 5.8 4.7. KIMM/F/70s 3.8 4.8. KALC/F A/C 4.2 3.9. KDKS/F T40 4.5 3.7.


KSLX/F A/C 4.2. KQXR/F A/C 4.4. KSLX/F A/C 4.4. KSLX/F A/C 4.4.

COGNITIVE: (left) Commissioner: Steve Resnik (left)

An interesting result this week: Indianapolis beat San Francisco. Did anyone pick the Colts? Yes: Greg Aiosa, Laura Hinson, and Joe Wallace.

More people than you might guess picked the Saints over Miami. They were Joe Preskell, Dave Cline, Alan Shapiro, Bob Delaney, Jayne Simon, Mel DeLutte, Tony Smith, Larry Hollins, Al White, Jim McGorry, Marc Packer, and the Wittmans.

Jayne Simon won the Week 7 Playoff over John Colusante, Greg Shaver and Stan Goman with her guess of 38 points for the Denver-Oakland game.

The Leaders

23. WRONG: Al Taurena

24. Don Anti


27. Dave Cline. Sue Davies, Dick Merkle, Al Shapiro, Denny Stilwell

28. Mary Corsick, Ted Incandela, The Phantom, Jayne Simon


A Date With Gavin Country

The second GAVIN Country Seminar will hit Los Angeles next April 25-27, in conjunction with the broadcast of the Academy of Country Music Awards scheduled for April 24.

For more information, see Cindy Hoelde's "Inside Country" column.
a tribute to john lennon

WORKING CLASS HERO

featuring

Red Hot Chili Peppers
Mad Season
Candlebox
Blues Traveler
Screaming Trees
The Minus 5
Magnificent Bastards
Flaming Lips
Super 8
Cheap Trick
Collective Soul
Sponge
Toad The Wet Sprocket
Mary Chapin Carpenter
George Clinton

EARLY ADDS INCLUDE:
WKLT
KJOT
WYNF
WPLR
WTOS
KFMZ
KATT
KFMG
WLZT
WYKT
WRLT
KBOS
KFMG
WMVY
KROK
WJSE
KPNT

http://www.hollywoodrec.com/lennon


Fifty percent of artist royalties, producer royalties, and of Hollywood Records' net profits from this album will be used to establish a dedicated fund administered by The Humane Society of the United States. Through grants, funding will be provided for pro-active programs conducting, promoting and furthering spay and neuter efforts for cats and dogs.
Yanks Yank UK’s Crank At U.S. Radio Workshop

BY KENT ZIMMERMAN

It was a blatant act of reverse invasion as our British sister publication Music Week hosted a day-long U.S. Radio Workshop at a secluded London country club.

More than 150 representatives of the British music industry participated in the whirlwind, ten-event, one day workshop subtitled, "Breaking Records in America.”

Representatives of the U.S. included Arista’s Rick Bisceglia, keynoter Garry Wall of Wall Media, Jeff McCluskey of McCluskey & Associates, Daniel Glass of Rising Tide, and Harry Levy of Levitation Entertainment.

Radio experts included Brian Phillips of 99X-Atlanta, Steve Rivers of Pyramid Broadcasting, and Mike Callahan of 91X-San Diego.

GAVIN’s David Dalton, Bob Galliani, Max Tolko, and Kent Zimmerman shared in the emceeing and hosting of sessions that concentrated on providing an overview of the complexities of American format radio.

With Wall’s keynote overview and Bisceglia’s nuts and bolts insight, the U.K. attendees were eager to find out what it will take for the Brits to regain dominance of the United States charts.

It was Tolko who best assessed the situation as cyclical. “What do you want from us?” Tolko joked to the del

gates. “You’ve dominated the scene for 30 years, now give us a break and let us play our own music for a little while.”

The event ended with the Yanks engaging in a little “On The Grid” battle, raising a dozen new British releases.

The top three voo-getters were “Morning Glory” by Oasis on Epic, “Kelly’s Heroes” by Black Grape on Radiactive and “Girl from Mars” by Pulp on Island.
BOB SEGER
& THE SILVER BULLET BAND

"LOCK AND LOAD"
The first single from
IT'S A MYSTERY

MOST ADDED AT TOP 40 AND ROCK RADIO!
26 Top 40 Adds Out-Of-The-Box
60 Rock Adds Out-Of-The-Box
Over 350 Total BDS Spins
LP IN STORES OCTOBER 24

12 NEW STORIES FROM THE PREMIERE STORYTELLER.
PRODUCED BY BOB SEGER. MANAGEMENT: FUNCH ANDrews c 1995 CAPITOL RECORDS, INC.
We've been on Bruce Roberts' before. We spun Roachford's 'Only they think they've heard the band Osborne's 'One of Us.' Spin it and Simon Will, PD, WQCY/FM-Quincy, Ill. week."

What's Going On?

12 Gavin October 20, 1995

Secret,' it's a perfect night song for Melissa Etheridge's 'Your Little "The phones are really hot for

BRUCE CHRISTOPHER, PD, KSLY-San Luis Obispo, CA. "Toad the Wet 'The Presidents of the United States...- Lump (Columbia/CRG)

DAVE EVAN, OM/PD, WIL/WM.

ED KANOI, PD, KONG-Lihue, Kauai, Hawaii. "Curiosity calls are coming in from women on Joshua Kadison's 'Take It on Faith.' Michael Jackson is Number One at retail for the fifth week."

SILVIN WILL, PD, WCRQ/FM/Quincy, Ill. "Our listeners are all over Joan Osbourne's 'One of Us.' Spin it and prepare to answer the request line. Our audience is trying to identify This Perfect Day's 'Headache; they think they've heard the band before. We spun Roachford's 'Only to Be with You' 32 times. I can't understand why more programmers haven't discovered this track."

CHAD BOWAR, PD, KRDR-Grants Pass, Ore. "The Backstreet Boys 'We've Got It Going On' is our most requested song after less than three weeks. We've been on Bruce Roberts 'When the Money's Gone' for two months, and it's doing very well here. Hootie's 'Time' is a no-brainer."

JON NORTON, MD, KYW-Bismarck, Nd. "We went nuts on Smashing Pumpkins 'Buller with Butterfly Wings' - it's great. We love the Bonnie Raitt/Bryan Adams duet. We put Tom Cochrane's 'If I Were You' on our daytime Smash or Trash, and got 100 percent thumbs up. No one negative call."

CHRIS ABATE, PD, WNNJ-NeWroN, N.J. "The phones are really hot for Melissa Etheridge's 'Your Little Secret.' It's a perfect night song for us. The spins are increasing for Goo Goo Dolls' Name (Warner Bros.)

MIKE JACOBSON - 'You Are Not Alone' is Number One at retail for the fifth week."

MARK RED, APD/MD, KQK-Kearney, Neb. "Confirming action at KYYY-Winnipeg, Man. 'Alanis Morissette's 'Hand in Hand' in My Pocket' is getting more calls than just about any song we've ever played. On the first spin you know Meat Loaf's 'I'd Lie For You (And that's The Truth) (MCA)

JOE MARTINEZ, MD, HOT 102.3 (WXLC) - "Every time I answer the phone, it's a request for Coolio. There's good response to the Corrs' 'Dreaming of You.'"

DAVE CHRISTOPHER, PD, KSLSan Luis Obispo, CA. 'Toad the Wet Sprocket's 'Good Intentions' is probably their best recording since 'All I Want.' It's less passive than the average Top 40 song and is being accepted by all age groups. In the first couple of weeks, Collectives Soul's latest is reacting much the same as 'December;' good female appeal."

ED KHAN, PD, KLONG-Long Beach, Calif. 'SYSTEM: Red's 'Feel So Good' is doing well, but it seems to be getting played less frequently than when it first hit."

Dave Davido, PD, WDKE-DeKalb, Ill. 'Silverchair's 'Tomorrow' breaks into the top five requests for the first time. We're getting good feedback for the Red Hot Chili Peppers CDQ Artist, Columbia/CRG"

COLUMBUS, Miss. "I've been testing Edwyn Collins' 'A Girl Like You.' Good reaction...added it this week. We're testing Tears for Fears' 'God's Little Monster' and Selena's 'Dreaming of You.'"
"We've Got It Goin' On"

THE SCOOP:

Tom Gjerdrum, PD WZPL, Indianapolis: "Early research shows that the Backstreet Boys will be a mass appeal hit record in all demos." ... **22 Spins**

Glen Kalina, PD WIOQ, Philadelphia: "Top 10 phones in a week! ... Blowing Up!" ... **12 Spins**

Don London, PD WNVZ, Norfolk: "Z-104 has been playing the Backstreet Boys since its debut 4 weeks ago and have seen it turn into a big requesting record. Early call-out shows huge potential in all areas." ... **42 Spins**

Dave Robbins, PD WNCI, Columbus: "A great pop smash for the fall. 3rd highest ranking record with women 18-21!" ... **42 Spins**

Larry Irons, PD KWNZ, Reno: "Since 'We've Got It Goin' On' — it's developed into the 3rd or 4th most requested record at night!" ... **31 Spins**

Clark Ingram, PD WPXY, Rochester: "It's a great sounding adult-rhythmic record on 98-PXY!" ... **21 Spins**

THE STATS:

- Over 1000 Spins and 4 million listeners.
- Video #12 at THE BOX and requesting heavy in: Boston, Atlanta, Tampa, Miami, Dallas, Chicago, Los Angeles and San Francisco.
- Debuting this week on Billboard's Hot 100 Singles Chart.
MOST ADDED

GROUP HOME
Luv'n Proof (Payday/FFRR)

ILL BISKITS
God Bless Your Life (Atlantic)

NEW
ONYX - Last Dayz (JMJ/Def Jam Recording Group)
SUPERNATURAL (Kaper/RCA)
QUESTIONMARK ASYLUM - Get With You

RA
LV
TW

2 1 S
CHEF RAEKOWN - Ice Cream (Loud/RCA)
2 2 2
CYPRESS HILL - Three Times In The Air/Killa Hill (Ruffhouse/Columbia)
6 5 S
BLAHZAY BLAHZAY - Danger (Mercey)
4 3 S
KRS-ONE - MC's Act Like They Don't Know (Live)
3 3 5
CROOKLYN DODGERS '96 - Return Of The Crooklyn Dodgers (Forty Acres And A Mullet/MCA)
12 7 6
MOBB DEEP - Give Up The Goods (Loud/RCA)
19 11 5
ERICK SERMON - Tell 'Em/Bombdigy (Def Jam/Island)
14 10 8
SMIF N' WESSUN - So What Ya Think About (Wreck/Nervous)
9 9 9
JAMAL - Eats Em All (Rowdy/Arista)
21 13 10
LOD FINESE - Hip To Da Game (Peso)
17 12 11
FAT JOE - Success (Relativity)
25 16 12
PHARCYDE - Runnin' Drop (Delicious Viny/Capitol)
6 13 13
KOLG FAP - It's A Shame (Cold Chillin'/Eric Street)
14 14 14
DA YOUNGSTAAZILLY FUNKST A - I'll Make Ya Famous/Blowout/90 Kur (PopArt)
34 35 35
THE GENIUS - Liquid Swords (Getfin)
8 8 8
DAS EFX - Real Hip-Hop (eastwest/EGG)
20 19 19
GOODIE MOB - Cell Therapy/Soul Food (LaFace/Arista)
7 15 5
SHOW SOUNTRACK - REDMAN & METHOD MAN: How High (Def Jam Recording Group)
36 19 36
JUNIOR MAFIA - I Need You Tonight (Cold Chillin'/Epic Street)
34 28 28
KAPONE - Wo Is My Life? (Big Beat/Atlantic)
16 18 18
RED HOT LIVER TONE - Wanna Make Moves (Selected)
13 20 20
MAD SKILLZ - Nod Factor (Big Beat/Atlantic)
11 17 23
FUNKMASTER FLEX - Safe Sex, No Freaks (Wreck/Nervous)
26 26 26
SUPHERB - 90008 (Wild West/American)
24 27 27
ZAP - Temptations (Intersected/Atlantic)
31 29 29
SMOOTH THE MA Hustler (Hustlin/Smokin' Blues) (Profile)
32 31 37
JURASSIC 5 - Unified Rebellion (Burl)
35 32 35
WC & THE MAAD CIRCLE - West Up! (Payday/FFRR)
28 27 27
GIMME FUBA - A Little Of This (Elektra/EGG)
23 23 23
KEITH MURRAY - This That Hit/Dip Dip Di (Jive)
12 22 22
JADAFONCE - It's A Shame (Cold Chillin'/Eric Street)
14 25 25
DUGG Eval - Chos On Where's Da Party At (Gen Street/L.S)
36 35 35
FUNKDUBSTERS - XXX Funk (Immortal)

NEW
34
METHOD MAN - The Riddler (Nimbo) (Atlantic)
24 30 35
MASTAK ACE INCORPORATED - Sin't On Chicano (Delicious Viny/Capitol)
29 37 37
RBX - A.W.O.L. (PremeBred)

NEW
37
THE GROUP HOME - Luv'n Proof (Payday/FFRR)
30 33 3 S
A.Z. - Sugar Hill Feat. missjones (EMI)
25 39 39
MANNISH - Expect That (BLANK LABEL)
16 21 40
GURUS JAZMATZ VOL. II - Respect The Ancholithic Feat. Bahamadia (Chrysalis/EMI)

Chartbound

QUESTIONMARK ASYLUM - Get With You
(Special Ed - Lyrics (Paffle)
(Kaper/RCA)
SUPERNATURAL: Buddah Blessed 0 (Mind Tricks)
(DYNYX - Last Dayz (UMI/Def Jam Recording Group)
(lasteastwest/EGG)

Like That! by Thembsa S. Mshaka

The Best of Hip-Hop... and More

Def Jam is breakin' off more hip-hop history with the genre's first boxed set, The Def Jam Music Group 10th Year Anniversary. The track listing will bring tears to your eyes, y'all. Def Jam has collected 54 of hip-hop's best loved and best produced songs on this four disc (or cassette) set, and it will flow easily from tiny nightclubs and youth centers to skating rinks and park playgrounds, as the liner notes say. It is a stunning testament to the innovative and timeless institution that is Def Jam. Another set to bump takes up only one album, but it's a montage of five albums from Flints "Big Haller", MC Breed. As Ichiban president John Abbey says, "in a musical world ever-changing as the desert sand, MC Breed represents the element of stability." The Best of Breed is a cornucopia of funk featuring two new cuts, two new remixes, and 14 hits 'not to be slept on," as another set does. DJ's are noting that since she is on digital cable air! He just announced that this industry that Rhythm Rocker is not off the air! He just announced that this would be his last year at the helm of the Funk Box, so we've got him 'til '96. The rocker wants "to give a young person a shot, and move on to the next level." But, he adds, "I'll never stop makin' moves for hip-hop." Now he's a true fan - lifting as he climbs. Are you taking notes? Andre Harrell has taken over Motown and will no doubt sprinkle some Uptown flavor there. Chuck Bone will be coming over from Uptown as well, but as an A&R man. Nice move, Chuck. The Lost Boyz are currently on hold, to the dismay of Randall at WRAS-Atlanta, who says, "Their single is so phat. I can't believe it's not blowing up." We'll see what happens with Uptown artists and other employees and let you know first, of course... Andrea at SWE has a problem. Since she is on digital cable radio, she needs CDs (DA's if your single isn't manufactured on the disc format). Think about it when you service her, and try to get her those remixes and drops. By the way, she's lovin' Da Bush Babees' "Brooklyn Movements". She's on another level. Dante at KICB in Iowa is also drop hungry, so get his address by calling Urban Ride at (515) 955-1422. Happy holiday goes out to WZMB's Q-Mark, and my Dad will much (I mean one love). To all that recognize the real and supported Gavin's phattest rap special, many thanks, and keep it up. like that.

Editor: Thembsa S. Mshaka - Rap Assistant: Jackie Jones M Williams
Rap Reports Thursday Only 9 am - 4 pm
Station Reporting Phone: (415) 695-1950. Gavin Fax: (415) 695-2980
This is a lesson that makes you feel fine 
it kinda ease your nerves and relax your mind

RAW
HIDE
and
DON'T U
KNOW,
PART II

Two new rounds from the acclaimed solo debut
Return To The 36 Chambers: The Dirty Version,
hard on the heels of the hits
"Brooklyn Zoo" and "Shimmy Shimmy Ya."

"**** Maybe the most original vocalist in hip hop history."
 - Rolling Stone

**** - The Source

Produced by The RZA for Wu-Tang Productions
Executive Producers: Robert Diggs, Oli Grant, Mitchell Diggs, Dennis Coles, Dante Ross
**Gavin Rap Retail**

**Rap Singles compiled by Spence Abbot**

<table>
<thead>
<tr>
<th>No.</th>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>COOLIO</td>
<td>Gangsta's Paradise (MCA)</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>2</td>
<td>A.Z.</td>
<td>Sugar Hill feat. Miss Jones (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>3</td>
<td>KRS-ONE</td>
<td>Yo! A等级, They Don't Know (Jive)</td>
</tr>
<tr>
<td>21</td>
<td>11</td>
<td>4</td>
<td>CHEF RAEXRON</td>
<td>Ice Cream (Loud/RCA)</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>5</td>
<td>BONE THUGS N' HARMONY</td>
<td>#1 Of The Month (Relativity/Ruthless)</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>6</td>
<td>SHOW SOUNDBRACK - REDMAN &amp; METHOD MAN</td>
<td>How High (Def Jam Recording Group)</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>LUNIZ</td>
<td>I Got 5 On It (C-NOTE/Noo TRYBE)</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>8</td>
<td>JUNIOR MAFIA</td>
<td>Player's Anthem (Big Beat/Atlantic)</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>9</td>
<td>DAS EFX</td>
<td>Real Hip Hop (eastwest/EGG)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>10</td>
<td>GOOGLIE MCB</td>
<td>Del Tha Funkee Hommet</td>
<td>LaFace/Atlantic</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>11</td>
<td>LOST BOYZ</td>
<td>Jeeps, Beems &amp; Benz (Uptown/MCA)</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>22</td>
<td>CYPRESS HILL</td>
<td>Throw Your Set In The Air (Ruffhouse/Columbia)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>13</td>
<td>MYSTIKAL</td>
<td>Ya'll Ain't Ready (Jive)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>12</td>
<td>14</td>
<td>2 PAC - Temptations</td>
<td>(Interstate/Atlantic)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>15</td>
<td>JAMAL</td>
<td>Faded/E'm All (Roudy/Arista)</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>16</td>
<td>THE DOVESHACK</td>
<td>Summer Time In The LBC (G-Funk/Def Jam Recording Group)</td>
</tr>
<tr>
<td>25</td>
<td>19</td>
<td>17</td>
<td>MACK 10</td>
<td>On Them Thangs (Priority)</td>
</tr>
<tr>
<td>9</td>
<td>16</td>
<td>18</td>
<td>THE NOTORIOUS B.I.G</td>
<td>One More Chance (Bad Boy/Artsa)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>19</td>
<td>SHOW SOUNDBRACK</td>
<td>Soundtrack: Various Artists (Def Jam Recording Group)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>20</td>
<td>20</td>
<td>CROOKLYN YODDERS</td>
<td>95 (Crooklyn II) (MCA)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>21</td>
<td>THE GENIUS</td>
<td>Liquid Swats (Big Digg)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>15</td>
<td>22</td>
<td>W.C. &amp; THE MAHD CIRCLE</td>
<td>West Up (London)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>23</td>
<td>ERICK SERMON</td>
<td>Born Digg (Uptown/MCA)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>24</td>
<td>MASTA ACE INCORPORATED</td>
<td>Sittin' On Chrome (Delicious Vinyl/Atlantic)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>25</td>
<td>BLAHZAY BLAHZAY</td>
<td>Danger (Mercury)</td>
<td></td>
</tr>
</tbody>
</table>

**Rap Albums compiled by T-mor**

<table>
<thead>
<tr>
<th>No.</th>
<th>LW</th>
<th>TW</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>SHOW SOUNDBRACK</td>
<td>Soundtrack: Various Artists (Def Jam Recording Group)</td>
</tr>
<tr>
<td>10</td>
<td>7</td>
<td>2</td>
<td>KOOL G RAP</td>
<td>4.5 (Cold Chillin/Epic Street)</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>3</td>
<td>BONE THUGS N' HARMONY</td>
<td>E. 1999 Eternal (Relativity/Ruthless)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>CHEF RAEXRON</td>
<td>Only Built 4 Cuban Linz (Loud/RCA)</td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>5</td>
<td>DAS EFX</td>
<td>Real Hip Hop (eastwest/EGG)</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>6</td>
<td>JUNIOR MAFIA</td>
<td>Conspiracy (Big Beat/Atlantic)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>7</td>
<td>LUNIZ</td>
<td>Operation Stackola (C-NOTE/Moo Trybe)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>8</td>
<td>KRS-ONE</td>
<td>KRS-ONE (Jive)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>9</td>
<td>DANGEROUS MINDS SOUNDBRACK</td>
<td>Various Artists (MCA)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>10</td>
<td>A.Z.</td>
<td>Doe or Die (Emi)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>11</td>
<td>MACK 10</td>
<td>Mack 10 (Priority)</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>22</td>
<td>RBX</td>
<td>RBX Files (Premeditated)</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>13</td>
<td>THE NOTORIOUS B.I.G</td>
<td>Ready To Die (Bad Boy/Artsa)</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>14</td>
<td>THE TWINS</td>
<td>Conversations (Def Jam/RAL/Island)</td>
</tr>
<tr>
<td>11</td>
<td>12</td>
<td>15</td>
<td>2 PAC - Me Against The World (Interstate/Atlantic)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>15</td>
<td>THE DOVESHACK</td>
<td>This Is The Shack (G-Funk/Def Jam Recording Group)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>18</td>
<td>WC &amp; THE MAHD CIRCLE</td>
<td>Curbservin' (Payday/FFRR)</td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>19</td>
<td>DOUG E. FRESH</td>
<td>- Play (Ruffhouse/Island)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>15</td>
<td>20</td>
<td>BUSHWICK BILL</td>
<td>Phantom Of The Rapera (Rap-A-Lot/Noo Trybe)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>21</td>
<td>SOULS OF MISCHIEF</td>
<td>My Man's Land (RIP)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>22</td>
<td>SOUTH CIRCLE</td>
<td>Antha Day, Antha Balla (Suave/Relativity)</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>23</td>
<td>JAYO FELONY</td>
<td>Take A Ride (Profile)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>24</td>
<td>SHAGGY</td>
<td>Boomtown (Virgin)</td>
</tr>
<tr>
<td>19</td>
<td>21</td>
<td>25</td>
<td>C-BO</td>
<td>Tales From The Crypt (AWOL)</td>
</tr>
</tbody>
</table>

---

**3rd Annual Rap Roast**

**Honoring:**

**Funk Master Flex**

**Thursday November 16th, 1995**

At The Puck Building, NYC

For Information call: (212) 802-7333

JOIN US IN ROASTING HIP-HOP'S HOTTEST DJ
On the Air

Journal Broadcast Group, Inc. of Milwaukee, Wis. has reached an agreement with Apoge Radio Limited Partnership of Portland, Ore. to purchase three Tucson, Ariz. stations. KMXZ/FM, KKHG/FM, and KKND/AM. Pending FCC approval, JBG expects to begin operating the stations later this year. The Arbitron Company has brought aboard Bruce Supovitz as senior account executive in Columbus, Md. Supovitz comes from Infinity's WLIQ/FM Baltimore, where he was general sales manager. KMJ Shreveport, La. ups Candy Marshall, a.k.a. Candy Rain, to MD. She'll also continue in the APD post...

Karen Curtis moves across town, from WPBF West Palm Beach, Fla. to Oldies 94.3 (WQMS/AM). She comes in as morning show co-host and news anchor...

WTMJ's Tampa Operation Director, Mason Dixon, has been elevated to VP/Operations Radio

On The Air Continued on page 69

Flash

Continued on page 69

It's nice to turn on 120 Minutes and see the same host every week. Glad MTV wired up to the talent of Matt Pinfield. THE FLASH will watch more often. Rumors are swirling of a Rising Tide sweeping the shores of the Island. Who knows where this will lead? With releases coming from Melissa Etheridge and U2, and this being a crucial time for Tripping Daisy, Meat Puppets and Menswear, wouldn't Island be crazy to let Steve Leeds go? Dave Ross jumps from Island to Capitol, where he will be Vice President of Rock Promotion... Another rumored Rising Tide hire is Arista's Jim Urie... Over at Tag, Darren Higman is named VP/GM and Bobbie Galle is about to be appointed Senior Director of Publicity. Both shift to Tag from Atlantic and will relocate to the Big Apple... There's chatter surrounding Priority and Interscope setting up their own distribution network... It looks like Irish Apple... There's chatter surrounding Priority and Interscope shifting to Tag from Atlantic and will relocate to the Big Apple... There's chatter surrounding Priority and Interscope setting up their own distribution network... It looks like Irish Apple... There's chatter surrounding Priority and Interscope setting up their own distribution network... It looks like Irish Apple... There's chatter surrounding Priority and Interscope setting up their own distribution network... It looks like Irish Apple... There's chatter surrounding Priority and Interscope setting up their own distribution network... It looks like Irish Apple...
Inside College

CMJ Revisited

It's hard to believe it (no Joe Meek reference intended), but the month of October is almost behind us. At this point in the semester, the diligent college students (unlike yourself) are already starting to worry about finals, at this point in the year, neurotic working people (like me) are beginning to obsess about S.A.D. (Seasonal Affective Disorder) with the onset of winter. Ah, how we long for simpler times, happier times, when life was carefree and one's only concern was achieving a party pinnacle—like alcohol-induced vomiting at the expense of a major label. Let us return for a moment to those halcyon days, a.k.a. the CMJ Music Marathon. Let's take a few minutes to conjure and savor our beautiful memories...

Perhaps these photos will jog your recall the rest of the convention? May the music be with you.

TENTACLE'S ALISON HUNTED...

WRAS’s Alison Hunt, Warner Bros’s Rob Goldkling, and Capitol’s Tommy Daley mug at Pukefest.

CAN YOU GUESS WHO SUBMITTED THESE PICS?

Once again, it’s Capitol’s Tommy Daley, this time with KFSR MD Chrisi Henderson.

AUTO DA FE

(600 de f) n. 1. the public ceremony in which the Spanish Inquisition pronounced judgment and passed sentence on those tried as heretics. (1-r): Band members Ben Webber (Elektra), Errol Kolosine (Caroline) and Kris Gillespie (Matador) don’t seem concerned. Not pictured: Tommy Daley.

AUTO DA FE ENCORE

pl. autos da fe 2. the execution by the secular power of the sentence thus passed, esp., the public burning of a heretic.


SEANA BARUTH

MAGNETIC FIELDS

Get Lost (Merge)
The brilliant Stephen Merritt’s latest release is trickling out to radio. WUSC and WXDU jumped to ADD. Get Lost this week; look for much more in the immediate future.

SEANA BARUTH

Return for a moment to the brilliant Stephen Merrit’s latest release.

The brilliant Stephen Merritt’s latest release

Let us return for a moment to the brilliant Stephen Merritt’s latest release.

Let us return for a moment to the brilliant Stephen Merritt’s latest release.
THE LEMONS
DEBUT EP on CD, CASSETTE AND VINYL
IN STORES
OCTOBER 24, 1995
College Picks

THE BOO RADLEYs
WAKE UP! (Creation/Columbia)

Ask any knowledgeable anglophone to name the most underrated British band, and the answer will undoubtedly be The Boo Radleys, a Liverpool quartet born amidst the United Kingdom's white noise indie scene (Slowdive, Chapterhouse, Moose, etc.) but never directly pigeonholed as "shoegazers" by the British press.

In all probability, the Boos managed to avoid being stereotyped because of Martin Carr's top-notch songwriting (many would mention him in the same breath as Dinosaur Jr.'s J Mascis or MBV's Kevin Shields), and by managing to brilliantly reinvent themselves for each successive album.

The band's fourth and latest masterpiece is Wake Up!, a disc that is possibly the most perfect pop offering from Liverpool since the Beatles' Revolver. The opening track, "Wake Up Book," is solid pop that's brazen, optimistic, and powerful enough to make your day. "It's Lulu" is a hair-slaking, hand-clapping, foot-stomping hit that—with its incredible hook, heavenly harmonies, and trumpets—would likely have inspired mass swooning in an earlier age. It's high time that the Boos received more recognition both, state-side and abroad. Don't miss your Wake Up! call. —ERIC SHEA

SPAIN
The Blue Moods of Spain
(Restless)

Spain is fronted by Josh Haden (son of legendary jazz (con Charlie Haden), so as you might expect, this Cali-based trio's sonic revelations drip with cool, atmospheric vibes. Consisting of Hayden on bass and dueling guitarists Ken Boudakian and Merlo Podlewski, Spain preside over a smoky realm where late night jazz phonic, mild country twang, and soulful blues collide into a slow-motion whirlpool of rich moody ambiance. For the most part, Spain keep their tempo way down in the subterranean, creating hypnotic lulls of pure blue sound. Haden is the type of bassist who is concerned primarily with feeling; he'd rather invoke a soothing mood than lay down intricate, self-indulgent chops. Thus, every note is an exercise in fluidic lingering. Meanwhile the guitars sound as if they have been submerged many fathoms below the deep blue sea, as they wash gently and completely over Haden's moody blue toneology. The Blue Moods of Spain is quintessential after-hours music, guaranteed to simultaneously invoke feelings of melancholy sadness and ultimate cool. —SPENCE D.

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

This is the story; the very and attitude. These two qualities lay the cornerstone of Oasis' success and brilliance. On their second album, (What's That) Morning Glory? Oasis beats the sophomore jinx and deliver a disc that's actually more cohesive and mature than Definitely Maybe, their debut. Noel Gallagher is Oasis' auteur, the visionary responsible for writing music and lyrics and producing the songs sung by his brother and sparring partner, Liam Gallagher. Like many other late-century artists, Noel also has a knack for "borrowing"—in this case parts of old songs that he recycles into great Oasis originals. "Don't Look Back in Anger" begins with the opening piano introduction from John Lennon's "Imagine," the title track lifts the main guitar hook from R.E.M.'s "The One I Love," and the album's stunning opener, "Hello," actually gives Gary Glitter a co-writing credit. Other standouts include the T. Rexish "Some Might Say," the jangly "She's Electric," and the magnificent "Wonderwall." —JASON L. COHEN

POP GUNS
Love Junky
(Zyx Music, 72 Otis Street, West Babylon, N.Y. 11704)

If you have a soft spot for pop bands fronted by female vocalists (the Cranberries and the Heart Throbs spring to mind), you'll get a bang out of the Pop Guns. In the Pop Guns' repertoire of songs, scenes take place on staircases, in rooms without furniture, and the back seats of cars, while the lyrics' lingering angst is offset by determinedly upbeat music. Supercharged drums rattle through "Get Out," and the guitars arch as Wendy Morgan's husky voice shakes nicotine to reveal a reservoir of anger. "Star" is pure pop laced with poppy background vocals and a monster chorus, while the twangy guitar of "Second Time Around" gives it a rural lift. The irresistible bounce of "A Miserable Boy" should put it on the map at radio, and Wendy's double-tracked vocals provide an added shadow of sound. "So Cold," an acoustic offering, closes this disc on a meditative note, but after the Pop Guns' arsenal of roving melodies, we're ready to lend an ear to Morgan's serious images of pain and loss. Look for the Pop Guns on the road this fall. —DAVID BERAN
Gavin October 20, 1995

Inside Country by Cyndi Hoelzle

The Academy of Country Music has announced that their annual awards show will be broadcast April 24, 1996. The date was changed from its original May slot at the request of NBC.

Now this is where you need to pay real close attention. Because of the change, GAVIN is changing the dates of the 2nd Annual GAVIN Country Seminar. It will take place April 25-27 in Los Angeles, the Thursday, Friday and Saturday after the awards show. This is a great opportunity to participate in what is regarded as the most innovative and imaginative Country programming seminar, as well as take part in the activities surrounding the Academy of Country Music Awards. We will be revealing more details as the seminar nears.

Now, for those of you complaining that Los Angeles is too far away, your friends at GAVIN have come up with an alternative. The main GAVIN Seminar will hit Atlanta February 7-9. Packed with insightful guest speakers and programming workshops, the GAVIN Seminar is always one of the year's great events. For more info, call us in Nashville at (615) 329-3231. We'll try to answer all your questions.

Congratulations to David Lee Murphy on his first Number One record. We've been huge fans ever since watching him quiet a hos- terous GAVIN Seminar cocktail party crowd with just his voice and guitar.

Don't Miss
Robin Emley's lips, Terri Clark's muscles, and more, on this month's Gavin Country Video Magazine.

On the Row
Brad Chambers has been named VP Promotion for Veritas Music. The former KPLX PD was most recently with Dan Hexter's Management Associates. Chambers will be hiring a full promotion staff for the label, whose first release will be Bob Woodruff...Indie promoter Ann Christman has joined Wynn Jackson's Country Club Enterprizes as Director, Sales and Marketing...Myers Media has moved to what some are calling "Music Row East"—Cummins Station. Find Joan and the gang at 209 10th Ave. South, Suite 447, Nashville, TN 37203, (615) 244-4588/tax/ (615) 244-0016, or e-mail: meyers@edge.net. Former Bug Music plugger Leslie Barr is the new Creative Director for Harlan Howard Songs. Baker & Meyers have signed with Falcon Management (co-managers of Travis Tritt with Ken Kragen)...Capitol Nashville's MidCentral whiz Steve Hodges is now working out of St. Louis, (314) 530-9093/tax/ (314) 530-9910.

Around the Dial
WMTX PD Mason Dixon has been promoted to VP/Operations Radio Tampa, and will oversee the programming for WMTX AM/FM as well as Hot AC WRBQ AM/FM...Tony Thomas has turned over the programming of KMPS to General Programming Director Tony Meier...Indie promoter Leslie Barr is the new Creative Director for Harlan Howard Songs. Baker & Meyers have signed with Falcon Management (co-managers of Travis Tritt with Ken Kragen)...Capi...
COUNTRY

Up & Coming

Reports Adds Weeks
88 5 5 BRETT JAMES - "I Could See Love (Cancen"
80 73 1 * WADE HAYES - What I'd Mean To Say (Columbia/CRC)
63 14 3 DON WALLACE - The Left Hand Of God (Columbia/CRC)
62 22 2 CHELY WRIGHT - Listening To The Radio (Polydor)
62 34 2 BOY HOWDY - Field Of Dreams (Curb)
50 50 1 * CONFEDERATE RAILROAD - When He Was My Age (Atlantic)
41 37 1 * TY ENGLAND - Smoke In Her Eyes (RCA)
40 3 3 DAN SEALS - Healing Kind (Intersound)
37 16 1 * BELLAMYS - We Dared The Lightning (Bellamy Bros./Intersound)
34 21 1 * TIM MCGRAW - Can't Be Really Gone (Curb)
27 27 1 * TERRI CLARK - When Boy Meets Girl (Mercury)

Dropped: #17-Shannondog #25-Tami Clark #42- Wesley Dennis #43-Tracy Lawrence #45-David Ball #48-Tim McGraw Victoria Shaw Shelby Lynne.

* Indicates Debut

CMT Adds

HELEN DARLING - I Haven't Found It Yet (Decca)
JOHN PRINE - Ain't Hurtin' Nobody (Oh Boy)
TERRI CLARK - When Boy Meets Girl (Mercury)
TIM McGRAW - Can't Be Really Alone (Curb)
WADE HAYES - What I Meant To Say (Columbia/DKC)

Album Cuts

TIM McGRAW - Renegade/Great Divide
JOHN MICHAEL MONTGOMERY - Cowboy Love
CLEDUS "T" JUDD - Refried Dreams/Please Take The Girl

The Florida Marlins didn't make it to the post-season, but they did get to meet Ken Mellons, who is seen giving head trainer Larry Starr and relief pitcher Mark Gardner some tips for next year.

Now, where else could you find a scene like this one? Why at the Gwn Country Seminar, of course. Caught promoting between sessions were BNA's Dale Turner, John Anderson, Sony's Debi Fleischer, Film House's Dave Nichols, Westwood One's Ed Salamon, and Marco Promotion's Joe Redmond.

The CMA presenled some special awards during its recent member-ship meeting. Warner/Reprise's Bob Saporiti and Capitol Nashville's Wayne Halper were presented with the President's award. Sap was recognized for his pioneering international efforts, and Halper was honored for his work with the Country Music Retirement center. Other awards centered around internation-al achievement: The Jo Walker- Meador Award was given to CMT for its role in the expansion of country music internationally, and the Connie B. Gay Award was presented to Capitol Nashville's VP/International Cindy Wilson.

The Country Radio Music Awards were announced during a live broad-cast October 3. Votes for the second annual awards showed which featured performances by host Clint Black, Alan Jackson, Neal McCoy, Shania Twain, John Berry, Ty Herndon, Martina McBride Rick Trevino, and Legend Award winner Merle Haggard, came from over 200 radio stations. The winners were:

BEST MALE ARTIST: Clint Black
BEST FEMALE ARTIST: Shania Twain
BEST NEW ARTIST: Ty Herndon
ALBUM OF THE YEAR: Who I Am, Alan Jackson
SINGLE OF THE YEAR: "Any Man Of Mine," Shania Twain
SONG OF THE YEAR: "Your Love Amazes Me," Shania Twain
ENTERTAINER OF THE YEAR: Vince Gill
LEGEND: Merle Haggard

We're committed to country, and this extended guarantee should prove it," says VP/GM Peter Smyth. Stay tuned...By the way, congrats to everyone at BGS, who raised $91,000 for St. Jude's last weekend with their first Country Cares Radiothon. Congratulations to KOWF, who raised $37,000 for the Special Olympics with their Country Night at the Moonlight benefit concert and silent auction.

On finding songs for her debut album: "I listened to at least 1,000 tapes over the three months we were in production. That may seem excessive to some people, but I'm the only person who knows what speaks to me...and I wanted to make sure I had the strongest, most potent songs on this project."

On 'Even God Must Get The Blues': "We close the album with 'Even God Must Get The Blues.' It describes some rough realities, which makes you appreciate what you've got. For example, if you have someone who believes in you, or if you're that person for someone else, you're 90 percent there. When I heard that song, I wept. It really brought into focus what you can do with music and what you can do through music. Garth actually had it on hold, so I called and asked if he wasn't cutting it, would he release it to me. He's been such a good friend of mine, been so encouraging, that he not only said 'yes' to letting me have the song, but he agreed to sing it on it."
# Americana Inroads

**BY ROB BLEETSTEIN**

My phone's been ringing more frequently of late with what has to be the downside of any programmers' day. Understanding that a promoter's job is to promote, there still has to be some insight into the job being done. Maybe the term is musical harassment, and Americana is not immune. While it may be the job of both the programmer and promotion person to work their hardest at achieving their own goals, some thought and consideration must be put into the process, for the good of all involved.

As hard as one may try, dealing with the volume of product that streams across one's desk on a daily basis is no easy task. But what can be avoided, and will have to be avoided in order for Americana to succeed on its own terms, is promoters barking up the wrong tree. Granted, our panel is a very bastardized one, with a mix of programmers from several walks of life, but all that's really required is some investment of time and conversation with stations to find out precisely what will and will not fly.

The main tangle seems to come

---

### Chartbound

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Reports</th>
<th>Adds</th>
<th>H</th>
<th>M</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>62</td>
<td>34</td>
<td>26</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>52</td>
<td>25</td>
<td>24</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>56</td>
<td>19</td>
<td>23</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>47</td>
<td>23</td>
<td>21</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>50</td>
<td>12</td>
<td>28</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>45</td>
<td>15</td>
<td>21</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>41</td>
<td>15</td>
<td>19</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>44</td>
<td>7</td>
<td>9</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>42</td>
<td>1</td>
<td>23</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>38</td>
<td>12</td>
<td>20</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>39</td>
<td>11</td>
<td>19</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>37</td>
<td>11</td>
<td>18</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>46</td>
<td>14</td>
<td>17</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>41</td>
<td>3</td>
<td>26</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>38</td>
<td>4</td>
<td>3</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>37</td>
<td>4</td>
<td>17</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>36</td>
<td>4</td>
<td>8</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>34</td>
<td>1</td>
<td>10</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>40</td>
<td>9</td>
<td>3</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>35</td>
<td>1</td>
<td>6</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
<td>37</td>
<td>5</td>
<td>5</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>36</td>
<td>5</td>
<td>5</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>35</td>
<td>0</td>
<td>4</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>35</td>
<td>1</td>
<td>3</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>35</td>
<td>8</td>
<td>5</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
<td>31</td>
<td>2</td>
<td>7</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>31</td>
<td>2</td>
<td>4</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td></td>
<td>34</td>
<td>10</td>
<td>2</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td>29</td>
<td>0</td>
<td>2</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td>26</td>
<td>5</td>
<td>13</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td>26</td>
<td>0</td>
<td>3</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td></td>
<td>31</td>
<td>7</td>
<td>12</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td>29</td>
<td>0</td>
<td>4</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td></td>
<td>27</td>
<td>3</td>
<td>1</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td></td>
<td>24</td>
<td>5</td>
<td>5</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td></td>
<td>24</td>
<td>3</td>
<td>13</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td></td>
<td>25</td>
<td>3</td>
<td>2</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td></td>
<td>20</td>
<td>0</td>
<td>7</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td></td>
<td>23</td>
<td>1</td>
<td>3</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>23</td>
<td>0</td>
<td>3</td>
<td>12</td>
<td>8</td>
</tr>
</tbody>
</table>

---

**American Inroads**

**BY ROB BLEETSTEIN**

Knowing a Station's Needs

---

**TOP TIP**

**BROTHER BOYS**

Presley's Grocery

(Sugar Hill)

The rootsy sound of the Boys catches on with a debut at 28.

---

**RECORD TO WATCH**

**OLD 97'S**

Wreck Your Life

(Bloodshot)

I'm laying my chips on this one to win you all over big time. The kids love it and you will too. One of this week's most added.
when more rock or hard-core folk-sounding product is pushed to more country-leaning stations, and vice-versa. In most cases, the programmer is going to know what will work for their station, and what music he/she feels they can legitimately take a chance on. The mere fact that we even have stations willing to take these chances is something to be grateful for, so let’s not blow it by pushing im-proper product down their throats.

We’re dealing with an album format here, and there is going to be resistance to adding a record for that “one song,” and rightfully so.

A quick glance at the chart and its upper region will clue you in as to what type of records have the cross-appeal of most of the reporting panel. There’s always been a fine line between rock and country, and that happens to be where we sit at this moment.

Take the time to get to know the stations you’re working your records to. Ask for an aircheck if necessary, so you can get the feel of the station, or give me a call so we can discuss your product and see if this is the most viable avenue. And if a station doesn’t go on your record, please don’t make them ask what part of “No” you don’t understand. I know it can be a sticky situation at times, but we’ve got to have a better understanding of both the music and the stations we’re dealing with in order for Americana to thrive.

LOOSE ENDS

It sounded like the breaking of more than a few strings, but Dallas Dobro has left KICE/FM-Bend, Oregon. A long-time radio fave and staunch Americana supporter, there’s no doubt Dobro will surface soon in a leading capacity. KICE will stay on board with Donna Britt taking over the music duties. Her call times will be Thursdays and Fridays from 8:30 to 9:45 a.m. PST. Give her a welcome ring at (503) 388-3300...And while you’re on the line, say hello also to Marlene Lopez who takes over promotion duties at Hightone Records. Make sure you’re extra friendly to her when she calls, seeing as how she’s much cuter than both Darrell Anderson and Chris Roldan (from this perspective).

BUSH IN ’96

G故IN AMERICANCA

Americana Picks

RIDERS IN THE SKY
Always Drink Upstream from the Herd
(Rounder)

After their foray into the world of major labels, the Riders return home to Rounder Records with another release full of their brand of singing cowboy-Western music. While deeply ensconced in the traditions of Gene Autry, Roy Rogers, and the Sons of the Pioneers, this trio always manages to sound fresh with the fiddle antics of Woody Paul and the sharp wit of Too Slim, as evident on “The Trail Tip Song” (“Don’t squat with your spurs on”). Former Asleep at the Wheel member Chris O’Connell duets with Ranger Doug Greene on “The First Cowboy Song,” and there are new takes of the standards “Rawhide” and “Cattle Call.”

THE CACTUS BROTHERS
24 Hrs., 7 Days a Week
(Capitol Nashville)

One of Music City’s more alternative country-leaning bands, the Cactus Brothers’ second release finds them in a good state of mind with producer Randy Scruggs at the helm. The title track is a fine starting point if you’re unfamiliar with the Cactus’ style, and their re-make of John Fogerty’s “Lodi” is refreshing. Head Cactus Paul Kirby’s ballad “Secret Language” belongs on country airwaves, and their take on Lucinda Williams’ “He Never Got Enough Love” is another stand-out track. It’s a good sign that a band of this caliber is getting its shot with a major Nashville label; a better sign would be them getting the airplay they deserve.

GREG BROWN
The Live One
(Red House)

While there’s no shortage of folk singers making the rounds these days, Greg Brown definitely stands out among the pack. Last year’s The Poet Game was his strongest outing yet, and now The Live One helps familiarize those who are new to his music with more of his engaging repertoire. “Just By Myself” is perhaps the best justification a loner may ever find. Brown’s gruff and gravelly delivery works best on the delicate “Spring Wind” and ‘Brand New ’64 Dodge.”

Brown also throws in his take on Richard Thompson’s “1952 Vincent Black Lightning,” and Van Morrison’s “Moondance.” If Greg Brown decides to become a rock star, you’ll remember this as his unplugged album. Otherwise, it’s an audio document of one of the country’s finest traveling minstrels.

STEVEN FROMHOLZ
The Old Fart in the Mirror
(Tried & True)

Steven Fromholz holds a special resonance with me. He was one of my earliest tastes of Texas music when I caught him on my first Austin City Limits broadcast almost 20 years ago. A major part of the early Austin scene, but not as heralded as some of his compatriots, Fromholz returns with a live one recorded at the Birchmere in Virginia. The classics “Dear Darcie” and “I’d Have to Be Crazy” are mixed in with many other of Fromholz’s unique blend of free-form, folk-sci-fi-cowjazz. —Rob Bleifstein

Don’t mail your CD to radio!

Let Gavin do it for less than it would cost you to do it yourself.

ALL Formats
ALL Reporters to
ALL Trades
any day of the week.

Call Lou Galliani (805) 542-9999
<table>
<thead>
<tr>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>506</td>
<td>+43</td>
</tr>
<tr>
<td>2</td>
<td>415</td>
<td>+91</td>
</tr>
<tr>
<td>3</td>
<td>300</td>
<td>+55</td>
</tr>
<tr>
<td>4</td>
<td>338</td>
<td>+62</td>
</tr>
<tr>
<td>5</td>
<td>336</td>
<td>-24</td>
</tr>
<tr>
<td>6</td>
<td>296</td>
<td>+9</td>
</tr>
<tr>
<td>7</td>
<td>289</td>
<td>+48</td>
</tr>
<tr>
<td>8</td>
<td>281</td>
<td>+38</td>
</tr>
<tr>
<td>9</td>
<td>269</td>
<td>+29</td>
</tr>
<tr>
<td>10</td>
<td>239</td>
<td>+42</td>
</tr>
<tr>
<td>11</td>
<td>238</td>
<td>-43</td>
</tr>
<tr>
<td>12</td>
<td>221</td>
<td>+19</td>
</tr>
<tr>
<td>13</td>
<td>219</td>
<td>-25</td>
</tr>
<tr>
<td>14</td>
<td>217</td>
<td>-17</td>
</tr>
<tr>
<td>15</td>
<td>212</td>
<td>-27</td>
</tr>
<tr>
<td>16</td>
<td>210</td>
<td>-2</td>
</tr>
<tr>
<td>17</td>
<td>208</td>
<td>+42</td>
</tr>
<tr>
<td>18</td>
<td>202</td>
<td>+56</td>
</tr>
<tr>
<td>19</td>
<td>193</td>
<td>+31</td>
</tr>
<tr>
<td>20</td>
<td>193</td>
<td>-30</td>
</tr>
<tr>
<td>21</td>
<td>191</td>
<td>-7</td>
</tr>
<tr>
<td>22</td>
<td>181</td>
<td>-22</td>
</tr>
<tr>
<td>23</td>
<td>177</td>
<td>-7</td>
</tr>
<tr>
<td>24</td>
<td>165</td>
<td>-36</td>
</tr>
<tr>
<td>25</td>
<td>164</td>
<td>+18</td>
</tr>
<tr>
<td>26</td>
<td>156</td>
<td>+9</td>
</tr>
<tr>
<td>27</td>
<td>156</td>
<td>-12</td>
</tr>
<tr>
<td>28</td>
<td>156</td>
<td>-15</td>
</tr>
<tr>
<td>29</td>
<td>147</td>
<td>0</td>
</tr>
<tr>
<td>30</td>
<td>147</td>
<td>-23</td>
</tr>
<tr>
<td>31</td>
<td>146</td>
<td>-40</td>
</tr>
<tr>
<td>32</td>
<td>139</td>
<td>0</td>
</tr>
<tr>
<td>33</td>
<td>139</td>
<td>-32</td>
</tr>
<tr>
<td>34</td>
<td>138</td>
<td>-26</td>
</tr>
<tr>
<td>35</td>
<td>135</td>
<td>-12</td>
</tr>
<tr>
<td>36</td>
<td>132</td>
<td>+6</td>
</tr>
<tr>
<td>37</td>
<td>132</td>
<td>-10</td>
</tr>
<tr>
<td>38</td>
<td>121</td>
<td>NEW</td>
</tr>
<tr>
<td>39</td>
<td>113</td>
<td>+22</td>
</tr>
<tr>
<td>40</td>
<td>112</td>
<td>-9</td>
</tr>
<tr>
<td>41</td>
<td>109</td>
<td>-26</td>
</tr>
<tr>
<td>42</td>
<td>104</td>
<td>+19</td>
</tr>
<tr>
<td>43</td>
<td>104</td>
<td>-42</td>
</tr>
<tr>
<td>44</td>
<td>102</td>
<td>-1</td>
</tr>
<tr>
<td>45</td>
<td>100</td>
<td>-28</td>
</tr>
<tr>
<td>46</td>
<td>100</td>
<td>-28</td>
</tr>
<tr>
<td>47</td>
<td>99</td>
<td>NEW</td>
</tr>
<tr>
<td>48</td>
<td>92</td>
<td>+1</td>
</tr>
<tr>
<td>49</td>
<td>90</td>
<td>NEW</td>
</tr>
<tr>
<td>50</td>
<td>89</td>
<td>NEW</td>
</tr>
</tbody>
</table>

**Most Added**

G/Z/R (55)
- IRON MAIDEN (50)
- NAILBOMB (40)
- ALICE IN CHAINS (38)
- NUBI GODS (32)
- HOSTILITY (27)

**Top Tip**

**WICKER MAN**

'You Annoy Me' (Hollywood)

Heavy spins from DMX(18), KOFX(10), WGLZ(10), WKT(A9) and WIKI(9) helps Wicker Man grab this week's highest debut. Look out for the smokin' full-length.

**Record To Watch**

G/Z/R

Plastic Planet (TV7)

The partnership between Geezer Butler and Burton C. Bell is impressive. This record is nothing short of amazing. The heavy spins club includes WGLZ(20), DMX(15) and WSOU(15).

---

**Gavin Rocks**

**Radio Riffage**

By Rob Fiend

As fall slowly creeps into winter, hard rock/metal radio finds itself saturated with dozens of releases. With Epic Records' new Ozzy Osbourne release, Ozmosis, Elektra/EEG's new Anthrax album, Stomp 442, Hollywood's Wicker Man, g/z/r's Plastic Planet on TV7, Roadrunner's Life Of Agony release, Life Of Loving Grace, and Defiance Recordings' Humble Gods, rock radio has plenty to choose from.

How hard rock/metal directors decide what gets spun is based on whether or not the sound of a particular artist compliments the sound of their station. One metal director, who asked not to be identified, says, "Just because something is on a major label, or it's a new release from a band with past successes, it doesn't guarantee airplay. There's a lot of crap being pushed to us (metal radio) that's just plain bad, like Iron Maiden."

Not all hard rock/metal directors had negative input this week.

WHEL Providence's Joey Severance says, "I love the g/z/r, but Iron Maiden and Dangerous Toys are really lighting up the phones."

"My listeners are going crazy over Life Of Agony, and Cathedral was a huge success right out of the box," says WERS-Boston's John Larosa. "The partnership between Geezer Butler and Burton C. Bell is impressive. This record is nothing short of amazing. The heavy spins club includes WGLZ(20), DMX(15) and WSOU(15)."

---

**Hard Kopy**

By Rob Fiend

**Radio Riffage**

As fall slowly creeps into winter, hard rock/metal radio finds itself saturated with dozens of releases. With Epic Records' new Ozzy Osbourne release, Ozmosis, Elektra/EEG's new Anthrax album, Stomp 442, Hollywood's Wicker Man, g/z/r's Plastic Planet on TV7, Roadrunner's Life Of Agony release, Life Of Loving Grace, and Defiance Recordings' Humble Gods, rock radio has plenty to choose from.

How hard rock/metal directors decide what gets spun is based on whether or not the sound of a particular artist compliments the sound of their station. One metal director, who asked not to be identified, says, "Just because something is on a major label, or it's a new release from a band with past successes, it doesn't guarantee airplay. There's a lot of crap being pushed to us (metal radio) that's just plain bad, like Iron Maiden."

Not all hard rock/metal directors had negative input this week.

WHEL Providence's Joey Severance says, "I love the g/z/r, but Iron Maiden and Dangerous Toys are really lighting up the phones."

"My listeners are going crazy over Life Of Agony, and Cathedral was a huge success right out of the box," says WERS-Boston's John Larosa. "The partnership between Geezer Butler and Burton C. Bell is impressive. This record is nothing short of amazing. The heavy spins club includes WGLZ(20), DMX(15) and WSOU(15)."

---

**Gavin October 20, 1995**
Gavin Rocks

Rock Chartbound

*My Dying Bride (80) Fierce
*Leeaay (79) Fierce
*Alice In Chains (71) Columbia
*Internal Bleeding (71) Pavement
Dropped: #44 For Love Not Lisa #45 311, #48 Sven Gal, #50 Fudge Tunnel

TOP REQUESTS

LIFE OF AGONY
ANTHRAX
OZZY OSBOURNE
FEAR FACTORY

Rock Picks

HANZEL UND GRETYL
Ausgeflippt
(Energy)

Afer man destroys the planet, the remaining humans will be governed by droids, and industrial music will be the norm. Lupie and Vas Kallus, who are preparing for the future, are the masterminds of Hanzel und Gretyl—a cyber rock band that specializes in manipulating aggressive rhythms and melodies through synthesizers, drum machines, and FX units, and using sound effects taken from space documentaries, films and people. From the danceable beats of "O Gemini 31" to the metallic hooks of "Watch TV Do Nothing" Hanzel and Gretyl deliver a swarm of industrious music that’s glazed with dark melodies and infectious rhythms. During live performances Hanzel und Gretyl incorporate bassist Ginger Bread and drummer Pat Wolff to project a larger sound, while avoiding the fallacy of a pre-taped show. Ausgeflippt isn’t a "metal" record, but it definitely merits a listen.

7 SECONDS
The Music, The Message
(Epic/Immortal)

Kevin Seconds has resurfaced with his band’s major label debut The Music, The Message. It only took 15 years of touring, eight indie labels, and four EPs for 7 Seconds to land a major label gig. Well, it’s better late than never, and besides, if 7 Seconds were signed to a major label during their heyday, nobody would have liked them. The Music, The Message offers 16 tracks that rock radio will find worthy of several spins. "Ghost" kicks off the CD with classic finger-picking bass lines, strumming guitar licks, crashing drums, and harmonic vocals. In addition to this and the title track, "Kind Future," "TalkBox," "Soch & Such," "The Kids Are United" and "Born Without a Mind" are fast paced, and embody the '70s punk flavor which a lot of today’s so-called "punk" bands lack. The rejuvenized

Plastic Planet

add it now!

add the self-titled album on halloween

Hollywood Records

http://www.hollywoodrec.com/wickerman

©1995 Hollywood Records
Don’t Be A Pussy

“OUTTA MY FACE"
The first single from SHOCK BOX
Full Length "DROPPIN THE BOMB"
On Your Desk Now!

ROCKS

7 Seconds doesn’t contain a whole lot of hard rock elements, but it will appeal to Kevin Seconds’ fans, as well to commercial rock radio.

**G//Z/R**
Plastic Planet
(TVT)
Black Sabbath founding member and “metal” bass guru Geezer Butler is still angry at the world, and g//z/r is the tool with which he expresses his frustration. With help from Fear Factory’s Burton C. Bell, who interprets Butler’s dark lyrical content, g//z/r is the epitome of defiant and furious rock and roll. I’ve been listening to the advance of Plastic Planet for weeks, and it still remains in my “regular listen” pile. This album is a brutal testament to all things hard rock and metal. From low-end grinds to terminal drum slams to Burton’s haunting vocals, there’s nothing not to like. All tracks merit airplay, particularly “Drive Boy Shooting,” “House of Clouds,” “Catatonic Eclipse,” “x13,” and “Giving up the Ghost.” Plastic Planet is a tribute to dark themes and loud music, and is a must play for metal radio.

**WICKER MAN**
Wicker Man
(Hollywood)
Hollywood Records is proud to present Wicker Man. And proud they should be, since the band’s single, “You Annoy Me,” captured last week’s (10/13) second most added spot, with 45 adds, and was also this week’s highest debut. Wicker Man have been rockin’ the Chicago scene since 1990, and are now prepared to assault hard rock/metal radio with their self-titled debut. Wicker Man is not for the faint listener, but rather for those who mesh to the fusing of hard rock and industrial. The band offers a very intense listen that incorporates grating dual guitar licks, blasting bass lines, pummeling drums, and raging vocals courtesy of Keith Patrick. Stand out tracks include “Passyack Motorgasm,” “Shit Kicker” (features White Zombie’s D), “Misclassify,” and “Jawbreaker.” Rid your station of repetitive rock with a dose of Wicker Man.

**SHOCK BOX**
Dropping the Bomb
(RTN)
Most of you are already familiar with this Chicago-based band, since their debut release went for adds a few weeks back. If you’re not yet familiar with them you should be. Dropping the Bomb is eleven tracks worth of steely guitar licks and driving rhythms that will keep your metal listeners tuned. They offer no frills or any kind of industrial gimmicks. Instead, Shock Box grails the old school metal style by the throat and chokes it. “Whatcha Gonna Do,” “Outta My Face,” “Man on a Mission,” “Jesus Love Tank,” and “Walk All Over You” are a few of the stand-out tracks that contain impressive riffage and aggression. Shock Box is a far cry from anything remotely alternative, which is not only refreshing, but also a good reason for metal radio to give them a few spins.

**Marilyn Manson**
Smells Like Children
(Nothing/Interscope)
Following up its successful debut, Portrait of an American Family, Marilyn Manson is back with a sophomore effort, Smells Like Children. It’s safe to say that Marilyn Manson is one of the all-time evil bands to invade rock radio’s airwaves. Smells Like Children is just as out there and disturbing as the group’s previous release, showcasing the band’s patented mix of synthesized noise with crunchy guitars and scathing vocals. “Kidder Grinder (Remix),” “Diary of a Dope Fiend,” “Dance of the Dope Hats,” “Scabs, Guns, and Peanut Butter” are a few of the aggressive tracks that are radio friendly. Be sure to check out the dark rendition of the Eurythmics’ “Sweet Dreams (Are Made of This).” This version is darker and more depressing than anything Joy Division ever wrote—perfect for your manic depressive listener. There are a handful of tracks that you may want to scan for lyric content, but otherwise Marilyn Manson is higher on the evil meter than—dare I say—Alice Cooper. This group needs to play at the next Christian Coalition Tea Dance.

**HOSTILITY**
Brick
(Century Media)
Wichita, Kansas is not leading the country in crime but it is home to Hostility. Brothers Dean (vocals/guitar) and Duane Book (drums) hooked up with guitarist Jamie Mai and bassist Todd Herzog to bring their version of aggressive rock to life. Brick is the band’s debut and it’s just as hard as the name suggests. With the exception of the acoustic-laced “Goodbye” (great song), the album is saturated with low, low-end guitars, brooding bass lines, and guttural vocals. From the double-time slams of “More Air,” to the ferocious romps of “Spinie,” to the chopping hooks of “One Wrong World,” Hostility delivers hard biting metallic hard rock. Give your listeners a taste of Brick and look out for the hidden track.

**Affiliates**

Music by [Artist Name] in [Venue Name] on [Date].

**Contact**

For Radio Promotion - Skateboard Marketing Ltd. 516-328-1103

**Gavin Rocks**

**Artist Profile**

**Label:** TVT Records

**Radio Promotion Contact:**
John Perrone/Doug Lagamba/Gary Jay (212) 979-6410

**Latest Release:** Plastic Planet

**Add Date:** October 17, 1995

A few facts about the artist:

- g//z/r is comprised of bassist Geezer Butler, 22-year member of Black Sabbath, Fear Factory’s Burton C. Bell on vocals, longtime Ozzy Osbourne drummer Deen Castronovo, and guitarist Pedro Howe.

A few facts about the album:

- Produced by Geezer Butler and renowned knob-twister Paul Northfield, Plastic Planet was written entirely by Geezer Butler. The album is the ‘90s version of the unyielding intensity and dark lyric writing that launched the mighty Black Sabbath.

Thoughts on rock radio:

- “There should be more stations playing heavy music” — Geezer Butler

General Info:

- There is an EPK available for anyone who would like to see the making of the album. Call TVT to see it. The video for the single, “Drive Boy Shooting” is a commentary on guns and violence in youth culture. The featured teen in the video is Geezer’s son Biff.

Touring:

- After playing their first ever gig at the Limelight in New York (10/15), the band is now plotting several more live attacks on the hard rock world. Currently, Geezer Butler is on tour with Ozzy Osbourne. Fear Factory is the opening band on this tour.
Arrgghh! Fresh Meat, Part Two

Darren: We played "Soul City" a lot, and it lit up the phones. This is the kind of record that has a "rootsy" sound that, although completely foreign to any other format that I know of, works very well with your Pearl Jam's, and your Green Days, and stuff like that. We're now spinning the Dash Rip Rock album that came out. They're local which makes a lot of difference.

Max: So you feel you can get away with this kind of stuff?
Darren: Absolutely. Of course we can't go overboard with it. We can't be all rockabilly sounding records. It's a balance we try to obtain, but there'll be enough of the "alternahits," as we jokingly call them, to justify slipping in something a bit different from time to time.

Max: And what about your library?
Darren: We go back a great deal. We feel that the tracks we play from our library say as much about us—if not more—than the currents that we play. We are trying to move away a little bit from the format's going to play it, when you have a record that's listened to it...love it.

Max: Do you think the Black Grape record's going to be big?
Darren: Of course we feel you can get that power! We asked a bunch of programmers what's REALLY working at radio. "Oh, Ooooooo, baby baby, I can feel the power!"

FOLK IMPULSION
Natural One (London)

CIV
Can't Wait One Minute (Lava/Atlantic)

GREEN DAY
Geek Stink Breath (Reprise)

GARBAGE
Queer (C5)

SMASHING PUMPKINS
Bull With Butterfly Wings (Virgin)

MOST LIKELY TO SUCCEED
They're just seedlings, but watch em grow.

TOAD THE WET SPROCKET
Good Intentions (Reprise/Columbia/CRC)

TRIPPING DAISY
Piranha (Island)

THE RENTALS
Friends of P (Reprise)

ALICE IN CHAINS
Greed (Columbia/CRC)

MELISSA Etheridge
Your Little Secret (Island)

**Data**

**MOST REQUESTED**
**SMASHING PUMPKINS**
Bull With Butterfly Wings (Virgin)

**PRESIDENTS OF THE U.S.A.**
Lump (Pop Llama/Columbia/CRC)

**GREEN DAY**
Geek Stink Breath (Reprise)

**JOAN OSBORNE**
One Of Us (Mercury)

**ALANIS MORRISSETTE**
Hand In My Pocket (Maverick)

**ALICE IN CHAINS (20)**
Grind (Columbia/CRC)

**KACV, KPNT, WMAD, WCZH, WQNF, WORE, CFNT, WZRH, WPFX, WXNN, XTRA, WRXQ, WPBZ, WMMS, WHBT, KPOI, KEDI, KFTH, WRG, KXXR**

**FOLK IMPULSION (8)**
The Natural One (London)
WCZH, CFNT, KTBZ, WQX, KXCC, KPOI, KLK, WWDX, KXNG

**BETTER THAN EZRA (8)**
Roseolia (Swell/Elektra)
WPGU, WMAD, WQNF, XTRA, WPBZ, KPOI, WBCM, KITS

**SILVERCHAIR (8)**
Toreador (Epic)
WBUR, XTRA, WRXQ, WHTG, WBCM, KWOD, WWDX, KXNG

**R.E.M. (8)**
Tongue (Warner Bros.)
WMAD, WCZH, WPFX, XTRA, KCXX, KFTH, KTO, WENZ

**MOST SUN-UR-D**

**SMASHING PUMPKINS**
“It’s the best Buzzcôcks song I’ve heard in ten years”
– Bobby La Brea, Streetwise Punk Kid

KROQ’s “Snatch Of The Day” on Tami Heide’s 2-6 P.M. show last Friday
FROM THE ALBUM STEP RIGHT UP
Max Tout
Do you really need another Smashing Pumpkins review? The album's a smash, you'll deal with it forever, now let's move on.

VARIOUS ARTISTS
BLUE IN THE FACE SOUNDTRACK
(WARNER BROTHERS)

Dedicated followers of Harvey Keitel will have, by any means possible, already seen the movie Smoke. It was not your basic Mann 18 kind of release, but your local art house probably ran it for a few weeks. Now, as good as Smoke was, try to imagine a sort of sequel. But it's not a sequel. Same smoke shop, same Harvey Keitel character, different story line, with many surprising cameos (you won't find me spoiling the surprises). Blue in the Face is actually a better movie. Go see it. Then go buy the soundtrack—it's wonderful.

It could be a bit of a stretch for radio, but Executive Producer David Byrne is all over this thing. Check out his collaboration with the late Selena, "God's Child." Lou Reed has a ready-made radio song in "Egg Cream," and Geggy Tah does a commercially twisted version of "Why Can't We Be Friends?" Also, 'The Brooklynites' from Soul Coughing will make you look at this band in a whole new light. If you can't find your copy, call your local Warner rep, or go bother Bien'.

VARIOUS ARTISTS
STEP RIGHT UP: THE SONGS OF TOM WAITS
(MANIFESTO)

Speaking of interesting compilations, what was Evan Cohen drinking the day he thought of this one? Evan is an entertainment lawyer, and the owner of Manifesto Records. He thought it would be neat to put together a Tom Waits tribute. Wait, here's a line from his press release: "Cohen, purely as a fan, contacted his favorite bands. The caliber of artists to be found on this album can almost solely be attributed to his passion for music, and his considerable litigational skills." Here's a partial roster to whet your appetite. Pete Shelley, Violent Femmes, Pale Saints, Alex Chilton, Tim Buckley, 10,000 Manics, and Archers of Loaf. The beauty of Tom Waits' songs is that only Tom makes them sound like Tom, which means that you are not burdened with unfair comparisons in your brain when you hear other hands doing his material. The Femmes version of "Step Right Up" gets my vote as the one radio can deal with the best. Try it.

VARIOUS ARTISTS
HELP
(GO! DISCS/LONDON)

Out on the street this is known as the War Child album. It's an amazing collection of artists and songs, and the proceeds will go to benefit War Child, an organization that was started by two film makers after they witnessed the plight of children caught up in the horrors of the war raging in the former Yugoslavia. War Child has organized aid convoys of food, clothing, and medical equipment in Croatia and Bosnia. They have supplied musical instruments, equipment, CDs, and tapes to young people and radio stations. Hey, read the liner notes, so eloquently penned by Krist Novoselic this past August. You'll get the picture. Meanwhile, check out the bands. Oasis and Friends Inc., the Stone Roses. Paul Weller and Friends, Sinead O'Connor, Radiohead, Massive Attack, Portishead, Stereo MC's, Neneh Cherry with Trout, and Johnny Depp, just to name a few. I have no doubts that this will find its way onto your airwaves. Go nuts.

RUSTED ROOT
"ECSTASY"
(MERCURY)

"People shouldn't over think this one." So says Jim McNeil of Mercury, and he's right. "Ecstasy" is the second single from When I Wake, the album that has been out...
Sonic Youth "The Diamond Sea"

The First Track
From The New Album Washing Machine
the best songs on the LP, and a very good follow-up to “Send Me On My Way” (which some stations are still playing). Idlis, McNeil, and the rest of the Mercury hit squad are going to be making a very strong case for this cut—hear them out.

**RUTH RUTH**

**“UNINVITED”**

(VENTRUE/AMERICAN)

Over sixty of your brethren are now playing this song. Spins are increasing weekly. And Ruth Ruth is steadily creeping into the upper reaches of all the various charts. What’s going on here? Ask Mark Neiter, he’s the answer man with all the facts and figures, but a few listens to “Uninvited” will tell you it’s a real record. To me, though, the real story lies beneath track number one, and I think that’s what a lot of programmers are reacting to. This album is deep, deep, deep. “All Ready Down” would make a great follow-up single, it’s got kind of an Elvis Costello-meets-Green Day vibe. Then you get slammed in the face by the very next track, “Bald Marie.” And it doesn’t stop there. Radio is going to live with this record for a long time.

*Label mates, if you would like to see your artists’ upcoming releases published in Lookout, please fax your info to Shaggy Eric @ (415) 495-2580. First 50 fax senders will receive a free gift of recycled oxygen (offer good while supplies last).*
"This year's Alternative Darkhorse."

EVERCLEAR

"Santa Monica (Watch The World Die)"

the new track from SPARKLE AND FADE

OVER 120,000 ALBUMS
SOLD AND GROWING!

Insane and rising in our own weird way.

PRODUCED BY A.P. ALEXAKIS • MANAGEMENT: DARREN LEWIS
1. TAKE THAT - Back For Good (Arista)
2. MICHAEL JACKSON - You Are Not Alone ( Epic)
3. MARIAH CAREY - Fantasy (Columbia/CDG)
4. JANET JACKSON - Runway (A&M)
5. SOPHIE B. HANSON - As I Lay Me Down (Columbia/CDG)
6. Hootie & The Blowfish - Only Wanna Be With You (Atlantic)
7. JOHN WAITE - Ain't No Sunshine (Coyote)
8. MEAT LOAF - I'd Lie For You (And That's The Truth) (MCA)
9. ALL-4-ONE - I Can Love You Like That (Blitz/Atlantic)
10. JOHN WETTON - You're Not The Only One (Avalanche)
11. SARAH McLACHLAN - Agnus Dei (Windham Hill)
12. JIM BRICKMAN - "If You Believe" (Windham Hill)
13. JIM BRICKMAN - "I Wish You Well" (Capitol)

WASHINGTON - India's Greatest Hits

A/C chart.

CHANGES

Most successful year for the Mix 98.5 Station, John Lincoln Wright and Donald Lane, Division Street, Dub City, are part of a mix.

Congratulations to WMX- Boston on its Mix 98.5 Fall Fest '95. This two-day, (October 7 - 8), all-star free concert in Boston Common drew more than 125,000 spectators and included appearances and/or performances by Bruce Hornsby (picture above), Martin Page, Harry Connick, Jr., The Corrs, Joshua Kadison, Cyndi Lauper, Blessid Union of Souls, Nicki French, and Harold Melvin & the Blue Notes performing on three stages. Many local acts also, including Robin Lane, Division Street, Dub Station, John Lincoln Wright and Eye 2 Eye, also performed as part of the event. This was the third and most successful year for the Mix 98.5 Fall Fest, and thanks to some major sponsors, it's free.

TREND
Michael W. Smith, the artist who brought you the top 5 hit, "Place In This World" now delivers his best work yet, I'LL LEAD YOU HOME produced by Patrick Leonard, featuring the first single, "Straight To The Heart."

Exclusive Management: Blanton/Harell Entertainment
the only dream that matters has come true

FOUR-TIME GRAMMY WINNER

Bette Midler

IN THIS LIFE

THE NEW SINGLE FROM THE LUSH, WILD & BEAUTIFUL ALBUM

Bette of Roses

PRODUCED BY ARIF MARDIN

Call 1-900-ATLANTIC for a quick music tune-up.
Only $1 per call. Under 18’s get parent’s permission. Touch-tone phone required.
ATLANTIC RECORDS, NY, NY (212) 399-4433

A/C Picks

WHITNEY HOUSTON
"Exhale (Shoop Shoop)" (Arista)
Houston's ballad from Waiting to Exhale, her upcoming film with Forest Whitaker and Angela Bassett, is written and produced by Babyface. I can't think of a reason not to add this one out of the box. Can you say automatic?

BONNIE RAITT
AND BRYAN ADAMS
"Rock Steady" (Capitol)
Bonnie and Bryan set fire to this swampy rockin' track that's overflowing with soul and passion. The song fronts the soon-to-be-released Bonnie Raitt live album, Road Tested, which will tell what you've been missing if you've never witnessed Raitt in the flesh.

STEVE WINWOOD
"Reach for the Light" (MCA)
It's a bit of a departure for Steve Winwood to do a ballad from an animated feature film, but he succeeds with this charming Barry Mann/Cynthia Weil/James Weir-penned piece. It's a bit of a departure for Steve Winwood, and recall the chirpy dervishes of the ABBA-legend. May they rule!

DEF LEPPARD
"When Love & Hate Collide" (Mercury)
The fact that a Def Leppard single has a good shot at A/C is living proof how far A/C and the Leps have moved towards each other in this decade. Its powerful production values will endure this track to all the Hots—and many of the Moderates—of our format. Be sure to check out the A/C mix on the Pro-CD.

TEMPTATIONS
"Some Enchanted Evening" (Motown)
This one knocked me out. Richard Perry produced this Richard Rogers/Oscar Hammerstein standard, pulled from the South Pacific songbook, and it shows of the guys' vocals in such a new and refreshing light that it must be heard. Check this out!

MICHAEL W. SMITH
"Straight to the Heart" (Reunion/Arista)
Smith's newest single is strong on melody and praiseworthy in its lyric. He sings of a special power to "cut to the chase" in affairs of spirituality. This winner is written by Smith and Brent Bourgeois.

ACE OF BASE
"Beautiful Life" (Arista)
This is a hoot. Its as perky and energetic as our format allows. Ready to test the upper limits of the fun scale and recall the chirpy dervishes of the legendary ABBA—long may they rule.

"I like it and I'm not the only one." —Joe Braun, WHCO

Toni Land

Correspondence:
Howard Rosen
or Pete Schwartz
at 818-907-1122

Gavin A/C #1 Hits From:

10/21/94 ELTON JOHN - "Circle Of Life"
10/21/94 WHITNEY HOUSTON - "One Moment In Time"
10/23/97 KENNY G & LENNY WILLIAMS - "Don't Make Me Wait For Love"
10/24/98 PETER CENTERA & AMY GRANT - "The Next Time I Fall in Love"
10/21/98 KENNY ROGERS & DOLLY PARTON - "Islands In The Stream"
Few artists can claim the worldwide superstar status of Simply Red. Over the course of nine years and only four albums, the band has sold 25 million records, charted dozens of hit singles—including the U.S. #1’s “Holding Back The Years” and “If You Don’t Know Me By Now”—and packed arenas in both hemispheres.

Simply Red

Led by the effortlessly soulful vocals of Mick Hucknall, “Fairground” is the premiere single and video from Simply Red’s forthcoming album Life.

Album in stores
October 24th

Produced by Mick Hucknall and Stewart Levine

Management:
Elliot Rashman and Andy Dodd
for So What Arts Limited
in association with Lisa Barbaris
for So What Media and Management

On Eastwest Records America
compact discs and sound cassettes
http://www.elektra.com
Women have a better presence in Adult Contemporary music administration than any other contemporary music format. More than half of the national promotion persons working the format are women, and more than half of the vice presidents of A/C or Adult format promotion are women.

Radio hasn’t yet caught up with the music side in terms of women in positions of programming power. As with every radio format, the glass ceiling still exists. Fewer than 75 of the 375 current A/C stations have either a woman program director or music director. Only 22 of those stations have a female PD.

But despite the numbers, the quality of the female contingent is getting its recognition. At this year’s GAVIN awards in New Orleans, women won four of the six individual awards: Amy Doyle (WBMX-Boston) won Major Market Music Director, Donna Miller (KOSO-Modesto, Calif.) won Large/Medium Market Music Director, Donna Brake (Donna Brake Promotion) won Independent Promotion Person, and Elaine Locatelli (Columbia Records) won Promotion Person of the Year.

Distinguished graduates of the A/C school include former Epic Records Director of A/C Promotion, Polly Anthony, who’s now president of Sony 550 Music. Anthony’s Vice President of Promotion, Hillary Shaev, has done national A/C promotion for SBK and 550 on her way up the corporate ladder.

Our format’s listeners are mostly women. John Lund, a leading multi-format radio consultant and contributing editor for GAVIN, takes us on a fascinating statistical and strategic trip through the programming maze that leads to ratings and revenue success with female listeners. Donna Brake, a veteran of the A/C world as a programmer, editor and promotion executive, explores the history and impact of women promotion reps in our format. Mary Franco, the highly-creditialed former Music Director of WMXV (Mix 105)-New York, makes a case for more women making A/C’s music decisions.
Adult Contemporary & Female Radio Listeners: A Programming and Marketing Marriage

When programming to women, no single radio format has been as successful as Adult Contemporary. The female audience composition of a typical, successful A/C radio station often exceeds 60%. In fact, Adult Contemporary is the top format in capturing a female audience.

PROFILING THE A/C FORMAT

The Adult Contemporary format grew out of the '60s, matured in the '70s, and rapidly became the most popular radio format with the highest ratings for persons 12+. Today, A/C is very strong, and audience appeal is very powerful. The format continues to be a winner.

- When combining the quarter-hour shares of mainstream, Soft and Hot A/C stations, the Adult Contemporary format enjoys #1 ratings among persons 12+. A/C has 20.1 shares compared to Country's 18.8.
- Among adults 25-54, Adult Contemporary enjoys 23% of all radio listening.
- With women 25-54, A/C has 29.7 shares.
- Midday is the strongest daypart for 25-54 women listening to A/C, with 34.3% of all radio listening.


67% of A/C's adult audience are 25-54 year olds.
- Among all A/C hybrid formats, 59% of Adult Contemporary listeners are females. Source: 1994 Simmons Research
- Published by Interpre Radio.

THE MANY FACES OF A/C

There are several popular Adult Contemporary formats with very unique attributes.

ADULT CONTEMPORARY (FM) STATIONS:
- 25-54% female with a median age of 37.
- Ten years ago the format was 58% female with a median age of 31.
- Weekly time spent listening among women is very high:
  - 25-34: 8 hours and 40 minutes
  - 35-44: 9:13
  - 45-54: 9:00

HOT ADULT CONTEMPORARY
- 61% female with a media age of 30.
- Weekly TSL among women for this format hybrid is
  - 25-34: 8:03
  - 35-44: 8:35

SOFT A/C RADIO
- 66% female with a median age of 42.
- The number of stations performing this format has grown in recent years due to the move of many easy listening outlets toward a vocal, 25-54 orientation.
- Ten years ago, light A/C was 61% female with a median age of 33.
- Weekly TSL for women:
  - 25-34: 8:29
  - 35-44: 9:12
  - 45-54: 9:24


FEMALE-ORIENTED A/C IS A PROFITABLE FORMAT

While A/C has adapted to changing demands of the format with format hybrids that include Bright and hot A/C to Oldies-based and Soft A/C, Adult Contemporary's advertiser appeal continues to be first-rate. A/C commands top dollar.

WHY WOMEN PREFER A/C

The attraction of Adult Contemporary to females is not readily definable. According to perceptual research, there are several key characteristics that women who like A/C music often exhibit. These traits or trends help impact the central programming tenets of Adult Contemporary radio.

1. A/C WOMEN PREFER FAMILIAR MUSIC

"I don't know what I like...I like what I know." Experienced Adult Contemporary programmers know that playing songs the audience is familiar with helps win loyalty, especially with women fans of Adult Contemporary. Artist familiarity is also very important. Most successful Adult Contemporary stations rely on a core group of artists whose songs represent a major portion of their playlist.

2. A/C WOMEN HAVE HIGHER TOLERANCE FOR REPETITION

"Familiarity Breeds Content." Playing familiar music necessitates play list repetition. Women generally have a higher tolerance for hearing songs repeatedly, and they especially want to hear songs they like a lot repeated often. Of course, the more women hear a song, the more familiar it becomes. Some A/C programmers, especially those with Hot A/C, have discovered that shorter playlists contribute to higher ratings.

3. A/C WOMEN LIKE SOFTER MUSIC

"Killing her softly with your song." Research shows that with many formats, the female preference for softer music increases with age. This is especially true of women who are 25 to 54 years old and partisans to A/C. The best researched Adult Contemporary songs are usually ballads.

4. A/C WOMEN LIKE EMOTIONAL MUSIC

"The best A/C's enthral listeners and draw emotions from them." Emotion is another reason ballads are popular with the female Adult Contemporary listener. Lyrics are emotional; artists are sexy. Men often respond better to musical attributes like beat or instrumentation. Women often feel the emotion of the lyrics before the sound of the music. This may explain why some great rock songs may not have compelling lyrics.

5. WOMEN LISTEN TO DEEJAYS

"Shut up and play the hits!" Not only do the women of Adult Contemporary listen to lyrics, what the announcer says is more important to females than males. Lund Media Research findings suggest that females are more interested in what the talent has to say than male listeners, who want music without the talk. Females desire a "fun personality with a sense of humor" in morning drive. In other dayparts, females want the talent to say the names and artists of songs played.

6. A/C WOMEN LISTEN TO RADIO LONG PERIODS OF TIME

"The longest Arbitron daypart is 'work day,' 8 a.m. to 5 p.m., Monday-Friday." One factor contributing to the high ratings for Adult Contemporary is the long Time Spent Listening the format enjoys. This may be both a function of audience lifestyles and the programming attributes A/C radio has created. A/C programmers have increased the format's attractiveness by programming to those in the workplace with long music sweeps and limited commercial interruption. Perhaps not so coincidentally, more women listen to the radio in a work environment. There are more women than men employed in support jobs like secretarial and office manage-

BY JOHN LUND

GAVIN October 20, 1995
STEVE WINWOOD

"Reach for the Light"

The Unforgettable New Single And Theme

From The Amblimation Film Balto

Going For Adds October 23

Produced By Steve Winwood
Steve Winwood Appears Courtesy Of Virgin Records
Management: Ron Weisner Entertainment

Get AMP'd: http://www.mca.com/mca_records

MCA SOUNDTRACKS™
They called him a big mouth as a kid.

Today, it’s his job description.

(Out of the mouths of babes...)

Put ‘The Mouth’ to work for you: exceptional AC promotion with pronounced results.

ment. Background music listening goes well “in the office” where employees control the radio, which is left on all day.

7. WOMEN RESPOND WELL TO CONTESTING/PROMOTION

“Hi, who’s this? Where you calling from?” While contest participants are a minority of radio listeners, Adult Contemporary typically has a higher percentage of people, especially women, who like to play games on the radio, or play along with quizzes. Many A/C stations use female-targeted promotions and female-oriented prizes to build their market image and ratings.

FEMALE A/C FORMATS OF THE FUTURE

Adult Contemporary is a changing format. Twenty years ago there was mainstream A/C, just like there is essentially one kind of contemporary Country today. With the advertiser demand for 25-54 year old females, radio reinvented A/C formats, and A/C has proliferated. Many markets have three or more A/C stations employing key attributes rostered above with minor formattic differences. In addition to hot, soft and mainstream A/C, other varieties and A/C hybrids include Oldies/A/C, ’70s hits, and new A/C (contemporary jazz).

As Adult Contemporary grows, researchers and programmers will make adjustments to A/C to keep the format competitive.

TRENDS TO WATCH FOR

- The female A/C oriented ’70s Hits format attracts those in their 30’s. Next, the 25-34 female will be attracted to a new A/C format — ’80s hits.
- Since A/C is a female focused format, broadcasters will encourage and seek women to program A/C. Who better knows the needs of the target audience?
- A/C radio advertising has traditionally been “attribute-based” instead of playing on the emotions of the format and listener. TV commercials often focus on attributes like the artists played, songs per hour, a “better mix,” fewer commercials. (Were these spots designed by men?) Since A/C women respond to music’s emotion rather than quantifying or qualifying station intangibles, one could conclude that emotional-based marketing will impact women better (“sell the sizzle, not the steak”).
- While some stations use contests and direct mail to build databases of listeners, they may find these lists are not comprehensive. Successful A/C stations will invest more time and budget into reaching listeners where they work and where they live. Continually updating and refining the listener database will insure continued loyalty as stations touch the listener more often with greater effectiveness and efficiency.
- Talent and programmers will sharpen their female and better target the female core. Read their magazines, watch their TV shows, shop their stores, and learn what’s on their minds. Show prep requires researching the target and talking about what affects their live—children, family, music, films, work, etc. Promotions are key to the female target, too. Video- or finger-printing children, baby fairs, bridal fairs, and other event marketing concepts create station awareness, stimulate cume, and build partisanship toward the female-oriented A/C station.
- Building female sampling for A/C requires knowing the listener better. Stations will research the core with female-targeted perceptual research. Every aspect of the local female listener’s music preferences and life group in general and research, including: Favorite prizes, forms of contesting, leisure activities, child care solutions, health care, clothing trends, favorite charities and civic organizations, beauty secrets, and romantic escapes.

Special thanks to Katz Radio Group, Interep Research Division, Arbitron Radio, Simmons Marketing, Lou Patrick of LP Media Strategies, Roger Scott at KVLY/McAllen-Brownsville, and Jo Fiandaco at KKLI/Colorado Springs for participating in this A/C Profile.

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

"Good Intentions"

FROM THE ALBUM FRIENDS. PRODUCED, RECORDED AND MIXED BY GAVIN MACKILLOP

Chris Isaak

"Go Walking Down There"

THE NEW SINGLE.

FROM THE ALBUM FOREVER BLUE

GAVIN A/C:
#3 UP & COMING
46 STATIONS • 763 SPINS

WEIM WQTX KEZT KMXL
WHIZ KFLX K99 KOSO
WAFY AND MANY MORE!

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

— Ron Fell, Gavin

“Anywhere Is”

FROM HER FORTHCOMING ALBUM THE MEMORY OF TREES COMING SWIFTLY...
MOST ADDED

JODECI
"Love U 4 Life" (MCA)

JASON WEAVER
"Can't Stand the Pain" (Motown)

PURE SOUL
"I Want You Back" (StepSun)

RECORD TO WATCH

ANONITED
"It's In God's Hands Now" (Epic)

TOP TIP

SILK
"Hooked On You" (Keia/Elektra)

Gavin Urban Landscape

Making Noise The Regional View

west coast

Brandy +241
"Brokenhearted" (Atlantic)

Mariah Carey +216
"Fantasy" (Columbia/CRG)

Groove Theory +197
"Tell Me" (Epic)

southwest

Deborah Cox +245
"Sentimental" (Arista)

Janet Jackson +222
"Runaway" (A&M)

Solo +216
"Heaven" (A&M/Perspective)

mid-atlantic

Groove Theory +355
"Tell Me" (Epic)

Brandy +350
"Brokenhearted" (Atlantic)

Deborah Cox +324
"Sentimental" (Arista)

southeast

Mariah Carey +765
"Fantasy" (Columbia/CRG)

Brandy +696
"Brokenhearted" (Atlantic)

Janet Jackson +679
"Runaway" (A&M)

carolina/va

MARIAN CAREY +286
"Fantasy" (Columbia/CRG)

Brandy +271
"Brokenhearted" (Atlantic)

Xscape +264
"Who Can I Run To?" (So So Def/Columbia/CRG)
Don't try to resist.

Fresh from the Top 5 success of "I Like," Athena, Tabitha and Lavonn are back with new single and video from their debut album Surrender.

Produced by Keith Sweat and Eric McCaine
Executive Producer: Keith Sweat


John Mason Gets Real

This issue, we go on-line with WJLB-Detroit's main man in the morning, John Mason.

QMC: When you first got to Detroit, you were the Production Director. How did you become the morning man?
John Mason: I was filling in for the morning man, who was on vacation. While I was sitting in, the morning man resigned, and they left me in there. I continued doing the morning show, along with my production duties, for about a year and a half, and then I became the official morning man.

So for a year and a half you were just having fun, feeling no pressure.
I was just having fun, not really worried about losing a job, because I still had my real job in production. I was loose and just kicking the fun vibe.

Is humor a big part of your act?
What I do is called "living room humor" or "walk-in-the-street humor." I try to use and say the things that other people do to amuse each other.

I do commentary on everyday life.
What are the key ingredients of your show?
Warmth and relatibility. People enjoy the fact that I'm just like them. I relate well to the guy going to work and the mother getting the kids ready for school. I make it plain that I pay the electric and heat bills just like they do.

What else is special on your show?
We have a traffic guy who wears a cape, and leaps from one skyscraper to another all around town giving traffic reports. We play the Superman theme under him, as he bounds from one tall building to another. It's great theater of the mind stuff, which is what good radio is all about. Mildred Gaddis is my newsperson, and we interact on a personal level and include the audience in these discussions.

What about sports?
The Pistons and the Lions are important for us in the morning. We have access to some of the players. We did a "Grant Hill Day" promotion. His mother and his college coach were on with us, and it went over big. This allowed the station to link itself with Grant, and Grant with the community.

What else has helped you be successful in Detroit?
The consistent is very important. To be on the air long enough to be part of the listener's morning. To know the community, its problems, and its secret joys.

Are you a big part of the community?
Last but not least, what type of community projects is WJLB involved in?
We do a "Coats for Kids" radio-thon. For two days, we set up headquarters at a large hotel, and recording artists come by and perform. The business community is very supportive, and people come by with money donations or used coats.

Urban Snapshot
Spike Lee On Black Radio

Spike Lee has been a SUPERSTAR for years, winning acclaim and approval for his work on the big screen, and now he's turned his attention to the small screen with the new TV series "Clockers." The show explores the world of drug dealers and their customers in Brooklyn, and Spike Lee is the executive producer. The show features a mix of young and established actors, and it promises to be a groundbreaking series for television. Watch for "Clockers" this fall on HBO.

"Put a Move With You"发行于1995年
SILK
"Hooked on You"
(EastWest Records)
SILK is back in the pocket with their latest funky song, "Hooked on You." This tune is a throwback to when R&B records were fun both to listen and dance to. This midtempo groove should find trouble free airplay on all urban formats. This group may be as smooth as silk, but their songs have a lot of hooks.

THE WINANS
"Heart and Soul"
(Qwest/Warner Bros.)
The title track and first single from the Winans new album sets a dramatic tone, with music that's passionate and tender, inspiring and straight from the heart. "If you need a lift, let these harmonies set you free. Get "Winanized" your heart and soul will thank you for it.

QUINCY JONES
(Introducing TAMIA)
"You Put a Move on My Heart"
(Qwest/Warner Bros.)
It is written that if Q has put his stamp of approval on a singer, a new superstar has been discovered. With "You Put a Move on My Heart," nineteen year-old Tamia joins the ranks of Patti Austin, James Ingram, and Tevin Campbell—all former Quincy Jones proteges. Tamia, a native of Windsor, Ontario,Canada shines on this first single from Quincy's new album "Q's Jook Joint. She's a powerful, skilled singer, with the ability to deliver a song's message and have it echo in your head for hours.
Gerald Levert & Eddie Levert, Sr.

Already Missing You
The premiere single and video from Father & Son.

Produced by Gerald Levert and Eddie "Tony" Nicholas
for Tuff-E-Nuff Productions, Inc. and U2 Management, Inc.
Management and Direction: Tuff-E-Nuff Productions, Inc. and U2 Management, Inc.

Edie Levert, Sr. appears courtesy of ATV Records.

A major hit at:
WRKS KKBW WGGI WVVE
WBLS KKDA WZAK WHTA
WXYV WQOE WJLB KJMS
WHUR WYLD WEDR WKYS
VWAV JSJL WOWI WTLC
KSOL WUSL WHKR WKV

DAS EFX
Real Hip Hop

The premiere single and video from
Hold It Down

Executive Producer: Parrish "PMD" Smith
Produced by D.J. Premier for Two of Mart Inc.
Remixes by Pete Rock, Scott Scheidegger and PMD.

WXYV WZAK WHTA
WOWI KPRS WEDR
WKYS WPEG WEJM
WJMI WRBD WDZZ

* Album approaching Gold
* Audience 18.1 million
* Gavin Urban Chart 9*
* R&B Mainstream 10*
* Adult 5*
* Video in heavy rotation
  on BET & THE BOX

Where Ever You Are

The premiere single and video from her solo
debut: Southern Gal.

Album in stores November 14.

Produced by Denzel Foster and Thomas McElroy
for 2 Tuff-E-Nuff Productions, Inc.
Management: David Lombard & Angela Quinones for
David Lombard Management & Productions

Terry Ellis

On Epic Records America compact disc. **TM** trademarks
and the EPIC logo are owned by Epic Records Group, a division of
**Most Added**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Pretenders</td>
<td>29/113 spins</td>
</tr>
<tr>
<td>2. Steely Dan</td>
<td>19/94 spins</td>
</tr>
<tr>
<td>3. XTC</td>
<td>40/169 spins</td>
</tr>
<tr>
<td>4. Indigo Girls</td>
<td>9/469 spins</td>
</tr>
<tr>
<td>5. Mike Scott</td>
<td>9/91 spins</td>
</tr>
</tbody>
</table>

**XTC—A Testimonial Dinner**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Emmylou Harris</td>
<td>RCA</td>
</tr>
<tr>
<td>2. Alanis Morissette</td>
<td>Reprise</td>
</tr>
<tr>
<td>3. Joan Baez</td>
<td>Columbia/VI</td>
</tr>
<tr>
<td>4. Natalie Merchant</td>
<td>Elektra/EEG</td>
</tr>
<tr>
<td>5. Lowen &amp; Navarro</td>
<td>Parachute/Mercury</td>
</tr>
<tr>
<td>6. David Bowie</td>
<td>Virgin</td>
</tr>
<tr>
<td>7. Jimmy Buffett</td>
<td>Margaritaville/MCA</td>
</tr>
<tr>
<td>8. Drivin' N' Cryin'</td>
<td>DGC</td>
</tr>
<tr>
<td>9. Joan Baez</td>
<td>Columbia/VI</td>
</tr>
<tr>
<td>10. Tracy Chapman</td>
<td>Elektra/EEG</td>
</tr>
<tr>
<td>12. Tracy Chapman</td>
<td>Elektra/EEG</td>
</tr>
<tr>
<td>13. Ami Dresdner</td>
<td>Rhino/RCA</td>
</tr>
<tr>
<td>14. Billy Cole</td>
<td>MCA/Mercury</td>
</tr>
<tr>
<td>15. Southern Culture On The Skids</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>16. Bruce Hornsby</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**Top Tip**

**Melissa Etheridge**

**Your Little Secret** (Island)

**Tracy Chapman**

New Beginning (Elektra/EEG)

Melissa Etheridge explodes, 50-27, 398 spins, +192, #1 Spin Trend. Meanwhile, Tracy Chapman is this week's highest debut at #37, 516 spins, +160. #3 Spin Trend.

**Record To Watch**

**XTC—A Testimonial Dinner**

Various Artists

 Oops! Last week we forgot to list this fine compilation as #2 Most Added. However, it returns this week with 25 reports, 169 spins, +90. Sarah McLachlan's version of Andy Partridge's "Dear God" leads the way.

---

**Gavin A3**

**Gavin A3 Combined:**
- All of our weekly reporters, based on total spins.
- Gavin A3 Commercial: Commercial stations only, based on total spins.
- Gavin A3 Noncommercial: Noncommercial stations only, based on total spins.

---

**Gavin A3 TriChart Ingredients:**

![Gavin A3 Combined](#)

![Gavin A3 Commercial](#)

![Gavin A3 Noncommercial](#)
Levitation Entertainment

Welcome to the new Gavin Public Radio Chart. The world of Public and Non-Commercial Radio may be new to you, but we've been calling these Gavin Reporting stations and many more for several years. When you hear the name Levitation Entertainment you may think of Harry Levy and AAA Promotion, but there's another side to us — our Director of Public Radio, Louisa Rodrigues. In the past three years she has built lasting relationships with stations not only in major markets, but stations with massive coverage in the mid-sized markets. Call Louisa for details on how Levitation can help your next project get airplay where it counts.

Call Louisa Rodrigues
Levitation Entertainment
10850 Wilshire Blvd., Suite 710
Los Angeles, California, 90024
(310) 470-3220
## Going for AAA Adds

**NOW SHE'S ON HER OWN:** After years of performing with Billy Joel, Joe Jackson, Carly Simon and John Mellencamp, Mindy Jostyn debuts as a solo artist with *Five Miles From Hope.*

**Suggested cuts:** "All Roads," "Time Be On My Side" (duet with Carly Simon) and "Five Miles From Hope"

"Mindy Jostyn is a soulful, distinctive singer, as well as a great violinist and harmonicianinder. In other words, she has at least enough talent for three normal people!"

—Joe Jackson

**1-800-PRIME-CD**

"When she becomes a household name, we will all say 'we knew it all along'." —Carly Simon
**A3 Gridbound**

**ALBUM ADULT ALTERNATIVE**

JOE SATRIANI (Relativity)
BLUE RODEO (Discovery)
*THE PRETENDERS (Sire/Warner Bros.)
BEN ARNOLD (Ruffhouse/Columbia/CRC)
*XTC—A TESTIMONIAL DINNER (Thirsty Ear)
*STEELY DAN (Giant)
DAN ZAZES (Private Music)
GRATEFUL DEAD (Arista)
LENNY KRAVITZ (Virgin)
*Mike SCOTT (Chrysalis/EMI)

*ANI DI FRANCO (Righteous Babe)
*PAUL KELLY (Vanguard)
*RICKIE LEE JONES (Reprise)
*HEATHER EATMAN (Oh Boy!)
*JEFF ARUNDELL (Triad)

Please Note. All GRIDbounders have upward Spin Trends.

Dropped: #42 Sarah McLachlan, #49 Del Amitri, Bryndle, Robben Ford, Blues Traveler, Fleetwood Mac.

**Spin Trends**

1. MELISSA ETHERIDGE +192
2. INDIGO GIRLS +184
3. TRACY CHAPMAN +160
4. K.D. LANG +128
5. THE PRETENDERS +113
6. XTC—A TESTIMONIAL DINNER +90

Starting This Week!

Updated Gavin A3 Reporting Roster
We use a total of only 74 true Triple A reporters to assemble the Gavin A3 charts. While we will be adding more stations in the near future, here is a list of current reporters, broken down by Comm and Non Comm status. We thank Louisa Rodriguez of Levitation Entertainment for her expert recommendations, which assisted us in expanding our Non Comm roster. If you need a complete phone list of our reporters, simply give us a call, or leave a message and fax number, and we'll get you the updated details pronto. As always, your feedback is welcome.

Gavin Comm: CIDR-Windsor, DMX-Los Angeles, KBCO-Boulder, KBXR-Columbia, KFAN-Fredericksburg, KFMG-Des Moines, KFOG-San Francisco, KGBR-Austin, KINK-Portland, KLRF-Eugene, KXCI-Bozeman, KMTT-Seattle, KQPT-Cambria, KPIG-Watsonville, KQPT-

**"resurrection mary"**
**"how good it feels"**
**"burning out the faith"**

early adds:

WXRT KRVM WBJB; WFPL
WKVT KXCI WCBR KSUT
SWE cable

this week: KFAN WMWV

---

We've Got Your A3 Blues

LUTHER ALLISON
THE MOST EXCITING BLUESMAN ON THE PLANET!

Adds This Week:

KSCA!
WGLF WVAY
WSRI KTAO

Featuring the title track:

Cherry Red Wine
All The King's Horses
I Believe In You

Number 10 Blues Record Nationwide According To Soundscan.

On Alligator CDs & Cassettes

phone: 312.384.9200  fax: 312.384.9256  serious bob promotion - bob hulse: 212.580.3314
Two Terrific Format Franchises

LOWEN & NAVARRO Pendulum (Parachute/Mercury)
Remember those puck'y '70s Brit pub hands like Ace, Brittlel Schwartz or Ducks Deluxe? Eric Lowen and Dan Navarro recall those days with music free of pretense and high on good time sincerity. Lowen & Navarro, the undisputed Favorite Sons of Gavin A3, have recorded their very best assembly yet, a collection constructed of stray influences and brimming with good will. Pendulum is the perfect name. The songs (especially the opening R&Bish "Looks Like Sunshine") swing and sway with abandon, proving that the best rock 'n roll still sounds as natural as breathing. The opening trio ("Sunshine," the title track and "Cry"") are strong starters to a great record that should keep the band on the highways for at least a couple of years.

ALBUM ADULT ALTERNATIVE

A3 Picks

JOHN HIATT Walk On (Capitol)
Be honest, you were expecting John Hiatt to eventually run out of steam. Instead, he played the recent Gavin A3 Summit like a champ, drawing liberally from Walk On, surely his very best effort since the sorely underrated Slow Turning. While his famous Bring the Family album was as superb a comeback as has ever been recorded, Walk On is John Hiatt back to focusing more on the tunes—those drop-dead, chest-clutching tales—rather than honing his mandolin chops of "Cry Love," to the final strains of that secret hidden R&B song (unlisted #14) at the end, this one's a goodie, with enough legs to take Hiatt well into '96. Run, John, run.

Custom Compact Discs

Custom CD's from $49. Call for a catalog today! Over 5000 digital hits from the 50's to the present!

Steve West Productions 800-858-HITS (4487)

Startup Station-Great Opportunity

Brand Spanking New, State-of-the-art, Midwest, 100% local! Country FM needs seasoned air personalities ASAP! Voice, production, music free of pretense and high on good time sincerity.

Be honest, you were expecting John Hiatt to eventually run out of steam. Instead, he played the recent Gavin A3 Summit like a champ, drawing liberally from Walk On, surely his very best effort since the sorely underrated Slow Turning. While his famous Bring the Family album was as superb a comeback as has ever been recorded, Walk On is John Hiatt back to focusing more on the tunes—those drop-dead, chest-clutching tales—rather than honing his mandolin chops of "Cry Love," to the final strains of that secret hidden R&B song (unlisted #14) at the end, this one's a goodie, with enough legs to take Hiatt well into '96. Run, John, run.

LOWEN & NAVARRO Pendulum (Parachute/Mercury)
Gavin A2

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Reports</th>
<th>Adds</th>
<th>Spins</th>
<th>Differences</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>44</td>
<td>51</td>
<td>670</td>
<td>-33</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>40</td>
<td>50</td>
<td>641</td>
<td>-63</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>45</td>
<td>45</td>
<td>536</td>
<td>-44</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>48</td>
<td>48</td>
<td>820</td>
<td>+4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>45</td>
<td>45</td>
<td>515</td>
<td>-44</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>48</td>
<td>48</td>
<td>595</td>
<td>-36</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>44</td>
<td>44</td>
<td>426</td>
<td>-28</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>39</td>
<td>39</td>
<td>407</td>
<td>-15</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>48</td>
<td>48</td>
<td>397</td>
<td>+5</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>45</td>
<td>45</td>
<td>396</td>
<td>+12</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>43</td>
<td>43</td>
<td>365</td>
<td>+33</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>42</td>
<td>42</td>
<td>395</td>
<td>-5</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>40</td>
<td>40</td>
<td>394</td>
<td>-8</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>43</td>
<td>43</td>
<td>361</td>
<td>-1</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>47</td>
<td>47</td>
<td>316</td>
<td>+11</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>40</td>
<td>40</td>
<td>351</td>
<td>-57</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>42</td>
<td>42</td>
<td>298</td>
<td>-4</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>40</td>
<td>40</td>
<td>319</td>
<td>+12</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>39</td>
<td>39</td>
<td>286</td>
<td>-7</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>30</td>
<td>30</td>
<td>289</td>
<td>+1</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>35</td>
<td>35</td>
<td>285</td>
<td>+8</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>44</td>
<td>44</td>
<td>278</td>
<td>+33</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>33</td>
<td>33</td>
<td>269</td>
<td>-78</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>35</td>
<td>35</td>
<td>267</td>
<td>+34</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>261</td>
<td>+54</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>32</td>
<td>32</td>
<td>256</td>
<td>-1</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>40</td>
<td>40</td>
<td>245</td>
<td>+6</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>31</td>
<td>31</td>
<td>232</td>
<td>+7</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>27</td>
<td>27</td>
<td>232</td>
<td>+90</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>23</td>
<td>23</td>
<td>225</td>
<td>+9</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>24</td>
<td>24</td>
<td>214</td>
<td>-32</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>27</td>
<td>27</td>
<td>212</td>
<td>+67</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>37</td>
<td>37</td>
<td>205</td>
<td>+62</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>34</td>
<td>34</td>
<td>203</td>
<td>+36</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>26</td>
<td>26</td>
<td>196</td>
<td>+3</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>20</td>
<td>20</td>
<td>192</td>
<td>-17</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>21</td>
<td>21</td>
<td>191</td>
<td>-25</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>24</td>
<td>24</td>
<td>181</td>
<td>+1</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>34</td>
<td>34</td>
<td>179</td>
<td>+21</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>21</td>
<td>21</td>
<td>164</td>
<td>-8</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>34</td>
<td>34</td>
<td>161</td>
<td>+8</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>19</td>
<td>19</td>
<td>161</td>
<td>+5</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>28</td>
<td>28</td>
<td>153</td>
<td>+5</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>23</td>
<td>23</td>
<td>151</td>
<td>+2</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>27</td>
<td>27</td>
<td>150</td>
<td>-14</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>17</td>
<td>17</td>
<td>140</td>
<td>-54</td>
</tr>
<tr>
<td>49</td>
<td>49</td>
<td>44</td>
<td>44</td>
<td>131</td>
<td>+1</td>
</tr>
</tbody>
</table>

Top Tip

Michael Franks - Abandoned Garden (Warner Bros.)
Bobby Caldwell - Soul Survivor (Sin-Drome)

Suddenly we're swimming in male vocals. This week's top debuts. Michael Franks is in at #45, 155, +48 followed by Bobby Caldwell, 151, +71.

Record to Watch

Jesse Cook - Tempest (Navarre)
According to the Good-man himself, Toronto guitarist Jesse Cook was one of the surprise stars of the Art Good Catulin Island shindig.

On Z Corner by Keith Zimmerman

Gigs, Gags, Giveaways, and Number Ones

With our big seventh anniversary issue behind us, we're still checking our stats to see if the 13-week reign at #2's Number One slot by Rick Braun's Best Street constitutes some kind of a record. We'll let you know as soon as we emerge from our dusty archives.

Meanwhile, you'll notice that two Warner Bros. artists, Joshua Redman and Fourplay, top this week's jazz and A2 charts respectively. Ironically, back on October 29, 1993, Redman's Wish and Fourplay's Between the Sheets previously occupied dual Number Ones. BTR was already Number One four weeks prior to Wish reaching the top spot. One year later, on October 28, 1994, Redman did it again with Mood Swing. At the time there was no Fourplay release, but Bob James' solo Restless had finished a successful San Francisco Jazz Festival run that ends through the end of October. The festivities opened on October 13 and 14 with two separate Masonic Auditorium concerts featuring Modern Jazz Quartet and the Keith Jarrett Trio. We attended the Jarrett gig and it was truly spectacular. Other headliners include: Jimmy Smith with Mark Whitfield and Nicholas Payton, Ramsey Weston, Slide Hampton, Wayne Shorter, Christian McBride, Armando Peraza, Cecil Taylor (both solo and with orchestra), Broun Fellinis and Johnny Otis: one triple bill boasted the trio of Joe Lovano, Johnny Terrasson and Charlie Hunter.

Several genres of jazz are soundly represented throughout the 20-gig lineup, including blues, Brazilian, acid, Latin, pop, avant garde and classical. "Wish the festival is our big event," said Ann Dyer, director of marketing and publicity for the festival, "although we're presenting more live jazz all year around. We're proud of this year's festival lineup. It represents the wide range of tastes within jazz audiences today."

Continued on page 68
### Post-Bop

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>2W</td>
<td>3/1 JOSHUA REDMAN QUARTET - Spirit Of The Moment (Warner Bros.)</td>
</tr>
<tr>
<td>6</td>
<td>1/2 HARGROVE/BRIDGES/SCOTT - Parker's Mood (Verve)</td>
</tr>
<tr>
<td>4</td>
<td>2/3 MCCOY TYNER TRIO - Infinity (Impulse!)</td>
</tr>
<tr>
<td>18</td>
<td>8/4 DON BRADE - Original (Epicure/550)</td>
</tr>
<tr>
<td>17</td>
<td>9/5 FRANK MORGAN - Love Lost &amp; Found (Telarc Int)</td>
</tr>
<tr>
<td>19</td>
<td>6/6 SUNNY FORTUNE - A Better Understanding (Blue Note)</td>
</tr>
<tr>
<td>26</td>
<td>17/7 MICHAEL WOLFF TRIO - Jumpstart! (Jimco)</td>
</tr>
<tr>
<td>22</td>
<td>13/8 STEVE HOBBS - On The Lower East Side (Candid/DA)</td>
</tr>
<tr>
<td>12</td>
<td>7/9 BILL HULLMAN BAND - A View From The Side (AVC)</td>
</tr>
<tr>
<td>3</td>
<td>4/10 AL GREY - Centerpiece (Telarc Int)</td>
</tr>
<tr>
<td>5</td>
<td>14/11 HOUSTON PERSON - The Lion And His Pride (Muse)</td>
</tr>
<tr>
<td>14</td>
<td>12/13 JOHN MCLAUGHLIN - After The Rain (Verve)</td>
</tr>
<tr>
<td>25</td>
<td>13/14 EDDIE HENDERSON - Inspiration (Milestone)</td>
</tr>
<tr>
<td>30</td>
<td>15/15 JAMES MOODY - Moody's Party (Telarc Int)</td>
</tr>
<tr>
<td>26</td>
<td>16/16 DON BRADEN - Organic (Epicure/550)</td>
</tr>
<tr>
<td>23</td>
<td>18/17 FRANK MORGAN - Love Lost &amp; Found (Telarc Int)</td>
</tr>
<tr>
<td>24</td>
<td>19/18 SONNY FORTUNE - A Better Understanding (Blue Note)</td>
</tr>
<tr>
<td>22</td>
<td>20/20 MICHAEL WOLFF TRIO - Jumpstart! (Jimco)</td>
</tr>
<tr>
<td>21</td>
<td>21/21 EDWARD HENDERSON - Inspiration (Milestone)</td>
</tr>
<tr>
<td>19</td>
<td>22/22 LEON LEE DORSEY - The Watcher (Landmark)</td>
</tr>
<tr>
<td>18</td>
<td>23/23 JOHN McLAUGHLIN - After The Rain (Verve)</td>
</tr>
<tr>
<td>20</td>
<td>24/24 DON BRADEN - Organic (Epicure/550)</td>
</tr>
<tr>
<td>27</td>
<td>25/25 EDWARD HENDERSON - Inspiration (Milestone)</td>
</tr>
<tr>
<td>24</td>
<td>26/26 LEON LEE DORSEY - The Watcher (Landmark)</td>
</tr>
<tr>
<td>29</td>
<td>27/27 JIMMY ROWE - Munchin' (Muse)</td>
</tr>
<tr>
<td>30</td>
<td>28/28 MARION MEADOWS - Body Rhythm (RCA)</td>
</tr>
</tbody>
</table>

### Commercial Adult

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>2W</td>
<td>1/1 FOURPLAY - Elixir (Warner Bros.)</td>
</tr>
<tr>
<td>1</td>
<td>2/2 RICK BRAUN - Beat Street (Blue Moon)</td>
</tr>
<tr>
<td>3</td>
<td>3/3 THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)</td>
</tr>
<tr>
<td>5</td>
<td>4/4 3RD FORCE - Force Of Nature (Higher Octave)</td>
</tr>
<tr>
<td>7</td>
<td>5/5 MARC ANTOINE - Urban Gypsy (N.Y.C)</td>
</tr>
<tr>
<td>4</td>
<td>6/6 PALL TAYLOR - On The Farm (Countdown/Unity)</td>
</tr>
<tr>
<td>6</td>
<td>7/7 INCOGNOTO - 100 Degrees and Rising (Verve Forecast/Talkin Loud)</td>
</tr>
<tr>
<td>8</td>
<td>8/8 TORQUATO MARIANO - Last Look (Windham Hill)</td>
</tr>
<tr>
<td>11</td>
<td>9/9 MARION MEADOWS - Body Rhythm (RCA)</td>
</tr>
<tr>
<td>17</td>
<td>10/10 BOB MAKET - Day Into Night (Atlantic)</td>
</tr>
<tr>
<td>14</td>
<td>11/11 MAYSA - Maysa (Blue Thumb)</td>
</tr>
<tr>
<td>16</td>
<td>12/12 STANLEY CLARKE - At The Movies (Epic)</td>
</tr>
<tr>
<td>13</td>
<td>13/13 KEOI MATCH - Sapphire (White Cat/Unity Label Group)</td>
</tr>
<tr>
<td>18</td>
<td>14/14 PHILIPPE SAISS - Miroirures (Verve Forecast)</td>
</tr>
<tr>
<td>25</td>
<td>15/15 GRP CELEBRATION OF THE BEATLES - (I Got No Kick Against) Modern Jazz (GRP)</td>
</tr>
<tr>
<td>10</td>
<td>16/16 J. MICHAEL VERTA - The Phoenix (Bat/Crid)</td>
</tr>
<tr>
<td>30</td>
<td>17/17 SIMPLY RED - Fairground (Atlantic)</td>
</tr>
<tr>
<td>24</td>
<td>18/18 RICARDO SILVEIRA - Storyteller (Kokopelli)</td>
</tr>
<tr>
<td>21</td>
<td>19/19 GREGG KARUKAS - You'll Know It's Me (Fatherhead)</td>
</tr>
<tr>
<td>29</td>
<td>20/20 RANDY CRAWFORD - Naked And True (Blue Moon)</td>
</tr>
<tr>
<td>12</td>
<td>21/21 KIRK WHALUM - In This Life (Columbia/CRC)</td>
</tr>
<tr>
<td>9</td>
<td>22/22 URBAN KNIGHTS - Urban Knights (GRP)</td>
</tr>
<tr>
<td>29</td>
<td>23/23 THE WALTER BEASLEY PROJECT - Private Time (Mercury)</td>
</tr>
<tr>
<td>19</td>
<td>24/24 HEAVY SHIFT - Unchain Your Mind (Discovery)</td>
</tr>
<tr>
<td>15</td>
<td>25/25 KEVIN ROWE - Pastel Mood (Atlantic)</td>
</tr>
<tr>
<td>27</td>
<td>26/26 GRANT GEISSMAN - Business As Usual (Positve Music)</td>
</tr>
<tr>
<td>20</td>
<td>27/27 BRIAN McKNIGHT - I Remember You (Mercury)</td>
</tr>
<tr>
<td>30</td>
<td>28/28 JAZZ CRUSADERS - Happy Again (Sire-Drome)</td>
</tr>
<tr>
<td>29</td>
<td>29/29 ALEX BUGNION - Tales From The Bright Side (RCA)</td>
</tr>
<tr>
<td>30</td>
<td>30/30 TOM GRANT - Instinct (Shanachie/Cashet)</td>
</tr>
</tbody>
</table>

---

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

Gavin October 20, 1995
MOST ADDED
MARK ISHAM (45)
ELIANE ELIAS (40)
MARK WHITFIELD (38)
DENISE JANNAH (30)
EDDIE PALMIERI (24)
JIM HALL (18)

Gavin Jazz

2 1 JOSHUA REDMAN QUARTET (Warner Bros.) 87 1 76 8 2
1 2 HARGROVE/MCGRIDE SCOTT (Verve) 85 1 74 10 0
3 3 McCoy Tyner Trio (Impulse) 86 2 72 11 1
4 4 DON BRADEN (Epic/EPIC) 83 2 62 17 2
5 5 FRANK MORGAN (Telarc Int'l) 81 3 54 21 3
15 16 MICHAEL WOLFE TRIO (Miles) 80 1 36 31 12
4 7 AL GREEN (Telarc Int'l) 74 0 50 20 4
12 8 STEVE HOBBS (Candid/DA) 73 2 47 21 3
6 9 BILL HOLLAND BAND (Verve) 73 1 47 19 6
24 10 SONNY FORTUNE (Blue Note) 76 3 32 31 10
14 11 JOHN McLAUGHLIN (Verve) 71 1 42 21 7
18 12 JAMES MOODY (Telarc Int'l) 71 4 35 27 5
21 13 B SHARP JAZZ QUARTET (MAMA Foundation) 73 2 26 33 12
8 14 HOLSTON PERSON (Muse) 63 0 46 10 7
22 15 CARIBBEAN JAZZ PROJECT (Heads Up) 65 4 32 23 6
7 16 WALLACE RODNEY (Muse) 60 0 42 11 7
11 17 BOB FLORENCE LIMITED EDITION (MAMA Foundation) 55 0 43 11 1
29 18 GERALD ALBRIGHT (Atlantic) 68 5 22 27 14
10 19 LEON LEE DORSEY (Landmark) 59 0 31 22 6
26 20 ALAN HARRIS (Miles) 62 2 20 29 12
28 21 CECILIA SMITH (Brownstone) 59 2 25 27 5
23 22 LIONEL HAMPTON (MamJazz/Motown) 57 1 31 18 7
20 23 JOEY CALDERAZZO (Audiocast) 57 0 25 25 7
13 24 STANLEY TURRENTINE (Music Masters) 55 0 24 27 4
27 25 JOHN COLTRANE (Rhino) 53 1 27 18 7
32 26 TONY CAMPSE (Heart Music) 70 6 3 40 21
34 27 EDDIE HENDERSON (Milestone) 58 7 18 23 10
25 28 PAUL HILLER (Mars) 56 1 18 28 9
33 29 STEVEN KOVALCZYK (Atlantic) 55 1 19 24 15
16 30 MINGUS BIG BAND (Blue Note Jazz) 50 0 24 19 7
— 31 VANESSA RUBIN (Novus/RCA) 67 12 3 33 19
39 32 CHICK COREA QUARTET (GRP) 57 2 27 30 18
— 33 DAVE BRUBECK (Telarc Int'l) 72 16 3 27 26
31 34 EDWARD SIMON (Koekelijp) 53 2 12 29 10
— 35 DEE DEE BRIDGEWATER (Verve) 64 9 11 13 31
19 36 CHARLES FAMBRO CH (Audioquest) 47 0 21 17 9
17 37 T.S. Monk III (Blue Note) 44 0 23 14 7
40 38 STEVE GROSSMAN (Blue Note Jazz) 51 4 9 25 13
42 39 KATHY KOSSIN (Schoolkids) 52 5 9 25 13
44 40 TIM HAGANS (Blue Note) 49 4 9 20 16
— 41 PINCHO SANCHEZ (Concord Jazz) 53 9 7 18 20
43 42 CHICO O'FARRILL (Milesone) 48 6 9 22 11
— 43 KENNY BURRELL (Concord Jazz) 59 11 4 18 26
30 44 NINO TEMPO (Atlantic) 44 0 16 24 10
— 45 J.P. TORRES (Tropic) 54 10 3 24 17
46 46 FREDDIE HUBBARD (Music Masters) 47 8 7 20 13
47 47 BILL STEWART (Blue Note) 44 4 7 18 15
— 48 LARRY GOLDING (Warner Bros) 50 13 9 6 22
— 49 JOHN FEDCHUCK (Warner Bros) 46 6 7 14 13
— 50 KEITH JARRETT TRIO (ECM) 43 10 5 18 11

TOP TIP

VANESSA RUBIN
Sings (Notes/RCA)
With ten debuts on this week’s chart, Vanessa Rubin leads the pack with 67 total stations and a dozen new adds.

A2 Spin Trends
1. BONEY JAMES +126
2. TOM GRANT +124
3. RANDY CRAWFORD +90
4. SIMPLY RED +83
5. BOBBY CALDWELL +71
6. ALEX BUDGON +62
7. WILL DOWNING +62

Jazz Chartbound

JIM HALL (Telarc Int')
*MARK ISHAM (Columbia)
MEL TORME & ROB McCONNELL/BOSS BRASS (Concord Jazz)
*MARK WHITFIELD (Verve)
BRAD MEHLDAU (Warner Bros.)
*ELIANE ELIAS (Blue Note)
*MYNARDO FERGUSON/BIG BOP NOUVEAU (Concord Jazz)
*ARCO COPELAND (Denver)
*CHRIS KASE (Mons)
ANDE PREVIN (Deutsche Grammaphone)
8*STEVE MILLION (Palmetto)
*LORNE LOFSKY (Jazz Inspiration)
THE DALTON GAN (Second Step)
*ELIANE ELIAS (Blue Note)
Dropped: #35 Milt Jackson, #36 Mel Martin, #37 Joe Roccisano Orchestra, #38 Warner Jams, #41 Jon Hendricks & the All Stars, #45 Yellowjackets, #46 Roy Hargrove, #47 Dr. John, #49 Sebastian Whitaker, #50 Royce Campbell.

We hope all you jazz/A2 stations will enter the Keith Jarrett giveaway. This is an experiment of sorts, and we're hoping for a good response so we can do more. Meanwhile, you might have experienced some phone access difficulties, for which we apologize, but soldier on or fax us the correct answer to win the box sets. See accompanying strip ad for details. It's a cool prize.

We received loads of comments on last week's satire photo session with trumpeter Ick Baum. Some eagle eyes noticed that, on page 57, a pic was lodged in the neck of the guitar. Okay! So we weren't actually jammim'

A2 Chartbound

BRIAN KRIEVE (Positive Music)
FRANK GAMBALE (JVC)
TAB TWO (Virgin)
*WILLIE & LOBO (Mesa)
WILL DOWNING (Mercury)
*GERALD ALBRIGHT (Atlantic)
*PHIL SHEERAN (Passage)
*OLETA ADAMS (Mercury)
Dropped: #41 Nelson Rangell, #44 Jon B., #47 Hargrove, #49 Pocahantas Soundtrack, #50 Roney (Muse)
On the Air
Continued from page 17

Rick Andrews hack on report, DJ Sue Delany will Contrary to last week's also handle swing work...

WNNJ-Newton, NJ.; Rich taken over morning drive for overnights...Mark West has Kaylen Cirillo becomes afternoon drives and wood....LaFace Records 2299 (sales).

Seattle has moved. New info not be a part of KUPR-San

In the Grooves

Tom Maffe is announced as National Director. Crossover Pro-motion for Capitol Records

He'll be based in Holly-wood....LaFace Records promotes Davett Singletary to VP of Artist Develop ment and Marketing for the label. Mark Wagner joins indie Atlas Records as National Director of Com mercial Radio. He comes from WEA Distribution where he was an Account Merchandising Representative. Elcktra promotes Donna Dolan to Director of Advertising and Bobby McCoy to Manager of Marketing/Advertising ...

Hooman Majd is upped to Executive VP for Island. He'll oversee all creative aspects of the company, including A&R, art, production, video production, publicity, marketing, and artist development. Geoffrey Weiss becomes VP of A&R for Warner Bros. Records. He moves up from Product Manager...Sugar Hill Records has hired Rebekah Radisch as publicist. She replaces Judy McDonough, who has move to Capitol Nashville. Formerly with Columbia, Cathy O'Brien joins Arista as Senior Director, International Marketing ...

Flash
Continued from page 17

Dolly Parton's "I Will Always Love You" is no stranger to tie in with movie. Besides Whitney Houston's mega hit version, Dolly's had a Number One with her own version twice before on the country charts—one in 1974, and again in 1982, when it was featured in the film Best Little Whorehouse in Texas.

CAROLE KING
This past summer, Carole King's 1971 album, Tapestry, passed the 10 million unit sales mark. Tapestry is the first album by a solo female to reach the 10 million mark in the history of RIAA-certification though some feel Whitney Houston's soundtrack work for The Bodyguard, with current sales of more than 14 million, was the first.

ANITA BAKER
Anita Baker has donated $10,000 to the legal defense fund for C. Dolores Tucker, who's being sued for alleged contractual interference between Time Warner, Interscope and Death Row Records.

k.d. lang
All You Can Eat, the title of k.d. lang's new album, is her attempt to disassociate herself from what she feels is wrong with America's value system. For the record, lang didn't come up with the title until after she moved back to Vancouver, British Columbia from her rented home in Los Angeles.

LISA LOEB & NINE STORIES
Even though Lisa Loeb's backing band Nine Stories participated in the recording of her just-released debut album, Turtles, the group has broken up.

FAITH HILL
Faith Hill recalls one of her earliest professional gigs was at the age of 16, when she sang at the awards ceremony after the Raleigh, Mississippi Tobacco Spit. No, she did not sing splaing. 

ARETHA FRANKLIN
Aretha Franklin has received more than a million dollar advance from Random House for her autobiography being written with Marvin Gaye biographer, David Rizzio.

ALANIS MORISSETTE
Just three years ago, Alanis Morissette was a frequent member of the cast of Nickelodeon's You Can't Do That on TV.

TLC
Crazysexycool, the latest album from TLC, has been certi-fied by the RIAA for sales of 6 million copies since its release 11 months ago.

MARIAN CARY
Mariah Carey taped live performances of 12 songs at Madison Square Garden last week in front of a sold out audience of 14,000, who paid $20 and $30 each. The event was staged for Carey's forthcoming Fox television special being broadcast November 29.

SOPHIE B. HAWKINS
Before focusing on a solo career in 1992, Sophie B. Hawkins fronted a band called Sophie's Private Waves.

THAT'S SHO-BIZ

Sho-Prep

DOLLY PARTON
Dolly Parton's "I Will Always Love You" is no stranger to tie in with movie. Besides Whitney Houston's mega hit version, Dolly's had a Number One with her own version twice before on the country charts—one in 1974, and again in 1982, when it was featured in the film Best Little Whorehouse in Texas.

CAROLE KING
This past summer, Carole King's 1971 album, Tapestry, passed the 10 million unit sales mark. Tapestry is the first album by a solo female to reach the 10 million mark in the history of RIAA-certification though some feel Whitney Houston's soundtrack work for The Bodyguard, with current sales of more than 14 million, was the first.

ANITA BAKER
Anita Baker has donated $10,000 to the legal defense fund for C. Dolores Tucker, who's being sued for alleged contractual interference between Time Warner, Interscope and Death Row Records.

k.d. lang
All You Can Eat, the title of k.d. lang's new album, is her attempt to disassociate herself from what she feels is wrong with America's value system. For the record, lang didn't come up with the title until after she moved back to Vancouver, British Columbia from her rented home in Los Angeles.

LISA LOEB & NINE STORIES
Even though Lisa Loeb's backing band Nine Stories participated in the recording of her just-released debut album, Turtles, the group has broken up.

FAITH HILL
Faith Hill recalls one of her earliest professional gigs was at the age of 16, when she sang at the awards ceremony after the Raleigh, Mississippi Tobacco Spit. No, she did not sing splaing. 

ARETHA FRANKLIN
Aretha Franklin has received more than a million dollar advance from Random House for her autobiography being written with Marvin Gaye biographer, David Rizzio.

ALANIS MORISSETTE
Just three years ago, Alanis Morissette was a frequent member of the cast of Nickelodeon's You Can't Do That on TV.

TLC
Crazysexycool, the latest album from TLC, has been certi-fied by the RIAA for sales of 6 million copies since its release 11 months ago.

MARIAN CARY
Mariah Carey taped live performances of 12 songs at Madison Square Garden last week in front of a soldout audience of 14,000, who paid $20 and $30 each. The event was staged for Carey's forthcoming Fox television special being broadcast November 29.

SOPHIE B. HAWKINS
Before focusing on a solo career in 1992, Sophie B. Hawkins fronted a band called Sophie's Private Waves.

F.O.R. # 117

Friends Of Radio
DIANE RUFER

Hometown: San Francisco

What radio station(s) did you grow up listening to?

KYA/FM, but I also switched back and forth to KSOL and KDIA.

When the original KSAN aired, I got hooked on that station.

What station(s) do you listen to now?

I'm a froghead and listen to KFOG, but I quench my thirsts for soul music, Tune in to KBXJ or KSOL.

The albums you'd take with you on a desert island?

I'd take my Boz Scaggs albums—I have them all. Plus, I'd bring along my Movie's collection.

The last record you went out of your way to listen to?

It was the Mavericks Music for All Occasions. I couldn't wait to get my hands on it, and I'm glad I did. It's another winner.

The most exciting moment of your career?

It would have to be my interview and cover story with Boz Scaggs. Also, the evening I sat with Boz Scaggs, I couldn't wait to get my hands on it, and I'm glad I did. It's another winner.

Our Congratulations Ind...
**GAVIN PICKS**

**Singles**

**By Dave Sholin**

WHITNEY HOUSTON

"Exhale (Shoop Shoop)"

(Arista)

Well, millions of fans can now breathe a sigh of relief. Whitney’s new single has arrived, destined for many months of heavy exposure. Future Hall of Fame Babylface conceives another winner, certain to keep audiences hanging on every note. Get the feeling they might have to hire bodyguards at retail when the album ships.

BONNIE RAITT with BRYAN ADAMS

"Rock Steady"

(Capitol)

On paper alone the concept of teaming these two artists creates some very interesting possibilities. The result, however, tops the imagination by a long shot. Attention to production detail by Raitt and Adams, attention to presentation detail by Raitt and her four childhood pals from Georgia. Comments from more than one programmer point to this track matching the success of “December.”

UB40

"Kingston Town"

(Virgin)

History has shown radio slow to react to the pop/reggae stylings of UB40. But their track record not only proves listeners love what they’re hearing, but the music holds up year after year. It’s difficult to imagine getting tired of hearing this original entry.

LA BOUCHE

"Be My Lover"

(RCA)

Included as the only new track among a new collection of greatest hits, it shouldn’t take long before “Love & Hate” qualifies for that distinction as well.

**COLLECTIVE SOUL**

"The World I Know"

(Atlantic)

By now both the Alternative and Top 40 worlds are well-acquainted with the unique sound created by Ed Roland and his four childhood pals from Georgia. Comments from more than one programmer point to this track matching the success of “December.”

**Albums**

VARIOUS ARTISTS

Ain’t Nuttin’ But a She Thing (London Records)

Shirley Divers, a native of London, worked at the BBC before migrating to the U.S. in 1974. Stateside, she became personal assistant to Sirie Records’ founder Seymour Stein before moving to the label’s A&R department. After a six-year battle with breast cancer. A&R veteran Shirley Divers died in 1992. One of her best friends was Leigh Blake Sebastian, founding director of the Red Hot organization (Red Hot + Blood + Dance) which raises money for AIDS care and research. Sebastian’s latest project, Ain’t Nuttin’ but a She Thing, benefits the Shirley Divers Foundation which supports organizations like the Me Foundation for Women, the Global Fund for Women, the T.J. Martell Foundation, and the Design Industries Foundation Fighting AIDS. Sebastian’s wish to further causes that deal with women’s health, comes from strong desire to rectify a long-standing bias. She notes that “less than five percent of philanthropic dollars annually in the U.S., the most generous philanthropic community in the world, are granted specifically for women and girls, and virtually all clinical trials are done on men.”

Ain’t Nuttin’ but a She Thing, and an accompanying TV special, were created by Sebastian and another long-time friend and associate of Divers. London Records President Peter Koepke. The album features contributions from Vanessa Williams, Salt ‘N’ Pepa, Melissa Etheridge, McShel N’degeocello, Patti Smith, Queen Latifah, Luscious Jackson, Devree, Annie Lennox, Andi Oliver, Sinead O’Connor, and Come. Highlights of the anthology of previously unreleased material include Salt ‘N Pepa’s title track, described as ‘she-male empowerment,’ Vanessa Williams’ rendition of Flora Purim’s “Open Your Eyes” with McShel N’degeocello, Annie Lennox’s version of Sugar Cubes’ “Mafia,” and Melissa Etheridge’s version of Joan Armatrading’s “The Weakness in Me.”

The television special, scheduled for an MTV premiere in November, salutes 12 strong female characters including Gloria Steinem and Terra Kelly, founder of Germany political activists the Green Party. —Ron Furl.

GREEN DAY

Insomniac (Reprise)

Our favorite pop-punk trio, Green Day, sound as rebel- lious, loud and upbeat as ever on their second major release, Insomniac, but this time out, they’re sending us some bleak visions of youth. “Panic Song” and the single, “Graz Stink Breath,” speak of self-destruction, while “Brat” looks forward to Mom and Dad’s demise. “No Pride,” “Jacked,” and “Right Wad Hill” also refer to hopeless views. Winston Smith’s cover art depicts our 1950s American ideals up in flames —is it surrealism or the truth —Sandra Debar

VARIOUS ARTISTS

Hemplation (Capricorn)

Whaddaya mean this stuff isn’t legal yet? Hemplation is a celebration of pothead bands you know, the usual suspects like, hey, Blues Traveler, who do a hyper version of Sly’s "I Want to Take You Higher." The artist line-up on Hemplation is, hey, impressive, drawing from a pool of musicians most likely to perform in front of a dazed and confused crowd, you know, like Ziggy Marley, Widespread Panic, Black Crowes, and David Peel. The New York musician who pioneered Elektra’s Have A Marijuana, the first pot album back in 1969 (or some other year, I forget). And, like the liner notes are real long and rambling and I forgot what I was going to write anyway.

—Kent Zimmerman
DEF LEPPARD

WHEN LOVE & HATE COLLIDE

>> THE NEW SINGLE FROM VAULT, DEF LEPPARD GREATEST HITS

PRODUCED BY PETE WOODROFFE & DEF LEPPARD
MANAGEMENT: Q PRIME, INC.

VAULT (314) 420 8152 IN STORES OCTOBER 31ST. BANK ON IT
SHOO, SHOO, SHOO, SHOO, SHOO BE DOOP

WHITNEY HOUSTON
EXHALE
(Shoop Shoop)

HER UNFORGETTABLE NEW SINGLE
WRITTEN AND PRODUCED BY BABYFACE

From Waiting To Exhale, the next defining soundtrack album of our time