"THE BEATLES ANTHOLOGY' BRINGS THE FAB FOUR BACK... BUT WERE THEY EVER AWAY?

This Week

The Beatles Anthology, coming soon to a TV set near you, is unlikely to unleash a new wave of Beatlemania. But for those of us old and lucky enough to have been caught up in that British Invasion of '64, it'll be a nice revisit to those times, especially with Capitol's release of the first two of six CDs of Beatles rarities. For those who missed out on the Beatles in their prime, this is their best shot at the full story. And for the companies involved in the production—Apple Corps, Inc., ABC-TV, and Capitol/EMI—it's a big-bucks bonanza. They are taking no chances, however. As we report inside, the total cost of the marketing of Anthology will be around $20 million. Our package, put together by our managing editor, Ben Fong-Torres, gives you a head start on all the hype, and includes revisits with Paul McCartney, George Harrison, and Yoko Ono; with Top 40 at the height of the craziness, and with Dave Rothstein, a Gavin staffer who's not ashamed that, at 40-something, he's still a Beatlemaniac. In News, Danny Goldberg (top) takes the helm at Mercury Records; Pearl Jam tops a poll of music executives; Entertainment Weekly offers its own power poll, and music loses Blind Melon's Shannon Hoon (middle). In Rap, we remember hip-hop activist Funken-Klein. On the GO Chart, Lisa Loeb & Nine Stories, Melissa Etheridge (bottom), Hootie & the Blowfish, and the Backstreet Boys are stylin'.
AC IMPACT DATE: OCTOBER 30TH

“Selena’s ‘Dreaming Of You’ is a beautifully composed ballad that has been doing extremely well for us. Our listener response has been tremendously positive.” — Johnny Chiang, APD/KOST-Los Angeles

Already playing at:
KOST-Los Angeles
KLSY-Seattle
KTHT-Fresno

KVLY-McAllen
KRNO-Reno
WBMX-Boston
WMXL-Lexington

KKMJ-Austin
WKLI-Albany
KSSK-Honolulu
KSJN-Modesto
On the eve of the telecast of the six-hour documentary, The Beatles Anthology, it is Paul McCartney who stands out among the three surviving Beatles. It is only naturally so. It was McCartney who, with John Lennon, formed the band, led it, wrote the majority of its songs, and performed them.

Through the years, they were the obvious focus for the press, and they acquitted themselves adequately and well. Lennon was the unity, sarcastic one, McCartney the lighter, breezier, more whimsical.

In the years after the Beatles' breakup, it was McCartney who maintained the most successful musical career, solo and with his band Wings. On tour with the band in San Francisco in 1976, he sat with me for an interview, for a new television show, Evening Magazine.

At the time, Capitol had just issued a Beatles compilation album, Rock 'N Roll Music, with a massive—for that time—$750,000 marketing campaign. San Francisco was where the Beatles performed what turned out to be their last paid concert—in August, 1966. He hadn't been back in the ten years since, and it was only an arrival for the Wings tour, he said, that he learned of the city's place in the history of his former band.

I didn't realize it was the last place (the Beatles played) until I was coming on tour, and someone did an article and said, "The last time Beatles played in America was Candlestick Park, ten years ago." When we did it, we didn't think it was going to be the last place. But I remember playing here and enjoying it and seeing one of the motorcycle escorts coming off his motorcycle as he went around our car.

In all, San Francisco is a blur among the concerts you played as a Beatles. Yeah, mostly. It's like any kind of tour. I used to say that girls, when they came to concerts—it was like falling going to a football match. Instead of cheering, they screamed—the loudest noise that girls make. And some nights it was a very handy thing, you know, if you were a little out of tune.

With Wings, you still see girls screaming or in tears. What do you think of what's left over from Beatlemania?

I don't really think about it, myself. You hear the old person who says, "WHERE'S JOHN?" So you reply, "In BED!" And that sort of does it. There's always a few in any crowd.

Capitol has reissued a Beatles collection. Does their campaign put pressure on the Beatles, in that, if you were to reunite, it'd put emphasis on what was, as opposed to what you are today?

I think if it was ever reunited, which I don't really see as a big strong possibility, I think it'd be good. I don't think there'd be any pressure to be... good.

Or to recapture the past?

I don't think you can recapture the past with anything you do. It doesn't recapture if Sinatra comes on. It's Sinatra now. You don't really think of Sinatra as this thin little Italian any more. Or I don't. I accept him for what he is now, and you either like his stuff or you don't. For me, I don't think it'd be a question of recapturing anything. It's probably just a hypo... themetical question.

(In 1983, I met with McCartney again, and he spoke about an emotional "rip" he'd taken after the Beatles disbanded.)

I never thought I was gonna feel it. But there was this huge kind of vacuum. The Beatles were a security blanket—all those mates of mine—even though it was tough sometimes. But it came back to the fact that, when we got back in the studio, you were with the Beatles, and that was a very secure feeling. If I wanted someone to comment on a song, I could run it past John Lennon, who to me was the best.

Have you gotten over (his death) yet?

No. I can't believe it. Still. It's a weird one. Still feel as though he's here, you know. But he is, in a way. CAVIN

First Words

The A-B-C of R&R

It saddens me to write of the Arrogance, Bullheadedness and Crassness of a magazine I've read and respected for 20 years. We've sat on the side lines, frankly disinterested, as critics have lined up to snipe at Radio & Records.

We know from experience that giving people what they want is a tough challenge, and that one can't please all of the people all of the time. Some of the criticism has been valid, particularly when focusing on R&R's penchant for changing the rules without asking the players. Some of it has been downright hysterical, born of malice and envy of R&R's once dominant position.

However, unbridled dominance can turn into Arrogance. When Arrogance goes unchecked, it can lead to Bullheaded behavior, where other people's interests become secondary at best. When such behavior is questioned, the arrogant seek to justify their actions through gross statements and self-serving propaganda. That's the A-B-C of R&R. You can see what we mean by turning to page 46.

CAVIN
Something To Howl About

STEVE WINWOOD

"Reach for the Light"

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

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KLSY  WRCH  WIVM  WROE
WMTX  WMTX  WRVR  WTCP
KYMG  WAFY  KOSI  WLAC
KISC  WKYE  KEO  WWLI
WLQT  KQLI  WOOF  WEZF
KQXT  WTGR  WFMK  WCOD

From The Animation Film Balto
Blind Melon’s Hoon Dies in New Orleans

BY ALEXANDRA HANLAM

Blind Melon vocalist Shannon Hoon was found dead inside his band’s tour bus in New Orleans October 21. He was 28. Although results of an autopsy and toxicology test are not yet available, cause of death is widely assumed to be a drug overdose. Funeral services took place October 25 in Hoon’s hometown of Lafayette, Indiana.

Richard Shannon Hoon moved to Los Angeles in the mid-80s when he was only 17, and was a background singer for Guns N’ Roses’ Use Your Illusion albums. Soon after, Blind Melon was signed to Capitol, and hit with the single, “No Rain.” The accompanying video, featuring a character known simply as “the bee girl,” made the group a household name. Blind Melon was on tour promoting their sophomore release, Soup, at the time of Hoon’s death.

Hoon had a history of drug abuse and arrests, including indecency charges stemming from a Vancouver, B.C. concert, and charges of attacking a guard at the 1994 American Music Awards. Hoon recently vowed to clean up his life, in light of the birth of his first child. (Nico Blue was born to Hoon and girlfriend Lisa Crouse this summer.) “I’ve got a lot of bad elements inside me,” he told the Detroit Free Press in March 1994. “I’m trying to control them.”

An educational fund has been established for Hoon’s daughter. Donations can be sent to: Nico Blue Hoon, c/o Shapiro & Co., 9229 Sunset Blvd., Ste. 607, Los Angeles, CA 90069.

Danny’s Song is at Mercury

BY BEN FONG-TORRES

Another former Warner executive has found a new home. Danny Goldberg has been named president and CEO of Mercury Records. The appointment, effective November 1, was made by Alain Levy, president and CEO of parent company PolyGram.

Goldberg replaces Ed Eckstine, who will start his own, PolyGram-funded and affiliated label.

Goldberg was most recently chairman/CEO of Warner Bros. Records, but that tenure was short-lived, running from January to August this year, and marked by the turmoil that had engulfed the Warner Music Group for nearly two years. Goldberg’s reign ended soon after the arrival of the music division’s new chairman, Michael Fuchs.

Goldberg, who was reportedly wooed by Sony Music and Rising Tide before signing on with Mercury, made his mark as president of Atlantic Records, beginning in January, 1994. He is credited with the signings of Stonemaps, Pilots, Liz Phair, Bad Religion, Juliana Hatfield, and Hootie & the Blowfish, and others.


Goldberg, who began as a rock writer with Circus and Rolling Stone, co-produced the film, Ao Noites, and is president of the Los Angeles affiliate of the ACLU.

Goldberg’s track record “as an artist-friendly music executive with a keen feel for trends in the marketplace,” Levy said he looked forward to having Goldberg “rebuild the existing artists roster and discover and nurture new talent.”

Goldberg, typically, deflected talk about himself in his statement about his new position. “It’s my immense good fortune,” he said, “that Ed Eckstine has decided to get back to the studio at a time when Mercury is breaking several new artists. I look forward to working with the artists and the staffs at Mercury and PolyGram.” Mercury is home to Vanessa Williams, Joan Osborne, Brian McKnight, James, Restless Heart, Tony Toni Tone, John Mellencamp, Ron Jovi, and Def Leppard.

Eckstine, who has enjoyed numerous A&R successes with PolyGram, said he’d miss Mercury. “However, I will look forward to getting back to what I love best—working in the studio, directing a small number of artists. I appreciate Alain Levy’s support in helping me realize that dream.”

Frankie Returns to WBLs

Frankie Crocker, one of the legends of radio in New York, has returned to WBLs/AM as Program Director.

Crocker, who programmed the station in two previous stints, promised “exciting changes.”

A New York native, Crocker worked at WWRL and WLIB (WBLs’ predecessor) before becoming one of WMCA’s “Good Guys.” He has also programmed at WGGI-Chicago and worked at KISS-FM-St. Louis. Crocker has also done extensive work in television, most recently in Los Angeles.

“Frankie Crocker,” said station manager Oliver Sutton, “pioneered the Urban Contemporary sound WBLs listeners love. We welcome him home.”

John Mullin, acting PD, stays as APD/Research Director. Tony Gray remains Programming Consultant.

Time Warner’s Dip Pinned on Music

Time Warner Inc. has reported a third-quarter loss of $141 million, explaining, in part, that the Warner Music Group had taken an $85 million writeoff, primarily in connection with the shutdown of Warner Music Enterprises.

That division sent magazines (including CDs) to targeted customers, hoping to attract shoppers by mail. Time Warner also said its profits from continuing music operations fell 17 percent, to $142 million, primarily because of late releases in foreign markets. The company said that domestic profits were up, and it expected profits to rise 39 percent in the fourth quarter, as those releases hit the overseas markets.

Time Warner’s stock rose on the day of its announcement (October 17). Analysts attributed the climb to investor assurance that Michael Fuchs, chairman of the music group, had its well-chronicled problems under control.
WHERE'S MICHAEL? MADONNA?

Industry Poll Vaults Over Some Big Names

Can an artist whose latest album, a double-CD set, shines like platinum, having sold some 1.5 million units (plus another 6.4 million overseas), be considered—well, *HIS*tery?

If he's Michael Jackson, he can.

That was one of the more surprising findings in a poll of 25 record executives and managers, in which the *Los Angeles Times* sought to determine the most powerful recording artists of the day.

The poll asked the execs (see box) to name, in order of preference, the ten artists they thought would sell the most records over the next seven years (the length of a standard record contract). Panelists were offered anonymity for both votes and comments.

Pearl Jam, R.E.M., and U2 topped the poll, followed by Janet Jackson, and, at a moderate distance, Whitney Houston, Mariah Carey, Garth Brooks, and Metallica. Boyz II Men and Nine Inch Nails rounded out the top ten.

Joining Michael Jackson on the missing list were Madonna and the former Prince. Or, as the *Times* put it: "Michael Jackson is out. Prince is out. Madonna is out.

Bruce Springsteen, Guns N' Roses, Sheryl Crow, and Hole also missed the cut. But most of the talk was about Jackson, who drew far more comments than votes.

"He's wounded as a commercial property," said one. "More trouble than he's worth," and "I think it's over," said others.

The problems, the panelists appeared to agree, were image and hype. As one executive said: "The thing he doesn't understand is that he'd be better off in the long run if he made a great record that only went to #20 on the sales chart than if he hyped another mediocre record to Number One. The thing he needs is credibility."

Said another: "I wouldn't take him in my top ten, but that doesn't mean I want him at all...If he can cool out a while and get over all this King of Pop (expetative), he could still make wonderful music."

Pearl Jam toppled the poll despite some misgivings that lead singer Eddie Vedder may walk some day. Still, as one of the executives noted, the band has created a "sense of community...the way R.E.M. has, and they haven't been gobbled up by the media machine by doing videos and 1,001 interviews.

And, in a comment that covered the exclusion of a number of newer acts from the top ranks, a record company president said: "MTV is bringing 'em in and burnin' em up...the good and the bad. This is the most transient period in the record business. That's what makes bands like Pearl Jam and Nirvana more attractive. They've shown a consistency—even if it is just three albums in the case of Pearl Jam. The same with a Janet Jackson or Mariah Carey."

The 20 Most Likely...

In the poll, 68 artists received at least one mention. They received ten points for a first-place mention, down to one point for tenth-place.

<table>
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<th>ARTIST</th>
<th>POINTS</th>
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<td>2. R.E.M.</td>
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<td>3. U2</td>
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<td>4. Janet Jackson</td>
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<td>5. Whitney Houston</td>
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<td>7. Garth Brooks</td>
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<td>8. Metallica</td>
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<td>9. Boyz II Men</td>
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<td>10. Nine Inch Nails</td>
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<td>12. Green Day</td>
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<td>15. Babyface</td>
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<td>16. (tie) Seal</td>
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<td>17. Smashing Pumpkins</td>
<td>25</td>
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<td>18. Alan Jackson</td>
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<tr>
<td>19. George Michael</td>
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<td>20. Cranberries</td>
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Newark: More ARBs: Where the Boys Are

For the second survey in a row, Arbitron posted a record improvement in male 18-24 representation for its radio market reports. By specially targeting households with young males in residence, the survey represents a 12 point improvement over last year's summer proportionality index, topping out at a bourgeoisie 91.0 percent. This record-setting mark comes on the heels of the breakthrough 89.3 percent index set with the *Spring 95* survey.

**Tampa**

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Brian McKnight

Still In Love

Produced by Brian McKnight. Management: Herb Trawick for the Trawick Company.
Charle Minor Football Pool
Update: Week VIII

Moe Presskell takes the trophy for Week 8 with his perfect prediction of 41 points for the Buffalo-New England game.

The Leaders
30. Wrong: Al Tuvera
31. Calvin Atkinson
32. Don Antu, Neal Marcus, Al Moine, Randy Sadl, Denny Stillwell, Jim Gorman
33. Tim Burruss, Dave Cline, Dick Merkle, Les Silver, Sue Davies
34. Ted Incandron
35. Mary Corkish, Jon Elliot, Charlie Foster, Dave Margulies, Tom Noonan, Ronn Owens, Howard Rosen, Alan Shapiro, Jayne Simon, Steve Thompson, Randy Wells
36. John Buzzozeri, DJ Ennis, John Fagoi, Jon Klein, The Phantom, Jon Scott, Greg Shaver, Tony Smith, JD Sussman, Jim Swinodel, Beth Tailman

Lots of Music on EW's 'Power' List

In the end, it's just another list, concocted by a magazine—in this case, Entertainment Weekly—to rank and rangle a lot of powerful people, partly because of the mergers that have combined record labels and radio properties with film conglomerates. Here they are, along with their ranking last year:

1. Michael Eisner, Chairman/CEO, the Walt Disney Co. (5)
2. Gerald Levin, Chairman, Time Warner (3)
3. Steven Spielberg, Jeffrey Katzenberg & David Geffen, Chairs, Co-Chairs, Co-Pres./Co-CEOs, DreamWorks SKG (4/9/10)
4. Summer Redstone & Frank Biondi, Chairs, President/CEO; CEO, Viacom (2/—)
5. Edgar Bronfman, Jr., —/59
6. Michael Ovitz, President, Warner Bros. records (—)
7. Michael P. Schulhof & Jeff Shell, Chairman/Co-Chairmen/Co-CEOs, Warner Bros. (13)
8. Michael Rowley, Daniel Savage, Tim DuBois of Arista Nashville, Tony Fleg, Mike McCready of Pearl Jam, chairman/co-chairman/co-CEO, Interscope/Geffen/A&M Records (76)
9. No phones, no faxes, no e-mails, no facelifts, no lines, no radio, no film, no record labels, no politics.
10. Tom Freston, Judy McGrath, Chairman, CEO, MTV Networks; Pres. MTV (15)
11. Michael Attias, Chairman, CEO, Warner Music; Chairman, Warner Bros. Records (15)
12. Ronn Owens, Howard Margulies, Tom Noonan, Ronn Owens, Howard Rosen, Alan Shapiro, Jayne Simon, Steve Thompson, Randy Wells
14. Ronn Owens, Howard Margulies, Tom Noonan, Ronn Owens, Howard Rosen, Alan Shapiro, Jayne Simon, Steve Thompson, Randy Wells
16. No phones, no faxes, no e-mails, no facelifts, no lines, no radio, no film, no record labels, no politics.
17. Michael Rowley, Daniel Savage, Tim DuBois of Arista Nashville, Tony Fleg, Mike McCready of Pearl Jam, chairman/co-chairman/co-CEO, Interscope/Geffen/A&M Records (76)
18. Michael Fuchs, Chairman, CEO, Warner Music; Chairman, HBO (35)
19. Tom Freston & Judy McGrath, Chairman, CEO, MTV Networks; Pres. MTV (15)
20. Thomas D. Mottola, Pres., COO, Sony Music (20)
21. Clive Davis, President, A&M Records (76)
22. Al Teller, Chairman, CEO, Geffen Records (—)
23. Al Caffarco, President, CEO, A&M Records (98)
24. Tim DuBois of Arista Nashville, Dr. Dre & Suge Knight of Death Row, Charles Koppelman of EMI-Capitol Music Group, Sylvia Rhone of Elektra, Fred Rosen of Ticketmaster, Russell Simmons, and, at 100, KIQQ-Los Angeles' Kevin Weatherly.

Reality Bytes

Jingle-Jangle

Web-savvy DJs can download radio ID jingles and voice sweeper production samples at http://www.halcyon.com/ ---David Beran
Expect some key announcements out of the Rising Tide camp in the near future. No word on whether President Clinton will sign on as advisor to Executive VP Daniel Glass, but the two were spotted jogging in Central Park earlier this week. They sure love intrigue.

Is Chris Shebel, who exited WDJX-Louisville a few weeks ago, headed to New England?

KGGI-Riverside/San Bernardino, Calif. PD Carmy Ferreri goes old school, taking the helm at L.A.'s oldies AM mainstay KRLA. KGGI MD Sonia Jimenez takes over as interim PD. Speculation about a format flip at "GG" seems to be way of the moment.

Scalpers were all over Central Park a few weeks ago for the first bowl game of the year pit-ting East and West coast industry all stars in the "Atlantic Bowl." In the closing seconds, Del Williams took a Todd Cavanah pass and won the game for Captain Kevin Weatherly's West squad. Moments earlier, the Garrett Michaels-led East team thought they had it locked when QB Monte Lipman threw a TD strike to Andy Arnold, but it wasn't enough. Did Gaunt's Steve "FLWJ" Resnik play a pivotal role? Ask him, he'll tell ya. Final score: 28-24, West on top.

We were saddened to hear about the untimely death of Nationwide VP/Radio Mickey Franko. Mention his name and hear nothing but praise from those he worked with. Lung cancer claimed his life at 51.

John Walton of Walton & Johnson signs on for afternoons at KHOM-New Orleans. He was last Crosstown at KLZQ. Is there a plan afoot by KHOM PD Bill Thorman to take a more aggressive musical stance, especially on nights and weekends over the next two to three weeks?

WXLK (K92)-Roanoke, Va. PD Chris Taylor makes the transition from Top 40 to Adult Alternative hooking up with Chuck Beck at WHPT (The Point) in Tampa/St. Petersburg. Taylor, who starts November 1 as APD/MD will do some air work and also head up creative services for the three other Paxson stations in town. Grabbing the reins at K92 is newly named PD Rich E. Cunningham, who continues to do nights, and OM Sammy Simpson.

We’re expecting some big moves at WXLY-Sacramento. PD Todd Cavanah has left the building. We're hearing that the new PD is Billy Eden, formerly with Crescent Communications.

Forget anything you read about new morning shows at WNCI-Columbus or KYSR (Star 96)-Dallas. We’ve been told with decisive finality that both shows have been cancelled.

New York radio legend Frankie Crocker is back on WQCB-Philadelphia. He takes over as PD of WBLS. Will there be more currents in the mix?

Ink is drying on the sale of WQNN-Columbus, Miss. to Charisma. OM Stan Smith says plans include a new tower site and increased power that will give the Top 40 outlet a city grade signal into Tupelo.

Sixth Avenue was closed as upwards of 5,000 New Yorkers crowded in front of Radio City Music Hall when Tony Bennett gave a free performance to celebrate his new album "Tony Bennett Day" in the singer’s hometown.

On The Air

Big news this week is that Capital Cities/ABC, Inc. has come to an agreement with TV's daytime talk-queen, Oprah Winfrey. The broad spectrum of this deal could mean a network radio offering in the future. ABC Radio Networks appoints John Rosso to General Manager of Operations, and Jeff Allen to Manager, Affiliate Marketing Southwest. Compass Radio Group will sell local stations to Par Broadcasting for a reported $86 million plus KIOZ/AM-Oceanside, Pending FCC approval, Par will take over KCBQ/AM-FM San Diego. KOOL/AM-FM-Phoenix, and St. Louis outlets KFNS/AM and KEZK/AM-FM. The National Association of Broadcasters has announced that January, 1996, will be the second annual National Radio Month. Mark your calen-dar. Following a suspense-building on-air countdown, KEZE-Spokane, Wash. debuted its new "Rock Alternative" format. The station joins a growing number of SHIR Radio Company clients to embrace the format. SHIR also welcomes Tom Fricke and Lori Martin to the staff. Over at sister stations WXLK-Roanoke and WLYK-Lynchburg, known collectively as K92, Rich E. Cunningham comes in as PD, and Sammy Simpson as Operations Manager. Alexandra Inzer comes in as Operations Manager for alternative stations. KFTH-Memphis and KDRE-Little Rock. Deidre O' Donohue's Soap Judgments now airs Sundays, 7-9 p.m., on San Diego's Real Radio 97.1. With a promised $22,000 raised for a local HIV/AIDS task force, this brings the station's 3-year total above $75,000. New address for WPXY (98PXY)-Rochester comes in as PD, and Sammy Simpson as Operations Manager. Alexandra Inzer is in as Operations Manager for alternative stations.

In The Grooves

Nick Bedding

Larry Hughes is named VP of Promotion for Mercury Nashville. He was formerly National Promotion Director for Capitol Records. He'll focus on adult oriented radio promotion. MCA has not only signed Salt-N-Pepa to a long-term con-tract, the deal is sweetened by a label venture. Jerich Records, Inc. In other MCA news, Christine Wolff has been named Director of

Christine Wolff

East Coast Publicity, she'll be spearheaded by fellow new-coming Lori Berk, who comes aboard as Manager of Publicity, East Coast...Wax Trax cofounder Jim Nash died of AIDS October 10. Our sympathies to the Wax Trax family...Inter-cord, a German-based record label owned by Thorn EMI has hired Shiro Gutzie as its U.S. repre-sentative. Gutzie owns the L.A. indie Shiro Records...Gary Overton will head EMI Music Publishing Nashville as Executive VP and General Manager...House of Blues brings former Disney exec Nathaniel Lipman in as Senior VP/General Counsel for HOB Entertainment, Inc...Happy belated birthday to indie Dogday Records. The company celebrated its first recently...
WHITNEY HOUSTON

The soundtrack to Whitney Houston's forthcoming film, Waiting to Exhale, will include Toni Braxton, Aretha Franklin, Chak Khan, Patti LaBelle, CeCe Winans, Mary J. Blige, TLC, and Brandy.

JOURNEY

A Journey reunion is underway, with a line up featuring Steve Perry, Jonathan Cain, Ross Valory, Steve Smith, and Neal Schon. The quintet is rehearsing new and old songs at Cain's Northern California studio.

ELTON JOHN

The soundtrack to the Lion King, which featured two #1 singles from Elton John (“Circle of Life” and “Can You Feel the Love Tonight?”) has been certified for sales of 10 million units since its release 18 months ago.

BOB WEIR/TAJ MAHAL

The Grateful Dead's Bob Weir and folk/ rock singer Taj Mahal are writing music for Satchel, a new musical based on the life of the late baseball legend Satchel Paige.

TERRI CLARK

Medicine Hat, Ontario-native Terri Clark may be the first female "hat act" in Country music, but she's 5-foot-11 inches even before the hat goes on.

K.D. LANG

k.d. lang doesn't mind if people fall asleep listening to her music. "That's a compliment to me," says lang in an interview with USA Today. "Not that I want it to be generic like Muzak, but easy listening means it doesn't hinder your life. It coincides with what you're doing."

AC/DC

Angus Young of AC/DC owns the biggest tulip farm in life of the late baseball legend Satchel Paige.

andi Rogers

เรีย-11/2

Mario Garcia KQUS- San Antonio, TX 11/4

Mike Scott KQXT-San Antonio, TX 11/4

Deborah Lewow

(titles Rolling Stone Images of Rock & Roll, Little, Brown)

Hometown:

San Francisco

What stations did you grow up listening to?

I was born in '36. They didn't have radio when I was born! But I listened to R&B and jazz, and to KYA and KQBY, the first Top 40 stations. I worked as a time salesman at KQBY; I found out I was better at taking pictures than selling time.

Favorite moments behind the camera:

The definitive show! I never saw anything like Ott Redding live. And there were moments with Joan Baez when she bounced her voice off the mountains of Big Sur. But I guess my signature photograph is Jimi Hendrix at the Monterey Pop Festival... Janis Joplin with her bottle of Southern Comfort... Dylan rolling the tire in the Village.

If I owned a radio station, Fm...

Play what I like, which is eclectic. On a recent drive, I listened to talk radio, but I also put in Sinatra's Duets, the Doobie Brothers, Billy Joel, the Metal Haggard tribute, Tulaire Dust, Waylon's new album, and the Cult.

Friends Of Radio

Jim Marshall

Photographer published in numerous books (titles: Rolling Stone Images of Rock & Roll, Little, Brown)

THAT'S SHO-BIZ

FOR # 118

10

Sho-Prep

SHO-DATES

Diane Reuter Gavin 10/29

Lenny Bruestein Heavy 10/29

Dave Stevens WEF- Burlington, VT 10/29

Tyler Collins 10/29

Grace Stick, T.

Graham Brown 10/30

MARIO GARCIA KQUS- Hot Springs, AR 10/31

LARRY MULEN (U2)

10/31

STACEY MCDONALD

Curt Music Company 11/1

Jeremy Black KZST- Morley, MI 10/1

Lyle Lovett, Magne

"Mags" Furuhlom

(a-ha), Flea (Red Hot Chili Peppers), Sophie

B. Hawkins 11/1

J.D. Souther, k.d.

Lisa Fairbrass

(The Jam) 11/2

Deborah Lewow

Warner Bros. Records 11/3

Jon McHugh A&M Records 11/3

Dr. Jazz 11/4

Mike Scott KQXT-San Antonio, TX 11/4

Louise Nurdling

(Elton), Delbert

McClinton, Bryan

James

Honeyman Scott (The Pretenders) 11/4

OUR CONGRATULATIONS TO CMY'S TRACY STORY-ROGERS and Pocos Films director

CHRIS ROGERS on the birth of their son.

JUDD HENRY

8th November 1995

GAVIN OCTOBER 27, 1995

THAT'S SHO-BIZ
**Top Tip**

**JOAN OSBORNE**

"One of Us" (Blue Gorilla/Mercury)

This former Record to Watch tops 1,000 spins for the first time. Nothing but positives continue to roll in with adds this week at KDKO St. Louis, Q106-San Diego, KCP-ALBERT Lea, Minn., Mix 103-Des Moines, IA, WYMF-Baton Rouge, Z93-Dayton, and WNDU South Bend, Ind.

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**Record to Watch**

**EVERYTHING BUT THE GIRL**

"Missing" (Atlantic)

Nearly a year after its release, the remix has caught fire at KHKS-Dallas, KIIS-Los Angeles, Q102 Philadelphia, and 104 KBDE Houston and others. Number One adult requests at XL106-Orlando for the past month.

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**Gavin Top 40**

Top 40 Can Be Habit Forming

Wanna play word association? Hot! Cold! Hard Soft! Teenager? One word that's often linked here is "impressible." Just ask the boys on a sugar high, to sometimes deride the succumbing to the trap of a sound, who deny at every turn the preposterous notion that they could possibly be marketing their wares to young adults. Hell, they don't need new customers, the ones they have right now will live forever—or at least until the end of the month. If nothing else, this generation is linked to the survival of cigarette manufacturers, can the same be said for other industries?

---

**Inside Gavin**

MADONNA - "You'll See" (Maverick/Warner Bros.)

ACE OF BASE - "Beautiful Life" (Arista)

BLUES TRAVELER - "Hook" (A&M)

TOM COCHRANE - "Runaway" (A&M)

TLC - "Waterfalls" (LaFace/Arista)

EDWYN COLLINS - "A Girl Like You" (Bar None/A&M)

TLC - "Diggin' On You" (LaFace/Arista)

MEAT LOAF - "Ed Lie for You (And That's the Truth)" (MCA)

DEL AMITRI - "Roll To Me" (A&M)

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

MARIAN CAREY - "Fantasy" (Columbia/CRG)

GAVIN OCTOBER 27, 1995

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**Top 40**

1. **MARIAH CAREY** - "Fantasy" (Columbia/CRG)
2. **JANET JACKSON** - "Runaway" (A&M)
3. **GIN BLOSSOMS** - "If I Ever Lose You" (A&M)
4. **MADONNA** - "You'll See" (Maverick/Warner Bros.)
5. **ALICE IN CHAINS** - "Baby, Let Me Hurt You" (EMI Latin/EMI Records)
6. **THE ROLLING STONES** - "One of Us" (Blue Gorilla/Mercury)
7. **AC/DC** - "For Those About to Rock" (MCA)
8. **TLC** - "Waterfalls" (LaFace/Arista)
9. **EDWYN COLLINS** - "A Girl Like You" (Bar None/A&M)
10. **MEAT LOAF** - "Ed Lie for You (And That's the Truth)" (MCA)

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**Wanna play word association? Hot! Cold! Hard Soft! Teenager? One word that's often linked here is "impressible." Just ask the boys on a sugar high, to sometimes deride the succumbing to the trap of a sound, who deny at every turn the preposterous notion that they could possibly be marketing their wares to young adults. Hell, they don't need new customers, the ones they have right now will live forever—or at least until the end of the month. If nothing else, this generation is linked to the survival of cigarette manufacturers, can the same be said for other industries?**

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**Top 40 Can Be Habit Forming**

Liz Janik

Liz Janik believes radio listening is an acquired taste, and that young teens may be getting turned off by the flavorless choices offered in many markets. Not getting young denizens emotionally addicted to radio could eventually prove harmful to the health of broadcasters. Janik defines Top 40 as "basically, currents in heavy rotation. Young audiences are the only ones interested in a high level of current music, and, by its nature, Top 40 has to be rooted in currents." What concerns her is that Top 40 is no longer on the menu. Though she acknowledges that WHYT "approaches Alternative with some of the principles of Top 40," there’s nothing left that could be considered Top 40.

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**Gavin Top 20**

Top 20 adds.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Trend</th>
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<tr>
<td>MARIAH CAREY</td>
<td>&quot;Fantasy&quot;</td>
<td>Columbia/CRG</td>
<td>+173</td>
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<tr>
<td>JANET JACKSON</td>
<td>&quot;Runaway&quot;</td>
<td>Warner Bros</td>
<td>+85</td>
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<tr>
<td>GIN BLOSSOMS</td>
<td>&quot;If I Ever Lose You&quot;</td>
<td>A&amp;M</td>
<td>+46</td>
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<tr>
<td>MADONNA</td>
<td>&quot;You'll See&quot;</td>
<td>Maverick/Warner Bros</td>
<td>+220</td>
</tr>
<tr>
<td>ALICE IN CHAINS</td>
<td>&quot;One of Us&quot;</td>
<td>Blue Gorilla/Mercury</td>
<td>+220</td>
</tr>
<tr>
<td>AC/DC</td>
<td>&quot;For Those About to Rock&quot;</td>
<td>MCA</td>
<td>+96</td>
</tr>
<tr>
<td>TLC</td>
<td>&quot;Waterfalls&quot;</td>
<td>LaFace/Arista</td>
<td>+364</td>
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<tr>
<td>EDWYN COLLINS</td>
<td>&quot;A Girl Like You&quot;</td>
<td>Bar None/A&amp;M</td>
<td>+173</td>
</tr>
<tr>
<td>MEAT LOAF</td>
<td>&quot;Ed Lie for You (And That's the Truth)&quot;</td>
<td>MCA</td>
<td>+443</td>
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**Chartbound**

Chartbound Reports: This Week 208 Last Week 205

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Trend</th>
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<tr>
<td>MADONNA</td>
<td>&quot;You'll See&quot;</td>
<td>+618</td>
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<tr>
<td>WHITNEY HOUSTON</td>
<td>&quot;Exhale (Shoop Shoop)&quot;</td>
<td>+722</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS</td>
<td>&quot;My Friends&quot;</td>
<td>+212</td>
</tr>
</tbody>
</table>

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**Top 40**

Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.

Editor: DAVE SHOLIN  Associate Editor: ANNETTE M. LAI
25 Years
After Breaking Up,
the Beatles
Invade Again

BY BEN FONG-TORRES

When The Beatles Anthology hits the air—on ABC-TV in the United States—beginning November 19, it will be the 30th anniversary of...well, of nothing, really.

The six-hour special, the product of Apple Corps, the company owned jointly by the surviving Beatles and John Lennon's estate, misses the many anniversaries associated with the Fab Four: their signing with Brian Epstein for management and EMI Ltd. for recording in 1962; the beginning of Beatlemania in America in February, 1964; the premiere of A Hard Day's Night in July that year; the opening of Help! in August, 1965 in New York; their last U.S. concert in San Francisco in August, 1966; their dissolution in 1970 (in April, according to Paul McCartney; in December, according to John Lennon)...Well, you get the idea.

But the Beatles hardly need a hook to make The Beatles Anthology an event of epic proportions. Still, there are one or two intriguing angles to draw us in to both the documentary and its companion project, a massive CD release by Capitol-EMI, largely of unreleased recordings, archival material, and alternate takes of Beatles music.

"This is the first time that their story has been told by them, in their own words, with their own choice of music and visuals," says Phil Sandhous, Capitol's Vice President of Strategic Marketing. "That's what makes it stand out."

In conjunction with the six hours of Anthology, which airs over three nights—November 19, 22, and 23—Capitol is releasing a double-CD set, The Beatles Anthology, Vol. 1, in an overnight shipment to 20,000 retail outlets immediately after the first installment of Anthology has aired on ABC. (The second volume is due next February, and the final volume is scheduled for release next spring.)

The first set of 60 tracks includes "Free as a Bird," the highly-anticipated song by John Lennon, on which he is joined by the surviving Beatles, George Harrison, Paul McCartney, and Ringo Starr, who gathered at McCartney's studio outside London last year. After the three had added their touches to the song, which was written by Lennon for a musical he and Yoko Ono were working on at the time of his death, Starr exclaimed: "It sounds like the bloody Beatles!"

"This is the project of a lifetime," says Sandhous, who began gearing up for the campaign some nine months ago.

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Capitol has promised a "year long multi-media campaign to rival anything ever put together in the entertainment industry," including "one of the biggest TV, radio, and print campaigns in the history of the business." Asked for more specifics, Sandhous told GAVIN that the continuation of Capitol-EMI's multi-level efforts and ABC's on- and off-air advertising will amount to an estimated $20 million campaign.

The marketing plan includes the first new Beatles video clip (for "Free as a Bird") in 25 years, servicing of a four-track sampler of Anthology songs to radio and other media; a multi-million dollar ad campaign on radio and television running through December 24, and a Beatles web site on the Internet.

"We are servicing 'Free as a Bird' to every radio format," Sandhous told GAVIN, "including NPR. We feel this is an event that transcends formats." It is. Even though it's been nearly 32 years since the Beatles invaded and changed America, we are on the eve of the closest thing ever to a Son of Beatlemania.

The Beatles, of course, are history.
Their breakup was a bitter one, followed by a war...
of words in the media and litigation. With the murder of John Lennon in December of 1980, ten years of rumors and conjecture, of wishin' and hopin' for a Beatles reunion came to an end as certain as the final strains of "A Day in the Life" on Sgt. Pepper.

But, in the broader sense, the Beatles continue to make history as well. The interest accorded the upcoming documentary and albums is evidence. So is the recent news that, a quarter-century after their breakup, they hit the Top 40 again. That is, they ranked third in Forbes magazine's recent listing of 1995's 40 Top-Money Entertainers. Based on an estimated gross income of $130 million for 1994-1995, the Beatles—or, more exactly, Apple Corps—ranked behind only Steven Spielberg ($285 million) and Oprah Winfrey ($246 million), and edging the Rolling Stones ($121M), the Eagles ($95M), Pink Floyd ($70M), Michael Jackson ($67M), and Barbra Streisand ($63M).

Most of that income derives from the Anthology project, for which ABC paid nearly $20 million, ITV in England another $10 million. And it will show in some 40 other countries, whose networks should add another $45 million to the coffers, according to Forbes. Total income from Anthology, says the magazine, should top $100 million. And that's not counting the CD releases, whose earnings should soon dwarf those from the television documentary.

Like Elvis, Jimi, Jim Morrison and a few others, the Beatles remain almost as vivid in their afterlife as they were in their peak years. It may be that, like most of their aforementioned peers, they exploded through musical boundaries. Beginning with an obvious debt to R&B, they played and composed not only pop and rock & roll, but explored country ("Act Naturally," "Honey Don't") and folk, and went on to create categories of their own. Today, their music could fit in Top 40, A/C, Album, A3, Americana, Country, Classic Rock, Arrow, Oldies, and two or three music video formats as well (See sidebar, "A Crossover Band").

With or without radio, Capitol Records has continued to sell Beatles product, most recently Live at the BBC, which raced up the charts.

But, until Anthology, projects were done without the direct participation of the surviving Beatles, one of whom disdained his tag as a former Beatle (Harrison), then came around with a song, "When We Was Fab," in 1987; another who has never been shy about his Fab Four pedigree (Starr, most recently seen on tour with '60s rock peers and on a TV spot with the Monkees), and a third who has managed to salute his past work while staying open to pop currents and occasional experimentation.

But, although Apple Corps had looked to put together a film history shortly after the Beatles breakup, litigation, among the members and between them and other parties, delayed the project. (According to a recent Newsweek article, Apple, in search of a director, showed an early edit to
Summer Book Anyway...Right?

Isn't that the rallying cry of radio after every Summer Arbitron slam? But confess, those little butterflies in the stomach happen right before "the call" no matter what season we're in. This year Summer seemed to be especially unkind to the alternative format. Hey, before you start yelling at me please understand I am no more willing to give additional credence to the wonderfully contentious topic of Arbitron than you are. In other words, I'm not taking this book too seriously. But quite a few key markets suffered the slings and arrows of outrageous diary keeping this time around. Chicago, San Francisco, Philadelphia, Detroit, Washington, Boston (WFNX down, WBCN up), Albuquerque, and San Diego (91X down, XHMR "The Flash" up) were mostly down, and I'd be lying if I didn't tell you that this has generated some interesting chatter in the last week or two. While no one is going to draw hard and fast conclusions from one book, the comments were interesting.

Jacobs Media alternative workhorse Tom Calderone points out that, while it was a mixed bag for most of their clients, there were some important success stories for the format as well. Phoenix, Cleveland, Buffalo, Rochester, Albany, St. Louis, and Hartford all had up books. But Tom has some very definite opinions about this past summer: "The format has not peaked, this is more of a leveling off period than a down book. One of the reasons that we have talked to our clients about for the last seven or eight months has been the fact that you should not discount your AOR competitors. I think what is happening now is that the AOR stations that are co-opting this music are stealing some audience away from us. Not just because they're playing the same music, but it has more to do with the fact that the AORs are sometimes more promotionally active in other areas, such as morning shows. I think that's a big issue when it comes to recall in Arbitron. And a lot of alternative stations that have survived on "just the music" need to understand that mornings are going to be the next big issue for them to get this going. They're going to have to break out the checkbook and really start acquiring some incredible morning show talent, and that could be anything from syndicated morning shows, to stealing your in-market competition."

But what about the theory of "Bad Summers Past?" Says Tom, "If you track back, hook upon hook, years upon years, summers have generally always been a bad time for alternative radio. But it still doesn't excuse the fact that alternative radio needs to be at a different level now as far as a competitive state goes." Proving that great minds think alike, Richard Sands from live 105 in San Francisco echoed Calderone's sentiments about the rest of radio catching up to our little universe. "You have to look at the fact that there's so much exposure of the music on so many different stations. A smart person would have to look at it and say, 'Hmm, I wonder if this means something.' You hear Stone Temple Pilots and Pearl Jam and Green Day on four or five different stations in a market; those bands might be getting overexposed, and we might be seeing the beginning of a trend. And, secondarily, with any big musical happening you get the big bands, but then you get all the 'clone' bands. Sooner or later you end up playing a lot of these bands that seem important at the time, but when you look back five years later, you go, 'Why the hell were we playing them?' There's probably a lot of that kind of music right now, and I think that we might be at a kind of cautionary period, where you have to look and make sure you're really playing good bands."

I also asked Richard about the history of summer books in San Francisco for Live 105. "Summer has never been a great period for Live 105. So, yeah, you could write it off to a summer book. Of all the books to have a down book, summer's probably the best."

And then there's San Diego, where it's been a battle royal (with cheese) for the last few years. San Diego was an early arrival to the concept of two alternatives in one market. While 91X has always been a "full service" alternative, The Flash has concentrated on playing the older, more established hits of the format. However, this summer 91X went from 4.1 to 5.6, while The Flash rose 2.5 to 3.2. A mere four-tenths of a rating point now separate the two stations; the closest they've ever been. 91X PD Mike Halloran, like Sands and Calderone, sense a shift in the "force," so to speak. Says Mike, "Alternative has turned into this multi-format version of what it once was. Everybody's playing what was once considered alternative, but their own little version of it. It's diluting the numbers to the point where everything is not as discernible as it used to be." Summer was also a transitional time for 91X: they've revamped and freshened both the music and image production, so let's wait for the next book.

But this is exactly the point. Bryan Jones would like to make. Bryan is the ex-morning guy (twice, or three times?) at 91X, and is now the PD of XHMR The Flash. Bryan thinks 91X's new posture puts them much closer to the aggressive AOR in town. "91X has drifted toward competition with the hard AOR of Rock 102. To me, those formats have become so close to each other that, although this station may not be considered an alternative rock station per se, there's basically a big chunk of music that 91X walked away from to bring you all the new cutting edge rock— and God love 'em for it! I'm sure there are many people out there that love them for it, but we see a hole for the 25-34 year olds who still like the hits of the '80s and late '80s. Not that we're "gold," but we play a lot of familiar music, and they play a lot of new bands." Nobody cares about the summer book anyway...right?
Mr. Mirainga "Burnin' Rubber"

The best smelling of the year!

Marco Collins, KNDD/Seattle

Press it against your forehead and you'll never get this song.

Mike Halloran, KNX/San Diego

I got enough stinking birds stinking up my office and had to get me another one!

Ian Philips, KNX/Atlanta

The Debut Of The Way Cool Music/MCA Band
From The Original Motion Picture Soundtrack

Produced By Mr. Mirainga And "Jungle" Jim Goodwin
Get AMPed: http://www.mca.com/mca_records
More great music you could play on your airwaves if we would just get to the point.

SPACEHOG
"IN THE MEANTIME"
(SIRE/ELEKTRA)
Axl Rose meets Mot "The Hoople and does Bowie in the 90s. In this world of "everything's alternative," it works. Ask

SEMINSONIC
"BRAND NEW BABY"
(CHERRY DISC/MCA)
Lemonheads meets George Harrison. Pure pop for now people (Thank you Nick).

SELF
"CANNON"
(SPONGEBATH/ZOO)
Think oldies revisited. A must!

MAIDS OF GRAVITY
"YOUR GROUND"
(VERNON YARD/VIRGIN)
Smashing Pumpkins meets Catherine Wheel meets The Beatles White Album.

BJORK
"IT'S SO QUIET"
(ELEKTRA)
Bjork meets Martin Denny meets Esquivel in a lounge. Truly genius. If you haven't played it yet, do!

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BE ON THE LOOKOUT
WEEK OF OCTOBER 23

Club 69
Sugar Pie Guy
(I.R.S.)

Help
(Star Child Benefit Compilation)
(GO!)

Disc/London
Moraes
Heaven Knows
(I.R.S.)

Oscar G.
Reaching Up
(I.R.S.)

Pretenders
Isle Of View
(Warner Brothers)

REM
4 Live Tracks
(Warner Brothers)

Rusted Root
Ecstasy
(Mercury)

Frank Sinatra
Complete Reprise Studio Recordings
(Reprise)

WEEK OF OCTOBER 30

Ain't Nothin' But A Sho Thing
Compilation
(London)

Alice In Chains
Grind
(Columbia)

Anthrax
Stomp 442
(Elektra)

Bloodloss
Live My Way
(Reprise)

The Blue Hawaiians
Christmas On Big Island
(Reprise)

David Bowie
Bowie Catalog
(Virgin)

Brian Jonestown Massacre
Space Girl
(Candyfloss/Tangible)

Capleton
Prophecy
(RAL/African Star Records)

Catherine Wheel
Little Muscle
(Impact)

Combustible Edison
Vertigo
(Elektra)

Cypress Hill
Temple Of Boom
(Columbia)

Tracy Chapman
New Beginning
(Elektra)

Dandelion
Trailer Park Girl
(Columbia)

The Dead Milkman
Stone's Extra Stout (Pig)
(Reprise)

Doom Generation
Soundtrack
(American)

Erasure
Self Titled
(Elektra)

Gang Of Four
Solid Gold
(American)

Mac Mail
Untitled
(Relativity)

Mensweur
Nuisance
(London)

Nine Below Zero
Ice Station Zebra
(I.R.S.)

Onyx
All We Got Is Us
(JM/JAL)

Passengers
Original Soundtrack 1
(Opal/Island)

Rory Gallagher
A Blue Day For The Blues
(I.R.S.)

Eric Serra
Double Or Nothing
(RAL)

Smashing Pumpkins
Mellon Collie And The Infinite Sadness
(Virgin)

Toad The Wet Sprocket
In Light Syrup
(Columbia)

Various Artists
Mother & Child Christmas Album
(I.R.S.)

Brian Wilson/Van Dyke Parks
Orange Crate Art
(Warner Bros.)

WEEK OF NOVEMBER 6

The Amps
Pacer
(4AD/Elektra)

David Bowie
Strangers When We Met
(Virgin)

Tracy Chapman
New Beginning
(Elektra)

Julian Cope
20 Mothers
(American)

Melissa Etheridge
Your Little Secret
(Island)

Klover
Our Way
(Mercury)

Moonpools And Caterpillars
A Little Bird Told Me
(Elektra)

Pizzicato Five
Sound Of Music
(Matador/Atlantic)

The Rentals
Return Of The Rentals
(Maverick/Reprise)

Rock For Choice
O Come All Ye Faithful
(Columbia)

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

“Santa Monica (Watch The World Die)”
the new track from SPARKLE AND FADE

“Insane and rising in our own weird way.”

Over 120,000 albums
Sold and growing!

Produced by A.P. Alexakis
Management: Darren Lewis
\[ \text{Inside College by Seana Baruth} \]

Caught in the Web

Oscenably, the Exploratorium, an installation in San Francisco's Marina district, is a hands-on science museum for kids. But when TAGBOY Ben Goldberg was in town a few weeks ago, it became promo playground, Ben, Eric Rose from Alternative Tentacles and I spent an afternoon crawling, peering and poking around its numerous fascinating exhibits.

At the Exploratorium, I got my first crack at composing a symphony (tossed entirely on amino acid sequences in the DNA of different proteins), and I finally got to sit down and really explore the World Wide Web—please excuse my tardiness. Of course, my first stops on the Information Superhighway (a term that, like “indie-rock,” has outlived its usefulness), were station Web sites, and damn if what’s out there isn’t amazing.

My experience with Web sites is limited (I’ve previously only seen demo versions of our homepage, IUMA’s site, and a couple of other online publications), so my qualifications to review graphics and textual information, like playlists and program info, but all of it is wonderfully presented (I especially loved the red and black eye-searing flashes that occur between pages). Although WCBN doesn’t present the incredible wealth of information that KJHK offers (see below), it does list a bunch of potentially worthy links that I didn’t get to completely examine.

WCBN even offers a few cute Ann Arbor links that include a map of the city and a “tiny tour of cool stuff around Ann Arbor.” Atrocious. That’s so sweet.

KJHK, on the other hand, is pretty graphically appealing—at least in part because of their neat logo (above). Unlike the other station Web sites, which focus primarily on underground music and the counterculture, KJHK’s seems to be evenly split between music and sports, it’s apparent from their homepage that the Jayhawk (JKH, get it?) sports coverage team is a highly regarded award-winning organization. I never knew.

Otherwise, the KJHK Web site doesn’t offer an overwhelming array of options. There is a guy, Brian Sager, who writes the posted Featured Reviews, but I suspect KJHK, which actually is broadcast live over the Information Superhighway (a term that, like “indie-rock,” has outlived its usefulness), were station Web sites to add to or correct any entry. According to Alan, the KJHK homepage is already getting hundreds of hits a week in this, the month of its initial appearance.

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since September. I wish I’d had more time to check out the different links they offered, but I admit I was quickly lured back to KFJC’s music monolith, where I lingered long in amazement.

I hate to neglect the other stations that have World Wide Web pages, but space permits no further raving; perhaps I’ll report on additional sites in the weeks to come. All apologies to Bryan Ritter for leaving KUGS out of this little round-up, but we couldn’t access his server (sounds kinda dirty, doncha think?) from the Exploratorium.

News blip: EMI and Andrew Goldstone have amicably parted company. Andrew’s looking for a new (non-radio promo) gig, so if you’ve got a lead for him, ring him up at (212) 374-0193. Or just call and say hi.

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

College Picks

SUPERNova
Ages 3 and Up
(Amphetamine Reptile/Atlantic)

The new disc from Supernova is a retro-sounding experiment in punk defined by low-brow (and sometimes amusingly childish) themes. Songs like “Gum Fighter” and “Drool” are schoolyard humor thinly disguised as, well, Punk Rock. Other offerings, such as “Oreo” and “Mentos” illustrate the band’s predilection (make that obsession) with commercials and the products they pitch. Despite that kitsch factor, Supernova keep Ages 3 and Up from dissolving into novelty by pumping out a souped-up, undeniable energy, and by combining basic, in-your-face rhythms with anthemic, sing-along catchiness.

Ages 3 and Up basically a three-chord power-romp through the playground of Supernova’s (deliciously naughty) minds.

-WALT REED

From: Toronto, Canada; Reston, Virginia; Germany; the Netherlands

MODES OF TRANSPORTATION Volume 1

Contact: John Perrone or Gary Jay at (212) 979-6410

He is: A 22 year-old auteur who has re-carved the pop music mold to incorporate his extraordinary whimsy and his enduring affection for visual art—particularly music video.

He says: “All of the bands I love are very visually oriented. Stuff like My Bloody Valentine, where they’re creating such a blurry image just through the way they mix the stuff. You automatically think that if you were gonna make a video for [their music], you’d wanna make it blurry and distorted. It’s like music that, when you hear it, you can see it.” —Ruben

It’s said: “Modes of Transportation showcases the talents of a promising—if idiosyncratic—artist who at this point in time could turn out to be the next Brian Wilson or Todd Rundgren.” —Illinois Daily Herald

On the solo recording/lo-fi myth: “Oddly enough, considering the conditions under which Modes of Transportation was recorded, you would never mistake Spookey for any Lou Barlow basement-recorded side project. Modes is a startlingly lush and crystalline collection of gems that range from the affecting, bittersweet, cello-tinged ‘Leave the City,’ to the delicately arranged ‘Cradle’ to the unbridled power-pop of ‘Running Away.’” —Exclaim!

The Amps
Tipp City

The premiere single and video from the debut album Pacer

“Like The Beach Boys gone native at a party thrown by Gibby Haynes.” —Melody Maker

On Tour with Sonic Youth
Management: Gold Mountain Entertainment

In The Meantime

The premiere single from the debut album Resident Alien

On Tour with Tripping Daisy

Produced by Spacehog and Bryce Goggin
Management: DAS Communications, Ltd.

On Elektra and Sire compact discs and cassettes. World Wide Web: http://www.elektra.com

Gavin October 27, 1995
Gavin Rap

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**QUESTION MARK ASYLUM** - Get With You

**TOP TIP**

**AKINYELE** - Loud Hangover featuring SADAT X (Loud)

**RECORD TO WATCH**

**OMNISCENCE** - Amazin' (3 Boyz From Newark/Elektra)

**LIKE THAT!**

by Thembisa S. Mshaka

"All That: Where Hip-Hop Thrives"

The cast of All That chills with Naughty By Nature. Far Left: Producer Brian Robbins.

What is a rap artist to do when the goal is to perform live on television? David Letterman and Jay Leno aren’t havin’ it, and Jon Stewart and Arsenio are off the air.

All the artists who want to do is give their fans a good show at a time when rap tours are over before they start and when club dates are scarce and unpredictable. "It’s a most frustrating problem for artists and labels have had about 30 percent of their singles fail to chart, but the rap climate of the far right a factor?"

"Unfortunately, rap will probably be much of the Republican platform," says Robbins, "but the rap industry will be stronger for it. I think it’s a little to go through to consumer audience..."

Robbins, who acted on Head of the Class, was part of a search team that hunted down the cast of seven wit-cracking impressionists and co-sketch writers. Ranging in age from 11 to 16, they reflect the show’s viewers. "They are white males..."

"But they found that rap’s not narrow. It’s popular and it’s what’s hot.

Robbins is fortunate to work in an atmosphere that is liberal compared to other cable programming outlets. "I don’t think programmers in network TV have a clue about Black music," says Robbins, "they didn’t want it to be narrow. They found that rap’s not narrow. It’s popular and it’s what’s hot."

Robbins: "The network might be missing out on an untapped audience..."

"Late night TV in general could be missing out on an untapped audience..."
SOMETHIN' SMOOOTH FOR THE HIGHWAY...

"ROLLIN'"

FIRST RIDE FROM THEIR FORTHCOMING DEBUT ALBUM "NUTHIN' BUT FAMILY"

I.F.A.

PRODUCED BY SHOOTMAN AND I.F.A.
MANAGEMENT: S/P MANAGEMENT

©1995 Capitol Records, Inc.
Rap Singles compiled by Spence Abbot

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<td>A.Z - Sugar Hill feat. Missjones (EMI)</td>
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<td>KRS-ONE - MC's Act Like They Don't Know (Jive)</td>
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<td>GOODIE Mob - Cell Therapy (LaFace/Arista)</td>
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<td>SHOW SOUNDTRACK - REDEEMAN &amp; METHOD MAN - How High (Def Jam Recording Group)</td>
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<td>LUNIZ - Got Da 5 On It (C-Note/Roo Tytle)</td>
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<td>THE GENIUS - Liquid Swords (EGG)</td>
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<td>BLAHZAY BLAHZAY - Danger (Mercury)</td>
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<td>BONE THUGS N HARMONY - 1st Of The Month (Relativity/Ruthless)</td>
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<td>JUNIOR MAFIA - Player's Anthem (Big Beat/Atlantic)</td>
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<td>PHARCYDE - Runnin' (Delicious Vinyl/Capitol)</td>
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<td>MYSTikal - Ya'll Ain't Ready Yet (Jive)</td>
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<td>THE DOVESHACK - Summittime in The LBC (G-Funk/Def Jam Recording Group)</td>
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<td>CYPRESS HILL - Three Years Set In The Air (Ruthless/Columbia/CRG)</td>
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<td>LOST BOYZ - Jeeps, Beems &amp; Beno (Uptown/MCA)</td>
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<td>JAMAAL - Fades Can All (Rowdy/Arista)</td>
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<td>WC &amp; THE MAAD CIRCLE - West Up (Payday/FFRR)</td>
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<td>DAS EFX - Real Hip Hop (eastwest/EGG)</td>
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<td>ONYX - Da New Nigga (IAM/Def Jam Recording Group)</td>
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<td>ERIK SERMON - Born Da Capo (Uptown/MCA)</td>
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<td>MACK 10 - On Them Things (Priority)</td>
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<td>MOBB DEEP - Eye For A Eye (Loud/RCA)</td>
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<td>PLAYA PONCHO FEATURING L.A. SNO - Whatzup, Whatzup (Def Jam/Atlantic)</td>
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 Albums

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<td>KRS-ONE - KRS-ONE (Jive)</td>
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<td>KODOL G RAP - 4:56 (Cold Chillin/Epic Street)</td>
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<td>SHOW SOUNDTRACK - Soundtrack Various Artists (Def Jam Recording Group)</td>
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<td>JUNIOR MAFIA - Conspiracy (Big Beat/Atlantic)</td>
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<td>CHEF RAEMON - Only Built 4 Cuban Linz (Loud/RCA)</td>
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<td>MACK 10 - Mack 10 (Priority)</td>
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<td>2-PAD - Me Against The World (Interscope/Atlantic)</td>
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<td>MENACE CLAN - Da Hood (Rap-A-Lot/Noo Trybe)</td>
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<td>J-DUBB - (BLANK LABEL)</td>
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<td>NY UNDACOVER - New York Undacover (Uptown/MCA)</td>
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<td>SHAGGY - Boombastic (Virgin)</td>
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gain a lot.

Odds are that the Bob Dole/C. Dolores Tucker nexus has an effect, but Robbins is more concerned with giving his kids who they want to see. Selecting the performers three months prior to airtime means he knows who'll be hot next. "The cast tells me who they want, and I've always kept up with the hip-hop format. " Robbins is helping to influence the format with his latest film project, The Show, which he directed for Russell Simmons.

"All That's hard work has paid off. Robbins and his show have been nominated for a 1995 ACE Award for Best Children's Program 7 and Up. The artists love appearing, and on occasion, even do sketches with the cast. The industry response has been tremendous, because All That is hip-hop's only regular live performance outlet on TV. Says Robbins, "people are dying to get on, and it's a great feeling. They gladly keep the lyrics clean, and we've earned credibility. I know we've changed Nickelodeon some, too."

Rap Singles compiled by Spence Abbot

Rap Albums compiled by T-Mar

Gavin Rap Retail

Gavin October 27, 1995
Gavin: A Most Added!
Hits: A Most Added!
Impact: A Most Added!

Gettin’ Spinz On:
WBLK Buffalo
WDKX Rochester
WXYV Baltimore
WAMO Pittsburgh
WPGC/AM Washington, DC
WFXA Augusta
WQMG Greensboro
WOWI Norfolk
KSJL San Antonio
WTLZ Saginaw

Also on:
CKUW
KDMU
KCMU
KICB
KDSR
KPTT
KMEL
THE STAB
WDDE
KUNV
WERS
WESU
WHRP
WHRU
WKUH
WJPP
WMCA
WPPA
WQMN
WQMR
KUGS
KCSE

Also on:
CFRO
KDVS
KPTT
KMEL
THE STAB
WDDE
KUNV
WERS
WHRP
WHRU
WKUH
WJPP
WMCA
WPPA
WQMN
WQMR
KUGS
KCSE

Crossover
WXKS Boston
92Q Baltimore

Gettin’ Spinz On:
CKUW
KDMU
KCMU
KICB
KDSR
KPTT
KMEL
THE STAB
WDDE
KUNV
WERS
WESU
WHRP
WHRU
WKUH
WJPP
WMCA
WPPA
WQMN
WQMR
KUGS
KCSE

Crossover
WXKS Boston
92Q Baltimore
Gavin Urban Landscaping

**MOST ADDED**

**WHITNEY HOUSTON**

"EXHALE" (SHoop SHoop) (Arista)

**THA DOGG POUND**

"RESPECT" (Death Row)

**WILL DOWNING**

"SORRY I" (Mercury)

---

**TOP TIP**

**THA DOGG POUND**

"Respect" (Death Row)

This record is an absolute hit. It’s one of Gavin’s most added this week. Stations that added the record include KJMS, KHRN and KPRS.

---

**RECORD TO WATCH**

**QUINCY JONES FEATURING TAMIA**

"You Put a Move on My Heart" (Qwest/Warner Bros.)

Tamia debuts on the UL chart this week at number 34. “You Put a Move on My Heart” has a total of 467 spins. Stations reporting heavy spins include WOWI (21), WET (21) and KSOL (17).

---

**Making Noise**

The Regional View

**west coast**

BRANDY +231

"Brokenhearted" (Atlantic)

Groove Theory +200

"Tell Me" (Epic)

Mariah Carey +190

"Fantasy" (Columbia/CRG)

**southwest**

Deborah Cox +240

"Sentimental" (Arista)

Gerald & Eddie Levert +222

"Already Missing You" (eastwest/EEG)

Groove Theory +216

"Tell Me" (Epic)

**midwest**

Mariah Carey +431

"Fantasy" (Columbia/CRG)

Xscape +425

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

Deborah Cox +384

"Sentimental" (Arista)

**mid-atlantic**

Groove Theory +382

"Tell Me" (Epic)

Mariah Carey +365

"Fantasy" (Columbia/CRG)

Brandy +349

"Brokenhearted" (Atlantic)

**southeast**

Mariah Carey +625

"Fantasy" (Columbia/CRG)

Xscape +624

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

Gerald & Eddie Levert +416

"Already Missing You" (eastwest/EEG)

**carolina/va**

Mariah Carey +277

"Like This Like That" (Rowdy/Arista)

Brandy +246

"Brokenhearted" (Atlantic)

---

**U R B A N  L A N D Z C A P E**

**TV SPINS TREND**

1. MARIAH CAREY - Fantasy (Columbia/CRG) 2178 -161
2. XSCAPE - Who Can I Run To? (So So Def/Columbia/CRG) 2158 +133
3. GROOVE THEORY - Tell Me (Epic) 2054 -67
4. DEBORAH COX - Sentimental (Arista) 1971 -94
5. BRANDY - Brokenhearted (Atlantic) 1854 -348
6. JANET JACKSON - Runaway (A&M) 1761 +264
7. GERALD & EDDIE LEVERT - Already Missing You (eastwest/EEG) 1677 +76
8. SOLO - Heaven (A&M/Perspective) 1665 -242
9. R. KELLY - You Remind Me of Something (Jive) 1581 +265
10. ARTIST FORMERLY KNOWN AS PRINCE - (Eye) Hate U (Warner Bros.) 1481 -75
11. SHAI - Come With Me (Gasoline Alley/MCA) 1303 +25
12. MONICA - Like This Like That (Rowdy/Arista) 1257 +5
13. TERRY ELLIS - Wherever You Are (eastwest/EEG) 1031 +166
14. TLC - Diggins On You (LaFace/Arista) 1016 -144
15. SHAI - Come With Me (Gasoline Alley/MCA) 943 -42
16. JON B - Pretty Girl (Tribun/650 Music) 938 -318
17. SILK - Hooked On You (Kis/Kids/EEG) 846 +224
18. JT - Anything (M杰Kos/MA) 807 +52
19. MICHAEL JACKSON - You Are Not Alone (Epic) 741 +268
20. REGINA BELLE - Love TKO (Columbia/CRG) 691 -158

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**Making Noise**

**The Regional View**

**Editor:** QUINCY MCGOY **Assistant:** STACY BAINS

Urban reports accepted through Tuesday 3 p.m.

Station Reporting Phone: (415) 495-1090 / Gavin Fax: (415) 495-2980
On-line by Quincy McCoy

We’ve Had the March, Let’s Beat the Drum

It doesn’t really matter if the number of black men who stood shoulder to shoulder at the National Mall October 16th, reached a million or not. The important thing is that hundreds of thousands of African American men gathered peacefully eager to show the country and the nation how much they care. The title song from Phyllis Hyman’s last album, “I Refuse To Be Lonely,” will go down in history as her signature song. The unbridled performance on this disc leaves no doubt about the honesty expressed through her intense and powerful delivery. These are the strongest performances of her career. Patti LaBelle said after hearing of Phyllis’ passing, “A once-in-a-lifetime voice... gone too soon.”

Photo by Danella

Urban Snapshot
Phyllis Hyman: I Refuse To Be Lonely

Singers are special people, blessed with a talent so rare and tender. They’re here to help us bridge the pain and loneliness this world can lay on us. Who protects the singers? Who watches over their spirits in their relentless search for perfection? Phyllis Hyman was our modern day Billie Holiday. Like Billie, she couldn’t separate herself from the pain in the world. The urban landscape has lost one of its most precious treasures in Phyllis Hyman, but again like Billie, she will not be forgotten.

The title song from Phyllis Hyman’s last album, “I Refuse To Be Lonely,” will go down in history as her signature song. The unbridled performance on this disc leaves no doubt about the honesty expressed through her intense and powerful delivery. These are the strongest performances of her career. Patti LaBelle said after hearing of Phyllis’ passing, “A once-in-a-lifetime voice... gone too soon.”

For Jahri
Much Respect—QMC

Urban Picks

BRIAN MCKNIGHT
“STILL IN LOVE”
(MERCURY)

He may have the most distinctive sound in the business right now. R. Kelly is back with another of his slow and fudgy signature love songs. This is the first single from his new self-titled album, that’s sure to get the royal treatment from urban radio and from the music buying public.

KUT KLOSE
“SURRENDER”
(ELEKTRA)

Keith Sweat penned and produced this slow groove that showcases the depth of this talented trio. This song is a natural for all Quiet Storm shows and mid-day airplay. If you’ve had good success with the last single, “Lovely Thing,” I suggest you go for it, and play it all day long.
**Gavin A/C**

**Adult Contemporary**

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**Chartbound**

| LINDA RONSTADT | "A Dream Is A Wish Your Heart Makes" (Disney) | 66 |
| QOSSI | "Lonely One" (Intersound) | 64 |
| GEORGE BENSON | "The Long And Winding Road" (GRP) | 60 |
| "BONNIE RAITT & BRYAN ADAMS" | "Rock Steady" (Capitol) | 56 |

**Inside A/C**

**By Ron Fell**

Welcome...

Here is our final list of new A/C correspondents for 1995. We WELCOME:

- **Steve Kelly**, KBBE, 434 Beards Drive, Salt Lake City, UT 84115, (801) 485-6700 FAX (801) 487-5069
- **Larry Burt**, KDRN, 300 San Mateo NE #1000, Albuquerque, NM 87108, (505) 260-0407 FAX (505) 260-0053
- **Christine Lee and Tracey Whyma**, KEZG, 4343 O Street, Lincoln, NE 68503, (402) 475-4567 FAX (402) 479-1411
- **Ray Franklin**, KNTI, 75 - 4th Street, Lakeport (Kukl), CA 95455, (707) 263-1515 FAX (707) 263-0614
- **Eric Kauffman** and **Chris Roberts**, KRAJ, 731 N. Ballard Street, Ridgecrest, CA 93555, (619) 371-1700 FAX: (619) 371-1824
- **Dennis Oliver** and **Peter Brinkman**, KRRY, (1) 714, 529 Hampshire #712, Quincy, IL 62305, (217) 223-5292 FAX: (217) 223-5299
- **Scotty Johnson**, KSBK, 5560 Hollister Avenue, Santa Barbara, CA 93111, (805) 967-4111 ext. 128 FAX: (805) 964-4305
- **Brandon Walker**, WVKH, 2160 Brandenburg Road, Leitchfield, KY 42754, (502) 259-5692 FAX: (502) 259-5693
- **Ron Arlen** and **Paul Davies**, WXKC, 471 Robinson Road, Eric, PA 15659, (814) 868-3095 FAX: (814) 868-6766

**LARRY TABB**

**THE SINGLE**

**PALM OF YOUR BABY’S HAND**

**CONTACT:** JILL RANDELL, MCD PROMOTION (205) - 478 - 7030

**FAX US FOR YOUR FREE ON-AIR GIVEAWAY COPIES**

**WARNING:** DJS: PLEASE USE THE DATE ON THE COVER OF THIS BOOK FOR YOUR BROADCAST.
"YOU'LL SEE"

The new heart-breaker from the album SOMETHING TO REMEMBER
A Compilation of Madonna's Greatest Ballad Hits

Gavin Debut in Up & Coming
51 Adds Out-Of-The-Box
3rd Most Added
Reviewed this week!

Produced by Madonna and David Foster
Management: Freddy DeMann/DeMann Entertainment

"Sense of Purpose"

From the Warner Bros. album The Isle Of View

Produced by Stephen Street.

Recorded live with The Duke Quartet at Jacob Street Studio, London

String arrangements by John Metcalfe

Written by Chrissie Hynde

SELENA "Dreaming of You" (EMI/LATINA Latin)

Can't put my finger on it, but I swear this Tom Snow/Finneke Goldie song was done by someone else before Selena. Producer Guy Roche, of Celine Dion fame, gives it a major league arrangement, a la Jam & Lewis, and Selena's vocals are straight-up and competitive with any other female vocalist out today.

Curtis Stigers "Keep Me from the Cold" (Arista)

Stigers is a bold and plausible vocalist who can write excellent love songs. This is one of his best, with itsconvincing "shelter me" plea. I don't know whether it was intentional or not, but the strings and acoustic piano treatment are very reminiscent of Randy Newman.

Bob Seeger & The Silver Bullet Band "Lock And Load" (Capitol)

Seeger comes out rockin' as he philosophizes about a need to rethink and reorganize everything. How prophetic for someone who's contract with Capitol Records is expiring as we speak.

Fourplay "The Closer I Get to You" (WARNER BROS.)

This cover of the James Mtume song, first made popular by Roberta Flack in 1978, is elegantly textured by Bob James, Lee Ritenour, Nathan East, and Harvey Mason in support of a dynamic duet starring Patri Austin and Peabo Bryson. Could pass for a Flack, and Bryson take.

Brian McKnight "Still In Love With You" (Mercury)

Here's a long list of things that can take place while Brian's still in love with you: "eagles will forget how to fly, it's 20 below in July, and roses will turn blue." Check out his 16-second high note near the end of the track. It's as long and tall and thin.

Gerald Levert and Eddie Levert, Sr. "Already Missing You" (Elektra)

Gerald, the second generation Levert, and Eddie, the first generation O'Jays, make the best father and son album, with the virtue of the spoken word, this time two generations share in the missing of a third party.

Beautiful World "Spoken Word" (Discovery)

Despite the irony of a song extolling the virtue of the spoken word, this new Beautiful World single continues the high-caliber production tradition—excluding tribal flute and rhythm—established with the debut single, "I Know."
The Passion.
The Warmth.
The Soul.

Only one artist can bring it all home.

CURTIS STIGERS

“Keep Me From The Cold”

The powerful new single and video from his album *Time Was.*
The follow-up to his Top 10 hit “This Time.”

Produced by Glen Ballard
### MOST ADDED

**TIM MCGRAW (102)**

**TERRI CLARK (83)**

**SHENOADOAH (67)**

**WADE HAYES (58)**

**BILLY MONTANA (44)**

### TOP REQUESTS

**GEORGE STRAIT**

**DAVID LEE MURPHY**

**DOLLY PARTON & VINCE GILL**

**JOHN MICHAEL MONTGOMERY**

**SHANIA TWAIN**

### RECORD TO WATCH

**BILLY MONTANA**

"No Yesterday" (Magnetone)

Montana's third single had a strong first week, with WKJN, WKSI, WYNY, and WHKR among the early adds.

---

**Inside Country**

**BY CYNDI HOELZLE**

Will Scott Borchetta Shave His Head?

McCoy. Tracy Lawrence, Rick Trevino, Aaron Tippin, and Wright took part in a jam session.

**AROUND THE DIAL**

Looks like KMPS's Tony Thomas started a trend—KIKF's intern PD Carrie Dunn has stepped down from her programming position to resume duties as PD, APD, and middays. You'll remember that Carrie's been filling the position since Craig Powers left last May to join MCG/Curb.

**RECORD TO WATCH**

### Tional request accept

Making the mighty teams of Warner Bros. and Sony Tree, before beating Capitol Nashville in the title game. Looks like there might be some sore losers, however. A mysterious "courier" showed up Monday at Sony (the reigning champ) to claim the trophy. It wasn't until later that Sony realized they'd been duped. As we go to press, the trophies whereabouts are unknown, but rest assured, we'll keep you updated on the controversy.

**AROUND THE ROW**

The folks at MCA Nashville won last weekend's Turkey Bowl, defeating the mighty teams of Warner Bros. and Sony Tree, before beating Capitol Nashville in the title game. Looks like there might be some sore losers, however. A mysterious "courier" showed up Monday at Sony (the reigning champ) to claim the trophy. It wasn't until later that Sony realized they'd been duped. As we go to press, the trophies whereabouts are unknown, but rest assured, we'll keep you updated on the controversy.

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Timbre Creek Records® Presents

RC Smith

"I'm Still Standin' Tall"

Written by RC Smith
Produced by Frank Zemaitis

For product and information contact:
Eddie Carr's Entertainment
9208 Spruce Mountain Way
Las Vegas, NV 89134
(702) 363-8506

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**COUNTRY**

### Up & Coming

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<td>* WESTERN FLYER - His Memory (Step One)</td>
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<td>* RHONDA VINCENT - What More Do You Want From Me (Giant)</td>
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<td>* DWIGHT WHITLEY - The Legend &amp; The Man (Konk)</td>
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<td>* KEITH WHITLEY - Wherever You Are Tonight (BNA Records)</td>
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<td><strong>Dropped:</strong></td>
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<td>#14 - Reba McEntire, #36 - Faith Hill, #43 - Sawyer Brown, #46 - 4 Runner, #47 - Baker &amp; Meyers.</td>
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* Indicates Debut

### CMT Adds

- LISA BROKOP - She Can't Save Him (Capitol)
- SAWYER BROWN - 'Round Here (Curb)
- TRISHA YEARWOOD - On A Bus To St. Cloud (MCA)

### Album Cuts

- LEE ROY PARNELL - We All Get Lucky Sometimes
- TIM McGRAW - All I Want Is A Life/Renegade
- CLEDUS "T" JUDD - Please Take The Girl/Gone Funky/Refried Beans

### Country Picks

- **TIM MCGRAW**
  - "Can't Be Really Gone" (Curb)
  - McGraw chose one from hit machine Gary Burr for the second single from his new album *All I Want*.
- **BILLY MONTANA**
  - "No Yesterday" (Magatone)
  - Montana has such a beautiful voice, and he writes from the heart. The title track from Billy's Magatone debut contains the line of the month: "You've always loved me like there was no tomorrow—can you love me like there was no yesterday?"
- **HELEN DARLING**
  - "I Haven't Found It Yet" (Decca)
  - Helen knocked 'em dead at last weekend's CRS-SouthEast, with her powerful, expressive voice. This song, which she wrote with Chuck Jones, went over big and has all the makings of a smash.
- **JAMES BONAMY**
  - "Dog On A Toolbox" (Epic)
  - Hold on—this is a wild ride. Written by WSIX's Gerry House ("Little Rock," "The Big One") and Monty Holmes, Bonamy's debut single should cure those ballad blues. By the way, if you're concerned after seeing this video on the Gavin Video Magazine, we want to assure you that the dogs were never in danger. It was all done with camera tricks.
- **RHONDA VINCENT**
  - "What More Do You Want From Me" (Giant)
  - This has such a fresh sound, and any of you who saw Vincent at the recent Giant showcase know she's got talent to spare.

---

**Don't Close Your Eyes To**

"**The Legend And The Man**"

"**Wherever You Are Tonight**"

**"The Legend And The Man"**

Up & Coming

26 Stations

**"Wherever You Are Tonight"**

Up & Coming

25 Stations

---

**THANKS RADIO — TOGETHER AGAIN!**

Brotherly Love Does Last Forever!

"Thank you radio for allowing Keith’s dream to live on.” — Faye Whitley

---

**GAVIN October 27, 1995**
Ray Hood

"Back To Back Heartaches"

"Back To Back . . ." is showing it's legs at:

WWYZ  KXIA  KMOK  WFMB  WLJE
KFDI  WUPY  KMHL  KSJB  KNFT
KTTS  KJAM  KMIT  KIOX  KLUR
KNFR  WGLR  WCOB  KLGT  WDEN

NOW APPEARING IN UP & COMING — ADD TODAY!
MOST ADDED
CHERYL WHEELER (23)
RIDERS IN THE SKY (14)
GREG BROWN (9)
DIRK HAMILTON (7)
NASHVILLE BLUEGRASS BAND (6)

Gavin Americana

TOP TIP
CHERYL WHEELER
Mrs. Procci's Guitar
(Philo)
This week's #1 most added and top debut at #24. 'Nuff said.

RECORD TO WATCH
JORMA KAUKONEN
The Land of Heroes
(American Heritage)
Hot Tuna guitarist has made a fine new country-blues album that's starting to make some headway. Give it a shot.

Americana Inroads by Rob Bleetstein

Ultimate Guide to Roots of a Roots Band

If the Grateful Dead are the definition of an American roots music band, then The Music Never Stopped—Roots of the Grateful Dead, the newly released compilation on Shanachie Records, is a premiere source for American musical heritage. This encompassing volume covers all the bases: Blues, Folk, Gospel, Jug Band, Country, early Rock & Roll, and R&B are represented by the likes of Howlin' Wolf, Woody Guthrie, Reverend Gary Davis, Merle Haggard, Buddy Holly, Rob Dylan, the Dixie Cups, and more.

Chartbound

CEILINDA PINK
(Step One)
STEPHEN ALLEN DAVIS
(Core)
RIDERS IN THE SKY
(Rounder)
JIM LAUDERDALE
(Atlantic)
LEE ROCKER
(Black Top)

DIRK HAMILTON
(Core)
JOHN HIATT
(Capitol)
STEVEN FROMHOLZ
(Tried & True)
Dropped: #38 Patty Larkin, #39 Don Walser, #40 Chinese Brothers.
others, performing their original versions of songs that, over the past 30 years, became regular staples in the Dead's repertoire. Conceived and compiled over the past several years, The Music Never Stopped was produced by musician Henry Kaiser and David Gans, who hosts the nationally syndicated Grateful Dead Radio Hour. This disc brings several important facets of the Dead legacy to the forefront. One of those is the passive way in which the music that influenced the band was preserved, enhanced upon, and passed on to future generations. “One of our main reasons for doing this project,” says Gans, “is that the Dead have always drawn a wealth of wonderful sources. Younger fans need to know that. The band has always been great interpreters. They didn’t invent their type of sound, they synthesized it by deriving from a myriad of sources that have always been elements of their music. Exploring that process has also always been part of my mission with the Grateful Dead Hour. I look at this record as the genetic code of the Grateful Dead.”

Gans and Kaiser proposed the album idea to the band, and took the project, in conjunction with Grateful Dead Records, to Shanachie, where Kaiser has released several albums, including works with David Lindley. “Henry and I had gathered information on a regular basis regarding versions of songs,” says Gans. “The arrangement of ‘Spoonful’ by Charlie Patton was a proto of the one made popular by Howlin’ Wolf.”

According to Shanachie media VP Wayne Martin, “The label will be launching a multi-faceted campaign in support of the disc, including national retail and press, and many public radio stations are using it as a premium during pledge drives. It will be interesting to see how radio will take to this project, with everything being so format specific, but we want to get it out there to anyone who’s interested.” Shanachie is also underwriting the GD Hour for the rest of the year. The disc’s cover art, by the legendary R. Crumb, is an awe-inspiring masterpiece that Shanachie president Richard Nevins persuaded Crumb to do for a stack of vintage 78s. Posters of the cover art are available by calling Wayne Martin at (212) 334-0248, and a limited edition vinyl picture disc will be available through retail outlets on November 21. Also highly worthy of mention and Grammy nomination are the insightful liner notes by Blair Jackson.

While cover albums have been on-the-in of late, this is certainly the only one that could be used as a music 101 primer for generations to come. Also of note is Kaiser’s other new release on Shanachie, Eternal Blue, his appreciation of Jerry Garcia CD. Featuring Kaiser’s versions of Garcia tunes such as “High Times,” “Dark Star,” and “Blues For Allah,” proceeds from this disc will benefit the Eyes of Chaos Foundation, which was established by the Dead’s Phil Lesh. Dead Almanac editor Gary Lambert, and Gans to support the works of creative musicians.

**Americana Picks**

**Dwight Yoakam**

**Gone (Reprise)**

Each album in Dwight Yoakam’s brilliant career has been an evolving step that musically reaches beyond its predecessor, and Gone is no exception. While the overall feel this time around harkens back to his debut Guitars, Cadillac, etc., etc., there is still plenty of growth, especially in Yoakam’s vocal styling. His familiar twang is given a great twist on the rocking title track, and his emotive, tender ballad “Nothing” renders his voice uncharacteristically unrecognizable. “Baby Why Not” is my immediate favorite; it’s a hard-core country number, complete with Pete Anderson’s telecaster wizardry, Skip Edwards’ accordion, Joy Lynn White’s harmony vocals, and more of Yoakam’s vocal toying. Another stand-out and full-blown rocker is “Never Hold You,” which features the Rembrandts on harmonies, and more of Anderson’s guitar and harmonica antics. Writer’s block is something that Dwight Yoakam will have no part of, as he continues to turn out a wealth of strong and honest material. Gone is another statement from Yoakam that he’s here to stay.

**Nathan and the Zydeco Cha Chas**

**Creole Crossroads (Rounder)**

This latest release from Nathan Williams, accompanied by Michael Dowell, will spice up your airwaves with some of the hottest zydeco and Cajun to come down the line in some time. The pairing of Nathan and Doucet helps bridge the gap of distinction between Cajun and zydeco, as accordion and fiddle intertwine. “Zydeco Hog” kicks off the disc in a danceable fashion. The cover of Z.Z. Hill’s “Everybody Got to Cry” is catchy, and there are several Clifton Chenier tunes thrown in for good measure. This type of music from Louisiana is as Americanas as tabasco. Pour yourself a little and let it fly.

**Celinda Pink**

**Unchained (Step One)**

After laying the groundwork with Victimized, Celinda Pink returns with more of her Nashville-based blues belting and soulful interpretations. “It’s a Man Thing” is a soulful widow’s anthem that churns with Pink’s gritty vocals. Her take on “Me and Bobby McGee” is of note, and her Southern stylings on “Hurt Attack” bring a jumping groove to Unchained.

**Kris & Rita Together Again?**

Songwriting legend and Justice Recording artist Kris Kristofferson gets tight with WFUV’s Rita Houston during a visit to the station while out touring behind his A Moment of Forever CD.

**Americana as Tabasco**

Music from Louisiana is as American as tabasco. Pour yourself a little and let it fly.
### MOST ADDED

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<td>STEELY DAN (10/233 SPINS)</td>
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<td>CHERYL WHEELER (10/59 SPINS)</td>
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### NEW 50

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### TOP TIP

**The Isle of View**

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

**RECORD TO WATCH**

Joe Grushecky & The House Rockers

American Babydew (Warner Bros.)

Kerry and 'knockin' at the chart's door. Joe 'Iron City' Grushecky adds a little Pittsburgh soul to the A3 mix with 99 spins, up 25%.

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### Gavin A3

Blue entries highlight a stronger performance than on the combined A3

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### Top 40

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### Gavin October 27, 1995

Kerry Kearney

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

**BLOW YOUR HOUSE DOWN**

Listen and believe. Promotion contact:

Peter Hay • Twin Vision 800-899-4464 Fax: 212-967-1524

© 1995 Edcuenomy Records
Jonatha Brooke & The Story

featuring the first single

"NOTHING SACRED"

Management: Patrick Rams and Associates
Santa Monica, CA

Gavin A3 19* • 462 Spins!
Gavin A3 Non-Commercial 2*

Already on:
KFOG
KUPR
WXLE
WYEP
KINK
KGRS
WBOB
CIDR
KMMT
WXPN
WMAX
KTAO

Blue Thunder Records
© 1995 SONY MUSIC PUBLISHING INC.

Gavin October 27, 1995

41
Before there was Etheridge, Osborne, Lang, Indigos, Chapman, Armatrading, or Harris, there was Baez ... there is still Baez.

- #2 Phones WXPN
- Over 4,000 scanned again this week.
- Gavin A3 43*-39*
- Gavin Non-Com 5*-4*

“Everyone wants to hear Joan sing these songs.” Rita Houston, MD/WFUV

Gavin October 27, 1995
Extension 606 by Kent Zimmerman

Whip Us, Beat Us, Bite Us, Fax Us

Nick Bedding: Tortured

Thanks to all of you who called and faxed regarding our new Tri-chart page. If more of you need updated reporter lists (we faxed out a ton), simply call or leave a fax number. Plus, with the addition of Vinnie, we're looking to have GAVIN A3 chart results for all three configurations by Tuesdays at 4:30 p.m., PST. Also, if you aren't on our Tuesday fax chart advance list and wanna be, leave a fax number and a message...Look for GAVIN A3 Award ballots to hit your fax machine soon. We're sticking with the fax method, because our return last year was a staggering 67%. There's expansion in the SBR camp as Lori Martin (such a babe, formerly of KBCO and EarthTones) joins as in-house promotions specialist. Also joining SBR is Tom Fricke formerly an air talent at The Peak in Denver. Speaking of The Peak, another sprouts in Spokane. Under the tutelage of SBR, KEZE abandons AOR for Rock Alternative nicknamed The Peak...Meanwhile across town, Constantine Consulting is fielding applications immediately for the following openings in Adult Album Alternative radio in a variety of markets.

Program Director: Major market programming experience, computer skills, leadership qualities, on-air responsibilities, open-minded—no hidden agenda. Music Director: Selector skills. love of music, good ears, on-air. Air Talent: AAA experience preferred, one-to-one communicators with strong production, all day parts. Promotions Director: aggressive on-street presence, creative, marketing skills. T&Rs to Constantine Consulting, 3788 Orange Lane, Boulder, CO 80304.

Bruce Springsteen's new solo album, The Ghost of Tom Joad will hit the stores November 21. Included are twelve "stories." Springsteen's timing couldn't be more interesting as stations that are toying with alternative music may have to reassess their direction, at least temporarily, or else ignore The Boss. Congrats to the A3 stations that are coming through with flying colors on the ratings trail. It's difficult to mention one without mentioning all, but your hard work helps put the ki-bosh on the recent rash of naysaying (which we've noticed has suddenly subsided after a few rock alternatives went wobbly)...The recent shake-ups at Mercury resulted in David Leach as the number two honcho, which is great news. Leach has always been a friend of our format, hence his devotion to Joan O. Last week, in listing our GAVIN Commercial reporters, we unwittingly omitted beloved Jim Olsen at WRSL-Greenfield which was A3 before such a distinction existed...Surely by now you know that Wade Williams and the gang have changed call letters from KQMT-Vail to KTUN. Talked to John Hiatt especially for our next A3 GAVIN issue dated December 8, which is the same week we announce GAVIN Award nominees. John was about to leave for a tour supporting his superfine, Walk On album. Along the way he'll be playing in Seattle, November 19 for Winter Warm 95, KMTT's homeless children benefit...WBOS announces their fall line-up for the 4th Annual WBOS Festival for the Earth at South Station. These lunchtime concerts are historically mobbed. Players include Orr (remember Ben Orr of the Cars?), October Project with Ben Arnold and Jude Cole. Capitol finally gets around to formally announcing Nick Bedding's appointment as National Director, Adult Formats (cool gig!). We love Phil Costello's official comment. "I hired Nick at Virgin and now I've got him back at Capitol where I can torture him on a weekly basis." Good luck, Nick...And finally Dennis Constantine sends his Halloween A-Z song list from Atlanta Rhythm Section's "Spooky" to Warren Zevon's "Werewolves of London." Fleetwood Mac, who were always a bit scary in every incarnation, wins the derby with five frightening entries. No, not "Tusk," you knucklehead.

10,000 MANIACS
THEIR NEW LAST SONG,
FROM THE ALBUM
STEP RIGHT UP

You can only hope,
"I HOPE THAT I DON'T FALL IN LOVE WITH YOU"
that she'll always dream

"I added it after hearing ten seconds of Merchant's voice. This is the perfect song for the 35 year-old, Lumina-drivin' guy." — Bryan Jones, The Flash

Ads: DCR KCRW KINK KTAO WCBE WRRX KUMT WBFL WFUV WNCW WRLT WVBR WXPN

10,000 MANIACS
THEIR NEW LAST SONG,
STEP RIGHT UP
FROM THE ALBUM

MANIFESTO
©1995 MANIFESTO RECORDS. ALL RIGHTS REVERSED.
TRACY CHAPMAN
New Beginning
(Elektra)

New Beginning opens on several serious notes, as Tracy Chapman and producer Don Gehman assemble a clear-hearted set of songs grounded in stark simplicity and plain-speak. Throughout, the songs call for change and rebirth. Contemporary and dark, the instrumentation, like the messages of New Beginning, are subdued but extremely effective. Chapman keeps her tempos low profile, occasionally adding stray ingredients like sitars, Celtic pipes, and digeridoos to fairly straightforward folk rock backing. While the opening songs, "Heaven's Here on Earth," "Smoke and Ashes," and our favorite, the percussive "New Beginning," can be interpreted as sullen, the scales tip more positively when later entries like "Tell It Like It Is" and the concluding "I'm Ready" begin serious notes, as Tracy Chapman (Elektra)

SMASHING PUMPKINS
Mellon Collie and the Infinite Sadness
(Virgin)

Don't feel left out. Smashing Pumpkins have recorded a modern combination of the Beatles' "white album" and the Who's Tommy, a double disc treatment that launches the band into the upper echelons of rock n roll composition. The string-laden "Tonight, Tonight" is truly one of this year's most beautiful rock experiments. "1979" is another standout candidate. A3's dalliances with alternative music aside, many of the songs crunch with either new and interesting melodic ideas or tastefully fat and awesome guitars. Other cool tracks, "Bulleit with Butterfly Wings," "Copul De Locke," "Galapagos," and "Porcelina of the Visi Oceans" on disc one, and "Thirty-Three," "Thru the Eyes of Ruby" and especially "1979" on disc two.

VARIOUS ARTISTS
Get Shorty Soundtrack
(Verve/Antilles)

Our fave movie and record is one and the same. The music of Get Shorty beautifully reflects the groove and timing of the script, which was based on the Elmore Leonard novel. Street, cheeky, R&Bish, bluesy, soulful, and acid jazzy, here's a wonderful hodgepodge of artists, including Booker T. & the MG's, Morphine, Us3, an accessible John Lurie (the principal composer), Greyboy and Medeski, Martin and Wood. True, it's primarily instrumental and eccentric for rock radio, but we just couldn't resist a mail mention. Get Shorty is a movie that will be on the minds of your listeners, and the music is a prime ingredient. Us3's opening theme and Lurie's "Stink" and "Nose Punch" (see what we mean?) are stainers.

VARIOUS ARTISTS
Inner City Blues, The Music Of Marvin Gaye (Motown)

If you go back that far, you'll recall that one of the most influential albums in shaping underground radio was Marvin Gaye's What's Going On. At the time, Marvin sang not only to black folk, but to long hairs—before being both was a mainstream thing. And while the Viet Nam War (one of the forces that fueled What's Going On's power) is long over, we're as divided today as we've ever been. With an impressive (and seamless) array of producers, that underground spirit comes back to life on Inner City Blues. Even during his heyday, programming Gaye's music to rock audiences took skill and agility. However, if you're on a particularly spaced set drive, consider Bono's chilling reading of "Save the Children," a bridge from something progressive to something soulful. While you're in the neighborhood, check out the re-mastered version of What's Going On. Truly timeless.

A3 Gridbound

BEN ARNOLD (RuffHouse/Columbia/CRG)
BLUE ROSE (Discovery)
JOE SATRIANI (Relativity)
WORKING CLASS HERO (Hutchinson Leonard (Verve/Film))
MIKE SCOTT (Chrysalis/EMI)
ROOF OF BLUES (Rounder)
BOTTLE ROCKETS (Tag/Atlantic)
CHERYL WHEELER (Philo)
*JOE LEWIS WALKER (Verve)
*CLIFF EBERHARDT (Shanachie)
*BOTTLE ROCKETS (Tag/Atlantic)
*CHERYL WHEELER (Philo)
*JOE GRUSHECKY & THE HOUSEROCKERS (Razor & Tie)
*JIMI HENDRIX TRIBUTE (RC=)
*BILL MILLER (Warner Bros.)
*JOE LEWIS WALKER (Verve)
*STEVIE RAY VAUGHAN (Epic)

On your desk now, a sampler of tracks from the BEST OF THE BEST OF THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS

"Old Red Eyes I Back."
"We Are Each Other."
"Prettiest Eyes."
And "Song For Whoever"

The Hornblow Group USA

432 828 052-24

Management: Jamie Kitten for

Gavin October 27, 1995
WHICH WAY TO HERE

HIS DEBUT ALBUM ON

OKEH/550 MUSIC FEATURING

“FAVORITE SON”

WITH SPECIAL GUEST

TOMMY MALONE FROM THE SUBDUES

BEATLES CONTINUED FROM PAGE 17

A BEATLEMANIAC

And Proud of It

BY DAVE ROTHSTEIN

In 1965, the year Rubber Soul was released, I was a senior in high school and deep into the Fab Four.

My band, the Brewmasters, were already playing every Beatles song.

Beatle Dave still believes in “Yesterday.”

from obscure album tracks like “Ask Me Why,” “No Reply” and “You Can’t Do That” to attempting to recreate “And Your Bird Can Sing.”

Our efforts, to say the least, fell short. It was tough to capture the exact sounds that jumped out of my $150 Magnavox stereo, but we did capture the energy. It was the beginning of my obsessive Beatle complex.

When Rubber Soul came out, I got a stereo copy, and my younger brother got a mono. His copy’s version of “I’m Looking Through You” had two false starts on the intro—the first Beatle collectible.

Capitol Records’ The Beatles Anthology I contains 50-something tracks of previously (legally) unavailable music. I have spent a small fortune over the years collecting bootleg LPs and CDs, many of which had material that will never be commercially released, but much of which is contained in this superb compilation.

Hearing a different mix or different lyric or tempo to songs embedded in your mind and soul is a special and unique experience.

Hearing a song you’ve never heard, like “Leave My Kitten Alone,” for the first time is exciting stuff. Not to mention the two recently-recorded songs on restored, original Abbey Road gear that technically reunite Paul, George and Ringo with John.

Let’s see—who do I still know at Capitol who will send me a promo?

Dave Rothstein is Gavin’s Manager of Media Services.

Ono on Lennon:

Yoko Ono spoke with Ben Fong-Torres in September, 1987, for an article for the San Francisco Chronicle.

She addressed the then-controversial decision to let an ad agency use Lennon’s song, “Revolution,” for a TV campaign by Nike shoes:

“If I thought it was really detrimental to the music, I would have fought vigorously,” she said. “But the fact that the song is going out to the world is great. Besides, it’s a ‘revolution’ to wear sneakers rather than high-heeled shoes.”

Regarding being a living reminder of John Lennon:

“I was always an individual, and then, with John, it was easy to be absorbed in him. But I tried to still be an individual. That effort is gone now. Since I lost John, and because of my emotions, I have no desire to be independent of him. It’s nice to be thought of as part of him. John is now a bigger force than all of us, and if I’m considered part of it, that’s fine. If I was to be in his shadow... it’s kind of a nice shade to be relaxing under.

“I cherish the shade.”

Gavin October 27, 1995
We Don’t Often

We apologize for taking up your time and this space for what is, in some ways, a simple domestic dispute. GAVIN has been prompted to speak out because Radio & Records has continued to ride roughshod over our vital interests in the most arrogant manner. But, worse, R&R has branded a baby format a failure simply because of its own ineptitude in the genre. That is both unfair and potentially damaging to a whole group of radio and music professionals, and artists, who are working hard to build on the many positive achievements in Album Adult Alternative.

We don’t like airing our dirty linen in public, but we like even less someone else doing it for us. R&R has been busy telling its side of the story for the last few weeks, propagandizing for the most part, and it supposedly has been conducting research in which, amazingly, everyone has confirmed that R&R has been right all along and anyone else must be wrong.

Over these two pages we will repeat some of the statements made by various executives of R&R and provide you with our response, for the first time.

First, a summary of events so far:

- **R&R** decides to change the name of its outmoded Progressive section.
- It co-opts a name we’ve been using for seven years in another format (Adult Alternative).
- **Gavin** objects.
- **R&R** agrees to find a new name.
- **R&R** proceeds to belittle **Gavin** in print.
- Following further “research” (we thought they’d already spoken to everybody), **R&R** decides to stick with the co-opted name after all.
- **R&R** says, politely: Screw **Gavin**.
- **R&R** declares A3/Triple A to be a “failed” format.
- **Gavin** gets mad.

“I am deeply gratified that **R&R**’s commitment to NAC has resulted in an exclusive franchise in terms of editorial, advertising support from record labels.”
— Carol Archer, R&R, October 6, 1995

**Exclusive Franchise?!** You obviously didn’t see the October 13 issue, Gavin’s well-supported 7th Anniversary celebration of Jazz/Adult Alternative. We’ll send a copy to you.

“It was with a degree of disbelief that I learned the GAVIN Report declined R&R’s suggestion they adopt NAC to describe the format.”
— Carol Archer, R&R, October 6, 1995

Thank you for the kind offer of being able to substantiate R&R’s efforts while subverting GAVIN’s own. This “suggestion” was made during a brief telephone conversation. **R&R** takes a whole year to decide to change a format name and then expects GAVIN to make up its mind during the course of a telephone conversation, effectively kow-towing to **R&R** in the process.

“I have long considered the use of the NAC and A2 terms confusing in describing the same format.”
— Carol Archer, R&R, October 6, 1995

Then why not talk to Gavin about it, as we are the ones who have been fostering Adult Alternative for the past seven years? We are not permanently wedded to a particular format name and would be happy to consider a change that is right for GAVIN and right for the industry. That does not mean we should accept being railroaded by a fait accompli.

“**R&R** has long advocated industry consensus when it comes to format names and definitions.”
— Erica Farber, R&R, letter dated October 16, 1995

No, it hasn’t. From the very beginning, **R&R** has sought out new terms which it could exploit exclusively. CHR is the most obvious example, conjured out of nowhere when Top 40 was the currency for Billboard, GAVIN, other trades, and the music industry. **R&R** seems to believe that consensus is only achieved when **R&R** finally sets its seal of approval on something.
"For almost a year we have been asking the industry about the format known in other trades as Adult Alternative Albums, Triple A, Progressive Adult Radio, A3, Totally Adult, and Post Modern. We spoke to every R&R reporter in the format and to the labels to try and help this struggling format. The clear message was basically Triple A was a format that failed."

— Erica Farber, R&R, letter dated October 16, 1995

"The plain truth is that it has failed in R&R and R&R has been struggling. I'm surprised it has taken you a whole year to work this out. Don't blame an entire format for your publication's inept perception and execution. These days, especially, R&R's failures don't necessarily mirror the industry it is supposed to serve. The latest Arbitron figures appear to bear this out.

Artists such as Dave Matthews Band, Counting Crows, Sheryl Crow, Melissa Etheridge, Sarah McLachlan, Patty Larkin and John Hiatt are cultivating valuable radio listenership (notice that all of the above appeared at GAVIN A3 Summits in Boulder) and it would be a great shame if R&R's clumsy behavior were to damage the format's evolution and positive progress.

For the record, Gavin salutes success where R&R sees only failure.

Let's look at a format where there is consensus — Jazz. Is this another "failed" format? R&R was apparently so concerned about making sure the industry was well-served in this genre that it bailed out of it. Gavin has stuck with Jazz through thick and thin, and so you'll pardon us if we find R&R's "for the good of the industry" tone in this whole discussion nauseatingly patronizing.

"R&R jumped off the Progressive bandwagon when the wheels fell off — and now R&R is looking to hijack someone else's vehicle and call it R&R's own."

— Erica Farber, R&R, letter dated October 16, 1995

"It's no secret this format has suffered a great deal of industry misunderstanding due to the diverse nature of its stations. In our effort to help advance the format, and after speaking to industry experts from all facets of this community, we realized that many of these stations began to focus more on just one or two tracks from an album, instead of five or six as previously was the case. (In response, R&R developed a tracks chart for this format, which has received positive industry feedback.)

— Kevin McCabe, R&R, October 4, 1995

David Dalton CEO, GAVIN
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TOP TIP

BONEY JAMES

Seduction (Warner Bros.)

An astonishing move into the top ten, 49-10. 399 spins, +268. Boney joins "automatic" A2 artist status by "seducing" Adult Alternative radio with his second solo album.

RECORD TO WATCH

SPECIAL EFX (featuring George & Chilli)

Body Language (JVC)

Granted, Special EFX as a Record To Watch is kind of a "no-brainer," but the buzz from stations is that Body Language is one of the finest Adult Alternative records out there. Killer grooves on the opening "Bodybeat."

On Z Corner

by Keith Zimmerman

In place of this week's On Z Corner, please see page 46 for a blow-by-blow account of R&R's latest fiasco in public relations. The piece was written by Gavin CEO, the usually mild-mannered David Dalton, who isn't so mild-mannered this week.

Jazz/A2 Picks

SPECIAL EFX

Body Language

(JVC)

Special EFX's music will never be the same since last year's loopy, hip-hop rhythms of Catwalk. According to the band, Body Language returns to the catchy melody lines of previous records, but rhythm and beat are still prime considerations when it comes to building tunes. They've also bolstered the band with new players like drummer Clint de Ganon and vocalist Armit cheat Christian, who join regular EFX crewmen like saxophonist Mark Johnson, bassist Jerry Brooks and keyboardist Steve Skinner. Co-leaders Cheli Minucci and George Jinda tear it up on the two most visionary and airplay friendly compositions, "Night Rhythm" and "Bodybeat." On the former, Minucci combines fat Wes-octave licks with squishy wah-wah grooves. Jinda's exotic percussion heightens the feverish pace on the latter. If ever there was an argument for A2 radio to go more than one song deep on a CD, Body Language is it.

BONEY JAMES

Seduction

(Warner Bros.)

With only his third release, saxophone jack-of-all-trades Boney James obtains coveted "automatic artist" status on A2 radio. From the opening "Camouflage" onwards, James adopts to the new exacting, over-played and incorporate a live band sound in the studio to complement the canned loops. Bob James sits in on piano for "Washington Bridge" and contributes his trademark, elegant chord changes. Most important, Boney has found his own distinctive voice on the horn and has separated from the pack.

STURZ & FARAH

Heat of the Sun (Selva)

It's been three years since the sizzling guitar duo of Sturz and Farah last visited (and dominated) Gavin smooth jazz territory. How things have changed since those days! I'm sure they're still a musical force to be reckoned with onstage, and they still throw out simultaneous World games (Flemenco, Moorish, Arabic, etc.) like nobody else. Yet Heat of the Sun captures the passion of their influences in a more understated, simmering light. "Dark Fire" has the buzzing guitar runs, but violinist Charlie Bisharat soots it in a ballad stance. "Barden" (Spanish for "garden") is overtly melodic and sumptuous.

KEITH JARRETT TRIO

At the Blue Note (ECM)

Keith Jarrett, Jack DeJohnette, and Gary Peacock are currently touring the country and their gigs are drawing amazing press. Hopefully, jazz stations around the country have caught the fever, because Jarrett is touring on a wonderful six-CD box set documenting a three night and six set stand at the Blue Note in New York City that took place June 3-5, 1994. Bye Bye Blackbird (Keith's final salute to Miles), the astounding At the Deer Head Inn (Jarrett returning to his first venue as a bandleader) and Standards in Norway have all made grandeurful airplay chart headway.

Editors: Keith & Kent Zimmerman • A2 reports accepted Thursdays

9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
Jarrett is individualistic and cerebral, and you rarely hear his name dropped to describe somebody else’s playing. The At the Blue Note single disc radio sampler features standards which the trio uses to springboard towards their own high levels of improvisational wizardry.

SHAWN “THUNDER” WALLACE
...And the Music Lives On
(Schoolkids’)

Talk about a major jazz buzz on a rising young talent! And the Music Lives On has seemingly come out of nowhere to become this week’s Number One most-added jazz title, and no doubt major labels are scrutinizing the confident arrangements of Shawn “Thunder” Wallace’s new CD. Wallace is only 19 years old, plays alto like a maddened Cannonball and already has four releases under his belt. The Schoolkids’ label brings Wallace into prominence with this sprawling release. Some Kind of Blue opens with classic tunes, as Wallace and trumpet player Dwight Adams duel on three tight-bar passages over the top of a walking bassline by Kurt Krablake. Then after a blast on one, Wallace and the rest of the tune really soars.

WILL DOWNING
Moves
(Mercury)

Singer Will Downing puts the moves on the ladies over Quiet Storm airwaves with his second Mercury effort entitled Moves. While Downing croons urban radio with “Sorry,” A2 can take the sophisticated route with the dreamy “Inseparable.” It sounds like a satiny blend of Billy Eckstein and Aaron Neville, with unforgettable strains of Nat “King” Cole. We like the jazz changes on Downing’s seductive version of “Stella by Starlight.” The churning rhythmic accompaniment is extremely contemporary, and his background vocal treatments are subtle and effective.

VIBRAPHONIC 2
(Acid Jazz)

London’s original Acid Jazz label finally has a home in the United States, after inking a distribution deal with Hollywood Records. Adult alternative radio should snap up a copy of Vibrationon 2 and enjoy the grooves. Heavy Vibes is a soaring five minute soul stew, spiced with hot Latin rhythms and some George Benson-styled jazz guitar riffs from British axeman Tony Remy. So far, A2 has led the way for radio’s involvement with Acid Jazz. It was just a couple years ago when A2 radio would never play such rich beats. For those who can stretch out into the night, “Sizzling” packs a funk ’70s bassline in the tradition of the R&B film soundtracks of that period. “Light and Shade” is another right-time candidate. Hollywood has already released four Acid Jazz CDs, including early sides by Brand New Heavies. Jazz and A2 radio can call Mike Lieberman at (603) 303-433 and get with the latest in Acid Jazz.

TONY BENNETT
Here’s to the Ladies
(Columbia/CRC)

Last week the New York City fathers closed off Sixth Avenue in mid-town Manhattan to proclaim “Tony Bennet Day.” Besides being a vocal icon for decades, Bennett has really hit the mainstream again with his MTV Unplugged and Sappy Out releases. As the consummate song stylist, only Bennett can take such well-heeled standards as “Over the Rainbow” and Streisand’s “People” and reclaim them as his own. Bill Holman’s big band arrangements put a definite jazz stamp on Here’s to the Ladies. Bennett salutes vocal legends Ella, Lena, Billie, Dinah, and many more. Bennett is as American as the New York City skyline. He is also the new mass appeal ambassador for jazz.

JONATHAN CAIN
Plano with a View
(Higher Octave)

Jonathan Cain touches on the feminine side of melody. Once a hit songwriter with Journey (he penned the power ballad “Open Arms”), Cain repositioned his vision by taking piano lessons again and studying Chopin. The result is Plano with a View, a recording that stresses sensitivity. While it’s tempting to accuse Cain of going soft, there’s a lot to be said for an artist exploring his pure melodic feelings. After working with Neil Schon on his Higher Octave debut, Cain decided to go easy on the budget and dedicate this one to his wife. Try the textural title track or the breezy “Is This the Life I Signed Up For.” This CD a pure experiment for Cain, as he currently begins writing rehearsals for the newly reformed Journey lineup, the same personnel as the Escape release.

A2 Spin Trends

1. BONE JAMES +286
2. RANDY CRAWFORD +79
3. SPECIAL EFX +78
4. OLETA ADAMS +63
5. ALEX BUDGON +57
6. BOBBY CALDwell +51

POST-BOP

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COMMERCIAL ADULT

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### Top Tip

**JIM HALL**

**Dialogues**

(Telarc Int'l)

After ten debuts last week, the chart adjusts as Jim Hall is one of only three chart entries this week with 56 reports and 10 adds.

### Record to Watch

**MARK WHITFIELD**

**77th Avenue Stroll**

(Verve)

On Mark’s latest release, half the performances feature a young rhythm section, while the other half utilizes a group of veteran players. Look for a big chart debut next week.

### A2 Chartbound

- **SPECIAL EFX featuring George & Chelis** (Verve)
- **OLETA ADAMS** (Mercy)
- **BRIAN KRINKE** (Positive Music)
- **JIM BRICKMAN** (Windham Hill)
- **TAB TWO** (Virgin)
- **NAJEE (EMI)**
- **WILL DOWNING** (Mercury)
- **GERALD ALBRIGHT** (Atlantic)
- **SHANIN & SEPHHER** (Higher Octane)
- **JESSE COOK** (Novus/RCA)
- **STRIK T & SARAHI** (Selva)
- **PHIL SHEERAN** (Passage)
- **ROB MOUNSEY & FMD** (Monkeyville)


### Jazz Chartbound

- **MARK WHITFIELD** (Verve)
- **MARK IGUAN** (Columbia)
- **ELIANE Elias** (Blue Note)
- **DENISE JANNAN** (Blue Note)
- **MAYNARD FERGUSON/BIG BOP NOUVEAU** (Concord Jazz)
- **MARC COPLAND** (Dony)
- **STEVE MILLION** (Palmist)
- **SAWTH "THUNDER" WALLACE** (Schoolkirt)
- **LORNE LAMBOY** (Jazz Inspiration)
- **CHRIS KASE** (Mons)
- **DALLON GANG** (Second Step)
- **ANDRE PREVIN** (Deutsche Gramophone)
- **EDMONT PALMIERI** (Tropjazz)
- **MULGREW MILLER** (Novus/RCA)

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Gavin October 27, 1995
Rock Chartbound

THE OBVIOUS
Detached (Grindstone)
Salt Lake City’s The Obvious have been relentlessly gigging the West Coast, supporting their groove-riddled debut, Detached. You may recall that the title track was the band’s first single to hit radio, which, by the way, is getting more spins each week. The Obvious list Jane’s Addiction and classic Sabbath as their main influences, but they deliver their own unique sound, that mixes layered melodies with full bodied rhythms and commanding vocals. Having seen this band a few times, I can honestly say that this CD doesn’t do their live performance justice. The Obvious have minted a new sound that’s going to appeal to adventurous commercial rock programmers. With low-end grooves clashing with harmonious guitar licks on tracks like “BLM,” “Rooter,” “Life in One Day,” “Father Say,” and “Spins,” it’s obvious The Obvious are exploring uncharted waters.

STANLEY
Clobbered (Another Planet)
What would hard rock/metal radio be without aggression? Boring. If your show lacks this essential element, and needs an adrenaline boost, I suggest a dose of Stanley. Hailing from New York, Stanley consists of drummer Mark Levy, bassist Dave Kramer, and guitarist/vocalist Philip Doucet. This threesome conjures up an unruly sound that encompasses swimming guitar riffs, romping bass lines and crashing drums. The bio compares them to the Melvins, Houston Heat, Mudhoney, Sonic Youth, and Big Black, but they lose to mention the Jesus Lizard. Hard hitting and loaded with crushing vocals, Stanley will keep your phones active with “Pigs,” “Gorilla,” “Low Maintenance Man,” and “Spreader.” The infectious hook of “Dress Up Day (Triceptor)” is hard to miss, and is another tune worthy of some spins. Stanley passes the aggressive test with Clobbered.

THERAPY?
Misery (A&M)
Therapy? is back, taunting rock radio with Misery. This five song EP offers both old and new material that will get the nod from your hard rock listeners. The title track, taken from the band’s upcoming release, Infernal Love, is the focus, and contains the band’s patented crunchy guitar riffs, soaring vocals, and a moshing rhythm section. This track will find a home at alternative and hard rock/metal radio. We’re also treated to a never-before-released demo, “Evil Elvis,” as well as two tracks from their last album, Troublemaker, “Isolation,” which was removed by Consolidated, and a live version of “Knives” Stories is another track that can be found on their next release, but this is a live version. Intense is a word that’s always been associated with this band, and it certainly pertains to Misery. Look out for their full-length due in January.

SAVATAGE
Dead Winter Dead (Atlantic)
With over eleven albums under their belts, Savatage is far from abandoning the metal scene any time soon. Dead Winter Dead, their latest release, is a tale of three individuals lost in the labyrinth of the war in Bosnia. Considering the lyrical content, you can expect a brooding listen that’s saturated with striking metallic riffs, haunting orchestrations, and melancholy melodies. More of a tragic opera than a head-slammin’ metal record, Dead Winter Dead captures the brutality and senselessness of the Bosnian war through marching drum beats, attacking guitar hooks, thundering bass lines, and grating vocals. Deep messages aside, “Doesn’t Matter Anyway,” the title track, which was the first single, and “I Am” contain enough aggressive guitars to merit spins at rock radio. It’s nice to see artists addressing something as serious as the Bosnian war, instead of writing songs about their sweeter or luck of significant others.

Rock Picks

REPLICANTS
Replicants (Zoo)
Sometimes haphazard jamming between artists can result in a record. This was the case when Tool’s Paul D’Amour went to check out his former roommates (Failure) new studio. Since testing a studio requires experimentation, D’Amour, along with Failure’s Ken Andrews and Greg Edwards, and newcomer Chris Pitman started messing around with various songs including the Guns N’ Roses’ “Just What I Needed.” Neil Young’s “Cinnamon Girl,” Svel Barret’s “It’s No Good Trying,” and Gary Newman’s “Are Friends Electric,” putting their own dark, mesmorizing spin on these renditions. Replicants were officially born when Tool’s A&R guy got his hands on a copy of the tape, and the rest is history. Replicants is an interesting mesh of classic ’70s and ’80s tunes, glazed with a modern rock sheen. This may not meet all your metal requirements, but it’s a cool spin for Halloween, particularly Missing Persons’ “Destination Unknown” and Pink Floyd’s “The Bar.”

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for more information, contact john, gary, or doug at tvt records 212.979.6410
www.tvtrecords.com

GAVIN ROCKS

ARTIST PROFILE

REPLICANTS

LABEL: Zoo Entertainment

RADIO PROMOTION CONTACT:
Sue Stillwagon (310) 356-4225

LATEST RELEASE: Replicants

ADD DATE: October 30, 1995

THE BAND IS: Paul D’Amour (Tool), guitar, lead vocals on “Ibiza Bar”; Ken Andrews (Failure), lead vocals, bass, guitar, programming; Greg Edwards (Failure), drums, bongos, guitar, keyboards; Chris Pitman, keyboards, background vocals, acoustic guitar, lead vocals on “The Bewley Bros.”

A FEW FACTS ABOUT THE ALBUM:
Replicants is a collection of cover tunes, from Missing Persons’ “Destination Unknown” to Neil Young’s “Cinnamon Girl.” It also includes McCartney’s “Silly Love Songs,” which features Tool’s Maynard Keenan as the lead vocalist.

THOUGHTS ON ROCK RADIO:
Rock radio will have a field day with this record: “Just What I Needed,” “Cinnamon Girl,” and “Are Friends Electric?” There’s so much to play!
Mixed Reaction

Hoon's Death Elicits a Mixed Reaction

When I heard on the radio last Sunday (10/22) that Blind Melon's Shannon Hoon was found dead on his tour bus, my first reaction was sadness, my second was anger. Although it hadn't been officially confirmed by the time this went to print, it's speculated that Hoon took an accidental overdose of heroin.

How many more artists are going to die at the ugly hands of drugs? Hoon's previous drug use wasn't exactly classified information—a lot of industry people were aware of his partying ways. What makes his death more tragic, however, is that since the birth of his daughter last summer, he was reportedly trying to clean up his act.

Even though I never was Blind Melon's number one fan, and their last album, Soup, didn't appear on the Gavin Rocks chart, I'm still bummed that a talented musician is going to waste, because he had everything going for him. There are no grounds for that kind of accusation. I find these sentiments especially disturbing coming from people who are not even familiar with the band. In the overwhelming world of rock & roll, there are numerous demands put on artists that your average Joe knows nothing about.

"There's a lot of pressure that comes with being in a band, that people will never understand," says KZIK/Amarillo's Eric SSavitz.

"Don't judge someone unless you can walk in their shoes, because you don't know what going on in their life." Hoon's death brings back to the forefront the issue of drug use in the rock 'n' roll scene, but whether or not this will seen as a wake up call for other users is highly debatable.

"The use of heroin by artists hasn't gone up or down," says WSUP/Jack Hansen. "I think the media tries to bury the extent of hard drug abuse in general."

"I don't think his death will stop other musicians from using hard drugs," comments WWLJ/Lynden ville's Marc Gassbarro. "It'll be in the forefront of people's minds for a while, but it'll eventually be put on the back burner."

Whether or not Hoon's death will make other artists think twice about drug use is impossible to know, but his death should make people in general aware that hard drugs are dangerous.

"The bottom line is that people should see Shannon Hoon as an example for someone who has never done heroin," says Johnson. "You can die by accident."

I hope that we don't lose any more artists to drugs but I'm afraid that's inevitable.

"I'm more pissed off than upset," says KXFR-Memphis' Tommy Davis. "If it wasn't for drug abuse, we'd still have bands like Mother Love Bone. Now we've lost Blind Melon. Who's next, Lane Stanley?"
THE PLAYERS
KEN ANDREWS
PAUL D’AMOUR
GREG EDWARDS
CHRIS PITMAN

GUEST VOCALS ON "SILLY LOVE SONGS"
BY MAYNARD JAMES KEENAN

ZOO ENTERTAINMENT RELEASES
THE EPONYMOUSLY TITLED EFFORT BY
REPLICANTS.

TAKING SHAPE OVER THE COURSE OF
FOUR YEARS, REPLICANTS EXPRESS
THE MORPHOSIS OF MEMBERS OF
FAILURE, TOOL & ZAUM
AND ICONIC FIGURES OF A POP-CULTURE UNCONSCIOUS.

GOING FOR ADDS OCTOBER 30
PRODUCED BY KEN EDWARDS

GIRL! GIRL! GIRL! GIRL!

BY MAYNARD JAMES KEENAN

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Hard: #9
FMQB: #9
Gavin: #6
Album Network: #10
CMJ: #14

"I think this Nature record is going to be very hot for us. After spending time with the album and talking to the DJs, it's clear the people like the diversity. Look out for big things from them."
- Andy Cook, WMNF, Raleigh

see nature on tour
October
21 Long Beach
22 Corona
23 Fullerton
29 Tempe
30 Albuquerque
31 Austin
November
02 Lubbock
03 Amarillo
07 Cleveland
08 Detroit
09 Grand Rapids
10 Toledo
11 Chicago
15 Philadelphia
16 New London
17 Atlantic City

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AL GREEN

"Your Heart's In Good Hands" (MCA)

It shouldn’t take any pop music fan over the age of 25 more than five seconds to identify the unmistakable voice of this truly inspirational artist. Add it up; Al Green’s vocals. Diane Warren’s pen, and Narada Michael Walden’s production expertise. No question about it, these are the good hands people!

BRIAN MCKNIGHT

"Still in Love" (Mercury)

All-around talent Brian McKnight shines in his role as co-writer/producer/performer, and the song seems meant for the sentimental season ahead. After hearing him hit that final note, a convincing argument could be made to sticker the CD with the warning “Don’t try this at home”.

CROSSOVER PICK

PURE SOUL

"I Want You Back" (Steps/Interescope)

Guided by writer/producer Teddy Riley, this foursome have hit the pop target on this follow-up to "We Must Be in Love". One of the most added at Urban last week, it’s reching early on WPGC and deserves serious consideration.

31

"Anything" (MJJ/550 Music)

Okay, name three Jacksons that went to Number One at retail in San Francisco this week; Try Janet. Michael and now…31 Street. Sweet melody and harmonies stand to make this catchy entry to the next level.

LONG TRACK DATE

"My Jekyll Doesn't Hide" (Atlantic)

The band -in-arms of South Carolina’s HOUSEROCKERS, who take the vibe in a whole new rock direction. But they take the vibe in a whole new rock direction.

One of heavy metal’s most notable visionaries and probably the most idolized metal performer ever, Ozzy Osbourne is back with yet another album. Credited with influencing many of today’s metal bands, Ozzy continues his epic career with Ozzmosis. Joining him are former Black Sabbath bandmate bassist Geezer Butler and longtime drummer Dee Snider, guitarists Zakk, Wylde, and keyboardists Rick Wakeman and Michael Beinhorn. Ozzmosis contains ten tracks that rock radio will find worthy of airplay, particularly “Perry Mason,” the first single to hit radio. Ozzy delivers his classic piercing vocals, while Wylde conjures up everything from low-end grooves to light melodic tasty. Meanwhile, Butler and Snider keep it tight with their powerful rhythm section. Check out “MyJekyll Doesn’t Hide” and “Thunder Underground” for a generous helping of aggression. —Rob Finn

MARK WHITFIELD

7th Avenue Stroll (Verve)

When guitarists Mark Whitfield released last fall’s True Blue, his first on Verve, it signaled his return to playing straight jazz. For his latest, 7th Avenue Stroll, Whitfield’s sessions were divided between a veteran rhythm section (Tommy Flanagan, Dave Holland, and Al Foster) and a younger group of his peers (Stephen Scott, Christian McBride, and Gregory Hutchinson). Heavily influenced by early George Benson. . . . Stroll is dedicated to Whitfield’s salad days in New York City, when he worked by day for an investment banking firm and jammed after hours at the Blue Note. Titles like "Sunday in New York" and "Headin’ to the West Side" are, quite literally, urban rhapsodies. —Keith Zimmerman

I know you’ve been hearing about this album for the last couple of months, but like all good music, it just refuses to go away. Most of radio chose to ignore this record, ’cause no one could seem to figure out how to make it fit in the new alternative universe in which we live. So, the same radio stations that found a place for the Reverend Horton Heat could find a place for this. It’s Creedence Clearwater Revival for the 90s. Oh, yes, these guys are fans of Creedence, but they take the vibe in a whole new rock direction. Maybe it’s the “prison tour” of America these guys did that scares all of you. Never mind. Just listen to “VooDoo Cadillac,” “Soul City,” or “Greenback Fly” and you’ll get it. —Max Tolkoff

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