For some of us, the notion of Christian music, at least on a commercial level, dates back to Amy Grant. On the rock side, there was Stryper. And we knew that many secular artists were given to writing and singing songs with religious themes, among them Bob Dylan, U2, Ricky VanShelton, Marvin Gaye, and many others. We recall historic moments, like the skyrocketing of "Oh Happy Day" by the Northern California State Youth Choir (a.k.a. the Walter Hawkins Singers) in 1969 by way of free-form FM rock radio. A number of us heard spiritual songs from icons of rock and country like Hank Williams, Tennessee Ernie Ford, and Elvis Presley.

But those were instances. These days, we're talking industry. Christian music is big business, on records and radio, across various formats and genres, including rap, urban, and metal. For Gavin's first long look into this music, Kent and Keith Zimmerman, with assistance of Lisa Smith and with special reports from Quincy McCoy, Rob Fiend and Spence D., survey the wide-ranging Christian landscape and stars like Kathy Troccoli (top) of Reunion Records. Says the label's marketing director Ben Howard: "Christian radio is definitely maturing, and we're finding more of an openness from mainstream pop radio." In News, Time Warner stuns the biz by ousting Michael Fuchs (middle), while MCA replaces Al Teller with Doug Morris (bottom). And the record biz gets more competition from Sony, Visa, and Intouch. We're in touch so you're in touch. Oh, never mind.
“Anywhere Is”
from the new album:
The Memory Of Trees

Produced by Nicky Ryan
Management: Aigle Music

Howard Stern

On Doing the Lord’s Work

With a new book (Miss America) out, it's Howie Doodie time. Howard Stern, whose WXRX-New York-based show reaches some 5 million listeners in 13 markets every morning, whose first book, Private Parts, smashed publishing records, whose pay-per-view New Year's Eve show grossed $27 million, whose employer, Infinity settled a pile of indecency fines from the FCC by agreeing to send $1.7 million to the U.S. Treasury—is out there, in more ways than one. Recently, he was on ABC-TV's '20/20,' with reporter John Stossel.

This was my plan since I was five years old. I wanted to hear a real type of radio. Everybody was milquetoast—everybody was middle of the road; everybody didn't want to offend everybody else. It was boring; it was dull. I wanted to be on radio and do a stream-of-consciousness radio show. And whenever I feel I'm censoring myself—whenever I feel I'm hiding something, I go ahead and blurt it out, because truth really does set you free.

I guarantee you, what I'm doing is the Lord's work. I am absolutely making people laugh at the most intimate level. It makes men laugh. I'm not saying that's the most intellectual form of comedy. It's probably the hardest, most crude form of comedy there is, and yet there's something amazing in talking about it. (Video: Stern and Robin Quivers visit the studio, flashing for Stern and cameras from E! TV. On the street, Stern chats with fans.) We have an incredibly upscale audience. People are blown out by who listens to this show. The FCC is five old cows, faceless, nameless bureaucrats, and somebody said, "Oh, what a glamorous issue? Let's go after this Howard Stern..." So what did I say? I used the word "penis." I used the word "vagina." Micki Lake uses the word "petit." Oprah. Phil Donahue. It's selective enforcement. It's OK to say "penis" and "vagina" as long as you have a sex expert on the set...That's not the First Amendment.

Stern: (Said) people despite you. (Seemingly hurt:) Oh, really...I feel, my feeling is, you do what I do, you know, you're not going to have all friends. The stuff I do is sometimes really rough. (Video: Stern and three young black men play 'Black Jeopardy') What I do is out there. But I don't know it kicks ass when I get on that radio and it makes people laugh.

Stossel: (Said) people encourage racists to be more racist?

I didn't see that as racist at all. We're so uptight about race. I grew up in a black neighborhood, everybody talked about race. What you saw on 'Black Jeopardy' was going on in the school. I don't feel I'm a racist. I don't have those feelings toward people.

There is an aspect of my show that is very cruel, and the people who come onto my show all have the understanding of what I do. (Said goes on the air. He refuses to talk about his wife or family.)

When you or any guest says to me, "I can't talk about my personal life"—when you get crazy like that, it's great. You looked like a deer caught in the headlights. And I loved having that power over you, because I never had that kind of power over anyone. (In the studio, he jokes about Stossel's stuttering. Says Stossel: "Doesn't a skit like 'Black Jeopardy' encourage racists to be more racist?")

I know. It's the only thing I can do. I can't talk about my personal life...when you get crazy like that, it's great. You looked like a deer caught in the headlights. And I loved having that power over you, because I never had that kind of power over anyone.

Howard Stern adolescence. When guys sit around, it's very tribal. It makes men laugh. I'm not saying that's the most intellectual form of comedy. It's probably the hardest, most crude form of comedy there is, and yet there's something amazing in talking about it. (Video: Stern and Robin Quivers visit the studio, flashing for Stern and cameras from E! TV. On the street, Stern chats with fans.) We have an incredibly upscale audience. People are blown out by who listens to this show. The FCC is five old cows, faceless, nameless bureaucrats, and somebody said, "Oh, what a glamorous issue? Let's go after this Howard Stern..." So what did I say? I used the word "penis." I used the word "vagina." Micki Lake uses the word "petit." Oprah. Phil Donahue. It's selective enforcement. It's OK to say "penis" and "vagina" as long as you have a sex expert on the set...That's not the First Amendment.
HIGH & DRY

the next single from the album THE BENDS.

Produced by Radiohead with Jim Warren • Managed by Courtyard Management: Chris Hufford & Bryee Edge • Mixed by Sean Slade and Paul Q. Koller • © 1995 EMI Records Ltd.

World Wide Web: http://hollywoodandvine.com
Teller Out at MCA; Doug Morris Is In

BY BEN FONG-TORRES

In a year in which the music industry has seemingly gone berserk, it somehow makes perfect sense that Al Teller is out of a job.

Teller, highly respected by his peers, had emerged as a visionary who relished the challenges of cutting-edge technology and the competition it posed to the record industry. He expanded MCA’s music division into an international operation, who oversaw a record company that thrived on country, R&B, and hip-hop, and who seemed to welcome the influx of cutting-edge technology.

Teller cited philosophical differences. "We had different points of view about where the company goes from here," he said. He added that he leaves MCA "without regret." "I've never seen the music industry in a greater state of flux than right now," he understated. "But I've had seven very exciting years at MCA, and I leave knowing that the company is in good hands."

MCA, which ranks fifth among the six major record companies, has five top execs from Burbank: Morris, Mo Ostin and Lenny Waronker (who, along with Michael Ostin, will head DreamWorks SKG’s operations), and Bob Krasnow, who, like Morris, has a label deal with MCA. Likely to join Morris soon is Melvin Levitan, former COO at Warner Music.

In Morris, MCA has a man who was dismissed at a time when his company had more than 20 albums in the Top 50. Teller, despite MCA’s successes in country and R&B, and its acquisition of Geffen Records to bolster its rock roster, struggled in that area, only recently scoring with Live.

"Doug Morris is a champion who has every facet of this business down cold," said Thomas D. Mottola, chairman of Sony Music. "I believe he will be totally successful."

It’s rumored that Morris may replace Palmese with Sylvia Rhone, current chair of Electra Entertainment. Also speculated is a move from Universal City to New York and a bid for EMI Music. "Oh, yes: There’s also talk that Teller may wind up at Sony."

Why not? After all that’s happened this year, nothing should be a surprise.

Another Shakeup at Warners: Fuchs Out

BY ALEXANDRA HASLAM

In the latest of a series of shocking moves from Time Warner, Michael Fuchs was ousted from his position as Chairman of both Warner Music Group and HBO November 16. He will be replaced as head of the Music Group by Robert Daly and Terry Semel, co-chairmen of Warner’s film business. Jeff Bewkes, a former Fuchs protege, has been CEO of Warner’s music division since May, remains in charge.

"Time Warner contains three fundamental business: Entertainment, News and Information, and Telecommunications," says Gerald M. Levin, Chairman of Time Warner. "Combining the Studio and Music assets in one enterprise recognizes their natural fit, and it is another important step in our simplification process."

Fuchs, the wizard behind the growth of HBO, was tapped to run Warner Music just six months ago, and until recently, seemed to have Levin’s full support. Fuchs either forced or accepted resignations from some of the most respected executives in the music industry, including Doug Morris and Mel Levitan. Fuchs also oversaw the sale of Time Warner’s shares in Interscope Records, in the face of protest over controversial rap lyrics, Levin supported these moves.

Industry analysts said Fuch’s departure has more to do with Time Warner’s attempted purchase of Turner Broadcasting than any music-related causes. His insistence on maintaining total control of both HBO and Warner Music after a merger reportedly rankled Daly and Semel, who’ve scored points not only with the success of the film division, but also with newer ventures like the WB TV network and a chain of retail stores.

Fuchs’ ouster, the eighth major shift of the record division’s power structure in the last two years, again sparked talk that Warner Music could lose artists—or have a tougher time attracting new ones—wary of the company’s perceived instability.

Various reports also took note of Semel and Daly’s lack of experience in the music industry, an observation made about Fuchs in May.

Fuchs released a statement: "I’ve loved this company for the nearly 20 years I’ve been here. I’m proud for what we all built first at HBO and the efforts and accomplishments we have made at Warner Music Group in the last six months. I’m particularly disappointed not to have been able to finish my tasks at Warner Music Group and I am deeply saddened to leave Time Warner.”

A Time Warner Time Line

BY ALEXANDRA HASLAM


OCTOBER 1994: Lenny Waronker, President of Warner Bros. Records announces he will leave when his contract expires. Doug Morris becomes Chairman of Warner’s domestic sector, leaving Morgado in charge of international operations. Morgado appoints Danny Goldberg to fill Ostin’s shoes.

MAY 1995: Time Warner Chairman Gerald M. Levin ousts Morgado, who is replaced by HBO head Michael Fuchs.


August 1995: Fuchs fires Mel Levitan, senior vice president of Warner Entertainment, announcing plans to merge Warner Music Group with Elektra Entertainment.


November 1995: Fuchs resigns and is replaced by Robert Daly and Terry Semel.

Gavin News

BY BEN FONG-TORRES

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LIKE A ROLLING STONE

That's Why the Lady is a Trump

RIGHT AFTER “Free as a Bird” aired on ABC, I jumped onto America Online for some post-game remarks, and it was amazing. The chat room filled up to about 40 people immediately, many of them exhilarated by the special. Said MaggieTer: “groovin' to ‘Hey Jude’ on the radio 3,” while others got busy spotting Beatles song refs in the new song’s video. “There was a BIRTHDAY CAKE in the bakery,” pje noted. When MikeM asked, “Who was the guy typing in the video?” the answer came quick, from GWiz: “paper back writer.” Also: “Bowl of green apples”… “Did you see the little kids in the alleyway with the pig faces—Piggies”… “And there was a long and winding road”… “Even Blue Meanies popped up out of the street…”

SMELLS LIKE Trump Spirit: Last year, I got John Wayne Bobbitt. This year, I was hoping for Ivana Trump. I’m talking, of course, about cool people for GAVIN’S “Friends of Radio” feature. Sad to say, it didn’t happen. Oh, I met the Donald’s ex; the proof is in the picture. She was in San Francisco to promote the new fragrance of hers, one that is not called Marla.

In a suite at the fab Fairmont Hotel, she greeted the press. In my few minutes with her, it became obvious that, whatever she is—and she’s a lot—she’s not exactly hip on the music tip. I explained that GAVIN had a seminar coming up, and I’d heard that she does keynote speaking (at about $20,000 a pop). Did she know anything about the music or radio industry? “Well,” she said, “I can always talk about leadership or how to manage a company.”

Looking to make a little joke, I asked when she might have a seminar coming up, and I’d heard that she does keynote speaking (at about $20,000 a pop). Did she know anything about the music or radio industry? “Well,” she said, “I can always talk about leadership or how to manage a company.” Looking to make a little joke, I asked when she might have some nice-smelling stuff for men. Say, “Ivan?” “November,” she said, not missing a beat. “Out in November.” The woman leaves no stone untrumped.

THE FAIRMONT is a happenin’ spot. The night before Ivana, LaVern Baker played the New Orleans Room there, and among opening nighters was Dennis McNally, the Grateful Dead’s publicist. He’d just seen the Roseanne show featuring an “appearance” by Jerry Garcia. It was pretty good, he said, except for what they had the Jerry character saying—some cosmic mumbo-jumbo—and the voice, which McNally found too “cartoon-like.” Aside from that—hey, it was great.

Meantime, the Jerry Book onslaught has begun. There’s Harrington Street, from Delacorte, Garcia’s own book of reminiscences of a tough childhood largely by way of drawings and what he called “anecdoubts.” Living with the Dead (Little, Brown) is ex-co-manager Rock Scully’s tell-all. For those who largely by way of drawings and what he called “anecdoubts.” Living with the Dead (Little, Brown) is ex-co-manager Rock Scully’s tell-all. For those who

CBS Ready to Move Into Westinghouse

On the heels of Al Teller’s departure, Richard Palmese, President of MCA Records and a 12-year veteran at the company, has submitted his resignation.

In polite industry lingo, the MCA Music Entertainment Group statement said he was leaving “to pursue other interests.”

Doug Morris, who replaced Teller last week as Chairman and CEO of the group, praised Palmese and thanked him for his work. “We now begin a new chapter in the label’s history,” he said.

CBS are the greatest team of executives in the music industry, and I will forever cherish my 12 years with the label.”

The Westinghouse purchase of CBS Inc. looks like a done deal.

The FCC, according to published reports, has tentatively agreed to drop a condition that had hung up its approval of the takeover. The report followed, by two days, a vote by shareholders of CBS to approve the sale.

The FCC has agreed to avoid directly linking its OK with a Westinghouse promise, made in September, to air more educational shows for children. The matter had been a bone of contention between FCC chairman Reed Hundt and Commissioner James Quello.

The $5.4 billion merger was approved by 99.5 percent of the votes cast at the CBS stockholders meeting in New York. Only two-thirds of the votes were needed.

While most of the attention has fallen on CBS’ troubled television operations, radio will be heavily impacted, as the Westinghouse-CBS combo will total 39 stations.

The merged company will be known as CBS, not Group W, after Westinghouse decided to adopt one unified and powerful name.”

However, in markets where Westinghouse is established as a competitor to CBS stations, Group W stations may maintain a designation, i.e., “a Westinghouse station.”

Richard Palmese Resigns from MCA

BY BEN FONG-TORRES

"Christie McCarthy is an essential new artist for radio."

Rating: ★★★★☆

- Daniel Aloi, Gannett News Service

If Jesus Came Today

Going for more adds on November 27 and 28.

Promotional single mailed with last week’s Gavin. Also available on the new Virtually Alternative Sampler and this week’s new CMJ Certain Damage CD.

For more information call 1-800-800-2099 extension 31.

GAVIN NOVEMBER 24, 1995
REALITY BYTES

SURF THIS

Rykodisc has released Surf This Disk: The CD-ROM Guide to the Music of Rykodisc/Pearl Jam/Gracemation. The free disk features a private tour through the label's vaults, archival photos, sound clips, bios, and more. Contact Rykodisc at (508) 744-7668 for a copy. Sony and Visa have joined forces to launch an Internet entertainment service next April. The "Sony Station" site will be chock full of Sony information and games. See story on this page for details. The music of NIRVANA, PEARL JAM, ALICE IN CHAINS, and other Northwest grunge bands was arranged orchestrally and performed by the Seattle Symphony. You can hear "Cyberian Rhapsody" at www.theparamount.com/entertaine...MTV's new Unplugged CD-ROM features performances by Nirvana, the CRANBERRIES, SHERYL CROW and more. The disc makes the perfect holiday gift, and retails for $24.95. A millenium records is splashing into the multimedia wave with the release of HER MAJESTY THE BABY's enhanced CD, JANET JACKSON's official fan club Webb page is at fanasylum.com/janet;/ Jazzmeisters can vote for their favorites in the new online global jazz poll conducted by Jazz Central Station. Voting begins December 15 at JCS on the Microsoft Network...COLLECTIVE SOUL fans can pep out an online photo gallery devoted to the band at www.auburn.edu/%7Elongmire/soul.jpg The WINBDS are scheduled to appear on AOL's November 27 Cyber-Talk at 6:30 p.m. PST. Questions, comments, where are? My e-mail address is DAVID BERAN@aol.com.

--DAVID BERAN

CHARLIE MINOR

FOOTBALL POOL

Update: Week XII
Gunther Nabs Jackpot

Commissioner Steve Resnick (left)

Rod Gunther of Mercury Records in Atlanta has done the near-impossible. He picked the winners of all 14 NFL games last week, taking a jackpot so big we'd better not any more specific lest we trigger suicides across the country. If it makes other pool members feel any better, the perfect week still leaves Gunther with 62 wrong, and in an H-excellence of fifth place, not quite good enough to be listed below. Not that he cares any more.

LEADERS

Sony Corp., Visa Go On-Line Together

Sony Corporation of America has jumped into the Web in a big way: in partnership with Visa U.S.A. The company announced last week that it had formed a strategic alliance with Visa U.S.A. to create a global entertainment and information center on the World Wide Web, on which users will be able to sample music, shop for Sony products, and play games with other Internet users, according to Matt Rothman, a Sony vice president. The venture is considered one of the most ambitious efforts ever to create new commercial uses of the Internet. "This," said Gary Arlen, president of Arlen Communications of Bethesda, Md., "is a good example of inter-species breeding for new media, where different industry sectors ally themselves to create new products and services."

VocalTec Tackles Radio by Internet

A second software company has produced a means by which radio stations can deliver programs on-line. VocalTec Inc., makers of software that allows audio signals to be sent and received by computers connected to the Internet, has introduced a new product called Internet Wave. It will attempt to compete with Progressive Networks Inc's RealAudio.

Both Internet Wave and RealAudio require the sender and receiver to have compatible programs. A radio station using RealAudio to encode data, for example, cannot be heard by a computer user who only has Internet Wave for decoding, and vice versa.

VocalTec, which is in Northvale, N.J., is promoting its new product by making free downloads available over the Internet.

Progressive Networks' CEO Rob Glaser told GAVIN that because RealAudio has its own server—and VocalTec doesn't—his product offers more features and capabilities. "There are two or three companies that nip at our heels, and it keeps us honest," he said.

Sony and Visa are working with CKS Group of Cupertino, Calif., which is designing and managing the website. The address: http://www.sony.com.
How’m I gonna Live my life if I’m positive?

At noon on Friday, December 1, two hundred Radio stations will be playing “Positive” by Spearhead as they inform listeners how to get an HIV test.

Capitol Records asks for your help in broadcasting this very important message. Video outlets are encouraged to join BET who has also pledged their support to increase AIDS awareness.

Contact your local Capitol representative for the CD single and video. All proceeds from single sales of “Positive” will benefit AIDS organizations across the country.

Some Startling Facts:

The Centers For Disease Control & Prevention estimates over 1 million Americans are HIV positive. • More than 50% do not know they are positive. • Every 15 minutes another person is infected. • Each day 175 Americans die of AIDS. Do you know your status? • Get Tested!

1-800-342-AIDS CDC NATIONAL AIDS HOTLINE • DEC. 1 NATIONAL AIDS AWARENESS DAY
A shakeup at Zoo Entertainment sees Senior VP/Marketing Brad Hunt exit. Director of Sales Miles Baker is a likely choice to assume many of Hunt’s responsibilities. It appears this story is still being written.

Was the first sale rung up on the Beatles Anthology in Kokomo, Indiana? According to WZWZ OM Alan James, the mother of a part-time staffer walked into that town’s Target store long before the sun had set on November 20 and purchased a copy. She thought it was odd, since she kept hearing radio reports that the set wouldn’t go on sale until midnight, so she called the station and told her story. She has the receipt to prove her story true.

In a related story, KMTT-Medford, Oregon’s R. Charles Snyder was first to point out the backward masking on “Free as a Bird.” Play the last 30 seconds of the single backwards and you’ll hear John Lennon stating, “turned out nice again.”

Breaking local music from the streets is a new show on KMEL-San Francisco called West Side Radio. On hand for the debut were (l-r) Crazy Toon and Sway from KMEL’s 10 O’Clock Bomb, PD Michelle Santosuosso, Ice Cube K-Dee, WC, and KMEL Street Research Coordinator Alex Mejia.

What’s up in KC? KISF PD Chuck Geiger has left the building without a replacement being named. Reach Chuck at (816) 224-9122.

What’s new with Billy Brill?

Richard Branson planning to start up a new label? Might he be joined by another Richard?

Mentally exhausted after last week’s first Music Trivia Bowl to benefit City of Hope, L.A. radio team the Austins (Tracy from KIIS/FM and Harold from KKBT), Bruce St. James of KPWR, and EMI’s Sean Lynch snatch off to one of L.A.’s finest eateries to regain their strength. Photos next week. In the meantime, this pic of Take That and Rick Dees will have to do.

Catch the plug for HOT 97 (WQHT) last week on Seinfeld? Kramer answered his phone “HOT 97 Film Phone,” and began giving out movie start times. The station does in fact sponsor a line for movie info.

On the Air

Not just another “on this day in history” feature, Roisin Dubh plus former Sex Pistol John Lydon in charge of the Way Back Machine. The show, which is syndicated by VIRTUALLYALTERNATIVE, is delivered on CD to alternative stations nationwide, including 9X-San Diego, WBCN-Boston, WOXY-Cincinnati, and KPN-T-St. Louis... Country Radio Broadcasters, Inc. has named Paul Allen to the post of Executive Director. He will coordinate the Country Radio Seminar and oversee day-to-day operations... Tribune Broadcasting Company and Henry Broadcasting Company have sealed a deal that would transfer Tribune’s two Sacramento stations, KYMX and KCTC, to Henry in exchange for Henry’s KVOD Denver plus cash. Henry also brings in Dayton Phillips as GM for KDON and KRQC-Salinas/Monterey, and transfers Jeff Salgo from Salinas to the new Sacramento acquisitions... Rick Stewart joins Deschutes River Broadcasting as PD for sister KORD/FM and KFLD/AM in Tri-Cities, Wash. Stewart comes from Fresno to KXAM/KF RE/KRBT... Karen Sanchez moves to GSM at KBIG-Los Angeles... New call letters effective immediately for WFGP-Portland, Ind. (formerly WKOM)... The Arbitron Company brings in Arnold Boater as an account executive. Boater arrives from Broadcast Music, Inc. Jim Wad Formicola moves cross-town to WYCD. The morning man was a long-time at Detroit’s WWW... Kipper McGea steps in as PD at KBZT-San Diego... Welcome: Clarke Ingram at WVOR/WPX-Asbury Park’s first OM. Ingram comes in as former WVOX programmer C.C. Matthews leaves for Louisville.

In the Grooves

The just-formed WEA Inc. has its first subsidiary. WEA Media Services, which will handle printing, packaging, etc. — continued on next page
David Ross comes to Nashville as Creative Former Capitol A&R man and Hollywood Pictures for Disney, Touchstone, President of Music. She'll leave MCA for Soundtrack wizard Kathy David Ross Warner family, especially in companies outside the Time and manufacturing for com-
pании. John Allen becomes Manager, Regional Promotion, Southwest... RCA-affiliate Loud Records has acquired former Def Jam affiliate PMP Records, reportedly the first in a string of such deals. Peter Pasternak is promoted to Senior Director for Rhino Records' international division. Virgin Records moves Kate Tews to Senior Director of Advertising and Merchandising, B.J. Loberman takes Director of National Sales... Arista ups Phil Blume to Senior Director of Sales and Marketing. Linda Adams becomes Senior Director of Marketing for EMI Records. Suzanne Steers becomes Manager, International Marketing at Tommy Boy, Jason Rand moves up to Assistant Art Director... Sony Music's Executive VP Michele Anthony will host the annual Women's Health Luncheon, scheduled for November 30 at the Sony Club in N.Y. Five new jobs at Blunt Records: Bryan Leach, Director of Artist Development; Terry Ferguson, National Director of Rap Promotion, Wanda Snell, Director of Rap Publicity; Al Lindstrom, Manager of Rap Promotion; and George Scott, Urban College Radio Representative. This more than doubles Blunt's staff, which now totals eight.

David Ross Soundtrack wizard Kathy Nelson leaves MCA for Walt Disney Records as President of Music. She'll oversee all aspects of music for Disney, Touchstone, and Hollywood Pictures. Former Capitol A&R man John Allen comes to Nashville as Creative Manager for Bug Music... Hollywood Records has signed an exclusive U.S. distribution deal with Britain's Acid Jazz label. Career Records adds Rosey Fitchpatrick to its promotion staff. She comes on as Manager, Regional Promotion, Southwest...

GAVIN CLASSIFIEDS

Opportunities

Morning show needed for small market AC station. Must be able to relate to core female audience, as well as be topical, friendly. Sense of humor appreciated. (No Zoos please!) Also need, PT Air Talent for weekends... and we need you yesterday! E.O.E. Resume to: Gavin Classifieds #102, 140 2nd Street, San Francisco CA 94105

Central CA AC seeking creative individual for morning show. T&R to KFLY. Russ Davidson, 3651 Pegasus Dr., Bakersfield CA, 93308. EOE. Mornings in the South 1000-watt Country. Overnight T&R & photo.

Marketplace

CONTINUE BUSINESS CLASSIFIEDS

ON-AIR Job Tip Sheet

Get the key jobs you want complete the following in radio securing over 95% of the nation's largest jobs weekly in all mediums. All forms are for an anchor, PD, IES, voice, talk radio, junior. pay & more. Complete one & you'll get his directory. We're the better, faster, easier! Remember you can save on our forms! CALL US FIRST! 1-800-231-7940

WPIK/FM has an opening for an announcer with 2 years experience.

T&R Damon Collins
P.O. Box 420249, Summerland Key, FL 33042 EOE

WOB, Bill West; Box 3105, Albany, GA 31707. EOE (11/10) East TX 100,000-watt CHI seeks morning magic. T&T to Steve Ocean, 2714 S Medford, Lufkin, TX 75901. EOE (11/10)

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

Steve West Productions 800-858-HITS (4487)

REGIONAL PROMOTION TEAM FOR NEW COUNTRY LABEL

Promotion Experience Preferred But Not Required Passion For Great Music Required (you WILL be tested)

Veritas Music Entertainment

Resume, references, letter of introduction/philosophy and ten all-time favorite songs to:

Brad Chambers
Veritas Music Entertainment, Inc.
209 10th Avenue South, Suite 500
Nashville, TN 37203
fax: 615.244.9586
## Gavin Top 40

### Chartbound

<table>
<thead>
<tr>
<th>TW</th>
<th>Artist</th>
<th>Title (Label)</th>
<th>Weeks</th>
<th>Reports</th>
<th>Adds</th>
<th>SPINS</th>
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<td>MARIAN CAREY</td>
<td>Fantasy (Columbia/CBS)</td>
<td>13</td>
<td>160</td>
<td>1</td>
<td>6833</td>
<td>+1237</td>
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<td>Name (VITAL/Warner Bros.)</td>
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<td>6236</td>
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<td>Runaway (A&amp;M)</td>
<td>14</td>
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<td>MARIAN CAREY</td>
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<td>8</td>
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<td>MADONNA</td>
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<td>Hand In My Pocket (Maverick/Reprise)</td>
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<td>Good Intentions (Columbia/Reprise)</td>
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<td>Carnival (Elektra/EEG)</td>
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<td>Roll To Me (A&amp;M)</td>
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<td>BONNIE RAITT/BRYAN ADAMS</td>
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<td>EVERYTHING BUT THE GIRL</td>
<td>Missing (Atlantic)</td>
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<td>94</td>
<td>22</td>
<td>2033</td>
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<td>DEE-LEPPARD</td>
<td>When Love And Hate Collide (Atlantic)</td>
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<td>2011</td>
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<td>36</td>
<td>BACKSTREET BOYS</td>
<td>We've Got It Goin' On (Viacom)</td>
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<td>DAVID MATTHEWS BAND</td>
<td>Anti-Marriage (RCA)</td>
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<td>COLLECTIVE SOUL</td>
<td>The World I Know (Atlantic)</td>
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<td>90</td>
<td>12</td>
<td>1811</td>
<td>NEW</td>
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<td>39</td>
<td>EDWIN COLLINS</td>
<td>A Girl Like You (Capitol/A&amp;M)</td>
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<td>72</td>
<td>0</td>
<td>1897</td>
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<td>40</td>
<td>BLESSING UNION OF SOULS</td>
<td>Let Me Be The One (EMI)</td>
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<td>52</td>
<td>0</td>
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*charts: Gavin Media, Inc. *

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## Gavin Top 40

### The Mayoral Campaign

Craig Lambert's comments regarding the state of local promotion (Gavin 10/13) focused attention on the critical role local promotion reps play in the development of a hit. In that column, Lambert (whose move from Elektra to Senior Vice President of Epic takes effect sooner than you can say Oasis) advised serious up and comers to be "mayors of their market," to know and effect everything and everybody who's part of the entertainment equation. As a followup to that conversation, we invited four well-respected promotion professionals to share some of what they know with those who aspire to be "mayors.

**Cris Crist, WARNER BROS. (LOS ANGELES)**

Years in market: 27. Years with label: 21.

**Tips** Be creative with promotions in order to make your records stand out among the competition. Be highly visible. Consistently monitor various stations to keep abreast of the direction of their music, and avoid working a record that doesn't fit their format.

**On longevity** "Staying in one market shows stability and [conveys] a certain sense of security to radio stations I deal with."

**On credibility** "It's something I've always strived for in my 31 years in the record industry. I feel it's the most important asset to a promotion person. It builds the trust needed between you and the station and establishes a strong reputation, which is so important."

**WAYNE "BUBBA" McMANNERS, MCA (DALLAS)**

Years in market: 17. Years with label: 22.

**Tips** Develop your own style and say true to it. Too often, one promo type gets hot, and other try to imitate that style. Be understanding of time demands placed on PDMs and MDs. There are 30 people doing promotion out of Dallas. If only half of them take 15 minutes (of a PD's time), that's 150 minutes, and there's still only 24 hours in a day."

**On longevity** "Texas is like another country, we have our own traditions and ways of doing things. Signals don't bleed over, so every market is an island by itself. Newcomers to the area have a lot to learn."

**On credibility** "Your word is your bond; credibility is everything. I try to make this job my life. Following through on everything is something I take great pride in. I take careful notes. One programmer who recently that, since he was dealing with me, knew his 'Win It Before You Can Buy It' weekend wouldn't turn into 'Buy It Before You Can Win It.' I took that as a big compliment."

**Next week:** GAVIN'S BOBBY SILVER and COLUMBIA'S LARRY REYMANN wrap up this two-part series.

### Signals & Detections

**Erik Bradley** at B96-Chicago says look for the R. Kelly album to debut at Number One. Erik's recommended track: "I Can't Sleep." Another flash for fans of Freestyle—a medley by legendary Freestyle artists who call themselves Legends of Style, titled "We Are The Ones." It's on Critical Recordings. Number One most played track at KMXV-Kansas City is Paula Abdul's "Ain't Never Gonna Give You Up" with 70 spins. Jimi Jamm at Sweet 98-Omaha reports number one phones on Salt-N-Pepa commenting that: "the format is dropping the ball on the All In Nothing but a She Thing projec- tion. The cause is an emotional issue for our target audience... women." Phoners for Sarah McLachlan and Sugarland and sales and requests for L.L. Cool J in Dallas.
Reports Adds SPINS TRENDS

Up & Coming

Jp & Coming

ALTERNATIVE

Dave Matthews Band - "Satellite" (RCA)
Natalie Merchant - "Wonder" (Ektara/EGG)
Green Day - "Geek Stink Breath" (Reprise)
Smashing Pumpkins - "Bullet with Butterfly Wings" and "1979" (Virgin)
Oasis - "Wonderwall" (Epic)

Artist Profile

Groove Theory

Wilson and Amiel Larrieux
HOMETOWN: New York
LABEL: Epic
Vice President, Promotion: Barbara Seltzer
Debut Single: "Tell Me"
Debut Album: Groove Theory

Major Musical Influences: "All real hip-hop, Donny Hathaway, Stevie Wonder and DJ Premiere."
Amiel: "Ella Fitzgerald, Jimi Hendrix, the Beatles, Stevie Wonder, Sade, Bob Marley, and LaLa Hathaway."

Likes: "Sincere, genuine, grounded people."
Amiel: "Good food, musicals, smoky jazz clubs, time with my family, and dancing until I'm in a sweat."

Dislikes: "Egomaniacs and non-thinkers."
Amiel: "Greed, exploitation, racism, hypocrisy, dishonesty, and extreme cold weather."

Favorite Pastimes: "Playing with my daughter, normal things." Amiel: "That the hungry will be hungry no more."

Future Ambitions: "Going to college and opening up a martial arts center for inner-city youth and college kids."
Bryce on Groove Theory's Music: "It's genuine and sincere."
GO STATION PANEL: The GO Chart is based on reports by 110 Gavin correspondents who are not part of Radio & Record's or Billboard's panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

GO MOST ADDED

1. NATALIE MERCHANT (25)
2. BIG MOUNTAIN (23)
3. QUEEN (22)

Continued from page 12

“Al B. Sure” edit, and getting big response.

R. Charles Snyder, PD, KTMT-MEDFORD, Ore. “Played the Beatles in a.m. drive, and around 9 a.m. we were getting calls from offices to play it again. Topped Folk Implosion at night and added it this week. Think Oasis is a smash. Played instant trivia with P.M. Dawn and Al B. Sure.”

Cosmo Leone, PD, KGKS-BURLINGTON, Iowa “Very positive response to the Beatles. McFly...Hello!...The Beatles.”

Steve Helling, PD, WFUN (KEFN), Moscow, Idaho “Paula Abdul has done very well on CDX. We like Don Henley. Good early reaction to Def Leppard.”

Ed Kanou, PD, KONG-LTKE, Kauai, Hawaii Joan Osborne is starting to crossover, phone response is beyond just alternative music fans. Love P.M. Dawn...instant familiarity.”

Mike Steiner, PD, WLXY-ELMIRA, N.Y. “Love Smashing Pumpkins’ ‘S里面的Affair’.”

Jeff Andrews, Interim PD, KLYV-DUBUQUE, Iowa “Joan Osborne is a big surprise; continuing to build. Huge teen phones for TLC. Brian Garvin, PD, KDOG-MANKATO, Minn. “Top three requests are Smashing Pumpkins’ ‘Bullet.’ Bonnie Raitt/Bryan Adams, and Folk Implosion, which is really strong with women 18-30. Watch out for a song on Island by the Passengers called ‘Miss Sarajevo,’ very political. It’s a collaboration of Bonzo, Adam Clayton, and Brian Eno. Tested it with favorable response. 52 plus, both male and female. Now it’s an add.”

Skip Carr, MD, WAVT-POTTSTOWN, PA. “Big sales for Melissa Etheridge, Smashing Pumpkins, Mariah/Boyz, and Meat Loaf. Like Queen, Natalie Merchant, and Big Mountain.”

Charlie Fish, PD, WFQX-WINCHESTER, Va. “Natalie Merchant goes right on—great follow-up for Seal. Everything but the Girl is getting great response.”

Dyann Wash, PD, KWWW-WENATCHEE, Wash. “Collective Soul pulling strong response after one week. Mariah/Boyz still Number One on the phones.”

Dave Evans, OM/PD, WILI-WILLIMANTIC, Conn. “Spakle ‘Ascaple’ still their best in a long time. Nightime play on Folk Implosion, the opening hook grabs you right away. Good build on Groove Theory.”

Todd Wise, MD, K00B-FORT MADISON, Iowa “Edwyn Collins getting great reaction from upper demos. If you’re on the fence about the Beatles, get your head out of your butt.”

Don’t mail your CD to radio!

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

ALL formats
ALL reporters to ALL trades any day of the week.

Call Lou Galliani (805) 542-9999

Gavin November 24, 1995
**MOST ADDED**

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL JACKSON</td>
<td><em>This Time Around</em> (Epic)</td>
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<tr>
<td>KRS KROSS</td>
<td><em>Toni’s the Night</em> (Ruffhouse/Columbia/CRG)</td>
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<tr>
<td>TONY RICH PROJECT</td>
<td><em>Nobody Knows</em> (LaFace/Arista)</td>
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**TOP TIP**

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<th>Title</th>
<th>Label</th>
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<tr>
<td>BOYZ II MEN</td>
<td><em>I Remember</em> (Motown)</td>
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Boyz II Men have another up and coming hit on their hands. With a total of 296 spins, “I Remember” is sure to debut on the Urban chart next week. Stations reporting spins include WOLF (17), WQKI (14), and KMJJ/FM (10).

**RECORD TO WATCH**

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<td><em>No One Else</em> (Bad Boy/Arista)</td>
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Debuting at number 35 on the UL chart this week is Total, with a total of 505 spins. Stations reporting spins include WKYS/KISS FM (77), KKB (31), and KYEA (23).

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**Gavin Urban Landscape**

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<td>WHITNEY HOUSTON</td>
<td>Exhale (Shoop Shoop) (Arista)</td>
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<td>2</td>
<td>R. KELLY</td>
<td>You Remind Me of Something (Lost)</td>
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<td>2215</td>
<td>+27</td>
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<td>XSCAPE</td>
<td>- Who Can I Run To? (So So Def/Columbia/CRG)</td>
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<td>TLC</td>
<td>Diggin’ On You (LaFace/Arista)</td>
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<td>Cruisin’ (EMI)</td>
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<td>GERALD &amp; EDDIE LEVERT</td>
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<td>L.L. COOL J</td>
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<td>QUINCY JONES Introducing TAMIA</td>
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**Making Noise**

**The Regional View**

**West Coast**

Mariah Carey +73
- "One Sweet Day" (Columbia/CRG)
- "I Refuse to Be Lonely" (Philadelphia International/EMI)
- "Smooth" (Motown)

Faith Evans +67
- "Soon As I Get Home" (Bad Boy/Arista)

Phyllis Hyman +41
- "I Wanna Be Here" (Arista/Epic)

**Southwest**

Mariah Carey +74
- "One Sweet Day" (Columbia/CRG)
- "I Refuse to Be Lonely" (Philadelphia International/EMI)

Terry Ellis +69
- "Wherever You Are" (eastwest/EEG)

Faith Evans +68
- "Soon As I Get Home" (Bad Boy/Arista)

**Midwest**

Anointed +44
- "It’s In God’s Hands Now" (EMI)

L.L. Cool J +43
- "Hey Lover" (Def Jam Recording Group)
- "Come With Me" (Gasoline Alley/MCA)

Shai +36
- "Hey Lover" (Def Jam Recording Group)

**Mid-Atlantic**

Immature +100
- "We Got It" (MCA)

Faith Evans +84
- "Soon As I Get Home" (Bad Boy/Arista)
- "Total" +78

**Southeast**

D’Angelo +70
- "Cruisin’" (EMI)

Mariah Carey +65
- "One Sweet Day" (Columbia/CRG)

L.L. Cool J +58
- "Hey Lover" (Columbia/CRG)

**Carolina/Va**

Blahzay Blahzay +100
- "Danger" (Starr/MCA)

Kris Kross +98
- "Tonite’s the Night" (Ruffhouse/Columbia/CRG)

Mariah Carey +74
- "One Sweet Day" (Columbia/CRG)
WE ALL GOT IT!

WUSL WCDX WZFX WVEE
WAEG WEUP WJBT KKDA
KMJM WXYZ WPLZ WQMG
WHTA WFXE WHRK WJHM
WDKS KDKO WOWI WPGC
WJMJZ WFXA WBLX WFLM
WTMP WBLK KKBT KPRS
WTLK KDLE WYNN
WKYS WPEG WWWZ
WJMG WACR WESE WJZD
WEAS WENN WJNN WIBB
WHTA WKGN KJMS WQQK
WJTT KIPR WJHM KVSP KMJJ
KDKS KIIZ KYEA KZWA KNEK
KFXZ KSJL KHRN WTLZ WDZZ
WQHH WCKX WNOV WNFQ
WMPZ KMJQ

...and you'll want it!
the new single from the new album
WE GOT IT

produced by Chris Stokes for Huck Productions & Sean "the husta" montero for Eubalayke Productions
managed by Huck Mpt.

©1995 MCA Records Inc.
Hark the Harold, Austin Sings

If you need inspiration that good things still happen in this business, then Harold Austin should be your hero. Just a little over four years ago he was the music coordinator at his sister station KMLE in San Francisco. He was promoted to KKBT (The Beat) as MD three years ago, became APD last September and in May of this year he was named Director of Operations. Harold Austin is 26 years old.

QMC: Are there any new demographic realities in Los Angeles?

Harold Austin: We pretty much dictate our own demographics and determine our own reality, as far as our target. When I came to Los Angeles three years ago, the station was targeting blacks only. We researched blacks only at that time.

What is your target demo now?

We’re targeting 18-34 year olds and researching 60-40 blacks and Latinos. The formula of The Beat is hip-hop, mainstream R&B, old-school, and slow jams. Those four genres make up the sound of the station.

Do you have specialty programming assigned to each of those genres?

Primarily just the hip-hop genre on the weekends. Fridays we have “The Joint,” which plays new hip-hop and is very underground. On Saturday evenings we have the “Mix Master” show, with Julie J. This show is very West Coast sounding. These are hardcore records that are popular in the hoods, that don’t get regular rotations, and certainly, you won’t hear them outside of LA.

For someone reading this in New York, Mobile, St. Louis or New Haven, how can you pinpoint for them what you mean by the west coast sound?

G-Funk sound, the gangsta sound is the most common term to describe this music.

How does this affect your dayparting of music?

Like I said, we play most of the G-Funk stuff on the weekends. Basically we’re not heavy on dayparting, with the exception of certain rap records in morning drive. But if they test well enough to be in power rotation, we’ll play them. For example, when the Dogg Pound record, “Gangsta’s Paradise,” came out, we were playing it after 2 p.m. and it was top five requests. I know that within a month that record would be top five and we would be playing it around the clock.

Do you edit offensive music? If so, do you do it in house or use record company edits?

We do both. We definitely know we have a responsibility to our community and we do an excellent job of enforcing our rule to our mixers to use radio edits or do your own editing. Especially on the weekend when we feature songs that use stronger language.

KMEL - San Francisco reports Top 40 and you report Urban, but the two stations sound similar. What are your differences?

There’s no question there are a lot of artists and songs KMEL and The Beat share, but at the same time there are artists they can play that we can’t. KMEL is a Top 40 mass appeal station. San Francisco by tradition has always been a very R&B driven market. But because their market is less fragmented than ours, they can experiment with artists like Green Day, Seal, or, when I was there, we played U2 and The Red Hot Chilli Peppers and these records were huge hits. We could never play these artists here.

What can you play that doesn’t work for them?

Some of the west coast rap stuff like Mack 10, K.P. & J, and the Mulat Circle. These three artists are big in LA, and you’ll hear them all the time on The Beat or Power 106. If you go to San Francisco, you won’t hear them.

Who do you share more audience with-KJLH or Power 106?

We share some audience with KJLH, but lately they’ve been on an adult tip. Our main competitor is Power 106. The stations sound similar, but lately there’s been some changes at Power 106. They’re playing more of what is defined in Los Angeles as deep house, which are very uptempo dance/house records with Latino lyrics and samples that we consider to be Latino songs.

What is your opinion of the state of Urban radio?

One good thing I’ve noticed is that the Urban stations in a lot of markets have been outperforming the Churubuscos. But with deregulation and situations like New York, where one station takes the high road and the other the lower demo, it seems to drain on the creatives output of stations because the market is divided and you’re both on the same team. I think the big corporations remind me of a shark eating frenzy shopping spree. They’re buying and buying so that in a few years there may be only a handful of companies owning stations. We’re going to reach a point when Congress is going to have to regulate all over again.

That’s one of the reasons why voting awareness and raising the consciousness is going to be our big campaign for ’96. We want to attack the attitude of “why bother” and change that mind set.

Urban Workshop Callbacks

The best way to give yourself a daily dose of reality is by making research callbacks. At least three times a week, have your research person make you a callback form of a listener who has a complaint about your station.

Call listeners in your target who listen to your competition and ask them probing questions. Callbacks to listeners with positive feedback can also help you in your marketing plans.

It’s a good policy to answer letters from disgruntled listeners, but if you also call them, it could be the difference in winning them back or losing that listener forever. If possible, form a “Callback Squad” of managers at your station who are good communicators and spread the calls around. Meet once a week and discuss what is on the minds of your listeners.

This reality check could be the difference between winning and losing.
Like That! by Thembisa S. Mshaka

For God They Bust

Lyricists have used rap as the platform to expound on everything from the Nation of Islam to marijuana, so before you crack another joke about Christian rap, get the whole story, from the reasons to the numbers. With all the heat rap takes for content and images, heavenly hip-hop serves to uplift the youth and the genre. But the beats are just okay, right? Depends on who you ask. Just like in secular hip-hop, not everyone is incredibly slop, but more than a few are tight and have the sales to prove it.

Among those who keep it religious while they keep it real are the artists of Grapetree Records, who has sold over 150,000 units and was a founder of P.I.D. Lyricists have used rap as the platform to expound on everything from the Nation of Islam to marijuana, so before you crack another joke about Christian rap, get the whole story, from the reasons to the numbers. With all the heat rap takes for content and images, heavenly hip-hop serves to uplift the youth and the genre. But the beats are just okay, right? Depends on who you ask. Just like in secular hip-hop, not everyone is incredibly slop, but more than a few are tight and have the sales to prove it.

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Rap Singles compiled by Spence D.
Rap Albums compiled by Matt Brown

Gavin November 24, 1995
SMOOTHED
DAHUSTLER
broken language

"...ready to bust that ass kicker / the stunt hitter /
the 34 days in a month man / the front man /
the mansion havin' - sauna soaker / the corner stander -
the style crammer / take over spot block commander /
the nautical - wearer - the karl kani man / notorious ready to die man..."

raw hip hop...can't be stopped

on your desk now - call matoney...212.529.2600

PROFILE®
MOST ADDED

BUILT TO SPILL
CAUSTIC RESIN (30)
MOTHER EARTH (12)
NEW BOMB TURKS (11)
P (11)
SICKO (7)
WINDY AND CARL (7)

TOP TIP

THE PHARCYDE
Labcabincalifornia
(Delicious Vinyl/Capitol)

Last week’s Most Added is this week’s Top Tip as the Pharcyde grabs highest debut honors at #18.

RECORD TO WATCH

DIESELHEAD
Tales of a Brown Dragon
(Amarillo)

The sophomore disc from San Francisco’s Dieselhead attracted the attention of five fine stations this week, as KCPR, WRVU, KIIS-F, WULU, and WRSU all Added Tales.

---

### Gavin College

**20**  **LV**  **TW**

1 3 1
BOSS HOG - Boss Hog (DG)

2 2 2
STEREOLAB -Refined Ecstasy (Switched on Volume 2) (Drag City)

3 15 3
CORNERSHOP - Women’s Got To Have It (Luke Bop/Warner Bros.)

4 1 4
SONIC YOUTH - Washing Machine (Goofin’)

5 14 5
G. LOVE AND SPECIAL SAUCE - Coast to Coast More (OKeh/550 Music)

6 5 6
AMPS - 4-Ever (4-AD/Go-Go)

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7 43 7
PIZZICATO FIVE - Music Is Organized by Sound (Matador)

8 10 8
POLVO - three/one (Merge)

9 9 9
RENTALS - Return of the Rentals (Mavonic)

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NEW 18
PHARCYDE - Labcabincalifornia (Delicious Vinyl/Capitol)

NEW 19
THIRTY OUGHT SIX - Hag Seed (Vue-America)

25 20 25
SUPERNOVA - Ages 3 And Up (Ampatusenvelope/Epic)

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NEW 30
STEP RIGHT UP - The Songs of Tom Waits (Manhattan)

---

NEW 39
NOTHING PAINTED BLUE - The Future of Communications (Scar)

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### Lag Seed

"When they get into a lahar on a topic, they rant hard. When they fuck up, they do it whole hog. Because they take these risks, when they’re on, they can’t be touched." - The Rocket

---

**College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.**
**Station Reporting Phone: (415) 495-1990**
**Gavin Fax: (415) 495-2580**
The Adelphi Incident
Part 2

If you recall, in last week's column we began the frightening tale of the shutdown of WBAU, the college station at Adelphi University in Long Island.

To Recap: On August 24 of this year, the administration of Adelphi University shut down WBAU with a midnight visit and a padlock. John Schmidt, a 30-year veteran of WBAU, talked with Inside College last week and recounted the events that led to the closing. Schmidt related that, just prior to the shut-out, some offended listeners had complained to the administration about certain programming.

There are many people here who feel that the real issue has as much to do with content as with anything else. Schmidt also told Inside College that the university's decision was monetary. After the Student Government Association voted not to use student activity fees to fund WBAU's 1995-96 broadcast schedule, Adelphi, he says, balked at the prospect of providing the station's $50,000 annual budget.

According to Vince Passaro, Adelphi's Director of University Communications and Special Assistant to the President, however, neither content, nor money, nor image had anything to do with the closing and sale of WBAU. Passaro puts it simply: "There were ever-fewer students becoming involved in the station, active students—not alums who were still doing shows.... There were only seven active, enrolled students participating in the radio station last year."

"There's plenty of money at the university to run the station." Passaro continues, "but there was not any reason to put the money into WBAU as opposed to somewhere else, because the station didn't have any particular bearing on the academic mission of the university. If the communications department wanted to use it, or, say, if the university had a particular mission to broadcast, then the kind of money we're talking about is in the 90 million dollar budget is certainly findable.

But Director Passaro, didn't you say earlier that money was not a factor in the sale of WBAU? Ah, the confusion...

But truthfully, folks, the reasons for the Adelphi University's lockout and sale of WBAU aren't the issue here. The main issue/moral/mission of the story is this: the Adelphi administration shut down WBAU because they had the power to, and because it was the easy thing to do. At the time of WBAU sale, no huge FCC fine had been levied against the station and no litigation had been threatened. In short, there was nothing really wrong with WBAU; nothing, at least, that justified the administration's throwing in the towel.

It's not uncommon for stations to have cyclical highs and lows, to be the hottest thing on campus one year and ignored the next, to have a loaded MJD one year and a sucky one the next, to have a vision and identity one

public image." Passaro says. "From the student activity perspective, it had become a continuing problem in terms of disorganization and, uh, you know, actual technical difficulties that the station was running into. Like going off the air at unpredictable times. There was a real management problem at WBAU that needed to be taken on if the university was going to be responsible for running the station."

Despite administrative protests, questions regarding Adelphi's decisions remain. As a recent New York Times editorial, "The Plundering of Adelphi," pointed out, the university's current president has an agenda that includes moving Adelphi up the academic ladder—from commuter college to ivy league alternate. In communication with an acquaintance of WBAU Technical Director Schmidt, the president reportedly said that perhaps "Long Island's Alternative Voice"—a flubbed reading of WBAU's slogan—wasn't the image Adelphi wanted to present. That statement, which casts doubt on administrative denials of WBAU as an image problem, makes sense in light of the president's reportedly lofty goals for the university.

Furthermore, later in our interview, Director Passaro was vague about the steps the university did (or, more correctly, did not) take to try and sort out WBAU's "management problems" before pulling the plug. In light of the station's varied and important contributions to the music industry (e.g. Chuck D., Dr. Dre and many others did time on the air there), one would think Adelphi would try revive the vital resource of WBAU—were it indeed failing. But, when he commented on Adelphi's attempts to "save" the station, Passaro was thin on specifics. "I think there had been a multi-year effort urging those involved in the station to better organize themselves and to generate more student interest... just in terms of the the way the office of the dean of student life was, uh, verbally talking to the people involved in the station, saying, you know, 'do better, do more.' Student organizations are allowed to plan their own budgets, and the hand is not taken to them, they're not treated like children. But there was nobody at WBAU who was doing any long-range planning over the last five or six years to start socking away money for equipment."

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...
D o you really care about the ones America cares that I'm coming up
the charts and trades. Charts have
always been just another resource,
one ounce of Mountain Dew backwash
that a chart has not appeared
months nary a complaint has been
added, but timely), however, in six
Gavin Express Fax on Tuesday night
you still get a chart in the weekly
chart from the magazine. Granted,
the labels has uttered a peep about
(aside from the art department in-
know what's amazed me the most
subject of my first six months. You
Five Nosebleeds can't deliver a top
Christmas shows, and why The
It's the same thing at a label, only
their act together now, you're gonna
missed the last three after -shift meet-
and execute a bit and their breaks
they still don't know how to plan
morning show in the last week cause
the GM, or the words in the 50th
nuclear powered data flux extruder
are now using the Atomo 3000
er in music meetings, most stations
with an old Phillips head screwdriv-
disappeared from the Earth.
"good faith" reporting techniques will
the advent of BDS, charts that rely on
rest of this nation is up to. And, with
the advent of HDS, charts that rely on
'good faith' reporting techniques will
understand why the dinosaurs disappeared from the Earth.

Instead of playing Spin The Bottle
with an old Phillips head screwdriver
in music meetings, most stations are
now using the Atomo 3000
nuclear powered fax machine with flexible port applications and
300gb of RAM. Now, before I get
angry phone calls from Seana
Huntz, the Zimmermen, Rob
Bleessteen et al., (who have their
respective format's most accurate
charts) I will say that this general
philosophy really applies to alter-
native and some of the other main-
stream (oops, I used the "M" words)
formats. BDS is not Big Brother. Yet.

Having said all this I'm now going to
admit that I've reconsidered the whole
issue of charts. Maybe we need them
after all. But let's do something new.
Let's have charts that really reflect what's
going on in radio. I've decided to create
a number of new charts in 1996. Here
are a few examples of the proposed
new radio tracking charts using actual
data so you can see how they would
work. I'd like your feedback on these,
so please read them carefully.

Top 5 Songs We Almost
Admitted This Week

1. Loud Lucy 'Ticking' (DGC/Geffen)
2. Everett 'Santa Monica' (Capitol)
3. Passengers 'Was Never' (Island)
4. S11 'Don't Stay Home' (Capitol)
5. Oasis 'Woundward' (Epica)

Top 5 Songs We Know
Will Work But We're Too
Scared To Play Them
Cause They Don't Sound
Like Green Day

1. Chris Isaac 'Go Walking Down There' (Reprise)
2. Black Grape 'In The Name Of The Father' (Radioactive)
3. Folk Implosion 'Natural One' (London)
4. Ben Folds Five 'Underground' (Parlophone)
5. No Doubt 'Just A Girl' (Trauma/Interscope)

As I'm going to admit that I've reconsidered the
whole issue of charts. Maybe we need them
after all. But let's do something new.
Let's have charts that really reflect what's
Up tlic commun phony.

So let me know what you think of
these proposed new charts. Or perhaps
you have your own suggestions.
If you're industrious, e-mail me
at Gavalt@aol.com. Or just pick
up the damn phone.

Spence For Hire
SOUTHERN CULTURE OUTTA CONTROL

When all is said and done and you
really get down to the nitty gritty,
main relates to everything on four
hubs list: beer, food, Mexican
wrestling, and music. No matter
where you're from you can always
relate to at least one of these subjects.
Case in point, one Rick Miller, head
honcho for the Chapel Hill, North
Carolina power swamp rock quartet
Southern Culture On The Skids. Now,
Rick is from the deep South, a world
far removed from the laid-back
ambiance of the West Coast, so you'd
hardly think that he'd have anything

Continued on page 23
**Spence For Hire** (Continued)

Continued from page 22

in common with a lachaidial Californian like myself. But we stuck to the basics (beer, food, Mexican wrestling films, and the dog) and I didn't hit it off on the good foot.

When it comes to drinkin' beer, there's only two ways to get it: either the really expensive stuff or dirt cheap shit beer; there's no in-between. "I agree with you totally man, it's that middle ground that's kinda fucked," states Miller. "I know is good, a lot of a Enginseer. There's good, but have you ever had a Natty Bo' in a Bottle? It's from the land of Bohemian living, which is Baltimore of all places. Total shit beer, but man, it hits the spot. Then there's Lucky Lager with those brain teasers they have on the inside of the tops. That's how I used to tell I was drinkin' too much—just look at the figures on 'em out. I think that's why they're on there. It's a built-in way to tell when you shouldn't drive. Then there's Ballantine, that's the one they give us when we play all the clubs in the Northwest. Schlitz is really cheap now too, I drink that occasionally. Did you guys have the "Mint Bull?" Cool Colt is what it was, spearmint flavoured red malt liquor. That and a pack of Kool cigarettes. I'm tellin' ya man, it's happenin'!" Miller says ecstatically.

Beer may be the liquid of life and the nectar of creative inspiration, but you gotta have some solid sustenance to balance it out. "We eat cornbread all the time," says Miller. "There was a great "makin' of the meal" place next to the studio where we recorded our newest album, Dirt Track Date, that had really good cornbread. It was called Gas 'n Sit Beef. They had a really good 'meat and three', you know meat and three vegetables," he explains.

As for the cornbread, well Miller is some-what of a cheeser. "There's a lot of different ways to make it. Some people like it sweet so they'll put honey or sugar in the batter. Then there's corn fritters which are deep fried. They're kinda like 'hush puppies'. You ever had a 'hush puppy'? Those were the little bits of the corn fritter that they used to throw to the dogs to quiet them up. That's how they got their name: 'hush puppy.' A lot of people put jalapenos in their cornbread, too. Everybody's got their own way of doin' it. It's kinda like barbecue or moonshine or anything else, there's a lot of folklore behind it and everybody's got their own way of doin' it. That's been handed down from generation to generation." Fried chicken is another SCOT's staple. "My favorite is this place Bones 'n' Buddies, in Portsmouth, Virginia. They've got a good peppery bun that they put on their chicken and it's just delicious. That's the best chicken. But we'll get our chicken from anyplace. KFC's okay and Popeye's is good, but I always like to get it from a good, clean truck stop instead. Always good chicken. In the South, at all the truck stops, they'll have a little buffet set up with fried potatoes and maybe some cornbread, some corn dogs and a thing of fried chicken. That's where we get our song "Fried Chicken and Gasoline," because you'd be pumpin' gas and eatin' a piece of chicken."

After a good, hearty meal of fried chicken and cornbread you just gotta relax and there's no better way than to lose yourself in the wild world of Mexican wrestling. "I lived down in Southern California for a while, and one of the local TV stations used to run all these Santo movies." Santo is the quintessential Mexican wrestler, a south-of-the-border cult hero who has appeared in innumerable Mexican films and television series; sort of the Hispanic equivalent of Superman. "Man, I saw a ton of Santo movies when I lived there, I was just a kid, but Santo really influenced me, he was so swarthy," Miller reminisces. "Wrestling's really big here in North Carolina, but these guys don't know what wrestling really is. The Hispanic wrestling is so much better, they get so much more into it with the masks and all that kind of stuff. We wrote a song called "Santo," and for our live show we have a bunch of wrestling masks, and we usually get someone to come up on stage in that kind-of channel Santo's spirit through their body for 2 1/2 minutes or so.

Cold beer, warm cornbread, fried chicken and a passed of Mexican wrestling films. All that's missing is an appropriate soundtrack. And who better to supply the tunes than Southern Culture on the Skids, the masters of "flaco sucking gearheads." "Geedes are kinda like the people at fairs who bite the heads off of live chickens," explains Miller, "and sometimes our live shows can take on a carnival atmosphere." As for the toe-sticking part, the bands drummer, Dave Hartman, once sucked the gravy, bean stewed, unplugged toed nail having toes of a female fan. "He bit her toenail off with his teeth, but he had to suck on it to loosen the nail up. So he's the toenail suckin' part of the band," recalls Miller.

Southern Culture on the Skids. Just some good ole sounds comin' from a deep Southern, garage rock perspective. "We were comin' from a swamp pop thing: Slim Harpo, Lightnin' Slim, Tony Joe White, CCR, Link Wray. We just kind of throw 'em all together and try to have a good time with it." And that they do...
Season's Greetings

Bryndle

Corn, Water, and Wood

Distributed in the USA and Canada by BMG Music
Prior to 1980, there was no such thing as a platinum-selling Christian act. Before then, spiritual music had been relegated to the catacombs of churches and religious bookstores. Artists and producers like Chris Christian and B.J. Thomas operated on the fringes as black and Southern gospel ruled the planet. Then came Amy Grant who kicked open the doors, building a colossal career out of playing churches and eventually crossing into giant arenas for "the mainstream" (Christian jargon for the secular general market). Kathy Troccoli and Michael W. Smith followed, powerfully hitting the charts via A/C radio. Next came Steven Curtis Chapman, and DC Talk, the biggest Christian act since Amy Grant. Currently on deck is Point of Grace, four coeds from Norman, Oklahoma who are fast building a rabid following.

While the genre is still populated mainly by acts with wholesome images (with morality clauses in their contracts to prove it) and glossy productions, some new groups point to the possibility that the next generation of Christian music fans will not be led out of the musical desert by a bank of DX7 synths and carefully screened pop songs, but rather by a new breed of alternative bands dabbling with hip-hop, edgy metal, and R.E.Mish subtlety. Additionally, secular competitors currently inject more and more spirituality into their music as well. Recent efforts by Live, Joan Osborne as well as past work by U2 and Bob Dylan are only a few examples of how rock n roll is increasingly looking inward and upward. So goes the future of Christian music, currently standing at the crossroads.

"The majority of people not into Christian music probably think of George Beverly Shea."

George Carden is the Chart Information Manager for CCM Communications, which publishes Contemporary Christian Music, a newsstand magazine founded in the 1970s by John Styll. In addition to the monthly, CCM publishes CCM Update, an industry radio trade. The Update features weekly A/C, Inspirational, and Top 40 charts, and biweekly Rock and Country charts surveying the Christian music scene which, after being revolutionized by the pop success of Amy Grant, now seems set to metamorphize once again.

"There are a lot more artists and more variety today than we saw during the mid-eighties," says Carden. "Back then there was only Adult Contemporary with Amy Grant and very little Christian rock, notably Stryper. Now Amy is as big as ever, and Stryper is no more, although [former Stryper frontman] Michael Sweet has begun recording his second album."

Now, Carden adds, the stylistic variety found in secular music seems to have spread to its Christian counterparts: "There's Christian rap, Christian dance, all kinds."

What will happen next in the Christian music arena is anyone's guess. Some predicted a new strain of Country after that format's explosion, but so far, progress has been slow. CCM just debuted a new Country Christian chart, which tracks both Christian and secular country artists.

"We think the country chart is going to be the next big thing," says Carden, who is guardedly optimistic about the inroads being made in the genre. "Over the last year it's moved slower than some expected, but we still have high hopes."

In many ways, the Christian music industry echoes the secular industry. On the radio side, for example, the most popular format of secular radio is A/C, also the most popular format of Christian radio, though all-music commercial Christian broadcasting is still evolving.

"Most every market has a Christian station," says Carden, "but strictly-music stations aren't in every market. Some stations are run by churches and are non-commercial. Unfortunately, they try to attract everybody and consequently, [they end up] running everyone off. People who listen to Southern gospel don't necessarily want to hear Amy Grant or something more contemporary, while the contemporary people don't want to hear Southern gospel."

Carden agrees that the Christian music industry is still usually misrepresented by the secular world.

"Most likely, the majority of people not into Christian music probably think of a fat woman singing gospel songs in the church; they probably think of George Beverly Shea. While there was a time and place for that, I wouldn't take them away. At the same time, we have to get the word out that there's Christian music that is..."
just as good as secular music. It's just that there's a different message—something positive."

While it may be debatable the quality is comparable, the distribution of the music is widening to include large retailers and department stores as well. Christian music is still bought and sold within a tight framework of Christian bookstores, served by the Christian Booksellers Association (CBA). Since this network only includes between 3,000 and 5,000 outlets, it's all the more amazing when a band like Point of Grace or DC Talk shoots toward a million units sold.

"Say the Word and you'll be free."

As it stands now, Word and Benson are the two biggest companies dealing in Christian music, followed closely by Sparrow and Star Song (both recently bought by EMI). However, it's generally agreed that Word currently stands at the top of the hill. Word's parent company is Thomas Nelson Publishers, producers of Bibles and inspirational books. The Word Record and Music Group is divided into six different labels—Myrrh (top 40), Word (the original label), A/C, Word Gospel (back gospel), Word Maranatha (praise and worship), Word Nashville (country division), and Everland (children)—plus various print and publishing ventures. Word also distributes Reunion Records, home of Michael W. Smith and Kathy Troccoli, and Sony releases select product to the mainstream market.

Additionally, Word Nashville has a deal with Epic Nashville on a project by project basis. Everything else is handled out of New York. Word Nashville's Rick Bowles confirms the label's stature. "We're one of the biggest record labels in the nation. Worldwide, in fact."

Bowles was one of the first to meld Country and Christian music on the radio at a Country station in Waco, Texas. "My background is in Country," he says. "In fact, I started a company back in 1993 called Positive Country. It's a compilation service and a marketing/promotion company as part of CDX [the noted Nashville CD radio compilation distributors that service non-reporting stations]. I was hired to go in and try to put together a marketing plan to distribute Christian Country out to mainstream Country radio. We called it Positive Country so that when the PD got the disc, it wouldn't be a turn-off. The music enveloped both Christian-based country songs as well as moral value songs."

A lot of mainstream stations started programming it on Sunday mornings. Others played it sporadically throughout the week. "There's a few GAXN stations doing it," says Bowles.

Bowles sold the company and moved on to Word Nashville where he has concentrated on the marketing of Christian music, but his experience at Country music has played a big part in his perception of the industry's future.

"I've had people ask me if this genre was threatening to anybody," Bowles says, "I don't think so. It's merely part of the mix of what Country's all about. Country is so diverse. We put out a compilation called Common Ground: Country Songs of Faith, Love and Inspiration. Instead of calling it an alternative genre, I'd rather look at it as part of a mix with stories that touch your emotions."

Heck, even Hank Williams sang "I Saw The Light."

Grant Hubbard has worked for Word for almost five and a half years. He started out calling radio, and by year four, he was overseeing the trackers. Hubbard, while encouraged by the growth of the Christian music industry, is dubious that the format is on the verge of a mainstream explosion.

"A lot of people have dubbed [contemporary Christian music] the next breakout," says Hubbard. "I disagree. We are much smaller. We'll never be that big simply because of radio. Right now we've got only a couple of 100,000 watt major market stations. There's KLTY-Dallas, they do well. That's our Number One selling market."

According to Hubbard, radio promotion is a radio promotion whatever you're pushing. Madonna or groups praising the Madonna. "We play along the same lines as our mainstream competitors as far as schmoozing and promotion. We do giveaways, fly people in, pretty much everything the big boys do—on a smaller scale, of course."

Hubbard, too, recalls the days when non-commercial Christian radio attempted to spin too
Slim Man

“All I want for Christmas...”

Going for A2/AC Adds November 27th

For A2 Promotion
Contact Michael Moryc
615-662-1413

For AC Promotion
Contact Tom Mazzetta
708-831-0550

Happy Holidays to all from Slim Man and GES Records, Inc.
Rock Picks

HOME 33
Jody's Coterie
(Another Planet)

Home 33 is another New York City hardrock band looking to make their mark on rock radio. Before you write them off as just another "punk" band, give a listen to the group's debut full-length, Jody's Coterie, and you'll discover that their brand of angst-ridden lyrics and grating guitars sets them apart from the average hardcore punk band. Home 33's unpredictable rhythms and grating melodic shoegaze showcase jagged guitar riffs that riot across off-beat drum slams, funky bass lines, and searing vocals. The aggressiveness of the title track, "Meat," "Speak," "Hesitate," and "Painter" will find a home at metal radio while keeping your most ardent metal listener. It really doesn't matter what track you play; Home 33 would be considered appropriate for your average pop station. Instead, the band offers a rakish array of punk and hardcore leaning tunes that will compliment hardrock/metal radio's playlist.

THEATERS
Slaughter of the Soul
(Earache)

Metal directors will rejoice at their good fortune when they get their grizzly hands on At the Gates' latest effort, Slaughter of the Soul. This 11 track CD marks the band's fourth full-length release and proves why At the Gates is one of the most volatile bands to surface from Sweden. The band's traditional frenetic sound hits on in blistering dual guitars, pummeling drums slams, and crusty vocals—all of which will certainly tweek your most ardent metal listener. It really doesn't matter what track you play; they're all extremely brutal, particularly the title track, "Blinded By Fear," "Suicide Nation," and "Unto Others," which showcase high-octane aggression that's fueled by untamable tempos. The roiling melodies of "World of Lies" merits a few spins but may require neck braces for your head-hanging listeners, while the bold, thunderous guitars of "Need," need no explanation. At the Gates' blackened metallic sound will sharpen the edge at metal radio.

SKARHEAD
Drugs, Money, Sex.
(Another Planet)

More NYC hardcore comes your way in the form of Skarhead. Drugs, Money, Sex. is not only the motto of rock & roll, it's also the title of Skarhead's debut EP, which comes to us courtesy of Another Planet Records. It's raw and crunchy—the kind of music you would expect to hear at a beer blast in somebody's garage. Skarhead is the brainchild of Crown of Thornz members Ezak, Dimi Rock, and Mike Dijan, and also features members from H20, Maximum Penalty, and Stillsuit. Drugs, Money, Sex. contains six aggressive tracks that conjure up images of punk's past glory days. From the jaded licks of the title track to the crashing drums of "Scarred Love" to the accusing vocal yells of "Garze Over," Skarhead don't deliver anything that would be considered appropriate for your average pop station. Instead, the band offers a rakish array of punk and hardcore leaning tunes that will compliment hardrock/metal radio's playlist.

CROWN OF THORNZ

The group toured Europe last spring with Madball. They have also shared the stage with the likes of Biohazard, Murphy's Law, and Leeway. They hope to make it to the West Coast in the spring of 1996.

The band is: Danny Singer, vocals; Mike Dijan, guitar; Franklin Rhi, bass; Dimi Douvas, drums.

A FEW FACTS ABOUT THE BAND:
Crown of Thornz members were born and raised in Queens and consider themselves New York hardcore in the truest sense of the word.

A FEW FACTS ABOUT THE ALBUM:
Train Yard Blues was mixed by A.J. Novella from Leeway. The album represents some of the first recording band members have ever done. Not bad.

TOUR DATES:
Crown of Thornz hopes to receive plenty of radio airplay. The band are all working-class guys. Since Dijan is married and has a small daughter, Crown of Thornz can't tour as much as they'd like, so they're hoping radio airplay will boost sales.

TOURING: The group toured Europe last spring with Madball. They have also shared the stage with the likes of Biohazard, Murphy's Law, and Leeway. They hope to make it to the West Coast in the spring of 1996.

Employmate of the week.

Name: Cindy "Live to Add, Add to Live" Ayers

TURN ONS:
Bar fights, Tattooed knuckles, Sturgis Rally & Races, Belching contests, Hawg Helmets and hearing "Detached" on stations in every city in the county.

TURN OFFS:
Getting stuck in second, Fat Boys, (the bikes!), Exposed cracks on my CD's, especially those from Grindstone Records (The Obvious is out now -- Lime Shy's coming in January).

FANTASY:
To know that every time the band gets their motor-home running and heads out on the highway, they'll be welcomed by adoring fans who have heard "Detached" over and over again on their local radio station.

BEDTIME READING:
Who asleep!!!?

GOALS:
The Obvious... New adds and increased spins everywhere!

THE OBVIOUS "DETACHED" • Add it Now!
800.851.8249

TRADESCENTS RECORDS
MOST ADDED

GAVIN NOVEMBER 24, 1995

JOHN HIATT (15)
MOLLY & THE HEYMAKERS (12)
IIIIRD TYME OUT (11)
DAR WILLIAMS (10)
BRUCE SPRINGSTEEN (9)
JIM HENRY (8)

TOP TIP

CHRIS JAGGER

Rock The Zydeco
(Chick)
The other Jagger's
irresistible good time
disc catches on and
debuts at 34

RECORD TO WATCH

VARIOUS ARTISTS

Sunday Morning Sessions
(Munich)

Songwriter compilation features many of your
favorites, captured live in the studio. Airing
now on KSUT, WCBE, KAFR, WRIU, and
KVLR.

Gavin Americana

NEW YORK MUSIC

By Rob Bleetstein

Go-Round

In yet another one of my need for
real bagels and pizza whirlwinds, I
found myself in New York City
recently, where I had the plea-
sures of seeing a phenomenal
Emmylou Harris and Daniel
Lanois show at the Beacon
Theater, listening to WFUV, and
spending some time at the
Museum of Radio and
Television.

The cosmic radio gods were on
my side this trip as I tuned into
WFUV just in time to hear
Rita Houston's interview/in-studio per-
formance with Harris and Lanois.
Well done, Rita. And hats off to all
at WFUV, which sounded crystal
clear and right on target as far as
great programming goes.

Emmylou's concert at the
Beacon was nothing shy of splen-
did. I don't think I've ever heard
her voice sound as clear and cap-
vocing. Along with performing
almost all of the songs off her lat-
est Wrecking Ball, it was a treat
to hear the Lanois hand take on
Harris standards like "Pancho &
Lefty," "One of These Days," and
especially "Wheels." The New
York audience was very familiar
with the new material and
received Harris and Co. with sev-
eral warm ovations. On hand for
the show were Elektra's Lisa
Michaelson, WPKN's Tom
Frouge, FUV's Houston, Razor &
Tie's Liz Opoka, Parlor James
members Ryan Hedgecock and
Martin Zandt's "Rex's Blues," which
appears on the Reprise CD "Reprise
Hot & Bothered."

CHARTBOUND

DIRK HAMILTON (Core)
MOLLY & THE HEYMAKERS (Mouthpiece)
SUNDAY MORNING SESSIONS (Munich)
STEVEN FROMHOLZ (Tried & True)
MUSIC NEVER STOPPED (Shanachie)
JIM HENRY (Signature Sounds)

SILVERWOLF PROJECT (Silverwolf)
THE HANGDOGS (Crazypress)
DARRYL PURPOSE (Tangible)
Dropout: #29 Toni Price, #32 Southern Culture
on the Skids, #38 Eric Taylor.

Record To Watch

VARIOUS ARTISTS

Sunday Morning Sessions
(Munich)

Songwriter compilation features many of your
favorites, captured live in the studio. Airing
now on KSUT, WCBE, KAFR, WRIU, and
KVLR.

American Inroads

By Rob Bleetstein

New York Music

Go-Round

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the show were Elektra's Lisa
Michaelson, WPKN's Tom
Frouge, FUV's Houston, Razor &
Tie's Liz Opoka, Parlor James
members Ryan Hedgecock and
Amy Allison, Diesel Only's
Jeremy Tepper, SWE's Andrea
Karr, and Joe Ely's "Rock The Zydeco".

As for the Museum of Radio
and Television, if you're ever in
the New York Area, this is a must.
Whether you check out some of
the many screenings of vintage
programs offered daily, or hunt
through the vast computer
archive of radio and television

Programs that you can then moni-
tor, you'll have a field day if
you're any kind of a media buff.

One event that recently took
place at the museum was the First
Annual Radio Festival. As

A part of the festival, listener-supported,
free-form station WFUV East Orange, New Jersey's Radio
Thrift Shop program held a special
live broadcast from the
Museum's Ralph Guild Listening Room. Hosted by Thrift Shop
proprietress Laura Cantrell and
Music Faucet MC Nick Hill, the
broadcast featured live performances by Kelly Willis, Son
Volt, Vic Chestnutt, and Freddy
Johnston, among others. Willis and Jay Farrar of Son Volt performed a
duet of Townes Van Zandt's "Rex's Blues," which appears on
the Reprise CD "Reprise Hot & Bothered."

Gavin Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1900 • Gavin Fax: (415) 495-2560

Gathered for the first Annual Radio Festival in New York were: (clockwise from left) Kelly Willis, Chris Catanosse of the Museum of Television & Radio, Jay Farrar of Son Volt, WFUV's Laura Cantrell, and Texas Hotel recording artist Vic
Chesnutt.
**Gavin Country**

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<td>MARTINA McBRIE</td>
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<td>LINDA DAVIS</td>
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<td>SHANIA TWAIN</td>
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**TOP REQUESTS**

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**RECORD TO WATCH**

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<td>LINDA DAVIS</td>
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The first single from Davis' upcoming album is off to a strong start, with 67 adds including KMPX, KUZZ, WAMZ, WBCC, WXTU, and WNYN.

**Inside Country**

Christmas Time's A Comin'

Marty Stuart invited one cool group to his next TNN Marty Party. (Cont.) Junior Brown, Johnny Cash, and Alan Jackson.

It's that time of year again, when you need to start thinking about programming Christmas music. We thought it would be helpful to poll stations to get a consensus on what works best every year. Though I lived in a tear that Elmo & Patsy would be everyone's first choice, they were narrowly inchd out by Alabama's "Angels Among Us." Here is the list, compiled from a sample of about 100 stations.

A LITTLE HOLIDAY CHEER

Jeff Carson, Terri Clark and Ty Herndon will perform at the Academy of Country Music's annual Christmas party, at Burbank's Castaway Starlight Ballroom on December 14. For tickets call the ACM office at (213) 682-2351.

BUT WAS HE A GOOD JOCk?

Has anyone told David Letterman that the first station where he ever worked is now a Country outlet? Brewer Broadcasting has purchased WERK-Muncie, IN and flipped the once legendary Top 40 station to Country this Saturday. Former

KMIX and KTPJ PD Tom Kelly is programming and will do mornings with Robin Collins, who comes from K99-Dayton. Former KEWB-Redding personality Jim Barbie will handle afternoons, and Q95 Indianapolis's Billy B. Wilder will take nights; they're still looking for a midday personality.

HERE AND THERE

Career has added Rosey Fitchpatrick as their fifth regional, based out of Dallas. Fitchpatrick, who spent the last seven years with MCA and Decca, will join the label December 1.

Tami DeVito has been tapped as new KSCS's Regional Promotion Southwest, replacing Mike Severson, who moves back to Nashville with MCA. DeVito has been working as promotion assistant to Arista Nashville's Southwestern rep. Ken Rush. She's also worked at KSCS.

Tracy Byrd and David Lee Murphy will open for Brooks & Dunn on their 1996 tour, starting January 26 in Memphis.

BABY'S FIRST CHRISTMAS

Congrats to Mavericks' lead singer Raul Malo and his wife Betty on the birth of their first child, son Raul Joaquin Martinez Malo III. born November 14. The baby, whom they plan to call "Dino," was born at University of Texas, weighed 7 lbs, 8 1/2 ounces. Congratulations to WQCB PD Bob Potts and his wife Melissa on the birth of their second child, Emily Barbara Ann, born November 9...Congrats also to Arista Nashville's Jim Scherer and his wife Teresa on the birth of their third child.

Continued on page 36

Editor: Cyndi Hoelzle • Consulting Editor: Lisa Smith

Country reports accepted Fridays 8 a.m.-5 p.m. and Mondays 8 a.m.-3 p.m.
Station Reporting Phone: (415) 495-1990 • Fax: (415) 495-2580

Gavin November 24, 1995

Total Reports This Week: 208 Last Week: 208
TRACY LAWRENCE

"If You Loved Me"

Adds December 4th

The New Single From The Forthcoming Album "TIME MARCHES ON"

#82966 in Stores January 23rd

Produced by DON COOK
COUNTRY

CMT Adds

COLLIN RAYE - Not That Different (Epic)
CURTIS DAY - My Baby's Cookin' (Asylum)
RICKY SKAGGS - Solid Ground (Atlantic)
SMOKIN' ARMADILLOS - Let Your Heart Lead Your Mind (MCG/Curb)

Album Cuts

TIM McGRAW - All I Want Is A Life/Renegade/Don't Mention Memphis
LEE ROY PARNELL - We All Get Lucky Sometimes/If The House Is Rockin'
CLEDUS "T" JUDD - Gone Funky/Please Take The Girl/Refried Beans/I Hate It So Shove It

Continued from page 34 of their second son Joshua Daniel. November 9, weighing 7 1/2 pounds and 20 1/2 inches.

Stocking Stuffers

TOBY KEITH - "Santa, I'm Right Here" (Polydor)
This song, about a homeless child wondering if Santa will be able to find him, is from Keith's Christmas album and will be used for the Salvation Army's fund-raising activities this year in Texas, Oklahoma, Arkansas and Tennessee. In addition, Keith has been chosen as Middle Tennessee's 1995 Honorary Christmas Chairperson for the Salvation Army. With all that said, it's a safe bet that this song will have a life far beyond that of most holiday songs.

GARTH BROOKS - "The Old Man's Back in Town" (Capitol Nashville)
Brooks co-wrote this swinging song from his 1992 holiday album, Beyond The Season.

THE TRACTORS - "Santa Claus is Comin' (In A Boogie Woogie Choo Choo Train)" (Arista)
Give these guys credit for milking it for all it's worth. This is an absolutely perfect way to add some tempo to Christmas ballads.

ALAN JACKSON - "The Angels cries" (Arista)
Jackson knew Alison Krauss had the voice of an angel long before others caught on, and asked her to duet on this song from last year's You've Got Me Goin' record. They sound absolutely heavenly together.

JEFF CARSON - "Santa Got Lost in Texas" (MCG/Curb)
If you haven't heard this yet, you're in for a treat. Carson sheds his sensitive ballad style and tears into this great swing song. One of our favorite new songs this season.

CLEDUS T. JUDD - "Grampa Got Run Over By a John Deere" (Razor & Tie)
Is nothing sacred anymore? Apparently not for Country's Weird Al Yankovic, who puts his own spin on this Christmas song, including an oh-so-topical reference to the O.J. trial called "I Hate It. I'm Sick and Tired of it" sung to the tune of "I Like It, I Love It.

LARI WHITE - "White Christmas" (RCA)
Lari's version of this classic is absolutely beautiful. You can hear she has an obvious affection for this song.

CLINT BLACK - "The Kid" (RCA)
Clint Black takes his Christmas songs seriously. His Looking for Christmas features the perennial favorite "Til Santa's Gone," as well as this cut, which Black wrote with Merle Haggard and Hayden Nicholas.

LONESTAR - "All My Love for Christmas" (BNA)
You gotta hug your RNA rep for this one—it hasn't been commercially released but it sure does swing.

JOHN ANDERSON - "Christmas Time" (BNA)
John Anderson rules.

TOP TEN CHRISTMAS SONGS
1) "Angels Among Us," Alabama
2) "Grandma Got Run Over By A Reindeer," Elmo & Patsy
3) "I Only Want You for Christmas," Alan Jackson
4) "Christmas Carol," Skip Ewing
5) "All I Want for Christmas is You," Vince Vance & the Valiants
6) "Rusty Chevrolet," Da Yoopers
7) "Til Santa's Gone," Clint Black
8) "Christmas in Dixie," Alabama
9) "Santa Claus Boogie," The Tractors
10) "The Christmas Guest," Reba McEntire

KASE's Steve Gary gets all the girls. Here he is with our hero, Terri Clark.
Gavin A3

Blue entries highlight a stronger performance than on the combined A3

**Most Added**

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**Top Tip**

**Smashing Pumpkins**

Mellon Collie and the Infinite Sadness (Virgin)

**Passengers**

Original Soundtracks 1 (Island)

This week's top two debuts represent the progressive side of A3.

Pumpkins are in at #34, 525 spins, +100, followed by Passengers in at #38, 307 spins, +113.

**Record to Watch**

Kenny Wayne Shepherd

Led Better Heights (Giant)

Every week, a couple of stations pull through with 23, KMMS with 13, and WMAX with 12. Stay tuned. Big track is "Deja Voodoo."

---

**Extension 606 by Kent Zimmerman**

**Maybe It Takes an Einstein to Work A3 After All**

**The Weird Science of Joan and Rusted Root**

In a recent *Billboard* article headlining the breaking of Joan Osborne, there were ample references to the all the video channels and Alternative radio stations. And, while every contribution is important, it should be noted that A3 was first on the case under the tutelage of Mercury's David Einstein. It was Einstein and his boss David Leach who were the first promotion people to not only clear a radio path for Osborne, but to nurture Rusted Root, a project now on its fifteenth month of airplay.

"This is the first pair of bands I've been involved with from the ground up," says Einstein. "Other bands were either here before I came, or came from other formats."

**First the Root**

Einstein remembers the exact date he first saw Rusted Root—April 21, 1994 at the Graffiti Club in Pittsburgh. "(You don't get Rusted Root until you see them," he says.) The company was excited, although no one really knew how radio would react. But that didn't stop Einstein from submitting an early tape to get the band into the Fox Theater for the 1994 Gavin A3 Summit. Out of twelve acts chosen to perform, they were the first to be selected.

Mikel Ellcessor for most of WYYP now with Coast to Coast, was the first one to wind me up about the band in March of '94. I thought his description was interesting—Polish Dog Promotions, Carlos Santana and Talking Heads. When I saw the band, he was right, and the rest is sort of history. Since then, the band...

---

**Editors:**

Ken/Keith Zimmerman
went from playing 600-seaters in Pittsburgh to playing Three Rivers Stadium.

"The challenge with radio was that the music didn't automatically translate from the stage to the CD. From the drums and acoustic guitars, down to the washboards, if you tried to explain it to someone, it was hard to understand."

What was the turning point in getting Rusted Root accepted at radio?

"I don't even consider that job done. One of the major stepping-off points was playing the Boulder Summit. The two buzz bands to come out of the Summit that year were definitely Dave Matthews Band and Rusted Root."

ENTER JOAN OSBORNE

In late January of '95, we were introduced to Rick Chertoff, who was launching his first project for his label, Blue Gorilla. When Ed Eckstein played us Joan's record, everyone was over the top. Here's a writer, a performer, the whole package. We first saw her at the Fes in New York during the second week of February."

It was David Leach who called Dave Sholin, warning Joan about Jean, and hooking her into the House of Blues just before the 1995 Gavin Seminar. Osborne was still breaking in her fine band. Later, she appeared on the cover of a special Gavin A3 salute (April 14th). Einstein began working the record a month prior, "letting the record grow organically." The album caught on famously.

"Soon it was time for 'One of Us.' On the Alternative side, it was Brian Phillips at 99X in Atlanta who led the charge. Our local rep, Bebop Hobel played it for the MD, and when Brian heard it, he went on it immediately."

By August of '95, it was Gavin Summit time again, the site where many people felt Joan Osborne stole the crown. Who can ever forget the front row of GMs, PDMs, MDs, and local fans—mostly male—thoroughly entranced?
Gavin A3 Boomer Grid

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When there's an important gig, Joan knows when to rise for the occasion. That's her star quality. I've seen her do it in countless situations. She's instinctive about coming through no matter how tired or how long she's been on the road.

"When we walked into the Fox during sound check," Einstein recalls, "there's Daniel Lanois playing guitar with Emmylou Harris. I thought, 'Oh, oh.' I didn't want the guitar players to get star-struck or question their own abilities in front of a Daniel Lanois or an Emmylou Harris. I immediately took the band members outside to lunch. I explained that Daniel Lanois would be in the wings, looking at what they're doing. I told them, 'One of these days, you might be working with Daniel Lanois and you don't want to be known as that kid who couldn't hit the notes.'"
**MOST ADDED**

**BEATLES** (100)

**SEAL (44)**

**BRUCE HORNSBY (33)**

**PETER CETERA (31)**

**MICHAEL BOLTON (30)**

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**TOP TIP**

**SEAL**

"Don't Cry"

(21/ Warner Bros.)

Second only to the Beatles' comeback as a MOST ADDED, Seal's newest is sure to chart next week.

---

**RECORD TO WATCH**

"Missing"

(Atlantic)

Not missing at KPLZ, WMEE, WBAX, WLBC, KOSO, WQLH, KMDX, KELI etc.

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**Gavin A/C**

*Adult Contemporary*

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**Inside A/C**

*BY Ron Fell*

**Deja Vu: Beatles Favorites, Part II**

This week, we conclude our survey of randomly chosen A/C program- mers' Best-Testing (BT) and Personal Favorite (PF) Beatles songs.

**BOBBY MAXWELL, WWIN-WINNIPEG**

**BT:** Something PF: Long and Windoring Road

**GARY NOLAN, WLIE-MINNEAPOLIS**

**PF:** Penny Lane

**DAVE VERSHET, KXOL-LOS ANGELES**

**BT:** Yesterday PF: Long and Windoring Road

**LINDA SILVER, WMXV-NEW YORK CITY**

**BT:** Twist and Shout PF: Here, There and Everywhere

**CHARLES WOLFT, KSEQ-VISALIA/FRESNO, CALIF.**

**PF:** Norwegian Wood

**DAVE STONE, WDSM-FAYETTEVILLE, NC**

**BT:** I Wanna Hold Your Hand PF: Get Back

**RENE SHANILE-HUZZELL, KCRE-NEW ORLEANS**

**BT:** Yesterday PF: I Saw Her Standing There

**GREG GANN, KXKL-WICHITA, KAN.**

**BT:** Twist and Shout PF: I Saw Her Standing There

**CHRIS LAFAYE, WZKS-PORTLAND, MAINE**

**BT:** Ticket to Ride PF: We Can Work It Out

**DAVID LEY, KAYL-SPRING LAKE, IOWA**

**BT:** Yellow Submarine PF: Hello, Goodbye

**CHANGES**

New York's WMXV-MIX105 has moved. Their new address is 10 Church St, Lynden, NY 10036-7600. Phone is (212) 704-1051. Fax is (212) 369-3399. Up the road a piece at WGMT-Lynden, the new address is 10 Church St, Lynden, WA 98264. Phone number remains the same (800) 626-9800 and Fax (800) 626-8500. Kipper McGee, Operations Manager at KSTZ-Des Moines, Iowa, has accepted the P.D. slot at San Diego Oldies station, KZIT...

**FRANK PIERCE checks in from...**
Have yourself a merry little Christmas with the latest release by the Jazz at the Movies Band: It's a Wonderful Life, Sax at the Movies for Christmas.

On Your Desk Now
Going for adds Monday, November 27th on "Have Yourself a Merry Little Christmas"

For more information contact:
Leigh Armistead/Discovery Records 800-377-9620, ext. 216

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ties will be absorbed by P.D. Steve was music director. His responsibilities include scheduling and programming as an A/C station since November 15. Bob Heart is the station’s MD. His previous position was with KBKS, and they’ve been broadcasting under the name Changing Channels.

Gavin A/C #1 Hits From:

- 11/26/93 MARIAH CAREY - “Hero”
- 11/20/92 MICHAEL BOLTON - “To Love Somebody”
- 11/22/91 BONNIE RAITT - “I Can’t Make You Love Me”
- 11/23/90 WILSON PHILLIPS - “Impulsive”
- 11/24/89 PHIL COLLINS - “Another Day In Paradise”

A/C Picks

BEATLES
“Free As a Bird” (Capitol)

No hits that are valid excuse for not playing it. Geoff Lynne and the three surviving Beatles have crafted an unforgettable single from the three surviving Beatles have. Not having it is the only valid excuse I have for not playing it. They can do it better. It’s unusual to hear her singing in English instead of her native Gaelic/Celtic language. It makes her music even more approachable and less foreign.

Randy Newman & Lyle Lovett
“You’ve Got a Friend in Me” (Hollywood)

Here’s the “buddy” song from the new animated Disney feature, Toy Story. (Talk about short people...) Core to the core 1’s hope and Crosby for the 90s.

Luther Vandross
“Every Year, Every Christmas” (Epic/LV Records)

Richard Marx helps out on the writing and arranging of this single that deserves both pre-season and post-season play.

S/P/W

Spins per week per station

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

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<td>THE BLOODY</td>
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Dropped: Freetown Mac, Blessid Union Of Souls, Peter Cetera & Crystal Bernard, Linda Ronstadt, Anna Myles, Melissa Etheridge, Chyna Phillips, Edwin Collins

* Indicates Denver.
**MOST ADDED**

- **Dav id Benoi t** (9/84 spins)
- **Qu inc y Jones** (8/45 spins)
- **Randy Crawford** (7/480 spins)
- Chaka Khan/Bruc e Hornsby (6/99 spins)

**TOP TIP**

**St ev e Lau ry**

*Viv iendar Dreams (CTT)*

Steve Laury debuts highest while also winning this week's Spin Trend award with a +66 out of 136 total.

**RECORD TO WATCH**

**Vibr aphon ic**

Stations like KJFM, KWGQ, KNK, KCLC, WNND, KSHR, WOTB and WOJB got their weekly acid jazz fix here.

---

**On Z Corner**

**By Keith Zimmer ma n**

**The New World Order of Jazz Public Radio**

We spoke with Wayne Parkins at WUCF-Orlando. He's a bright and enthusiastic jazz programmer with plenty of fresh observations. Last May, WUCF revamped its music in favor of expanded jazz coverage with some interesting results.

**How has WUCF handled recent political rumblings over government funding of non-commercial jazz stations?**

As a public station in Orlando, we're a typical melting pot. We've done classical music, jazz, some alternative, and ethnic/eclectic shows on the weekends. The big change for us came, as it has for so many public stations, with the recent CPB (Corporation for Public Broadcasting) rulings and the potential to zero out Federal funds. It made us rethink what we're doing. We had to look at our program schedule more from the bottom line. Who's listening? When? Who to? We found out jazz was our most listened to format.

**How did you conduct your research?**

We subscribed to the Radio Research Consortium, an outfit that works with Arbitron, specifically the National Research Consortium, an outfit that research helps focus your audience. Who's listening? When? Who to? We found out jazz was our most listened to format.

**What did the data tell you?**

It told us that jazz was our largest and most loyal listening block. It told us how many people listen to us exclusively during those times, plus second choice, third choice, etc. It also told us where they go. If we hit the changeover and moved to another block of programming, where did they go? Did they go to WQCB? The classical station? Mix 105? How did it affect your total jazz programming hours? We increased them significantly. We went from 40 hours a week to 70-plus. We eliminated classical programming on weekday mornings and jazz during morning drive, 7 a.m. until noon, Monday through Friday. We also changed overnight hours, which is traditionally alternative.

**Did you stick with acid jazz?**

In the short term we could have gone with all "straight-ahead jazz." But we noticed that nobody else was playing acid jazz and funk. We decided to play it during overnight hours (which were already weak), pave the way for future jazz listeners and give them something more appealing to their ears right now. We call our acid jazz/funk jazz show, Cool Grooves. Now we've added Cool Grooves from 3 to 6 p.m. during afternoon drive.

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**Cont inued on page 44**
Gavin Jazz

Most Added

Russell Gunn (21)
Donald Brown (21)
Bheki Mseleku (20)
Herbie Mann (15)

Top Tip

Phil Woods Quintet
An Affair To Remember (Evidence)

Gerry Mulligan Quartet
Dragonfly (Telarc Intl)

This is the week the legends debut with their new albums. Phil Woods checks in highest at #35 followed closely by Gerry Mulligan at #38.

Record to Watch

Bheki Mseleku
Star Seedling (Versus)

Multi-instrumentalist Bheki Mseleku (em-sue-lek-u) cooks along with the rhythm section of Charlie Haden and Billy Higgins.

LW Tw Reports Adjs H M L
1 1 McCoy Tyner Trio (Impulse) 84 2 76 6 1
2 2 Mark Whitfield (Verve) 65 0 63 19 3
3 3 Don Braden (Epic/550) 63 0 70 9 4
4 4 Dee Dee Bridgewater (Verve) 62 1 66 14 1
5 5 Dave Brubeck (Telarc Intl) 63 0 63 16 4
6 6 Vanessa Rubin (Novus/RCA) 84 4 63 16 1
7 7 Tony Campise (Human Music) 77 1 57 14 5
8 8 Sunpr Fortune (Blue Note) 76 0 61 11 4
9 9 Frank Morgan (Telarc Intl) 74 0 64 9 1
10 10 Gerald Albright (Ararat) 71 1 54 15 1
11 11 Mark Isham (Columbia/CRG) 78 0 33 34 11
12 12 Michael Wolf-Trud Jumps) 71 0 52 13 6
13 13 Eddie Henderson (Milestone) 70 3 49 18 3
14 14 Freddie Hubbard (Music Masters) 71 3 38 24 7
15 15 Mulgrew Miller (Novus/RCA) 82 9 22 35 17
16 16 Poncho Sanchez (Concord Jazz) 73 1 24 40 8
17 17 Joshua Redman Quartet (Warner Bros.) 65 0 43 15 7
18 18 Chick Corea Quartet (GRP) 66 0 35 24 7
19 19 Tony Bennett (Columbia/CRG) 77 3 20 28 26
20 20 Larry Goldings (Warner Bros.) 66 0 33 22 11
21 21 B Sharp Jazz Quartet (MAMA Foundation) 65 0 34 23 8
22 22 Kenny Burrell (Concord Jazz) 65 1 31 26 7
23 23 Keith Jarrett Trio (ECM) 63 2 28 22 11
24 24 John Scofield (Blue Note) 74 5 11 36 21
25 25 Jim Hall (Telarc Intl) 63 0 18 39 6
26 26 Denise Jannah (Blue Note) 67 1 15 32 19
27 27 Shawn "Thunder" Wallace (Shadows) 68 5 8 40 15
28 28 Brad Mehldau (Warner Bros.) 58 3 21 28 6
29 29 Charles McPherson (Motown) 65 4 11 34 16
30 30 Mel Torme/Rod Mcconnell & The Boss Brass (Concord Jazz) 60 0 15 34 11
31 31 Art Farmer (Arabesque) 70 6 8 34 22
32 32 Evan "Ch ЦJie (Blue Note) 64 4 12 34 14
33 33 L.P. Torres (Top Jazz) 56 0 20 24 12
34 34 John Fedchock (Reservoir) 55 0 17 27 11
35 35 Phil Woods Quintet (Evidence) 72 12 4 26 31
36 36 Maynard Ferguson & Big Bop Nouveau (Concord Jazz) 56 0 11 29 16
37 37 Harold Land/Abdros Scott (Verve) 50 0 24 17 9
38 38 Gerry Mulligan Quartet (Telarc Intl) 65 9 5 22 29
39 39 Marc Copeland (Bamboo) 51 4 13 24 10
40 40 Wayne Shorter (Verve) 51 1 5 27 18
41 41 John McLaughlin (Verve) 42 0 16 20 6
42 42 Alan Harris (Mons) 43 0 15 22 6
43 43 James Moody (Telarc Intl) 42 0 18 19 5
44 44 Cecelia Smith (Brownstone) 42 0 17 14 11
45 45 Chris Kase (Mons) 45 4 6 26 9
46 46 Jim Widner Big Band (Chee Music Group) 44 3 5 25 11
47 47 Kevin Mahogany (Crest) 56 12 4 18 22
48 48 Steve Kuhn (Postcards) 58 13 3 17 25
49 49 Jerry Gonzalez & The Fort Apache Band (Milestone) 41 1 6 25 9
50 50 Billy Pierce (Evidence) 53 9 3 16 25

Continued from page 43

Do you play any smooth jazz with that blend?
No. We're avoiding any counter-programming with WLOQ. Why would I want to compete with Steve Huntington and shoot myself in the foot? Yet there's music that is too far to the left for them and our mainstream jazz audience. We roll the dice with it because we're looking for a longer range vision.

How much spinoff do you see between the stations in the research?
We have less listeners going to WLOQ than they have coming to us because our audience is so much smaller than theirs. A lot of our audience doesn't stumble onto us. Most know what they're looking for when they tune in. We're lucky if somebody randomly punches in. We have to go out and get them. We get more new listeners from being out at an art festival with a table, or from posting our playlist and logo in the record stores.

What kind of artists do you feature on Cool Grooves?
Miles, Martin and Wood, Janis Alloy, Bobby Byrd, Buckshot LeFonque, Doug, Axion Funk, Brown Fellins, T.J. Kirk, Guru, Spearhead, Greyboy, Craig T. Cooper, and Charlie Hunter. T.J. Kirk was just in town and we had them on the air in the afternoon. We drew a pretty good buzz.

Do you favor with current?
We're playing acts like Sly Stone and War. We're still tweaking Cool Grooves, but I'm real lucky that my boss has given me the green light with the music and my feel for the market. His name is Dr. Jose Mauvez.

What kind of cume does WUCF have?
**JAZZ/ADULT ALTERNATIVE**

**POST-BOP**

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**NEW 28**
- **2W LW TW**
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**NEW 20**
- **TOM CAPISSE** - Strange Beauty (Hart Music)
- **JOSHUA PEDERSON QUARTET** - Spirit Of The Moment (Warner Bros.)
- **MULGREW MILLER** - Getting To Know You (Novus/RCA)
- **MICHAEL WOLFF TRIO** - Jumpstart (Jmpco)
- **MARK ISHAM** - Blue Sun (Columbia/CRG)
- **TONE BENNET** - Here's To The Ladies (Columbia/CRG)
- **SHARP JAZZ QUARTET** - Mirage (Mama Foundation)
- **CHICK COREA QUARTET** - Time Warp (GRP)
- **MEL TORME / MCPPHILL - +45**
- **BRAD MEHLBAU - WCO**
- **BRAD GOODE** - One More Time (Arabescque)
- **KEVIN MANN** - After The Blue Note (ECM)
- **RICHARD SILVERIA** - Storyteller (Kokopelli)

**NEW 9**
- **HARROTL/NURBS/SCOTT - Parker's Mood** (Vol

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**COMMERCIAL ADULT**

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| FOURPLAY - Eiec (Warner Bros.)
| BONEY JAMES - Seduction (Warner Bros.)
| THE JAZMZOFIST - Guitar Jazzmaster, Pt. 2 (JVC)
| RICK BROWN - Lead Street (Blue Moon)
| MARCO ANTOINE - Urban Gypsy (NYC)
| RANDY CRAWFORD - Nodded And True (Blue Note)
| JOHN SCOFIELD - Grooved Edition (Blue Note)
| CHARLES MCMICHERSON - Come Play With Me (Arabescque)
| ART FARMER - The Meaning Of Art (Arabescque)
| KEVIN JARRETT TRIO - Keith Jarrett At The Blue Note (ECM)
| PHILIPPE SAUSS - Mousetrap (Verve Forecast)
| SIMPLY RED - Firehouse (Xfest/EG)
| ROBBY CALDWEA - Soul Survivor (Sin-Drome)
| OLETA ADAMS - Moving On (Mercury)
| SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)
| HERBIE MANN - In The Mood (RCA)
| RICHARD SILVERIA - Storyteller (Kokopelli)

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**ARTIST PROFILE**

**VANESSA RUBIN**

**LABEL:** Novus/RCA

**LATEST RELEASE:** Vanessa Rubin Sings

**JOURNALISM INFLUENCES:** "I was always a vocal child, according to my mom, and was involved in music through school. I played flute, piano, chorus and solo singing. Because I always loved 'words' and dealing with people, I ended up in journalism. A college degree allowed me to teach English while pursuing a new career at night. Teaching, my 'bread and butter,' allowed me to have a healthy, safe and decent existence while I struggled to build a singing career."

**MEMORABLE MUSICAL MOMENTS:** "The first time I saw Sarah Vaughan live at Rodney Dangerfield's in New York, Fall of 1982. I had just enough money to get in and was drinking orange juice all night, sitting in the front row, in awe. Also, singing in the Village Vanguard with Pharoah Sanders my first month after moving to New York."

**ADVICE FOR RISING SINGERS:** "Don't quit your day job! Be patient, persistent, and dedicated. This is about long term gratification. Make sure you love it because anything you do for the rest of your life, you have to love through the good and bad times—and there will be some 'not so good times.'

**JAZZ CHARTBOUND**

| Richard Hindman Trio - Lake Street
| Herbie Mann - Kokopelli
| Giacomo Gates - (I Got No Kick Against) Modern Jazz (GRP)
| "Big John Patton" - (Evidence)
| "Jon Mayer Trio" (Pullen)
| "Kevin Nays" (Blue Note)
| Brad Goode - Sunlight
| "Beki Niseko" - Kerrie (Verve)
| "Gateway" - Eternity
| "Ornette Coleman & Prime Time" - (Verve)
| "Joe DeFrancesco" (Big Mix)
| "Tork Maura" (Maitred)
| "Donald Brown" - (More)
| "Russell Gunn" - (More)

**DRAW WITH ACID JAZZ?**

We received a look the other day, covering a full quarter of our acid jazz stuff, which started in May. We're averaging over 2500 in AQH that time slot, which is strong.

**CAN ORLANDO SUPPORT SOME JAZZ?**

We look at WLOQ's contemporary jazz and WUCF's mainstream jazz as the right and left hands of jazz. If WLOQ looks good, then we look good. If WUCF looks good, then they look good. I don't care what the purists say about it. That's the truth in terms of public perception. ●

**PART Two Next Week.**

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Post-Bop compiled by a sample of Jazz intensive reports

Commercial Adult compiled by a sample of Adult intensive reports

Gavin November 24, 1995
FOLK IMPLOSION  
"Natural One"  
(London/Island)  
This song, lifted from the soundtrack to Kids, is cowritten by Sebadoh member Lou Barlow. Folk Implosion is a Barlow side-project with cohort John Davis. Forget the hypnotist, just play this disc, turn on the black light, and trip back in time.  

ENYA  
"Anywhere Is" (Reprise)  
It’s often easy to compare one artist to another, but Enya has developed a truly distinctive style. Those of us who became fans early on love to convert the uninitiated, and this song is bound to bring many more into the flock. Count on another magnificent video to accompany this very commercial track.  

BANANARAMA  
"Every Shade of Blue" (Curb)  
Bananarama’s first Number One hits, “Cruel Summer” and “Venus,” came during the '80s, when the group was a trio. Bananarama is now a twosome, and on the strength of this slice of rhythmic pop, they stand a good chance of scoring their first success in this decade.  

DENINE  
"All Cried Out" (Metropolitan)  
Credit Joe Dawson, PD of KIX 106-Providence, for steering me to this track. Generating massive phones at 98.9-FM-Rochester and Q102 in Philly, this cover of the 1986 hit from Lisa Lisa & Cult Jam with Full Force shouldn’t be ignored. Adam Marano of Collage puts his stamp on the production. It’ll take less than a minute to figure out why this one lights up the phones.  

BOBBY CALDWELL  
Soul Survivor (Sin-Grome)  
The liner notes state this album is lovingly dedicated to the many loyal fans who have supported me through the years.” And Bobby’s fans will not be disappointed by this release. Dim the lights, stoke up the fire, and kick back for ten tracks of pure romance and soul. Soul Survivor includes four new tracks written by Caldwell, plus six covers of some classic hits of yesteryear. Caldwell handles them all with that invincible voice and natural style that has made him so endearing to his many fans. Picking favorites from this CD is difficult, but “Walk on By,” “Your Precious Love” (a duet with Juan McClain), and “At Last” really stand out, and the single, “Don’t Ask My Neighbor,” is a wonderful focal point to this album. On his own four songs, Caldwell takes full control of the arrangements, instruments, and obviously the vocals to prove what a multi-talented artist he is. “Back in the Fire” also gets my vote.  

—Diane Ruper  

BUILT TO SPILL  
CAUSTIC RESIN  
(Built To Spill)  
Whereas There Is Nothing Wrong with Love, Built to Spill’s full-length, was singer-songwriter and occasionally overtly cute, on this EP—a collaboration with Caustic Resin—BT’s auteur Doug Marsh turns once again reveals himself as a shifting, experimental guitar god, a texture machinist, a director, and actor, who that is less than an anchor than a reference point, and to whom lyrics are punctuation, not narrative. In short, this disc reveals Built to Spill with Ultimate Alternative Wavoes, and that similarity is undoubtedly due to the contributions of Brett Nelson, the Caustic Resin guitarist who played drums on—and, it seems, significantly influenced—UAW. Marsh, in turn, makes his mellowing mark on the Resin-penned track here, “Shit Brown Eyes,” by smoothing that hand’s oft-jagged instrumental edges. Despite its brevity, this satisfying EP should at least temporarily assuage hungry fans awaiting the next B Ts and Caustic Resin full-lengths. Delicious.  

—ANNE M. LAI  

VARIOUS ARTISTS  
Waiting to Exhale Original Soundtrack Album (Arista)  
Advertisements herald this as “The Soundtrack Album Event of the Year,” and having seen the movie, I agree. Waiting to Exhale is a smash on the big screen and on the CD player. Babyface, producer and songwriter extraordinaire, presents 15 new songs that feature today’s leading R&B female artists, ranging from legendary divas Aretha Franklin and Patti LaBelle to relative newcomers Brandy and Faith Evans. Aside from the current Whitney Houston hit, “Exhale (Shoop Shoop),” also check out her other killer tracks—“Why Does It Hurt So Bad?” and her duet with CeCe Winans. “Count on Me” (my favorite cut). Every track is great, so listen to the whole album, because this one’s going to find multi-format airplay well into 1996.  

—ANNETTE M. LAI  

THE BEATLES  
Anthology I (Capitol)  
George summed up the simplicity of parts one through the Beatles tele-meeting. During the first record-breaking Ed Sullivan appearance, he was virtually no crime in America for ten minutes. No doubt about it, America continues its romance with the Beatles. Anthology I thoroughly covers the historical map top era from the first notes of Buddy Holly to the final strains of Lieber and Stoller’s “Kansas City.” George Martin studiously cleans up television tracks written by Caldwell, plus six covers of some classic hits of yesteryear. Caldwell handles them all with that invincible voice and natural style that has made him so endearing to his many fans. Picking favorites from this CD is difficult, but “Walk on By,” “Your Precious Love” (a duet with Juan McClain), and “At Last” really stand out, and the single, “Don’t Ask My Neighbor,” is a wonderful focal point to this album. On his own four songs, Caldwell takes full control of the arrangements, instruments, and obviously the vocals to prove what a multi-talented artist he is. “Back in the Fire” also gets my vote.  

—KENT ZIMMERMAN  

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