Every city has a music scene, as long as there are people supporting artists, whether in funky bars or mammoth domed structures. Atlanta has never been in the front ranks when it comes to talk about scenes. But, as the Gavin Seminar creates its own scene there this weekend, it's only fair to note that our host city is not only vibrant on the music front; it's had a rich heritage. Ron Fell details the artists and labels that help enliven the city, including Daemon Records, founded by Indigo Girls' Amy Ray (top), and LaFace, the brainchild of L.A. Reid and Babyface (middle). And in College Inside, Seana Baruth, with help from Kim Drobes of WRAS-FM, digs deeper into the Atlanta underground of labels and bands. They are the latest in a long line of musicians who've called Atlanta home. The line begins with Chuck ("C.C. Rider") Willis and James Brown, both born in Atlanta in the late '20s, through Bill Lowery, a DJ who, as a publisher and record label head, produced hits ranging from "Be-Bop-A-Lula" through "You Better Move On" to the Jams, Joe South, Tommy Joe, and Freddy Weller (of Paul Revere & the Raiders), not to mention the writers of such classic pop as "Spoony," "Stormy," and "Tangerine." That's a lot of history, and, in Atlanta, it's still going on.

In News, the Telecommunications Bill is a done deal. New York City loses its only country station and gains a Moscow. The latest station group buys is by Jacobs of Noble. And Andrea Ganis and Danny Buch (bottom) get well-deserved promotions at Atlantic.
on your desk now.

the debut single featuring remixes by: MANHATTAN PROJECT AND E SMOOVE from the album MEMORIES OF THE SOULSHACK SURVIVORS produced by MIKE MANGINI & SHANE FARBER co-produced by BASS IS BASE

© 1996 ISLAND RECORDS INC.
Pierre Bouvard

On How Arbitron Rates

When Pierre Bouvard conducts the Arbitron Boot Camp at the Gavin Seminar in Atlanta, he will have just wrapped up his first year as General Manager of the radio division. And what a year it’s been, wrapping with dissonant from various station executives over the measurement of Spanish stations in Los Angeles and elsewhere.

But Bouvard will be ready for all questions and comments. An energetic and focused manager, he has been in radio since his days at Northwestern, through stints in Boston and Chicago, and five years as Vice President at Coleman Research, the radio consulting firm.

Looking at the big picture of radio, one observation I’ve had is that, in the last couple of years, radio has gone through the biggest fragmentation in its history.

I was speaking with a group of media buyers recently and told them that where, a few years ago, you could go and find five top-rated A-Cs and Top 40’s in most major markets, I challenge you to go to such a market and find two stations doing the same format.

This is good news for radio. We have fragmented ourselves before. But why are we doing it again? We’re doing it to get better.

And the result is that every format is unique, every station offers buy- ers a slightly different audience.

Looking at Arbitron, one challenge I faced in my first year was improving the young male sample performance.

Last year, we were sitting with a fall rating of 40 percent. This fall, we have a 42 percent rate. That’s partly because we reduced the time between getting a family on the phone and agreeing to participate, and the day they got the diaries. We also began sending diaries in a box, because we learned that families like opening boxes (the Unahomr without standing).

One of the challenges has been that we had sampling errors in seven markets. It was a human error. The thing you feel good about is that we had full disclosure. Under Steve Morris, our President for the last three years, we told our customers that we had mis-sampling, that we corrected it by Phase 3, and we did it, and made up for the error.

And, of course, one of the big issues this past year was Hispanic ratings. The Hispanic population has become such a crucial factor, and the question from non-Hispanic programmers and managers has been, how many of the people we’re sampling are Spanish primary and how many are English primary, because their primary language affects what stations they tend to listen to. Well, we don’t know. We don’t ask that. But we’ve been asked to develop a test design to probe people on their language of preference.

We had a meeting in Los Angeles with general managers, and they told us that their Number One priority is language-identification methodology. We’ve done, over three years, language-identification studies in several markets, and we’ve learned that language enumeration could actually benefit Spanish stations further. We’re looking for a way to learn people’s primary language without having that impact the ratings.

Among the goals I haven’t reached yet, I’d point to putting reach and frequency data into Arbitron’s radio rating books. There are some reservations about putting that material in, but I am a big believer in the importance of reach and frequency.

And we’re a little slow on our redesign of our programmers package, which offers analyses and other services. But we talked with 50 consultants and programmers for input, and we’ve written the software now.

I’m very happy to have made the move from radio hack to Arbitron. This is a train that is speeding ever closer to customer focus and customer service. It’s a company whose main mission is to move out of the data business and into the radio business. In the winter hook, sample size is up 70 percent, and, as I’ve said, young males and response rates have improved.

We realize we’re not perfect, but we are working to get better.
What New Telecom Bill Means for Broadcasters

With the passage of the telecommunications bill, the spotlight is on its impact on the public's use of the telephone, cable and satellite television, and computers.

But the bill, passed by overwhelming votes in the House and Senate last Thursday (February 1), after months of wrangling, also revamps the radio landscape.

In the first massive overhauling of media regulations since the Communications Act of 1934, the bill loosens ownership restrictions.

Television broadcasters will be able to own stations reaching 35 percent of the nation's viewing population, up ten percent from current rules.

Radio ownership regulations, currently allowing a single owner to have 20 AM and 20 FM stations, with no more than two AMs and two FMs in a single market, are eased, with AM and FM limits depending on market size.

In markets with 45 or more stations, a company can own eight stations, with a maximum of five AMs or FMs. In markets with 30 to 44 stations, the limit is seven outlets, with no more than four AM or FM. In areas with 15 to 29 signals, the cap is six stations and four AM or FM. And in markets with up to 14 stations, a single owner could buy as many as half the stations, with no more than three AM or FM.

FCC licenses will be good for eight years, and comparative hearings on license renewals will no longer be required.

While the bill passed by margins of 414-16 in the House and 91-5 in the Senate, it has its critics, who fear that the loosening of station ownership rules could lead to the concentration of too much power in the hands of too few companies.

For smaller, independent, and minority-owned media companies, the bill is equally bad news. As Cathy Hughes, CEO and owner of Radio One of Washington, D.C., told GAVIN: "This is going to put them in a position of having only two options: expand or sell. And many of them will not be able to expand at the rate that is required of them. It's also going to become a lot more difficult to secure funding for small, independent companies. If you don't have a chain of stations, it's going to be harder to get the lenders' attention. This law will have a devastating effect on our ability to remain competitive."

In one of the stranger trade-offs in radio history, New York City lost its only country radio station and gained a Mancow.

Evergreen Media swung a long-expected axe on WNYN's country format last week, and while the station's new format is uncertain, the company's morning star on its Chicago station, WRCX, is set to move into the Big Apple, beginning with a show Monday, February 5.

Before Mancow's Morning Madhouse officially invaded New York, however, he had to wait out a promotional stunt, in which Evergreen paraded a variety of morning shows from various of its stations, by satellite, into New York for a week. (Evergreen promised to announce a new format and calls Friday, February 9.)

Mancow, who has outpointed Howard Stern in Chicago, boasted: "Howard's my bitch in Chicago. He might as well be in New York, too."

(With due respect to the people involved, it's my opinion than many errors were made by the different management and ownership of WNYN. They cried 'Wolf' once too often for a cynical New York audience. However, my fingers are crossed that some other broadcaster will pick up the baton and present a vibrant, killer country station in New York City.)

Ganis and Buch Promoted

Atlantic Records, riding high on its status as the Number One record label in the industry, has rewarded two of its key promotion executives with—well, promotions.

Andrea Ganis, Senior Vice President of Promotion since 1990, has been named Executive Vice President, Promotion. Danny Buch, in turn, has been promoted from Vice President to Ganis' previous post.

Val Azzoli, Co-Chairman/Co-CEO of the Atlantic Group, saluted Ganis, a 15-year veteran at the label. "Andrea," he said, "has overseen the development of what I believe to be the preeminent promotion team in our business...She has played a pivotal role in making Atlantic the Number One label in the country."

Ganis announced the promotion of Buch, with whom she has worked since her arrival at Atlantic as Director of Secondary Pop Promotion. "I am incredibly lucky to have him as my partner overseeing Atlantic's promotion team," she said. "Danny's vision, dedication, creativity, and enthusiasm—combined with his unique multi-format approach—have enabled us to achieve our phenomenal success in the radio community."

Buch joined Atlantic Records in 1979 as its pop promotion representative in New York City. He was named VP of Promotion in 1992.

News/Talk Leads Formats

Based on its study of shares in the top 25 metros, Interp has issued a ranking of formats. News-talk, while flat with a 17.2 share, was still six points higher than Urban, at 11.1.

Between fall '94 to fall '95, Spanish stations gained 1.1 for a 5.4 share, placing it fifth behind A/C and Country.

Formats that had the biggest drops include oldies and Album Rock (see chart).
BURNING DOWN THE HOUSE
BONNIE RAITT
THE NEW SINGLE FROM THE PLATINUM-ALBUM
ROAD TESTED

Going For A/C Reports February 26
Since its founding in 1991, Red Bank, New Jersey's Music Marketing Network has established itself as a major contributor to artists and record companies in marketing their products. In 1995, MMN was a critical part of Rusted Root's breakthrough, aided in the early launch of Alanis Morissette, and helped with the direct-to-consumer marketing of the Beatles Anthology.

John Mazzacco founded MMN in 1991, while he was VP of Marketing/Artist Development at Polygram Records. The company was born of Mazzacco's frustration in dealing with radio, press, and retail to effectively introduce new acts. "It was my aim to introduce new artists—or artists who had a second or third album coming out—directly to proactive consumers that had, in the past, responded to music. If I can actively sell a record and create a fan, it's suddenly not just about selling that one record or single. It becomes about establishing a long career."

Through contest entries, bounceback cards, the Internet, and shared information (with magazine subscription lists and companies like Columbia House), MMN has compiled a vast information network. They're able to target specific types of listeners and either sell directly to those fans or set up corporate marriages based on the market study. "If I can go the Nike and say, 'Ninety percent of our Hootie & the Blowfish fans wear Nike shoes,' we can make a successful marriage out of that. Or if I can take an artist to radio and confidently say, 'We have 10,000 listeners in your area that love this band and listen to your station,' that's a marketing tool."

The company has expanded the scope of its dealings beyond artist marketing. MMN works with record companies, retail and TV outlets, and print media. They have not only helped introduce new acts, but have also worked on repositioning acts within the market (for crossover potential), and have been involved in campaigns to boost flagging (or damaged) images.

Whoever the client, says Mazzacco, "The science is the same. Together we set the parameters of the market we're trying to reach, and then MMN will test the audience to see its response. "What we've done is create another format," says Mazzacco, who late last year left Polygram to work full-time with MMN. "There's radio, retail, press, and video. I've created the consumer access format." He softens this with the allowance, "We're not trying to overtake or revolutionize anything; we're adding to the mix."

AMERIKKKA'S MOST WANTED HIP HOP MAGAZINE

NOW ACCEPTING BI-WEEKLY RADIO REPORTS!

250 H St., #8110-469, Blaine, WA, 98230
Tel: (604)878-0224 Fax: (604)444-4544 Email:props@direct.ca
WWW: ourworld.compuserve.com/homepages/props
“Lift your head to the sky
and keep tryin’
Believe in you
and it will take you higher.”

KEEP TRYIN’.

“After only a few weeks of play, it’s #4 with females
and #10 overall!” — Camille Cashwell/WERQ
BDS COMBINED RHYTHM AND URBAN OVER 800 SPINS THIS WEEK!

HOT97 27x
Z90 23x
WWKX 15x

WPGC 28x
WNVZ 22x
WXIS 16x

WERQ 37x
WJJS 21x
KZFM 13x

WHHH 30x
KCAQ 22x
KKSS 15x

ALSO ON:
KIKI
KQMQ
WFMF
WAYV

WJBT
KWIN
B95
WOCQ

KUBE
KWNZ
KFFM
KHTN

groove theory

Management: Jimmy Henchman and Marlo Remond, Avid/Henchman Entertainment.

“Epic” and the Epic logo are trademarks of Sony Music Entertainment Inc. © 2015 Sony Music Entertainment Inc. All Rights Reserved. Used by Permission.

Epic Records
A Sony Music Label

Sony Music Entertainment

All Rights Reserved.
Vin Scelsa’s ‘NEW Home

Vin Scelsa, a veteran New York radio personality whose eclectic “Idiot’s Delight” has been on WXRK (K-Rock) weekends for ten years, is moving to WNEW.

Scelsa returned to WNEW, where he worked from 1973 to 1982, after WXRK switched from classic rock to Alternative.

While calling his stay at K-Rock “the best experience of my radio life,” he said he was unwilling to follow management suggestions about “adjusting my show to their new target audience. I’ve never targeted the show, period. It’s for anyone with a mind and ears.”

Bob Thiele Dies at 73

Bob Thiele, jazz producer and record company owner and the co-writer and producer of Louis Armstrong’s “What a Wonderful World,” died January 30 of kidney failure in a New York hospital. He was 73.

Thiele, who was also the husband of singer Teresa Brewer, was best known for his work with Impulse! in the ‘60s, when he produced John Coltrane’s ‘A Love Supreme’ and ‘Ballads.’ He also worked with Duke Ellington, Count Basie, Coleman Hawkins, Earl Hines, and others.

As a teenager in Forest Hills, N.Y., Thiele was inspired by artists like Fats Waller, began collecting jazz records, and hosted a 15-minute jazz show on a foreign language station.

He started his own label—Signature—while still in high school and recorded Ben Webster, Lester Young, and Shelly Manne, which he revived in later years with Steve Allen. He also owned Flying Dutchman, Dr. Jazz, and Red Baron Records.

He recently published an autobiography, entitled ‘What a Wonderful World.’
D'ANGELO BROWN SUGAR
GOLD album and GOLD single
THREE GRAMMY NOMINATIONS
Best R&B Song
Best R&B Album
Best R&B Male Vocal Performance
featuring the new single “LADY”

BLESSID UNION OF SOULS HOME
the gold debut album
featuring the multi-format hit
“Oh VIRGINIA”

BARRIO BOYZZ HOW WE ROLL
the new album breaking at
urban and crossover radio
featuring the debut single
“How WE ROLL”

RAPPIN’ 4-TAY AIN’T NO PLAYA
the debut single from the
new album “OFF PAROLE”
LIKE A ROLLING STONE

Why I’m in Love With Tabitha Soren

In my dispatch from New York City last time, I naturally devoted all available space to the Rock and Roll Hall of Fame’s induction dinner, which was why I was there.

But in my three days there, a few other things happened. Funny thing about New York: things happen there.

For example, I got my MTV. A friend and fellow ex-Rolling Stone writer, David Felton, works there. Doing what, he’s not quite sure, although he seems proud of his position there as ‘the oldest employee at MTV.’ His voice mail message promises a return call, once he’s finished with his nap.

Anyway, Felton was alert enough to receive me, and, at MTV, I was alert enough to ask for a quick side trip—to Tabitha Soren’s office. I wanted to invite her to participate in the GAVIN Seminar.

On our way, we ran into Kurt Loder—himself a Rolling Stone alumnus—who was writing what would be that day’s newscast. Lisa Marie Presley had just dumped Michael Jackson. T-MTV land, it was a big news day.

Felton knocked on Tabitha Soren’s door. No answer. Loder thumped, opened the door, peered in, saw her on the phone, and announced: “Hey, I’ve got Ben Feng-Torres here.”

Even as I laughed at the sheer hopelessness of it all, Soren wrapped up her call and waved me in.

“I read your book on Grammar Parsons,” she said. “It was great. Hickory Wind, right?”

I was in love.

However, because she has become MTV’s point person on the political beat, interviewing Yasser Arafat one day and Bob Dole the next, she couldn’t join us in Atlanta.

But I wouldn’t bet against her next year. Maybe we can do a panel, “Grammar Parsons: A Format Whose Time Has Come.”

As all fans of David Letterman’s Late Show must, I paid a visit to the Ed Sullivan Theater. The show was on a week’s vacation. That meant only one thing: Dropping in on Rock America, where Mujibur and Sirajul work as the country’s most famous souvenir shop clerks. Sure enough, there, at the rear counter, was Mujibur, standing behind a stack of autographed T-shirts memorializing his and Sirajul’s cross-country tour for the Late Show.

I forked over my $19.95 and asked: “Since you’ve made this store so famous, have you gotten a raise?” He beamed. “It’s very nice,” he said.

At the Rock & Roll Hall of Fame dinner, I was saying a quick hello to Stevie Wonder when the beautiful young woman next to him introduced herself. She was Traci Jordan; she’d worked on a book, The Motown Album: The Sound of Young America, on which I’d also worked. Now, she said, she was helping run the Motown Cafe in midtown. Drop by before you leave town, she said.

And so, with GAVIN contributor Kevin Zimmerman, I experienced yet another theme restaurant. But, oh, what a theme.

Motown sounds, it turns out, go down well with a menu of down-home food, served in generous portions and an entertaining and understated (as these restaurants go) environment, with a gigantic 45 single of “Stop! In the Name of Love” revolving above, and with the Motown Moments, a quartet of teduced young men who pop out every now and then and do one of Motown’s million hits.

By lunch’s end, Kevin and I were too stuffed to have dessert. And yet we were content.

That’s the true measure of a hit.

By Ben Feng-Torres
COMING TO TOP 40 SOON!
Be sure to watch XAVIER on the
Gavin/Sholin Top 40 Video Magazine
on your hotel channel!
Performing at Gavin,
Sat., Feb. 10th, 11:00 am.
"Legends of Radio" session.

With Radar Gun,
they went way beyond the speed limit...
(and they're just getting warmed up)

The Bottle Rockets

the new single
"i'll be comin' around"

from the album THE BROOKLYN SIDE
produced by eric "roscoe" ambel

HERE'S WHAT PEOPLE ARE TALKING ABOUT AT TOP 40 RADIO:
"It's uptempo, nothin' but hook, less than three minutes, and ends cold...I love it - on 20x/week." — Tracy Johnson, PD, STAR100.7 - San Diego

"There's something about this song... I can't get it out of my head." — Dan Kieley, PD, KDWB - Minneapolis

"It's pop, rock, A3 and alternative... an excellent multi-format record." — Kevin Peterson, PD, STAR94 - Atlanta

IMPACTING RADIO MARCH 4

Greetings:

As mayor of Atlanta, Host City for the 1996 Centennial Olympic Games, I am pleased to welcome GAVIN, the music industry's trade magazine for radio station executives, to our city. I am certain that your keynote speaker, Mr. Rupert Murdoch, will bring a great deal of insight into this ever-changing market.

I hope that in between your meetings, you have an opportunity to discover what makes our City so special. It's just the right combination of southern hospitality and cosmopolitan flair that influences many of our visitors to eventually call Atlanta home.

I trust that you will find your three-day visit in Atlanta enjoyable. We look forward to having you here.

Sincerely,

Bill Campbell
MAYOR
Meat Loaf

Gavin Top 40: Up & Coming

New adds this week:
Q99, WKSS, WWST, KQXY

Airplay: WSPK (32X),
WNCI (12X), WZPL (16X),
WNNK (22X), WMRV (25X),
WNDU (15X), KLRZ (20),
KQID (31X)

Welcome To The Neighborhood
is certified GOLD

Top 20 Most Played Video on

"Not A Dry Eye In The House"

From The Album Welcome To The Neighborhood

Video Directed By Howard Greenhalgh

Produced By Ron Nevision • Management: The Left Bank Organization
This week, thousands of intensely musical people have converged on Atlanta for the GAVIN Seminar. But they and the Seminar are only the latest symbol of a musical scene that has helped energize Atlanta in the past decade.

The host city for this year's Summer Olympics is considered to be the renaissance city of the New South, desirable for its cultural vitality and quality of life.

When it comes to music, Atlanta was, until recently, the second sister to smaller cities like Augusta, Macon, and Athens. Atlanta's pop music heritage has for years enjoyed modest notoriety with artists and entities including songwriter Johnny Mercer, the Hampton Grease Band (which at one time included current NARAS President Mike Greene), Bang Records (the first home for Van Morrison and Neil Diamond), Lowrey Music, Charlie Minor (pictured), Jimmy "The Bear" Davenport, Johnny "Hammond" Lumpkin, Tommie Roe, The Tams, Jerry Reed, Hydra, Billy Joe Royal, Buddy Buie, Lynnyrd Skynnyrd, Joe South, Mylon LeFevre, 38 Special, S.O.S. Band, and the Atlanta Rhythm Section.

In recent years, and despite the Alternative musical reputation of Athens, (R.E.M., B-52's, etc., Atlanta has been a home base for a dynamic, diversified mix of musicians, among them Georgia Satellites, Indigo Girls, Black Crowes, Bobby Brown, Toni Braxton, Keith Sweat, Jackyl, drivin' 'n' cryin, Kristen Hall, Pebbles, Arrested Development, and newcomer Tony Rich. Local record producers include Brendan O'Brien, Dallas Austin, Jermaine Dupri and Maurice Starr, and L.A. Reid & Babyface (right). Atlanta has also recently attracted stars like Elton John, Peabo Bryson, Matthew Sweet, and Too Short, all of whom maintain residences in the Atlanta metro area.

Atlanta is also home to a number of successful labels including Intersound, Ichiban, Daemon Records, dB, Long Play, and L.A. Reid & Babyface's LaFace Records. Although Babyface has moved back to L.A., "L.A." Reid remains in Atlanta.

Here's a summary of the current Atlanta-based labels, all of whom are damn glad to be here.

BY RON FELL

ICHIBAN RECORDS

Ichiban Records was founded on the outskirts of Atlanta by John Abbey and Nina Easton in 1985, after longtime friends Clarence Carter, Curtis Mayfield, and William Bell, also based in Atlanta, suggested they start a label for their own recordings.

The Ichiban roster has since grown to more than 45 artists, including Millie Jackson, Jimmy Dawkins, and rap artists Kilo and MC Breed. Ichiban CEO John Abbey says, "I've always found Atlanta to be a progressive city with much in the way of untapped talent."

From the company's first success with Clarence Carter's "Strokin'" to more recent hits with 95 South's "Whoot, There It Is" and Deadeye Dick's "New Age Girl," it's apparent Ichiban is a company with many musical faces. This year, Ichiban will launch a new Rock/Alternative division.

Ichiban employs 40 people at headquarters in Kennesaw, an Atlanta suburb. The building houses all promotion and marketing personnel for the company's many imprints: Ichiban, Ichiban Blues, WRAP Records, Soul Classics, Wild Dog Blues, Naked Language, and Sky Records. The operation also

Howle, Reversing Hour, Grady Cousins, and Rock*A*Teens.

ICHIBAN MUSIC FAMILY

DAEMON RECORDS

Amy Ray (right) founded Daemon Records in 1990 and serves as the label's president and sole proprietor. She started the label as a not-for-profit company. According to Ray, who's signed to Epic Records as half of the Indigo Girls with Emily Sailers, "While reaping the benefits of a major label deal, I realized that all around me music was getting lost among checkbooks, executives, and mountains of paperwork."

Ray says Daemon "is run from the artists' perspective, and it's run by a staff of artists." Ray says that by breaking down the normal corporate confines and restrictions, she wants to "provide an opportunity for musicians to create and control their own recordings within a free and nurturing environment. I enjoyed being part of the indie scene and wanted to remain supportive and open to the underground."

 Daemon is taking full advantage of the GAVIN Seminar by showcasing all its acts in one night's extravaganza at the Hard Rock Cafe. The lineup includes Belloluna, Daniel

Oh, Atlanta!
Van Gogh's Daughter
Super 8
Wicker Man
Humble Gods
Flipp
Fastball
New York Loose
The Suicide Machines
Atlanta: A City of Musical Hooks

BY LINDA ALTER

Linda Alter of Arista Records is a two-decade veteran of the Atlanta record promotion scene. It asked her to put Hotlanta in its place.

I came to Atlanta in 1975 to work for Ilene Burns at Bang Records. The two of us comprised Bang's promotion department for the entire United States. I will never forget working "I Go Crazy" by Paul Davis for a year and a half. For many years, that was the longest running hit single on the charts (at least 40 weeks on the charts). That is what is called commitment.

I had worked the market from the national chair at Shelter Records for a couple of years, but it was very exciting to be physically in one of the premiere breakout markets on the map.

The market heated up in the late '70s, when WXWJAM gave way to 94Q and went head-to-head with Z93. Between John Young and Jeff McCartney's ears, I swear they dug every hit possible out of the woodwork. They were diverse musically, but they were both truly great radio stations that forced the quality of Top 40 radio in the entire region up to levels that have never been equaled since.

The local promotion people based in Atlanta nevertheless know we still have a wonderful radio base to work with, and for that we know we are blessed to have had the opportunity to work with the likes of Don Benson, Kelly McCoy, Leslie Fram, Bruce Stevens, Larry Stevens, Mark St. John, and many others.

Today, 99X, a true visionary modern rock station, is breaking records left and right and keeps the focus of the spotlight on Atlanta. Star 94 just had one of the most stellar books of any Top 40 station in America, and we wouldn't trade them for anything.

The beauty of Atlanta as a city hooks you to begin with, but the ardor and passion for music locks you in and won't let you go.

LAFACE RECORDS

LaFace Records was founded by the Grammy-winning production team of L.A. Reid and Kenny "Babyface" Edmonds in 1989 with financial support from Arista. Affectionately known as "The Motown of the South," LaFace is already considered to be one of the most successful black record labels in history.

In the '90s, LaFace has had multi-platinum success with new artists like TLC and Toni Braxton, while developing even newer talent like Tony Rich, Usher, OutKast, Society of Soul, Sonja Marie, Donell Jones, Nandi, Goodie Mob, and A Few Good Men.

In conjunction with Atlanta's hosting of the '96 Summer Olympics, LaFace will release Rhythm of the Games, the Official 1996 Olympic Games Pop and R&B album, with contributions from such stars as Gloria Estefan, Tevin Campbell, R. Kelly, Toni Braxton, Luther Vandross, Vanessa Williams, Boyz II Men, and Babyface.

The label's original relationship with Arista remains a joint venture, thanks to a newly agreed $100 million commitment from Arista which, among other things, will lead to new and improved Atlanta headquarters for the label.

LONG PLAY RECORDS

One of the newer labels in Atlanta may be named after an outmoded recording format and one of its releases is a tribute to the Monkees, but it's nonetheless on the cutting edge.

Meet Long Play, a label started in 1992 by co-owners Chicago-native Jill Kalish and Steve Pilon, a Georgia State University grad. The label's catalogue includes Big Fish Ensemble, the label's first act, as well as that Monkees tribute album, Here No Evil, Smoke, Kelly Hogan, England's Brotherhood of Lizards, Smoke, and the Opal Fox Quartet.

Long Play labels itself as "outside rockers," because of its diverse roster of music. Long Play can be reached at P.O. Box 55233 Atlanta, GA 30338.
THE NEW SINGLE FROM THE OUTHERE BROTHERS
FROM THE ALBUM 1 POLISH 2 BISCUITS AND A FISH SANDWICH

1 POLISH 2 BISCUITS AND A FISH SANDWICH - "CLEAN"
KKFR - DON PARKER, PD
"I did not expect this record to perform this well"
RESEARCH: Females 18-24 #1, Overall #5

KIKI - JAMES COLE, MD
"This is one of our best top 10 'researching' songs in all of 1995 and so far in 1996."

KZFM - CHARLIE MAXX, PD
"The hook is so infectious you end up singing it all day"
RESEARCH: Females 18-24 Top 10

KLUC - CAT THOMAS, MD
"A song that's proved itself and deserves its
power rotation. It crosses all demos and ethnic
lines. It's a bonafide hit!"
RESEARCH: 18-24 73% positive #9, 25-29 68% positive #13

OVER 40 TOP 40 STATIONS
ARE NOW PLAYING J'SON!!

KLUC - CAT THOMAS, MD
"A song that's proved itself and deserves its
power rotation. It crosses all demos and ethnic
lines. It's a bonafide hit!"
RESEARCH: 18-24 73% positive #9, 25-29 68% positive #13

OVER 40 TOP 40 STATIONS
ARE NOW PLAYING J'SON!!

New Adds This Week:
WKZW WZJM KJMY
WCIL WHOT WGTZ
WERZ WJJS KZII
WCIR KLVY

Also On:
WKVZ 16X WFHN 22X
KKFR 28X KLUC 59X
KZFM 34 WNNK 8X
KHAM 5

This song just will not go away!
That’s Sho Biz By Dave Sholin

Evergreen has the industry in a New York state of mind, second guessing what will happen Friday morning (February 9) when they pull back the curtain on the new WNYI. A parade of Evergreen’s top personalities got exposure leading up to the announcement via simulcasts on Rock 103.5, including the Beat, K101, WLUP, and WWXS. Word is the PD has been chosen, but the name is a well-guarded secret. Are those reports of Dunce tunes being shipped in via Boston’s ‘Jammin’ and Kiss 108 a clever ploy to shift attention in the wrong direction? Maybe...maybe not...

Another New Yorker supposedly set to jump ship is 2100’s Steve Kingston, who’s witnessed management and ownership changes at about the same rate as Madonna changes her hair. Will anyone be shocked if he walks across the street?

We’re happy to hear that one-time Gavin Ratings & Research columnist Jan Hiber has received a clean bill of health following an illness that forced him to retire four years ago. Hiber is now set to launch CMI-Carmel Media Institute on April 1, with plans to conduct original research for a number of industry-related matters, publish (and have on-line) results, and conduct workshops in Carmel. CMI will not consult individual stations. Reach Hiber at 162 Spindrift Road, Carmel, CA 93923.

Though talk over the past few weeks has Hosh Gurel resigning at Arista, he remains on board as of press time. One insider, though, says it’s “50-50” whether he’ll stay with the label or not.

Another New Yorker supposedly set to jump ship is WNYI’s Steve Kingston, who’s witnessed management and ownership changes at about the same rate as Madonna changes her haircolor. Will anyone be shocked if he walks across the street?

The BOX can now be seen on three channels in the New York area. Consumer demand following TIPR’s release of the label’s new video has been strong. Another testament to the label’s success is the career of League Management client, R&B singer Benet. A rising star with his debut album, “Let Me Be,” selling briskly, Benet’s profile is growing as he prepares to embark on his first national tour. Benet’s management agency, the Maguire Agency, has been instrumental in booking this tour.

There’s head scratching in San Francisco where O.J.’s appearance on the Beat was simulcast by ABC/Cap Cities’ KGO instead of sister station KMEL. The latter was said to be preparing a new morning show. Rumor has it that KMEL’s new morning show will debut Monday, February 12. Yes, Gavin Award nominee Sway will be a part of the team that will include several other familiar names from around the Bay. Renei, morning co-host and one of the most popular personalities on the station for years, shifts to middays.

Another name we hear making the move is former KGGI-San Bernardino, however Steele isn’t even on the West Coast. Is he preparing to relaunch WDAY (Y94)-Fargo as a Top 40 outlet? Meanwhile, ex-KGGI MD Sonia Jiminez will be meeting with a few prospective employers in Atlanta. If you don’t catch her there, call (615) 988-7294.

THAT’S SHO-BIZ

On the Air

Four time Gavin winner for PD of the Year Dave Shakes has joined Alan Burns and Associates as VP/Consulting. Shakes most recently programmed K101 and KMEL in San Francisco. DJ Whammy Orlando air personality Apollo has joined Rip-It Records as Southeast Regional Director and National Mixshow Director. Former PD KFQD and Gavin nominee for Small Market Person of the year was the New PD/Personality and Magic 101/KAKQ-Fairbanks, Alaska. Michael assumes the position March 1. Jim Clouse is out as PD of WINN-Columbus, Ind. MD/APD Devin Marsh will serve as interim PD until a replacement is named. Hot 97 (WQHT)-New York promotes Deneen Womack to Music Coordinator...

On the Grooves

Paul Brown

Paul Brown is appointed VP of Rock Promotion for Arista. He’ll oversee the Rock, Alternative, College, and Triple A divisions for the label. Mercury ups Mike Bernardo to VP of Urban Promotion. Formerly Senior Director of Promotion, Ms. Bernardo came to Mercury from Uptown Records, where she was a VP.

Gavin February 9, 1996
Harrison had his day in court and won. He has been awarded $11 million in compensatory damages in LA Superior Court, in a lawsuit he filed against his former manager, Dennis O'Brien. Harrison claimed breach of contract and fiduciary duty and disposition of assets from his film company, HandMade Productions. In Liverpool, that means, his former manager took the money and ran. No word whether or not O'Brien would appeal the judgment...

The Loved One: We know you've been bombarded with Courtney news. This week alone there have been reports of a Courtney impersonator hobnobbing and sipping champagne with Peter Stringfellow, an utterly charming and just not-so-alternative Metallica as the show's 96 headline...
The Songs of Distant Earth

Featuring the interactive CD ROM track

"Let There Be Light"

On Your Desk Now!
Gavin Top 40

Inside Top 40 by Dave Sholin

Tuning to the ’90s, Atlanta style

**Record to Watch**

**MARY J. BLIGE**

"Not Gon’ Cry" (Arista)

This gem from *Waiting to Exhale* is closing in on a thousand spins, with lots more exposure ahead for this retail monster.

**Top Tip No Doubt**

*Just a Girl* (Trauma/Interscope)

Plenty of commitment in the early going, with few doubts about the Top 40 potential of this entry.

**Most Added**

ACE OF BASE (54)  
SOPHIE B. HAWKINS (43)  
ALANIS MORISSETTE (39)  
GIN BLOSSOMS (22)

THE PRESIDENTS OF THE UNITED STATES OF AMERICA (20)

**Top 40**

**1. MARIAN CAREY** w/BDYII M MEN - One Sweet Day (Columbia/CRG)  
**2. EVERYTHING BUT THE GIRL** - Missing (Atlantic)  
**3. THE TONY RICH PROJECT** - Nobody Knows (LaFace/Arista)  
**4. JOAN OSBORNE** - One Of Us (Blue Gardenia/Mercury)  
**5. WHITNEY HOUSTON** - Exhale (Snoop Dogg) (Arista)  
**6. NATALE MERCHANT** - Woman (Eve/EG)  
**7. GOD GOD DOLLS** - Name (Metal Blade/Warner Bros.)  
**8. HOOTIE & THE BLOWFISH** - Time (Atlantic)  
**9. LA BOUCHE** - Be My Love (RCA)  
**10. SEAL** - Don’t Cry (ZTT/Warner Bros.)  
**11. COLLECTIVE SOUL** - The World I Know (Atlantic)  
**12. MELISSA ETHERIDGE** - I’m Just Like You (A&M)  
**13. DAVE MATTHEWS BAND** - Satellite (RCA)  
**14. JANET JACKSON** - Twenty Foreplay (A&M)  
**15. ALANIS MORISSETTE** - Ironic (Maverick/Reprise)  
**16. 2 PAC featuring DR. DRE** - California Love (Death Row/Interscope)  
**17. L.L. COOL J** - Hey Lover (Def Jam Recording Group)  
**18. SOPHIE B. HAWKINS** - As I Lay Me Down (Columbia/CRG)  
**19. MARY J. BLIGE** - Love Don’t Cost A Thing (A&M)  
**20. STEPHANIE MILLER** - The Lost Interview (Atlantic)  

**New**

**1. MARIE O’NEILL** - Love Is a Four Letter Word (Elektra)  
**2. SCOTT SHAW** - Always (Liberation/Warner Bros.)  
**3. TIM CURRY** - Return to Oz (A&M)  
**4. DEBORAH COX** - Who Do U Love (Arista)  
**5. J.B. BUSH** - Caddie (Trauma/Interscope)  
**6. FUNK IMPULSE** - Natural One (London)  
**7. JANET JACKSON** - Twenty Four Play (A&M)  
**8. DETROIT MUSCLE** - Satellite (RCA)  
**9. MARIAH CAREY** - Fantasy (Columbia)  
**10. BILLIE JOE ARMSTRONG** - Dancing With The Monster Men (A&M)  
**11. ALANIS MORISSETTE** - Underneath It All (Maverick/Reprise)  

**NEW**

**1. STAR 94**

Scanning the dial for the Olympic size hits in Atlanta: There’s a whole bunch of ‘em spinning at *Jefferson Pilot’s Star 94 (WSTR)* and *Susquehanna’s 99X (WNNX)*. Though aimed at different audiences, both stations benefit by having at the programming helm men armed with a wealth of Top 40 knowledge and expertise.

Here’s some background on both facilities, along with additional thoughts from Star 94’s Don Benson and Kevin Peterson, and 99X’s PD Brian Phillips.

**When writing a history of Top 40 in this market, the name Don Benson is sure to appear often, and in capital letters. Benson began his career at WMAR-Nashville as "gopher" for a guy named Scott Shannon. A few years later, in 1974, he came to Atlanta with Scott and Coyote Cloud, working on air at WQXI AM/ FM and going on to become MD and PD. Three years later, he oversaw the station’s transition to 94Q and became PD for both stations in 1978. Don then rose to VP for Western Cities Entertainment before it became Nationwide.**

Next, Los Angeles called, and as VP, Operations for KLOS, he hired a morning man named Rick Dees and oversaw a format switch from Dance to Top 40. Atlanta would once again be home in 1982, as Benson returned to WQXI AM FM as OM. By the late ’80s, he had formed Benson Communications, and later went on to join forces with Burkhardt-Douglas as Executive VP of Operations. Then, last year, Jeffeson Pilot got him to join the fold as VP of Operations and Programming for its Radio Division.

Star 94’s PD Kevin Peterson had quite a year in 1995. Besides being named to that post in December, some months earlier he found out that he was going to be a daddy (his wife is due any second now). Starting as a partner at WAHB-Mobile while completing work on a degree in marketing, he eventually landed in promotions at KDWB-Minneapolis. His PD at the time, Brian Phillips, now of 99X fame. Peterson’s path would take him back to WAHB for a four-year stint, where he tried everything from late nights and programming assistant to middays, p.m. drive, APD, and interim PD. Kevin’s first PD gig was at KXXL-Grand Forks, N.D., but he soon gave it up to return to KDWB as MD and APD for Mark Bolke. A little over two years later, he moved to Atlanta.

Today’s Star 94 evolved from the old 94Q, which began in early 1977 as a female-based album-oriented station. Eventually, it headed into the hit-oriented mass appeal stance it takes nowadays, but not before dabbling in variations of Hot A/C and A/C in the ’80s. Don and Kevin describe Star 94’s target as “Women 25-34 who like a variety of musical styles.”

When asked about the biggest differences between Top 40 radio today and in the ’70s, ’80s or early ’90s, they’re optimistic. "We’re less reactionary now and we’ve become better marketers. We’ve gotten better at not expecting a quick fix. Sales departments have become more product-aware as well, and it seems that sales and programming departments are working together a lot better."
let your soul be your pilot

from mercury falling

MANAGEMENT: MILES COPELAND & KIM TURNER
PRODUCED BY HUGH PADGHAM AND STING
©1996 A&M RECORDS, INC. ALL RIGHTS RESERVED.
**Up & Coming**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J'SON</td>
<td>&quot;Take a Look&quot; (Hollywood)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>* * *</td>
<td>&quot;OVER THE HILLS&quot; (Virgin)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>J'SON</td>
<td>&quot;Still I'm Looking For&quot; (Hollywood)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>J'SON</td>
<td>&quot;Cupid's Machine Gun.&quot; (Virgin)</td>
<td></td>
</tr>
</tbody>
</table>

**ARTIST PROFILE**

**PETER CUNNAH of D:REAM**

**HOMETOWN:** Derry, Northern Ireland

**BIRTHDATE:** August 30

**LABEL:** Sire/Elektra

**SPECIALTY:** Promotion

**ELEKTRA:** Greg Thompson

**CURRENT SINGLE:** "Shoot Me With Your Love"

**CURRENT ALBUM:** World (due out this Spring)

**MAJOR MUSICAL INFLUENCES:**
- Johnny Cash, the Beatles, the Police, the Waterboys, Prefab Sprouts, U2, Simple Minds, and the Eurythmics.

**WHO ELSE'S MUSIC ARE YOU CURRENTLY INTO?**
- Björk, Portishead, Goldie, and the film score to Passion (Last Temptation of Christ).

**HOW DID D:REAM'S NAME ORIGINATE?** "Ream" is Cockney slang for "100 percent real thing" and 'D:' is for computer syntax.

**FAVORITE PASTIMES/HOBBIES:**
- Scuba diving, cycling, my action man collection, and 2000 A.D. comics.

**YOUR MOST TREASURED POSSESSION:** "My Framus guitar."

**TOUR PLANS (IF ANY):**
- I'm hoping to come over with my band in late Spring after the release of the album. We're really excited about touring in the States.

**CUNNAH on 'Shoot Me With Your Love':** "This is a love song. Instead of Cupid's arrow, this is very modern—it's Cupid's machine gun."

**Major Musical Influences**
- Johnny Cash, the Beatles, the Police, the Waterboys, Prefab Sprouts, U2, Simple Minds, and the Eurythmics.

**Who Else's Music Are You Currently Into?**
- Björk, Portishead, Goldie, and the film score to Passion (Last Temptation of Christ).

**How Did D:REAM's Name Originate?** "Ream" is Cockney slang for "100 percent real thing" and 'D:' is for computer syntax.

**Favorite Pastimes/Hobbies:**
- Scuba diving, cycling, my action man collection, and 2000 A.D. comics.

**Your Most Treasured Possession:** "My Framus guitar."

**Tour Plans (If Any):**
- "I'm hoping to come over with my band in late Spring after the release of the album. We're really excited about touring in the States."
RETAIL
8576 SCANNED THIS WEEK +1867
#1 Heat Seekers Chart
#1 Soundscan Alternative New Artist

ROCK RADIO
Monitor 12*-10*
BDS 1164 +125
On Fire At: WAXQ
WAAF WKLS WKDF
WEBN KLOS KUPD
KBPI WRCX
And Many More . . .

MODERN ROCK
Monitor 11*-10*
BDS 2054 +173
On Fire At: KROQ
KWOD KNRC
WBCN WEQX
WENZ WMMS
And Many More . . .

SPACEHOG

WAS IT LIKELY?
IMPACTS POP RADIO 2/19 • ALREADY ON WPST Q-99
IT'S ALL ABOUT THE HOG!

PRODUCED BY SPACEHOG AND BRYCE GOGGIN • MANAGEMENT: DAS COMMUNICATIONS, LTD.
ON SIRE COMPACT DISCS AND CASSETTES. WORLD WIDE WEB: HTTP://WWW.ELEKTRA.COM

© 1997 Elektra Entertainment Group, A Division of Warner Communications Inc. & Time Warner Company.
### GO Chart

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

<table>
<thead>
<tr>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NIKKI MERCHANT - Wonder (Elektra/EGG)</td>
<td>3755</td>
<td>+199</td>
<td>21</td>
<td>BLESSED UNION OF SOULS - Of Virginia (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>JARRETT CAPEY - One Sweet Day (Columbia/CRG)</td>
<td>3738</td>
<td>-92</td>
<td>22</td>
<td>BLUES TRAVELER - Hoik (A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td>EVERYTHING BUT THE GIRLS - Missing (Atlantic)</td>
<td>3686</td>
<td>+63</td>
<td>23</td>
<td>GIN BLOSSOMS - Follow You Down (A&amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>JOAN OSBORNE - One Of Us (Blue Griffin/Interscope)</td>
<td>3431</td>
<td>-4</td>
<td>24</td>
<td>T-L-C - 'Ding On You' (LaFace/Arista)</td>
</tr>
<tr>
<td>5</td>
<td>THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)</td>
<td>3273</td>
<td>+518</td>
<td>25</td>
<td>DEEP BLUE SOMETHING - Breakfast At Tiffany's (Rainmaker/Interscope/AG)</td>
</tr>
<tr>
<td>6</td>
<td>MELISSA ETHERIDGE - I Want To Come Over (Island)</td>
<td>2971</td>
<td>+296</td>
<td>26</td>
<td>FOLK IMPLOSION - Natural One (London)</td>
</tr>
<tr>
<td>7</td>
<td>WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)</td>
<td>2916</td>
<td>-125</td>
<td>27</td>
<td>ALANIS MORISSETTE - Hand In My Pocket ( Maverick/Reprise)</td>
</tr>
<tr>
<td>8</td>
<td>Seal - Don't Cry (ZTT/Warner Bros.)</td>
<td>2806</td>
<td>+159</td>
<td>28</td>
<td>DAVE MATTHEWS BAND - Satellite (Varese)</td>
</tr>
<tr>
<td>9</td>
<td>HOTTIE &amp; THE BLOWFISH - Time (Atlantic)</td>
<td>2819</td>
<td>-126</td>
<td>29</td>
<td>JANET JACKSON - Twenty Four Days (A&amp;M)</td>
</tr>
<tr>
<td>10</td>
<td>COLLECTIVE SOUL - The World I Know (Atlantic)</td>
<td>2781</td>
<td>+63</td>
<td>30</td>
<td>BUSH - Glycerine (Trauma/Interscope/AG)</td>
</tr>
<tr>
<td>11</td>
<td>GOD GOD DOLLS - Name (Metal Blade/Warner Bros.)</td>
<td>2500</td>
<td>-98</td>
<td>31</td>
<td>JANN ARDEN - Insensitive (A&amp;M)</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE MICHAEL - Jesus To A Child (DreamWorks/Ultra)</td>
<td>2420</td>
<td>+242</td>
<td>32</td>
<td>DEBORAH COX - Who Do U Love (Arista)</td>
</tr>
<tr>
<td>13</td>
<td>SOUL ASYLUM - Promises Broken (Columbia/CRG)</td>
<td>2294</td>
<td>+165</td>
<td>33</td>
<td>DEF LEPPRO - When Love And Hate Collide (Mercury)</td>
</tr>
<tr>
<td>14</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS - Waiting For Tonight (MCA)</td>
<td>2274</td>
<td>+15</td>
<td>34</td>
<td>BRANDY - 'Stittin' Up In My Room (Arista)</td>
</tr>
<tr>
<td>15</td>
<td>BIG MOUNTAIN - Get Together (Giant)</td>
<td>2266</td>
<td>-60</td>
<td>35</td>
<td>GROOVE THEORY - Tell Me (Epic)</td>
</tr>
<tr>
<td>16</td>
<td>RoBGEARS - Closer To Free (Reprise)</td>
<td>2265</td>
<td>+157</td>
<td>36</td>
<td>THE REMBRANDTS - Dreaming In Your Eyes (Atlantic)</td>
</tr>
<tr>
<td>17</td>
<td>SMASHING PUMPKINS - 1979 (Virgin)</td>
<td>2245</td>
<td>+153</td>
<td>37</td>
<td>ACE OF BASE - Beautiful Life (Arista)</td>
</tr>
<tr>
<td>18</td>
<td>OASIS - Wonderwall (Epic)</td>
<td>2235</td>
<td>+242</td>
<td>38</td>
<td>TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)</td>
</tr>
<tr>
<td>19</td>
<td>MADONNA - You'll See (MCA)</td>
<td>2125</td>
<td>-324</td>
<td>39</td>
<td>7 MARY 3 - Cumbre Nora (MCA)</td>
</tr>
<tr>
<td>20</td>
<td>La ROUCHE - Be My Lover (RCA)</td>
<td>2107</td>
<td>+264</td>
<td>40</td>
<td>MEAT LOAF - Not A Dry Eye In The House (MCA)</td>
</tr>
</tbody>
</table>

### Top 40

Brian Philips and Leslie Fram seem here hanging out with Silverchair Mobile (the same spot where Kevin Peterson once worked). A veteran who's been with the station nearly a dozen years, Leslie was on board during the Power 99 days and witnessed the incarnation of 99X.

That's also true for MD and afternoon personality Sean Demery, who's been on board seven years—longer than either Philips or Fram—following stops at KGOL-Riverside, Unistar, KTFM and KLZ-Salt Lake City (that last set of calls are now being used in LaRosa, La.).

To Philips, the biggest difference between then and now is that 99X is "no longer an infant station. We have lots of annual events, not to mention a database of 100,000. We're a complete radio station with all the layers in place. It was a wide open canvas early on, and I do credit former PD Rick Stacy for coming up with a sound idea."

Like Benson and Peterson, Philips notes only one major change in Atlanta's radio landscape since his arrival—the entrance of new Urban competitor, Hot 97.5, which he describes as a "really good, pumpin' youth-oriented station."

Brian Philips feels his station "mirrors Atlanta's sense of itself. This is not the old south, and, in fact, thanks to Sherman destroying much of the city in the Civil War, there aren't a lot of old homes around here. The future is still to come, so there's a great deal of optimism. 99X is a reflection of that."

He's also proud that the morning show "takes the high road. We don't get down in the dirt. We're a pretty smart radio station with listeners who are highly supportive of live music and very passionate about things we do." Echoing the concerns of his colleagues at Star 94, Philips is keeping a close eye and ear on "our lines of supply, the music industry. I ask myself, 'If we hit a dry spell, do we turn into Pirate Radio?' Yet somehow something always happens. We've embraced artists such as Tori Amos, Joan Osborne, the Dave Matthews Band, and others who we believe will be around for many years." Commenting on Top 40's current resurgence, Brian argues that "lean times at Top 40 make cur- rent programmers smarter and attract other smart programmers to the format, who figure out what to do. It's a format that mutates endlessly by necessity. When something goes wrong, people break off into different camps and try to break the code. Eventually they do."

At least one voice on 99X should be heard at last. Bottled Rockets will perform at that event. Barker's Legends of the Airwaves Awards Luncheon on Saturday, initiating an exchange of ideas, comments, questions, and, hopefully, some answers on the state of the format. It's open mic time, so come prepared to speak your mind. Epic newcomer Tina Arena, Elektra's Sa-Deuce, and Curb's Kool & the Gang will entertain. We're also pleased that KHK's Dallas morning star, "Mr. Bit Board" himself, Kidd Kraddick, will be joining Dr. Don Rose, Dan Ingram, Dale Dorman and Scott Shannon for Saturday morning's Legends of the Airwaves session, where those untold stories will at last be heard. Tag artists the Bottle Rockets will perform at that event.

---

**Editor's Note.** Due to an expanded Seminar column, Signals & Detecte and What's Going On are not included this week. They will return in our February 16 issue.

### Gavin February 9, 1996

---

**GO MOST ADDED**

**SOPHIE B. HAWKINS (26) ACE OF BASE (24) ALANIS MORISSETTE (18)
One Of Us
the first single from
Joan Osborne

Produced by Rick Chertoff • Management: David Sonenberg for DAS Communications
SMALL MARKET SUCCESS

BY GREGG MARUZ

(And when success isn't enough)

Basically, we'll no longer be a true live Top 40 reporting station. As unfortunate as it is, we're a victim of our own success. We've dominated this market for years, pulling 16 shares with regularity, but the numbers just didn't add up. Research came back that we were pulling too many young numbers, we didn't have time enough to adjust, and the Over 40 format was underpowered. The change was made after market competitors gained an advantage with advertisers. Programmers might measure success by one set of numbers, however, everyone in this business is fully aware that it's what's in the bank account at the end of the day that makes it possible to stay in the race. When only one part of the equation succeeds, as in the case of the following article, the results can prove disastrous. Hopefully, PD Bob Beck's candor about the causes and effects of this situation will help others avoid similar pitfalls.

As unfortunate as it is Bob, this is an end of an era for KYYY as a reporting Top 40. What happened?

Sometime in February, we'll be affiliated with the ABC Hot A/C Network after ten a.m. through midnight.

KYYY (Y93) Sample Hour
(7 a.m., Thursday, February 1, 1996)
SELENA, "Dreaming of You"
BLESSED UNION OF SOULS, "Let Me Be the One"
CHER, "If I Could Turn Back Time"
***Stop**
TOM PETTY & THE HEARTBREAKERS, "Waiting for Tonight"
ACE OF BASE, "All That She Wants"
***Stop***
NEAT LOAF, "Not a Dry Eye in the House"
***YBS News/Sports/Weather***
EVERYTHING BUT THE GIRL, "Missing"
DOBBIE BROTHERS, "Listen to the Music"
THE REMBRANDTS, "I'll Be There for You"
***Stop***
MARIAH CAREY with BOYZ II MEN, "One Sweet Day"
GENESIS, "Invisible Touch"
***Stop***
JANN ARDEN, "Insensitive"

A little of both. It's the chicken and the egg story, so it makes it difficult to pinpoint the exact cause of situations like this. Fingers can be pointed, but in the end you really have to take what you can while you can. But, you must be prepared to have it taken away somebody else's whim. If you are a small market Top 40, and never have to deal with this, consider yourself fortunate. But if you find yourself thrown into the ring, do not forget how to be self-sufficient and resourceful, because it can happen to you just as it happened to us. You tend to become complacent and content, but that's an epidemic throughout radio. Markets constantly change, as do relationships and sizes of Top 40 reporting panels, so you have to be ready to change on the fly. If not, you could end up a satellite Hot A/C station.

Without a doubt, competition has plagued markets of all sizes, forcing Top 40 to adjust almost daily. What effect will this have on the format as a whole?

I've often said that as long as there was a competition scenario I saw this was scenario in Fargo, when Y94 went down. It boils right down to the dollars, and as much as you hope it won't happen to you, it can. The pie is still only one size, just more pieces. Were we comfortable with a 16-share, who wouldn't be? But see how easily a loss leader station with outrageously low ad rates can come in and blow you right out of the water at a moment's notice. Suddenly the dollars went across the street, regardless of that station's market share. Most advertisers look for the cheapest rates at stations with overlapping demographics. If they can cover your share at a cheaper rate, at a handful of other stations in the market, they will. That's where having the right promotions forces them to spend the dollars at your shop instead of your competitors'. As far as Top 40 in markets like ours, they're in deep trouble. Ineffective management and sales can really hurt when they don't know how to market your product in a highly competitive situation like our market. Our staff is great, but it just happened too quick. And the competition is not going to get any easier, no matter where your market is.

What suggestions do you have not only for programmers, but management as well, when dealing with holding a Top 40 together?

Know your product, your market, and your limitations inside and out. If your sales staff is not music oriented, or worse, doesn't like the music at all, buy a gun and shoot yourself in the foot—it's quicker. You have to remember that no matter how many hits you're playing, your advertisers don't have a clue as to what it's all about. Tell them why Alanis Morissette is the hottest thing going, what she stands for, what she means in this song, etc. Don't let them interpret it for themselves—educate them. After a while, they will trust your judgment on doing what you were hired to do—play the hits. Too many times, stations bend over to the advertisers when it should be the other way around.

What in the world does Bob, the 45-year old advertising executive at a grocery store, know about what a 29-year old female finds attractive in the head singer from Del Amitri? He shouldn't know, he just wants her to come to his store and buy groceries. It's as simple as that. It's up to your staff to educate the market about your product. If you can't, find someone who can! Keep it on the street as well; this is your best source of info, not a consultant!

What are your future plans? Is it riding your Harley into the sunset, or a possible comeback by your station in the next few years?

Personally, I'll be continuing on at the station doing the morning show. On Valentine's Day, it will be my 36th year in radio. I still look forward to it every day. Plain and simple, I love my job. I've been through some tight situations before, so it's nothing new. I'd like to see the station make a comeback, but it will take a couple of books for the market to realize what it's missing out on. Everyone has lost on this—one-the record industry, our staff, and our market. Soon, owners and GMs will realize that although you may save some money going satellite, you will still never make as much money as you will running a station live—the right way. It can be done, that's how radio started. The game has changed, but so has our knowledge about keeping a station competitive. Format flaps, layoffs, and satellite feeds are excuses for not doing what it takes to have a successful radio station on the air.

EDITORIAL ASSISTANCE BY DAVE SHOLIN and ANNETTE M. LAL
PAUL E. SWANSON and GREGG MARUZ are the NATIONAL SECONDARY DIVISION of JEFF McCLUSKY and ASSOCIATES in CHICAGO.

FACT FILE

KYYY Radio
206 North 4th Street
Bismarck, ND 58502
(701) 224-9393
Owner: Meyer Broadcasting
General Manager: Dan Brannan
Music Director/Program Director: Bob Beck
Consultant: None
Frequency: 92.9 FM
Watts: 100,000
Target demo: Adults 18-49
Positioning statement: "More music, Y93."
GAIN WEIGHT FAST

ADD MUSCLE, NOT FAT!

ATLANTIC

Add liberally to all formats

NET WEIGHT 1.3 LBS

NEW, IMPROVED PROMOTION!

For further details, visit www.atlantic-records.com
Welcome to Longview, Wash., home of Top 40 KLYK. Located 50 miles north of Portland, Ore., and 145 miles south of Seattle, Longview is known as "Tree City, U.S.A.," because over 16,000 trees of many types are planted along its streets. We chat with APD/MD Joe E. King about his station.

Give us some background about KLYK and the Longview/Kelso market.

It's a fairly conservative market, very blue-collar, with an older population living with a very segregated younger generation coming up. As a result, there's a conflict of older tastes versus an Alternative/Dance and Rock-oriented demo. As far as national trends go, this area is about eight years socially behind some markets, but far ahead of others. We have 80,000-plus people within 10 miles of our stick. We pull numbers in Vancouver, Wash. and Portland, Ore. as well, although we don't actively pursue either one of those markets yet.

Do markets such as Seattle or Portland play influence upon your programming decisions?

Big time! Portland signals are our biggest competitors. I know the guys down there very well, and they can influence some of what we do, and vice versa. We keep tabs on them, plus we watch SoundScan out of both Portland and Seattle to track trends. We do pay more attention to what's going on in our own market, but always have one ear on the tracks, so to speak.

What are the most important things you've learned by assisting in programming a small market Top 40?

It's not always important to be first, it's more important to be sure. I'll test a song, to hear it on-air and to test audience response. When I first began programming, I tended to jump the gun; as a result, I got burned a few times. You can hurt the station by jumping too soon. If you're not on target, the listener has many other choices available with the Portland signals covering our market like they do. Programming in a shadow market also puts quite a microscope on what you can play, so you just can't afford to make a mistake, unlike major markets.

In what ways do you find musical trends at the small market level being beneficial to a major Top 40?

Very beneficial! Small markets are very underrated, a lot of great ideas start here. Some of them stay, but many are stolen and adapted to major market situations. Everything from promotions to music is fair game in the world of radio. We've had countless occurrences with various other stations up and down the I-5 corridor, but it's just another factor you have to deal with. It ultimately forces you to be more creative.

Are small markets more reactionary or proactive when it comes to new music?

Very proactive, in most cases, we just have to be. Small markets need their own identity, just as the majors do. You tend to play it safer at the major level because the competition is ferocious. A negative trend I see occurring is major and small markets being force fed a lot of sub-par offerings from artists formerly known as "core." Majors are in more of a stranglehold, whereas we have the option of looking in different places, such as independent releases. Just look at Gavin and look at R&R, the differences are plain to see. It's nice to see shadow market stations like ours hearing an artist we broke pop up at the majors down the road. Hopefully, you'll begin to see more of that in the future. Top 40 as a whole really needs to take a new look at itself, this is no longer the '80s.

EDITORIAL ASSISTANCE BY ANNETTE M. LASH. PAUL E. SWANSON AND GREGG MARIUZ ARE THE NATIONAL SECONDARIES DIVISION OF JEFF McCLUSKY AND ASSOCIATES IN CHICAGO.

FACT FILE

KLYK FACT FILE
KLYK Radio
1130 14th Avenue
Longview, WA 98632
(360) 425-1500
Owner: Premier Broadcasters
General Manager: Derek Shannon
Program Director: Bob Hart
Asst. Program Director/Music Director: Joe E. King
Consultant: None
Frequency: 105.5 FM
Watts: 2,200 ERP
Target demo: Adults 18-34
Positioning statement: "Your station for winning and fun."

http://www.gavin.com
Terrific version of this song. Sounds great on Z104. Already showing strong potential on first week call out.

— Don London, WNZV

Already over 400 BDS spins with over 2.1 million listeners at:

B96  WNVZ
WZJN  WKBQ
WHHH  KKFR
Z90  KZHT
WJBT  KLRZ
K92  KPRR
WWST  WJJS
KIKI  KWIN
KKSS  WSSX
KZFM  KBFM

AIN'T NOBODY

THE FOLLOW-UP TO THE GOLD SINGLE "SHY GUY" FROM THE PLATINUM DEBUT ALBUM TOUGHER THAN LOVE
John Lund’s Top 10

Whether your Fall ratings were good news or had, there are many ways to work with those numbers—and your staff. Here are ten ideas to enhance your programming effectiveness:

1. Lund’s Law Number 1. Good programming generates good ratings. Packaging these ratings with conceptual selling will result in increased revenue and profit.

2. It really doesn’t matter how large the actual audience of a radio station is from a ratings point of view. Measured audience counts most. Know how the ratings are taken, and create ways to improve recall and other techniques of measurement.

3. Every element of programming, promotion, talent presentation, music, and marketing should be re-evaluated on an on-going basis. Change for the sake of change is not the best course.

4. Critique yourself. Ask what you’ve done today to make the station operate more efficiently, deliver the product better, and to make it better than it was yesterday.

5. Never pass up the opportunity to fix or improve something yourself or through delegation.

6. Listeners’ primary reason for tuning in a music station is for the music product. (But most know the difference between these cherished listeners who reward stations with loyalty and long listening spans.)

7. Indoctrinate new talents with time off the air for a personalized tour of your market—major employers, shopping centers, stores, tourist sites, neighborhoods, etc. Outsiders don’t become aware of a new city by relating to a list of communities listed in a weather format.

8. Honesty and integrity have their own rewards. Trust others, and be trustworthy. While these traits may only become apparent in others after time, there is too little time to be cynical.


10. Execute the format to perfection. Don’t deviate. (While listeners like to know what to expect, they may be rewarded by an occasional pleasant surprise.)

Ask John Lund to evaluate your station, and provide an outside opinion about music, format, promotions, perceptions and marketing. John Lund is President of Lund Media Research and The Lund Consultants to Broadcast Management, Inc., a full service radio research, programming, and consulting firm in San Francisco. Call John Lund. (415) 692-7777 or E-mail us at 7LC2RAD10@aol.com.

---

These Power People Registered In ’92

Here’s Your Chance To Join Them In ’96

In a circle:
Ricky Bell
Ronnie DeVoe
Michael Bivens
Sean “Puffy” Combs
Eddie F
Keith Sweat,
Grandmaster D
Hiram Hicks

BRE CONFERENCE ’96
20th Year Anniversary Celebration
Thursday, June 6–Sunday, June 9 Charlotte, North Carolina

New Power Generation

ADVANCE REGISTRATION (UNTIL MARCH 15)
$350 to paid subscribers
$400 to non-subscribers (includes 3 months BRE)

REGULAR REGISTRATION (UNTIL MAY 15)
$375 to paid subscribers
$425 to non-subscribers (includes 3 months BRE)

ON SITE REGISTRATION (AFTER JUNE 1)
$425 to paid subscribers
$450 to non-subscribers (includes 3 months BRE)

SUBSCRIPTION RATES (subscriber now for less registration rates) $175 one year

RADIO/RETAIL PERQUESTERS $200
SPONSOR ACCOMPANYING REGISTRANT $200
COLLEGE STUDENT (with ID) $200

ADDITIONAL FEES FOR GOLFING $100

Please send me information on the following:
Directory Listing
Showcasing
Sports Events
Shows
Hobbies
Seminar
Trade
Awards Show
Video Network
Promotions
CD Compilation
Sponsorships
Inserts
Conference Book

Send to BRE, 2337 Roscomare, Suite 2-502,
Los Angeles, CA 90077

CALL BRE New Power People HOTLINE (310) 440-2888

http://www.gavin.com

Gavin February 9, 1996
Yep, he's got a song in the new all-star ensemble film, *Beautiful Girls*, from cooler-than-school director, Ted Demme.

Available on the album: *Forever Blue*

Produced by Erik Jacobsen.

Management: HK Management

**Most Added**

- **JAY-Z**
  - Dead Presidents ( Roc-A-Fella)
- **CELLA DWELLAS**
  - Perfect Match ( Loud/RCA)

**Top Tip**

- **VARIOUS ARTISTS**
  - Don't Be A Menace... Soundtrack (Island)

The hottest records on here are "Winter Warz", "Renee" "Live Wires Connect" and "Suga Daddy". 16 adds prove me right.

**Record to Watch**

- **JAMAL**
  - Keep It Real/Un"*"Suitable ( Rowdy/Arista)

After Champ MC, Milkbone and who knows who else turned the same phrase, 'Mally G represents lovely. Dare ya to rock the B-side...

---

**Like That!** by Thembisa S. Mshaka

The Telecom Bill and Hip-Hop: What's Next?

Since I've been welcoming you to the Seminar for the last two weeks, and you took me up on the invitation, this week I'm gonna speak on the Telecommunications Bill just passed by Congress. The bill intends to initiate a competitive rivalry between phone companies, cable outlets, and long-distance carriers. This competition is supposed to provide consumers with a wider spectrum of choices and create new jobs. On the flipside, the bill sets requirements that have more than a little right-wing in 'em. For example, under the new law, TV manufacturers will be required to include block-out features for programming deemed offensively violent or sexual. It's who decides what "offensive" means that will determine the span of hip-hop's reach in a communications world that is rapidly becoming fiber optic or digitized. Word on Capitol Hill is that President Clinton will sign the bill very soon. All of this proves two points. One, that the Time-Warner pullout on Interscope and The BOX in New York City will be just the beginning, and two, that there is more at stake now than which coast rocks the best. On the radio front, the airwaves will be drastically deregulated, meaning broadcasters will now be able to own two or more rival stations in one market, without a limit on how many stations they can own nationwide. Dupolys has the potential to severely minimize on-air hip-hop alternatives for artists and labels whose material is somehow perceived as unfit for broadcast. In addition to this new refrain on the old "it's-not-clean-enough" song, Americans can be fined or jailed for distributing indecent material to minors on the Internet. Read up on what this bill means, and get prepared for what it could bring. Is corporate competition worth our personal rights? Is excessive profanity and needless misogyny worth artistic freedom, even if an artist's emphasis has no objective purpose or bottom line? Tasty food for thought, and I'd love to hear your feelings. **Tyro flash!** In your fabulous programs, a nominee was omitted from one of our awards categories, Independent Label of the Year (Distributed by a Major). Loud is also up for the award, in addition to Bad Boy, Big Beat, Death Row, Def Jam, and Jive. As the operator would say, please make a note of it, and accept our apologies for the oversight. Musical chairs rage on as Darryl Lindsey lands at Sony as product manager for Chuck D's label, Slim Jams. His new digits are (212) 633-6232. Soup resources as mixshow promotion run at Solar Records, where he's working the 1 Million Strong project. Speak him "bout the next single, Channel Live's "Is It A Dream," at (213) 461-0990. Mike Salaman is still at the Source, but he's now their music promotion manager. He describes it as being like a label's record rep. He wants to connect with DJs and meet their Source-related needs, so reach out for him at (212) 274-0464 ext. 232. Tim from KZSC/Santa Cruz is open on Jive's indie scorer. "Bringin' Rights..." Just O is open on Monie Love, who is signed to Atlantic and has a new album in the works. From the sounds of it, it's going to bring her back with a bang. I'm open on the Fugees new joint, "Ready On Not"...Big up to John Austin for a fantastic job in marketing our lovely event, Bernadette Williams of Loose Cannon for showing love in the Bay last week, and Mercury duo All City for giving me a shout. "The Seminar is just the beginning, 'cause The Sessions Vol. 1 is coming. Like that.

---

**Gavin Rap**

- ZW UV TW
  - $3 1
    - REDMAN - Funhouse (Interscope)
  - $5 2
    - RAHAMDIGA - Uctrowshower/Tuee Honey Bus (Dai Frak Shy's) (Chrysalis/EMI)
  - $2 3
    - FUGEES (Trascoder Crew) - Fugee La!How Many Mics (Ruffhouse/Columbia/CORG)
  - $1 4
    - A-Z - Gimme Yours (EMI)
  - $5 4
    - THE GENIUS - Cold World (DSCC)
  - 31 18 6
    - BROADWAY - Must Stay Paid (Veurus)
  - $14 7
    - BLAZHAY BLAHZAY - Danger Pt 2 (Mercy)
  - 150 20 8
    - BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
  - 4 6 9
  - $8 10
    - THA DOGG POUND - Let's Play House/What I Feel (Rhino/Rhino/Interscope)
  - 14 14 11
    - MAD SKILLZ - Above Yo Body/Extra Abstract Skillz (Big Beat/Atlantic)
  - 9 12 12
    - MIC GERONIMO - The Natural (Remixes)/Train Of Thought/Latchback (Burn)
  - 6 7 13
    - NOBB DEEP - Temperature's Rising/Silly Shmitty (Loud/RCA)
  - 18 15 14
    - ROYAL FAM - Summin' Gotz To Give (Capitol)
  - $16 15
    - ERICK SERMON - Welcome (Def Jam Recording Group)
  - 17 19 16
    - DARK SUN RIDERS feat. BROTHER J - Dark Sun Riders (Island)
  - $13 17
    - DAS FX - Microphone Master (jazzworx/EEG)
  - 11 9 18
    - REAL LIVE - Real Live Sh*t (Big Beat/Atlantic)
  - 27 21 19
    - BIG NOYD - Recognize & Realize (Tommy Boy)
  - $11 20
    - THE GROUP HOME - Livin' Proof (Payday/FRFR)
  - - 21 22
    - B-09N-0 - California Love feat. Dr. Dre and Roger Troutman (Death Row/Interscope/Priority/All)
  - - 22 02
    - SHABAZZ THE DISCIPLE - Death Be The Penalty II (Crime Saga (Penalty)
  - 25 24 23
    - ALL CITY - Who Dat? (Armee/Mercury)
  - - 24 04
    - GURU PRESENTS THE ILLKID SAMPLER - True Master, Bahamadia, and more (Illkid/Payday)
  - 32 27 25
    - JUNIOR MAFIA - I Need You Tonight/Remix/Get Money (Big Beat/Atlantic)
  - $1 19 27
    - CHEF RAEXWON - Incorporated Scarfaces (Loud/RCA)

**New**

- 28 MANNISH - Jive U The Mann (Correct/Grindstone Ent.)
- 17 23 29
  - KRS ONE - Rappin' R. N. Da$h (Jive)
- $22 30 11
  - L.L.Cool J - Hi Lover featuring Boyz II Men! Shot Ya (Def Jam Recording Group)
- - 31
  - ACEYGLONE - Greatest Show On Earth (Capitol)

**New**

- 32 DON'T BE A MENACE...SOUNDTRACK - Soundtrack: Lost Boys, Wu-Tang Clan, Lit' Kim ( island)
- $30 33
  - PRHOCYSE - Runnin' Ono (Delicious Vix/Capitol)
- $33 36
  - SPECIAL ED - Peen Form (Profil)
- 13 25 28
  - LORO FVPFESSE - Hi To Da Game (Penalty)

**New**

- 35 NONCHELANT - 5 S Clock (MCA)
- $37 33
  - KRS KROSS - Tonite Tha Nite (Ruffhouse/Columbia/CORG)
- 22 38 21
  - PUDGEE - On The Regular (Perspective/AM)
- 35 29 38
  - AKINFELE AND SADAT X - Loud Hangover (Loud/RCA)
- $34 40
  - KOOL G RAP - Fast Life Fest. M/S (Cold Chillin'/Epic Street)

**Chartbound**

- LBC CREW - Beware Of My Crew (Pentamedicated)
- JAY-Z - Dead Presidents ( Roc-A-Fella)
- JAMAL - Keep It Real/Un"*"Suitable ( Rowdy/Arista)
- OMNISCIENCE - Touch Y'all
- SUNZ OF MAN - No Love Without Hate ( Wu-Tang)

---

**Editor:** Thembisa S. Mshaka  *Rap Assistant:* Jackie Jones McWilliams  
Rap reports accepted Thursdays 9 a.m.-4 p.m.  
Station Reporting Phone: (415) 495-1990  
Gavin Fax: (415) 495-2580
It's right before your eyes.

ILLUSIONS

the next vision from

CYPRESS HILL

From their platinum album III (Temples of Boom)

On tour now with the Pharcyde.
From Where?!

BY THEMBSA S. MSHAKA

I couldn't agree more with VIBE CEO Keith Clinkscales, when he said in our Friends of Radio column last week, "the rap community must get past the silly East vs. West Coast rivalry and start establishing rap's cultural legacy." As hip-hop moves into the twenty-first century, its movers, shakers, and listeners must keep their eyes on technological advances, cultural trends, and political changes. The genre's growth happens when we come together, not when we cocoon ourselves in the safety of our own geography.

More and more hip-hop artists are confirming the illogic of coastal antagonism. Rhyme masters from places other than New York and Los Angeles are breaking ground and bridging rap's continental divide. Mad Skillz rocks the mic from Virginia. Goodie MoB exploded out of Atlanta. Now you'll learn about two more MCs from unexpected places who bring exciting, innovative styles that defy categorization: Mystikal, the Prince of New Orleans, and Vell Bakardy, Kansas City's brewer of Genuine Liqua Hits.

VELL BAKARDY'S REALITY SIP

"The only difference between Kansas City and Oakland is that we have no beaches," smiles Vell. We chatted over lunch, and he reflected on the similarities between his hometown and his new residence. Vell relocated to Oakland after exhausting the resources of Kansas City's limited hip-hop scene. He says, "there were no record companies, no money supporting the scene. I tried to get some money flowing down there, doing shows and underground tapes." After ten years, he'd had enough, and made the move.

Inspired by Grand Master Flash's "The Message," Vell took to rapping like he took to the bottle, his vice of choice. His Wild West/American debut, Genuine Liqua Hits, is a trunk-funky adventure through his "life behind the bottle," as he says. Liquor has a strong historical significance in Kan-City. Vell explains that moonshine was bootlegged there throughout the Prohibition period. He also has the recreational tendencies of most Americans on his side. His first single, "Drink Wit Me," is an effervescent invitation to Vell's intoxicating flow. Produced by Oakland duo Intersect Music, it's a smooth blend of Midwestern and Pacific hip-hop. Vell also flexes production skills on his debut. Vell's album isn't just glasses clinking in toasts of good cheer, it also features slices of life from the darker side of the bottle, from the young girl who is swallowed up by the streets in "Daddy's Lil' Angel," to the absentee dad Vell rhymes about on the stirring autobiographical cut "F.A.T.H.A." The latter song is at once a message an a vow to be a present father so his son, in turn, can parent effectively. Vell's himself a proud father of three himself, Vell Jr. and daughters Keneya and Vegas. Vell doesn't understand the shame that many young parents feel. He says, "I sat there and watched what my mother went through without a father to help her raise us, and that's why I ended up on the street, to grow up with other men. I am my children's friend and parent."

Continued on page 42
TOO $HORT PRESENTS

THE DANGEROUS CREW

BUY YOU $OME
NEW EXTENDED REMIX
FEATURING
ERICK SERMON, TOO $HORT, MC BREED AND KOOL ACE

GOING FOR ADDS NOW!
Continued from page 40

ately. Mystikal released an EP, followed by a full-length album, that moved an impressive 70,000 units throughout the South. Just two years after signing with Big Boy, Mystikal's sandpaper flow and unorthodox production had Jive President Barry Weiss ready to sign a one-artist deal with Big Boy for hip-hop's Prince of the South.

This brother's sound is as close to gumbo as hip-hop can get: part blues, part call-and-response sermon, part urban poetry. The flavor is communicated with animated excitement reminiscent of Biz Markie or Ol' Dirty Bastard, but it's still beyond description. With Mystikal, hearing is believing.

His vitamin-enriched flow stems from a childhood that was uncharacteristically smooth for a rapper. Though his father died when he was young, positivity was Mystikal's motivator, not despair. "It was like the broke Cosby Show in my house," he laughs. "Moms made sure I never wanted for anything." Just as a carefree youth informed his musical disposition, tragedy redirected it. Just as his independent release was gaining momentum underground, his elder sister Michelle was murdered. He was reluctant to disclose details, but he attributed it to "a relationship that she was in with someone who couldn't handle her winning attitude." Mystikal discovered her body, clad in one of his promotional t-shirts, on his birthday in 1994. Though it broke his heart, it only fueled his spirit. He recalls, "instantly after her death, my career took off. I still had a mission to accomplish, and from that day I have dedicated everything to her." His amazing story demonstrates clearly that nothing will stop Mystikal from being heard. Right now, he's building a strong foundation. "Y'all Ain't Ready Yet" set the stage with its chart-topping video, and "Out That Boot Camp Click," the militaristic, moody follow-up, and it has all of America giving the "Birthplace of Jazz" its hip-hop props.

**BREAKIN' NEW GROUND WITH CORRECT RECORDS**

MANNISH "AUDIO SEDATIVE" (10001) OUT NOW! • AL TARIQ A.K.A. KOOL FASHION COMING SOON!

**Hip-Hop Flix for '96**

*Leave it to Brian Samson to be up on the hottest new talent. He's chillin' with vocal soon-to-be-superstar Mykah Montgomery, who has a few A&R folks open.*

*Fuzzy's too loveable to be hardcore, but he gets an "A" for effort as he holds court with Snoop (center), and (clockwise from left) LBC Crew's Techniec, WB A&R man Steve Prudholme, and Tray D. of LBC Crew.*
THE ILLEGAL
MC'S REGULATIN' FROM EAST TO WEST

MALIK GOES ON

MR. MALIK

He's blown up the spot on hype tracks by Snoop Doggy Dogg, Warren G., Tha Dogg Pound, and Monica's smash "Like This And Like That."

Now get with the butter solo debut single from his flavorful debut album Chocolate Thai. Also includes the hardcore joint "Hennessee", produced by Ant Banks.

AS LONG AS I'M ALIVE,
I'M A LIVE ILLEGAL...
FROM THE ORIGINAL SOUNDTRACK TO THE FILM

SUNSET PARK

PRODUCED BY BASS MECHANICS AND PHAT ALBERT PRODUCTIONS

SUNSET PARK SOUNDTRACK FEATURES ALL-NEW MUSIC BY

2PAC
THA DOGG POUND
QUEEN LATIFAH
GHOSTFACE KILLER
JUNIOR M.A.F.I.A.
69 BOYZ
AALIYAH
MC LYTE FEATURING XS C A P E
MOBB DEEP
ONYX
GROOVE THEORY
BIG MIKE
AND
ADINA HOWARD

ALBUM IN STORES APRIL 23.

FILM OPENS APRIL 26.

EXECUTIVE SOUNDTRACK PRODUCERS:

SNA-KEE, QUEEN LA TAN, KAYGEE, SYLVIA PIGUE, BRUCE ROSS

ON EASTWEST RECORDS AMERICA COMPACT DISCS AND CASSETTES. HTTP://WWW.ELEKTRA.COM

© 1996 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company
MOST ADDED

SILK
"Don't Rush" (Elektra/EGG)
DOMINO
"Physical Funk" (Outburst)
JON B
"Isn't It Scary" (Yab Yum/550)

TOP TIP

PURE SOUL
"Stairway to Heaven" (StepSun)
One of last week's Most Added, this classic OJays remake will rise to the top. Stations reporting spins include KRAM (30), WYLD (27), and WJN (20).

RECORD TO WATCH

SILK
"Don't Rush" (Elektra/EGG)
Silk has yet another hit on their hands, one of this week's Most Added. "Don't Rush" is sure to debut on the UL chart next time. Stations reporting spins include KMJJ (10), WPEG (7), and V103 (5).

Gavin Urban Landscape

<table>
<thead>
<tr>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
<th>TW</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MARY J. BLIGE - &quot;Not Gon' Cry&quot; (Arista)</td>
<td>2313</td>
<td>+199</td>
<td>21</td>
<td>JANET JACKSON - &quot;Twenty Foreplay&quot; (A&amp;M)</td>
</tr>
<tr>
<td>2</td>
<td>BRANDY - &quot;Sittin' Up In My Room&quot; (Arista)</td>
<td>2223</td>
<td>+261</td>
<td>22</td>
<td>SHAWN STOCKMAN - &quot;Visions Of A Sunset&quot; (Polydor/A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td>R. KELLY - &quot;Down Low&quot; (Jive)</td>
<td>2219</td>
<td>+193</td>
<td>23</td>
<td>DEBORAH COX - &quot;Who Do U Love&quot; (Arista)</td>
</tr>
<tr>
<td>4</td>
<td>MOCNA - &quot;Before You Walk Out Of My Life&quot; (Rowdy/Arista)</td>
<td>1776</td>
<td>-24</td>
<td>24</td>
<td>GROOVE THEORY - &quot;Keep Tryin'&quot; (Epic)</td>
</tr>
<tr>
<td>5</td>
<td>SOLO - &quot;Where Do U Want Me To Put It&quot; (A&amp;M/Perspective)</td>
<td>1865</td>
<td>-50</td>
<td>25</td>
<td>BRIAN McKNIGHT - &quot;Still In Love&quot; (Mercury)</td>
</tr>
<tr>
<td>6</td>
<td>D'ANGELO - &quot;Lady&quot; (EMI)</td>
<td>1567</td>
<td>+329</td>
<td>26</td>
<td>TERRY ELLIS - &quot;Wherever You Are&quot; (eastwest/EEG)</td>
</tr>
<tr>
<td>7</td>
<td>FAITH EVANS - &quot;Soon As I Get Home&quot; (Bad Boy/Arista)</td>
<td>1433</td>
<td>-97</td>
<td>27</td>
<td>GERALD &amp; EDDIE LEVERT - &quot;Wind Beneath My Wings&quot; (eastwest/EEG)</td>
</tr>
<tr>
<td>8</td>
<td>IMMATURE - &quot;We Got It&quot; (MCA)</td>
<td>1337</td>
<td>+109</td>
<td>28</td>
<td>QUINCY JONES Introducing TAMIA - &quot;You Put A Move On My Heart&quot; (Quiet)</td>
</tr>
<tr>
<td>9</td>
<td>MARJAH CAREY - &quot;One Sweet Day&quot; (Columbia/CRG)</td>
<td>1332</td>
<td>-149</td>
<td>29</td>
<td>Yvette MICHELLE - &quot;Everyday &amp; Everynight&quot; (Loud/RCA)</td>
</tr>
<tr>
<td>10</td>
<td>XSCAPE - &quot;Do You Want To&quot; (So So Def/Columbia/CRG)</td>
<td>1325</td>
<td>+157</td>
<td>30</td>
<td>MONTAFH - &quot;I Miss You&quot; (Uptown/MCA)</td>
</tr>
<tr>
<td>11</td>
<td>JODECI - &quot;Love U 4 Life&quot; (MCA)</td>
<td>1283</td>
<td>-23</td>
<td>31</td>
<td>RANDY CRAWFORD - &quot;Give Me The Night&quot; (Warner Bros.)</td>
</tr>
<tr>
<td>12</td>
<td>2.PAC - &quot;California Love&quot; (Death Row/Interscope)</td>
<td>1271</td>
<td>+199</td>
<td>32</td>
<td>CHANTAY SAVAGE - &quot;I Will Survive&quot; (RCA)</td>
</tr>
<tr>
<td>13</td>
<td>TOTAL - &quot;No One Else&quot; (Bad Boy/Arista)</td>
<td>1219</td>
<td>+217</td>
<td>33</td>
<td>THE DOGG POUND - &quot;Let's Play House&quot; (Death Row/Interscope)</td>
</tr>
<tr>
<td>14</td>
<td>WHITNEY HOUSTON - &quot;Exhale&quot; (Snoop Dogg/Bootleg) (Arista)</td>
<td>1201</td>
<td>-12</td>
<td>34</td>
<td>SPEECH - &quot;Like Marvin Gaye Said&quot; (EMI)</td>
</tr>
<tr>
<td>15</td>
<td>KRIS KROSS - &quot;Trench Visits&quot; (Ruffhouse/Columbia/CRG)</td>
<td>1177</td>
<td>+129</td>
<td>35</td>
<td>XSCAPE - &quot;Who Can I Run To?&quot; (So So Def/Columbia/CRG)</td>
</tr>
<tr>
<td>16</td>
<td>JOE - &quot;All The Things Your Man Won't Do&quot; (Island)</td>
<td>1142</td>
<td>+293</td>
<td>36</td>
<td>PURE SOUL - &quot;Stairway To Heaven&quot; (StepSun)</td>
</tr>
<tr>
<td>17</td>
<td>L.L. COOL J - &quot;Hey Lover&quot; (Def Jam Recording Group)</td>
<td>1105</td>
<td>+31</td>
<td>37</td>
<td>JUNIOR MAFIA - &quot;Get Money&quot; (Big Beat/Atlantic)</td>
</tr>
<tr>
<td>18</td>
<td>ISLAND INSPIRATIONAL ALLSTARS - &quot;Don't Give Up&quot; (Island)</td>
<td>993</td>
<td>+63</td>
<td>38</td>
<td>FUGEES (Tranzlator Crew) - &quot;Fu-Gee-La&quot; (Ruffhouse/Columbia/CRG)</td>
</tr>
<tr>
<td>19</td>
<td>THE TONY RICH PROJECT - &quot;Nobody Knows&quot; (J/FOU/Arista)</td>
<td>981</td>
<td>+74</td>
<td>39</td>
<td>TONI BRAXTON - &quot;Let It Flow&quot; (Arista)</td>
</tr>
<tr>
<td>20</td>
<td>SOMETHING FOR THE PEOPLE - &quot;You want this party started&quot; (Warner Bros.)</td>
<td>975</td>
<td>+118</td>
<td>40</td>
<td>MICHAEL JACKSON - &quot;This Time Around&quot; (Epic)</td>
</tr>
</tbody>
</table>

Making Noise

The Regional View

west coast
Chantay Savage +80
"I Will Survive" (RCA)
Terry Ellis +36
"What Did I Do" (eastwest/EEG)
Pure Soul +33
"Stairway to Heaven" (StepSun)

southwest
Pure Soul +84
"Stairway to Heaven" (StepSun)
Chantay Savage +45
"I Will Survive" (RCA)
A Few Good Men +38
"Have I Ever" (Latface)

midwest
Pure Soul +84
"Stairway to Heaven" (StepSun)
Joe +70
"All The Things Your Man Won't Do" (Island)
D'Angelo +45
"Lady" (EMI)

mid-atlantic
Mary J. Blige +78
"Not Gon' Cry" (Arista)
Brandy +74
"Sittin' Up In My Room" (Arista)
Joe +64
"All The Things Your Man Won't Do" (Island)

southeast
D'Angelo +187
"Lady" (EMI)
Total +167
"No One Else" (Bad Boy/Arista)
Xscape +124
"Do You Want To" (So So Def/Columbia/CRG)

carolina/va
Silk +59
"Don't Rush" (Elektra/EEG)
Chantay Savage +55
"I Will Survive" (RCA)
Mary J. Blige +41
"Not Gon' Cry" (Arista)
On-line by Quincy McCoy

Feel Good Radio

Robin Breedon is back in Washington, D.C., and her impact in the marketplace will be felt very shortly. She’s been recruited back to town by her old friends at WPYC-FM to do the morning show and part of afternoon drive on their sister station. WPYC/AM 1580. The AM has recently flipped from an all Rap music format to what Breedon calls “feel good radio. On the morning show, I play adult music. The hits like Mariah, Whitney, Boyz II Men, with one or two gospel or inspirational songs an hour. Breedon says “And I do what I do best—deal with issues. Getting people registered to vote, helping the homeless, helping people get financial aid for their children’s educations—it’s informative, empowering radio.”

Another central part of Robin Breedon’s morning shows are motivational interviews with celebrity guests or newsmakers, called Expansions. The short version of Expansions (2 minutes) runs in morning drive. In the afternoon show, (4 p.m.-6 p.m.), she runs the entire interview, packaged with adult music. “Now is the first time that I can really do feel good radio because the music is also as positive as the messages I’m delivering,” says Breedon. “It’s difficult to try and save souls and motivate people between Snoop Dog records. My style of radio is designed to make a positive impact in the community.”

Breedon has been making an impact since she entered radio back in 1988. Prior to that, she hosted a show on Black Entertainment Television and an entertainment magazine television show on channel 52 in Washington. She also had been a rep for all three major television networks. I wanted to syndicate my entertainment reports on radio stations nationally, and WPYC/AM was one of the first places I sent my tape,” remembers Breedon. Two days later she was part of the morning show. After a 90 day tryout, which resulted in an increase in ratings, she was offered a one year contract. “I was just what WPYC was looking for, a black woman who could draw other females, who was known, and who knew the marketplace,” says Breedon. “I had never been on the radio before, but I knew the music from doing the music video show.” In two months, the show was top five, but Breedon was still not satisfied. Something was missing. “I noticed that all we did was play music, introduce songs, and give away concert tickets. My background was news and public affairs, I instinctively knew we should be doing more for the community.”

This discontent ultimately led to Breedon winning the American Women in Radio and Television Award for her series, Nobody Asked Me. “I began asking everyday people about the problems that they were facing. Problems like drug addiction, AIDS, homelessness, runaways, and spousal and sexual abuse,” she says. “The station was a little skeptical at first about airing this series, but the public reaction was enormous, positive, and people started listening to the station for community content as well as the music. We were becoming plugged in!”

Breedon continued her assault on the neighborhoods with more community projects. She organized coat drives and offered books not bullets to kids as part of her Operation Peace street parties. “What Nobody Asked Me did was get the people who were living through these problems, not the politicians. We let the people talk who these problems directly affected and asked them what they thought could be done to save lives and their neighborhoods,” says Breedon.

As good as Breedon is feeling about her new job at WPYC AM 1580, she is still keeping a watchful eye on the state of Urban radio. “I’m worried about the bad effect deregulation could have on us,” Breedon warns. “I think it’s had for talent, listeners, and advertisers. Less competition means lower pay and higher rates. I think it belittles the industry by not keeping it as sharp and competitive as it can be.” —Q

Urban Workshop

Great Breaks

E very time your jocks turn on a microphone, their purpose should be to inform, entertain, or sell. “One thought per break” is still the best advice you can give an air-personality. Listeners can only absorb a single message at a time. Too much talk sounds like mumbling and leads to dial-switching. All breaks should be concise and should utilize the most descriptive language possible.

Basically, the job of a jock is to give the listeners a reason to stay tuned in and lead them into the next quarter hour. Let’s take a closer look at the three key areas and how they can help your jocks have great breaks.

INFORMATION BREAKS

This content deals with the basics time, weather, news, and traffic. Depending on the daypart, this information is what people want to hear. Getting to work on time, what to wear, or how to avoid an accident is vital information for your listeners. The right amount of pre-selling and a consistent pattern of payoff will make your station a regular part of their life.

ENTERTAINMENT BREAKS

This is the fun stuff. Jokes, skits, or bits all must be set up and pre-sold before the payoff. The same goes for human interest stories, interviews, and even contests. Find creative ways to tease and pre-sell before execution. Some of the best examples of this can be found on the Howard Stern Show. Stern will tease his listeners for hours before he gives them the bit. He leads them on with just enough information to keep them intrigued and unable to turn off the radio.

SELLING BREAKS

Promoting ahead to the next fifteen minutes (vertical promos), or cross-promoting an event for the following day (horizontal promos), is the essence of good jocking. Air personalities who execute breaks with creativity and passion give the station a higher caliber sound. —Q

ROOTS: Edward Kennedy

Ellington was born in Washington, D.C., on April 20, 1899. Called “Duke” because of his impeccable style and manners, he dropped out of high school and formed a band, the Washingtonians, in 1918. In 1923, he moved to New York and wrote his first musical score, Chocolate Kiddies.

ACHIEVEMENTS: Ellington gained his national reputation as a composer and big band leader during his five-years stint at Harlem’s Cotton Club between 1927 and 1932. During this time, Ellington and his band also began performing in black-oriented movies such as Black and Tan (1927), Check and Double Check (1930), and Cabin in the Sky (1943). In the ‘30s he produced records such as Harlem Air Shaft, Portrait of Bert Williams, and Bojangles. Ellington went on to write over 900 other musical compositions, including standards like “Mood Indigo,” “Satina Doll,” and “Sophisticated Lady,” making him the most prolific American composer of all time.

In the ‘60s and ‘70s, Ellington toured Africa and the Middle, Far East as musical ambassador for the U.S. State Department. Ellington once observed, “The common root of our music comes from Africa. That’s the pulse; the African pulse. It’s all the way back from what they first recognized as the old slave chants and up through the blues, jazz, and up through rock and the avant garde. And it’s all got the African pulse.” —Q
In 1971, The Persuaders gave you a №1 R&B Single...

In 1996, it's H-Town featuring Shirley Murdock... destined for №1 again!

On Your Desk Now.
An audience reach of 5 million listeners.

Produced by Roger Troutman.
The second single from the album, Music From The Motion Picture: A Thin Line Between Love & Hate.


http://www.wbr.com/radio

Reggae at the Seminar

"Big up" to GAVIN for introducing Reggae sessions at this year's Gavin Seminar in Atlanta, Georgia. I've organized two panels to specifically address the concerns and questions of those in the reggae community, and I look forward to seeing all of you there. I think it's a great opportunity for everyone to learn about the goals and barriers we face in the 90s.

On February 9th at 1 p.m., come join us live and direct as we "Link Up Inna Reggae Style." In this panel, named for underground slang meaning "getting together for communication, sharing resources, and problem solving," we'll cover a variety of issues, including how this new Gavin Reggae column and the reggae music industry can best serve each other. We'll also question whether there's room for reggae music in top 40 rotation, and why we're still crying broke when it comes to reggae promotions. A diverse circle of panelists will include Vivian Scott, VP of Epic/550 Music who developed national promotional packages for reggae recording artists Shabba Ranks, Patra, and Vicious. We will also be joined by the man known for introducing reggae dancehall compilations to American labels, Murray Elias (Priority Records). On the radio tip for the DJ duo Paul Lewis and DJ John of WWEE-Lithonia and Jason Walker of WRAS Atlanta. Marketing Coordinator Teresa Alzon (Ras Records), James Gorin (VP Records), and Nelson Bayones (Signet) will represent the independent label viewpoint.

On February 10th, "The Reggae Artist Side of the Coin" gives artists a chance to talk about their experiences and personal achievements. In a roundtable talk show format, we'll ask questions like "Is reggae music moving too fast and far away from its roots?" and "Is radio ready for hardcore reggae and ragga/muffin hip-hop?" This panel will be moderated by on-air personality Pat McKay, who hosts a weekly reggae show on WNNY-New York that is also simulcast on WIRE-FM, Jamaica (this broadcast is temporarily on hold). Panelists include the spiritual Luciano (Island Jamaica), ragga/muffin man Cutty Ranks (Priority Records), Mad Lion (Nervous), Beem Man (Island). Lukie D (Down Sound), Lady Lee (Urban Street), and finally, straight from Yardie (Jamaica), one of the original members of Black Uhuru, Michael Rose (Heartburn).

We all know that reggae music has always depended on underground clubs and college radio to expose and break new rhythms. Yet after almost 25 years, we're still struggling for broader respect and a place among the mainstream media. It's frustrating to find ourselves so close to our goals yet still so far away from achieving them. With these panels, we hope to answer and solve some of the most important issues and concerns facing the future of reggae music.

A SPECIAL SHOWCASE

While you're in Atlanta, don't miss the Bob Marley Birthday Tribute being held February 10 at the Scorpions Entertainment Club. The show will feature performances by Cutty Ranks, Red Fox, Moja Nya, Lady Lee, Luckie D, and other surprise guests. Gavin Seminar badges will be accepted before 11 p.m., and a vanpool (in front of the hotel) will carry you to the club starting at 9 p.m.
CELEBRATE BLACK HISTORY MONTH WITH HEARTBEAT REGGAE

BURNING SPEAR

RASTA BUSINESS
"SUBJECT IN SCHOOL" - BURNING SPEAR STEPS INTO THE CLASSROOM FOR A LESSON IN BLACK HISTORY. CHECK OUT THIS EXCELLENT TRACK FROM THIS YEAR'S GRAMMY NOMINATED RASTA BUSINESS ALBUM AND REQUEST THE BRAND NEW VIDEO OF "SUBJECT IN SCHOOL" ON YOUR FAVORITE VIDEO SHOWS. RESPECT TO THE RESPECTED!

MICHAEL ROSE

"SHORT TEMPER" - IMITATED BUT NEVER DUPLICATED. MICHAEL ROSE, FORMER FRONT-MAN OF BLACK UHURU, HAS SOME WORDS OF ADVICE FOR HOT HEADED YOUTH. "FEDERAL SENTENCE IS HARD AND HEAVY"

BE YOURSELF

ALSO, KEEP YOUR EYES OUT FOR THE NEXT SINGLE AND VIDEO, "RUDE BOYS (BACK IN TOWN)" FROM THE NEW MICHAEL ROSE ALBUM, BE YOURSELF.

EVERTON BLENDER

LIFT UP YOUR HEAD
"LIFT UP YOUR HEAD" - THE LATEST SMASH SINGLE FROM JAMAICA'S CONSCIOUS VOICE BLENDER GIVES HOPE TO THE HOPELESS IN THIS TRULY UPLIFTING SINGLE AND VIDEO FROM THE ALBUM LIFT UP YOUR HEAD.

FOR MORE INFORMATION CONTACT:
HEARBEAT RECORDS
PO BOX 483, CAMBRIDGE, MA 02140-0483
PHONE: 617-495-0200 FAX: 617-495-0201
EMAIL: DAMEJOHNSON@MOST.COM
http://www.heartbeatrecords.com

15 years of peace & love
in the dancehall
Pat McKay, WRTN-New York

As I mentioned earlier, Pat McKay will be moderating "The Reggae Artist Side of the Coin" at this year's Gavin Seminar. Here's your chance to meet Pat and learn a little about this remarkable woman.

BACKGROUND: Born in New York City and raised by parents of Jamaican descent, at the age of nine, Pat attended school in Jamaica. She returned to the U.S. to complete high school in New York. In 1982, she attended college in Bark and Ovetind, Ohio, and began working for her school's radio station. Pat remembers being convinced to try radio by her colleagues. "Some friends of mine insisted that I go to radio," she says, "because I had a collection of music and was knowledgeable enough to do a show."

FAVORITE ARTISTS: Buju, Shaggy, Shabba, Supercat, Jack Radics, Luciano, Lady Saw, Nadine Sutherland, Jr. Reid, Dennis Brown, Barrington Levy and more.

EARLY HIGHLIGHTS: In 1979, she began hosting live reggae shows at Negril, a club in New York's West Village. Pat remembers meeting many "people who have withstood the test of time: Big Youth, Steel Pulse, Meditations, Black Uhuru, and Bob Marley & the Wailers used to hang out there."

ENTERING COMMERCIAL RADIO: After 4-years of college radio, Pat began working in commercial radio in 1986 at WHRS-New York, a small commercial station which no longer exists. It broadcast a small frequency out of Flushing, Brooklyn. Then I went to work for WRTN with Ken Williams, who was [eventually] really important to bringing me on the air at WHRS." In 1991, Pat started hosting a show called the Reggae House Party with Bobby Hendes on WBNZ. That show lasted for three years before being unceremoniously canceled. McKay currently works at WRTN, which recently began a live simulcast with Irie-FM (a Jamaican station) every Saturday night. Even though the simulcast has been temporarily postponed, Pat describes the show as exciting. "It was like the United States versus Jamaica, it was a literal clash every Saturday night, and it was also very heavily listened to, industry-wise."

PLAYING ARTISTS OLD AND NEW: "On WRTN, we play every sound that reggae has to offer. The description of reggae is a continuing process, its an evolution. Reggae is really representative of the healing spirit, so therefore, it must be very diverse. There's a big difference between playing artists like Bob Marley, Jack Radics, and Diana King. I generally tend to lean towards supporting music that is made here. The music is chosen with several things in mind, I consider quality, and also like to represent what's happening in the U.S. by focusing on young producers and artists."

LYRICAL CONTENT: "There is always going to be a concern about lyrical content, and in some cases, it's warranted. But if something is lyrically basic, and the rhythm is awesome, and the chanting is awesome, I'll play it. This music can be representative of your heartbeat and commentary on important social issues and songs about love are all included in reggae music now. Popular reggae music is tending to be more spiritually oriented. It's music about Jah, progress, stepping up in life and unity, and respecting women—those are the trends. If they're really feeling in their heart what they say from their personal experience, then there's only cause to feel positive, there's nothing negative about it at all. If it's a sincere aspiration, then we can't question it any further than that."

REGGAE IN ALL FORMATS: "I think that Commercial radio needs to be more informed about reggae music. Reggae music needs to be included in regular rotation, and even if your format is Adult Contemporary, there is reggae that does work. There are vocalists in reggae that can be included in almost every format, from A/C to Top 40—and especially Urban radio. You can't sit in an office and program contemporary music. New and good music is born on the streets."

MOVING THE MUSIC FORWARD: "With the knowledge that Jamaica produces more music per capita than any other country in the world, I don't know how much more reggae music can do [to be recognized and respected]. I think the next step is for people in positions of power to take the chance and invest in this music, whether it be airplay or getting artists together to represent a label. Reggae music is very productive and prolific. This country really needs to invest in reggae, because this music is what kids really want to hear. It's time that reggae music be treated as the powerful entity that it is. People need to stop ripping and running. Its worthy of an investment. "With or without the corporations of the American recording industry, reggae has thrived and will continue to do so. But if there were more of an investment made by the American recording industry, every body would be better off, because the message is positive and the intentions are progressive."
THE MESSAGE IS CLEAR

Lukie D
“USE TA BE MY GIRL”

Numba 1 Numba 2 Numba 3

INNA RUBA DUB STYLE

DOWN SOUND
RECORDS
KINGSTON LOS ANGELES

FILET OF SOUL
Now Being Served:

20 SONGS ON 2 CDS

While I’m Alone
Lady Of Magic
Workin’ Together
Golden Time Of Day
Feel That You’re Feelin’
Lovely Inspiration
Southern Girl
Joy And Pain
Happy Feelings (Live)
Reason
Running Away
Before I Let Go
Love Is The Key
Never Let You Down
I Wanna Thank You
Your Own Kind Of Way
Back In Stride
Too Many Games
I Wanna Be With You
When You Love Someone

2 NEW VOLUMES OF CLASSIC SLOW JAMS

Featuring:
CON FUNK SHUN
ENCHANTMENT
NATURAL FOUR
RENE & ANGELA
SHALAMAR
SKYY
TEDDY PENDERGRASS
and others...

ALSO AVAILABLE IN STORES

The Timeless Collection
Vol. 5

Vol. 6

© 1996 The Right Stuff
a label of the EMI Records Group
Cheryl Wheeler - Mrs. Pinocci's Guitar (Philo)
Mike Henderson - The Edge of Night (Dead Reckoning)
Emmylou Harris - Wrecking Ball (Elektra/Asylum)
Cheryl Wheeler - It's A Hog Groove! (Upstart)
Son Volt - Trace (Warner Bros.)
Dead Man Walking - Soundtrack, Various Artists (Columbia/CRG)
Maura O'Connell -
Nashville Bluegrass Band - Unleashed (Sugar Hill)
Wayne Hancock - Thunderstorms And Neon Sign (Deja Disc)
Asleep At The Wheel - The Wheel Keeps Rolling On (Capitol Nashville)
Jim Lauderdale - Every Second Counts (Atlantic)
Twisted Willie - A Tribute to Willie Nelson...Various Artists (Justice)
Loudon Wainwright III - Grown Man (Charisma)
Whiskeytown - Faithless Street (Mood Food)
Tom Russell - The Rose Of The San Joaquin (HighTone)
Ilird Tyme Out - Letter To Home (Rounder)
Bruce Springsteen - The Ghost of Tom Joad (Colurrbia/CRG)
Golden Smog - Down By The Old Mainstream (Rykodisc)
Chris Jagger - Rock The Zydeco (Curb)
Catie Curtis - Truth From Lies (Guardian)
Jorma Kaukonen - The Land Of Heroes (American Heritage)
Cigar Store Indians - Cigar Store Indians (Landslice)
Terry Allen - Human Remains (Sugar Hill)
Dar Williams - Mortal City (Razor & Tie)
John Hiatt - Walk On (Capitol)
Chesapeake - Full Sail (Sugar Hill)
Joleen (11)
John Moen (9)
Replum (15)
The Subdues (14)
Terry Allen (8)
Drowned (7)
Most Added
Fred Eaglesmith (15)
The Subdues (14)
Joleen (11)
Terry Allen (8)
John Moen (7)
Hugh Moffatt (7)
The Monte Carlos (7)
Christine Kane (7)
Top Tip
Fred Eaglesmith - Drive-In Movie (Vertical)
From the house of Bluewater music comes the Vertical imprint debut of Fred Eaglesmith. Filled with inquisitive songwriting and fine acoustic production, be sure to check out "I Like Trains," "Wildly Than Her," and the title track. Debuts at #30 this week.
Record to Watch
The Subdues - Primitive Streak (High Street)
It's no secret I love this band, and you will too once you savour a sample of their fourth release: 'Caved In Stone' and "Faraway Girl" should do the trick for starters. Look for this one to be a monster.

Americana Inroads by Rob Bleistein
Morrissey Writes Outside the Song

Rounder recording artist Bill Morrissey (left), who'll be making a special appearance at the Americana Awards Luncheon (February 10), is embarking on a national tour with a new piece of work under each arm. Along with Morrissey's new album, You'll Never Get To Heaven, which will be released in April, he is the proud author of his first novel, Edson. Published by the Knopf division of Random House, Edson centers around a traveling musician from a New Hampshire mill town who's returned home after twenty years, a failed marriage, and a loss of self-confidence.

After his last release, Night Train, Morrissey found the time on the road to pursue the writing of Edson. "I had always wanted to write fiction," Morrissey says, "but never had anything, I spent a year and a half writing the novel on the road, and I hadn't written a song during that period, which is a very weird feeling. But I put everything I had into the book, turned it in to my editor, and Knopf accepted it."

Writing the book on the road came much easier than songwriting does to Morrissey under those circumstances. "I'm still trying to figure that one out. I get ideas for songs on the road, or a melodic phrase or something, but I can't sit-down in a hotel room and write a whole song. Maybe it's because the novel didn't have to rhyme. With the book, I was able to keep the continuity going. It's like one long story as opposed to a short verse. Songs are like sprints and the novel is like a marathon."

The similarities between author and character often lead to the reader of a book or listener of a song to determine a sense of autobiography. When asked about this subject, Morrissey says, "I'm hoping that doesn't happen too much with the book, although I already kind of see it happening. People do it with my songs because I write in the first person often, but with fiction you're somewhat removed, and Edson is in the third person. The book's protagonists, Henry Corvine, and I have gone through the same things, but we're not the same person."

The only correlation between Morrissey's new book and album, however, is the release date. Morrissey will be doing a book tour and readings during the afternoons of his club engagements. Look for him at a Borders Books and Music near you very soon, and be sure to catch his performance and book signing at the Gavin Seminar.

Gilmore's Braver Newer World

Elektra recording artist Jimmie Dale Gilmore has just completed Braver Newer World, his new album produced by T-Bone Burnett. After a year away from the Austin music scene, Gilmore returns with the Treat Me Like a Saturday Night tour of Austin, performing at eight of his favorite haunts in eleven days from February 29-March 10. Tapped as opening acts are artists including Charli Cobson, Toni Price, the Detractors, Loose Diamonds, Jesse Dayton, Christine Albert, and Bruce Robison. Braver Newer World hits the streets in May.

Chartbound

16 Horsepower (A&M)
Kate Brislin & Kathy Mof - Dropped: #34 Riders In The Sky, #35 Did 97's, #39 Tracy Chapman, #40 Brother Boys.
Larry Crane (SJR)
Fatt (Rounder)
The Subdues (High Street)
John McEuen (Vanguard)
The Cat Mary (Orchard MCR)
Jo Carol Pierce (Monkey Hill)
Americana Picks

JOLENE
Hell's Half Acre
(Ardent)

The long-awaited full-length debut album from Jolene has finally arrived, and alive on arrival it is. With one boot firmly planted in roots-rock, and the other dangling with multiple musical influences, Jolene delivers a plate full of spicy, twang-infested, roof-rattlin' numbers. Fronted by North Carolina natives John Crooke and Dave Burris, Jolene, named after the Dolly Parton song, are firmly entrenched in the sentiment of the South's musical history and roots, but live in the netherworld between traditional country and alternative rock. In other words, they're right at home here at Americana. "Alongside" is a perfect example of Jolene's unique blend of lyrical and instrumental finesse. "I Read What You Wrote Today" is a touching look at how a relationship can continue to flourish on levels previously unknown, and features Kim Richey on harmony and duet vocals. "In My House" and "Esseola 181" both hark upon the band's Appalachian roots, while "Job" is a Bakersfield-esque take on when a partner becomes a boss. "China Card" rocks hard with political pawns in mind, and "Skyliners" is the band's reaction to having to deal with their misguided statesman Jesse Helms. The closing "Floatplane Notebooks" is a take on author Clyde Edgerton's novel, and is done with a tranquil beauty. Hell's Half Acre should ensure Jolene's place in heaven.

HUGH MOFFATT
The Life of a Minor Poet (Watermelon)

Keep true to your heart and muse and sure enough, the world will catch up to you. That certainly seems to be true in the case of Hugh Moffatt. A well-traveled troubadour from Fort Worth, who's been a Nashville resident for many years, Moffatt has a rich voice that strikes one immediately with the honest convictions of his composing talent. Moffatt's style is simple yet distinctive, and on Minor Poet, you get a healthy smattering of it. "Somewhere Among the Briars" is a classic Moffatt song, seeking out the best of a not-so-great situation. "The Old Days" is a warm look back, and features a duet vocal from the deep, Haggard-like pipes of Martin Delby. The opening "New Moon Night" is a great showcase for Moffatt's smooth vocal, something which obviously runs in the family (Hugh is Katy Moffatt's brother). Recorded at the famed Enactron Truck with Donivan Cowart at the helm, Moffatt's made one majorly enjoyable work with Minor Poet.

FIVE TEXANS & A WANNABE

It's smiles all around at the Kerrville Music Awards, where Sugar Hill artist Robert Earl Keen took home four awards. Shown celebrating (left to right) are: GAVIN's Rob Bleustein, Keen, the KFAN managing team of Jay and Jan Fritz, KFAN PD J.D. Rose and his fiancee Jennifer Ware. (photo by Ken Schmidt)

THE S U B D U D E S

"The subdudes are the epitome of Americana, blending R&B, folk, country and rock 'n' roll to create a sound of their own — that you can't compare to anyone else. Truly one of the country's unique bands."

— Dallas Dobro, Master of Ceremonies, Strawberry Music Festival

GAVIN AMERICANA:
MOST ADDED!
RECORD TO WATCH!
CHARTBOUND!
### Gavin A/C

#### Adult Contemporary

<table>
<thead>
<tr>
<th>EW</th>
<th>Weeks</th>
<th>Reports</th>
<th>Adds</th>
<th>SPMIS</th>
<th>TREND</th>
<th>27+</th>
<th>27+</th>
<th>14+</th>
<th>7+</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>217</td>
<td>3</td>
<td>5606</td>
<td>+352</td>
<td>106</td>
<td>52</td>
<td>38</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>16</td>
<td>194</td>
<td>0</td>
<td>5504</td>
<td>-298</td>
<td>117</td>
<td>40</td>
<td>32</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td>214</td>
<td>4</td>
<td>5476</td>
<td>+340</td>
<td>95</td>
<td>61</td>
<td>35</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>217</td>
<td>8</td>
<td>5232</td>
<td>+938</td>
<td>77</td>
<td>70</td>
<td>51</td>
<td>15</td>
</tr>
<tr>
<td>5</td>
<td>15</td>
<td>178</td>
<td>0</td>
<td>4586</td>
<td>-443</td>
<td>87</td>
<td>42</td>
<td>34</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>16</td>
<td>182</td>
<td>5</td>
<td>4446</td>
<td>+70</td>
<td>88</td>
<td>36</td>
<td>27</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>15</td>
<td>199</td>
<td>0</td>
<td>4150</td>
<td>-475</td>
<td>72</td>
<td>41</td>
<td>42</td>
<td>14</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>170</td>
<td>0</td>
<td>4132</td>
<td>-231</td>
<td>76</td>
<td>39</td>
<td>35</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>169</td>
<td>4</td>
<td>4127</td>
<td>+493</td>
<td>71</td>
<td>49</td>
<td>30</td>
<td>18</td>
</tr>
<tr>
<td>10</td>
<td>70</td>
<td>151</td>
<td>7</td>
<td>4683</td>
<td>+425</td>
<td>78</td>
<td>40</td>
<td>23</td>
<td>9</td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>156</td>
<td>2</td>
<td>3794</td>
<td>-115</td>
<td>62</td>
<td>44</td>
<td>31</td>
<td>18</td>
</tr>
<tr>
<td>12</td>
<td>10</td>
<td>167</td>
<td>3</td>
<td>3749</td>
<td>+382</td>
<td>49</td>
<td>54</td>
<td>39</td>
<td>23</td>
</tr>
<tr>
<td>13</td>
<td>20</td>
<td>134</td>
<td>0</td>
<td>3369</td>
<td>-225</td>
<td>63</td>
<td>23</td>
<td>32</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>6</td>
<td>138</td>
<td>8</td>
<td>3197</td>
<td>+412</td>
<td>44</td>
<td>49</td>
<td>30</td>
<td>13</td>
</tr>
<tr>
<td>15</td>
<td>10</td>
<td>166</td>
<td>24</td>
<td>3184</td>
<td>+691</td>
<td>32</td>
<td>41</td>
<td>40</td>
<td>35</td>
</tr>
<tr>
<td>16</td>
<td>18</td>
<td>113</td>
<td>2</td>
<td>3157</td>
<td>+72</td>
<td>64</td>
<td>27</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>17</td>
<td>15</td>
<td>151</td>
<td>11</td>
<td>2966</td>
<td>+433</td>
<td>27</td>
<td>40</td>
<td>33</td>
<td>26</td>
</tr>
<tr>
<td>18</td>
<td>10</td>
<td>127</td>
<td>8</td>
<td>2882</td>
<td>+374</td>
<td>29</td>
<td>37</td>
<td>41</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>5</td>
<td>142</td>
<td>17</td>
<td>2615</td>
<td>+604</td>
<td>19</td>
<td>41</td>
<td>38</td>
<td>31</td>
</tr>
<tr>
<td>20</td>
<td>14</td>
<td>111</td>
<td>7</td>
<td>2610</td>
<td>+266</td>
<td>40</td>
<td>32</td>
<td>24</td>
<td>14</td>
</tr>
<tr>
<td>21</td>
<td>20</td>
<td>115</td>
<td>5</td>
<td>2595</td>
<td>+43</td>
<td>34</td>
<td>39</td>
<td>32</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>20</td>
<td>84</td>
<td>1</td>
<td>2369</td>
<td>+68</td>
<td>48</td>
<td>18</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>23</td>
<td>11</td>
<td>129</td>
<td>7</td>
<td>2312</td>
<td>+154</td>
<td>18</td>
<td>26</td>
<td>53</td>
<td>28</td>
</tr>
<tr>
<td>24</td>
<td>12</td>
<td>121</td>
<td>2</td>
<td>2285</td>
<td>+27</td>
<td>16</td>
<td>39</td>
<td>42</td>
<td>20</td>
</tr>
<tr>
<td>25</td>
<td>10</td>
<td>105</td>
<td>3</td>
<td>2205</td>
<td>+18</td>
<td>30</td>
<td>22</td>
<td>38</td>
<td>13</td>
</tr>
<tr>
<td>26</td>
<td>5</td>
<td>126</td>
<td>6</td>
<td>2158</td>
<td>+289</td>
<td>14</td>
<td>23</td>
<td>58</td>
<td>25</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>91</td>
<td>0</td>
<td>2088</td>
<td>-215</td>
<td>29</td>
<td>26</td>
<td>18</td>
<td>7</td>
</tr>
<tr>
<td>28</td>
<td>15</td>
<td>98</td>
<td>0</td>
<td>1912</td>
<td>-964</td>
<td>17</td>
<td>27</td>
<td>34</td>
<td>17</td>
</tr>
<tr>
<td>29</td>
<td>54</td>
<td>79</td>
<td>0</td>
<td>1819</td>
<td>-89</td>
<td>27</td>
<td>18</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>30</td>
<td>6</td>
<td>102</td>
<td>16</td>
<td>1809</td>
<td>+269</td>
<td>10</td>
<td>28</td>
<td>37</td>
<td>24</td>
</tr>
<tr>
<td>31</td>
<td>5</td>
<td>105</td>
<td>11</td>
<td>1772</td>
<td>+296</td>
<td>12</td>
<td>25</td>
<td>35</td>
<td>30</td>
</tr>
<tr>
<td>32</td>
<td>3</td>
<td>117</td>
<td>47</td>
<td>1709</td>
<td>NEW</td>
<td>6</td>
<td>20</td>
<td>42</td>
<td>44</td>
</tr>
<tr>
<td>33</td>
<td>27</td>
<td>62</td>
<td>0</td>
<td>1574</td>
<td>+48</td>
<td>27</td>
<td>12</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>34</td>
<td>11</td>
<td>82</td>
<td>0</td>
<td>1484</td>
<td>+114</td>
<td>9</td>
<td>25</td>
<td>32</td>
<td>15</td>
</tr>
<tr>
<td>35</td>
<td>10</td>
<td>68</td>
<td>0</td>
<td>1481</td>
<td>-457</td>
<td>16</td>
<td>22</td>
<td>44</td>
<td>5</td>
</tr>
<tr>
<td>36</td>
<td>9</td>
<td>80</td>
<td>5</td>
<td>1318</td>
<td>+201</td>
<td>5</td>
<td>22</td>
<td>31</td>
<td>18</td>
</tr>
<tr>
<td>37</td>
<td>14</td>
<td>66</td>
<td>0</td>
<td>1253</td>
<td>-607</td>
<td>14</td>
<td>17</td>
<td>16</td>
<td>18</td>
</tr>
<tr>
<td>38</td>
<td>5</td>
<td>69</td>
<td>8</td>
<td>1228</td>
<td>NEW</td>
<td>11</td>
<td>15</td>
<td>25</td>
<td>15</td>
</tr>
<tr>
<td>39</td>
<td>9</td>
<td>68</td>
<td>5</td>
<td>1213</td>
<td>+184</td>
<td>9</td>
<td>13</td>
<td>34</td>
<td>13</td>
</tr>
<tr>
<td>40</td>
<td>3</td>
<td>81</td>
<td>19</td>
<td>1163</td>
<td>NEW</td>
<td>2</td>
<td>14</td>
<td>34</td>
<td>31</td>
</tr>
</tbody>
</table>

**Total Reports This Week:** 248

**Last Week:** 236

---

**Recording to Watch**

TRISHA YEARWOOD  
"On A Bus To St. Cloud"  
(MCA)

*Hey! This one is almost too good to be just a hunch. Leave the drivin' to us.*

**Top Tip**

SOPHIE B. HAWKINS  
"Only Love"  
(Columbia/CRC)

*Sophie is already further up the ladder with this single after two weeks than she was with "As I Lay Me Down" in six months.*

---

**Most Added**

AMY GRANT (47)  
SOPHIE B. HAWKINS (35)  
THE CORRS (30)  
*MARTIN PAGE (29)  
*JIM BRICKMAN (29)
CHYNNA PHILLIPS

remember me

The new single from the album
NAKED AND SACRED

February 5th impact date

Produced by Rick Nowels  Management: C. Winston Simone
The week's top chart debut, as pre-
mored than 1.5. But it lags in plays per station by
has as many stations as Seal, (217),
week old "Jesus to a Child" already
Spincrease. George Michael's
moved in on the strength of a +352
today, when Seal's "Don't Cry"
47 2 501 +233 PRETENDERS - Angel Of The Morning (Reprise/Warner Bros.)
38 5 622 +92 BONNIE RAITT - Burning Down The House (Capitol)
15 15 501 +233 PRETENDERS - Angel Of The Morning (Reprise/Warner Bros.)
37 13 504 +194 NIGHT RANGER - Precious Time (Drive)
34 2 429 +70 Dleta ADAMS - Never Know Love (Mercury)
33 5 717 +155 COLLECTIVE SOUL - The World I Know (Atlantic)
33 1 437 +88 CHRIS ISAAK - Graduation Day (Rykodisc/Elektra)
30 2 373 +327 * THE CORRS - The Right Time (43/LaS/A)nl
29 2 447 +50 MEAT LOAF - Not A Dry Eye In The House (MCA)
25 7 416 +103 SMASHING PUMPKINS - 19 (Virgin)
25 1 322 +43 SPIRO CYRA - Fire Time To Explain (GRP)
23 3 342 +55 Nanci Griffith - Time of Convenience (Elektra/EG)
23 10 231 +107 JESSICA - Slave Angels (Moonridge)
22 1 407 -14 ALANIS MORISSETTE - Hand In My Pocket ( Maverick/Reprise)
21 9 408 +150 BoDeans - Close To Free (Reprise)
18 7 170 +70 CELINDA PINK - Unchained (Step One)
16 7 149 -88 * TRISHA YEARWOOD - On A Bus To St. Cloud (MCA)
15 6 214 +80 LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)
15 4 131 +34 BRUCE ROBERTS - Let Me Steal Your Heart (Atlantic)
13 11 120 +100 * DIANA ROSS - Voice of the Heart (Motown)
12 10 215 +192 * ACE OF BASE - Lucky Love (Atlantic)
12 12 161 +161 * ALANNAH MYLES - You Love Who You Love (Atlantic)
12 12 211 +211 * CELINE DION - Because You Loved Me (550 Music)
11 11 177 +177 * JACKSON BROWNE - Some Bridges (Elektra/EG)
10 2 69 +20 * SORAYA - Sudberry Island (Sony/Tower)

Continued from page 54
Radio Inc. which includes KLGN and
KKEX in Logan, as well as KCV and
KLCE, Blackfoot/Idaho Falls, Idaho. At WHFP-Benton Harbor, Mich.,
Dan Mason, most recently at
WKZO-Kalamazoo, Mich., has been
named PD.
Our congratulations to Jack Raymond,
WEIM-Fitchburg, Mass. on the pass-
ning of his father Sante Raymond
from congenital heart failure at the
age of 89.

THE MUSIC
"One Sweet Day" by Mariah Carey
and Boyz II Men held the top of the
chart from December 8 until today, when Seal's "Don't Cry"
moved in on the strength of a +352
Spincrease. George Michael's four-
week old "Jesus to a Child" already
has as many stations as Seal, (217),
but it lags in plays per station by
more than 1.5.
The week's top chart debut, as pre-
dicted last week, is Amy Grant's
"The Things We Do For Love," which
enters at #2 and has a Spincrease of
+832, second only to George
Michael's +938.
Last week's Record to Watch, the
Pretenders' "Angel of the Morning,"
picked up 15 more Adds this week.
The latest angels are
Michael's +938.
The week's top chart debut, as pre-
dicted last week, is Amy Grant's
"The Things We Do For Love," which
enters at #2 and has a Spincrease of
+832, second only to George
Michael's +938.
Last week's Record to Watch, the
Pretenders' "Angel of the Morning,"
picked up 15 more Adds this week.
The latest angels are
Michael's +938.
The week's top chart debut, as pre-
dicted last week, is Amy Grant's
"The Things We Do For Love," which
enters at #2 and has a Spincrease of
+832, second only to George
Michael's +938.
Last week's Record to Watch, the
Pretenders' "Angel of the Morning,"
picked up 15 more Adds this week.
The latest angels are
Michael's +938.
Chris Isaak “Graduation Day”

Gavin A/C: Up & Coming
33 stations 437 Spins

WAHR  WCKQ  WRCH
WFMK  KELI  KEZT

Bodeans “Closer To Free”

Gavin A/C: Up & Coming 21/9 • 408 Spins
Billboard Hotshot: D-38*
R&R: D-30*

KYSR  KSTZ  WROE
WQLH  WCKQ  WLBC

Theme from Party Of Five

Enya “Anywhere Is”

Gavin A/C: 36*
80 Stations 1318 Spins
R&R: 29* • 276 +33

WMT, Q100, WAHR, K103, WROE,
WMGN, KVYN, WDEF, WLQT, KLSY,
KQXT, WQLR, WWLI, etc.

Pretenders “Angel In The Morning”

Gavin A/C: Up & Coming 38/15
501 Spins

KVRY, WROE, WQTU, WCKQ, WMT, KFOR,
KEZT, KVYN, KOKO, WGMT, WFPS
S/P/W

SPINS PER WEEK PER STATION

<table>
<thead>
<tr>
<th>Song</th>
<th>SPINS PER WEEK PER STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEL AMITRI - Roll To Me (A&amp;M)</td>
<td>29.06</td>
</tr>
<tr>
<td>MARIAN CAREY - One Sweet Day (Columbia/CRG)</td>
<td>28.37</td>
</tr>
<tr>
<td>DEEP BLUE SOMETHING - Breakfast At Tiffany's (PainMaker/Interscope/AG)</td>
<td>28.20</td>
</tr>
<tr>
<td>Goo Goo Dolls - Name (Metal Blade/Warner Bros.)</td>
<td>27.94</td>
</tr>
<tr>
<td>Hootie &amp; The Blowfish - Time (Atlantic)</td>
<td>27.44</td>
</tr>
<tr>
<td>EVERYTHING BUT THE GIRL - Missing (Atlantic)</td>
<td>27.04</td>
</tr>
<tr>
<td>SEAL - Don't Cry (Ztt/Warner Bros.)</td>
<td>25.83</td>
</tr>
<tr>
<td>MADONNA - You'll See (Maverick/Warner Bros.)</td>
<td>25.76</td>
</tr>
<tr>
<td>ROD STEWART - So Far Away (Lava/Atlantic)</td>
<td>25.59</td>
</tr>
<tr>
<td>GIN BLOSSOMS - 'Till I Hear It From You (A&amp;M)</td>
<td>25.39</td>
</tr>
<tr>
<td>ELTON JOHN - Blessed (Island)</td>
<td>25.14</td>
</tr>
<tr>
<td>WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)</td>
<td>24.56</td>
</tr>
<tr>
<td>NATALIE MERCHANT - Wonder (Elektra/EEG)</td>
<td>24.42</td>
</tr>
<tr>
<td>SELENA - Dreaming Of You (EMI Latin/EMI Records)</td>
<td>24.32</td>
</tr>
<tr>
<td>MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG)</td>
<td>24.31</td>
</tr>
<tr>
<td>GEORGE MICHAEL - Jesus To A Child (DreamWorks/Gefen)</td>
<td>24.11</td>
</tr>
<tr>
<td>BLUES TRAVELER - Hook (A&amp;M)</td>
<td>23.57</td>
</tr>
<tr>
<td>JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)</td>
<td>23.51</td>
</tr>
<tr>
<td>MELISSA ETHERIDGE - I Want To Come Over (Island)</td>
<td>23.17</td>
</tr>
<tr>
<td>TAKE THAT - Back For Good (Arista)</td>
<td>22.95</td>
</tr>
<tr>
<td>SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)</td>
<td>22.74</td>
</tr>
<tr>
<td>THE BLENDERS - Let It Fall (Orchard Lane)</td>
<td>22.57</td>
</tr>
<tr>
<td>PETER CETERA - Faithfully (River North)</td>
<td>22.45</td>
</tr>
</tbody>
</table>

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

JIM BRICKMAN HITS BIG FIRST WEEK OUT!

Gavin A/C: #1 Up & Coming
1st week out 54/29
A Most Added with 634 Spins
R&R A/C: 26*-20*

by heart

Edge Management David Pringle 310.276.4409

© 1996 Windham Hill Records

Gavin February 9, 1996
“You Love Who You Love”

from Two if by Sea
Original Motion Picture Soundtrack

Radio Contacts: Gary Jay at TVT Records
tel 212.979.6410 fax 212.979.6489
or Tom Callahan 303.545.0232
Welcome to A/C

A/C Picks

CELINE DION
"Because You Loved Me (Theme from Up Close & Personal)"
(Sony 550 Music)

The combination of a Diane Warren song, produced by David Foster and sung by Celine Dion is unbeatable. Expect this to be the wedding song of '96. This is the kind of record that we just wonder how long it will take to get to Number One, not if it will get there. My guess is five weeks.

STING
"Let Your Soul Be Your Pilot"
(A&M)

Sting ventures into a soulful place with this gospel-tinted first single from the soon to be released album, Mercury Falling. The track employs a 70-voice choir for what must be Sting's most fully-involved production ever.

BONNIE RAITT
"Burning Down the House"
(Capitol)

Hard to imagine burning down a house in less than 3:15, but Raitt does it. This Talking Heads hit from 1983 still smokes, and Raitt & compa-

ACE OF BASE
"Lucky Love"
(Arista)

Here's a cheerful ditty from the multi-notch with this all-English celebration of the guilt-free moment that sometimes comes after all is said and done.

TEARS FOR FEARS
"Secrets"
(Epic)

The Roland Orzabal solo show continues in full force with this bold and emotional single that recalls the mighty and memorable pre-Epic epoch of Tears for Fears.

ZUCCHERO
"No More Regrets"
(A&M)

Italy's Michael Bolton turns it up a notch with this gospel-tinted first single from the soon to be released album, Mercury Falling. The track employs a 70-voice choir for what must be Sting's most fully-involved production ever.

BONNIE RAITT
"Some Bridges"
(Elektra)

It'll take more than bridges to span the gaps Raitt sings about in this turbulent tribute to the mean streets in his home town. He sings as though he's grateful not to have to deal with it daily and we quickly learn that his figurative flack jacket is just someone's smiling face.

Mark Edwards, WLIT, 150 N. Michigan Avenue #1135, Chicago, IL 60601; (312) 329-9002 FAX: (312) 329-0267

Whitney Houston, "Exhale (Shoop Shoop)"
(Rick Astley, "Hopelessly"

"I've Had) The Time of My Life"

"Some Bridges"

"Secrets"

"No More Regrets"

"Lucky Love"

"(I've Had) The Time of My Life"

"Some Bridges"

"No More Regrets"

"Lucky Love"

"(I've Had) The Time of My Life"

"Some Bridges"

"No More Regrets"

"Lucky Love"

"(I've Had) The Time of My Life"

"Some Bridges"

"No More Regrets"

"Lucky Love"

"(I've Had) The Time of My Life"

"Some Bridges"

"No More Regrets"

"Lucky Love"

"(I've Had) The Time of My Life"

"Some Bridges"

"No More Regrets"

"Lucky Love"

"(I've Had) The Time of My Life"

"Some Bridges"

"No More Regrets"

"Lucky Love"

"(I've Had) The Time of My Life"
The premiere single and video from his forthcoming new album Looking East. In stores and on tour February 13.
Inside Country by Cyndi Hoelzle

New York City no longer has a Country station. And even though we knew it was coming for a long time, even though in some ways it seems like it was time to pull the life-support system from WNYN, the reality is still sobering. The market with the largest Country music listenership in the nation has no Country station. You can find anything under the sun in Manhattan—from stores that sell nothing but shoe laces to restaurants that serve only organically-grown ribs, but if you're looking for fiddles and steel guitars, you'll have to look elsewhere.

As we reported in the Friday Fax, the air staff were given their pink slips last Friday. PD Chris Kampmeier still has a few months remaining on his contract. The last song played was Garth Brooks' "The Dance." Though the new format has not yet been revealed, most are betting on Dance/Crossover, which parent company Evergreen has had great success with at KMEL-San Francisco and KKB-T-Los Angeles.

The last time New York was without a Country station was almost 25 years ago and the death lasted nearly two years, from April 1971 when WJZ switched to rock, until February 1973, when WHN began to fly the Country banner.

"It's a sad day," says Michele Goldsworthy, producer of the Letterman show. "What happens when the life-support system from WYNY, the market with the largest Country market, with any format that's been driving in to work, and can no longer hear Country music on the radio—asks Hallam. "I'm afraid the perception will be: Country music is over."

The Country Music Association's Ed Benson is cautiously optimistic. "Agency decision-makers in New York are better educated about Country music than they used to be, but an extended period of time with no country music on the radio in New York is not going to be helpful," he says. "And the format change occurring during a little plateauing in our business right now is not good news. But look at the fact that Chicago just picked up its second Country station. It's really important for people to understand that this particular situation had absolutely nothing to do with Country music. It's impossible to imagine that a station in any market, with any format that's gone through as many changes in ownership and programmers as WNYN has in the last four years, could be successful."

"With all due respect to the people involved, it's my opinion that many errors were made by the different management and ownership of WNYN," concurs Hallam. "The fact is, they cried 'wolf' once too often for a cynical New York audience, and ran out of chances. I'm a native New Yorker, and believe there's no reason in the world that Country radio shouldn't get solid Arbitron ratings, period. Look at Minneapolis, Philadelphia, Hartford—look at every market that advertising execs, television bookers, and People editors are no longer exposed to Country music on the radio could have chilling effects. "What happens when the producer of the Letterman show is driving in to work, and can no longer hear Country music on the radio?"

The Country Music Association's Ed Benson is cautiously optimistic. "Agency decision-makers in New York are better educated about Country music than they used to be, but an extended period of time with no country music on the radio in New York is not going to be helpful," he says. "And the format change occurring during a little plateauing in our business right now is not good news. But look at the fact that Chicago just picked up its second Country station. It's really important for people to understand that this particular situation had absolutely nothing to do with Country music. It's impossible to imagine that a station in any market, with any format that's gone through as many changes in ownership and programmers as WNYN has in the last four years, could be successful."

"With all due respect to the people involved, it's my opinion that many errors were made by the different management and ownership of WNYN," concurs Hallam. "The fact is, they cried 'wolf' once too often for a cynical New York audience, and ran out of chances. I'm a native New Yorker, and believe there's no reason in the world that Country radio shouldn't get solid Arbitron ratings, period. Look at Minneapolis, Philadelphia, Hartford—look at every market that
We want the audience to know the music and the artists. America's MusicMakers in the middle of morning drive helps to get the job done for us."

Jim Robertson, GM
WOGK-FM, Gainesville/Ocala, FL

Few people have perfected their craft the way Bob Kingsley has. America's MusicMakers does an excellent job of focusing on the artists our listeners want to know about."

Becky Brenner, PD
KMPS-AM/FM, Seattle, WA

Each weekday, Bob Kingsley With America's MusicMakers provides your listeners with up-to-the-minute information in exclusive, lively two-minute artist interviews.

To find out how you can fill your calendar with the hottest stars in country music today, call Robin Rhodes at 214-448-3376.

Wrong for Ellen...
Right for AAA

Shawn Colvin  
The Wild Colonials  
Joan Osborne  
Once Blue  
Chris Isaak  
Sophie B. Hawkins

From The Original Motion Picture Soundtrack

Film opens February 16
Gavin A3

Blue entries highlight a stronger performance than on the combined A3

Record to Watch
Philosopher Kings
(Columbia)

"Charms" was the hit single in Canada. Already spinning is KUMT, KTMM, and KQMT with adds on KGSR, WMOO, KTAO, WLL, and WDET. Stations interested in rock and acid jazz will find the music intriguing.

Gavin February 9, 1996
Dear Pete, Rippa, Anthony, Steve and Richard,

You guys kick! that's all there is to it. I first heard you on a new music program called "Now Hear This" we have on a local radio station(X96). They played Touch Someone (probably cause it was the first track on the disc), I was so stoked -- I hadn't gotten this off on a new band since Kom. The song just rocked, I loved it. I went down to Salt City, the nearest CD store and ordered Front Towards Enemy. I still have no idea what the fuck that title means, oh well. I picked the disc up the next day; it looked great. Everything about it was rad. Even the CD looked good. When I got home and put it on, OH MY GOD, it fuckin' kicked. I just wish my stereo was louder. Not that there is a stereo loud enough; if you took all the speakers in the world, it still wouldn't be loud enough. Just one thing: the lyric sheet isn't complete. If you have a complete sheet, send it to me. Also, a brief history of the band, old demos or new un-released stuff, and of course marketing/merchandising shit. I'm waiting for you to go on tour so I can see you.

Your drummin' friend in S.L.C. (Utah)

Mason Aeschbacher
Are They Really Worth A Thousand Words?

Hey, it's Rusted Root at The Flash in San Diego. Before they hit the stage at local club Soma, they did a little on-air thing for the kids at 92.5. Rusted Root is joined by Jeremy from mercury, PD Kelly Cluque, and MD Bryan Capella.

Hey, it's The Innocence Mission at The Flash in San Diego. Actually they went to a coffee house in Pacific Beach called Zanzibar for this photo. The station sponsored a canned food drive for listeners to see them perform a free intimate acoustic set. The drive hauled in over 4,000 items. Bee flagging anyone? Yes, Brynn and Kelli are in this pic too.

What the hell were these guys thinking when they posed for this photo? I'd get a refund on that camera right away. Maybe I should just say it's Way Cool. -- Zach Herowitz, President of MCA Music Entertainment Group; Mike Jacobs, CEO Way Cool Music/MCA; Steve Ortiz Garcia, Drummer Mr. Mirainga; Jay Boberg, President MCA Records; Potz Poturalski, Singer; Gene Sandboom, Assistant Program Director KROQ; Randy Miller, Executive Vice President/General Manager MCA Records

Candlebox unwittingly agreed to pose with some independent promo types. Sad isn't it? I'm not sure who everyone is, but I do recognize Tommy Nappy from Maverick, Jonathan Lev from Mutant, Jennifer Rein from Mutant, and, of course, the band.

MTV 120 Minutes Debut Feb.11
Outside of New Zealand, Chris Knox is primarily known for his musical forays. His experiences range from his early days with the Enemy and the influential Toy Love, to ten-plus years of contribution to the Tall Dwarfs, to recording and producing experiences with New Zealand label Flying Nun, and of course, to his solo work, the most recent installment of which, Songs of You & Me, appeared stateside on the Caroline imprint.

But that's not enough for Knox. Since 1987, he has drawn a weekly newspaper cartoon, established a reputation as a filmmaker (animation and claymation), and, more recently, has begun to review movies on television. Knox brings his vast artistic experience to bear during his keynote address (enticingly subtitled "I Have Come to Lick You") for the College portion of the GAVIN Olympics.

Gavin’s Walt Reed spoke with Knox about his artistic background, his music, and licking preferences.

Gavin: You began drawing and writing at an early age. Do you think those early experiments have shaped you as a musician, and can you elaborate on them?

Chris: By the time I was about ten or 11, I was sitting there with my parents’ big book of thousands of reproductions of paintings from the great galleries around the world, you know, drawing from them....mostly voluptuous nude women, but also other things as well. And I guess that was some sort of training, but I'm still a totally amateur artist. And writing, yes, is something I've always done. I had this horrible spurt in the late '60s of actually going so far as to do poems—ugh! Oh, yes. But luckily some music came along and made them into lyrics and that was vaguely acceptable. And I've always done short stories and things like that.

Do you prefer to do solo work or are you into collaborations?

Well, the only collaboration I've really done with any consistency over the last few years has been with Alec and Tall Dwarfs, and that's a joy. Alec has all the instrumental skills that I don't have. I can lean on him quite a lot when we're doing Tall Dwarfs, but when I'm doing my own stuff I have to figure out new ways to fake it each time, new ways to bluff the audience into thinking they're listening to music. I'm lucky enough to be getting money doing things that I enjoy, and so, I don't see any point in not enjoying those things and to the fullest. So when I start writing a song I get pretty enthused if it sounds good, and when I'm performing a song I enjoy. I give it as much as I can give it. And hopefully the same applies to the other creative things I do. But certainly in live performance, I try and give it as much energy as is humanly possible. And I see no reason for stopping doing live stuff and recording. And I see no reason why a good proportion of that stuff shouldn't be pretty full-on, noisy, fast, hard, energetic. You know, I don't see particularly any reason why at age 40, if I'm still alive, I want to do reasonably hand-soft as well as the more gentle shit.

Are you working on a new Tall Dwarfs record?

Probably next month we'll get started on that. We've got about 25 tapes that people sent us in response to our last CD [in which we] asked for contributions from people out in the world. So the plan at the moment is to do 25 sub-one minute tracks using those noises as a basis, and then do maybe 12 normal mix songs. Put that out as a cohesive whole, but Alec is just not long finished mixing his first solo recording.

What's that called?

Gold Lame, and it's rather lovely. I read somewhere that you are some-what of a heckler. Do you experience that at your own shows? Would you encourage it?

I used to be a heckler, [but] I heckle very seldom these days. I used to get drunk and abusive of hands, very regularly. Yeah I love heckling, as long as it isn't...you know, there are some hecklers that just get one idea, and they do it all night. Like the classic used to be people would just yell out this one particular old Toy Love song "Pull Down the Shades," and it would just be, "'Pull Down the Shades!'" after every song, and after a while you just feel like, you know, killing the human being responsible. But if it's good, intelligent, witty heckling, that's great, and sometimes, you can get a really good dialogue going with some people, which can be hilarious.

I noticed that in your show, you have a lot of interaction with the audience, I think that's really great, it was very entertaining.

Yeah, well, the audience is really important and I think the more you include the audience the better they go away feeling about you. And you feed on the energy that an audience produces. If that energy is really vocal, then it's that much easier to feed on. And I try and make a special event out of every gig. I try not to repeat myself, so that people in San Francisco hear a different story than people in Los Angeles, and they can go, "Oh, did he do that?", "No, but he did this.

How does that philosophy apply to your upcoming Seminar keynote?

What do you think I'm going to do?

I've read about, "I've come to lick you"...

Right. That's appropriate

But other than that I'm not sure.

Neither am I! I hope to get a bit of an Oprah feel in this particular hour long tirade. What I'm going to say will appeal, I think, to everyone. Maybe even especially to commercial programmers, and so forth. I would imagine that the audience will be mostly College radio people, but I would urge those in the more commercial stations to attend, too. Because they're the ones I really want to lick.

Chris Knox will be speaking at the College Keynote Address at 1:50 on Friday afternoon at the Hanover C/E, and performing on Saturday night at The Point, 420 Moreland Avenue, in Little 5 points.
SUDDENLY they're everywhere.

the Bogmen

SUDDENLY

From their debut album, 
Life Begins at 40 Million.

PRODUCED BY JERRY HARRISON

On tour:
2/16  Los Angeles
2/18  San Francisco
2/19  San Jose
2/20  Los Angeles
2/22  Phoenix
2/23  Los Angeles
2/24  San Diego
On The Grift With
Dave Shouse

The disembodied spirit of The King hangs thickly over the Southern skyline, while the gospel jubilations of the Reverend Al Green still linger in the hot and humid atmosphere. In the distance, the repetitive chug of the Mystery Train can be heard breaking through the midnight silence. Welcome to the sometimes dark and creepy underbelly of Memphis, Tenn., home of The Grifters, lords of the Memphis underground, sonic con men whose game is to baffle one's ears with cryptic musical compositions.

Like the seedy flim-flam men and cocky confidence artists from whom they appropriated their name, The Grifters live by the seat of their collective pants, ensconced in the impressive mythology they have built up around themselves. To this end, The Grifters are an American band, deeply rooted in Southern mystique and pulp fable. "We actually took our name from Jim Thompson's novel After Dark My Sweet," explains chief Grifter Dave Shouse. "I think we were desperate, much like the characters in the book. We were changin' our name at the time, and we were at this bar and Tripp, our bass player, happened to have several paperbacks with him and we just began flowin' through some names. Later, we found out [that the word "grifter"] has no European precedent; it's an American word that was given to the guys who ran the Wheel of Chance at the carnies in the '20s and '30s. We thought that the fact that it was purely an American phrase was cool."

The key to the grifter lifestyle is to continuously flip between the dangerous, twilight realms of the grifter, and allow the game to baffle the audience. This is the philosophy: one: "We don't really like keeping people like Shangri-La on the Grifter team."

In the past, the Grifters were known for their lo-fi machinations. Albums were packed with low grade 4-track stuff, hell, once they even recorded in a parking garage. Needless to say, things have changed. "About seventy-five percent of the new album was either written or put together in the studio. We really didn't have concrete songs, just ideas, so we literally worked in the studio with the guys at Easley," Shouse says. "They're starting to get the reputation as a good studio, but what people don't really take advantage of are their great musical minds. We'd been workin' with these guys for years now and we said on this record, because of the situation (writing and developing so much of the album in the studio), would you guys please—they're fairly reticent about doing this—get involved with helping us produce the record? If you hear something that's cool tell us. If you hear some piece of shit that we keep pluggin' away at, tell us. I think that helped steer the record in a direction, and when we got through, we noticed that it was not as jumbled, we cleaned out some of the bullshit and the songwriting was more developed, to where the songs are a little more focused and succinct. We still try to work with some unusual arrangements plus when accidents happen in the studio, more often than not they're just tryin' to document what's goin' on."

The key to The Grifter's longevity (their dark, warped, voodoo-ish sensibilities have been raging for damn near seven years and counting) is that they are constantly evolving and mutating to the point of never playing the same song the same way twice. Plus, they thrive on accidents and unexpected occurrences. "That's an artistic privilege that has it's pluses and minuses," says Shouse. "It keeps things fresh and allows us to keep re-inventing the songs, therefore we're still playin' songs from when we first started, and they're still important because they've changed. That's the good thing about this band, when we first started, we sucked, but there was this kind of adventurous spirit to it. There were times, however, when I'd come home from practice some nights and tell my wife, 'I don't know, maybe we ought to just settle down.' And she'd go 'No, just let these guys do their thing and see what happens.' She's got good intuition. I'm older than the other guys, and I've been playing music about 10 years longer than they have. As you get older, there's a part of you that settles and there's a part of you that starts to go mad when you do this shit for a long time. The Wonderbread part of me kind of wanted to settle things down, but the other part of me was goin' 'this is cool.' I mean, these guys were droppin' acid, comin' to practice and shit was [literally] flyin' off the wall. But it developed, and it just keeps growin'." From outsider demigods to burgeoning "indie" superstars, The Grifters will continue to parlay the great rock & roll swirl and abide by their own simple understated philosophy: one: "We don't really have a lot of expectations. We never have, because we don't want to get disappointed, so we just kinda go with the flow." And so, too, does the mighty Mississippi.
The premiere single and video from the forthcoming new album Black Love.

Album in stores March 12.

Produced by Greg Dulli.


Poem Rocket: The Launch Is On

Come Surfing With Max This Summer.

This is the first of many teases. So watch out for further details!

By David Beran

Gavin Alternative

Gavin February 9, 1996
England's #1 Hitmakers

"COMMON PEOPLE" the first track from the album DIFFERENT CLASS

North American Representation: Peter Rudge for MadDog Management • Produced by Chris Thomas

©1995 Island Records, Ltd. A Polygram Company
Dennis Constantine builds radio stations that last.

Celebrating 30 years in the radio broadcasting business, Dennis Constantine has been programming radio stations with sound ideals since the 60's. He has helped build stations with solid foundations like KBCO Denver, WHFS Washington and KGSR Austin. Today, you can hear his programming ideas on some of the country's premiere Adult Rock stations: KMTT/The Mountain in Seattle; KUMT/The Mountain in Salt Lake City; and KSCA/FM 101.9 in Los Angeles. Add Dennis Constantine and his staff to your programming team, and build your radio station on a solid foundation.

ROCK SOLID.

Dennis Constantine

Broadcast Consultant

3788 Orange Lane
Boulder, CO 80304
(303) 440-5470
(303) 449-5043 FAX
E-mail: Dennver@aol.com

5136 47th Avenue NE
Seattle, WA 98105
(206) 729-0079
(206) 729-0080 FAX
E-mail: JasonPAR@aol.com

The Radio Consultants

Represented by The Radio Consultants
contact Gary Swartz or David Martin at The Radio Consultants (800) 940-3345
Leslie Fram, APD, 99X, Atlanta
“I love it!...Big, big calls...on 23x!”

Gary Schoenwetter, MD, KXPK, Denver
“Our #1 requests by a 10 to 1 margin...will be huge wherever played...on 19x

---

**"Flood"**

The first single and video from the self-titled debut
Produced by Adrian Belew.

- Over 450 Spins at Modern Rock/Alternative Radio on over 40 stations!
- Billboard Heatseekers Chart: 13°-7°
- Gavin Alternative: #1 Most Added

### New this week:
- WMAD
- WPUC
- WIBF
- WRXQ
- WDRE
- CFNY
- KPNT
- WCYY
- WNFZ
- KKDM
- WPLA
- KEMA
- KPOZ
- WQBT

### Already on:
- WFQX
- 99X
- WCHZ
- WAQZ
- KORB
- KXPK
- KITS
- WUNX
- WHTG
- WEND
- WENZ
- KKNB
- KJMM
- KNDD
- WMRQ
- WJSE
- WOWW
- WOXY
- KTOZ
- KBBT
- WHMP
- WDST
- WXSR
- WGRD
- KRZQ
- KCCX
- CKEY
- WXWX
- WZRH
- WWDX
- KXRK
- KAEP

*Watch for their debut video for "Flood" coming this week to MTV’s 120 Minutes!*

See JARS OF CLAY perform live at the GAVIN SEMINAR:
Sat., Feb. 10th at 4:00pm in the Cairo Room at the Hyatt!
Gavin Rocks

**MOST ADDED**
- MY DYING BRIDE (47)
- ONLY LIVING WITNESS (41)
- SISTER MACHINE GUN (40)
- BIG HATE (28)
- OPPRESSOR (22)
- MEDUSA OBLONGADA (19)

**TW** | **SPINS** | **TREND**
--- | --- | ---
1 | GIZ/ER - Plastic Planet (TVT) | 438 | +3
2 | OZZY OSBOURNE - Ozmosis (Epic) | 410 | -20
3 | MINISTRY - Flip Pig (Warner Bros.) | 388 | +78
4 | ALICE IN CHAINS - Alice In Chains (Columbia/CRG) | 378 | -17
5 | NAPALM DEATH - Great Killing (Earache) | 359 | -116
6 | ANTHRAX - Stump 42 (Elektra Entertainment Grp.) | 345 | -57
7 | VICTOR - Don't Care (Atlantic) | 323 | +59
8 | PARADISE LOST - Ducannon Times (Relativity) | 305 | -79
9 | TROUBLE - Plastic Green Head (Century Media) | 304 | -29
10 | GALACTIC COYBOYS - Mad Fish (Vita) Bude | 292 | +32
11 | THERAPY?? - Internal Love (K&M) | 285 | +48
12 | VOYD - Negatrion (Mausoleum) | 280 | -15
13 | LIFE OF AGONY - Ugly (RodeoRider) | 282 | -31
14 | KILGOR SNIJEG - Blue Collar Suicide (Unsound) | 219 | -130
15 | WICKER MAN - You Amoy Me (Hi/lo) | 216 | -33
16 | DOWN - Later (Elektra Entertainment Grp.) | 210 | -16
17 | SKUNK ANANSIE - Selling Jesus (Epic) | 200 | -1
18 | AT THE GATES - Slaughter of the Soul (Earache) | 197 | -14
19 | RHIN MANDER - Man On The Edge (EMI International) | 193 | -1
20 | SISTER MACHINE GUN - Burn (TVT) | 192 | +44
21 | 13MGS - Trust and Obey (Blipdisc) | 190 | +56
22 | SAVAGE - Dead Water Dead (Atlantic) | 183 | -17
23 | GWAR - Reg No Rak (Metal Blade) | 174 | -48
24 | MERALOGER - Master Killer (Century Media) | 188 | -2
25 | DEADGY - Fixation On A Coworker (Victory) | 181 | NEW
26 | INTO ANOTHER - Nameless (Century Media) | 183 | -31
27 | MARYLIN MONSON - Snells Like Children (Nothing/InterscopeAG) | 161 | -38
28 | CATHEDRAL - The Carnial Bizarre (Earache) | 150 | -20
29 | CYCO MIKE - Lost My Brain (Once Again) (Epic) | 146 | +17
30 | SMASHING PUMPKINS - Mellon Collie and the Infinite Sadness (Virgin) | 142 | -23
31 | RUST - Bar Chord Ritual (Atlantic) | 139 | -26
32 | BELLADOVNA - Rob You Bird (Mausoleum) | 138 | -10
33 | AC/DC - Ballbreaker (Elektra Entertainment Grp.) | 138 | -18
34 | KORN - Shots and Ladders (Immortal/Epic) | 135 | -10
35 | MY OWN VICTIM - Burning Inside (Century Media) | 132 | -4
36 | YNYEQUE MALSTEIN - Magnified Opus (VivacityMusic/Architect) | 126 | -6
37 | SLAYER - Live Intuition (American) | 124 | -32
38 | WORMGASM - Smeathed (Royalty) | 117 | -17
39 | 25TA LIFE - Keepin It Real (Wir Bli America) | 109 | +13
40 | O.A.R. - Full Speed Ahead (Rotten Records) | 107 | +8
41 | REPLIQUANT - Repliqants (Zoo) | 107 | -7
42 | THE OBVIOUS - Detached (Grindstone) | 104 | -22
43 | DEFTONES - 7 Words (Maverick) | 104 | -56
44 | REIGN - Exit Clause (Mausoleum) | 103 | -9
45 | FEAR FACTORY - Dismantle (Roadrunner) | 90 | +3
46 | MACHINES OF LOVING GRACE - Gik (Marimot/Atlantic) | 88 | NEW
47 | SEVEN FEET UNDER - Haunted (Metal Blade) | 85 | -2
48 | BRUCE DICKSON - Aline In Studio A (CMI International) | 83 | -43
49 | LEEWAY - Open Mouth Kiss (Futurist) | 82 | -11
50 | HOME 33 - Jody's Cotele (Another Planet) | 81 | -24

**TOP TIP**
- DEADGY - Fixation On A Coworker (Victory)

Deadgy lives in this week's highest debut spot. The heavy spins club includes WSOU(1), WPCR(11), WLKL(10) and WSRK(10).

**RECORD TO WATCH**
- SACRED REICH - Heat (Metal Blade)

Sacred Reich's latest effort will get the nod from metal radio with its heavy low end grooves and aggressive crunchy grinds. Unless there is a problem with the mailing this will be the number one most added next week.

---

**Hard Kopy by Rob Fiend**

**Arena Rock**

I'm not a big fan of arena shows. In fact, I try to avoid them whenever possible. Being consumed by masses of drunk yahoos and screaming hormones lost its appeal when I was about 20. I prefer the more intimate surroundings of a club which offers unobstructed views of the band, fuller sound, and yes, you guessed it, the availability of beer. I'm by no means an alcoholic—a pothead maybe—but sitting through a show with an out a beer is like channel surfing without a remote. You can do it, but it's not as enjoyable.

It's cool to watch my favorite hands become more popular over the years. But it's kind of a bummer knowing that the bigger they get the less likely I'll see them play unless I endure all the hassles of an arena show. Will I ever see Soundgarden in a club again? It's highly unlikely.

Of course, there are several bands that graduated from the club scene to exclusively playing arena sized venues long before I began going. When one of these hands comes to town I feel obligated to see them because I'm well aware that after years of playing large venues, there's no way in hell they're going back to clubs. In some cases, it's a money thing. Obviously a band that graduated from the club scene to arenas makes for larger appearances. In some cases, it's more lights, massive structures, and the like that makes for larger appearances.

Overall the show was very cool and I'm glad I went. Why I'm devoting this column to bitching about arena shows and my AC/DC experience instead of blabbing about the Gavin Seminar? I think it's because I'm tired of discussing the seminar, I like to keep people in suspense as far as what to do and where to go in Atlanta, and I was so taken in by Angus Young that I had to let it out. The man shreds.

---

*Editor: Rob Fiend* • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990

Gavin Fax: (415) 495-2580
13Mg delivers an upbeat and aggressive sound that’s smoother with electric hooks, ambient programming, hypnotic drum beats, and scathing vocals. Trust and Obey is 13Mg’s debut full-length and offers ten tracks that hard rock/metal and alternative radio will find enticing. “Guardian Angel,” “Moan Song,” “Spree,” and “Too Freaky” are the suggested tracks for aggressive radio.

**SHIV**

**Flayed and Ashamed (Thirsty Ear)**

Shiv conjures up large doses of abrasive hard rock on its debut CD, Flayed and Ashamed, which is already receiving generous spins from hard rock/metal radio. Shiv offers a combination of old-school punk rhythms and current hardcore melodic schemes. Flayed and Ashamed is 13 tracks deep and contains several hard-hitting tunes that will please any punk-oriented listener. From the off-beat hooks and jabbering bass lines of “Leave Now!” to the pummeling drum slams of “Fruit Pie” to the creeping rhythms of “Punk,” Shiv delivers the goods. Hard rock bands often sound the same, but Shiv’s constant tempo changes and unpredictable riffs makes them more unique than your typical let’s-play-as-fast-as-we-can hardcore outfit. Shiv also springboards from one riff to the next, extending the climatic lifetime of each cut. Armed with twisting song structures and an aggressive attitude, Shiv will keep those request lines lit.

**HATE DEPT.**

**Omnipresent (Neurotic)**

I was drawn to this band because their name is the same as a sticker that’s prominently displayed on the door of Gavin’s art department. I figured that if this band was anywhere near as aggressive as our art department, then it merited an immediate listen. I wasn’t disappointed. Omnipresent is Hate Dept.’s second full-length, and contains 12 skillfully executed tracks that fuse metallic guitar grinds with hardcore electronics and sneering vocals. If the likes of Marilyn Manson, Filter, KMFDM, Sister Machine Gun, or Skinny Puppy has ever graced your doorstep, you may want to give this band a listen. The result is an exceptionally raw form of rock that hovers between hardcore and punk. According to the bio, Throttle achieve this intense sound by using multiple guitar/bass amps and “some serious hard-ass playing.” The self-titled CD is Throttle’s first release to go out to hard rock/metal radio and will surely receive spins from those stations who dig hardcore, thrash, or punk. “River of Whiskey,” “Born to Lose,” “Shoot Out,” and “House Drunkard” are definitely worth checking out.

When a band consists of less than three people, there’s usually keyboards or some sort of electronic programming involved to capture all the necessary bass, guitar, and drum sounds. This is not the case with Trouble, who wing it with one drummer and one guitarist. Rising up the ranks of Boston’s aggressive rock scene, drummer Daniel Coughlin and guitarist John Overstreet became so disenchanted with their bass players that they decided to forgo the position and do it all themselves. The result is an extremely raw form of rock that hovers between hardcore and punk. According to the bio, Throttle achieve this intense sound by using multiple guitar/bass amps and “some serious hard-ass playing.” The self-titled CD is Throttle’s first release to go out to hard rock/metal radio and will surely receive spins from those stations who dig hardcore, thrash, or punk. “River of Whiskey,” “Born to Lose,” “Shoot Out,” and “House Drunkard” are definitely worth checking out.

**ANATHHEMA**

**Pentecost III (Fierce/Peaceville)**

Doomsday metal band Anathema continue their gloomy assault on rock radio with the release of Pentecost III. This five song mini-LP is just a teaser to keep metal’s doomsday listeners occupied until the band’s next full-length, The Silent Enigma, is released later this year. Anathema hail from Liverpool, England, where they’ve acquired a strong fan base that’s recently expanded, bringing modest stardom the among doom metal listeners around Europe. “Dark, eerie, and spiritual” best describes Anathema’s Pink Floyd-meets-Black Sabbath sound. Although other doom metal bands, Anathema showcase a little bit more life and tend to deliver more uplifting melodic schemes with an sacrificing some gritty rhythms or deep, sardonic vocals. Although Pentecost III consists of only five tracks it’s still over 40 minutes long and will certainly keep your doomsday listeners on your end of the dial. Be sure to check out the title track “We, The Gods,” and “Kingdom.”

**THROTTLE**

**Throttle (Ice Pee)**

Toys, #50 Crown of Thorns

Dropped: #41 Nature, #47 Hostility, #48 Dangerous

*Immolation 165) Metal Blade

*My Dying Bride 44) Fierce

Celestial Season (72) Metal Blade

One Life Crew (78)

LIFE OF AGONY

GAVIN ROCKS

**Rock Chartbound**

One Life Crew (72)

Celestial Season (72) Metal Blade

*Immolation (65) Metal Blade

*Only Living Witness (64) Century Media

“My Dying Bride (44) Fierce

Dropped: #41 Nature, #47 Hostility, #48 Dangerous

Toys, #50 Crown of Thorns

**TOP REQUESTS**

**MINISTRY**

**NAPALM DEATH**

g/z/r

**OZZY OSBOURNE**

**LIFE OF AGONY**

**Rock Picks**

**SHIFT**

**Spacecut (Equal Vision)**

Shift has risen out of New York’s hardcore scene to deliver their own brand of post-hardcore jams. Though the members are barely old enough to buy beer, Shift is a hard working band who have been together since 1992. Instead of riding the coat tails of other successful New York bands, Shift prefers to carve its own niche with luscious guitar melodies, thick bass driven rhythms, and Joshua Loucka’s passionate vocals. Unlike the majority of New York hardcore bands, Shift doesn’t deliver strictly angst-ridden tunes. “Pinprick,” for instance, is a free flowing song whose infectious melodic riffs flow with raucous bass lines, tight drum beats, and inspiring vocals. Similar elements are found on the title track as well as “Dress Up,” “A Thousand Times” (great song), and “Same-Same.” For a little more aggression and crunchier guitars, check out “Cooling” and “Pacecar.” Shift’s impressive musicianship and songwriting skills are a pleasure to hear and will appeal to both hard rock and alternative radio.

**13MG**

**Trust and Obey (Slipdisc)**

I’m a little late on this one, considering hard rock/metal radio has been all over this innovative band for the past few weeks. 13Mg is the creation of the notable programming wizard H. Beno, who began career programming and editing Ministry’s Psalm 69, which led to Beno and his partner Gitter to form Grace Productions. After producing and remixing for bands like the Red Hot Chili Peppers, Monster Voodoo Machine, Jesus and Mary Chain, Skrew, and Grace Jones, H. Beno somehow found time to put together his own band. Mixing a variety of metallic and industrial elements,
Singles
BY DAVE SHOLIN

CELINE DION
"Because You Loved Me" (550 Music/Epic)
So Celine completes her new album, and just before it leaves the studio for the plant, along comes a song. Diane Warren has just written for the upcoming Robert Redford/Michelle Pfeiffer film, Up Close and Personal. Odds are strong the singer took about as long to decide she had to record this ballad as programmers will take in giving it heavy exposure. How about this daring prediction: it'll be one of the first major hits of 1996.

An expected Celine Dion media blitz this spring is certain to take her and this project far into the next galaxy.

DOG'S EYE VIEW
"Everything Falls Apart" (Columbia/CBS)
When the video for "Everything" popped on the screen during the Columbia Road Show that blew into town the other day, everyone stopped in their tracks to listen and watch. A great tune will do that every time. MTV buzz clip and Alternative play growing fast. Here is the real deal positioned to explode.

RADIOHEAD
"High & Dry" (Capitol)
It's been three years since "Creep" (what were the odds back then that "LCL" would borrow that identical title?), and the Oxford group is set once more to excite Top 40 audiences with their unique brand of Modern Rock. Their latest album, The Bends, covers the spectrum of styles, with this gem being an obvious single.

SINGING "Let Your Soul Be Your Pilot" (A&M)
Soul is certainly what drives this song, one of Sting's finest efforts in quite some time. Inspirational both melodically and lyrically, the production features nothing less than a 70-voice choir. "Let Your Soul..." should heighten the anticipation of hearing his new album, Mercury Falling, that drops the middle of next month.

EDWIN MCGAffen
"Sorry to a Friend" (Lava/Atlantic)
Just hitting the road for a two-month tour, this accomplished songwriter is sure to trigger emotional responses with his music and delivery. Top 40, A3, and A/C have embraced his sound in a big way, and it's not difficult to hear why.

XAVIER
"Saturday Song" (Interscope)
Xavier is a new artist who oversaw every aspect of his debut effort. He calls "Saturday Song" a message about society and the times in which we live. The story is encased in a very cool production. Check out the awesome video on the Top 40 video magazine and on the Gavin channel at the Heart.

LARRY CRANE
Crane's (GS)Records
After years of solid guitar playing in John Mellencamp's band, Larry Crane has set out on his own with a fine collection of roots-rocker 'n' tunes. With songs like "Better Road" and "Independence Day," you'll sense the similar heartland vibe as some of Mellencamp's finest works, but Crane is able to stand on his own, and his songwriting unquestionably stands up to the test. Give "Pake Wind" and "Who's That Man?" a listen, and you'll hear for yourself.

CAROLYN ARENDs
I Can Hear You (Reunion/Arista)
"I'm going to come right out and admit that I'm one of those earnest singer/songwriters with a guitar," admits Carolyn Arends in her charming handwritten bio. "I listen to almost everything, but I'm most inspired by other earnest singer/songwriters with guitars (Shawn Colvin, James Taylor, Mark Heard, John Lennon)." Arends comes from Vancouver, but she's poised to spread her talents Stateside. As she signs a publishing deal and getting her songs covered, she's moved on to a recording deal of her own. There's a subliminal pop edge added to the production of crafted tunes like "Altar of Ego." Arends adds a dash of mandolin to the electric and acoustic guitar mix on "I Can Hear You."

ZIGGY MARLEY AND THE MELODY MAKERS
"Love Power" (Angel)
Did you read the news clip about the thieves in Germany who plundered the video and music for ZZ Top? Evidently, Miss Piggy wants a piece of the action, too. The album, liquid Swords, is the fifth chapter of the Melody Makers saga. The GZA's gold-certified installment challenges the listener on several levels. Lyrics are complex yet straightforward, and GZA's production reaches new heights on "Gold," "Investigative Reports," and "Shadow-boxin.'" A note to DJs: the songs are not listed in the order they appear on wax. Though this ensures the continuity of the album, it can be confusing on first listen. Each cut is easy recognizable, however, so chill and enjoy these prophetic words from the Genius. Contact Collin or Eric for wax at (212) 841-8635.

ROBERT MOVRADINOY, JASON CILAINE, DAVE ROTHSTEIN

Albums

LARRY CRANE
Crane's (GS)Records
After years of solid guitar playing in John Mellencamp's band, Larry Crane has set out on his own with a fine collection of roots-rocker 'n' tunes. With songs like "Better Road" and "Independence Day," you'll sense the similar heartland vibe as some of Mellencamp's finest works, but Crane is able to stand on his own, and his songwriting unquestionably stands up to the test. Give "Pake Wind" and "Who's That Man?" a listen, and you'll hear for yourself.

CAROLYN ARENDs
I Can Hear You (Reunion/Arista)
"I'm going to come right out and admit that I'm one of those earnest singer/songwriters with a guitar," admits Carolyn Arends in her charming handwritten bio. "I listen to almost everything, but I'm most inspired by other earnest singer/songwriters with guitars (Shawn Colvin, James Taylor, Mark Heard, John Lennon)." Arends comes from Vancouver, but she's poised to spread her talents Stateside. As she signs a publishing deal and getting her songs covered, she's moved on to a recording deal of her own. There's a subliminal pop edge added to the production of crafted tunes like "Altar of Ego." Arends adds a dash of mandolin to the electric and acoustic guitar mix on "I Can Hear You."
The soon-to-be-released Touchstone Pictures film stars Robert Redford and Michelle Pfeiffer.

The first single from Celine’s upcoming album “Falling Into You.”

- Her last album “The Colour Of My Love” is triple platinum and features the #1 single “The Power Of Love.”
- Celine has sold a combined 15 million units worldwide in the last 2 years.
- On February 28th, Celine will appear as a presenter at the 1996 Grammy Awards.
- Look for Celine on “The Tonight Show With Jay Leno” March 4th along with other network TV appearances through March.
Add these features to your Web Site FREE!

- Real-time Audio
- Real-time Video
- Live Chat
- Virtual 3-D World
- Instant Updating by Phone
- Shockwave Animation and Sound

Real-time Audio and Video provided by Xing Technology's StreamWorks
Virtual 3-D World provided by Time Warner
Live Chat provided by Quarterdeck

Visit http://www.musictown.com to see what we have to offer you!

Offer limited to the first 200 Radio Stations to contact us before February 10, 1996!

See us in Atlanta or call 800-800-2786!