Ron Fell, the oldest format editor at GAVIN, worked hard on this issue's focus on the Baby Boomer generation and its impact on AC radio. Right now, he's taking a nap, so we'll fill you in on his findings. First, there are a 3.4 million Boomers turning 50 this year, including Al Green, Linda Ronstadt, and Dolly Parton (top). Hard to believe, but they are. As the Boomers age, marketers are on the case, scoping out customers for their future wants and needs. And what about radio? Boomers are credited with inspiring most of the A/C, Classic, and Oldies formats on the air. How will radio chase after this lucrative bubble? Ron called on several programmers, including Bobby Rich (bottom) of KMXZ-Tucson and Bobby Irwin of KLSY-Seattle. Elsewhere, radio is accused of abandoning the Beatles. Bruce Kirkland of Capitol Records makes the charge in our 'First Person' feature, and programmers respond in News. Also, Dr. Dre exits Death Row, Don Imus knocks and shocks a gallery of political and media heavyweights, and rappers slap back at critic/crusader C. DeLores Tucker. And don't forget our GAVIN-Only GO Chart, now tabulated in both Top 40 and in Country. Speaking of which...
Announcing the Debut Releases

From the New Home of the Finest Blues and Gospel.

For further Information Contact: hobinfo@houseofblues.com

House of Blues Music Co.

In Blues We Trust.
When the Beatles broke through in 1964, radio was at its side. Stations fell all over themselves to play the Beatles, to score interviews, to present concerts, to have DJs anointed a “fifth Beatle.” Three decades later, through the Anthology series, the Beatles are back. And, as before, they’ve zoomed to the top of the charts, and they’ve scored with young music fans as well as those who grew up with them.

But they’re doing it without much help from radio. Bruce Kirkland, Executive Vice President of Capitol Records, who supervises the Beatles project for the United States, wonders why.

We serviced “Real Love” to radio on Valentine’s Day, and it was the Number Five selling single in the country—with no airplay.

I’m a little disappointed about the radio situation. We didn’t really get many spins on the first track (“Free As a Bird”) and we haven’t got them on this track (“Real Love”). It’s almost as if they feel they don’t need to be involved in this project. And that’s sort of got me upset.

I’m trying to understand it from radio’s point of view. Every other segment of our industry has bought into the notion that if you image yourself with this project, you win. And it’s bewildering to me. This is the Beatles Anthology last November, when the Beatles were the audience buying this album and interested in this band.

When we started the Beatles project, our research was showing us that the Baby Boomers were the audience to play to. But when the research came back on Anthology 1, we saw how popular the record was with the younger buyer. The research company sampled about 2,500 people, and it showed 40 percent male/female teens buying Anthology 1, which is phenomenal.

Also, when you have an album that’s Number One in the country, you would think there was some sort of obligation to their listenership to actually play the record, and then let their listeners decide if it’s a hit or not.

To me, it’s unfathomable. I don’t get it. Somebody’d better explain it to me. GAVIN

Bruce Kirkland

It’s like MTV used the elections, with Clinton, last time. I would think, from a programmer’s point of view, that you would crave these things that come along once in a lifetime that you can latch onto, and listeners tune in. ABC got it, the advertising community got it, real got it.

I don’t understand how radio hasn’t embraced this project. It’s like it doesn’t exist. And I think there are some pretty irresponsible programmers out there who just don’t get it. And it’s bewildering to me. This is not an issue about BDS or the number of spins on a single; it’s all about who grasped the project, who used it, who became the Beatles’ destination stop in their towns. Every other medium has got it; every other medium has got it; retail got it; community got it; ABC got it; the advertising community got it; real got it.

Radio programmers think that The Beatles Anthology is not for them. They think that it’s a novelty, and it’s not something for them to participate in. But even from a pure programming point of view, I think that’s a little specious. I don’t mind saying this is a novelty record, I mean, it’s the Beatles, and it’s not like they put out records every three, four years. The point is, this record comes along, and generally, these are the records that do jump off the air when they’re played. They’re different, they don’t sound like the normal mix of music that these stations play. So I look at this, and I think about it, and they’re missing on two or three fronts here.

But the biggest problem I have with them is these guys are putting themselves in a position where they are basically A&Ring the record and making the decision for their audience. Our research shows that their audience is buying this album and is interested in this band.

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Bruce Kirkland

First Words

Age Wave, a newsletter about Baby Boomers, recently asked me to write a short essay about how Boomers—the first of whom are turning 50 this year—“will change the future.”

I wrote that Boomers had already helped change this country and the world, on numerous levels. Having been by the side of Jann Wenner (who turned 50 on January 7) at Rolling Stone, and having done Sundays at KSAN, the pioneer progressive rock station, I could pontificate from experience.

But I prefer to defer to Patti Smith, who, in the New York Times, pointed to John Henry (a boomer in his own time) as a model, as one who “symbolizes the hand of man, the preservation of the imagination and the beautiful aspects of labor.”

She continued: “If the field of art, empowered by technology, seems at times grinny, diluted, polluted, or impersonal, one should take heart. For what I have found in my lifetime is that a John Henry always turns 50: ‘Jesus, Michelangelo, Picasso, Brancusi, Jackson Pollock, Bob Dylan, Kurt Cobain. There is always someone who will permeate a slack, complacent or convoluted surface; someone comes through.’

And that’s the beauty of our generation, and of this industry. GAVIN

Ben Fong-Torres, Managing Editor

Gavin Rocks

Creative: Don Asmussen

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Next Week
A Jazz and Smooth Jazz Special
Boney James, Diana Krall, Dick Conte. and others make some smooth moves.

Cover Illustration: Don Asmussen

Gavin 1996

Founded by Bill Gavin—1958

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Gavin March 29, 1996
At Death Row, the Doctor (Dre) is Out

Dr. Dre is leaving Death Row Records to open a practice of his own.

Dre, who co-founded the successful and controversial rap label four years ago with Suge Knight, one of the most accomplished and influential of hip-hop producers, plans to start his own, for which he will provide some funding for himself. The $125 million company has sold more than 18 million albums and, along with Interscope, has been targeted by critics for what they call "gangsta rap."

Neither Dr. Dre nor Knight, who are both 30, commented on the split, which has been rumored for some time in the rap community. Sources close to Death Row attributed the departure to differences over the company's creative direction and, in part, to disappointment by some over Dre's failure to attend Dogg's recent murder trial to show support. In a recent interview with MTV, Snoop denied being upset by Dre's absence, and pledged allegiance to Death Row.

Radio to the Beatles: Yawn, Yawn, Yawn

"I did not want to go down there and be a weasel."
— Don Imus

See below

Imus' Speech Leaves a Bad Taste

On the eve of his induction into a radio hall of fame, Don Imus reminded the nation of his shock-jock credentials with a scathing string of insults aimed at President and Hillary Clinton—while they sat at a dais only a few feet away.

The occasion was the Radio and Television Correspondents Association's 52nd annual dinner, traditionally a stage for comedians to joke with and about politicians.

But Imus, who will be inducted into the Radio Hall of Fame in Chicago next month, hit so hard that, while many in the crowd of 3,000 laughed, a good number—including the Clintons, who were present—sat in stony silence. Others groaned or booed. White House aides later asked C-Span, which broadcast the dinner show, not to air what it called Imus' "fairly tasteless" after-dinner speech again.

C-Span declined, and repeated the broadcast twice last weekend.

Imus referred to the President as "a pot-smoking weasel," joked about his alleged extramarital affairs and about Hillary Clinton's Whitewater woes. He insulted Speaker Newt Gingrich's half sister, who is openly lesbian, made fun of Senator Bob Kerry's "wooden leg," and made vulgar references to several television broadcasters in the room.

"That was ugly," said one network's White House correspondent. The Association immediately wrote and sent a letter of apology to the Clintons.

The President has appeared on Imus' WFAN-New York show, while a candidate in 1992 and after becoming President, playing along with Imus, who called him "Bubba."

"I did not want to go down there and be a weasel," he said of his 30-minute routine. "You've got a big mouth on radio, and then you say it face to face to these people, and it's a different story. All this is hypocrisy. It was watered down, believe me."

Well, says Randy James of MIX 107.3 (WROX), a Hot A/C in Washington, describing three weeks of call-out testing with 100 people each time out. "We played the hooks of songs and ask, 'Do you want to hear this song more often?' And of 30 currents, it was in last place."

James understands arguments that the Beatles should transcend research, and be played for their place in history, or for their popularity, past and current. "I can only say right now, it's not a hit for me. 300 people have told me, point blank, they don't want to hear it on the station."

To Kirkland's complaint that programmers are "A&Ring the record and making the decision for their audience," Steal responded: "Programmers A&R every record. That's their job."

The record companies have an agenda; the radio stations have an agenda," he adds. "When they overlap, we're all geniuses. When they don't, we're all narrow-minded guys."

While Top 40 and Classic Rock have resisted—"It's not 'classic' yet," as James notes—nearly half of GAIN'S A/C reporters have played "Real Love." Says James: "If you're gonna have any success with it, it'd be with a Soft A/C or mainstream A/C. It is a good record, it's a nice, fluid song, it's not abrasive, it's not pushing the envelope. It's just there."

At KSCA-Los Angeles, an A3 station, it's on the playlist. "Whether or not this song is the pinnacle of their achievement," said PD Mike Morrison, "the Beatles are obviously deserving of some kind of recognition."
The new single
Produced by D'Angelo and Rafael Saadiq
Executive Producer: Kedar Massenburg

From the platinum album Brown Sugar
NEWS

1997 Grammys Move to Madison Square Garden

Even when it does things right, the Grammys can't win.

The National Academy of Recording Arts and Sciences (NARAS) earned higher TV ratings and generally good reviews for its most recent edition of the Grammy Awards, whose winners generally reflected the Academy's determination to reward newer, more adventurous artists.

In the immediate aftermath, veteran musicians such as Jack Jones took issue, in public, to NARAS' shifted focus.

Now, the Academy has announced that next year's awards show will return to New York—and not to the Radio City Music Hall, which has hosted several recent Grammy ceremonies, but to Madison Square Garden, which has a seating capacity of some 20,000 (Radio City holds 6,000).

The idea is to allow for a more spectacular, TV-oriented show geared as much for fans as for the industry.

Michael Greene, President of NARAS, has been talking for weeks about such a goal.

In fact, in 1993, NARAS planned to stage the Grammys to the Forum. "The move to Madison Square Garden is the next exciting step toward building the scope and influence of the show without sacrificing the elegance, emotional connection, and entertainment value which the Grammys are known for," he said in the Academy's announcement last Wednesday.

The announced move drew quick praise from Pierre Cossette, executive producer of the show, which this year scored a 14.6 rating for CBS, a 30 percent increase over last year. "Once again," he said, "the Grammys are leading the way for all other award shows." (Actually, NARAS has been beaten to the punch by the Juno Awards, which earlier this month were staged in a 14,000-seat arena in Hamilton, Ontario.)

But the NARAS plan to get bigger and bolder isn't sitting well with critics who fear that showbiz priorities will undermine the dignity of the awards.

Ron Stone, President of Gold Mountain, the management firm, saw the Junos. He says he got "a terrible feeling that this is where the Grammys are going. What they'll end up with is a TV show with no glamour and no value in the Awards."  

Jazz artist Terence Blanchard noted that jazz, classical, and other forms of music are already secondary to rock, pop, Urban, and country music on the shows, and worried that an attempt for a larger TV audience could further reduce exposure for his music.

"You'd hope the music industry would be sympathetic to paying respect to musicians and music that is deserving," he said. "We should always think of quality first."

MTV Goes Local

BY ALEXANDRA HASLAM

When MTV debuted internationally, just being MTV was enough. Music videos were a novelty, and American programming was in demand. Today, however, many overseas markets are turning away from the giant, opting instead for home-grown channels that feature more localized coverage of music scenes.

"Musical tastes are becoming more localized," said MTV CEO Tom Freston, who recently announced that MTV will customize its further international expansion in order to incorporate more localized programming.

By splitting continents into two and three regions—northern, central, and southern Europe, for instance—MTV can cater to viewers and advertisers with much more precision. In addition to the planned European split, MTV will also offer multiple channels in South and Central America, and will add MTV India to its Asian offerings.

These split channels will generate up to 50 percent of their programming in their home countries; VTs will speak the languages of the cultures they serve, and programming will incorporate more regionally popular acts. "Viewers will see the global network of artists as well as a mix of artists from down the street," said Freston.

This diversity is made possible by MTV's investment in digital compression, a technology which can squeeze up to six signals onto a single transponder and then direct each signal to a specific section of a larger region. Freston expects to see overseas viewership of $40 million over the next ten years on the technology and the expansion of regional offices for marketing and production capabilities.

Freston's success will be watched carefully by other networks—like NBC, Nickelodeon, and VH1—which are considering similar strategies to reach international viewers.

FCC's Barrett Is Bowing Out

Andrew Barrett, whose term as an FCC Commissioner officially expired last June, will be leaving the Commission by no later than the end of April.

Barrett was allowed to continue on the Commission until the adjournment of Congress one year after the term's expiration. He said he is leaving shortly for a position in public relations that will pay more than twice his $115,000 salary with the FCC.

Barrett, the only African American on the Commission, must be replaced by a Republican.

While the Clinton administration may look for an African American Republican with liberal leanings, a replacement could be a long time coming, as the Senate under GOP control, may stall any appointments made by President Clinton, so that, if elected, a Republican President can name the new Commissioner.

Until a replacement is seated, the FCC will consist of four Commissioners.

PolyGram Names Ames

Roger Ames, Chairman/CEO of PolyGram UK, has been appointed to the newly-created position of President of the PolyGram Music Group. Known as a cost-cutter, the 46-year-old Ames will have worldwide responsibility for all of PolyGram's recorded music and publishing operations, which account for some 86 percent of the company's business.

Alain Levy, PolyGram's President and CEO, announced the appointment, to be effective June 1, also promoted Ames to Executive Vice President of the parent company.

"As PolyGram grows in both size and scope," Levy said, "it has become increasingly important for us to reinforce our top management structure." He called Ames "one of the finest record executives in the world today."

Ames, who joined PolyGram UK in 1979 in Phonogram's A&R department, started in the industry with EMI UK in 1976, in the international and A&R divisions. At PolyGram, he became General Manager and, later, Managing Director of the revived London label in 1983. Ten years later, he was appointed Chairman/CEO of PolyGram UK, which has dominated the British music market.

Labels Get Tough

Last week, GAVIN reported the practice of some consumer electronic stores to sell CDs for below cost in order to lure in customers, and the devastating effect this policy is having on traditional record sellers.

"Circuit City can afford to give away CDs," says Tower Records Chairman Russ Solomon, "but they are doing so at the ruination of the record industry."

This week, record companies stepped into the fray, promising to strictly enforce long-dormant Minimum Advertised Price policies, which stop co-op advertising dollars from covering stores selling below cost, in order to discourage the undercutting of retail. Sony Distribution has beefed up its policy to include in-store displays, while PolyGram Group Distribution is now flatly refusing to sell product to stores that use discs as loss leaders.

GAVIN MARCH 29, 1996
old man & me (when I get to heaven)

the new single from the double grammy-winning,
13-million selling, record breaking

Hootie & the Blowfish

off their new album

Fairweather Johnson

produced, engineered & mixed by don gehman for rhapsody productions, inc.
management: rusty harmon for fishco management

Impacting April 1st
Death Row Calls Anti-Rap Crusader Phony, 'Slumlord'

Death Row Records, long the target of C. Delores Tucker, head of the National Political Congress of Black Women in Washington, D.C., has counterattacked. Since 1993, Tucker, a 67-year-old veteran Civil Rights activist, has been decrying gangsta rap and, with support from such politicians as former Cabinet member William Bennett and Bob Dole, pinpointed artists on Death Row.

The label filed suit last summer against Tucker for contractual interference, claiming that she tried to persuade Death Row to break a deal with its distributor, Interscope Records. Tucker, the suit alleges, asked the label's CEO, Suge Knight, to sign a document designating her as its exclusive representative to negotiate a new, "clean" rap label that she said would be financed by Time Warner. Tucker and supporters had been pressuring Time Warner to sever its ties with Interscope. Now, Death Row has released a number of allegations uncovered by a San Francisco investigative firm, Palladio & Sutherland. Tucker, Death Row says, profited from slum properties she owned in Philadelphia, was fired as Commonwealth Secretary of Pennsylvania for asking employees to write speeches for which she collected $65,000, and misrepresented her educational credentials. Tucker refers to herself as "the Honorable Dr. C. Delores Tucker." but the title is apparently based on honorary degrees, as she never graduated from college.

"She pretends to be a doctor," said Knight. "But hey, she's about as much of a doctor as Dr. Dre is."

Tucker, now busy giving depositions for the lawsuit, called the allegations "lies" and part of a "smear campaign" aimed at silencing her. But she was mum about her doctoral title.

Said Knight: "C. Delores Tucker is a phony. She is making a career out of disrespecting Death Row and our artists by pretending to be some great moral guardian. It's time that people found out who the sister really is."

Notorious B.I.G. In Big Trouble

Notorious B.I.G. was charged with assault last weekend (March 23) after allegedly attacking a pair of autograph seekers with a baseball bat outside the Palladium nightclub in Manhattan.

The 24-year-old rap artist, whose debut album, Ready to Die, went platinum, reportedly argued with the two victims after refusing to sign his autograph for them.

When the two men fled in a cab, Notorious (real name Christopher Wallace) and a friend jumped into a car and, after catching up to the taxi, allegedly smashed the windshield and doors before attacking the two autograph seekers.

The victims were treated at a police station and released, while Wallace and Damian Butler, also 23, were charged with assault and possession of a weapon.

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Call the Seminar Hotline (415) 495-2200
THAT’S SHO-BIZ

That’s Sho Biz By Dave Sholin

Are negotiations getting heated for the rumored sale of ABC Radio? Will Infinity emerge victorious? Could Jacor be making a play as well?

It appears Richard Branson’s re-emergence into the record biz is getting closer by the minute.

Interscope GM Marc Benesch has decided to leave the label and take some time off before pursuing other opportunities. Expect expanded duties for Senior VP Promotion Brenda Romano. Look for West Coast Regional Rep Kevin Knee to exit, too, but he’s still remain in Northern California.

Add Rick Gillette and WBRJ-FM-Wilkes-Barre, Pa. PD Kid Kelly to those being mentioned as Tom Poleman’s successor. Some sources have it he’ll take over April 1, is planned by (1-t). Epic’s President Michael Tadelleres has returned to radio at 91X-San Diego, will OM Tim Dukes be helping him slide into place?

Amanda Marshall was all smiles after performing at a recent Epic new music presentation. Marshall, whose debut album is set for release in late April, is planned by (1-t). Epic’s President Michael Tadelleres has returned to radio at 91X-San Diego, will OM Tim Dukes be helping him slide into place?

Marketing David Massey, Group Chairman David Glew, and Senior Vice President Craig Lambert.

Now that former WWST-Knoxville PD Todd Shannon is on board at 91X, San Diego, will GM Tim Dukes be helping him slide into place?

Kevin Knee to exit. See News next week for more details.

“Philosophical differences” have been cited for Gary Bryan’s exit at 91X-San Diego, will OM Tim Dukes be helping him slide into place?

It’s not enough that Tom Casey has left the record biz in L.A., and 91X-San Diego, will OM Tim Dukes be helping him slide into place?


It’s not enough that Tom Casey has left the record biz in L.A., and 91X-San Diego, will OM Tim Dukes be helping him slide into place?

Johnny Quest is the new MD at Y94 (WDBY)-Fargo, N.D. Quest was last at KY94 (“The Fox”) in Rapid City, S.D. The PD there just returned to radio at 92Q (WERQ)-Baltimore. He’s also switching his duties. See News next week for more details.

Epic Records brings in Warner/Reprise alum Ray Harris as Senior VP of Black Music... Relativity taps an RCA vet Tommy Thompson for VP Urban Music Promotion. Polydor USA names two new Directors of Promotion. Jeff Davis will handle Chicago, while Bruce McDonald takes New York. Pamela Jouan becomes Associate Director of Promotion for Atlantic Records. She’ll be based in L.A.

What do you miss most about not being in radio?

THE BOX operates very much like a radio station, and although I’m not technically still in radio. I’m inside and involved with THE BOX stations all the time.

Your proudest career achievement:

Moving across the U.S. at 19 years of age to be a jock at WLAW-Grand Rapids, Mich., for $250 a month.

Future ambition: To be Les Garland.
SMALL MARKET SUCCESS

By Gregg Mariuz

This time, “Small Market Success” takes a trip to Iowa—Fort Dodge, to be exact. A town of about 27,000, this blue collar area is home to many who work at the Gypsum Mines. Entertaining them on the radio is Top 40 KKEZ, or “Z94—the Home of Rock ‘n Roll.” Giving us the scoop on the station is APD/MD Lindy Kaye.

Give us some insight on your listening area and its demographic makeup.

The Fort Dodge market has a population of about 27,000. This figure is deceiving in terms of our impact though, because our 100,000 watt signal covers nine counties with a total population of about 308,000. Fort Dodge—and our listening area in general—is very blue collar, situated 90 miles north of Des Moines, and 60 miles north of Ames, home of Iowa State University.

Looking at your playlist, I see an apparent Alternative/Rock lean. Is this stance more reactionary to other market signals, or is it a specific focus to your listeners' demands?

We started the focused lean about a year ago. We already knew the viability of the Rock stance, but were uncertain of how Alternative would react. I felt that Alternative and Rock were the perfect match, and based upon gut instinct and a little sales research, we threw in some Alternative cuts and they stuck. MTV definitely played an initial role in familiarizing our audience with the genre and its artists, but we ran with it from there. By and large, we are amazingly have never received major requests for any Urban crossover/Dance-type tracks, even when it was the big thing in Top 40 a few years ago. Sales trends in the market indicated that the majority of people buying the Urban-leaning product—as in most markets—was far below our target demo.

Pick a few titles that are currently working well for you. Tell us why you initially decided to go with them, and how they have developed within your mix.

Right now Alannis Morissette, Joan Osborne, and Jann Arden are working extremely well. Jann Arden has been a lifesaver in the 8 a.m. to 4 p.m. daypart, and it’s the same women who are calling for Alanis and Joan. Lenny Kravitz has stepped out to be a very big shocker for us, but the big shocker to many of you will be our Number One artist for the past 11 weeks—Bluriey St. John. She’s currently outselling artists like the Smashing Pumpkins, Oasis, and the Presidents of the U.S.A. in our market. We know that she fell off of Gavin’s “Up & Coming” chart quite a while ago, but she has continued strong in our market.

Hux on Black Olive Records is picking up some steam, with retail requests beginning. We have younger female demos coming in on This Perfect Day, and once we received the giveaway...
### Gavin Rocks

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<th>TW</th>
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<td>SACRED REICH - Heil (Metal Blade)</td>
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<td>CONVERGE - When You Think Of Anything (Relapse)</td>
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<td>CRISIS - Death's Head Extermination (Metal Blade)</td>
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<td>EUROPE - Better Class Of Losers (Pavement)</td>
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<td>NAPALM DEATH - Great Kneeling (Earache)</td>
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<td>KILLING JOKE - Drama Queen (Zoo)</td>
<td>231</td>
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<td>BLACK SABBATH - Trust and Obey (Sire)</td>
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<td>IRON MAIDEN - Man On The Edge (EMI International)</td>
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<td>-22</td>
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<td>205</td>
<td>NEW</td>
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<td>-11</td>
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### Most Added

- **RAGE AGAINST THE MACHINE** (58)
- **SKREW** (52)
- **NEUROSIS** (49)
- **TANNER** (28)
- **THE ALMIGHTY ULTRASONIC** (27)

### Top Tip

**RAGE AGAINST THE MACHINE**

"Bulls On Parade"

(Epic)

Generous spins from WGLZ(30), WSOU(26), W81I(25), WRBC(18), WNEK(16), and WTZ(10) allowed to claim this week's highest debut spot.

### Record to Watch

**BOTH WORLDS**

Beyond Zero Gravity

(Avalanche Planet)

Comprised of former members of Leeeway, Cro-Mags, and several other notorious NYC hardcore bands, Both Worlds is good & crunchy. Early adds come from WEOs, WFCS, WKK, WPRR, WSSP, and WKNH.

---

**Hard Kopy by Rob Fiend**

Frontline Numb Krupp

Last night (March 26), I dawned my jet black anti-super hero clothes and cruised on down to the Trocadero for an evening of industrial noise courtesy of Front Line Assembly. Die Krupp, and Numb. After flashing my ID and submitting to a thorough body frisk-the more thorough the better-the ritual search for my name on the club's guest list ensued.

Of course, my name was nowhere to be seen even though the record label, who I spoke with just a few hours earlier, insisted I was on the list. Well, it's not like this is something new. I get burned on lists all the time, usually due to the venue's incompetence. However, this latest round of rejection was an oversight on the label's part. I could see several names listed underneath the label's heading, and yet none of them even came close to resembling mine. After becoming slightly agitated, I resigned myself to this inconvenient situation, especially after one of the club's employees told me that this particular label has a habit of not purchasing tickets for their band's shows, and leaving potential guest list people in the dark. After going off on the label for a short time, the booking agent let me in and told me to "enjoy the show." Cool.

I walked into the main room and I was instantly surrounded by mutants of every shape, color, and size. Most of the men (I think they were mutants) had more make-up than the women, but still they looked like mutants. As though they could rip me a new you-know-what.

I got into the last few minutes of Numb, the Trocadero for an evening of industrial noise courtesy of Front Line Assembly. Die Krupp, and Numb. After flashing my ID and submitting to a thorough body frisk-the more thorough the better-the ritual search for my name on the club's guest list ensued.

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I've witnessed these Star Wars characters a million times before-hell they're all over my neighborhood-but for some unknown reason, everyone looked a little more ridiculous than usual. I felt like I was on Spockets and some dude named Dieter was going to come prancing up to me and say, "Do you want to pet my monkey?"

Fortunately, there were no monkeys around. I just thought they were mutants of every shape, color, and size. Most of the men (I think they were mutants) had more make-up than the women, but still they looked like mutants. As though they could rip me a new you-know-what.

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**Editor: RoB Fiend**

- Rock reports accepted Mondays 9 a.m.-5 p.m.
- Tuesday reports accepted 9 a.m.-2 p.m.
- Station Reporting Phone: (415) 495-1990

**Gavin Fax:** (415) 495-2580

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**Gavin March 29, 1996**
Monsters are about to be unleashed on an unsuspecting pop culture. In the next two weeks radio will be treated to more Godzilla-like releases than any other time in recent history. There have been a few squealers out there on the radio side who've been complaining about not having enough new tunes to draw from — hope you're happy now. Of course, all these big name releases mean that labels will, however acting急于在等到一线有点儿长, before getting an audience with the kings and queens of the format, hence raising the stress levels throughout the entire industry. But it's all about slots, folks. And let's not hear any complaining from the label side that radio doesn't play enough currents anymore, that is certainly not the case — yet — with this format. I have stated publicly (so many times that I am now extremely boring to be around) that we may, in fact, be in the middle of what will be looked at in a few years as the "golden age" of rock.

Today there are more outlets playing more new music than ever before, especially if you count around a hundred or so alternative types plus all those "near-death" AOR types that woke up. We finally have what all the music heads have been screaming about for years: more radio stations willing to play all the great new tunes being released. Be happy.

Here's a brief look at what's going to suck up all the air in your transmitter for the next few months.

**THE CURE** (Elektra)
The poop: An automatic anyway you look at it, The heritage alone will put this on everywhere. Besides, "The 18th" happens to be a typically great Cure song. It's brooding and weird and will slam itself home after multiple spins. No wonder the album is called *Wild Mood Swings*. Elektra's official add search is April 2, and Matt and Joel did a great job of getting the important tastemakers to their SXSW listening party. The album is eclectic and even the crankiest newcomer who has no sense of "formatic history" will find something to play off the album. Thank God the Cure has returned.

**CRANBERRIES** (Island)
The poop: Island has been going crazy the last few weeks trying to stop the leaks on "Salvation." Thankfully, the song is now in the hands of radio and everyone can relax. This is going to blow the doors off the format. In fact, every format is going to download onto this monster. "Salvation" will go down in history as one of the Cranberries' best songs of all time, it's certain to be regarded as one of the best songs of the year. I predict #1 on every chart in a scant three weeks. Wait till you see the video. The album is called *For the Faithful Departed*, and it's as deep as Loch Ness. Get ready to live with this thing for the next year and a half.

**DAVE MATTHEWS** (RCA)
The poop: At least five different radio people I trust have told me "Too Much" is a really good song. RCA laid the groundwork with the last album, and Dave did his part by following up with some excellent material. The buzz has most of the format adding this out of the box, unless the Cranberries and Cure take up all the space. The LP is called *Crash*, and it will hit the streets soon after the single. Some of the more skeptical holdouts from the last record will be convinced that Dave is to be taken seriously here. This is a major step forward for the band's career.

**RAGE AGAINST THE MACHINE** (Epic)
The poop: Stu Bengen is smiling smugly and feeling secure, or, at least, as sure as a label rep can feel in this chaotic end-of-the-millennium rush to apocalypse. Find out for yourselves in the new rage song is a killer; "Bulls On Parade" may start out on the night shift at some stations, but it won't stay there for long. Rage spent their early years building a solid base, and good word of mouth, which is the surest way to longevity. (Not to mention, this puts hands in a great position when the hits arrive.) The rage album, *Evil Empire*, has a real shot at substantial sales this year. Don't be left out in the cold. Oh, and catch them on SNL April 14; the LP hits the stores two days later.

**STONE TEMPLE PILOTS** (Atlantic)
The poop: It's everywhere already. It's undeniable. This is today's rock. Tid Emore's life is already a living hell, full of requests for all things from all stations. *Trashy Muse*. Songs From The Vatican Gift Shop will dominate for at least the next year. There's really nowhere to hide.

**HOOTIE & THE BLOWFISH** (Atlantic)
The poop: And to think, we all laughed at Danny and Tad in the beginning. Well, guess who's laughing now? The new song, "Old Man & Me (When I Get to Heaven)" goes to radio April 1. Radio stations who are plugged in and rigged to pick up their national spots can also check the e-mail for the new Hootie song. Yes, Atlantic is shipping this digitally for those who want it that way. Those who can't access it online will get it hand delivered on Monday. The new LP is called *Fairweather Johnson* and will be in stores on April 23rd.

**CIRCLING THE AIRPORT**
Now, just when you think it's safe to sit back and crack a Snapple, get a load of what's on the horizon. For starters, find room for Porno for Pyros and Elvis Costello releases in May. The new Fishbone will be on the scene in April. The new Pyros single is "Watch Out," which is a killer; "Bulls On Parade" may start out on the night shift at some stations, but it won't stay there for long. Rage spent their early years building a solid base, and good word of mouth, which is the surest way to longevity. (Not to mention, this puts hands in a great position when the hits arrive.) The rage album, *Evil Empire*, has a real shot at substantial sales this year. Don't be left out in the cold. Oh, and catch them on SNL April 14; the LP hits the stores two days later.
The Cranberries
Salvation
The first single from the new album
To The Faithful Departed
in store April 30th

Produced by Brian Henson and The Cranberries
Management: The Left Bank Organization
College Picks

JUNE 1
Am Beautiful (Beggar's Banquet)

This Chapel Hill quartet doesn't distinguish itself with exotic instruments or unorthodox arrangements. Rather, it's what they do with a distorted guitar, bass, drums, the occasional keyboards or saxophone, and female vocals.

Turning a phrase is a special art, the way Nicholas Cage can take a seemingly throwaway line and phrase it into a memorable one similar to the way Carole King delivers her vocals. I feel ingenious. I wish I was orthodoxy. from 'Genius' spatters out at just the right speed in perfect cadence with the music. The instruments echo speech patterns by building from a diminutive droplet to a gushing torrent of fury.

With her husky voice, Cook is bound to garner Kim Deal comparisons, but she's leagues ahead of him when it comes to phraseology. "The Theme of the Anti-Leagues" is a gem cut with a rattling, hellish, and unorthodox arrangements. Rather, it's what they do with a distorted guitar, bass, drums, the occasional keyboards or saxophone, and female vocals.

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**Rock Chartbound**

Grotus (96) London  
Mr. Blackwell (96) Skin 1

*Simple Aggression (83) Leviathan  
*Die Krupps (82) Cleopatra  
*Skrew (44) Metal Blade

Dropped: #36 Alice In Chains, #45 Anthrax, #46 At The Gates, #48 Big Hate, #49 Bouncing Souls, #50 Count Raven

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**TOP REQUESTS**

**SEPTULTRA**  
**SOUND REICH**  
**MINISTRY**  
**OVERKILL**  
**GRAVITY KILLS**

Continued from page 13

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**Rock Picks**

**DIE KRUPPS**  
**Odyssey of the Mind (Cleopatra)**  

Jurgen Engler has been the mastermind behind Die Krupps since its inception in 1981. Formed out of the ashes of Male, one of Germany's early punk bands, Die Krupps is considered one of the founding fathers of industrial music, and with Engler at the helm, the band has been churning out singles, seven inches, and full-lengths for over a decade. *Odyssey of the Mind* is Die Krupps' latest offering, which contains 13 tracks worth of danceable rhythms laced with metallic guitars. The full-bodied industrial blasts that this CD emotes should get the nod from metal radio. "Isolation," "I.C.D.," and "The Final Options" are loaded with serious low-end riffs, while the title track, "The Last Flood," and "Eggshead" showcase gyrating techno beats and stealthily synthesized melodies. *Odyssey of the Mind* also offers three bonus tracks featuring the mixing skills of Klute's Claus Larson on "LCD," Sisters of Mercy's Andrew Eldritch on a remix of the title track, and Prong's Paul Raven on "Final Option."

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**BOTH WORLDS**  
**Beyond Zero Gravity (Another Planet)**

Former Cro-Mags member John Joseph has teamed up with former Leeway members guitarist A.J. Novello and drummer Pokey, and bassist Eddie Coen—who's been in almost every hardcore band in N.Y.C. including Sick of It All, Murphy's Law, and the last Cro-Mags lineup—on a sophomore effort, Gravity, which has returned with a barrage of reverberating and offers four N.Y.C. style hardcore songs from previous releases as well as a couple of unreleased tracks. Known for their fast tempo beats, metallic guitar hooks, and future sampling, as well as for somber ambient melodies and twisted circus rhythms, the Young Gods deliver a solid sampling of their various musical styles. Aggressive radio programmers should check out "Longue Route," "Kissing the Sun," "Ewowe," and the previously unreleased "Gasoline Man (Megadrive Mix)," for heavy riffage and quick beats. "Sunflowers (Brian Forest Remix)" is the other new track that will get the nod from industrial listeners with its elongated rhythms and inflated licks. **Retrospective** is a retrospective look at some of the best work the Young Gods have created over their ten year career.

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**BLOODLET**  
**Entheogen (Victory)**

Surfacing from Orlando, Florida are the aggressive, hard rockin' blasts of Bloodlet. Armed with their second Victory Records full-length, *Entheogen*, which (the band claims is a term for any mind-altering substance), Bloodlet is set to reap havoc at hard rock/metal radio. Scott Angelic's shrill yells dominate the CD as they mush through a mesh of dual guitar grinds, deep bass lines, and brutal drum pounding. Although *Entheogen* contains all the elements needed for a tight, aggressive hard core/metal sound, Bloodlet's downward spiraling hooks and moderately gloomy melodic grinds put a dark spin on the band's steadyrecognize. Most of the tracks plow along like a drunk Jolly Green Giant, raging through the countryside, and destroying villages after accidentally snuffing out the life of that annoying Sprout. "Brainchild," "Shell," and "Something Wicked" are a few suggested tracks. What Bloodlet lacks in speed they make up for with barb wire grooves.

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**EROSION**  
**Down... (We Bite America)**

Erosion have been practicing the art of heavy metal for the past ten years in their native Germany, establishing themselves as one of Europe's most influential metal/hardcore bands. *Down... is Erosion's latest effort and showcases classic metal riffs, terminal drum bashing, low-end bass vibes, and burly vocal yells. Listeners whose metallic palate devours the likes of Machine Head, Testament, and the Cro-Mags will be captivated by Erosion's intense and brutal metalcore style. From the rumin' hits of "Four Walls" to the thick hooks of "A New Day," to the flowing grinds of "Temptation," to the cooing instrumental riffs of "Trip," Erosion demonstrates their ability to create hard-hitting tunes that are as agreeable entitled as they are catchy. Erosion will eliminate any had commercial rock aftertaste that may be infecting your station.

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**ARTIST PROFILE**

**BOTH WORLDS**

FROM: N.Y.C.  
LABEL: Another Planet Records  
LATEST RELEASE: Beyond Zero Gravity  
ADD DATE: April 1 & 2, 1996

**RADIO PROMOTION CONTACT:**  
McGathy Promotions' Rob Gill & Steve Krucher (212) 924-7775

A FEW FACTS ABOUT THE BAND:  
Former Cro-Mags member John Joseph (vocals), former Leeway members guitarist A.J. Novello and drummer Pokey, and bassist Eddie Coen—who's been in almost every hardcore band in N.Y.C. including Sick of It All, Murphy's Law, and the last Cro-Mags line-up—are the essence of Both Worlds.

A FEW FACTS ABOUT THE ALBUM: Beyond Zero Gravity is a four-song EP. The songs capture the hardcore power of the Cro-Mags with a melodic twist and the updated production sound of Rage Against the Machine or Queensryche. "I think the songs are thought provoking and definitely have some hard as shit qualities. See for yourself." —Joseph

THOUGHTS ON ROCK RADIO: "Not many. Radio needs more diversity. I'm sick of hearing Smashing Pumpkins 20 times a day." —Joseph

GENERAL INFO:  
"I love everyone." —Joseph

TOURING: "There are no definite touring plans yet, but soon we'll have things in the works. We'll be playing around the East Coast for the time being." —Joseph
Gavin A/C

Adult Contemporary

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<td>35</td>
<td>Tin Drum</td>
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<td>Michael W. Smith</td>
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<td>1443</td>
<td>-54</td>
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<td>God Goo Dolls</td>
<td>55</td>
<td>1353</td>
<td>-264</td>
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<td>38</td>
<td>Mary Chapin Carpenter</td>
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<td>1314</td>
<td>-286</td>
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<td>39</td>
<td>Joan Osborne</td>
<td>55</td>
<td>1240</td>
<td>-268</td>
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<tr>
<td>40</td>
<td>Trisha Yearwood</td>
<td>79</td>
<td>1212</td>
<td>+62</td>
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Total Reports This Week 243 Last Week: 250

By Ron Fell

Coming Attractions

As we approach the second quarter of 1996, we've checked with the major labels for a quick look at new music in the pipeline for April, May, and June. Here's their report:

Epic: Gloria Estefan, Spin Doctors, Tina Arena, Michael Jackson
MCA: Karla Bonoff, Lyle Lovett, Jereli Daeneyton
Elektra: Linda Rostead, Natalie Merchant, Simply Red
Warner Bros: Mark Knopfler, Madonna, Boney James, Tom Petty, soundtracks to "Twisters" and X-Files.
Atlantic: Hootie & the Blowfish, Donna Lewis, Everything but the Girl, Jordan Hill
Island: Cranberries, Isley Brothers, Gabrielle, Amber Sunshower
Intersound: Skeleton Crew, Betty
Mercury: Def Leppard, John Mellencamp, Vanessa Williams
Columbia: Buckshot LeFonque, Kenny Lattimore, Toto (Sony Legacy), Puff Johnson (Work), Sophie Zelman, Johnny Mathis, Matthew, Eleanor McEvoy, Philosopher Kings
Virgin: Tina Turner, Jack Hanna, Newsboys, Maxi Priest
A&M: Bryan Adams, Neville Brothers, Sting
Motown: Johnny Gill
Capitol: Foo Fighters, DAVE COE, Cher, Enya
Atlantic: Tracy Chapman, Michael Jackson

Gavin March 29, 1996
BILLY MANN

TURN DOWN THE WORLD
from the self-titled debut

Direction: Simon Cook & Olga Gerrard for Bittersweet Management Inc.
Produced by Ric Wake for W&R Group. Executive Producers: Al Cafaro & Ric Wake

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PAUL HARDCASTLE

Jazzmasters II
WITH HELEN ROGERS

"Can You Hear Me"

"The Jazzmasters, Paul Hardcastle's alter ego, is augmented by vocalist Helen Rogers for this suity inquiry. It has its clever moments, like its radio telescope starsearch metaphor, but they never distract from the smoky, eclectic/electric groove and melody at its core. To get the full and original intent, check out the longer, 'original version,' track 2." — GAVIN

Going for A/C Adds Now!

NATIONAL PROMOTION CONTACT:

JVC Music - Larry Hollins
(213) 878-0101
Fax (213) 878-0202

Tom Mazetta
(847) 831-0550
Fax (847) 831-5757

LIZA MINNELLI

LABEL: Angel

PROMOTION CONTACT: Suzanne White

BIRTHDATE & PLACE: March 12, 1946 - Los Angeles

CURRENT RESIDENCE: The planet.

MUSICAL INFLUENCES: "Kay Thompson, Annie Lennox, Bessie Smith and Charles Aznavour."

LAST CD YOU PURCHASED: "Dave Grusin's Gershwin Connections" and The Bobby Darin Collection.

LIKES: "Truth, kindness, humor and thick chocolate shakes."

DISLIKES: "Lies, gossip and the result of it, and thin chocolate shakes."

FAVORITE MOVIE OF ALL TIME: "The Bandwagon." 

FAVORITE VACATION SPOT: "South of France."

PETS: "A dog named Lily."

IF I WEREN'T A RECORDING ARTIST, I'D BE: "An ice skater."

MOST TREASURED MATERIAL POSSESSION: "A photo of Halston."

MOST INTERESTING PERSON YOU WOULD LIKE TO KNOW: "Mother Theresa."

AMBICTIONS YOU STILL HAVE TO FULLFILL: "Performing in front of the pyramids."

BEST ADVICE YOU'VE EVER RECEIVED: "It's okay to sing softly, quietly, and-most of all—gently."

THREE ESSENTIALS YOU WOULD NEED TO SURVIVE ON A DESERT ISLAND: "Friends, a piano and room service."

Congratulations to longtime Gavin correspondent Roger Christian, Music Director and Air Talent at WMJQ — Buffalo, on his 20th anniversary as an air personality at the station. Some of you may remember Christian was also the M.D. at sister station WBEN back in the '80s.

Mark Goodman, an original MTV-VJ, has landed the coveted KYSS-Los Angeles morning show. Goodman's co-host will be Shirley the Stunt Girl from K101—San Francisco.

The 7,000 spin single is "If It's Alright With You," by Mark Goodman, an original MTV-VJ, and his co-host, Shirley the Stunt Girl from K101—San Francisco.

This week's Top Tip is "Chains," by The Association. This week's Top 10 Picks are: "Can You Hear Me?" by The Jazzmasters feat. Paul Hardcastle; "What About Your Friend?" by Simply Red; "I'll Stand by You" by Diana Ross; "Marching Women" by The Association; "Only You" by The Association; "I'll Be Your Baby Tonight" by The Association; "I'll Be Your Baby Tonight" by The Association; "I'll Be Your Baby Tonight" by The Association; "I'll Be Your Baby Tonight" by The Association; "I'll Be Your Baby Tonight" by The Association.

"The Jazzmasters, Paul Hardcastle's alter ego, is augmented by vocalist Helen Rogers for this suity inquiry. It has its clever moments, like its radio telescope starsearch metaphor, but they never distract from the smoky, eclectic/electric groove and melody at its core. To get the full and original intent, check out the longer, 'original version,' track 2." — GAVIN
jane kelly williams

breaking in to the past

the new single from the debut album
Tapping The Wheel
Going for adds April 1

"The first late-night "TV host to invite Williams on-camera to perform... gets the credit for making her a household name."

- Billboard • Spotlight

Produced by Ted Wisch
PARACHUTE/Mercury

© 1995 Parachute/Polygram, Inc.
### SPINCREASES

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Category</th>
<th>Total Spins</th>
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<td>Always Be My Baby</td>
<td>Columbia/CRG</td>
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<td>LIONEL RICHIE</td>
<td>Don't Wanna Lose You</td>
<td>Mercury</td>
<td>889</td>
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<td>TINA ARENA</td>
<td>Chains</td>
<td>Epic</td>
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<td>GLORIA ESTEFAN</td>
<td>Reach</td>
<td>Epic</td>
<td>543</td>
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<td>WHITNEY HOUSTON &amp; CE CE WINANS</td>
<td>Count On Me (Arista)</td>
<td>Ranked in total Spins</td>
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<td>CELINE DION</td>
<td>Because You Loved Me</td>
<td>550 Music</td>
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<td>Sha La La La</td>
<td>Intersound</td>
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<td>TRACY CHAPMAN</td>
<td>Give Me One Reason</td>
<td>Elektra/EEG</td>
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<td>Reunion/Arista</td>
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<td>These Arms</td>
<td>Blitzz/Atlantic</td>
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<td>SELENA</td>
<td>I'm Getting Used To You</td>
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<td>ALANIS MORISSETTE</td>
<td>Ironic</td>
<td>Maverick/Reprise</td>
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<td>JACKSON BROWNE</td>
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<td>On A Bus To St. Cloud</td>
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<tr>
<td>DVVER BEACH</td>
<td>What She Wants</td>
<td>Access Music</td>
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Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

Thank you, radio, for all your help with Jonathan Cain and now Michael Stanley. Look for Skeleton Crew, BETTY and The Railbirds; and more to come in the future.
FOURPLAY
"The Closer I Get To You"
A CLASSIC REMAKE FEATURING THE GREAT VOICES OF
PEABO BRYSON AND PATTI AUSTIN
SHIPS APRIL 2ND
ADDS APRIL 4TH AND 9TH
As the first Baby Boomers turn 50, A/C Radio marshaling under the banner “Life Happens,” millions of adults are about to march into the sunset of their years. This year, 3.4 million Americans will turn 50.

There’s plenty in the media these days about the graying of America as the first of the Baby Boomers, born at the end of World War II, begin their sixth decade. As a “War baby” born in April of 1945, (mere months before the official launch of Boomerhood), I have watched with envy, the attention bestowed on my younger friends and co-workers.

Boomers, defined as those born between January 1, 1949 and December 31, 1964, were the first generation to patronize rock and roll, and to reject, however briefly, such evils as materialism and corporate ethics. At the same time, they were profoundly influenced by television and such historic adventures as the space program and the civil rights movement. Even more profound, Boomers witnessed the assassinations of a President, his brother, and the reluctant messiah of black pride and freedom. Boomers were the first to express a collective disdain for the war in Vietnam, and to see a President resign in disgrace.

Raised in an increasingly technological society, Boomers have the distinction of being the most statistically identified, analyzed and followed demographic of any generation in history. Boomers are still the most desirable target of advertisers. And for good reason, according to the National Opinion Research Center at the University of Chicago. The center has found that among the leading edge of Boomers—those aged 45-50—78 percent own or are buying a home, 45 percent are satisfied with their financial situation, 67

by Ron Fell

Gavin March 29, 1996
Celebrating 10 Years
Adult Contemporary Marketing & Promotion

Donna Brake  John Brake

Phone: (615) 297-5969 • Fax: (615) 297-6165 • email: dbpnash@aol.com
"HERE WE GO AGAIN SCARIN PEOPLE TAH DEATH"

MC REN

'MAD SCIENTIST'
The new single and video from the forthcoming album

THE VILLAIN IN BLACK

GOIN' FOR MAD RAP RADIO ADDS 3/28!! DON'T BE SCARED!!
Gavin March 29, 1996

MOST ADDED

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<tr>
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<td>LORD FINESSE</td>
<td>Game Plan (Penalty)</td>
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TOP TIP

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RECORD TO WATCH

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<tr>
<td>ILLY FUNKSTAZ</td>
<td>Verbal Glock (PopArt)</td>
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Like That!

BY THEMBA S. MSHAKA

If It Ain’t Broke, Don’t Remix It

When I reflect on songs like “My Philosophy” by KRS-ONE, “Paper Thin” by MC Lyte, or Too Short’s “Frenzy Tales,” I think to myself, “Man, those records are classic. I could listen to them today and it would be like the first time I heard them.” What I don't think to myself is, “But the remix was [insert��头]” Remixing jams like those would be bordering on sacrilege for most of us true-schoolers—and I bet producers feel they should remain untouched, too, because they were truly untouchable. So why is it that labels feel compelled to remix records that are great in their original form? Is it that our collective faith in the music is slipping?

Sometimes a remix is designed to extend the life of a record, and that’s fine, considering how long it takes commercial radio to get around to sleeper hits. But remixing for remixing’s sake is often a waste of good budget money and ingenuity for remixing’s sake is often a waste of good budget money and a disservice to the original—sometimes it is too stiff—for radio stations and artists alike—to become remix-dependent, doncha think?

Scott Baird leaves Priority to pursue independent dreams in Baltimore this week, and Jay

Continued on page 39

KRS (BDP) and Short are two MCs who set out to make hits, not remix-able records.

If a solo cut turned posse cut do the job? Last I checked, all new lyrics and production was called “new material.” Unless the remix takes the song to a new level or introduces it to a new audience, it’s usually not worth doing. Ask folks to consider the artist and the original work’s strength before they get the remix happy. It could hurt a project before it gets a chance to pick up the commercial momentum it needs. Realistically, radio only have so much time to play records, and their goal is to play what works. If the first version works, set up for the next single! Moreover, when consumers have too many choices, it can lead to confusion when they try to purchase what they want, and to dissatisfaction when they discover their favorite version is nowhere to be heard. Then, the artist is perceived as someone who cheated their fans. The competition is too stiff—for radio stations and artists alike—to become remix-dependent, doncha think?

RAP REPORTS

Rap reports accepted Thursdays 9 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

Rap Assistant: BY THEMBISA S. MSHAKA

If it ain’t broke, don’t remix it

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Continued on page 39

KRS (BDP) and Short are two MCs who set out to make hits, not remix-able records.
The First Single
From The Forthcoming Album The Large Professor: The LP

Produced by The Large Professor  ©1996 Geffen Records, Inc.
Continued from page 37

Scott moves to Priority L.A. from Profile's New York office to do the urban promotion thing. Brian Samson and Big Paul are promoting together. The company is Blueprint Promotions, and they're real busy, but they'll take your call, so hit 'em up at (213) 464-1895.

The Mad Skillz album has people talking, and saying positive things, too...I had a great time on the air with L.A.'s ultra-dope "Mad Scientist" MC Ren, as we co-hosted West Side Radio with DJ Yella...Shout out to Wes 'Grazious' Elam at WQFS, who's always fun to talk to like that. --One Love.

Rap Picks

WISE INTELLIGENT
"Steady Stalagin" (Max'n)

This is one of those records that is so unique, I had to bring it to your attention. The emcee's own words say it best: "Listen, you never know what you could be missing. He gives voice to a proud tradition of urban warriors atop a track blessed with equal doses of melody and bounce. Contact Woody for yours (610) 940-3533.

VARIous BLENDS
"Chill As I Flex" b/w "The Dopps" (Khalif Int'l/Blueprint)

Produced and executed like they gave more than a damn, I give props to Rasco, Eh, and Friz-B, also known as Various Blends. VB's soundbed. In the tradition of The Poor (Contract) and Scott moves to Priority L.A. from Profile's New York office to do the urban promotion thing. Brian Samson and Big Paul are promoting together. The company is Blueprint Promotions, and they're real busy, but they'll take your call, so hit 'em up at (213) 464-1895.

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Gavin Mixshow

Like Fax!?
Street music with a message other than "get dunk, get blunted, get money" may well be on its way back into our consciousness. MC Ren's single and video are the certified bomb, and with Above The Law and Geto Boys to follow, I can barely contain my excitement...With Dre gone from Death Row, a new era in sound is certainly on the horizon. 'cause when Dre moves, the music does too. (Check news for the rumblings on his departure from The Row). Like fax — One Love.

Let the Mixshow Begin
Thanks to Paco Lopez (WJBT) for calling to sign up to his five hour syndicated show, "Street Jam" which airs on 12 stations nationally including WJMN, WOWI, and KLUC. The Urban Crossover and Rhythmic/Dance segment run on Saturday mornings and Sunday nights respectively. Call Super Radio's Jonathan Brown, Gary B, or

Caller, You Play What?
Tim "Spin inn" Schommer, WBBM (B-96) Chicago
HOT: Laura Martinez, "Ritmo Latino" (Thump)
JT: Judy Torres, "Say No Reason To Cry" (Profile)
MR: DJ D-Man, "Dookey Booty" (Dean Records)
BTW: Fugees, "Fugee-la" (Bootleg)
Reg N Effect: KBXX-Houston
HOT: Lina Santiago, "Feels So Good" (Universal)
MR: Familiar (Ruffhouse/Columbia)
BTW: DJ Stelo, "Where's The Funk At" (Stozo)
John Dickenson, MD KJMM-Denver
HOT: Angelina, "Release Me" (Upstairs)
MR: Mike Street, WCDX-Richmond
BTW: Fat Joe, "Firewater" (Columbia)
FLICK OF THE WEEK
Busta had us all in check at Gavia and it ain't stopped yet!

CHRIS EVANS (508-229-2100)
EMI's Rob One has the Rappin' 4 Tay, "Ain't No Playa", AZ's, "Doe Or Die", D'Angelo's "Lady", and the Bahamadia album comes out on April 2nd. Call Rob at 310-289-6418.

Fuzzy at Warner Bros. says "Chino XL is a hot new producer. He talks to the mixers and keeps it real. Keep and eye out for new Constant Deviants, "Cocomotion" with Speed Knobz records by Planet Soul and Lina Santiago. "It's hot and it's funky so we should play it."

Tony "Horse Raney" is looking at all options. He's at 910-579-0837. Best of luck to two of my good friends. Charlie Huero goes south to do afternoon at KTM and Tom Casey heads east as WERQ's new PD. Congratulations to "Dr." Doug Dodds who's doing the MD thing at KZHT, and up and old friend, Pete Martinez who's being true to the street at KPWR.
MOST ADDED

XSCAPE
"Can't Hang" (So So Def/Columbia/CRG)

MEN OF VISION
"Housekeeper" (Sony 550)

OTIS & SHUGG
"Journey" (Interscope)

TOP TIP

HORACE BROWN
"One for the Money" (Uptown/MCA)

This smooth groove is definitely a win for Motown's debut. New this week at number 34 on the Landscape, Horace Brown has +640 spins this time. Among stations reporting are KMJM (35), WESF/FM (33), and WRVS (31).

RECORD TO WATCH

FAITH EVANS
'Ain't Nobody' (Bad Boy/Arista)

Faith Evans has another hit on her hands. From 38 to 29, with +783 spins this time, this single is destined for top ten. Stations reporting are WESE/FM (44), KMJM (35), and KMJF/FM (30).

Gavin Urban Landscape

Making Noise

The Regional View
On-line

More Motown Memories

Everybody has a Motown memory that is close to their heart.

Last week's special issue on Motown Records produced a lot of mail and faxes from industry folks, describing their most personal Motown remembrances. Here are some great Motown memories:

"I was the only kid in my neighborhood in St. Louis who had a basketball court in the backyard, and everybody would come over and shoot hoops. One day, a friend of mine brought his portable, battery operated record player with him. He was excited about this new group the Jackson Five, and he had the record with him. I remember we heard the first few chords of "I Want You Back" and everybody freaked. The Pest part was they had a basketball court in the backyard—everybody would come over and shoot hoops.

"In 1968, when Stevie Wonder opened for the Supremes at the Yale Bowl in New Haven, he had so many encores that he must have played for at least an extra 50 minutes. I think Stevie Wonder—from "Master Blaster" to "Now That We Found Love," which he wrote for Third World, to "Boogie on Reggae Woman"—really bridged the gap between "the sound of young America" and "the sound of young Jamaica."

"When I think of Motown, I think of Stevie Wonder. He's so talented musically and his vision is so far-reaching; he's able to tackle so many subjects, from love to racism to economic empowerment. Plus, he has lasted for so long and is still going strong."

"There were about ten people watching the Motown 25th Anniversary show on television. We all knew he was gonna be on the show, but when Michael Jackson came out and danced to "Billie Jean," that was the bomb. That performance is still so vivid that my friends who were watching with me still discuss it."

"Great singing is sometimes hard to notice. It can flow over you so effortlessly, you don't feel it right away—until the hair on your neck begins to tingle. Phyllis Hyman's impeccable phrasing and emotional delivery is a brilliant example of this kind of suppressed intensity. "I'm Truly Yours" is truly a grown-up love song, with unpretentious orchestration and true-to-life lyrics that are perfect for this gifted songstress. It's time, for Phyllis Hyman to take her rightful place in the Diva Hall of Fame."

THE NEW POWER GENERATION

Girl 6

One thing is always perfect about a Spike Lee joint: The music. And Girl 6 is no exception. Using Prince's greatest erotic hits as the soundtrack for a movie about phone sex is an inspired choice. Girl 6 features a potent combination of old Prince ballads, ("Adore," "How Come U Don't Call Me Anymore," "Pink Cashmere"), funky stuff like "Erotic City" and "How Come U Don't Call Me Anymore," "Pink Cashmere"), "How Come U Don't Call Me Anymore," "Pink Cashmere"), and new material with an erotic agenda, all in the title cut.

SHAI

"I Don't Wanna Be Alone"

(Gasoline Alley)

This smooth, four member group has put together a distinctive sound that's both delicate and articulate, and "I Don't Wanna Be Alone" is a song of passion with lyrical brilliance. Shai helped bring true harmony back to R&B music, and with their second album have turned it into their signature sound. Much respect...
THE MUCH-ANTICIPATED FOLLOW-UP TO THEIR TRIPLE PLATINUM SUCCESS

SISTERS WITH VOICES

"YOU'RE THE ONE"
THE FIRST SINGLE FROM "NEW BEGINNING"
WHAT A DIFFERENCE A DIGITAL DOWNLOAD MAKES!
AUDIENCE REACH OVER 27.3 MILLION
IT'S ON NOW!

33* -13* R&R UC
DEBUTS 28* R&R UAC

24* -10* Airpower
BB Monitor R&B
Mainstream
34* -24*
BB Monitor Top 40
### Most Added

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<td>George Strait</td>
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<td>Brooks &amp; Dunn</td>
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<td>Garth Brooks</td>
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<td>Reba McEntire</td>
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### Top Requests

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<td>Tracy Byrd</td>
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<td>Lee Roy Parnell</td>
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### Record to Watch

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<tr>
<td>Kim Richey</td>
<td>&quot;From Where I Stand&quot;</td>
<td>(Mercury)</td>
</tr>
</tbody>
</table>

34 new stations this week on the third release from Kim's debut album.

---

### Inside Country by Cyndi Hoelzle

**Bakersfield Calls**

Bob Mitchell

Columbia/Nashville Director of National Promotion Bob Mitchell will be departing from his position sometime around the 1st of May to join the Board of Directors for Billy Bob's Texas, Inc. Mitchell will be replaced by former RCA southern regional Ted Wagnen, and since Ted wouldn't give us a straightforward answer, we thought we'd ask a few questions of Mitchell, before he left Nashville to move back to his hometown of Bakersfield, California.

Mitchell will be rejoining the Billy Bob's organization to be the point person on several major and side projects outside of Texas. He will also be working on some as-yet-unannounced special projects for Sony; though plans again are tough discussing a deal with one of our regionals-break Rick Trevino, our regionals-break Rick Trevino, and also to have been a part of our family was real important to us. Mitchell will be rejoining the Billy Bob's Texas, Inc. Mitchell will be moving to Bakersfield, California.

Mitchell will be moving to Bakersfield, California.

**What are you most proud of from your years in Nashville?**

I'm extremely proud to have helped Debi Fleschinger—and all of our regionals—broaden the reach to the West Coast and to have been a part of a big initial effort.

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---

**Editor Cyndi Hoelzle**

Consulting Editor Lisa Smith • Assistant Michele Goldsmith

County reports accepted Fridays 5 a.m. - 5 p.m. and Mondays 8 a.m. - 5 p.m.

Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2980

Nashville Office: (615) 255-5000 • Nashville Fax: (615) 255-5020

E-mail: GYNDIGAVIN@aol.com

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**Gavin March 29, 1996**

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**Total Reports This Week: 202** **Last Week: 202**

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Mitchell will be rejoining the Billy Bob's organization to be the point person on several major and side projects outside of Texas. He will also be working on some as-yet-unannounced special projects for Sony; though plans again have not yet been announced. Don't be surprised to see him involved with some sort of tribute to his beloved Bakersfield.

Mitchell is a California boy, born and raised. His radio career started while in college at Fresno State in 1979, and included programming duties at KFRE-Fresno, California. He left later to move to the Dallas/Fort Worth area to promote concerts and book talent, eventually handling booking duties for Billy Bob's Texas, Dallas, and many of the areas biggest rodeos. In 1992, he was the West Coast Sony rep, and in 1994, he moved to Nashville to take over national promotion for Columbia.

**Why are you moving back?**

My wife and I had always said that wherever our kids started high school, we would stay in that city and let them finish there. My daughter starts high school in another year, and we decided that living back home with our family was real important to us and where we wanted to be. Actually, the truth is, my Dad and I have been arguing for 25 years about whether or not the Beatles ruined America. I haven't won any major discussion points in well over a decade, so I thought I'd better go back and take up the battle full-time.

**What are you most proud of from your years in Nashville?**

I'm extremely proud to have helped Debi Fleschinger—and all of our regionals—broaden the reach to the West Coast and to have been a part of a big initial effort.

**Is there any truth to the rumour that you and your hero Buck Owens will be doing business together?**

We've got a couple things kicking around, although I must say it is tough discussing a deal with one of your heroes. I consider myself a pretty good negotiator, but about the toughest response I come up with is "Yes Mr. Owens." You've been waving the Bakersfield flag for years... I am immensely proud of the Continued on page 46
THERE’S A GIRL IN TEXAS

THE FIRST SINGLE FROM HIS DEBUT ALBUM
DREAMIN’ OUT LOUD

ADD DATE: APRIL 8

A COUNTRY VOICE YOU’LL COME TO RELY ON.
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</tbody>
</table>

**Our Music Is Your Music**

**Gavin A3 Commercial 35**
**Gavin A3 Combined 26**

SoundScan Doubles:
New York • Los Angeles • San Francisco

**TW/LW**

400 units - Boston
Dave Matthews Band

the first single from the new album crash

too much

follow-up to the triple platinum album Under The Table And Dreaming
produced by Steve Lillywhite / mixed by Tom Lord-Alge

http://www.dmband.com
| Artist - Title (Label) | Copy | E Dec | D Dec | F Dec | G Dec | H Dec | O Dec | 1 Jan | 2 Jan | 3 Jan | 4 Jan | 5 Jan | 6 Jan | 7 Jan | 8 Jan | 9 Jan | 10 Jan | 11 Jan | 12 Jan | 13 Jan | 14 Jan | 15 Jan | 16 Jan | 17 Jan | 18 Jan | 19 Jan | 20 Jan | 21 Jan | 22 Jan | 23 Jan | 24 Jan | 25 Jan | 26 Jan | 27 Jan | 28 Jan |
|-----------------------|------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| TOAD THE WET SPROCKET (Columbia/CRG) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| THE COLUMBIA RADIO HOUR (Columbia/CRG) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| BLUES TRAVELER (A&M) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| LOS 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MELISSA ETHERIDGE (Island) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| SON VOLT (Warner Bros.) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DAR WILLIAMS (Razor & Tie) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| NATALIE MERCHANT (Elektra/EEG) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| DAR WILLIAMS (Razor & Tie) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| THE BRATZ (Atlantic) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TAJ MAHAL (Private Music) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ARIELE MANHATTAN (RCA) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TRACY CHAPMAN (Elektra/EEG) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| LATE OF THE GRAY (Geffen) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| COWBOY JUNKIES (Geffen) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| COWBOY JUNKIES (Geffen) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| STING (A&M) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| T-BONE WOODS (Elektra/EEG) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CUBA - CHRISTMAS (Nashville/ABC) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JUNO BEACHIN' (Blue Coast) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TROY LEESE (Atlantic) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| THE BRATZ (Atlantic) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| NO EL (Elektra/EEG) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| RICK SPRINGFIELD (RCA) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| GAVIN MARCH 29, 1996 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

**Through energetic slabs of angular guitar noise, panoramic visions, sketched with soulful sensitivity and spoken word pieces, Kramer displays a marvelous perceptive outlook, often shaping his thoughts with elegance and style of Tom Waits.**

He's at his best when delivering them on the melodic, guitar-fueled Back To Detroit and Wild America, both of which produce something with a will of prime.

**Neil Young.** Growing in stature with repeated listening, this is an album of wide appeal that could well prove to be one of the better records of 1996.

---

**WAYNE KRAMER**

"Back To Detroit"

The first single from his latest release dangerousmadness.

---

**Gavin A3 Boomer Grid**

**SPINS in BLUE are ADDS**

---

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"Back To Detroit"

Through energetic slabs of angular guitar noise, panoramic visions, sketched with soulful sensitivity and spoken word pieces, Kramer displays a marvelous perceptive outlook, often shaping his thoughts with elegance and style of Tom Waits.

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soraya

Stay Awhile

From the debut album On Nights Like This

Produced by Rod Argent and Peter Van Hooke

Management: Firststars Artist Management

Sampler on your desk now
A3 Picks

A3 Arrives as Stars Duke It Out

**DAVE MATTHEWS BAND**

"Too Much" (RCA)

**HOOTIE AND THE BLOWFISH**

"Old Man and Me" (Atlantic)

A3 reaches a crucial growth plateau as we experience our first format-fled, superstar. OK, Coral shoot-out. As audiences and programmers gear up for spring cleaning, they’ll also be witnessing the first mid-air collision of two mega-platinum music vessels converging on this week’s crowded Most Added runway. Both bands approaching from a Southern direction, Hootie and the Blowfish come out swinging on “Old Man and Me” (from the album privately dubbed Fairweather Johnson), a scorcher of a tune with crisp and distinctive Blowfish guitar riffs. Here’s a band fully capable of cranking out hit after hit, catcher than even Bachman Turner Overdrive during their pre-Deal-a-Meal days. Curtains of guitar chords swirl as a pedestrian (but melodic) lead guitar momentarily pans the seas. But wait, the best is yet to come as a trick, trap-door, drop-out door jerk the tune from predictability. Dave Matthews, on the other hand, sounds as if the non-stop studio party they had making the previous album never broke up. The single is “Too Much” from the upcoming Crash album. Like a jar of fireflies, the DMB and producer Steve Lillywhite maintain much of the glow that made Under the Table and Dreaming work so well on the radio, experimenting mainly with horn sounds, violin and, especially, percussion—loads of it. Don’t worry, you’ll love it. Both singles “crash” A3 airwaves early this week, and as a building format, the excitement couldn’t come at a better time.

A3 Gridbound

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THE WHY STORE

"LACK OF WATER"

from the self-titled album

Already on: KXPK, CIDR, WXRV, KOPT, WRLT, KFAD, WNCS, WEBK, KOPT, KXPF, WCFX, WRRX, KBBZ

"At SXSW, I saw the band play golf and perform live twice. I came back, added the record and now I'm watching the phffifts light up!" — Gary Schoenwetter, MD-KXPK

produced by mike wanchic and the why store
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Gavin March 29, 1996
American Inroads

BY ROB BLEETSTEIN

Old & In the Gray

San Francisco's Warfield Theater was the place to be on March 23 and 24, as David Grisman celebrated his 51st birthday with a two-solid-out acoustic flushes that reunited the remaining members of the short-lived but legendary Old & In the Way. Presented as Grisman with Peter Rowan on guitar, Vassar Clements on violin, John Kahn on bass, and special guest Herb Pederson on banjo, this aggregation was never billed as Old & In the Way—"It couldn't be without Jerry Garcia," said Grisman. Performing together for the first time in over 20 years, these respective masters of their musical fields were in exceptional form. Clements doesn't seem to have aged a day since 1973, and his playing was nothing short of jaw-dropping, especially on his "Lonesome Fiddle Blues." Rowan had the crowd singing and dancing along to "Midnight Moonlight" and a powerful version of "Wild Horses." Grisman stepped out on "Old and In the Way," and "I'm On My Way Back to the Old Home," which is one of the many tunes the group performed that can also be found on the recent Acoustic Disc release, That High Lonesome Sound, which is currently climbing the Americana chart.

Pederson, best known for his work with the Desert Rose Band and his frequent recorded supporting vocals, was the perfect man to fill Garcia's banjo spot in this band. Aside from his wealth of talent, Pederson's roots go back to the same Palo Alto, California bluegrass scene that Garcia came from, and he showed his stuff supremely on "Earls Breakdown." While Garcia's spirit was certainly on many minds in the house, all roads onstage led to Bill Monroe, and rightfully so. Both Clements and Rowan are former Monroe Bluegrass Boys, and the Father of Bluegrass is the inspiration for Grisman picking up the mandolin. Many of Monroe's songs were performed over the two evenings, including "Wicked Path of Sin" and "Traveling Down That Lonesome Road," the latter of which Rowan, Pederson, and Clements had recorded earlier in the day at Grisman-alum Todd Phillips' studio for an upcoming Monroe tribute record that Phillips is producing. Grisman's quintet opened the performances with a seductive set of Dawg music, and many friends joined in for the show's finale of Carter Stanley's "White Dove," including Darol Anger, Martin Fierro, Maria Muldair, Phillips, Bernard Glansbeek, and John Sebastian. The spontaneity and pure bluegrass vibe emanating off the stage left many feeling they had witnessed something special.

Given each member's busy schedules, one can only speculate as to when this group may converge again. Rowan will have a new record with Jerry Douglas, Yonder, out next month on Sugar Hill, as will Pederson, who is back working with Chris Hillman and JayDee Mannix. Grisman is continuously busy with his own quintet and producing various projects for his Acoustic Disc label. While "God may need his guitar picked up in heaven," Grisman's birthday bash was bluegrass heaven on earth.

HIGH LONESOME SOUNDS

(Let to Right): David Grisman, Norb Pederson, Peter Rowan, John Kahn, and Vassar Clements perform together in San Francisco.

Photo by Jon Sievert.

Americana Inroads by Rob Bleetstein

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
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Gavin March 29, 1996
Hootie & The Blowfish
"Old Man & Me" (Atlantic)

Yes, it's the week for major premieres, and here comes two
albums on April Fool's Day. Put a keyboard in front of
Hootie & the Bongos and you've got their premiere singer/player
Darwin Johnson is indicative of the
death of non-stop high energy excite-
music, white boy! It only
takes a few seconds to get
everyone's attention as the
band proceeds to tear it up.
The early consensus from
radio points to a healthy
run for this entry, one that's
certain to play great against
the backdrops of spring and
summer. Can't imagine hear-
ing this too much.

STEVIE B
"Waiting For Your Love"
Emporia Records West

Put a keyboard in front of
Stevie B, and it won't be long
before he'll concoct a perfect
pop melody that screams
radio-friendly. J.J. Morgan at
KRXM-FM-San Angelo, Tex.
reports, "phones instantly
after one night's airplay."

Beautiful and the guitar per-
formances are rockin', stoney,
and glorious. (Remember the
first Robin Trower album pro-
duced by Matthew Fisher?)
Despite murky cover artwork
and a puzzling sequence
(most of the best tracks are
relegated to the end), Daniel
Tashian's Sweetie is a must-
listen, especially if atmos-
pheric guitars rock your own
palate. I love her opening
"Whisper Like a Scream," I've got four tracks
I can't live without, including
the single "Where Have You
Gone?", a U2-ish "Push Me
Around." (Bono's demo
to do their next album), the
intoxicating "Return of the
Stranger," and the sassy
song "My Hometown."

Kent Zimmermann

Guided By Voices
The Official Ironmen Rally Song EP (Madator)

No amount of sloppiness can
obscure the truth: Bob Pollard
of Guided By Voices is one of
the most natural songwriters
ever. On this latest EP, a taste
of the forthcoming full-length
Under the Bushes Under the
Stars, the band, as usual,
eschews excess production,
indulges in leads' distortion,
and all but buries Pollard's
vocals. These four songs,
however, never even come
close to sinking in low-fi
muck, as Pollard's effortless,
elastic melodies buoy—then
propel—them out of danger.

Choice picks here include:
"June Salutes You," which
features back-up vocals from
Kim Deal, as well as the
title track, which offers this
winking lyrical acknowledgement of
Pollard's power: "Don't take
this so seriously/You just have
to hum it all day long."

And you will. —Seana Baruth

Love and Rockets
Sweet F.A. (American)

In the wake of disaster
during the recording of this,
their sixth album, a fire destroyed
the band's studio and much
of their equipment), Love &
Rockets has delivered an
introspective collection of
moodily songs and crushing
aggro-ambiance. Sweet F.A. finds
the trio returning to a more
stripped-down, acoustic-tinted sonic outlook
reminiscent of 1987's Earth,
San, Moon. The album begins
with the pristine title track,
which is simply Daniel Ash
and an acoustic guitar. This
leads into "Judgement Day."
which is all Western film-
noir-surf-twang and eerie,
fluid piano. While the bulk of
the album is a mellow repast of
subtle sonic layering, a few
tracks crank into maximum
overdrive. "Here Come the
Comedown" is a raging slab
of techno-infused high ener-
y, and "Spice" is a highly
focused snare of noise and
fuzzy metallic vocals. In the
end, the sonic dichotomy of
laid back acoustic stylings
and rage driven mechan-
ogist provides listeners with
the best of both Love's and
Rockets worlds. —Sergio D.
The first tracks from

KISS

TM

unplugged

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and
ROCK AND ROLL ALL NITE

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Mixed by Jimbo Barton
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"Reach" is featured on "Rhythm Of The Games™" 1996 OLYMPIC GAMES Album on Records

Words and Music by Gloria Estefan and Diane Warren.

"reach" will also be on Gloria's new album "Destiny," due in stores June 4th.

GO FOR THE GOLD.