The fourth GAVIN A3 Summit is rocking in Boulder next weekend, and it's so loaded with music and meetings that attendees won't find much time for reading. But keep this with you anyway. The pull-out agenda, of course, is vital. But for those moments before a panel or slowcase begins, and if you're not busy hyping or being hyped, you can get the lowdown on all the featured artists, including (top to bottom) Keb' Mo', Nil, Lera, Blue Nile, Eleanor McEvoy, and Patti Rothberg. Have a ball in Boulder. In News, the recording industry goes after CD pirates; President Clinton fills the FCC's Republican seat; Howard Stern gets 7 up (and 7 down), and Bel Fong-Torres apologizes to Elvis Presley. Our First Person is Rachel Donahue, a legend in freeform radio. She's got a word or two about the evolution of FM rock, and about A3.

- Complete Summit Agenda and Performing Artists Guide
- Dr. Oen Harani Tackles Consolidation
- PD Interviews with KBCO's Mike O'Connor and WTTW's Rich Anton
- Microsoft's Music Central: Internet and CD-Rom Activity

PLUS
- Actor/Director Ed Burns' Perfect A3 Soundtrack
"Give Me A Little More Time"
from her new self-titled album

#1 on the U.K. airplay charts
for eight consecutive weeks.
Last album sales of
over 1,000,000 worldwide.
On FM Rock at 29: Prematurely Senile

Raechel Donahue

In the world of FM rock, Raechel Donahue has done it all. Beginning at underground pioneer KMPX/FM-San Francisco in 1967, she helped turn Tom (Big Daddy) Donahue spread the free-form word to KHPX, Providence, DJ'd on KMPX successor KSAN until Tom's death in 1975, then carried on in L.A. at KMET (D) and MD, KSWT, KROQ, KIIS (as News Director and Rick Doe's sidekick), KMPXFM ("The Edge"), and KJLA FM. She does voice work, writes a newspaper column, and is compiling a book of valiantly done Jocks, etc. She's been on radio's many ch-ch-ch-changes."

Donahue..."

Their radio stations, too, became wooly Mammouths sinking in a musical tar pit, playing from an ever-narrowing list of songs, so much so that many, a long lost era of freedom, creativity, and expanded consciousness. Underground became Progressive, then AOR and finally just another Oldies format. The sanitized version of the golden years of rock and roll didn't include "Feel Like I'm Fixin' to Die Rag," "Maggot Brain," "Heroin," "Signed D.C." or anything by Howlin' Wolf, Billie Holiday, Ken Nordine, or Ramblin' Jack Elliot. The ingredients of a delicious, organic FM dish had been reduced to white bread with no nutritional value.

Long before it was 30 years old, FM radio was prematurely senile, toasting toward the tomb. True to Tom's prediction, AM came back to the forefront in the form of talk radio, its voice still screaming, but this time without the intestinal relief of music. I am saddened by my former colleagues whose needles seem to be stuck in the same old grooves of the same old records that marked the heyday of FM progressive radio. What were once rock anthems are now pettified rock. Even A3 makes me feel like I'm riding in a very hip elevator.

There is a wealth of music that sells without benefit of major market airplay. Some, after establishment radio has forgotten that radio is meant to be the voice of the people, and once again a generation's music is being snubbed.

Corporate radio should take a lesson from what cable television did to the networks. If you ignore the audience long enough, it'll go away.

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First Words

You have to respect Raechel Donahue's opinions. But if A3 sounds to her like "hip elevator" music, maybe she got on at the wrong floor. She ought to recognize also that this elevator is jam-packed with talent and is riding all the way to the top, as a glance at the program for the Gavin A3 Summit in Boulder will attest.

Similarly, Raechel may be slightly missing the point, with respect, as to the true nature of the revolution that she and Tom Donahue helped to bring about. In leading public taste and giving people an eclectic mix of music available nowhere else, free-form FM radio opened up a lot of possibilities and broadened people's tastes. This in turn produced a broader range of stations playing a more tightly focused programming mix. In that way, the listener chooses with an index finger on a preset button, rather than the free-form jock playing his face raves of the moment.

Another reason things changed was that the free-form DJs simply got more professional (more particular, if you like) about what they played when, and how they presented it, and they set higher standards for themselves. Which brings me back neatly to the Gavin A3 Summit in Boulder, as that event is all about setting higher standards in radio and charting the spectacular growth of an exciting music format.

David Dalton, CEO

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Inside

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G. Michael Donovan

A1 The Summit

This week, we give you the full rundown for our annual A3 Boulder Summit in a handy pullout section starting on page 25 of this issue. Kent and Keith have compiled another blockbuster weekend, and they profile the key players here.

93 An Interview With
Ed Burns
Kent Z. talks with the filmmaker behind The Brothers McMullen and She's the One about his rising star and how Tom Petty figures into the mix.

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Next Week

New Labels

We profile a handful of the new companies jumping into the fray.
Despite Hassles, KKBT Vows to Keep Jamming

Despite isolated outbreaks of fighting that caused an early shutdown, KKBT/FM- Los Angeles' Summer Jam gave 18,000 fans eight hours of stars and music Sunday.

As part of its unending effort to boost bootleggers off the face of the earth, the Recording Industry Association of America (RIAA) hooked up with the U.S. Customs Service and New York police to bust a Long Island man and seize some 425,000 alleged bootleg CDs and 25,000 reputedly bootleg vinyl albums—the largest such confiscation in RIAA history.

The Association, acting on behalf of 20 record companies, also filed a copyright infringement suit against a California company, charging it with manufacturing and distributing “hundreds of thousands of unauthorized CD top-hit compilation albums,” in the words of Steven D’Omofrio, RIAA Executive Vice President and director of anti-piracy.

ASR Recording Services was accused in the suit, filed in Los Angeles, of infringing the rights of, among others, Bryan Adams, the Beatles, Boyz II Men, Mariah Carey, Coolio, Michael Jackson, Janet Jackson, Elton John, Madonna, Seal, U2 and Vanessa Williams.

In the New York raid, officials arrested Charles LaRocco after a search of a warehouse in Long Island City uncovered thousands of allegedly bootleg recordings. Searches in two other facilities uncovered many more CDs carrying music by Hootie & the Blowfish, the Beatles, Bob Dylan, the Dave Matthews Band, Phish, and others.

Said RIAA Vice President Frank Creighton: “The seizures and arrest were two important steps towards curtailing the illegal and very lucrative business of bootleg sound recordings and should send a resounding warning throughout the bootleg community.”

At Evergreen, the Grass Keeps Getting Greener

Evergreen Media, still all smiles over the performance of its WKTY-FM-New York and record revenues, isn’t in a hurry to get to the 100-station mark.

The Irving, Texas-based company has, by its own count, 37 properties, in 12 markets, all majors excepting Charlotte.

Now, by way of three purchases and a swap, Evergreen is adding to its portfolio in Detroit and Philadelphia, where it already has two stations each.

The company has signed an agreement with Secret Communications to buy Urban/AC WMXD-FM and Urban-formatted WLIB-FM in Detroit for $168 million. Evergreen will also buy classical outlet WQRS-FM from Secret (for $2 million) and swap it for Greater Media’s talker, WWRC/AM-Washington, D.C. and $9.5 million. In another deal with Secret, Evergreen will take classical WFLN-FM-Philadelphia for $57.75 million.

The transactions result in a five-station cluster in Detroit and a three-FM cluster in Philly.

Evergreen recently reported record revenues and cash flow for the second quarter and six months ended June 30.
Word of **Mouth** says this record is going to be big...

...the new single by **Merril Bainbridge, “Mouth.”**

#1 Most Added Record in America.

From the forthcoming album “The Garden.”
Detroit DJ Offers a Steal

Morning DJs have been known to do a lot of questionable things, but Carl E. of WWWW/FM-Detroit takes this week's cake.

Actually, he took more than a cake, according to reports out of Detroit about his visit to the home of country artist Suzy Bogguss. E. (real name Carl Eyer), who is Music Director as well as morning host on W4, was one of a group of radio and record people Bogguss invited to her suburban Nashville home for party to celebrate her new album, Gimme Some Wheels.

Soon after returning to Detroit, E. began offering listeners moments from his visit, including a pin cushion, a wooden spoon, and several other knickknacks. When rival station WYCD/FM called Bogguss' representatives to ask why they hadn't been offered such giveaway items, the singer learned that she'd been robbed. She called WWWW to complain, and an investigation revealed that a record label intern saw E. taking an item at the house.

W4 General Manager Peter Connolly said the station would try to regain or otherwise replace the items, and that Lee faced disciplinary action. The theft, he told the Detroit Free Press, "certainly was not some thing we did in an unfriendly spirit."

The disciplinary action turned out to be an on-air apology coupled with another giveaway this time of 100 copies of Bogguss' album, which E. got the old fashioned way. He paid for them.

Pumpkins Take 5 MTV Nominations

Smashing Pumpkins, who could use a little good news, have received eight nominations for the 1996 MTV Video Music Awards, which will take place September 4 at Radio City Music Hall.

The Pumpkins, whose tour has been rescheduled to begin in mid-month after its well-choreographed drug-related problems, are up for best video, best alternative music video, breakthrough video, best direction, best art direction, best editing, best cinematography, and best special effects. (The band has named a touring drummer and keyboardist. They are Matt Walker, from Filter, and Dennis Plennon of the Fugs.)

Garage Days Revisted, the Foo Fighters, and '92puck got five nominations each. Morissette ("Ironic") and Fugees, Oasis, the Cranberries, Bush, and the Pumpkins' "Tonight, Tonight" for best video honors.

Other nominees include Hootie & the Blowfish, Coolio, LL Cool J, 2Pac and Dr. Dre, Jewel, and Tracy Bonham.

Dennis Miller will host the awards show. Performers includes Alanis Morissette, Hootie, Metallica, Fugees, Oasis, the Cranberries, Bush, and the Pumpkins. Dennis Rodman, Mariah Carey, and Chris Rock are among presenters already set.

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Power Rotation From The Country’s Most Powerful Stations Including:

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KHOM  WKSS  WGTZ  WAPE
WJTB  And Many More!

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MCA.

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EXECUTIVE PRODUCERS: LOUIL SILAS, JR. AND BROOKE PAYNE
FROM THEIR NEWEST ALBUM HOME AGAIN IN STORES SEPTEMBER 10TH
The late Wolfman Jack will be one of five broadcasters inducted into the Radio Hall of Fame in Chicago in October.

The Wolfman (real name Robert Weston Smith), who died in July, 1995, at age 57, was an underground legend, broadcasting out of Mexico in the 60s and gaining widespread fame when he was cast in American Graffiti in 1973.

Radio Ad Revenues Up Again

Radio listeners point to the industry's healthy ad revenues as a reason for buying stations by the bunches, and the statistics back them up.

The latest word from the Radio Advertising Bureau (RAB) is that radio had its 46th consecutive month of revenue gains in June. Combined local and national revenue increased 6 percent compared with June 1995, with local figures increasing 5 percent while national numbers jumped 9 percent. Year-to-date combined revenue gains 5 percent through June, with national revenues up 4 percent, local dollars, 6 percent.

The figures are based on the RAB radio revenue index of more than 100 markets.
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A COMPREHENSIVE ANALYSIS OF THE ALTERNATIVE MUSIC BUSINESS

Wednesday, September 4, 1996
9:00 AM - 5:00 PM
REGISTRATION (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
10:00 AM - 5:00 PM
EXHIBITS (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
10:00 AM - 11:00 PM
PLEASURED TO MEET ME: UNSIGNED BANDS & THE Biz
MODERATOR: Josh Kazuss, KOOP (Austin, Texas)
MODERATOR: Sarah Linden (Recollect Records)
PANELISTS: Tom Bout (Immortal Records), Josh Kazussas, Karin Tekel (KPSU), Charles D'Onofrio, Delray Lindo (Concrete Management), Rob Shore (RS Management), Jeff Gittelstein (Geffen), plus special appearance by the Manhattans.

Thursday, September 5, 1996
9:00 AM - 5:00 PM
REGISTRATION (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
10:00 AM - 5:00 PM
EXHIBITS (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
10:00 AM - 11:00 PM
PANELISTS: Mark Abbattista, Esq. (Bad Abbatude Alliance)
MODERATOR: Lorry Fleming (Music Universe/BAM)
PANELISTS: Craig Marks (Spin), George Stein, Esq. (Zissu, Stein & Mosher), Bob Mould (Granary Music), McLean Green (Virtual Melanin Inc.), Stu Bergen (Epic Records), Gary Jay (TVT Records), Karen Glauber (HITS Magazine)
MODERATOR: Karen Glauber (HITS Magazine)

Friday, September 6, 1996
9:00 AM - 5:00 PM
REGISTRATION (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
10:00 AM - 5:00 PM
EXHIBITS (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
11:00 AM - 5:00 PM
KEYNOTE: PATTI SMITH (Singer/Songwriter)
MODERATOR: Jon Leshay (Columbia Records)
PANELISTS: Rob Fiend (Gavin), Jon Nardachone (Atlantic Lefkowitz Management)
PANELISTS: Mark A. Abbattista, Esq. (Bad Abbatude Alliance)
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MODERATOR: Karen Glauber (HITS Magazine)

September 7, 1996
9:00 AM - 5:00 PM
REGISTRATION (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
10:00 AM - 5:00 PM
EXHIBITS (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
11:30 AM - 8:00 PM
PANELISTS: Craig Marks (Spin)
MODERATOR: Larry Jenkins (Columbia Records)
PANELISTS: Sarah Haynes (On Board Entertainment), Joe Ieizen Huntin (Columbia Records)
PANELISTS: Chris Holmes (Yum-Yum), Pat Magnarella (Atlantic Recording Corporation), plus special appearance by Wayne Jones (Jones Music Productions).

Saturday, September 7, 1996
10:00 AM - 3:00 PM
REGISTRATION (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
10:00 AM - 3:00 PM
EXHIBITS (REGISTRATION FREE WITH CMJ MUSIC MARATHON MUSICFEST REGISTRATION)
11:30 AM - 8:00 PM
PANELISTS: Craig Marks (Spin)
MODERATOR: Larry Jenkins (Columbia Records)
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PANELISTS: Chris Holmes (Yum-Yum), Pat Magnarella (Atlantic Recording Corporation), plus special appearance by Wayne Jones (Jones Music Productions).

Note: Copy of valid student ID must accompany payment and, in addition, must be presented in person when picking up registration materials.

9:00 AM - 3:00 PM
PANELISTS: Craig Marks (Spin)
MODERATOR: Larry Jenkins (Columbia Records)
PANELISTS: Sarah Haynes (On Board Entertainment), Joe Ieizen Huntin (Columbia Records)
PANELISTS: Chris Holmes (Yum-Yum), Pat Magnarella (Atlantic Recording Corporation), plus special appearance by Wayne Jones (Jones Music Productions).

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REGISTRATION FORM

If you are registering more than one person, please photocopy this blank form and fill it out completely for yourself and each individual you are registering.

Registration will be held on Wednesday, September 4, 10:00 AM - 8:00 PM; Thursday and Friday, September 5 & 6, 9:00 AM - 5:00 PM; Saturday, September 7, 9:00 AM - 3:00 PM.

Pre-registrants: Mail your forms NOW or your badges will not be Federal Expressed. Questions? Call Shoshana at 516-466-6000 Ext. 143

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That's Sho Biz

That's Sho Biz By Dave Sholin

Who's next to join the deal of the week club? More than a few are pointing at Jacor.

Could there be some big time motion at Motown in the very near future?

Trade talks between Coach John Cook and Coach "Mr. Ed" Lambert send KLJX-Los Angeles nighttimer Domino to Dallas in return for KIIS (Kiss 106)-Dallas evening personality Sean Valentine. Both will continue to play their same position. Monday also marked the return to KIIS of "Magie" Matt Alan, who signs up for p.m. drive. Newly arrived afternoon talent Billy Burke shifts to middays replacing Bruce Vital, who's back getting things warmed up for Rick Dees. Alan (seen here) will always credit his appearance on the Gavin Video Magazine for putting his career into orbit.

Don't expect official word on Bruce Schoen's replacement at Aristal until after Labor Day.

New Orleans is the next stop for 2104 (WZEE)-Madison PD Joe Larson, who will take over programming duties at B97 (WBLS-FM) the last week of August. Excited about his new opportunity, Larson will first focus on hiring a staff, but it's a certainty that longtime B97 MD Joey B. will stay on the team. Look for 2104-Madison APD/MD Dana Lunden to take over interim PD duties.

All bets are on acting PD Steve Williams being named to replace Fleetwood Gruver who, as reported here last week, is out at WQCD-New York. For the real story behind that's going down at "CD 101.9," check out Keith Zimmerman's column on page 73.

Another set of legendary calls return as WLTI-Detroit flips from NC to "rhythmic NC" as WDRQ. Might long-time Motor City programmer Rick Gillette have a role? Word is Don Kelly is consulting.

Greg Frye joins Network 40. T&R to Rich Panama. Deeply sympathies to EMI's Rupert Perry on the loss of his wife Caroline earlier this week.

Former Director of Film Music for A&M and one-time Elektra National Promo Director Jon McHugh is named as Taffera's replacement...LA radio vet Lucky Pierre surfaces on Groove Radio 103.5 with a weekly show, Le Discorde...KRUZ 103.5-Fort Worth gets Larry "Magic" Matt Alan, a.k.a. Aaron Collins, from WQKX to add to their same position. Monday also marked the return to KIIS of "Magie" Matt Alan, who signs up for p.m. drive. Newly arrived afternoon talent Billy Burke shifts to middays replacing Bruce Vital, who's back getting things warmed up for Rick Dees. Alan (seen here) will always credit his appearance on the Gavin Video Magazine for putting his career into orbit.

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All bets are on acting PD Steve Williams being named to replace Fleetwood Gruver who, as reported here last week, is out at WQCD-New York. For the real story behind that's going down at "CD 101.9," check out Keith Zimmerman's column on page 73.
O n September 10, MCA will release the soundtrack for Grace of My Heart, which focuses on a female's songwriting efforts in the male-dominated music business of the late 50s and 60s. The female-dominated set features the new Joni Mitchell song “Man From Mars,” Jill Sobule’s “The Truth Is You Tied,” and Shawn Colvin’s “Between Two Worlds.” The soundtrack’s centerpiece is the Elvis Costello Burt Bacharach written and performed song “God Give Me Strength.” Tom Petty’s music in the new Ed Burns film, She’s the One, adds another dimension to the film’s bittersweet drama. Pay attention to the title credit single “Walls (Part One),” “Angel Dream,” and Petty’s score. Linda Perry of the band Dr. Morvau soundtrack features a score by Gary Chang, and tracks by Einsturzende Neubauten and Salt. Look for it later this month...Actor Matthew Puckett (Spawning the Monsters) plans to release an independent CD by his band, Puckett. Mercury’s Girls Town soundtrack has the unreleased PJ Harvey song “Maniac,” and tracks by Luscious Jackson and Queen Latifah. Lamb’s alternative track “Gorecki” is the first single.

Tupac Shakur will write the music for a film about his mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. His mother, who was a leading civil rights activist. 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### Gavin Top 40

#### MOST ADDED
- **BRYAN ADAMS** (33)
- **MERRIL BAINBRIDGE** (23)
- **SHERYL CROW** (23)
- **CELINE DION** (18)
- **JOHN MELLENCAMP** (18)
- **NADA SURF** (15)

#### TOP TIP
- **NADA SURF**
  - "Popular" (Elektra/EGG)

#### RECORD TO WATCH
- **MAXWELL**
  - "Ascension (Don't Ever Wonder)" (Columbia/CRG)

### An American Wildman in London

#### Inside Top 40

**Charlie Wilde**

How's this for a riveting story:
A truck moves to a new market.
Wow, pretty impressive, huh?
Talk to most any radio veteran.
and they'll acknowledge relocating so often that they sometimes feel they're in the FBI's Witness Protection Program, but in virtually every case, it's a move within U.S. borders, or an occasional Canadian trek. But after more than a decade on the air doing Top 40 and, most recently, Country, Charlie Wilde (a.k.a. Bobby Wilde) has taken on a new challenge in another continent, becoming the first American on commercial radio in London.

With a résumé that includes stops in Denver, Tallahassee, Minneapolis, and San Francisco, Charlie expected to land the job, move, and get down to business, which in this instance means waking up Londoners on Wild 107 and KMEL-San Francisco.

**RECORD TO WATCH**
- **MAXWELL**
  - "Ascension (Don't Ever Wonder)" (Columbia/CRG)

---

**Bryan Adams**

How's this for a riveting story:
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Talk to most any radio veteran, and they'll acknowledge relocating so often that they sometimes feel they're in the FBI's Witness Protection Program, but in virtually every case, it's a move within U.S. borders, or an occasional Canadian trek. But after more than a decade on the air doing Top 40 and, most recently, Country, Charlie Wilde (a.k.a. Bobby Wilde) has taken on a new challenge in another continent, becoming the first American on commercial radio in London.

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### Top 40

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<tr>
<td>26</td>
<td>13</td>
<td>293</td>
<td>+159</td>
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**Top picks:**
- **BUTTLEDO SURFERS** - *Pepper* (Capitol)
- **MAXI PRIEST** - *I Ruled The World* (Columbia/CRG)
- **SHERYL CROW** - *Makes You Happy* (A&M)
- **ALANIS MORISSETTE** - *Head Over Feet* (Maverick/Reprise)
- **TINA TURNER** - *Missing You* (Virgin)
- **PEARL JAM** - *Who You Are* (Epic)
- **LOUVERTE** - *Ask Me* (AtiC)
- **PERRY LEE HARRISON** - *Who Are You* (Capitol)
- **THE NIXONS** - *Sister* (MCA)
- **ACE OF BASE** - *Never Gonna Say I'm Sorry* (Arista)

*Indicates debut*
**GO Chart**

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

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<td>DONNA LEWIS - I Love You Always Forever (Atlantic)</td>
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<td>THE CRANBERRIES - Free To Decide (Island)</td>
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<td>ERIC CLAPTON - Change The World (Reprise)</td>
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<td>JOHN MELLENCAMP - Any Love Intermezzo I Saw You First (Mercury)</td>
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<td>ALANS MORISSETTE - You Learn ( Maverick/Reprise)</td>
<td>3599</td>
<td>+38</td>
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<td>NO MERCY - Where Do You Go? (Arbisa)</td>
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<td>JEWEL - Who Will Save Your Soul? (Atlantic)</td>
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<td>SON BLOOMS - As Long As It Matters (A&amp;M)</td>
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<td>MARAH CAREY - Forever ( Columbia/CR)</td>
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<td>FUGLIES - Killing Me Softly (Ruffhouse/Columbia/CR)</td>
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<td>TONI BRAXTON - You're Makin' Me High (LaFace/Arista)</td>
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<td>GARAGE - Stuck Girl (A&amp;M Sounds/Get)</td>
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<td>HOOTIE &amp; THE BLOWFISH - Tucker's Town (Atlantic)</td>
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<td>OASIS - Don't Look Back In Anger (Epic)</td>
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<td>NATALIE MERCHANT - Jealousy (Elektra/EEG)</td>
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<td>-69</td>
<td>29</td>
<td>VOICE OF THE BEEHIVE - So Hard (Discovery)</td>
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<td>MAXI PRIEST - That Girl (Virgin)</td>
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<td>LEA LOVES &amp; NINE STORIES - Waiting For Wednesday (Discovery)</td>
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<td>PRIMITIVE RAGGIE GODS - Standing Outside A Broken Phone... (Ergo/Columbia)</td>
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<td>M. KELLY - I Can't Sleep Baby (VJ Live)</td>
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<td>DISHWALLA - Counting Blue Cars (A&amp;M)</td>
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<td>COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)</td>
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<td>THE BADLEES - Angels Is Coming Home (Polydor/A&amp;M)</td>
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<td>JANN KENNEDY - Unintentional (Elektra)</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS - Walls ( Warner Bros)</td>
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<td>QUAD CITY DJs - C'mon n' Ride It (Big Beat/A&amp;M)</td>
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<td>1999</td>
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<td>TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)</td>
<td>1883</td>
<td>-82</td>
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<td>SMASHING PUMPKINS - Tonight Tonight Tonight (Virgin)</td>
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<td>LOS DIL RIO - Macarena (Bayside Boys Mix (RCa)</td>
<td>1838</td>
<td>-4</td>
<td>37</td>
<td>CELINE DION - Because You Loved Me (550 Music)</td>
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<td>17</td>
<td>DAVE MATTHEWS BAND - So Much To Say (RCa)</td>
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<td>KEITH SWEEAT - Twisted (Elektra/EEG)</td>
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<td>BLESSED UNION OF SOULS - At A Long (EMI)</td>
<td>1813</td>
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<td>(a BOUCHE - Sweet Dreams (RCa)</td>
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<td>19</td>
<td>THE TONY RICH PROJECT - Like A Woman (LaFace/Arista)</td>
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<td>+173</td>
<td>40</td>
<td>CELINE DION - It's All Coming Back To Me Now (550 Music)</td>
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**COMING SEPTEMBER 27TH**

_What's Going On?_

_An overview of early indications from a select panel of Gavin Only Correspondents_

**JOHN MARTINEZ, MD, WXLC- WASHINGTON, Ill.**

"Donna Lewis' "I Love You Always Forever" has been Number One on Nine at 9 for 26 nights in a row. Oasis' "Don't Look Back In Anger" is real hot here. Adult women calling to hear Celine Dion’s latest."

**RICK ALLEN, PD, KRAI- CRAWFORD, Colo.**

"Patti Rothberg's "Inside" is catching fire. Excellent female phones after three weeks. E.J. Waters "Colours of the World" is doing great with upper demo females. It's great office music. Bars of curiosity calls on the Wallflowers' "5th Avenue Heartache" after only two weeks of airplay."

**JEFF ANDREWS, PD, KLYW-DUBUQUE, IOWA**

"Top five nighttime phones for the Butthole Surfers' "Pepper." We're spiking Nada Surf's "Popular," which is also huge at night. The Ghost Town DJs are Cagematch champs after knocking out four-time winner 311."

**CHRIS CALLAWAY, PD, WXMK-BRUNSWICK, GA.**

"Lots of curiosity calls on Gina G. We're spiking the Ghost Town Djs. Merrill Bainbridge's "Mouth" is in powers with top five calls. It's showing up Number One on our nightly Most Wanted. If you play it...your phones will ring."
Gavin College

Most Added

Low (40)

Nearly God (33)

Robyn Hitchcock (31)

Les Claypool and the Holy Mackerel (24)

Buffalo Daughter (23)

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Low (40)

Nearly God (33)

Robyn Hitchcock (31)

Les Claypool and the Holy Mackerel (24)

Buffalo Daughter (23)

Gavin College

1996

WTUL, WVFS, and WZBC are already Six Finger Satellite secure a #23 debut honors. KUSF, WNYU, WRAS, WRFL, WTUL, WVSF, and WZBC are already Heavily Paranormalized.

Top Tip

SIX FINGER SATELLITE

Paranormalized

(Sub Pop)

Six Finger Satellite secure a #23 debut this week, thereby winning Top Tip honors. KUSF, WNYU, WRAS, WRFL, WTUL, WVSF, and WZBC are already Heavily Paranormalized.

Record to Watch

Les Claypool and the Holy Mackerel

Highball with the Devil

(Interscope)

Primus frontman Claypool goes extracurricular with this project. The Mackerel have landed 24 ADDs this week, with stations as different as KUNV and KUSF among them.

Inside College by Sean Baruth

Your Library: Resource, Not Commodity

Recently, one administrator at Colorado State University, in Fort Collins was quoted as observing, "If you can't contain, CSU is not the place for you." Sniff. And, we're told, CSU's definition of conformity encompasses more than buying flat-fronted clocks and Doe's home arm routine. At CSU, and particularly at KCSU, you must believe the conventional wisdom that vinyl is obsolete, useless, a thing of the past. That it sounds "bad," takes up too much space, and has been entirely replaced by CD technology Furthermore, you should believe that new equipment should take precedence over old music.

Earlier this summer, six of KCSU's seven student managers (MI Laura Naman was the sole dissenter) voted to remove the station's vinyl library to make room for digital broadcasting equipment. Rather than recognizing the library's content as an irreplaceable resource, rather than arranging—in the interest of space—to store it elsewhere, rather than truly exploring alternate avenues, the station's managers and their immediate administrative superiors—a hasty, poorly publicized staff meeting—decided to move the records to storage, have them inventoried, and then sell them to the public. You don't have a strong library of older music to put new music into perspective for your listeners. Without some reverence for history, your station becomes a flavor-of-the-month deal. College radio is the only place you can play the new Beck or Sebadoh or Delta 72, then follow up with Nick Drake or Captain Beefheart, or some obscure '60s garage-rock thing. When a station's vinyl is confiscated and sold like what's happening at KCSU, the awful trend that's already in the works—of college radio becoming little more than the home of "Indie" Modern Rock, rather than a historical, educational and revolutionary entity—will continue, and the format will continue to be exacerbated.

"The thing I've found from talking to MDs on the phone is that many of 'em don't really seem to care about their station's library as much as they should. Some college radio music directors don't have respect for history—past or future. It's disturbing that in some music departments, a record that isn't added into proper rotation or put in the studio for play is automatically sold or given away rather than filed in the library. You don't know what DJ will want to play that record five years from now; you don't know how that record will be perceived five years from now. Like, I wonder how many stations sold or gave away American Music Club's debut, Nestless Stranger, when it came out. I'm sure a lot of jocks at those stations wish they had access to that vinyl now. Not maintaining or

Continued on page 16

Editor: Seana Baruth • Assistant: Matt Brown
College reports accepted Mondays 9 a.m. - 4 p.m. and Tuesdays 9 a.m. - 3 p.m.
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2980
College Picks

RASPUTINA

Thanks for the Ether (Columbia)

This trio from New York City would make Lewis Carroll blush, as song after song is worryingly delightful. Accompanied only by cellos and occasional percussion, vocalist Melora Creager sounds as if she is casting a spell. The rhythmic, wailing melodies rendered with tremendous vibrato fit right in on the first track, "My Little Shrivelled Foe," or the nursery rhyme-inspired cover of "Brand New Keys.

You can draw comparisons to Tori Amos, Suzanne Vega and the Raincoats, but the members of Rasputina are more likely to claim kinship with Tom Waits' The Black Rider or Alice in Wonderland. The spoken word offerings here — especially "The Donner Party" and "Nozzle" — conjure a mythical, enchanting vibe, and suggest a soundtrack to Tolkien's The Lord of the Rings; it's enough to give you goosebumps.

Don't miss the disc's hidden track (5:05 minutes into the final song), a Goethe-type German incantation. Song subjects include Howard Hughes, Koko Moss, Opelita and a Transylvanian concubine. Intrigued? How about some lyrics? "But they cry and they cry / Who said babies never die?" or "Wee wee-lee-ike to smoke pot / We lee-ike it a lohot."

Well, well.

Musically, Rasputina build on the legacy of North Carolina's blackgirls, working with strings and lifting female vocals. The three cellos can work magic, from being pulled and plucked to strummed and struck, they overlap and echo each other in a complex web of strained horse hair. You can imagine Thanks for the Ether echoing across an elaborate Broadway stage. It's an almost virtual experience. — DAVID D

BUFFALO DAUGHTER

Captain Vapour Athletes (Grand Royal)

The scenario goes a lil' sumpin' like this. Way back in '83 the "Buffalo Gals" moved around the outside grabbed themselves some nice Pacific film gentlemens partners, fell in love, got married and had kids. The "Buffalo Gals" were good moms. They made sure their "daughters" were surrounded by all the best toys: guitars, turntables, basses, and various electronic goodies. Now, it's 1996 and the Buffalo Daughters are all grown up, and they've become gold medal sonic athletes under the guidance of their mentor Captain Vapour. Musical exercises like "Silver Turkey" unleash metal sludge guitar fuzz-n-wail over catchy, kitschy vocal "ha-ha-ha-ha-ha" burbles and electronic doo-doo. "Brush Your Teeth" is a quirky musical reminder to keep youriories white and sparkling. The space invader bleeps and nasty rhythm track make this a floorice rinse-shaker par excellence. And there's more. The weird, ethereal bird chirp of "Kelly" melts seamlessly into "Big Wednesday," which patches together global radio ga-ga over a classic blues-intonated rock guitar, it's a haunting, captivating, spaced-out shuffle. The Buffalo Daughters have fashioned a unique auditory environment imitating the musical equivalent of a toned down Pee-Wee's Playhouse and you get the gist of it where hip-hop, rock & roll (I'm talkin' the classic Chuck Berry variety), and electronic bruh-ha-ha live in perfect harmony. — SPENCER D.

VARIOUS ARTISTS

Totally Wired in Dub (Acid Jazz/Roots/Hollywood)

1984 marked a period of transition in reggae music. By that time, the drum machine had made its presence known in U.S. pop and urban music, prompting Jamaican producers to follow suit. The convenience of the drum machine and synth instantly made real musicians obsolete, allowing artists to record their music in record time. At this point, Counting Crows' like Yellowman and Eek-A-Mouse ruled the floor and ushered in a new form of reggae, dancehall. While dancehall may have a huge following today, some feel that once the drum machine became involved, reggae lost its soul for a more slick and canned sound.

Q: "We haven't heard much from you since you and the Red Stars stopped touring for Don't Try This At Home. What have you been up to?"
A: "I've had one of those life-changing experiences, is what I've had...."

Billy Bragg

Still Looking For A New England

A sampler featuring music & conversations

After a long and fruitful five years, Billy Bragg is here with three songs from his forthcoming new album William Blake, plus an interview and a bonus CD of Billy's greatest "Britain's finest rock poet." — New Musical Express

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http://www.elektra.com

But enough about dancehall. This review is about a completely different son of reggae, dub, thus we have *Totally Wired in Dub*. Neophytes often confuse dub, dancehall and roots, so rightfully, I expected some of that hollow dancehall shit when I picked up this record. Surprise—the disc proved to be a collection of true, rootsy dub. (Quick definition: dub, specifically, is reggae with vocals removed and effects added to give the music a more psychedelic feel).

The recent stuff offered by *Totally Wired in Dub* is perhaps the most authentic new dub of late. Napthali’s ‘Ammunition Dub’ and Hazardous Dub Co.’s ‘Real Dub’ prove that true roots dub is still being produced. They sound absolutely in sync with cuts by Yabby U and Tommy McCook & Booker Small—_the_ real thing from 1977—that were licensed for this collection. A great introduction and retrospective. What more could you expect from a compilation? —VINNIE ESPARZA

**THE OLIVIA TREMOR CONTROL**

Music from the Unrealized Film Script: _Dusk at Cubist Castle_ (Flydaddy)

Listening to *Dusk at Cubist Castle* is like flipping through early ’70s rock radio after the space-time continuum has been scrambled by an evil magician: Warbling Blue Oyster Cult, blaring over a coat-muffled blown 8-track; Captain Beefheart’s *Trout Mask Replica* after spending summer baking in the back seat. *Dusk* is a 27-part ride through a musical wonderland. “The Opera House,” a fitting opening track, phases to set you up for the ride. “Define a Transparent Dream” contains a Gertrude Stein reference (all right!) and plenty of flange. “Courtyard” might be a *Rubber Soul* outtake.

The OTC was begun by the Elephant 6 collective, a “secret society” of indie-thought, made up of The Apples (in stereo), Neutral Milk Hotel, and OTC (Neutral’s Jeff Mangum grew up with OTC’s Bill Dost and Will Cullen Hart in Ruston, Louisiana). On this disc, all members participate in one form or another to produce the wildest melodic event of the year. Listen to “The Gravity Car” sober. Crank up the anthemic kazoo-ed “Memories of Jaqueline 1906” and relax. Tracks 12–21 make up one song, the acid-pop epic “Green Typewriters.” Track 19 is a nine-minute ambient collage that concludes with the line, “when you’re ready to come back down...” See what I mean? The album is such a grand allusion to late ’60s psyche-rock that at times it sounds like a parody of the post-*Rubber Soul* world. But they’re dead serious.

After listening to *Dusk at Cubist Castle*, you feel spent, removed and a bit woozy. Initial copies contain a second, ambient disk. I can’t even imagine. Be careful. —DAVID DAY

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**ARTIST PROFILE**

**CRAIG ROSS**

FROM: Austin, Texas

LATEST RELEASE: Dead Spy Report

LABEL: MCA

CONTACT: Chris Carey (818) 777-4102 or Susan Greenwood (818) 777-4108

**A PERSPECTIVE:** Songwriters become heroes because they define who we are... Rocking requires faith, and our instincts concerning pop music are pretty sophisticated; you don’t trust just anyone to be part of your identity. And here comes a voice from inside your own head that you didn’t know you misplaced: Craig Ross.

**A PEDIGREE:** “He’s played with Daniel Johnston, written for Shawn Colvin, and toured with Lisa Germano. Now he’s gone solo and his debut is a winner.” —Buzz

**A PULL-QUOTE:** “D.I.Y. types usually gravitate towards either lo-fi bedroom ennui or unctuous hi-fi displays of musicianship, but Ross did neither. Instead, he made an intimate but expansive record that veers between psychedelic dreaminess, swampy fuzz guitar-rock, and edgy pop hookery, his engaging whine and plaintive melodies suspended in a misty ether of feedback, echoes and arpeggios... His particular cocktail of strangeness and songcraft reflects his passion for the likes of Burt Bacharach, Tall Dwarfs, and French pop from Francoise Hardy to Stereolab.” —Austin Chronicle

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Gavin August 16, 1996
The Dog Days of Summer?

Did ya hear the one about the format that was walking down the street? It’s own business when Geggy Tah jumped out of the bushes and bit it in the ass. I love when that happens. It makes me wonder if perhaps we are witnessing a window of opportunity for music that has been sitting on the back burner for a while.

The giant glut that engulfed us this past winter and spring seems to have abated. The heavy hitters have hit, and we appear to have a lull on our hands, a brief period of time here in July and August when playlists are loosening just a tiny bit before the next onslaught that will include REM (G&D’s are already in the mail for the leaks that have already started), U2, Sheryl Crow, the Counting Crows, etc. Many of the songs that went in six to eight weeks ago are starting to come out (develop or die; that’s my motto).

Look at the sudden explosion of Geggy Tah, and the major movement of The Why Store, Cake, Sublime, Felt, and Neurotic Outsiders, who made it onto many “most added” lists last week. Am I imaging all this? Am we in the summer doldrums where programmers actually have to search out the good stuff (hey, Pearl Jam only used one hole)? It’s slowed down tremendously,” says Dan Binder “which, bitter PD of WQXR in Albany. “But a lot of holes have opened up. Especially in Albany, we need to pound these one hole). ‘It’s on a song by song basis,” says Amy. “But because of things like Pepper and the Fun Lovin Criminals, and Geggy Tah, we really have to be careful that we’re not loading down the playlists with those kind of records even though we think they’re very important, and they’ve certainly been refreshing.”

By ‘those’ records Amy implies ‘novelty.” Hey, waddaya know—less guitars means ‘novelty’ right now. But that could change very shortly. Amy points to a major influx of those kind of records at this moment and we both wondered how soon this would actually be the format. Almost all, at the noon format, guitar was the novelty. In fact, Mr. Binder up in Albany didn’t want to be quoted on this, but he was wondering if we are starting to see a turn in the format. Oh! Let’s not go there today. Down that path lies madness. Can we please stick to the subject at hand? Holes. The summer ‘window-of-opportunity’ for those poor-souls who’ve been waiting in line for months for a hole to open up.”

Let’s go back to Geggy Tah for a moment. The CD has literally been on my desk since February or March. I was mere moments away from adding it to my pile of trade-ins for cheeseburgers, when Q101 in Chicago suddenly added it. This was followed the next week by WFNX in Boston. And every week after that, more and more stations started to rediscover this thing. Tom Berry is Warner Bros. gun of all things Alternative, and he his positively of the opinion that it’s a looser, kinder summer this year. "I think that Alternative radio is being a little more open to different sounding records again,” says Tom. “There is a certain vibe right now at Alternative, where you’ve got some records that are getting on that are...I hate to say ‘challenging’ the format, because in the format that’s challenging everybody, y’know? In my case, Geggy Tah and Soul Coughing are both records that are doing extremely well that really don’t sound like anything else on the radio. And I think that holds true for some other recent records as well. The Butthole Surfers, the Porno record...Berry is still skeptical, though, while remaining upbeat. "The format may have opened up to true alternative records. They’re not records that are getting pounded on their competitors. Soul Coughing’s not getting played at any other format. Geggy Tah, at this point, isn’t getting played at any other format. I think a lot of these alternative radio stations had their best numbers and best books ever before the “rock” world caught on and started playing all the music that got Alternative its audience."

So, if you have some holes to fill between now and R.E.M., go back to some of the music you heard that you liked a few months ago. Or maybe jump on the bandwagon of songs currently sneaking up the charts. But save room for Social Distortion, which is coming shortly. It’s the record of their career. Even Mike Ness says so. It’s an absolutely killer collection of songs. You gotta find a hole for that friend. ☘️

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**Data**

**Most Added**

- **SHERYL CROW (40)**
  - If It Makes You Happy (A&M)
- **KACV, WLR, WXED, KMYZ, WB2U, WWX, WHFX, WQCD, WQX, WPGU, KDDM, WQX, KTO, WQBE, KNMK, KRZQ, KEGE, WOXY, WDST, KCD, WQBE, KTEG, WOXY, KNMK, KTO, WOW, WQX, KJEE, WPGU, KHD, NOE, WEE, WEE, KTEG, KXPM, KXPF, KXRT

**SEBADOH (32)**

- Ocean (Sub Pop)
- WQRF, WBRU, WQX, KJEE, WPGU, WB2U, WWX, WQX, WPGU, KD, WMK, WPGU, WPZB, WRX, WQBE, KTO, WQBE, WHF, WWCD, WQX, WPGU, KDDM, WQX, KTO, WQBE, KNMK, KEGE, WOXY, WDST, KCD, WQBE, KTEG, WOXY, KNMK, KTO, WOW, WQX, KJEE, WPGU, KHD, NOE, WEE, WEE, KTEG, KXPM, KXPF, KXRT

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**VIA RAVIOLI (16)**

- Feed the Ravioli (Elektra)

**Most Likely to Succeed**

- **SEBADOH**
  - Ocean (Sub Pop)
- **SHERYL CROW**
  - If It Makes You Happy (A&M)
- **NEUROTIC OUTSIDERS**
  - Jerk (Maverick)
- **SOUL COUGING**
  - Soundtrack To Mary (Slash/Warner Bros.)
- **POE**
  - Angry Johnny (Atlantic)

**Most Requested**

<table>
<thead>
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<th>Station</th>
<th>August 23, 1993</th>
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<tr>
<td>WPZB</td>
<td>311</td>
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<td>WOXY</td>
<td>Mean!</td>
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<td>WQX</td>
<td>To Mary</td>
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<td>KXPM</td>
<td>Where You Are</td>
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<td>KXPF</td>
<td>Why Store</td>
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*Editor: Max Tolkoff*  •  *Assistant: Spence D.*  •  *Alternative Reports accepted through Tuesday 3:00 p.m.*

*Station Reporting Phone: (415) 495-1990  •  Gavin Fax: (415) 495-2500*
WILD COLONIALS

"Charm"
The First Track
From The New Album
This Can't Be Life

produced by TONY BERG
and JOHN PORTER
Management: Michael Mehler and John Cutcliffe
for Gold Mountain Entertainment

http://www.geffen.com

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BE ON THE LOOKOUT

To insure that all of your upcoming releases will be included in our sparkling Alternative Lookout! section all info must be faxed by 3 p.m. PST Monday.

Hit me, Spence D. @ the Gavin Fax: (415) 495-2580.

AUGUST 19

Blameless
Blithe
Bonodance
Boredoms
Catherine Wheel
The Connells
Gu'nner
Her Majesty The Baby
Holly Palmer
Jawbox
Jennifer Love Hewitt
K's Choice
Loudflower
Mekons
Muz-lee
Paulo Rusticelli
Pluto
Sam Phillips
Seabods
Smashing Pumpkins
Tori Amos
Tracy Chapman
Type O Negative
The Urge
Warren Zevon

AUGUST 26

Age Of Faith
Alex Reece
Bad Brains
Brendan Benson
Buffalo Daughter
Catherine
V/A
Expanding Man
Ferron
File
Gabrielle
Joe Henry
Maids of Gravity
Mike Peters
Pansy Division
Patti Smith
Pearl Jam
The Queens
Rush
Sir Mix-A-Lot
V/A
V/A

SEPTEMBER 2

Jereden Benson
Molvins
Penniless People of Bulgaria
V/A
Spectrum
White Zombie

SEPTEMBER 9

V/A
Catherine
Cinnamon
Citizen Fish
Donovan
ER Theme
Furious George
Iris Dement
Jimmy Cliff
Metallica
My Drug Hell
Nada Surf

Blink
"Breathe (A Little Deeper)"
"Head"
"Head"
Super Roots 6
Like Cats and Dogs
Weird Food and Devastation
The Hunt
"Blackbirds"
Holly Palmer
"Cornflake Girl"
No Ordinary Love
"I Still Want You"
The Edge of The World
"What A Bore"
Kyrin
"When Was She Happy"
Omnipop
Harmony
"Muzzle"
Hey Jupiter EP
"New Beginning"
October Rust
receiving the gift of flavor
I'll Sleep When I'm Dead Anthology
Embrace
So Far
Zientra/Omega Sessions
Captain Vapour Athletes
"Four Leaf Clover"
Cup Of Tea
Head To The Ground
Still Riot
La Vie Marron
Bob & Ray
"For Those About To Suck Cock"
No Code
"Shine On"
"Go Again"
"Assasination On X-Mas Eve"

Ocean Blue
Orange 9mm
Smoov
Tracy Nelson

SEPTEMBER 16

Black 47
Bono
Ghândis
Cake
V/A
Ditch Witch
Dogstar
Edison
Guys
Holly Majesty The Baby
The Marshes
Matchbox 20
Phish
Tool
Team ZZ Top

"Green Suede Shoes"
"Promised Land"
"The Dance Box Vol. II"
"Crashdown"
Our Little Visionary
"The Ride 7"
"Monument"
"Smite"
"Mary"
"Fledgling"
"Long Day"
"Free"
"Opiate"
"Undorking"

SEPTEMBER 23

Archers of Loaf
Billy Bragg
Bradd
Chris Iaak
Crossfire
Ditch Creaker
Fullige
Groove Ghoules
Groovy Ghoules
John Parish/PJ Harvey
Lemonheads
V/A
Phantom Surfers
Phil Collins
Superfurry

"I Still Want You"
"No Ordinary Love"
"Blackbirds"
"Head"
"Upfield"
"Opiate"

Donovan
EmmyLou Harris
New Radiant Storm King
Prescott Curlywolf
Sahri Brothers
Sammy Davis Jr.
Seade
Silver Jews
They Might Be Giants
Tool

Sutras
Portraits
Hurricane Nazizzle
"Celebrate Ray"
Mary Mustapha (Xenophiles)
"Hate"
Perf
The Natural Bridge
"S.E.X.K.Y."

William Bloke
"The Crumbs"
Drill Team
Head 757...
"It's Up To You"
"Greatest Hits"
"It's A Girl"

Billy Bragg
The Crumbs
Doll Team
The Hi Fives
Joni Mitchell
Joni Mitchell
Sweet Baby

"Assassination On X-Mas Eve"

Aenima
I Am
Hurricane Nazizzle
"Celebrate Ray"
"Hate"

Blind
Among My Swan

HTTP://WWW.GAVIN.COM

Gavin August 16, 1996
CATHARINE WHEEL

like
cats
and
dogs

an album of non-album songs featuring
"Heal 2" and "Wish You Were Here"

© 1996 Mercury Records  http://www.mercuryrecords.com/mercury  Managed by Merck Mercuriadis
MUZZLE
"What a Bore"
Betty Pickup
(Reprise)

Even Reprise admits this was Marco's discovery. You know, Marco from KNDD in Seattle. That means he'll probably get his A&R gig short-ly. But enough about Marco for a minute. The four guys in Muzzle are just your basic Seattle rockers trying to get ahead. Except that with songs like "What A Bore," they will not have to toil in obscurity for very long. Let me cut to the chase. It's Husker Du meets the Byrds. How's that for cross pollination? To me, Muzzle represents a turning point for rock in the late '90s. It's less about angry destruction of instruments and more about songwriting and melody. Sure it's guitars. But it's also American pop in the vein of Social Distortion, and the aforementioned Husker Du. No, we're not quite done with Seattle yet; the deeper you dig, the deeper you get. And make no mistake, Reprise has just made this a top priority for the rest of the summer. Howie Klein himself is out stumping for Muzzle. Don't be surprised if the phone rings and Howie's on the other end waxing rhapsodic about the band. He's a true believer. Official adds would be appreciated this Tuesday. I concur.

SEBADOH
"Ocean"
Harmacy
(Sub Pop)

Hey guess what? We have a bit of breathing room between Pearl Jam and the new R.E.M. Since we have some weeks before the next onslaught from the heavies (read the column this week), it would be worth your while to go back to that big, gigantic, humongous pile of jewel cases on your desk that has not moved since March and find some of the better songs you didn't have room for these last eight weeks. Hey, why don't you start with that one right there. Over there, the one that's sitting right on top, 'cause it came in only two weeks ago. Yeah, that's it. It's from Sub Pop. The first track from the new Sebadoh album, *Harmacy*. "Ocean" is the song. Go ahead. Put it in your cheapo Technics CD changer and give it a whirl. Not what you expected, is it?

Not your typical Seattle thang.

Well, with Lou Barlow involved, you're taking some wacky morph of Boston and Seattle. And, if you listen really, really, really closely, you might pick up a little of the Folk Implosion influence. This is as accessible as I've ever heard the band. Very refreshing, very poppy, and short. Tailor made for radio. And Suzie Tennant and Monica Mylod will not rest until everyone in the country is playing this record. I can't wait to hear the rest of the album. This could be the long running success story of the latter part of 1996.

NEUROTIC OUTSIDERS
"Jerk"
Neurotic Outsiders
(Maverick)

Guess who showed up with ten adds last week, sort of out of the blue. You got it, these guys. It could be perfect timing for this release. Certainly the familiarity of the names involved has helped draw attention to this project. Steve Jones from the Pistols. John Taylor from Duran Duran. And Duff McKagan and Matt Sorum from Guns & Roses. Wow, what an eclectic gathering. Just out of curiosity alone, I'd dive into the middle of the pile and dig this out to listen to. What a pleasant surprise to hear not just "wall-o-sound" guitars, but a well written, driving, hook-laden, pop tune. Thankfully, the vocals are not something you can compare to anything else. As a matter of fact, this doesn't sound like anything else on the radio right now, period. Quite a feat. They started as regulars at the Viper Room in L.A. Yeah, you could go hear them every week playing to the posers. Obviously something clicked, and they moved beyond bar band and hobby. Radio smells something too. This week the add count increased yet again, helping Shes Tahan to feel more like a human being. Get this onto your playlist now, before the U2 monster and everyone else takes up all your holes. —Max
The Refreshments

* Down Together *

The follow-up to the Top 10 Modern Rock smash "Banditos"

Are You In?!

On Tour Now Everywhere!
What Do You Need Most In The Music Business?

Friends In High Places.
Let Gavin Take You To The Next Level.

America’s first comprehensive hip-hop Seminar, presented in association with KMEL-San Francisco, KKBT-Los Angeles, and THE BOX Music Television.
If you’re serious, you should be there.

Be One-on-One with:

Kashif, Award-winning, multi-platinum producer and author of Everything You’d Better Know About The Record Industry
Michael Greene, President/CEO National Academy of Recording Arts and Sciences (NARAS)
Keith Clinkscales, President and CEO, VIBE Magazine
Barry Weiss, President, Jive Records
Nelson George, Journalist, Screenwriter and Best-selling novelist

Class is back with Sessions!

Plus: As many radio programmers, retailers, artists, and executives as you can handle.

REGISTER NOW! (415) 495-3200 Online: http://www.gavin.com
For Record Company Marketing Opportunities contact: John Austin (215) 924-7823
For Corporate Partnership Dev. Opportunities contact: Wanda Whiteraker (415) 282-5664
Agenda

Please note: Your badge is good for admittance to the Fox Theater. However, it's on a first come, first served basis, according to available space.

Catch a shuttle to the Fox Theater from the Regal Harvest House. Shuttles run continuously on Thursday and Friday nights, 6 p.m.-1 a.m. and on Saturday night, 8 p.m.-1 a.m. Thursday shuttles sponsored by Back Nine Records. Friday shuttles sponsored by Nil Lara and Capitol Records.

WEDNESDAY, AUGUST 21

9 p.m.  Atlantic recording artist Francis Dunnery and Box Set at the Fox Theater (Contact Michele Clark to get on the guest list)

THURSDAY, AUGUST 22

10 a.m.  3rd Annual Kid Leo Hackers Invitational Golf Tournament
          Coal Creek Golf Course (tee-off 10 a.m.-11 a.m.)

1 p.m.  GAVIN A3 Summit Registration featuring an ongoing preview demonstration of Microsoft's Music Central.
          Sunshine Room (across the hall from the Grand Ballroom)

3 p.m.  Capricorn Indoor Picnic starring the Ugly Americans

4:30 p.m.  The 1st Annual Cigars & Martinis featuring Guardian recording artists the Borrowers

Smoking in Boulder—they wouldn't dare, would they? On the heels of Boulder's notorious no-smoking laws, the folks at Guardian Records debut the Borrowers in a speakeasy atmosphere of cigar smoke and liquor. No, you won't be relegated to the backyard to enjoy a fine cigar. Rather, you'll be smoking and sipping in the mainstream. The Borrowers are LA/Austin-based with Cleveland roots. The first hundred people score martinis and cigars. You might also want to share your private stash.

Grand Ballroom

6 p.m.  The Warner Bros./Reprise/GAVIN Fox Theater Premier Dinner Party

In anticipation of Blue Niles performance opening the Fox Theater weekend, we've set up a special premiere party featuring a performance by Reprise recording artist Holly Palmer (plus surprise guests).

Nick's Sports Rock Cafe, 1143 13th St., Boulder (next door to the Fox Theater)

Jim Lauderdale

"...a spinner of intimate, closely observed tales... songs that draw you in just as surely as a whispered secret." --The Washington Post

Check out the latest single

"Don't Leave Your Light Low"

From his new release Persimmons

GOING FOR ADDS ON AUGUST 20TH

Ellis Paul

"...a spinner of intimate, closely observed tales... songs that draw you in just as surely as a whispered secret." --The Washington Post

Check out the latest single

"Paris in a Day"

from his Philo release A Carnival of Voices

#46* THIS WEEK! Join these fine stations who are already having success with "A Carnival of Voices."

WXPN WFLU KPSP KSUN KTUN KTMN KTAD KFXD
KLKF WXVT WRSI WNBX WMMY WEBK WKZB
WBJB WBZC WYEP KPTF WMNF WFKR WMKY
WNUK KERA WCBE WDET KSUT KVNF KUWR
KOTR KBSU KLCC WMMP WCBR KBAC KRCI
KAIR WORLD CAFE ACOUSTIC CAFE

Radio promotion:

Leslie Rouffe: Rounder Records (617) 354-0700 Ext. 277

Austin-based, Colorado strong, the Ugly Americans are kicking down quite a few walls after placing first at GAVIN's Atlanta Seminar. On the GRIDdle session, Capricorn saw the light and released their Stereophonic Spanish Fly to radio acclaim. See them live as they get the festivities off and running.

Grand Ballroom
Like a cat on a hot tin roof.

Paula Cole
This Fire
Back to the Bar #1 featuring Pointblank/Virgin recording artist Terrell. Join us for beer and wine sponsored by Virgin Records.
Champs Bar

FRIDAY, AUGUST 23

8:30 a.m.  CAVIN A3 Summit Registration featuring an ongoing preview demonstration of Microsoft's Music Central.
Sunshine Room

9 a.m.  Continental Breakfast with Dar Williams, provided by Razor & Tie and Michele Clark Promotion.
Grand Ballroom

9:30 a.m.  Deluxe Kickoff Session
Part One: KEYNOTE
Part Two: PANEL DISCUSSION
Don't think you can go through the rest of '96 with the same view of radio. Pairs of A3 programmers and upper management broadcast executives interpret the changing landscape of radio since the passage of the revolutionary Telecommunications Bill of '96. Management theorist Dr. Oren Harari (author of Jumping the Curve: Innovation and Strategic Choice in an Age of Transition) will present an outside industry view of mergers & acquisitions, consolidations, and synergy potential which will be followed by a panel/open forum discussion. Whether it's radio or music, it's all going to be different. The news isn't necessarily all bad for adult rock formats, but what are the immediate effects? (You can purchase Dr. Harari's book for $15. He'll be happy to sign them after the meeting.)
Grand Ballroom

Noon  Luncheon performance featuring RCA recording artists Robert Bradley's Blackwater Surprise and Leah Andreone.
Grand Ballroom

1:30 p.m.  Counterpoint Music Group presents a special coffeehouse concert with Almo Sounds recording artist Gillian Welch Century Room
Immediately followed by

The Hits According to Non Comm & Americana
With the current deluge of music, what's working musically that you can share? This is an interactive, music-intensive session revolving around artists, songs, and albums that individual stations have had success with, as well as a taste of some future hits.
Century Room

2 p.m.  Part One: THE MD FILES, A ONE HOUR MUSIC DIRECTOR PANEL

3 p.m.  Part Two: THE KUMT/CONSTANTINE MUSIC MEETING
THE AAA SAMPLER

Featuring selections from his forthcoming self-titled solo debut album:

"He Stole Our Love Away"
"Bleeding From A Scratch"
"Close To Me"
"Song From The Grave"
"The Reason I Live"
"What You Gonna Do"
"Stay A While"

- Former Arc Angels co-songwriter/guitarist/vocalist
- Former Fabulous Thunderbirds guitarist
Friday continued

KMTT Music Director Dean Carlson hosts the possibilities. Who do we crossover with (Alternative/AOR/Hot A/C?) and how much crossover and research is needed to stay familiar? On the other hand, exclusivity sets us apart. What music genres can we claim that other formats miss?

Grand Ballroom

Immediately followed by

Zeb Norris and Kelly Mansson from KUMT in Salt Lake City and Dennis Constantine and Jason Parker from Constantine Consulting will do the Mountains music for the week right in front of the entire A3 Summit. You'll see how KUMT selects the songs that make the playlist, why some songs get heavier airplay than others, and what criteria are important when the station decides to add a song.

Grand Ballroom

2 p.m. PD Workshop: Focus, Your Station’s Success Depends on It.

3 p.m. Part Two: The KUMT/Constantine Music Meeting

Dennis Constantine and Zeb Norris will cite specific examples and lead a workshop for radio programmers about the importance of finding one meaningful attribute for your radio station. A radio station can not stand for everything—it can’t appeal to everybody. By finding one attribute and focusing on it, the station’s image becomes more powerful in the minds of its listeners.

Millenium Room (PD Workshop)
Grand Ballroom (KUMT Music Meeting)

4:30 p.m. Way Cool/GAVIN Cocktail Party featuring Way Cool recording artists The Why Store

With the day’s musical emphasis on Indiana, we proudly present Way Cool recording artists the Why Store, who will perform a short but extremely sweet and savvy set. After music and a few drinks (compliments of Way Cool), buses will whisk you directly to the Sony Summit Spectacular preceding the grand Friday Fox Theater performance.

Grand Ballroom

6:30 p.m. Sony Summit Spectacular

Everyone’s invited! Dinner and drinks with VIP guest artists mingling amongst you. Radio attendees are eligible to win an autographed Bruce Springsteen guitar and a signature model Stevie Ray Vaughan guitar. Please note: you must be present to win.

Nick’s Sports Rock Cafe, 1143 13th St., Boulder (next door to the Fox Theater)
"Some records just leave you speechless."
—Billboard

"Emotionally ambitious ... addressing racial, sexual and religious concerns in lyrics that are by turns inscrutable and revealing."
—Time

★★★★★ —Rolling Stone

Featuring: "Leviticus: Faggot."

and the new single
"Who Is He, And What Is He To You."

On Your Desk Now.

Going For Adds
September 9th & 10th

Appearing at the Fox Theatre in Boulder, Friday August 23rd.

Club tour this summer.

MANAGEMENT: HANDPRINT ENTERTAINMENT
(Benny Medina, Peter Golden & James Lassiter)

Produced by David Gamson
**Agenda continued**

**SATURDAY, AUGUST 24**

9 a.m.  Gavin A3 Summit Registration featuring an ongoing preview demonstration of Microsoft’s Music Central.
Sunshine Room

9 a.m.  Continental breakfast with Vanguard recording artists Driving Blind
Grand Ballroom

9:30 a.m.  Part One: ‘Finally, You Can Be in a Research Study’
Catch the technology wave and be a participant in the SBR research demonstration. You’ll see instant results on this state-of-the-art interaction system. Test your music tastes against those of listeners. Give your opinion on key industry questions.

Part Two: Marketing Without Money
Every radio station faces the situation of needing to promote and market itself but not having enough money to do it. Two marketing maniacs from outside radio will help solve real-life marketing and promotion problems.
Grand Ballroom

11:30 a.m.  Between the Music: Air Chexx, Production, and Imaging
What are we sounding like this year? Playing back portions of compressed one hour airchecks and production bytes, Norm Winer of WXRT-Chicago and Mike Henry of Paragon Research sample A3 radio across the country. Included in the audio analysis are impromptu interviews with station staffers in attendance.
Grand Ballroom

1 p.m.  Luncheon featuring Island/Mango recording artists Angelique Kidjo and Susanna Hoffs.
Immediately followed by

On the GRIDdle: Updated Again
Beer and wine provided by Songlines
Co-hosted by WRTI's Jon Peterson and the Zimmermen, new music will be rated—sometimes irreverantly—and scored numerically based on programming value. New music, big names, and controversy will provoke issues as well as opinions on specific songs.
Grand Ballroom

4 p.m.  Back to the Bar #2 featuring Rounder recording artists Los Straitjackets and Carol Noonan Band. Join us for beer and wine sponsored by Rounder Records. Also, be present to win a special prize.
Champs Bar

Midnight  Back to the Bar #3, featuring Discovery artists Parlor James and Arista Austins Jeff Black (with members of Wilco).
Champs Bar
"It's alright, it's ok"
— leah andreone

the first track from her debut album "velled"

powered by Rick Neigher
Mixed by Brian Malouf

Management: Virw Rich for It's A Gas Management

Robert Bradley's Blackwater Surprise featuring "CALIFORNIA"
Produced by Michael & Andrew Nehra
Management: Virw Rich for It's A Gas Management
Blues You Can Use!

Lonnie Brooks
ROADHOUSE RULES

You may have read the recent GAVIN A3 column detailing Ugly Americans scoring first place in the A3 Jukebox Jury at the GAVIN Seminar in Atlanta in February. The result was a new record deal with Capricorn Records and their latest CD, Stereophonic Spanish Fly, produced by Don Gehman of John Mellencamp, REM, and Hoote & the Blowfish fame. Ugly Americans appeared on the 1994 HORDE tour, then earned an opening slot for the 1995 Dave Matthews Band and Big Head Todd and the Monsters tours.

Ugly Americans is David Boyle on organ and piano; Bob Schneider on lead vocals; Max Evans on lead guitar, dobro, and vocals; Bruce Hughes on electric and acoustic guitars and vocals; Sean McCarthy on bass, and Dave Robinson on drums and percussion. McCarthy previously played with Mojo Nixon. Robinson drummed for Austin's loose Diamonds, and Hughes played bass with Poi Dog Pondering and Cracker before switching to guitar and vocals for Ugly Americans. Schneider sang for a funk party band in Austin called Joe Rockhead, that drew 800 revelers twice a week.

As Ugly Americans, the band's blend of funk, pop and roadhouse blues earned them a respectable following across the Rocky Mountains and the groovy Southwest. Prior to signing with Capricorn, they recorded a major label CD for Giant Records. For Stereophonic... the band opted for a more live sound.

"Everything was recorded pretty much live in the studio," says Schneider. "Our intention was to make it as polished as possible without losing that live energy."

Ugly Americans will appear Thursday August 22 at 3 p.m. at the Grand Ballroom of the Regal Harvest House.

The Borrowers began to take shape as a band in 1993 when a mutual friend introduced lead singer/guitarist Mark Addison to Josef Zimmerman, who played the upright bass. Joshua Segal, who played briefly with Perry Farrell's Porno For Pyros, brought an unusual element to the Borrowers sound by adding violin, mandolin, bass clarinet and saxophone. Nina Singh grew up in Vancouver after her family emigrated from India. She remembers her brother dabbling with tabla drums, and she began studying drums at 13.

After they formed, the Borrowers hit the road throughout the Southwest and Mountain regions of the United States. They landed a gig at 1994's South by Southwest music festival in Austin and found a manager and, eventually, a label, Guardian Records, the progressive rock division of Angel Classics. The Borrowers self-titled debut release on Guardian has come out just in time for the 1996 GAVIN A3 Summit. Tunes like "Beautiful Struggle" and "Jaswant's Rain" are festooned with musical hooks and delightful instrumental combinations. The band revels in the unconventional.

"We benefit a lot from using the wrong tools for the job," says violinist Segal. "We generally stay away from the standard rock lineup of electric guitar and bass. 'No, we can't use that. What else have we got?'"

The Borrowers will appear Thursday August 22 at 4:30 p.m. at the Grand Ballroom of the Regal Harvest House.

The GAVIN Summit is especially blessed this year to have one of the coolest bands in the world open its Fox Theater Concert Series on Thursday night.

Blue Nile have been together for over 15 years, yet they've only recorded three records, all of them brilliant, indescribably haunting and atmospheric. It's difficult to believe that their entire recorded legacy, including B-sides, adds up to less than 100 minutes of music. All three members are from Glasgow, Scotland, and have only toured the United States once before, in 1990. That certainly makes this upcoming appearance all the more rare.

Blue Nile's original personnel remains...
A breath of fresh air.

BLIND MELON
BONEPONY
MEREDITH BROOKS
ROSANNE CASH
HOLLY COLE
VIC CHESNUTT
COCTEAU TWINS
THE VERY BEST OF CROWDED HOUSE
JOHN HIATT
CHARLIE HUNTER QUARTET
ERIC JOHNSON
DAVE KOZ
NIL LARA
LUSCIOUS JACKSON
MADREDEUS
MAZZY STAR
JEB LOY NICHOLS
YOKO ONO
RADIOHEAD
BONNIE RAITT
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Dori is looking forward to meeting everyone at the
Gavin A3 Summit in Boulder, August 22nd-25th.

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CRASH TEST DUMMIES

In 1990 Brad Roberts abandoned his studies in literature and philosophy to form the Crash Test Dummies with brother and bassist Dan Roberts, drummer Mitch Dorge, keyboardist Ellen Reid, and harmonica player Benjamin Darwell. By 1999, the band signed with Arista Records and released their first album, The Ghost To Make Me." 

Brad Roberts' bass baritone voice struck an endearing chord with the bands' growing fan base and after leaving their hometown of Winnipeg, Manitoba, the Dummies toured extensively across Canada and sold 400,000 copies of their debut in Canada and another 300,000 worldwide.

In 1993 God Shuffled His Feet avoided any notions of a sophomore jinx and served as a springboard for worldwide success. The 1994 hit single success of "Mmm, Mmm, Mmm, Mmm", benefited from early A3 radio exposure. The single then spread to the U.K. and on to Alternative stations across the U.S. In support, the Dummies played sold-out shows across Europe and North America.

By March of 1995 God Shuffled His Feet struck gold, platinum or double platinum in 18 countries. The album sold a total of 5 1/2 million copies. In January of 1996 the band began working on songs for their upcoming third album. With a preliminary lineup of tunes, the band rehearsed the new album over the course of five live sold-out shows in Dublin, and retreated to Compass Point Studios in the Bahamas in March to record A Worm's Life. The sessions were produced by the Roberts brothers and drummer Dorge.

We combined our ideas and compromised, says Dorge. There were no egos involved. And in our case, three heads were better than one.

Their appearance at the Fox marks the grand reemergence of the Crash Test Dummies with brand new material and a fresh outlook. The Crash Test Dummies will appear at the Fox Theater in Boulder, Thursday, August 22. The music starts at 8:30 p.m.

TERRELL

It's highly probable that an artist appears at more than one GAVIN A3 Summit. The band slots are simply too tight. We're making an exception for Pointblank recording artist Terrell. Not only was his performance hot, he got a brand new album out, Beautiful Side of Madness. Uptempo songs like "Hollywood Drag" and "Hopeful Sinner" have an air of the forbidden, an irreverence reminiscent of the times when 50s society felt threatened by frenzied rockabilly types.

Terrell was born in Birmingham, Alabama and raised in the nearby town of Albertville. Originally, he had designs to be a preacher, but settled for a rock & roll career. In 1988, Terrell left the South for Los Angeles, where he put together a rockin' band, signed with Grant Records and released On the Wings of Dirty Angels, which received a critical, albeit a cultish response.

In 1995 Terrell jumped to the Virgin family and released Angry Southern Gentleman on the bluesy Point Blank label. But that was last year. Beautiful Side of Madness portrays a more mature version of Terrell's drive and artistry. Besides featuring a soulful, duet ballad with Joan Osborne, Terrell has managed to close the gap between his fiery live show and his expressive side on CD. Terrell will appear on Thursday, August 22 back at the Champs Bar at the Regal Harvest House round midnight after the Thursday Fox Theater shows.

FRIDAY, AUGUST 23

DAR WILLIAMS

Dar Williams spent 200 nights on the road in 1995, and her audiences have not only grown in size; they've grown accustomed to her witty, crafted songs and her three octave voice. For her new CD on Razor & Tie Music, Mortal City, producer/engineer Steven Miller—whose previous credits include Marianne Faithfull, Julianna Hatfield and Suzanne Vega—was called in for duty. John Prine makes a rare appearance with Dar on Mortal City, with a duet called "The Ocean." There are also cameos by the up and coming band, the Nields, and progressive New York folkies Cliff Eberhardt and Lucy Kaplansky. Earlier this year, Dar hit the road again and joined Joan Baez on her national tour. The bill was a natural, since Baez and Williams sang a duet version of Dar's "You're Aging Well" on Baez's Ring Them Bells album.

In recording Mortal City, Williams and producer Miller chose to eschew typical recording environments, opting instead for a cutting-edge ADAT portable studio. The production is understated yet textural, and songs like "As Cool As I Am," "The Ocean," and "February" enjoy an assured, uncluttered aural environment.

Williams is especially a favorite with non-commercial A3 radio, as Mortal City went Number One on the GAVIN A3 Non-Commer
Reprise Records Welcomes You To Boulder For The 1996 Gavin A3 Convention
We Are Proud to Feature

Holly Palmer

"Scandinavian Ladies"
Now on over 30 A3 stations
Appearing at Nick's cafe (next door to the Fox Theatre)
at the Gavin/Reprise/WB dinner & cocktail party 6-8p.m.
Thursday, August 22
Food & Drink provided

Paul Westerberg

Next Track "Ain't Got Me"
Add it on 9/9
Appearing at the Fox Theatre on Saturday, August 24

Watch For Our Upcoming Fall Releases From
Chris Isaak  Wilco  Bodeans
The story behind Andreone signing with RCA Records is a bit of a storybook tale. Having studied classical piano and developed her songwriting skill through her teens, Leah sang in bars and clubs throughout Los Angeles while working in a Sunset Boulevard diner during the day.

One day she heard a group of record label people at a table discussing new talents and convinced her boss to let her run home to get a tape to give to the record execs as they left the restaurant. The next day the RCA rep returned to the diner, and a few months later, she was in the studio beginning work on Veiled.

Andreone explores various rhythmic textures as well as the lighter and darker sides of life. Her innermost feelings have been unveiled in Veiled.

Leah Andreone will appear Friday August 23 at 12 noon at a special luncheon performance at the Regal Harvest House in the Grand Ballroom.

ROBERT BRADLEY'S BLACKWATER SURPRISE

Robert Bradley is one of the most unique talents to come out of Detroit in a while. For over 20 years, Bradley, a 46-year old blind singer/songwriter, has performed his music on the streets and made a living from passing this hat. Apparently, being an open-air street musician enabled Bradley to develop his craft under the most stringent of conditions.

"Basically I’m a singer," says Bradley. "I wasn’t on the street because I was hungry. I was there because I’m a player. I wanted to sing.

One day, Bradley was booted from one of his regular spots and moved to a sidewalk outside a studio where two brothers, Andrew and Michael Nehra, a bass player and guitarist, along with drummer Jeff Fowlkes, were recording. Subsequent jam sessions formed Robert Bradley’s Blackwater Surprise.

Keyboardist Jimmy Bones joined up, and the band has been going strong for almost three years. RCA Records signed the band and will release their self-titled debut CD on September 17.

Robert Bradley’s Blackwater Surprise will appear Friday August 23 at 12 noon at a special luncheon performance at the Regal Harvest House in the Grand Ballroom.

GILLIAN WELCH

Alma Sounds recording artist Gillian Welch has been described as a neo-traditionalist and represents today’s sophisticated Nashville songwriter/production cadre. She’s been influenced as much by Daniel Lanois and REM as Bill Monroe and Johnny Cash.

Just as Alternative music invaded Top 40 mass appeal, writers and singers like Gillian Welch will be redefining music coming out of Nashville in the new millennium. Welch’s Revival faced with rustic American roots shot to the top of the GAVIN Americana chart and was a favorite with non-commercial A3 stations across the nation.

Emmylou Harris covered Welch’s tune, “Orphan Girl,” on her superb Wrecking Ball release. Signed to a publishing deal, then to her record deal by Alma Sounds co-founder Jerry Moss, she cut Revival with T-Bone Burnett producing in Los Angeles and Nashville, and with seasoned players like drummer Jim Keltner and guitarist James Burton in the sessions.

I met T-Bone at the Station Inn in Nashville when (writing and performing partner) David Rawlings and I were opening for Peter Rowan, says Welch. He said, Gee, I love to make a record with you guys, and that was it. I spent almost a year meeting with other producers, but it come back to T-Bone.

Welch’s compositions aim for that timeless thread that distinguishes writers like Guy Clark, Steve Earle and Townes Van Zandt. Gillian Welch will be giving a special coffee....
**THE WHY STORE**

Indiana is home to two important talents playing at the summit. One is John Mellencamp: the other is a band that's been tearing it up in the Midwest for nearly five years. The Why Store is a thriving quintet made up of singer/guitarist Chris Shaffer, bassist Greg Gardner, lead guitarist Michael David Smith, drummer Charlie Bushor, and keyboardist Jef Pedersen. The Why Store spent the early '90s playing clubs in Indiana...

...until they stole the show in 1992 at a music festival called Rock the Ripple. As the band gassed constantly and gathered a loyal following, they also accumulated a large mailing list of fans. In 1993, they recorded a home-taped album, Inside the Why Store, which sold over 20,000 copies. The Why Store have a crisp, rocking approach, and each song displays maximum punch. Once you experience The Why Store, then Mellencamp at the Summit, you'll agree that Indiana has become a viable music center of the Heartland.

The Why Store will appear Friday, August 23 at 4:30 p.m. at the Regal Harvest House in the Grand Ballroom.

**ELEANOR MCEVOY**

It looks like we'll have to pull out the atlas to find out whether Eleanor McEvoy or Blue Nile traveled the farthest to appear at the 1996 Gavin A3 Summit. Eleanor McEvoy comes from Dublin, and her new Columbia release, What's Following Me? is a rocking, energetic collection of songs.

McEvoy achieved star status in Ireland in 1992 when her song, 'Only a Woman's Heart' appeared on a best-selling compilation of female artists called A Woman's Heart. It has since gone on to become the best-selling album in Irish history, even surpassing Van Morrison and U2. Eleanor was awarded the Irish Record Industry Award for Best New Artist in 1992.

In 1994, McEvoy released her first major label record on Geffen. With her newest album, McEvoy is poised to spread her tremendous Irish success Stateside. She and her band performed for 80,000 people in Dublin to hear President Clinton speak. She also made a guest appearance on a recent solo record by Midge Ure. The music from What's Following Me? is very band-driven, with lots of great guitar sounds.

McEvoy is a concert violinist who played with the National Symphony Orchestra of Ireland, and is a gifted arranger who conducted her own orchestral parts for the record. Eleanor McEvoy will appear at the Fox Theater Thursday, August 22 at 4:30 p.m. McEvoy's Friday performance at the Fox will be preceded by a special meet-the-artist reception, hosted by Columbia and Sony Records.

**NIL LARA**

Nil Lara provides the Fox Theater Concert Series with a unique regional taste, by way of the Miami progressive music scene. Lara was raised on a combination of Cuban and South American music, coupled with a love of the Beatles, Led Zeppelin, and Pink Floyd. Lara spent much of his boyhood in Venezuela before settling in Miami during his early teens.

In addition to playing guitar, Lara experiments with traditional Latin stringed instruments like the tres and the cuatro. Even today, Lara likes to strum on a chopped-up tree mixed with spare parts from a door, which creates a unique resonating sound.

The vast majority of Nil's songs are sung in English, and he created a strong line following in Miami. Such a grass roots fan base is reminiscent of another A3 Summit graduate act, the Dave Matthews Band. Also like Matthews, Lara and his band played many national gigs before getting a major label deal.

Lara was signed to Metro Blue/Blue Note, and his band played many national gigs before getting a major label deal. When Lara began recording his self-titled debut album, he pushed for a unique, yet personal sound. His A&R label rep, Steve Schenfeld, envisioned a new rock sound with Latin influences, almost like a modern day...
Special in front of easels of his own paintings. To the left is a leggy brunette.

For his brand new Mercury release, Mr. Happy Go Lucky, Mellencamp took his core band members, guitarist Mike Wanchic, bassist Toby Myers, and drummer Kenny Aronoff, and brought in dance club mixer Junior Vasquez to supply extra beats and loops.

"I've got the security net of the same guys working with me that I've always had," says Mellencamp. "And here's Junior Vasquez being part of a rock band! He's not a band guy, he doesn't even play an instrument.

It's great to put people together who have the capability and the vision to do something different. I don't really think there's another record that sounds like this one.

If you think seeing John Mellencamp in a club/theater as small as the Fox signals some kind of mini-tour, you're sorely mistaken. Rarely does a band have the capability and the vision to do something different... don't really think there's another record that sounds like this one.

If you think seeing John Mellencamp in a club/theater as small as the Fox signals some kind of mini-tour, you're sorely mistaken. Rarely does a band have the capability and the vision to do something different... don't really think there's another record that sounds like this one.
"All I Want"
The new single from her forthcoming London Records debut.
Radio Impact 9/9

See Susanna Hoffs perform along with Angelique Kidjo on Saturday, August 24th at 1 p.m. at a special luncheon performance at the Regal Harvest House in the Grand Ballroom.
Angelique Kidjo will appear Saturday, August 24 at 1 p.m. at a special lunchtime performance at the Regal Harvest House in the Grand Ballroom.

LOS STRAITJACKETS
Look out, Dick Dale, Link Wray, and Hank B. Marvin at the Shadoo! If you’ve been delayed lately with new releases and have missed out on experiencing los Straitjackets, let the GAVIN Summit help you back on track.

los Straitjackets have a smoking new CD out on Upstart/Rounder called Viva los Straitjackets, and it’s a classic. The group is a four piece with Danny Amis and Eddie Angel on dueling, twangy electric Fender guitars. Scott Esbeck plays bass, and L.J. Lester slaps the traps. Headquartered out of Nashville (not Country), Amis played with the Raybeats, Angel with Planet Rockers. Esbeck was with a band called Dig Mandrakes, and L.J. Lester drummed for Webb Wilder.

Onstage, the band members don colorful Mexican wrestling masks to hide their identities, insuring that their music spirals to a super-hero charged frenzy. Other diehard los Straitjackets fans—beside yourself, of course, when you see them—include film director Quentin Tarantino, Mike Campbell of Tom Petty and the Heartbreakers, and members of Pearl Jam.

We saw them on Late Night with Conan O’Brien and were taken immediately. Then, by a stroke of luck, they appeared one Friday afternoon in the GAVIN conference room for a fantastic mini-concert. los Straitjackets are superb. Don’t miss them.

los Straitjackets will appear at the Champs Bar at the Regal Harvest House on Saturday, August 24 at 4 p.m.

CAROL NOONAN BAND
On her new Philo/Rounder release, Noonan Building and Wrecking, Boston’s Carol Noonan has shed her singer/songwriter tag for a stronger band identity, which bolsters her powerful vocal delivery.

Noonan is well-known and loved in the upper New England regions like Maine and Massachusetts. She studied classical voice training at the New England Conservatory and developed a cult following with a folk-rock aggregation called Knots & Crosses.

On the A3 Summit’s promotion trail, Carol Noonan was at the Village Vanguard, the Cutting Room, and a host of other local venues in New York City.

Carol has an incredible stage presence, with a voice that reminds me of Tim Hardin in some weird way. There’s a painful oddity in her voice that reminds me of him, particularly on ‘It’s Alright,’ says Koppelman. Koppelman, who discovered Patti Smith, Bob Dylan, and Keith Richards, says, ‘I really learned how to play guitar watching MTV after my sister showed me a few chords when I was 14.’

Carol Noonan Band will appear at the Regal Harvest House on Saturday, August 24 at 4 p.m.

PATTI ROTHBERG
Patti Rothberg was discovered by her manager Alice Greenberg playing guitar on a subway platform in Union Square Station in New York City, between the 1 and the 9 trains. Hence the CD title, Between the 1 and the 9, for her EMI Records debut.

Greenberg bonded like brother and sister and produced a quality set of demos. The tapes came to the attention of EMI A&R executive, Brian Koppelman, who discovered Tracy Chapman playing on the streets, liked what he heard and wasted little time in signing Rothberg.

Patti reminded me of Tim Hardin in some weird way. There’s a painful oddity in her voice that reminds me of him, particularly on ‘It’s Alright,’ says Koppelman.

A painter as well as a songwriter, Rothberg is a true ragamuffin rocker from the MTV generation.

When it comes to music, I know there are a lot of good writers, but I’m picky. I like Patti Smith, Bob Dylan, and Keith Richards,” says Patti. “I really learned how to play guitar watching MTV after my sister showed me a few chords when I was 14.”

Patti Rothberg will appear at the Fox Theater Saturday, August 24. The music starts at 8:30 p.m.
A3 Summer Releases from Discovery Records!!

The highly acclaimed first release from the Finn Brothers. Shooting up all A3 Charts.

Tracks: Only Talking Sense & Suffer Never

New artist with huge Australian success! Now out in America.

Tracks: Be Firm & Coma

Former member of Lone Justice, Ryan Hedgecock & vocalist Amy Allison on this new A3 release.

Tracks: Snow Dove & Devil's Door

Bernie Taupin and Friends collaborate on this roots rock driven release.

Tracks: Beautiful & Pretty Bombs

A3 continues to embrace this great reacting album from a legendary artist.

Track: No Such Pain As Love

Contact: René Magallon/Discovery Records 800-377-9620 Ext.214

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KEB' MO'

We tried unsuccessfully in previous years to have Keb' Mo' appear at the GWN Summit. Since the debut of his self-titled release in June 1994, Keb' Mo' played over 250 gigs. We feel lucky that he has consented to appear this year, especially in line with his first new Okeh/Epic release, Just Like You. On the surface, you may categorize Keb' Mo'—whose real name is Kevin Moore—as a blues singer/guitarist/songwriter in the vein of early Taj Mahal classics like Giant Step and Natch'Blues. Others even compare him to blues great Robert Johnson, whose tune, "Last Fair Deal Gone Down," is covered on Fab' Mo's new album.

Based in New Orleans, Keb' Mo's first album received the Country Acoustic Blues Album of the Year honors during the 16th Annual WC Handy Blues Awards.

Listen to the song "More Than One Way Home" off the new CD, and you will hear some sterling songwriting as he reminisces about his days growing up in South Central Los Angeles. Keb' Mo will appear at the Fox Theater Saturday, August 24. The music starts at 8:30 p.m.

PAUL WESTERBERG

If we had to draw up a ten best list for 1996 right now, Paul Westerberg's latest would rank. It took three years for Reprise recording artist Westerberg to follow up his first solo record. 14 Songs, with the musically and lyrically rich "Eventually," Westerberg is highly respected among American music circles as the unspoken leader of Minneapolis' legendary Replacements. His songwriting is as reflective as ever, but it's also a bit more disillusioned, resigned and unabashed. Westerberg plays all the guitars himself on "Eventually," featuring a fascinating collage of 6-string, 12-string and acoustic guitars that resonate like a modern day Younger Than Yesterday by the Byrds.

While Westerberg is drawing from autobiographical life experiences these days, the bashing, slicing songs like "Century" and "Ani Got Me" prove he hasn't gone soft around the edges. As a producer, Westerberg's sound canvas is soaring and wide-screen, and he gets assistance on three tunes from Brendan O'Brien, of Pearl Jam and Stone Temple Pilots fame.

When you hear artistic triumphs like "Love Untold" and "Mama Daddy Dick," the latter an unusual anthem dedicated to those who choose not to have kids, you know a lot of what's on Westerberg's mind will be laid bare on the Fox Theater stage.

Paul Westerberg will appear at the Fox Theater Saturday, August 24. The music starts at 8:30 p.m.

PATTI SMITH

Out of the ashes and quiet demise of the Velvet Underground in 1971 in New York City came the rise of Patti Smith. In fact, as the VU gasped its final musical breaths, Smith, as a former poet, was already collaborating with future influential artists like playwright Sam Shepard and her former roommate and confidant, photographer Robert Mapplethorpe. Eventually, Smith flourished from a street performer to a published poet to a rock & roll bandleader. Shards of each previous incarnation stuck with her as Smith's musical vision coagulated late one night in June, 1974.

New album by Robert Forster, formerly of The Go-Betweens. Produced by Edwyn Collins.

Robert Forster

warm nights

Featuring the track "I Can Do"

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Going for Adds August 19th.
DAVID GRAY
LATE NIGHT RADIO
THE NEW SINGLE FROM THE ALBUM SELL, SELL, SELL
November 4, 1994. A month later her broth-
er Todd died of a heart attack.

In the summer of 1996, Smith pressed on
and entered Electric Lady Studios with
Malcolm Burn and Jenny Kaye producing.
She emerged with Gone Again, her sixth
and most visceral, emotionally soaring release.
Whether it's the rhythmic trance of "Beneath
the Southern Cross," the unabashed mourning
of "Gone Again," the carnivorous growl of
"Wicked Messenger," or the primal, manic,
repetitive ranting of Dylan's "Wicked Messenger," no untut-
ed moisture and emotional stone is left untorn.

Having seen Smith live at the Boarding
House in San Francisco the very day
her album was released, we can say that nobody can
combine the curse of the poet and the angst
of a rock composer like Patti Smith. We're
proud to have her as the closing headliner at
the Fox Theater Series.

Patti Smith will appear at the Fox
Theater on Saturday, August 24. The music
starts at 8:30 p.m.

PARLOR JAMES

Parlor James is the musical creation of Ryan
Hedgecock and Amy Allison. Both have
adopted a traditional stance that has been
described as an American version of Fairport
Convention, or perhaps a Yankeeized
Richard and Linda Thompson.

Hedgecock came into the music business in
a baptism of fire. At age 23 he helped form
the hot Los Angeles country rock band, Lone
Justice. Frustrated by the band's fast-track
major label antics, Hedgecock left Los
Angeles and relocated to Brooklyn.

Meanwhile, in Manhattan, singer Allison
was working with a Lower East Side band
called the Meadlins. Her father is legendary
jazz, blues, singer, poet, Mose Allison.
Hedgecock and Allison met in 1994 during a
guest songwriter showcase at New York's Mercury
Lounge. They worked together on a set of
demos, financed by Atlantic Records, and
eventually formed Parlor James. The band
was signed to Discovery Records by label
executive Syd Brenbaum, after their demo,
"Snow Dove" was aired on KCRW in Santa
Monica.

Dreadful Sorry is an intriguing EP that fea-
tures production by Malcolm Burn, Ex-Jane
Justice drummer Don Heflinson also con-
tributes.

Parlor James will appear on Saturday, August
24 back at the Champs Bar at the Royal
Harvest House round midnight after the
Saturday Fox Theater shows.

JEFF BLACK

(With Members of WILCO)

With a rich, powerful voice lending strength to
his romantic ideas of independence and indi-
viduality, Arista Austin artist Jeff Black is
emerging with a vision where the personal
embraces the universal. A Kansas City native,
Black found his voice working the rooms in
and around town and, later, in the Nashville
club scene. Black's live performances are
inspirational, and he delivers his enduring
songs from the soul. His fans include Steve
Earle, Iris DeMent, John Prine, and Wilco.

Black, who had his songs covered by Sam
Bush, Waylon Jennings, and Blackhawk, will
head into the studio this winter to record this
Arista Austin debut.

Jeff Black with members of Wilco will appear
on Saturday, August 24 back at the Champs
Bar at the Royal Harvest House round mid-
night after the Saturday Fox Theater shows.

By Kent Zimmerman

Interview

A THEORETICAL REALITY
CHECK WITH OREN HARARI

Ups and Downs, Pros and Cons, Hopes and Fears of Corporate Consolidation

No industry—especially radio and music—exists on an island, which is why
we like to consult Oren Harari at least annually. Harari (a regular contribu-
tor to Management Review and the author of Jumping the Curve—
Innovation and Strategic Choice in an Age of Transition) spends most of his
waking hours consulting and speaking to companies in the thick of corpo-
rate consolidation. Right now in our industry, consolidation is a word on
everyone's lips. Record labels went through it during the '80s, resulting in an
environment where the big six represent the big lions, still surrounded by a
ton of small label gazelles, at times agilely outmaneuvering the biggies.

Will the same be true of radio? We've heard the good news about syn-
ergy—a word that causes Harari to reach for his gun—and corporate power.

Now, what about the challenges? Harari has dealt with a lot of different
industries at these very same crossroads. Here are some of his thoughts.

Up until now, consolidation of radio
ownership has been restricted by the
government. Other industries cite consol-
idation and mergers and acquisitions
as a form of growth. Now that the
Telecommunication Bill of '96 allows up
to eight stations to be owned in one
market, the radio industry is freer to
grow. True or false?

It is true, but you ask a multi-faceted ques-
tion. Yes, in just about every industry, you're
going to see consolidation. What happens
then is that the popular press immediately
leaps on this and starts shrinking. Oh
my God, oh my God. Within two or three
years, there's only going to be three play-
ers in an entire industry. We could be talk-
ing personal computers, banking, health
care, or radio, but it doesn't work out that
way. What happens is, companies consolid-
ate because it's a quick way of obliterating
growth. Not only is it quick, but it's relatively
more painless compared to what you have to
grow through to grow through natural means.

That's why executives love it.

(Business theorist) Peter Drucker was once
asked why there were so many con-
solidations that really make no sense.

Drucker said, "Deal making beats work-
ing." Deal making is sexy and exciting if
done in the clean confines of your board-
room, whereas growing a business is fairly
gruhy, requiring risk and innovation. A lot
of folks don't want to go that route, so they're
tantalized by the thought that if they
would consolidate their balance sheets, they'd be more effective.

The problem with that thinking is that in this new
world economy, it's not whether you're big or
not that's making the difference. It's how fast, responsive, and creative you
are. This is whether you're in banking, PCs, health care, or radio. That's one side of the
equation. A lot of these deals end up los-
ing shareholder value and customer loyal-
ity, and wind up creating a tremendous
amount of employee carnage in the
process, even as the CEO and executive
management teams make out like bandits, because they
structured the deals that way.

What's the flip side?

Carefully developed, prudent acquisitions and
collaborations as a part of broader
strategy can be useful. Very good compa-
nies like 3M, Microsoft, and Hewlett
Packard do these things. But it's not their
primary growth engine. When you immedi-
ately see growth as your strategy, when
you see size as your strategy, you're head-
ed for choppy waters. Growth ought to be
the consequence of doing something real-
ly good, not the goal in and of itself.

What if we're not talking about growth
but alliances? That's different. That gets you into a differ-
ent bag. The advantage of alliances is that
you don't have to own the resources, so
you're not stuck with huge debt and assets
that may or may not be useful for you
tomorrow. That's the good news. And in
fact, any organization now ought to be
looking for good strategic alliances—not
necessarily merger/acquisition activity, but
more partnership ventures.

The next problem is, are they real
alliances or are they bogus paper
alliances? Just because it makes a nice
public relations press conference to
announce an alliance doesn't mean you're
really going to have a relationship. You
can declare a marriage, but it doesn't mean
anything. It's about whether or not you're going
to have a fruitful marriage that's going to
last.

What I've found in my research is that the
best partnerships are those where there
is a genuine open, trusting collabo-
ration. If you don't feel that you can open-
ly trust people who are your partners by
sharing databases, financials, and operat-
ing plans, and involving multiple mix
groups working on common problems, then
don't involve them as a strategic partner. Most strategic alliances don't meet those standards and as a result, they're not optimal or they're dysfunctional.

Isn't any government deregulation ultimately good?

Deregulation doesn't automatically mean that you have to go on a feeding frenzy. What deregulation means is that you're unlettered by the long arm of the government. You have a lot more freedom to do interesting things. It might mean making prudent acquisitions or joint alliances with other segments of media or the broadcasting arena. In other words, the playing field is open and more level. But there's nothing saying that as soon as the government releases its long claws that you have to go and immediately sink all of your shareholder money into acquisitions as opposed to growing or acquiring interesting talent and risk. Unfortunately, money is often used to swallow up certain organizations which may or may not be a good organization, and you're going to have to spend a boatload of money afterward trying to consolidate the systems and the people to try and make it work.

How else can radio increase its profile on Madison Avenue, regaining its status as a tier one media?

Unfortunately, this is a tough issue. A lot of times the analysts and the institutional shareholders who make these sorts of decisions become enamored with a newly deregulated industry that starts snapping up businesses left and right in order to grow fast. They reward that industry by thinking that they've really entered the modern era. The institutional investors that I talk about are torn between two things. On one hand, what they want to see is a company with a sort of organization where the management is dynamic, creative, and is fueling real growth with more loyal customers, bigger ad revenues, etcetera. At the same time, the organizations got to be big enough for them to invest in it. If you're running a pension fund, you can't invest in tiny companies. It doesn't make any sense. My sense is that in the short run post-deregulation, there's going to be the inevitable feeding frenzy. At the same time, there's going to be lots of divorces in the next five to seven years as well.

As people buy, eventually they unload? You betcha. And they'll play that out. Some growth will occur larger than others through some smart acquisitions. Others will get exciting because they'll expand their talents by not only broadcasting, but linking up via the internet to all parts of the world and you're going to see some real trailblazers. I don't know what's going to happen to radio during the next five years. The problem with consolidation is that it assumes that things will stay fairly much the same and all you have to do is put together more pieces, then you'll have a more powerful organization. You may be building your blocks with things that are obsolete. Not that competition is completely eliminated in the marketplace, but if you suddenly have a family of big brothers who are former competitors, how do you stay sharp?

Very often competition after consolidation is more difficult not because people get complacent, but because the competition is in their faces every day. As a radio consumer, I have all these choices among competing formats, competing stations, and competing sources of news and entertainment. You can't tell me that unless you own every single market medium there isn't any competition. I think it gets more difficult after you're bought out, because your primary energies on personal survival and 21 trying to integrate what you do within this new system. So you take your eye off the ball a lot of times. Instead of focusing on the competition or leading the market, you wind up focusing on trying to spend a boatload of money afterward trying to consolidate the systems and the people to try and make it work.

Deal making is sexy and exciting if done in the usual confines of your boardroom, whereas growing a business is fairly grubby, requiring risk and innovation.

What about synergism? I think that's the most overused, distorted, bastardized word in business. What it does is rationalize and justify a lot of decisions that under normal circumstances, would be completely illogical and insane. I can put on my hat as a 'logical person' and I'll bet I can make sense out of the most insane merger where, for instance, [GEN parent company] Miller Freeman Entertainment buys a shoe company than an insurance company than a zinc manufacturing company. But I bet I can figure out some sort of synergy to that.

Meaning? Synergy can be a big fat con. Occasionally, you will find something that makes some sense. The group I spoke to yesterday was just acquired, a big savings and loan acquired by a bank. There may be some synergism there. Why? Because the two companies are about the same size—same volume of assets and number of branches—but one is almost entirely in Northern California, the other in Southern California. There's very little overlap, but they do the same sort of business. Suddenly they have a market presence in both ends and they're not impacting one on the other. That may work. But over 50 percent of these bank mergers lose shareholder value. Look at Time Warner, or all these consolidations that happened in the record label business. There's some incredibly bright minds. There's nothing wrong with the people. It's the structure. Think about people joining forces in a consolidation. Where do you get the idea that two dinosaurs mating will produce a gazelle? It doesn't work that way in biology, and it certainly doesn't work that way in business. This concept about that. I don't know how that's going to play out, but I'd be concerned that it could get monopolized by a few major players. That would be putting a wild card into the picture.

Radio is niched, and will continue to be niched if it is pedaled on in portfolio style. Is niching still the way to go, super serving a core? I think it is. The problem with trying to deal with mass markets is that mass markets are dying. Every industry will tell you that the marketplace is fragmenting and splintering into smaller and smaller segments. Look at the choices you have among leading magazines; just about every conceivable interest is represented by a magazine. If you're talking about margins and real growth, yes, you can have groups of magazines that might be a model. In other words, it's all niche, but it's family, even though there's a corporate presence. That might work. Niches are still the way to go. There are mass magazines like Time and Newsweek. I'm still in favor of niches. I recently talked to someone from Microsoft who put together a Music Central site. He was almost anti-niche. He felt his users would climb those niches, so he'll put different kinds of music side by side.

Isn't that what Triple A is, in some ways, all about? Originally, but after four years, it focuses and gels. It is still diverse, particularly if you take into account the bands playing this weekend in Boulder. But still, it's focused.

I think the internet is so overwhelming. I don't know how this will play out, but you could argue that the niches are going to be even more important. When I surf the net, where am I going to go? I tend to gravitate toward certain things. If you look at my bookmarks, you know what niches I'm in—business, economics, travel entertainment, and media. That's it.

One last question, if we were able to pull off a family of alliances rather a big, bloated corporate structure, could we potentially create a farm team of interstation or inter-company talent that might move up the chain of command? Like the major leagues do bringing people up? Absolutely. As a matter of fact, that's where you might get synergism. The problem is that a lot of times people talk about synergy as the means to do it, but they don't behave towards their assets as synergies. In other words, they use assets for financial slight of hand, or asset management rather than using those assets as a way of developing leading, helping, facilitating, and growing each other. Especially if you're leveraged with high debt and your primary consideration and love is not the music or the format, but basically your bottom line. Then you're more likely to look at assets as a source of income rather than as a source of collaborating with each other to grow the whole pie bigger.
Interview

HOW MIKE O'CONNOR HIT THE BRAKES AND RECLAIMED KBCO'S HERITAGE

How many broadcasters are smart enough to scrap the strategy they were hired to perform, but still turn around a struggling heritage A3 legend? Mike O'Connor was.

Originally brought in to change KBCO—or more aptly, to dismantle it—into a younger demo alternative rocker with Howard-in-the-morning, he found research showing some faint but vital signs of adult A3 appeal. O'Connor then changed course, rescuing the station from a lower demographic haircut music/Howard Stern damnation. This is the story of an amazing one-year turnaround after O'Connor saw the writing on the wall and slammed on the brakes.

Early in your radio career, you moved around a lot. Can you give us a wrap-up leading up to becoming PD at KBCO? I graduated school ten years ago and was lucky enough to become a Program Director my first year in the business, at age 22. I worked at a Top 40 station—WNKS—in Columbus, Georgia. From there I went to WRAX-Augusta, then WXFS-Montgomery, and after that, WAFX-Norfolk. Then it was four years in Atlanta at WZGC. '91 to '95. Before coming to KBCO, I put on KTEG, the alternative station in Albuquerque. I arrived at BCO last July.

That's the life of a radio person, a suit-and-tie-to-cotton-shorts life of apartments. A lot of stations in a lot of places. Considering four years in Atlanta, that's a lot of stations in a short period of time. Luckily, the only place I got fired was in Atlanta. I was the rocket scientist who thought it was a good idea to put the Greaseman on. I became the Infinity sacrificial lamb for that boneheaded recommendation—although it must say, the Greaseman has been holding his own in Atlanta.

After working Alternative in New Mexico, what brought you to Boulder? My background in Classic Rock and Modern Rock probably made me a stranger candidate, plus I have a feeling a lot of other people turned this job down before KBCO came knocking in Albuquerque. New Mexico for a guy who was trying to pick his career back up. Basically, the station had just been clamped by XPK. I saw it in the research, the perceptual study that was done three months before XPK signed on, that said that KBCO did not reinvent itself for the younger demo, that it was very vulnerable for attack on the younger side.

From my understanding, without knowing the specifics, the radio station grew old with its demo, created a wide berth of dissatisfaction under 35 consumers, and the Peak put together the perfect music format for those people and garnered it very well. So the radio station KBCO—probably reacting by going off in five different directions while under attack. My understanding is that it ranged from continuing to be a wide, very soft upper-end Triple A station, a progressive A/C, to what we started to do last summer when I was hired, which was to move the station younger than the Peak. I used the term 'multi-ana-alternative station,' to come in under the Peak and use Howard Stern as an engine. That of course would have meant the end of KBCO. We did some research to make sure that KBCO was indeed, trashed beyond repair before continuing to venture on that journey. What we found was that KBCO had a very solid image and the upside opportunity was to get the station younger than the Peak and use Howard Stern as an engine. Which of course would have meant the end of KBCO. We did some research to make sure that KBCO was indeed, trashed beyond repair before continuing to venture on that journey. What we found was that KBCO had a very solid image, and the upside opportunity was to get the station younger than the Peak. However, if everybody targets 25-35, there can only be so many first, second, and third place finishers who tend to get the lions share of buys in that demo. Therefore, an Alternative station that's more alone in the game and at the top of their demographic group will do better than a station that's seventh or eighth, 25-35. I don't think there's much opportunity for a Triple A to be an 18-34 player, but we tend to have to do better in 25-35 by nature of where our audience is. What about Garry Wall's role at KBCO? He has a very, very substantial role, although not in many of the specific applications. Does that make sense? He's a strategic visionary. We talk more game strategy and big picture: how to cultivate and put together a brand of music that's compatible with the images of the radio station. He's great for that! I've never met anyone quite like Garry. I would never ask Garry what records to play or how many times to spin it. I don't need his help on the technical applications. That's not his expertise. I wish I had discovered Garry Wall earlier in my career.

How has the Jacor acquisition affected your job? Will it make life easier? I see that Jacor is going to make the operations so that we maximize our profits and protect our space along various formats. And we have a very exciting collection of stations, and we're just beginning to formulate a strategy for taking advantage of the synergies that we have. Operationally, we are a group of over 300 employees in the Denver radio market. That alone, considering human resources, provides us with unbelievable opportunities. We couldn't be at three concerts last night yet there were three important KBCO concerts. We were able to call upon employees at the other radio stations to help us out just as we were able to help out other stations in the chain. From our ability to strategically align and protect our space on the spectrum, to triangulate and conquer enemies who are a threat to us, the opportunities are endless with regard to the programming side. And, of course, from a sales side, we hope to be able to leverage not just money away from other radio, but also to start going after print and other much larger holders of the revenue pie. We feel radio stations, because we've been so competitive and there so many of us, we've all bastardized our selves and given the farm away. Well no more! We're going to try to make sure that at least get the dollars requisite to the share of audience that we have in the market. No more free rides from advertisers who have gotten very shrewd at putting one station against another. Those are the opportunities for radio in an eight-station configuration such as the one we have.

What about upgrading radio's profile and reputation on Madison Avenue? There's tremendous potential to do that. We'll actually be able to grow the level of persons using radio in the market. When you're able to control, in format spectrum, the level of diversity that we'll be able to apply, well be far greater than in any competitive situation. For example, when you have three to four radio stations all fighting for 25-40 year-old adults, our...
playlists tend to look and sound very similar. We're all fighting for that better Than
Ezra record all trying to out-roar each other and collect the lion's share of the pie.
Meanwhile, the total number of people using radio goes down because of the for-
matic closeness. We're not as wide appeal as we would be with three stations all
carving out separate five-year niches along that 25-40 year-old adult rock
spectrum. It competition breeds conser-
vatism. I think, spectrum control like this will
breed diversity, which will increase persons
using radio and will increase our ability to
deliver results to clients and as a result,
revenue will increase many times for radio
stations. Our billing and revenues will live
up to what Wall Street is already seeing as
a stock price field day for the radio side of
the telecommunications industry. We're
going to do very well.
Isn't it strange working with some of the
stations you've competed against in the
past?
It is kind of strange. I've got to tell you.
KBCO really did not directly compete with
any of the stations that we've joined up
with. Obviously our big adversary has
been a format competitor, which we do
don't own. However, I guess we competed
more on a psychological warfare ground.
I know that Jacor has used the same sort of
intimate tactics on our station that they
use elsewhere. So it's kind of nice not
having to worry what [KBPINKRFX
Operations Manager] Jack Evans has up
his sleeves while we're trying to execute
kinetics. Has notorious for using guerrilla
marketing tactics to take your eye off the
ball and destabilize moral. I've fought with
Jacor for years. It's good to be on the same
side, and be able to think up hare-brained
schemes with them, and not have to draft
up contingencies.
Give us the call letters under the Denver
Jacor banner.
KRFX, which is the Fox, is the classic rock
station in town. 93.3 KTCL is an Alternative
station called the Adventure. KBDJ is an
active rocker, KBCO, which is, of course,
Triple A. KHMR is a Smooth Jazz station.
KTCL is not technically owned by Jacor.
They're owned by Tidman and are operat-
ed under a joint sales agreement, so we
don't control the programming on KTCL.
We just sell the station for them.
Was it tough to balance the heritage
of KBCO with the radical new decisions
that had to be made to turn KBCO back
into a winner?
It was. Since last summer, we have
reclaimed our heritage. That's been
the mission for the last year. We've done
that while making substantial changes. To
put a package on the radio station, our position-
statement is now World Class Rock.
Luckily it has the same implication when
you test it with research respondents as
the radio stations image. World Class Rock
cult-
ivates the perception of a station that is
stil-
lis-
omically broad, playing the best of old
and new music, and is delineated by a set
of core artists from the past and present,
from the Rolling Stones and Eric Clapton
to
Blur.

KBCO is the mish-mash station. We're def-
initely not known as the Alternative station
with our core. What we've done is put a
package on, and we've done content that
reinforces the image. We run something
called World Class Adventure Thursday.
Every Thursday we give away on exotic
trip to see a world class artist in a world
class city. We've done destinations as exot-
ic as Maui, Costa Rica, Edinburgh,
Glasgow, and Sydney. We've also spent
this year reclaiming the heritage of Studio
C, radio's original intimate live perfor-
man-
cence setting. KXPK, when they signed on,
recreated Studio C with the Peak Lounge,
and this radio station, in my opinion, did
not defend its rights to that concept.
KBCO is one of the last in the country—if
not the first—to specialize in live radio per-
foma-
ence settings. This year, we've gone out
of our way through advertising efforts
by

Microsoft's Music Central Online Jumps
the Fences of Music Niches

Sam Sutherland—along with Nils von Veh, Peyton Mays, and Ken Barnes—
have contracted with Microsoft to provide a live, interactive music Web Site
that could become a staple for internet music news and information. We
talked to writer and veteran music industry maven/former A&R tastemak-
er/music aficionado Sutherland to ask him exactly what's behind
Microsoft's brand new Music Central Online. Both the site and an accom-
panying CD-Rom (which you'll find in your registration bag) will be on dis-
play all weekend at the Summit in the registration room. Come meet the
guys from Microsoft.

Start from scratch. What is Music
Central Online?
Music Central Online is our internet mag-
zine effort, which has evolved from the
site originally produced by the Microsoft
Network when it was launched in August
of 1995. At that time, MSN was intended
to be an online service with the traditional
business model and structure of ACQ,
Prodigy, Compuserve, and other subscrip-
tions services. We originally decided to
goto the internet and into MSN as a way of
providing updated information for the very
first Music Central product, our CD-Rom.
What we recognized early on was that, in
going to this electronic realm, we were
going to have the opportunity to actually
create a separate stand-alone music infor-
mation product. From the get-go, we under-
stood we wanted Music Central—in its
online version—to really work as a maga-
zine.
When was the turning point?
In February of this year, we moved from
MSN to the Internet, where Music Central
Online is structured in a different environ-
ment—one that's much more dynamic, simi-
lar to a traditional magazine, albeit with
interactivity. We've been "publishing" since
February, continuing to expand and revise
the content. To give you a fast run down on
what the content consists of, it's essentially
categories. We have daily news pub-
lished five days a week by Joann Uhlatiszki
who, of course, also does a column for
GARMIN. She's working with a team of
strangers situated around the country to
bring us fast-breaking music news whereev-
er it's happening. Additionally, on a week-
ly basis, we're going up with new feature
articles with a broad variety of different
artists and as many as 25 weekly reviews.
That makes us one of the most prolific
album review sources of any medium, cer-
tainly of any medium targeted primarily
at consumers.
One hundred reviews a month is quite a
bit of current information.

By Kent Zimmerman

A31
The only magazine that touches us at that level will be Tower Pulse or Q in England. In addition to the daily news, reviews, and features that we publish, we've also tried to set up relationships with entertainment weeklies in nine North American markets. We allow users to come to the site and find information that's more specific to their own backyard. We also worked with SoundScan to develop our own set of top-selling albums, like a record company's top 25 ADIs in the U.S. We also have a short cut to Pollstar, our solution for club and concert listings. We've also based our business philosophy on the feeling that on the internet, you can not treat competitors as if they don't exist.

You can't treat your users as exclusive?

Since we set ourselves up to be unusually broad in terms of the kind of information that we publish—whether as are not niche-oriented the site—we're trying to make it work for fans of different genres of music. We want to be one of your first destinations, a place where you'll go to find information. Accordingly, when we review albums, if we can find credible Web Sites, we'll give you shortcuts directly to them, and we'll let you know if it's a promotional site, like a record company, or if it's a fan site, or a site maintained by the artist or on the artist's behalf. We also run a fairly extensive daily calendar, with the somewhat mysterious name of CyberTuna, in which we keep track of everything happening about music in virtually every medium, including television, syndicated radio, online services, charts, books—the whole shebang—gathering charts and services. Again, the idea is that since we're not going to conceal that other people are out there, you'll get used to trusting us. We're trying to build credibility. It's in that spirit that we've gone out and made a commitment toward having coverage early-on from what we regard as a very credentialed set of reporters. We've built a set of contributors that are recognized as pros by record companies and other media. That means we're telling people whose backgrounds include high visibility roles at major daily newspapers, major magazines, and in some cases, trades. Additionally, Joan is building an interesting set of stringers that sometimes even includes the artists themselves. We're trying to find new ways of covering music in the electronic field. You mention not niching. Is everything musically on your service wide open as opposed to niched, the way radio deals with music?

I think we are. We're going to create ways for the user to move through the site by genre, if they want to. For example, among the information is a weekly report on whatever music was being released in the domestic U.S. That's information we obtained from M.U.Z.E., which is a commercial discographic database provider that you see in Tower and Borders. They provide information to us, presented by genre. But the philosophy we've taken is as follows. We recognize the fact that genres are a necessary evil for the industry to sort its merchandise and for the consumer to find that merchandise. But we also feel that the interactive world is one in which the ability of people to leap across those fences is particularly potent and attractive. As a result, we like to use genre as a secondary pathway to find music. We want a very inclusive approach to music in the main corridor of our site. As a result, on our BFD short for Big Fat Database. That will be the M.U.Z.E. database—including classical titles for the moment—updated weekly. That means that every Tuesday, when the record industry unleashes its newest titles, those titles will be in Music Central. And you'll be able to find out about forthcoming releases as well.

What are the possible applications for radio stations? Uses are considerable. First of all, when the BFD goes up, there will be a ton of data on any and all records currently in print. It's a way for the user to go in and check song titles, credit information, and a way to pre-screen records with reviews and information on how we evaluated them. Additionally, the news section should be like any tax broadcast service or daily paper, a very good source of information that can be used on air. We're certainly trying to build credibility to the point where we would hope that radio would work with us to actually identity where they got this information.

A sort of 'say it and play it' credit arrangement. Exactly. We have other plans to have more direct contact with radio so that it'll be more of an active alliance. One of the reasons we'll be at Gavin is to have more of a face-to-face relationship with radio, so that people can play with our little toy, learn how it works, and see who the people behind it are. We're not coming in wearing beamas with propellers and taped glasses. The people behind this site are people with music backgrounds.

What exactly is Music Central's relationship with Microsoft?

Music Central is published and funded by Microsoft. More importantly, we're going to be a major part of the revamped MSN, which will be launched in the Fall. As has already been reported in the technology press, the Microsoft Network recognizes the wholesale shift between the traditional online model and the viability of internet publishing. Accordingly, Microsoft Network has been working to revise content. Part of what they'll be doing on MSN to make the network attractive to customers is to revamped certain categories. In the arts and entertainment category, Music Central will become the lead brand for music information. There will be other people up there with independently brand ed music sites that will be alongside us, but we will have a central role in some cases, leaning with third parties to create special online shows. How is your organization structured with Microsoft?

We have our own dedicated team that produces this product on a daily and weekly basis. We have two key editors, myself as Senior Editor and Ken Barnes as Editor. We have Peyton Mays, who is our Online Operations Manager, our virtual program director, Peyton, Ken, and I work together in developing programming, which also includes polls, games, and other types of interactive areas within our site. We also have a copy desk, a page production team and designers who create the site, sometimes with original art. There's also a marketing team trying to figure out ways to make money doing this. Nils von Veh is the lead program manager for the arts and entertainment unit of the interactive media at Microsoft. So you're basically a magazine minus pages and ink.

And without postage to pay. I don't want to oversimplify it. It's fairly obvious that whenever a new medium is created that includes some of the functionality of older media, it will start by mimicking the old media. It will have to go through its own evolutionary path to learn what it does well, what it does less well, and what it shouldn't try at all. When you add the moving target of how rapidly internet delivery and computer technology are changing, then it means you have to have a very fluid approach to who you think you are and who you think you're talking to. That means we're trying to harness creative thinking that comes from the magazine side with creative thinking that comes from the radio side, especially as video and audio become more powerful tools. If I had to sum up our role, it's us being evangelists for music. We want to turn people on to great music that they should know about or want to know about. We're trying to identify styles of music that are particularly popular to this electronic world and do a good job of covering them so that we'll have credibility with computer users, without ignoring the cyber origin.

The question you probably hear most is,

How do you make money on the internet?

Are you merely sowing seeds for the future?

Generally it's already been observed in the financial and technology press that everybody knows that the internet is coming, but they're not sure exactly when or how. One strategy is to get up there now and start creating intelligent and credible content and start building an audience. Microsoft has made no secret of its intent to bag a share on the internet by creating competitive sites. Those who have already established the ability to create intelligent content will be in the best position to grow a healthy business. Accordingly, it means we're going to be smart and timely in our use of new technology. We want necessarily be the first ones to go out there and blow ourselves up trying to produce something not ready for public consumption.

What's the easiest way to drop in and check out Music Central?

Musiccentral.msn.com. The last piece of advice I would give is this. We're only as good as your browser. Netscape can see us. We are optimized, as are all the Microsoft Sites for the Microsoft Internet Explorer, which can be downloaded at no charge from the home page on our site.
Interview

BLOOMINGTON'S GUERRILLA RADIO WARRIOR, RICH ANTON OF WTTS

John Mellencamp, Bobby Knight, the Hoosiers, and a Hip College Town

Geographically, Bloomington is a stone's throw from Indianapolis, but it's a whole other world away. The hip college town is known for Indiana University's fine music program as well as favorite sons Bobby Knight and John Mellencamp. Three years ago, WTTS began to establish itself as a Midwest Triple A pioneer carving out a special rock niche. Now, GM Tom Hunt and PD Rich Anton are seeing a lot of their guerilla dreams realized, though their work is far from over. As Mellencamp and the Why Store perform at this year's GAVIN A3 Summit, it seemed appropriate for Anton to take us on a tour of Bloomington and the regional marketplace, where music consumption is conservative and focused.

How has WTTS evolved since you arrived six years ago?
It's changed considerably. When Tom Hunt, our General Manager, arrived a month before I did, his vision was that of a station similar to a KQCO, because of the similarities of the marketplaces. Boulder and Bloomington are both college towns within striking range of a major market. Denver and Indianapolis. We have the biggest signal in the state of Indiana. We wanted a station that, formally, would reflect the diversity of Bloomington, which is without question the hippest city in Indiana. We're a lot more progressive than Indianapolis.

What's Bloomington like?
It's a Big Ten university town which draws a lot of different kinds of people. You've got the student intellectuals, the red neck good ole boys around the perimeter, and a lot of people who have relocated from other cities like Denver, Chicago, and Milwaukee. They find WTTS to be a lot like their favorite radio station from their old hometown. That's where the grass roots support of the Triple A format started. When we got here in 1990, WTTS was a rock/Top 40/AOR hybrid—all over the road with no focus, kind of a waste of a giant format.

This is a market place that has never heard 80 percent of the classic rock we play. They've never heard the Velvet Underground played on any radio station. They've never heard anything more than 'Money for Nothing' by Dire Straits. Melissa Etheridge was unheard of before we started in 1993. When we were mainstream in '92, we would take about two songs a hour—something by James McMurtry or Concrete Blonde—and call them 'TTS records.' It looks like three years ago you did a good job anticipating where the market was going.

We feel good about our decision. Growth has been slow, steady, and forward with three tenths of a point increase here, half a point increase there, nothing exciting or earth shattering, but at the same time, we cant compete the same way because we don't have the kinds of budgets for market testing that our larger competitors have. We are truly the guerilla warriors of Indiana radio. We hide in the bushes, jump out and mess with the big boys and jump back into the bushes. We'll never go nose to nose, because we can't compete on their level.

When you talk about your regional market, how far is Bloomington from Indianapolis?
Bloomington sits about 45 miles due south of Indianapolis. The radio signal reaches 45 miles north of Indianapolis and as far south as the northern suburbs of Louisville, Kentucky. Our signal easily blankets two thirds of the state of Indiana. Theres other regional marketplaces like Columbus, Indiana to the Southeast. Terre Haute sits to the West. A lot of our ad dollars are placed on a regional basis. If a client has locations in Indianapolis, Bloomington, and Columbus, hey, it's one stop shopping at TTS.

Having come from my hometown—Pittsburgh—how was it moving to Indiana six years ago?
It was a bit of a culture shock. The only thing I knew about Bloomington was that Mellencamp lived here and Indiana University. I knew about the guy with the red sweater who throws chairs and coaches the basketball team. That's all I knew I didn't realize how close we were to Indianapolis. That's when I understood the parallel divergences between Boulder and Bloomington. There was no reason why TTS couldn't be a niche player in Indianapolis while developing its own groove and staying focused. Now I'm more entertained watching stations react to us. It's like exporting the Boulder attitude into Denver. That's what we're doing. People come from all over the state to see the ball games or to visit one of the Midwest's largest man made lakes which is located in Bloomington. In the summer, we do boat patrols with a 17-person pontoon boat decorated with TTS banners. Every Sunday we hand out free stuff. Thanks for listening. Little things like that. We also present lots of concerts by bands who will only play Bloomington. If you live in Indianapolis and you want to see Sonia Dada or Tori Amos, you're going to have to come to Bloomington, and they do.

Any other form of guerilla promotion in lieu of budget?
It would be nice to sit back and just buy it with a slaw of billboards and TV ads and let it happen, but you still have to go out and meet the people. When we have a TTS stage at a big Indianapolis summer time event—we've had this three years—they turn out. Our stages are always packed with a sea of people and it annoys the hell out of the competition. Maybe it's something they'd like to do, but they can't. They're restricted in that they can't stray too far off the mainstream, classic rock path. The same thing with the modern rockers. That's what Oasis, Bush and Soundgarden sound, and they don't deviate from that formula, which is great. It's working for them, giving them consistent numbers. That's our marketplace, extremely conservative. They don't like a lot of flavoring and spices. Maybe that's helped us focus ourselves from where we were three years ago to where we are now. We can wait six months to add Elvis Costello and we'll still be the first station on it. While we all jump on the Why Store or Dave Matthews, nobody else is playing Blues Traveler, the Wallflowers, or the Cranberries for Pete's sake!

Which gives you a pretty wide domain.
We've introduced a lot of artists, even though sometimes we don't get credited properly after the competition adds it. But we do have the market leaders—the KFOGs and the KMTTs of the world—who have been playing away at it for a while with great success. We look to them for the spirit to keep going. Looking at the success of KFOG turning into the number one 25-54 station keeps us going. We have our own goals and we're creeping our way there. We're cutting edge because we play Melissa Etheridge and John Hiatt—who by the way, was born in Indianapolis—and we were perceived more as progressive, not because of the currents we play, but more so because of our library.
**Gavin A3**

Blue entries highlight a stronger performance than on the combined A3.

### Most Added

**New 48**

- Sheryl Crow (34/115 spins)
- Suzanne Vega (19/118 spins)
- Sam Phillips (11/70 spins)

**New 199**

- Eleanor McEvoy (8/312 spins)
- Lea Andreone (8/192 spins)

**Tribute to Stevie Ray Vaughan**

(8/108 spins)

### Top Tip

**John Gorka**

Between Five and Seven

(Street)

A surprising debut at #40 for an A3 friend and storyteller. In addition, John Gorka comes in as our number two Spin Trend with +119 out of a total of 291.

25-3 NonComm!

### Record to Watch

A TRIBUTE TO STEVIE RAY VAUGHAN

(Epic)

Gone but not forgotten, kinda makes you wonder Stevie Ray's place on A3 had he lived to dominate the blues arena. Airplay on Bonnie Raitt's opener, "Pride and Joy" as well as Robert Cray and Dr. John.

---

**Lenny McDaniel**

WORTH THE PRICE

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**NEW**

- Gavin A3

**NEW**

- The Wallflowers (Elektra)
- John Petry & The Heartbreakers (Warner Bros.)
- Dave Matthews Band (Vanguard)
- Life/Day (Geffen)
- Tokyo Police Club (Reprise)

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**NEW**

- John J. Gorka (Round Trip)
- Marshall Crenshaw (Razor & Tie)
- Neville Brothers (A&M)
- Storyville (Blue Note/Atlantic)
- Squeeze (Arista)

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**NEW**

- John Gorka (High Street/Windham Hill)
- Mickey Hart (Capitol)
- Jimmie DaleGilmore (Lone Star/EMI)

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**NEW**

- Little Feat (Zoo)
- Ugly Americans (Capricorn)
- Phenomenon Soundtrack (A&M)

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**NEW**

- Paul Westerberg (Warner Bros.)
- D.I. (Geffen)
- Fonda Apple (Crest Records/Warner Bros.)

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**NEW**

- John Gorka (High Street/Windham Hill)
- Mickey Hart (Warner Bros.)
- Jimmie DaleGilmore (Lone Star/EMI)
- Gin Blossoms (Capitol)
- Valerie Carter (RCA)

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- Gin Blossoms (Capitol)
- Valerie Cart (RCA)
We're there in spirit.

Tracy Chapman • Natalie Merchant • Jackson Browne

Billy Bragg • Jimmie Dale Gilmore • The Cure • Better Than Ezra • Jason Falkner • Hot Water

ELEKTRA ENTERTAINMENT GROUP A A A

http://www.elektra.com
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**Editors:**

KENT/KEITH ZIMMERMAN

It’s a long way up at the top of the stairs

See “The Borrowers” Live
Thursday, August 22
4:30 p.m.

Gavin A3 Summit, Boulder

“Martinis and Cigars!!”

If you can keep a secret I will take you there...

THE BORROWERS

© 1995 GUARDIAN Records

**Guards:**

PATTI ROTHBERG (EMI)

STING (A&M)
John Mellencamp

KEY WEST INTERMEZZO
(I SAW YOU FIRST)

LP ON YOUR DESK THE FIRST WEEK OF SEPTEMBER.
BE A PART OF HIS UN-PRECEDENTED INTIMATE PERFORMANCE AT THE FOX THEATRE IN BOULDER, FRIDAY AUGUST 23RD.

The First Single and Video from the new album
MR. HAPPY GO LUCKY

Produced by John Mellencamp & Mike Wanchic • Co-produced by Junior Vasquez
Management: The Left Bank Organization • Personal Management: Harry Sandler

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http://www.mercuryrecords.com/mercury
She's the One

Changes on the A3 front include Chris Mays of KMTT-Seattle, who has been promoted to the post of Station Manager. Retaining her programming duties at KMTT, Mays is looking to branch out. "I'd like, in a big way, to do television and pursue voice work both inside and outside radio," she says. We wish her the best. Meanwhile, look for Merilee on your television screen at the GAVIN A3 Summit. She'll be co-hosting our GAVIN A3 video reel.

A3 Picks

This just in...

R.E.M.
"E-Ow the Letter" (Warner Bros.)
That's E-how, not e-mail, a magnetic, electric guitarists palm over the guitar pick-up that gives a note infinite sustain. You hear it on the intro strains. Patti Smith's presence rubs off on Michael Stipe, who gives the lyrics a poetic, stream of consciousness reading.

SHERYL CROW
"If It Makes You Happy" (A&M)
Say good-bye to the folk singer we all used to know back in the '80s. Picking up where the magnificent "Fall Down" left off, "No Cheap Thrill" is spry and electric. Still a touch of Astrud Gilberto in that voice with progressive production by Mitchell Froom.

A TRIBUTE TO STEVIE RAY VAUGHAN (Epic)
Some of the greats read the boards in honor of Stevie Ray Vaughan. There's no doubt that, had Stevie Ray not taken that ill-fated flight that night, his new music would remain a Triple A staple. Bonnie Raitt opens the floodgates with a rousing version of "Pride and Joy." Eric Clapton contributes a slow but burning blues, which is followed by Bob Laul on one of SRV's best tunes, "Love Struck Baby."

SARAH MASSEN (re:think)
With inspired singing by Sarah Massen and crisp production by Charlie Peacock, we found this debut upbeat yet contemplative. Out of a running herd of great female artists, this is one of the albums that breaks away from the pack for us. While the opening "All Fall Down" sounds awfully familiar, we love the bend in her voice that adds a little necessary vulnerability. Good stuff.

Spin Trends

1. TOM PETTY & THE HEARTBREAKERS +122
2. JOHN GORKA +119
3. SHERYL CROW +115
4. TRIBUTE TO STEVIE RAY VAUGHAN +102
5. JOHN MELLENCAMP +94
6. SUZANNE VEGA +84

A3 Gridbound

*SHERYL CROW (A&M)
WILD COLONIALS (BCC)
LEAH ANDREONE (RCA)
*SUZANNE VEGA (A&M)
JASON ALEXANDER (Elektra/EEG)
LOVE & SWEET ORCHESTRA (Interscope)
PATTY GRIFFIN (A&M)
*SUZANNE VEGA

*STEVE EARLE (E-Squared/Warner Bros.)
TEXAS TORNADOS (Reprise)
*SAM PHILLIPS (Virgin)

Maria Muldaur ignites 12 soulful blues tunes with her sultry voice and smoldering delivery while backed by an "A" team of R&B veterans. Maria collaborates with longtime soul sisters Mavis Staples, Bonnie Raitt, and Ann Peebles, as well as legendary R&B crooner Johnny Adams. Slide guitar wizard Sonny Landreth blazes and burns on these rosin, funky tracks that will...

Set Your Heart on Fire

Maria Muldaur

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Stand By Me
Trust In My Love
Heaven on Earth

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or Bob Lau @ Serious Bob Promotion (212)580-3314

For more info, visit http://www.telarc.com/maria/
"You see things and you say why but I dream things that never were and I say why not"

— George Bernard Shaw

Dennis Constantine has been making a difference in rock radio for thirty years. The difference that started with a dream continues with a relentless focus on quality.

We salute this passionate visionary, gifted professional, world-class thinker, and friend. Thanks Dennis, keep dreaming.
LIFE IS SIMPLY A MATTER OF PERSPECTIVE.

CRASH TEST DUMMIES

Premiering New Songs From Their Forthcoming Album

A WORM'S LIFE

Live at The Gavin AAA Convention Thursday, August 22nd The Fox Theatre

Album produced by Crash Test Dummies
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### TOP TIP

**Gary Bartz**

*The Blues Chronicles (Atlantic)*

Gary Bartz’s second Atlantic recording is very much a composer-oriented work, and emits a wonderful historical perspective of jazz. One of the year’s best.

### RECORD TO WATCH

**Rachel Z**

*Room of One’s Own (NYC)*

It’s been over three years since her last record on Columbia. Rachel Z uses a lot of fine women artists on Room of One’s Own, including two amazing songs with Maria Schneider conducting. Quite an amazing release.

### On Z Corner

**What’s Shaking in New York City?**

*Checking In With WQCD’s Steve Williams*

Steve Williams is WQCD-New York’s interim PD, following the exit of Fleetwood Gruver. He still has to interview for the PD job, even though he has the inside track for the position.

Gavin Urban Editor Quincy McCoy and I spoke with Steve late last week just as CD101 completed some focus group data, which included one-on-one interviews with listeners. We discussed CD101 in relation to Gruver’s departure and the huge impact Dance Top 40 WKTU had in the Spring book.

**WQCD’s Steve Williams**

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Quincy: What did you find out from this latest focus group?

Basically, we found that the station is just a little lethargic and not as compelling as it used to be. We actually fielded a perceptual, and those findings should be done by the end of August. That will give us a clear picture of how people are feeling.

Continued on page 75

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**BILLY CHILDS**

*The Child Within*

Featuring Sidemen: Terence Blanchard (trumpet), Dave Holland, Ravi Coltrane, and more

For more info contact:

Shanachie Promotion (212) 334-0284 or All That Jazz (310) 395-6995

**STREET DATE: AUGUST 20**

Editors: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone (415) 495-1990 • Gavin Fax: (415) 495-2580
Some people hear and some people listen.
(Listeners wanted.)

Andy Snitzer

In The Eye Of The Storm

Andy Snitzer, the smooth saxophone playing jazz phenomenon (who's worked with everyone from Bob James to Bette Midler, from Paul Simon to the Rolling Stones), features his unparalleled chops on his highly anticipated second album, In The Eye Of The Storm. Joining Andy are a who's who of studio top guns on an album written, arranged and recorded by Andy himself, who also plays keyboards, drums and bass as well.

Larry Goldings

Big Stuff

Larry Goldings, a master of the Hammond groove and a player who has reestablished the organ as a major jazz instrument, returns with his second album Big Stuff. His long-time trio configuration with guitarist Peter Bernstein and drummer Bill Stewart is joined by Bashiri Johnson, Idries Muhammad (newest member), Kurt Rosenwinkle and John McKenna among others. The new album features Larry's own compositions and takes on music by Carla Bley and Duke Ellington, as well as the Leonard Bernstein-penned title track.


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Gavin Smooth Jazz & Vocals #1

R&R NAC Top Tracks #1

R&R NAC Top Albums #1

Thank you Radio

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Gavin August 16, 1996
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Gavin Mixshow

Like Fax?!
WELCOME to new callers this week, WBLK-Buffalo's Bill Blass, and Kaous from WQMG-Greensboro. Thanks for keeping it real with us. Want to hear "Pony" by Ginuwine again? Thanks for keepin' it real from WQMG-Greensboro.

Our Turn Records recording artist Ultra (comprised of Kool Keith, Our Turn Records recording artist) rocked the conference calls with high-powered information and trust. Ultra Koot, DAWG! This week, the 1-800-5200 hotline brought us a birthday gift from WJMJ. Call him at (910) 605-5200.

Shadow at Payday has Jeru's "One Day" which should raise a few eyebrows. Jeru "One Day" (Payday/FFRR) rocked the conference calls with high-powered information and trust. Jeru "One Day" (Payday/FFRR) rocked the conference calls with high-powered information and trust. Jeru "One Day" (Payday/FFRR) rocked the conference calls with high-powered information and trust.

Tracy Young doesn't want to be known as "DJ Tre," but as "DJ Tracy." Tony "Horse" Horsey brings his mixing skills back to WJMJ. Call him at 910 605-5200.

Caller, You Play What?
Bill Blass, WBLK-Buffalo
Hot: Nas "If I Ruled The World" (Columbia)
Outkast "Elevators" (LaFace/Arista)
A Tribe Called Quest "In The Mood" (Columbia)
Reg N Effect, KBXX-Houston
MR: Bone "Shoot 'Em Up" (Epic Street)
BTW: Yo Yo "Same Old Thing" (eastwest)
Hot: Jeru "One Day" (Payday/FFRR)
Springsteen "The River" (Columbia)
Reg N Effect, KBXX-Houston
MR: Bone "Shoot 'Em Up" (Epic Street)
BTW: Yo Yo "Same Old Thing" (eastwest)
Hot: Jeru "One Day" (Payday/FFRR)
Springsteen "The River" (Columbia)

Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week. Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week. Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week. Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week.

Let The Mixshow Begin
Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week. Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week. Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week. Rich P. of Tommy Boy gets a birthday gift as he returns to the studio this week.

Tech is FLIPPING!
X-LARGE. FITS ALL,

RZA

FEAT.

METHOD MAN

&

CAPPADONNA

THE NEW SINGLE FROM

HIGH SCHOOL HIGH

THE SOUNDTRACK

EXECUTIVE SOUNDTRACK PRODUCERS:
CRAIG KALLMAN, TIM SEXTON AND JOLENE CHERRY.
MOST ADDED
LUTHER VANDROSS
"Your Secret Love" (Epic)
MINT CONDITION
"What Kind of Man Would I Be" (Perspective)
FOR REAL
"Like I Do" (Rowdy/Arista)

TOP TIP
LUTHER VANDROSS
"Your Secret Love" (Epic)
Luther is back with a total of 756 spins and
this week's most added with 81 stations.
Stations reporting spins include WPLZ (18),
WAMO (17), and WALT (10).

RECORD TO WATCH
JOHNNY GILL
"Let's Get The Mood Right" (Motown)
Johnny Gill has a spincrease of
+700 this week. Stations reporting
spins include WTUG (13), WOWI (11),
and KJMS (10).

Making Noise
The Regional View

Cavi
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Eandzcape
0111 AIM Ili
1
NEW EDITION - Hit Me Off (MCA)
3135 +434
21 MAXI PRIEST - That Girl (Virgin)
1649 +170
22 THE ISLEY BROTHERS FIRONALD ISLEY - Floatin' On Your Love (Island)
1487 +168
23 KEITH SWEAT - Twisted (Elektra/EEG)
2868 +415
24 T-BOZ - Touch Myself (Rowdy/Arista)
1017 -81
25 SHADES - Tell Me (Til Be Around) (Motown)
1375 +201
26 ORACLE BROWN - Things We Do For Love (Motown)
1185 -487
27 JOHNNY GILL - Let's Get The Mood Right (Motown)
1233 +700
28 GHOST TOWN DJs - My Boo (So So Def/Columbia/CRG)
2613 +218
29 AALIYAH - If Your Girl Only Knew (Blackground Ent./Atlantic)
1375 +201
30 MAXWELL - Ascension (Columbia/CRG)
2323 +187
31 OUTKAST - Elevators (LaFace/Arista)
1148 +31
32 CASE - Touch Me, Tease Me featuring Foxxy Brown (Def Jam Recording Group)
2143 -464
33 SCIENTIA - In The Hood (LaFace/Arista)
1017 -487
34 CeCe Peniston +37
"Movin' On" (A&M)
Johnny Gill +36
"Let's Get The Mood Right" (Motown)
Aaliyah +35
"If Your Girl Only Knew" (Atlantic)

mid-atlantic
Luther Vandross +147
"Your Secret Love" (Epic)
Mint Condition +130
"What Kind of Man Would I Be" (Perspective)
Tina Turner +158
"Something Beautiful Remains" (Virgin)

southeast
Luther Vandross +219
"Your Secret Love" (Epic)
Aaliyah +187
"If Your Girl Only Knew" (Atlantic)
Johnny Gill +178
"Let's Get The Mood Right" (Motown)

southeast
Luther Vandross +162
"Your Secret Love" (Epic)
Aaliyah +139
"If Your Girl Only Knew" (Atlantic)
CeCe Peniston +96
"Movin' On" (A&M)

west coast
CeCe Peniston +37
"Movin' On" (A&M)
Johnny Gill +36
"Let's Get The Mood Right" (Motown)
Aaliyah +35
"If Your Girl Only Knew" (Atlantic)

southeast
CeCe Peniston +90
"Movin' On" (A&M)
SWV +89
"Use Your Heart" (RCA)
Aaliyah +79
"If Your Girl Only Knew" (Atlantic)

midwest
Aaliyah +85
"If Your Girl Only Knew" (Atlantic)
Johnny Gill +84
"Let's Get The Mood Right" (Motown)
Ghost Town DJ's +68
"My Boo" (So So Def/Columbia/CRG)

carolina/va
Luther Vandross +162
"Your Secret Love" (Epic)
Johnny Gill +139
"Let's Get The Mood Right" (Motown)
CeCe Peniston +96
"Movin' On" (A&M)
featuring Athena Cage of Kut Klose

The new single and video from his self-titled platinum album, and the follow-up to the #1 platinum single "Twisted."

Produced by Keith Sweat
Management: 

On Elektra compact discs and  "cassettes.
http://www.elektra.com
Music Meeting

By Quincy McCoy

Kris Kelly

Music Director, WAMO/FM-Pittsburgh, PA

Like most people, Kris Kelly got into radio as an intern. While attending the University of Pittsburgh in 1989, she worked in the research department at WAMO for no pay. "Working in research gave me an excellent foundation for what I was going to do," says Kelly. "Interning also gave me the opportunity to see how radio stations worked, and really get a good idea of what job I wanted." Once Kelly got on the air, "I knew that's what I wanted to do—I liked it," she confesses. "I was bit by the bug." Kelly likes getting on the air to a Cinderella story. Former WAMO Programmer Hurricane Dave gave her a shot doing a weekend overnight shift. "Hurricane was the star and Ron Atkins described Pittsburgh to me like this a year ago: "Pittsburgh is not as blue collar as people think; it's perceived as a steel town but most of the mills closed a long time ago. Today, Pittsburgh is a high tech city. Its leading industries are computers, the medical field, and banking. The population is under 2 million and our target is women 25-44. WAMO is full-service black radio that serves its core." Have any of these things changed? We're changing a little because of the format changes and station acquisitions in the market. The Pittsburgh radio market is going through a dramatic re-structuring right now. We still super serve our core, but in response to these changes we are skewing our target demo a little younger. This change is very new, and I hesitate to say what our demo is because, we're in the process of changing and making adjustments.

What is the structure of the music department?

Ron and I worked together very closely on everything, this is not a dictatorship. We listen to all the music that comes in together, we both schedule music, and we both talk to record people. My duties as MD entail my on-air shift, dealing with record reps, handling the product, and knowing what the impact dates are and what the priorities are for the labels. I go to the clubs, retail shops, and independent stores.

Since your target demo is evolving, how are you guys making decisions about what music to add?

Well, we're playing the hits, and everyone knows you can't go wrong with that. But one of our main indicators is requests. For example, on my shift, if a song is consistently most requested by my At Work Network, whose ages range between 25-44, that's a decent indication of what the market is asking for. Requests aren't the only factor that we look at, but it's definitely something that comes into play when we make our decisions about the music we play.

Do you record your phone requests all day? How many report takers do you have?

We take requests all day, all day-parts. The jocks are responsible for writing down requests. I know that may sound wild to some people, but we've been doing it for so long, it's just part of the job. We do have researchers that come in at different times of the day to take requests and gather information from listeners. I'm also responsible for combing that information, to help me make better decisions.

Do you have in-house researchers doing call-out?

Yes, and we're about to launch our call-out research again, as we get ready for the fall book.

What other forms of data do you use to help you make decisions on music?

We use the basic three—retail, research, and requests. But the good thing about WAMO is that almost everyone here is from the city. Our missshow jocks are in the streets and have a good handle on the pulse of the neighborhoods. They are a tremendous resource.

Is there a Pittsburgh sound?

That's a hard question. I want to say yes, as I think about saying it. I want to say no. Pittsburgh is so unique. When we put records in, I am very cognizant of what's happening via the phones. We are a tremendous resource. Someone who is organized and professional, and tells the truth. Someone who doesn't take rejection personally. Someone who understands the needs of the radio station. As long as I've been in this business, you constantly hear record people talking about building a relationship, but that is a two-way street. It also should nourish their relationship with record companies.

What are your plans for the future?

I think the most important thing for developing a philosophy is to understand your market first. Things Your Man Won't Do by Joe. The first time we heard it, we knew it was a hit for us. I don't know why, there is just something inside of you that tells you that record is a hit. We had that record maybe 20 minutes and it was in the studio. The record was talking right to our female demos, he had the right look, he was talking that talk, we knew it was going to be huge. We got instant phones and an immediate positive response on the song. When we put new music in, I am very cognizant of what's happening.
Interview

By Kent Zimmerman

DIRECTOR EDWARD BURNS ON
HOW TO GET TOM PETTY TO
SCORE YOUR MOVIE

Edward Burns struck gold last year when his $25,000 feature film, The Brothers McMullen, won the Sundance Film Festival's grand award, then grossed $10 million in boffo receipts. Dubbed the "Irish Woody Allen" (until his third or fourth film rescues him from that pigeonhole), Burns writes, directs, and stars in his own vehicles. Lanky and handsome—with a distinctly high-pitched, grany voice—the 28-year-old Burns writes and directs stories of emotional near-misses and mid-air collisions of the heart. His second film, She's the One, also stars McMullen alumni Maxine Bahns and Mike McGlone, plus the lovely Cameron Diaz, Jennifer Aniston, and character actor John Mahoney. Watching a Burns film is a little like hanging with your buddies; self-absorption is the rule, self-indulgence is intolerable. Or, as Burns says, "Between my father and my friends, they would knock me on my ass so fast if I ever tried to pull any star trip."

How did you get Tom Petty to score your movie? Tom's manager was friends with a guy who works at Fox. This guy recommended that Tom should check out She's the One, because he was a fan of McMullen. Next, I got a phone call saying Tom Petty loved the movie, and wants to meet and talk. We kind of hit it off. He was going to do an opening credit song, and maybe wed incorporate some of that into the score. Two weeks later, hes got three songs, and I loved every one of them. We then assigned each song to a storyline, and he and the Heartbreakers went into the studio. You cant imagine how cool that was. Then he does the score. Then he does another four songs. That was. Then he does the score. Then wed incorporate some of that into the score. After McMullen made ten million, She's the One was budgeted at about three million, so its not like you're doing a $25 million follow-up picture.

It was three and a half, actually. For me, three and half million was like a mountain of money. How in the hell am I going to spend three and half million? I quickly learned. At the same time, by Hollywood standards, its nothing. The good thing was that it allowed me more creative freedom and I got to do things to the script like expand the lives and the characters, play with camera and lights, and hire some really great actors. The budget was low enough where the studio left me alone and gave me final cut and approval. Have you had any formal training in writing?

I went to a screenwriters lab at Sundance (in Utah). They had eight experienced screenwriters read your script—and then you sit down with them for an hour or two. I sat down with Steve Zaillian, who directed Searching for Bobby Fischer and wrote Schnider's list, a really smart guy and a great writer. In the most respectful way, he beat the living hell out of me and my script. It was ust a matter of challenging me. He told me: 'writing is rewriting. A screenplay is never done. Keep working at it. We went over the script line-by-line. Why are you saying this right here? Why isnt this line funny here? Are you ever accused, as a writer, of being self-absorbed? You sorta have to. Its so competitive, and it requires so much time. I'll be out with my friends sometimes, and when I'm writing a screenplay, I'm gone. People will be talking to me and Ill be off with Mickey and Fran figuring out what the halla gonna happen with them. One of the most stressful jobs has to be directing a film.

Its weird, because you have to know the answer to a thousand questions a day. What color should this table be? Where do you want the Coke can, on this side or that side? Should she wear the brown leather jacket or the black leather jacket? From those type of questions to camera, lighting, performance, and then the script. Theres so much to swallow. I get off an being what Orson Welles describes as the general of a large army. Thats kind of what its like.

Any idea how they are going to market She's the One? Weve got a lot of weapons now. Tom Petty with the album, the video, and the single has been a big help. Jennifer Anistons presence is big. In the markets where McMullen did really well, were pushing big. What are your tastes in music? Bruce, Tom Petty, Neil Young, the Stones, Allman Brothers, Ska, Zeppelin, Doors, all that stuff. Long Island white boy, guitar rock & roll. Whatever happened to the flannel shirt and the Yankee hat that almost every cast member wore in front of the camera in McMullen? The Yankee hat I still have. If you can believe it, the flannel shirt, we gave to Planet Hollywood. Theyre using it clean up the floors. 

Gavin August 16, 1996
SHERYL CROW
"If It Makes You Happy" (A&M)

Finding an A3 or Alternative station that didn’t add this one out of the box is almost as difficult as finding a Democrat in San Diego the past few days. Backed by some awesome players, compelling lyrics and brilliant production, Crow flies in an upward direction on the first single from her new collection of songs. Impressive early airplay at Top 40 with lots more to follow in the next several weeks.

ROBERT MILES
“One and One” (Arista)

Well, no one can argue that the words are better this time around. In all seriousness, Miles disproved the long-held belief that Top 40 programmers will not play instrumental tunes. They do play hits, and after overcoming some initial resistance, “Children” proved itself to be a smash here just as it had been around the world. This follow-up, which does feature a vocal, has a Euro feel, which 1996-Chicago MD Erik Bradley describes as hypnotic. After two weeks of spins, he reports “a ton of calls from women. I think this will be one of the big records for fall.”

WILD ORCHID
“At Night I Pray” (RCA)

There’s more than a trace of Gospel influence on this song, which has been picking up a few more raves each week as programmers discover its blend of raw passion with a beautiful melody. Press this immediately for anyone in need of a soul injection. Early add at WIOQ-Philly, with a bunch of others spiking it and tracking strong response.

AMANDA MARSHALL
“Birmingham” (Epic)

A great story is so much more interesting when revealed by a skilled storyteller. Singing from the heart and with a sensitivity befitting her years, Amanda Marshall guides the listener through the twists and turns of her powerful debut single. For full impact, be sure and check out the video.

POE
“Angry Johnny” (Atlantic)

Yet another nominee for the year’s most original lyric. Of course it’s not only the lyrics, but the delivery which puts this unique entry over the top. Here’s the ticket for those attempting to get listeners’ attention, since it’s tough to imagine this one getting lost in the mix.

GABRIELLE
“Give Me a Little More Time” (Go! Discs/London/Island)

Gabrielle is best known to American audiences for her hit “Dreams” track that tested through the roof many months after its release. This latest effort, which takes a totally cool retro approach, topped the U.K. chart for weeks. Instant add at WKTI-New York, KMXV-Kansas City, KRZ-Portland, and more. Definitely worth pulling out of the stack.

KRYSTEN BARRY
The Beginning, The Middle, The End. (Virgin)

It seem like there’s been a glut of female singer/songwriter/musicians in the last few years, but...so what? My attitude is that it’s nice to see talented people get a shot. So Virgin snaps up Kristen Barry, a 26-year old with stories to tell, and says “Here, go tell them.”

ALBUMS

THE ORB
Auntie Aubrey’s Excursions Beyond the Call of Duty (Deviant Records)

In reviewing the first half of the current decade, one can confidently conclude that the tidal force which brought a barrage of electronic musicians riding the crest of “rave” culture has subsided with a vengeance. While the bulk of these artists have long since ebbed into the depths of obscurity like so much flotsam, the large and ever pulsating Orb has remained, anchored solidly by the enormity of its majestic aural brilliance. Attesting to this brilliance, Deviant Records has released a lofty double CD collection of Orb remix work in the form of Auntie Aubrey’s Excursion Beyond The Call of Duty. Though, by no means conclusive, Orb purists will savour the trans-cendentally informed tracks of disc one, featuring remixes of Material, Yuzak Shimizu, and a haunting interpretation of Primal Scream’s “Higher Than The Sun.” Disc two takes a decidedly more pop-oriented path with mixes of Deepch Mode, Erasure, and Love Kittens. Ultimately, Auntie is a lucid showcase for the group’s primary creative force, Dr. Alex Paterson, particularly his indisputable ability to transform any unassuming melody into a serendipitous experience uniquely “Orbient.”

TYPE O NEGATIVE
October Rust (Roadrunner)

The persistently angry Peter Steele and his Type O Negative clan return with the long-anticipated October Rust, which plays almost like a B-side or a continuation of their last release, Bloody Kisses. Type O Negative again delivers edgy guitars against flowing rhythms, sadistic melodies, and whispering or howling lyrics. October Rust has commercial radio and sales success written all over it, unfortunately we’ve already had to listen Steele’s heartbeat lyrics on the last album, we don’t need to reminded again that he got burned. “Do With Me,” wallows in sorrow, with lyrics like “now like a bird she flew away.” To chase her dreams “Of books and praise/Still I miss her/Yeah I wish her/She’s gone” or “Burnt Flower,” which repeats the line “Yeah I think she’s falling out of love.”

October Rust showcases Type O’s knack for moody low-end grooves, and it will certainly see some commercial airplay, but, get over the girl already and let’s rock. —Roi Fren RACHEL Z
A Room of One’s Own (NYC)

While I always try to steer clear of music with an agenda, pianist Rachel Z’s latest (named after a literary work written by Virginia Wolfe and dedicated to Rachel’s favorite women artists) is especially fine. A whole range of tunes—from large ensemble compositions to compact swing pieces—are dedicated to various writers, painters, actresses, and musicians. Rachel has impressive jazz credentials, having released a solo record on Columbia three years ago, collaborated on saxophonist Wayne Shorter’s last overarching project, and performed with Steps Ahead. Dynamic phrasing and a strong touch propels Rachel’s adventurous improvisational skills. Female jazz artists like drummer Cindy Blackman, violinist Regina Carter, and bassist Tracy Wornwomt navigate Rachel’s demanding charts, and Maria Schneider conducts orchestral charts on two songs.—Keith Zimmerman

94
Over 200,000 sold so far!


Produced by Steve Taylor and Peter Furler  Mixed by Tom Lord-Alge  Management  Wes Campbell/First Management
Celebrating our 228th day sitting at the adult table.