Autumn Alternative Almanac

Luscious Jackson invites Spence D. for a chat.

Dred Scott asks 'Where’s the Alternative Vote?'

Plus... A complete Gavin Alternative Reporter Directory

And... Short Attention Span Artist Profiles
“The best thing Danzig has ever done.”
Oedipus, WBCN - Boston

“His show blew me away! The song sounds killer on the radio!”
Cindy Scull, KEGL - Dallas

“Already receiving totally positive phones after two weeks of airplay.”
Matt Souther, KNRK - Portland

“Sacrifice”

Stay tuned next week for the highlights of the Hollywood In-store and more Danzig madness!

65 stations with new adds including WRXQ, KFMA, WJSE, KMYZ, WIHN, WMFS, WQBF, and many more...

KEGL 16x  WDZR 7x  WBCN 11x  KEGE 9x
WRIF 11x  WRCX 7x  WROX 13x  KROX 7x
KXTE 10x  KISS 6x  WMMS 14x  KTEG 15x
WRLG 17x  KNNC 16x  WNFZ 19x  KEDG 14x
WQBF 12x  KXRK 9x  KKND 15x  KFBX 10x
KNRK 10x

DANZIG IN-STORES
10/28 Boston - Strawberries
Over 1000 people. 378 pieces sold. The police had to be called in to contain the crowd.

10/29 New York City - Tower Records
A line of people wrapped around a city block. Stopped traffic on Broadway. Created major chaos. The Fire Marshall threatened to close down Tower.

management: John Reese for BigFD
http://www.hollywoodrec.com/danzig
John Bradley
On Radio People Who Need People

It's quite possible that many people have forgotten that KBCO was truly the alternative to mainstream AOR in Denver for most of the '80s and into the '90s. They achieved ratings dominance by offering what no one else could deliver: an eclectic mix of new and familiar music combined with a staff that was truly wired to the front range of Colorado. John Bradley was the PD of KBCO for ten years. As the "B" in BBR Radio, he now consults a wide variety of stations that fall under the Alternative umbrella, from AM to Adult Alternative to Modern AC.

Y
our ratings are luscious. You want to act to make the station better. The first reaction always seems to be: fix the music. You move a few hundred songs around, create a new category and change some clocks. Easy enough. What else? Add more promotions. Do some bar nights. Give away tickets to an upcoming concert. Attach the station's name to an outdoor event like a bike ride or softball tournament. O.K. Done.

But the station still stumbles along. Music and promotion changes are important, but the key to brilliant ideas and stellar execution begins with people. The act that has perhaps the greatest single effect on positive or negative momentum, but also presents the most challenges and obstacles in doing it, is making a change in personnel.

Replacing people is one of the toughest things a manager can do. However, it can bring far greater rewards than many of the other things that one might do to improve their radio station's performance. Frankly, most radio stations do not have optimum talent. Stations sell themselves short when it comes to finding the best people. Radio is a people business. Our intangible product is only as good as the women and men who create that elusive thing we refer to as "the sound."

There seem to be two reasons why stations are reluctant to upgrade their personnel. One, the emotional discomfort of making a change. And, two, the mistaken belief that there's nobody better available.

If we could move people like we move songs, we'd easily shuffle the staff whenever someone better came along. But it's not like that. So, even after giving people who work for you a fair chance, with plenty of direction and coaching, sometimes a change needs to be made.

Obviously, this is not something to be entered into lightly. Experts have devoted entire books on the subject of working with employees and alternatives to termination. Your skills as a manager are never more crucial than in the development and replacement of staff.

Even though many managers realize that they need to make personnel changes, they don't. Why? Many PDs and GMs stick with the people they've got because they haven't looked hard enough to find anyone better. It's a difficult task and it makes them uncomfortable, so they put off the decision. They are afraid to take the chance that they might be wrong. What would a good manager say to a sales or promotion person who expressed this attitude about a competitive buy or a promotion?

GMs and PDs often convince themselves there just isn't anybody out there that's much better, given the salary they're currently paying their underachiever. "Who else am I going to get for this money?" The truth is that if you want better talent, you need to pay for better talent. Don't bemoan the fact that your people aren't as good as the competition's when your salaries and benefits aren't either. If you want to be a winner, a market leader, act like one when it comes to salary and benefits. Money won't fix problems, but it can help attract the best people.

The next time you are evaluating your station's place in your market, take a hard look at who's in the building. Getting smarter, more energetic, more creative, more ambitious people will make things like changing music and doing promotions much easier and more beneficial. Radio is a people business—invest in the best. A station's equity is not only in the license and equipment, but in the people who create the product.

First Words

We've put on our last Gavin event of the calendar year—six of them, would you believe. "Hooray!" I can hear you say, if you're seasoned out for 1996. But guess what? Just as we are drawing breath ourselves, we are already in (almost) full swing preparing our first event of next year—the 1997 Gavin Seminar.

To our delight, it's become the biggest and the best programmed conference in the world and has enabled us to spin-off some specialized events sprinkled through the year.

But how have we done that? Our theme this issue is Alternative music and radio, and I guess that's what we've tried to provide at each event: an alternative. Just as the formula has gotten comfortable, we've changed it because we realize that the industries we serve are moving fast and we need to reflect, in some cases anticipate, those seismic shifts. We also believe in quality, and just as John Bradley urges above in a slightly different context, we try to line up "smarter, more energetic, more creative, more ambitious people" each year to give us the insight we all need to go back to our jobs and perform at a higher level.

We can promise you a fabulous line-up of talented people in February, and there's one star we can announce immediately: the host city itself, New Orleans. We're excited already.

David Dalton, CEO
Justice Department, Radio Disagree on Agreements

Despite a declaration of amnesty, the Department of Justice is doing battle with radio station owners over LMAs—legal marketing agreements—through which a buyer of a radio station begins operating the station before the acquisition has been legally approved.

Last week, the Justice Department announced the amnesty, saying it will not impose fines on LMAs already underway, or for past LMAs. But, the DOJ said, effective with its announcement, companies are subject to daily fines of up to $10,000 if they enter into LMAs before an antitrust review has been completed. Both the Justice Department and the Federal Trade Commission oppose LMAs.

While Larry Fullerton, head of the DOJ's merger review unit, said the amnesty decision came from "just a sense of fairness," some executives are still upset by the government's overall stance. Phillip Spector, a partner in a Washington, D.C., media law firm, said the radio industry feels that the opposition to LMAs is "unwarranted."

Meantime, the Justice Department reached a settlement with American Radio Systems (ARS) over the company's seven stations in Rochester, where it had an estimated 63 percent of the market's revenue and stations the government considered "direct format competitors" to one another. ARS agreed to divest itself of three stations.

As FCC Commissioner Susan Ness said at the NAB Radio Show, the DOJ and the FTC have not previously looked at radio deals "because the ...ownership rules simply were so strict that no transaction could have adversely affected competition in a market. But as the ownership rules are relaxed, antitrust enforcement comes into play."

PolyGram Pink Slips to 400; Motown Being ‘Monitored’

By Alexandra Haslam

PolyGram announced late last week that it is laying off 400 staffers worldwide. The pink slips were blamed on the sluggish record markets internationally, on a need to restructure the company's European distribution and classical departments, and on Motown Records, although that company did not see any firings.

To name Motown specifically in a general announcement is seen by some as a not-so-subtle message to label president Andre Harrell to start producing results. PolyGram bought the heritage R&B label in 1993 and soon turned the reins over to Harrell, presumably expecting a turnaround both in the artist roster and on the bottom line. So far, those changes have failed to materialize.

“We are monitoring Motown very closely,” PolyGram spokeswoman Dawn Bridges told the Hollywood Reporter. “We are very patient but also want to exercise a degree of financial control.”

Analysts viewed the announcement with mixed sentiments. Some saw it as a sign of a permanent downturn in the international markets, of which PolyGram holds a major share, while others see the restructuring as a necessary move to stay competitive in a changing market.

PolyGram will continue to develop its fledging film division, and come 1997 and the release of U2's new album, optimists PolyGram profits will again be in the black.

Death Row’s Knight in L.A. Probation Probe

Suge Knight, head of Death Row Records, is in trouble again, although this time, the burden is on a Los Angeles deputy district attorney assigned to monitor Knight’s probation from a 1992 assault case.

According to the Los Angeles Times, Knight signed the 18-year-old daughter of the prosecutor, Lawrence M. Longo, to a contract with Death Row, and lived this summer in a Malibu home leased from Longo's family.

Longo, who was taken off Knight’s case last month, after the DA's office discovered that Knight had lived in the oceanfront Malibu Colony house, denied any connection between his family's ties with Knight and his decisions regarding the controversial 41-year-old owner of Death Row. However, according to the Times, Longo conceded that where he was aggressive in pursuing the 1992 case, in which Knight was accused of attacking two aspiring rap artists in the recording studio, "his view of Knight had changed—though not because of subsequent financial dealings with Knight."

Less than a year after Knight pled no contest to assault charges and received a suspended prison sentence in an arrangement recommended by Longo, who told the presiding judge that Knight had received a favorable probation report, Longo’s daughter Gina, then 18, signed with Death Row. Gina has yet to release a record and is believed to be the first white singer signed to Death Row, which carries 22 artists.

In May of this year, Knight moved into a Malibu home owned by the Longo family and leased to Knight's attorney. The District Attorney's office has launched an investigation, the judge overseeing Knight's case has inquired about the state attorney general's office taking the case over from the DA's office, and the State Bar has launched a separate probe of Longo.

Separate from the Longo affair, Knight was sent to jail on October 22 pending a hearing on possible probation violations, including missing a mandatory drug test.

Warner Bros. Trims Black Music Staff

Warner Bros. Records has made a substantial cutback of staffers in its black music division.

Although the label offered no numbers, one employee who was dismissed said between 15 to 20 of a national staff of more than 50 received pink slips.

A statement from Warner Bros. read: "When people leave who have contributed to our efforts, it's sad for all of us...Simply stated, we've adjusted our overhead to better reflect the marketplace and our current needs. At the same time, we're looking forward to maximizing our efforts in the black music area with our leaner and more competitive posture."

"They were cutting budgets," said one terminated staffer, who told GAVIN that most of the cuts were in Burbank, and that the division maintains A&R and publicity staffers in New York.

"There's still a black music department," the ex-employee added, "but there's no artist relations department; that's all folded into marketing."
LIKE A ROLLING STONE

The Sound of Radio In New York City

HOW DID THE New York Times describe the state of radio in NYC—"Sorry? Whatever it was, it proves that even the Times doesn't get everything right.

In my week in Manhattan, I didn't get to do much listening—you know how it is when you're in the city that never sleeps—but I heard enough to know that radio in the Big Apple doesn't have to say it's sorry.

True, there could be more originality, that could be said for radio in any market. Two of the five stations I sampled were broadcasting live from Disney World; the traffic reports (over music beds) and entertainment gossip sound the same everywhere. Stations don't bother to 1D songs. But none of this is exclusive to New York. The main thing is that there's energy in the air, reflecting the excitement of the town itself (especially with the Yankees in the playoffs and the Jets doing so darned well). Music fans of all stripes (escaping country, for now) can find a station to call their own.

From admittedly brief listening sessions, here are my notes from NYC:

• Doesn't any morning DJ work alone anymore? Everywhere I tuned, I heard two, three, sometimes more voices going at it. And when they're talking fast, interrupting and overlapping each other, it doesn't make for pleasant wake-up-listening.

• On WKUT, home of "The KTU Morning Crew with Ru," RuPaul is more a comical hostess (than a DJ). Partner Freddi Colon does most of the actual announcing, while Michelle does entertainment news. Ru seems to be having a ball, and the station is 'ammed with excellent, custom-made jingles. The music is dance, old and new. Ballads don't intrude until mid-morning. The music I listened in, the gang were in Disney World, and the station contest offered Toyota 4x4s and $10,000 shopping sprees. It's nice to be Number One.

• On WPJ, Scott Shannon and Todd Pettingill preside over "The Big Show." Like KTU, they were coming to us from Disney World (it's the park's 25th anniversary), and they interviewed Tom Hanks by phone. The music—at least in the a.m.—is oldies-leaning mainstream Top 40: Huey Lewis & The News, Van Morrison, Soft Cell, along with Dave Matthews and, of course, Clapton. Their contest prize: Four minutes in a bank vault. With whom, I have no idea.

• At Z100, it's Elvis, Elliott, and the Zoo Morning Show, with new sidekick Christine Nagle. They had a guy out at Yankee Stadium collecting spit to give to Roberto Alomar. One morning, Sting checked in by satellite from Hong Kong; another, the crew gave plentiful time to Paula Zahn to plug a lunchroom promoting breast cancer awareness. The music is, how you say, lighter Alternative, ranging from Blondie and Sarah McLachlan to STP and Oasis, with Clapton, Quad City DJs and Qumba Zoo too.

• I missed the morning shift on Hot 97 ("Where Hip-Hop Lives") but by mid-day, Bugzy was playing Az Yet and other straight-ahead Urban. It's mostly rap in prime time, and the station promoted a "Back and Forth Weekend," playing the Old School as well as the new joints. Pure energy.

I LIKE THE title of MJ Broadcasting's Thanksgiving weekend special: Stuff This! You may like the host: Peter Buck of R.E.M. The two-hour show includes new stuff from Counting Crows, Alice in Chains, Presidents of the United States of America, and others.

Ben Fong-Torres

NEWS

It's Movies Over Music in 'Power 101' Ranking

Entertainment Weekly's annual Power 101 ranking of entertainment industry heavyweights is out, and the Number One spot goes to Robert Moggio! (Just checking to see if you're paying attention.)

Actually, Rupert Murdoch ascends to the top rung, vacating his number three slot of last year and pushing Disney CEO Michael Eisner and Time Warner Chairman Gerald Levin down a place each. But the story is the magazine's view of where the power lies. It is, no surprise, in Hollywood, and on the silver screen. Where last year, 30 of the 101 were associated with music and/or radio, this year, the number is down to 20. Among others, Al Teller, Michael Fuchs, Andre Harrell, Tony Brown, Tim Dutton, and Charles Koppelman are absent this year.

Whitney Houston, Doug Morris and Don Lenner jump from nowhere into the middle of the power pack, while Sylvia Rhone and Babyface take big leaps upward.

Here are the most musically-related figures, with their ranking last year in parentheses.

6. Edgar Bronfman, Jr., President/CEO, The Seagram Co. (7)

Brent Muscth tops the list

8. Bob Daly & Terry Semel, Chairman/COO, Warner Bros., Warner Music (10)

13. Jeffrey Katzenberg & David Geffen, partners, DreamWorks SKG (13)

18. Alain Levy & Michael Kuhn, Pres./CEO, PolyGram/Pres., PolyGram Filmed Entertainment (14)

25. Thomas D. Mottola, President, COO/Sony Music Entertainment (26)

31. Clive Davis, President, Arista Records (30)

36. Whitney Houston (—)

39. Tom Preston & Judy McGrath, Chairman/CEO, MTV Networks, President, MTV/M2 (23)

54. Doug Morris,

Chairman/CEO, MCA Music Entertainment Group (—)

57. Don Lenner, Chairman, Columbia Records Group (—)

64. Kenny "Babyface" Edmonds (78)

71. Russ Thyret, Chairman/CEO, Warner Bros. Records (57)

73. Sylvia Rhone, Chairman/CEO, Elektra Entertainment Group (91)

77. Dr. Dre (64)

79. Vel Azzoii, Co-Chairman/Co-CEO, Atlantic Group (78)

81. Al Caffaro, Chairman/CEO, A&M Records (63)

82. Madonna (76)

83. Ed Rosenblatt, Chairman/CEO, Geffen Records (60)

90. Mo Ostin & Lenny Waronker, heads, DreamWorks Records (47)

94. R.E.M. (—)

Memories of 'Granny' White

By Ron Alexenburg

Grandville White, who died October 24 in Chicago of a heart attack at age 69, was a very special human being.

As the first black employee at Columbia Records, where he worked for 35 years, he inspired and helped many young blacks who were interested in the music business.

Starting in the warehouse, he spent most of his career in record promotion. With Columbia, Epic, and Okeh, he worked with Barbra Streisand, Aretha Franklin, Johnny Mathis, and many others.

"Granny," as he was called, was not just an R&B promo man. When I joined Date Records, he introduced me to Top 40 as well as R&B stations.

He always had a positive attitude about promotion, he was a lot of fun, and he leaves a loving family.

Services were conducted in Chicago October 30.
We finish out the Top 30 markets this week, and add Nashville for good (musical) measure.

**KANSAS CITY**
KPRS/F Urb 7.9 7.1  
KCFX/F Cl Rk 7.1 7.0  
WDAF/F Clrty 8.4 6.8  
KMIZ/F N/T 5.2 6.4  
KQRC/F Alb 6.2 6.1  
KFRC/F Clrty 7.7 5.9  
KCYC/F SmJazz 3.3 5.6  
KCME/F Old 4.5 5.4  
KBEQ/F Clrty 6.3 5.3  
KMIX/F T40 5.1 5.3

**CLEVELAND**
WZAK/F Urb 7.8 8.5  
WAKR/F Clrty 9.3 8.4  
WMJF/ Old 6.3 7.7  
WDDK/F A/C 5.6 6.2  
WNCX/F Cl Rk 5.7 6.2  
WQLF/F A/C 5.1 6.0  
WRRM/A Nost 6.6 6.0  
WXN/EA Spots 3.2 5.6  
WRRM/F Alt 6.9 6.5  
WWWF/F SmJazz 3.5 5.1  
WJW/F T40 4.7 4.7  
WTAM/ A N/T 4.6 4.0  
WLF/F A/C 4.6 2.6

**DENVER/BOULDER**
KODA/F N/T 8.7 8.9  
KDGO/ F Clrty 8.7 8.9  
KRFX/F Cl Rk 4.7 5.9  
KGBI/ A 5.6 5.7  
KBPI/ Alb 5.6 5.3  
Khky/F Cl Rk 4.2 4.9  
KKLF/ Old 4.0 4.7  
KBCD/F A3 3.6 4.3

**KAL/C/F** A/C 4.7 4.2  
**KHH/F** SmJazz 3.6 4.0  
**KPKX/F** Alt 4.0 3.6  
**KQKS/F** T40 3.6 3.0  
**KE2/WA** Nost 2.7 2.9  
**KHO/A** Talk 2.8 2.6  
**KJMN/F** D/T40 2.6 2.5  
**KVKD/F** Class 2.6 2.4  
**KMIM/F** T70s 3.3 2.3  
**KHIT/F** T40 2.7 2.1

**MILWAUKEE**
WTMJ/A N/T 9.4 10.5  
WIML/F Clrty 9.8 9.0  
WKDL/F Cl Rk/Old 9.9 6.9  
WKFL/F A/C 6.5 6.4  
WOKY/Y Nost 5.9 6.1  
**WKW/K/F** Urb 5.6 6.0  
**WKLF/F** Urb 5.6 6.0  
**WSHS/F** A/C 4.3 4.4  
**W2TR/F** Old 4.0 4.1  
**WLM/R/F** Alt 4.5 4.0  
**WJZ/H/F** SmJazz 2.0 3.1  
**WLT/D/F** A/C 3.4 2.8  
**WAMG/F** A/C 2.7 2.0  
**WN01/D/F** Urb 2.5 2.0

**RIVERSIDE**
KFRG/F Clrty 8.9 11.3  
KFW/F ALC 8.7 6.7  
KGTU/F D/T40 5.5 6.1  
KGLA/Old 4.0 5.0  
KXBT/F Urb 4.1 4.9  
KVFR/Span 3.8 4.9  
**KOST/F** A/C 3.7 3.1  
**KLOS/F** Alb 3.8 2.7  
**KCBS/S** Cl Rk/Old 3.2 2.6  
**KPH/R/F** Urb 2.2 2.5  
**KRT/A/F** Old 2.9 2.5

**SAN JOSE, CALIF.**
KGO/A N/T 7.1 6.3  
KBR/A A/C 5.0 5.4  
KEZ/F A/C 4.9 5.3  
KYLD/F D/T40 5.1 5.1  
KUS/O Alb 3.7 5.0  
KOME/F Alt 4.4 4.5  
**KLOK/A Span 3.9 3.6  
**KXSN/A TSpts 4.0 3.3  
**KCBS/S News 3.9 3.2  
**KRTY/F** Clrty 2.8 3.2  
**KARA/F** A/C 2.1 3.0  
**KBE/J/F** Span 2.0 2.7

**WASHING**
WSX/F Clrty 16.4 14.8  
WSMF/Clrty 9.8 8.4  
WQQQ/F Urb 6.8 8.0  
WRVW/F A/C 7.7 7.2  
W2DK/F Alb 6.3 6.3  
WGFX/F Cl Rk/Old 5.6 6.1  
**WXJA/F** A/C 5.1 5.6  
**WLAN/F** A/C 3.8 4.3  
**WRMRX/F** Old 3.9 4.1  
**WSMA/C Clrty 3.7 4.1

**SAN FRANCISCO**
KTBZ/F Applies 8.2 8.5  
KQED/F Clrty 5.5 5.3  
**KGBI/F** A/C 2.6 3.0  
**KTR/RA/F** Alt 5.6 5.3  
**KWSX/F** A/C 3.6 3.6

**A Benefit Compilation**

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**B JORK • BELLY • ELASTICA • MEAT BEAT MANIFESTO**

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—CESAR CHAVEZ

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GAVIN NOVEMBER 1, 1996

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On the Air

Froggy 99 (WFXQ)-Winchester, Va., has changed its nickname to 99.3 The Frog. It's a subtle change, but one the station thinks reflects the changing audience. "The 18-34 audience core seemed to have outgrown the old moniker, says PD Charlie Fish. "This new name just seems to fit better with what the station is doing."...At 99.1 KGGI-Riverside, Jesse Duran is named APD/MD, replacing Michael Steele...KKAJ MD Jerry Austin takes his title to KCKJ-Tulsa. Terry Bell assumes music duties at KAJ until a replacement is found. Bell's call times are: Tuesday, 8 a.m., and Central Time. Gene Gates and Julie Jacobsen take over mornings at KPFK "The Peak"-Albuquerque. They come from KOSO-Moreno, Calif...Busim Blunt returns to WROU/FM 92.1-Dayton, Ohio as Promotion Director, replacing Jonathan McNeill...WLZ/FM Tampa does not renew nightninan Bobba the Love Sponge's contract. His last airstitch was October 30. No replacement has been named...KTMW/FM Los Angeles taps Dave Presher for GSM...JD Jack Da Wack is promoted to Director of CKB/Pop for Great Scott Broadcasting. The company also hires Ron Bowen as Director of Rock...SJ$ Entertainment adds Joe Montione as Director of Affiliate Relations & Programming Development. Barbara Silber as Affiliate Relations Manager. John Gudex as National Account Manager, and Kris Boyd Montione as Director of Advertising & Public Relations. Ellen Nauman becomes Director of Talent/Activity Marketing for the company's new division SJS Talent & Music Marketing. Westwood One appoints Judy Gilliard as Midwest Regional Manager of Affiliate Relations and Don Walker as Sales Manager Major Markets. In addition, The Greaseman (a.k.a. Doug Tracht) returns to mornings in Jacksonville on WTLK/FM for the launch of his nationally syndicated show.

In the Grooves

Vanessa Barry
Barry is promoted to National Director of R&B Promotion at Arista; she was most recently National Director of Field Promotion based in Dallas. Also at Arista, Jean-Pierre Diaz moves up from Manager of College Promotion to Associate Director of Rap Promotion...TVT Records appoints Mark Jackson to Manager of West Coast Promotion. He'll tackle all Alternative, Rock, and Urban stations for TVT and subsidiary labels: Wax Trax; Blunt Recordings; and Building Records...Castle Communications hires Joanne Grand as Promotion Manager and Tony Bruno as Sales Manager...Two weeks ago, we reported the Zomba Group's purchase of Christian heavyweights Brentwood distributors and Reunion Records. Now, BMG Entertainment has acquired 20 percent of Zomba. BMG also purchases 50 percent of CMC International Records, which specializes in veteran heavy metal and progressive rock bands. One last thing, BMG also has a new Senior Director of Marketing for North America, it's Bill Wilson, formerly Associate Director of Artist Development...Torril Dorrell is named VP of Kid Rhino; she was previously Senior Director...Kent Crawford will step down as President/COO of Leonard, Crawford Entertainment and Unitone Records after completing the sale of his interest in the company back to label co-founder/writer-producer Patrick Leonard (Madonna, Rod Stewart).
LATER FOR U2

Looks like U2 will postpone their album until at least the spring. One of our myriad spies strategically placed in the UK cautioned us not to look for the album until mid-March. There are rumors that the beloved band will release their first single, "Discotheque," the last week in January, and will release a video right around that time. Their tour may be pushed back until late April. A source close to the band told us that they would most likely take time off to vacation during the Christmas holidays, but reminded us that U2's tours always take holidays into account. The guys always spend them with their families, and they're not going to stop now." So far the album remains untitled, although the name Pop has been whispered in some quarters.

RED HOT AND READY

The Red Hot Chili Peppers flew back to Los Angeles last week and high-tailed it out of their island paradise on Kauai's north shore where they had rented sunrooms dixies for a month—complete with gourmet cook—to write some new songs for their next album. They declared that their tour was over, the 151 proof rum was psychedelic, and that they have actually managed to pen most of the songs for their upcoming album. The Peppers enter a Los Angeles studio on November 4.

Last Friday, Flea hopped up to the San Francisco Bay Area where he met up with the legendary singer, Jimmy Scott. This extremely odd couple checked into a Vertigo Park's Music Annex studio to work on a song titled "Ill Wind," for the soundtrack of Altman Alligator, a movie directed by actor Kevin Spacey. Michael Stipe and Michael Brooks—that very cool Enos disciple who used to record for Opal—are music coordinators for the project. Apparently Stipe is a big Scott fan, and he wanted him to do a song, and Brooks knew that Scott had recently recorded "Love Will Keep Us Together," with Fela accompanying him on bass for the upcoming Dragnetjadaoozta album due out on Hollywood Records on February 4, so they persuaded the duo to work together again.

DRUM STICKS WITH PUMPKINS

The Smashing Pumpkins may hang onto Matt Walker, the drummer they borrowed from Filter for the duration of this tour, replacing Jimmy Chamberlin, whom they fired after his involvement in Jonathan Melvoin's drug-related death earlier this year. This really has been some year for the Chicago-based band. Now we have word that singer Billy Corgan is going to document it all in a book.

Chamberlain, who remains in a drug rehab center, has joined a new band with former Breeder, Kelley Deal, and Jimmy Flemion of the Frogs (Jimmy's brother Dennis is currently on tour with the Pumpkins, as their new touring keyboardist—is this all getting a little too incestuous for you?), and Sebastian Bach of Skid Row.

UH...DAVID LEE GIFFORD?

San Jose Mercury News pop critic Claudia Perry won over $40,000 on Jeopardy last week. The August quiz show invited her back, but after her buzzer malfunctioned during her first visit last month, and she was unable to provide the questions for answers like, "He was the original lead singer for Van Halen." Perry returns for another round on November 5. The show will be aired on New Year's Day.

BY JAAN UHELSZKI

THAT'S SHO-BIZ

SHO-PREP

MADONNA

As part of the Erotica hype, Bloomingdale's is opening Erotica boutiques next month. The shops will sell upscale, forties-style women's suits and gowns.

BRANDY

Brandy's 14-year-old brother, Ray J, makes his recording debut on a song called "Let It Go," which is included on the soundtrack to Set It Off. Ray J. will have his own album released early next year.

BILL WYMAN

Former Rolling Stone Bill Wyman turned 60 on October 24. He celebrated quietly at a London restaurant with his wife Suzanne and daughters Jessica and Katharine.

BARBRA STREISAND

"I Finally Found Someone," Barbra Streisand's first single from the soundtrack to her film The Mirror Has Two Faces, will include two bonus tracks, "All My Life," a new song which is not in the film, and a take of her singing her 1977 hit "Evergreen" in Spanish.

BEATLES

We may have heard the last of the Beatles, but producer George Martin is busy compiling an all-star album of Beatles covers featuring Phil Collins, Eric Clapton, Robin Williams and Jim Carrey.

KILA SHAKER

The NewWaveOne band in the U.K. at the moment is psychedelic newcomer Kila Shaker. Among the four members is Grispin Mills, son of actress Haley Mills.

MICHIEL SHOCKED

Michelle Shocked's forthcoming career retrospective CD, Mercury Poise, will be released on Mercury Records. She says the title was inspired by Graham Parker's 1979 Arista single called "Mercury Poisoning."

JOSHUA REDMAN

In an unprecedented marketing strategy, Joshua Redman is teaming up with Donna Karan's DKNY. The deal will provide Redman with an on and off stage wardrobe, and in return, Redman will perform at DKNY store openings and fashion shows.

DONOVAN

The new Donovan album, Sutras, is his first volume of new studio-created music in a dozen years. The set's 14 tracks are a small fraction of the 100 songs he claims to have written since agreeing to make the album with producer Rick Rubin three years ago.

SMASHING PUMPKINS

The Arveenne Fries High, a 35-track box set of Smashing Pumpkins music (including five previously unreleased songs), will be released November 19.

DEBORAH LEMON WILKINSON

Bro. Records 11/3

Jon McLaugh New Line

Cinema 11/3

Andy Williams 11/3

Dr. Jazz 11/4

Mike Scott KMG-San Antonio 11/4

Linda Rondling (Elohim), Delbert McClinton, Bryan Adams, Jeff Lorber, Deb Dube (Boiler Lake & The MCG), James Roneyman Scott, Bennie McLeod Hill/MI

Montreal, Canada 11/5

Angelo (Melody), Art Garfunkel, Bryan Adams, Jonny Greenwood (Radiohead) 11/5

Kelley Ashtor Joe Records 11/6

David Berner (Emin) 11/6

Michael Jackson's 11/6

Adrian Cough 11/6

Neda Tobin 500 Music 11/7

Beverly Piano Radio 11/7

Linda Fine Little Joe Records 11/7

Janice Lee Tarpon Studios 11/7

Larry Kastowski INYYY Concord, Nat 11/7

Joni Mitchell, Johnny Rivers 11/7

WIDE SCREEN SONGS FOR VOICE RECORDING, USA

OLIVER ARBUTT

THAT'S SHO-BIZ

Friends of Radio

By Jan Uhelszki

Music Supervisor

Venice Beach, Calif.

Most recent project:

 Barton Levinson's Sleepers

Hometown:

Baltimore, Md.

What radio stations and DJs did you grow up listening to?

WITH the infamous Buddy Pancers, WWJ (Paul "Far Daddy" Johnson), WSU (a classmate), WERE (the "we" with Eddie Morrison), and WCAO (the Top 40 station).

Your favorite scene in Sleepers?

It's where Nokes (Kevin Bacon) is seen in the restaurant/bar by the adult John (Ron Eldard) and the adult Tommy (Billy Crudup). "Witch Tai To." Everything is Everything featuring Chris Hills is playing in the background.

The proudest film music selection you've made and why:

Aside from "Witch Tai To." it would be Jack Kild's song "Psychos" that's used in the new Bill Murray flick. Longer than Life. It's used in the scene where Bill and the elephant latch a ride to California with a lunatic truck driver they've just met.

A film you wished you could've worked on?

It would've been a more fun "The Big Chill." I'd have blended in as an extra. "Father Mother Movies" along with the wonderful and obvious stuff.

Current project:

Donnie Brasco, starring Al Pacino and Johnny Depp. It's directed by Michael Newell of Four Weddings and a Funeral fame.
Gavin Top 40

**Most Added**

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<th>Reports</th>
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**Chartbound**

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**Top Tip**

**R. KELLY**

"I Believe I Can Fly" (Jive/Atlantic/Warner Sunset)

Doubling last week's airplay total with 28 new believers, R. Kelly will definitely be flying into the Top 40 sooner than you can say, "What's up, Doc?"

**Record To Watch**

**BARRA STREISAND & BRYAN ADAMS**

"I Finally Found Someone" (Columbia/CBS)

More great movie music. Tad Bonvic, MD at Kiss 108-Boston, reports their phones and fax machines go nuts when this song hits the airwaves. Other early adds at WPLJ-New York and KCPI-Albert Lea, Minn.

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**Inside Top 40 by Dave Sholin**

**Emanicipation Day Is on the Way**

Dave Sholin is on vacation. This week the "Inside Top 40" was written by Top 40 Associate Editor Annette M. Lai.

It was an opportunity of a lifetime—the chance to spend time with one of the true musical geniuses of the last 20 years. Along with about 30 key program music directors and fellow trade associates, I attended a special presentation of The Artist Formerly Known as Prince (TAFKAP) new album, Emanicipation, this past weekend at Paisley Park Studios in Minneapolis.

Celebrating his new association with EMI Records, TAFKAP presented selected cuts from his upcoming three-disc set of 36 new songs, which is scheduled for release on "Emanicipation Day," November 19. As part of the promotion effort, TAFKAP will appear on the Oprah Winfrey Show November 21.

Opening the presentation by saying that this is the first record he's been able to record in total freedom, TAFKAP played pieces of about half the album, which included original songs such as "Right Back Here in My Arms," "My Computer" (featuring a sample of the now infamous America On-Line slogan: "You've got mail"), and a programmers' consensus favorite, "The Holy River," which B96-Chicago's Todd Cavanagh requested that he play again. The first single is a remake of the Stylistics' 1972 hit, "Betcha By Golly, Wow," and for fans of the original, it won't disappoint.

Not only a creator of hits, but a fan of them as well, TAFKAP's new project will also feature cover versions of not only the Stylistics song, but renditions of Bonnie Raitt's "Can't Make You Love Me," Joan Osborne's "One of Us" (about which he says, "the new alternative is gospel music and I can't hear that song enough"), and the Deltronics "La-La Means I Love You." When asked whose music he's listening to now, he mentioned D'Angelo and Tony Rich.

There was also time for more general talk and a question and answer session. Among the topics raised was how radio should address him when front/rackselling the songs on-air. When asked for a suggestion, TAFKAP had none. "My friends don't call me anything because they're with me all the time," he told one programmer. "And, The Artist Formerly Known as Prince, is something you [the media] came up with that I'm kind of stuck with now."

It was easy to see from his demeanor that he's happy again—happier than he's been in a long time. Gone from his face was the "Slave" inscription and it's obvious that his new wife, Mayte, has influenced his life significantly. Not wanting to "bore us," he told us some of the songs we didn't hear were love songs. Another track, "Sex in the Summer" features the heartbeat of their baby lifted from the ultrasonic. (The baby is due any day.)

In his effort to help humanity, TAFKAP has established a building fund called Love for One Another to build a school and a hospital in his hometown. Started with $500,000 of his own money, the fund is added to by people who attend the impromptu, word-of-mouth concerts that he stages from time to time at Paisley Park.

Speaking of impromptu concerts, TAFKAP treated us to an all-too-brief live performance at 1:30 a.m. Sunday morning, including the hits "Purple Rain" and "The Most Beautiful Girl in the World," and the future hit, "Jam of the Year." Following the final song, KJHS-Dallas' "Mr. Ed" Lambert could be heard repeating for a second time that day, "This is going to be the best 'Prince' album of the last ten years."

---

**Gavin November 1, 1996**

**Sholin**
**Up & Coming**

- **KING OF EDEN**
- **VINTAGE**
- **JADE**
- **MELANIE**
- **RENEE**
- **SANDRA**
- **WARREN HENDRICKS**
- **THE FELT FACTORY**

**GO Chart**

### Top 40

1. **Celine Dion** - All by Myself (Sony/Columbia)
2. **MERRILL JAMES** - Now & Forever (Alwa/Atlantic)
3. **ALISON MOORE** - Head Above Water (Maxi/Reprise)
4. **JOHN MELLENCAMP** - Crowned (Reprise/Atlantic)
5. **DONNA LEWIS** - I Love You Always Forever (A&M)
6. **SHERYL CROW** - Globe Trekker (Reprise)
7. **JOURNEY** - Love Bites (MCA/Atlantic)
8. **AMANDA MARSHALL** - Love at First Sight (Reprise)
9. **NO MERCY** - Where Do You Go (Atlantic)
10. **PHIL COLLINS** - Easy Lover (MCA/Atlantic)

### Go Most Added

- **SEAL (37)**
- **ROD STEWART (16)**

### GO Station Panel

- **BLUERIDGE**
- **ALANIS MORISSETTE**
- **JOHN MELLENCAMP**
- **DONNA LEWIS**
- **SHERYL CROW**
- **JOURNEY**
- **AMANDA MARSHALL**
- **NO MERCY**
- **PHIL COLLINS**
- **ALANIS MORISSETTE**
- **JOHN MELLENCAMP**
- **DONNA LEWIS**
- **SHERYL CROW**
- **JOURNEY**
- **AMANDA MARSHALL**
- **NO MERCY**
- **PHIL COLLINS**

### Crossover

**URBAN/DANCE**

1. **AZ ERT** - Last Night (LaFace/Atlantic)
2. **GINIUNE** - Pony (Sire/Warner)
5. **TONY TONI TONE** - Let's Get Down (MCA/Atlantic)

**ALTERNATIVE**

1. **RED HOT CHILI PEPPERS** - Love Rollercoaster (Elektra)
2. **BODA** - Hurt By Love (Sire/Warner)
3. **SUBLIME** - What It Got (MCA)
4. **FIONA APPLE** - Shadowboxer (Capitol)
5. **GEGGITTAR** - Whoever You Are (Elektra/Warner)
6. **HOTIE & THE BLOWFISH** - I Go Blind (Elektra/Warner)

### Gavin November 1, 1996
While I'm off on my international sojourn for the week, I've opted to forego the chart and open up the page as a forum for a few programmers to voice their views. —RB

UPSTREAM FROM THE MAINSTREAM

Four country programmers give us an update on their Americana experience.

ERIC KAUFFMAN PROGRAM DIRECTOR, KLOA/WMID, RIDGECREST, CALIF.

At KLOA we see ourselves from our hot country competition by cutting back on the current rotation and playing what I call “Americana country style” music. In the past few months, that has been increasingly difficult to do because of the amount of straight-from-Nashville country music that I have to play. Some of the product is a no brainer for us—Junior Brown, George Jones, and K.T. Oslin. Then I get IB-45-9, Laran Rawes, and Dean Carter, and my plate is almost full when John Gorka, Jeff White, the Pickets, or the Deeleantes arrive. It gets tough to hold the company line.

Exposing these Americana artists has gotten a great response. I've been here almost four years and have never gotten the kind of phample for anything like I do for IB-45-9. The one thing I can afford to do is water this great music down, and that can become frustrating. I have to make sure that the Americana songs are getting a good enough rotation to build familiarity, but not burn them out.

For any country programmers out there looking to freshen up their station, give this a whirl—but be dedicated to it. The Americana world is a little wide open now with some A3 and Blues stuff, but going through the country material is an awesome experience. I have to admit, it's been a great ride.

When I began reporting to the Americana chart, it was partially because Americana was country's future. But, I can tell you the future is now. If there is anyone who is in my position programming-wise, I'd love to hear from you so we can compare notes. Our address is KLOA, 111 N. Balsam, Ridgecrest, CA 93555. Or e-mail me at kloa_k@kloa.com.

CHRIS MARINO PROGRAM DIRECTOR, WMLB/AM-CUMMING, GA.

Americana is working in Mountains Lake country. In June, the Atlanta Journal Constitution dubbed us “the coolest little radio station in north Georgia,” and in the most recent issue of Creative Loafing, we were awarded the Critic’s Choice for Best Country Radio Station. We have had great response from our longtime loyal listeners, as well as from folks who didn't know we existed. As with anything new, you have to keep putting it out there for the population to become fully aware of it.

Chris Toldan at Jacknife jokes that I'm a shameless self-promoter, and coming from a promoter like himself, I take it as a compliment. But, the reality is, if you have something worthy of promoting, do it. The press that WMLH gets helps our ad dollars increase, it helps promote the artist, and it helps us gain listeners.

The format looks like it is taking the proper form. If you look at the chart over the past six months, you can see that fairly consistently, the top ten to 15 albums relate to each other and the concept of Americana. That's why it's time for the dumping of inappropriate product to stop. Just because it's a loser on another chart, be it A3 or country, doesn't mean it's appropriate for Americana. Recently, I've been serviced with product that I consider to be A.C. or Smooth Jazz stuff that doesn't even come close to what we're doing here, and to add to the insanity, the promoter will insist it does fit.

Not all labels and promoters do this, however. Quite a few are knowledgeable and helpful, and yes, ultimately it is the DJ's responsibility to pick and choose, but our time is valuable. We are hired to make money for our station, that is the primary objective. So, I think we'll all be better off—and Americana will become more of a force—if the promotion people and labels take the time to view the direction the chart is moving in.

SCOTT CHEATHAM PROGRAM DIRECTOR, KTJ/JF-FARMINGTON, MO.

At KTJ, our slogan is “Mid-America's Best Country,” and I believe the addition of several Americana artists helps us achieve that sound. Not all charting Americana artists fit what we're doing, but many do. In the past year, we've introduced our audience to Dale Watson, the Delillers, Junior Brown, Robbie Fulks, and IB-45-9. We've also made them aware of new recordings by legends like Merle Haggard, Waylon Jennings, and George Jones—artists whose sound is considered “off the mark” by the Nashville experts who tell country radio what they should be playing. While our station's emphasis leans to the Top 10 artists on the GSA country chart, our listeners do not want to hear the same 10 songs over and over and over. They like something a little different every so often.

We have found that by blending in select songs from Americana artists, our overall station sound is not compromised but solidified. Our listeners have called to ask about the “new” songs we are playing that they aren't hearing anywhere else.

One listener was surprised to find out Waylon Jennings had a new album out and asked where he could buy it. Another called from several hundred miles away after hearing Robbie Fulks. He was driving through the region, heard the song, called to get information for his station's phone number, then called to inquire about the song. These are just a few examples of the response we have gotten from the music.

The real shame of it all is that these artists are country and should receive their due there. The Americana chart has given artists, both old and new, an outlet to display their music and a chance to reach an audience that has expressed an overall positive attitude to hearing it on stations like KTJ.

MATTSON RAUSER PROGRAM DIRECTOR, KSNT/KNB-FM-NEW BRAUNFELS, TX.

Working in a small, close-knit community like New Braunfels, I've learned that this station belongs to the listener. So, when we decided to start incorporating Americana into our mainstream country format, it was basically a crapshoot as to how our listeners would react. Happily, I can report that the positive reactions heavily outweigh the negatives.

Americana music requires one thing from its programmers: conviction. Yes, it's slightly different, and many of the artists are new or unknown on a large scale—but, that's the point. I've had listeners tell me the difference between a good song and a bad song can be as simple as the DJ presenting the song with passion. My Saturday night Americana show has become a huge success at the station because my listeners know of my passion for the music.

We also take advantage of the great artist support of the Americana format. Willie Nelson called me twice in one day for an interview, and it's great to give the listener the feeling that they are closer to the artist. We also take advantage of the regionalism of Americana music. We lean towards the country sounding acts and the Austin-based ones, because that's what works for us. If you have a feel for your market, which you should, then follow your instincts and have conviction. That's what will keep Americana rich in music and keep it strong and growing.

I feel that we are helping to create something that will make our station unique, and will keep our listeners proud and loyal. I think programmers need to also be more in touch with one another to stay on top of things, and to see what works in certain markets for certain stations. Plus, being honest during those music calls is really essential and will benefit everyone in the long haul.
**Vincent Gill (110)**

**John Michael Montgomery (95)**

**Trisha Yearwood (63)**

**Jodee Messina (59)**

**Sammy Kershaw (41)**

**TOP REQUESTS**

**GEORGE STRAIT**

**CLINT BLACK**

**ALAN JACKSON**

**REBA McENTIRE**

**MOST ADDED**

**TRISHA YEARWOOD (63)**

**JODEE MESSINA (59)**

**SAMMY KERSHAW (41)**

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**Record to Watch**

**HELEN DARLING**

*Full Deck Of Cards* (Decca)

Helen deals an ace with this uptempo single from her new project West of Yesterday. Twenty-five first week believers and medium rotation on CMT help get this new song off to a strong start.

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**Inside Country**

**By Jamie Matteson**

A Travellers’ Ode to “County Roads”

By Jeff House

Listening to a good radio station is like reading a good book; I just can’t stop. It’s great to get a wonderful mental image of everything happening on the air. A couple of weeks ago, I set out on a long 10-hour drive from Nashville to my home in Hendersonville, Kentucky, and I didn’t stop until I arrived at my home via western Virginia and Tennessee. I listened to several radio stations although I must admit I listened to a few CDs, too, while driving. Upon getting within listening distance of Louisville, Kentucky, I decided to check out Louisville’s new Country station, WHRK, “Country 99-The New Hawk.” I was blown away. The Hawk’s PD Ron “Roadkill” Hazard was doing a midday shift, and the music was unpredictable and varied. I heard a few album cuts, like Wynonna’s “Somebody to Love You,” as well as a few songs I hadn’t heard on the radio in a long time. (I put “Some Drive in Your Country” by Travis Tritt. They’re positioning themselves even younger, with cleverly written and produced liners. By the time I got to Lexington, I’d heard enough Country and decided to play a few rock albums I hadn’t yet listened to. Sheryl Crow, even amid all the controversy, put out a great new album. As I got closer to the West Virginia state line, the Autumn leaves became prettier and the car windows came down. Switching back to the radio, my seek button found 93.7 FM. WDG, “The Dawg.” This is another fine radio station, with a fresh, young approach to Country music. Their presentation, music, and liners were all full of energy, life, and originality. I heard Bryan White’s “That's Another Song” for the first time on “The Dawg,” and it’s now one of my favorites. I also heard a few songs I hadn’t heard in awhile, like Billy Ray Cyrus’ “Somebody New.” I still remembered the words. Then, as the song resolved, the station’s “voice” came on and said, “If you’re waiting for a commercial, keep on listening ‘cause it’ll be a while.” The Dawg...797...”

I cranked up the volume as the new Mary Chapin Carpenter song, “Let Me Into Your Heart,” came on. The drive through West Virginia was beautiful, and as I entered Maryland at dusk, I caught WFRB-Frostburg, Maryland PD J.D. Frye on the air and decided to give him a listen. I heard lots of new music, and a pretty cool on-air contest. They’re running the “Credit Card Debt Payoff,” in which they starve those poor credit card companies of the ridiculous 17 to 25 percent annual interest they’re charging. During my stay in Washington, I listened to WMZQ, WPOC, and the new Froggy 100.7 (WGFX) in Baltimore, which plays a whopping 16 in-a-row. I also listened to several stations throughout eastern Virginia on the way home, and many were announcing play-by-play NASCAR. By then, my beloved Redskins were playing the New York Giants, which left...
me scanning the AM dial looking for football. Overall, it was a long drive, but well worth it. It was a great opportunity to hear some of GWV's radio friends. I just wish I had the time to stop and visit with each. But, as Bryan White says, "That's Another Song."

NO TOM-KATS ALLOWED
By Jamie Mattoon

Feline Fatales
Career Records VP of Promotion Denise Nichols, dressed in full cat regalia, threw a purr-fectly planned party this past weekend, which was billed as the "1st Annual Cat House Party." It was a great gathering, as over 50 of us descended on Denise's fabulously decorated home, for a night of decadence that included professional manicures, facials, games, an awesome selection of food, and five different flavors of Jello-shots. Some of the kittens who joined in the soirée were Career's Renee Leyton, Arista's Tammy Kohlborn, MIndi McCormick, Kim Wiggins, Jackie Protho (whose resemblance to Audrey Hepburn was amazing), Kerri Pauley, and Cheryl Horkoff. B&G's Jamell Sanders, and Marco Promotions' Becky Nell. Next time you are talking with Denise you simply must ask her for the "unsual" tale of how a cat house got its name. It's a great story.

Preview
[COMING ATTRACTIONS]
COLLIE RAYE
"What If Jesus Comes Back Like That?" (Epic)

After Midnite's Blair Garner began a crusade to make this a single earlier this year. After playing it during his show, the phones went crazy, and many listeners deluged the Sony Nashville offices with requests for this record. With intense lyrics, this is a perfect time of year for this song to make maximum impact with your audience.

Review
[IMPACTING NOW]
SAMMY KERSHAW
"Politics, Religion, and Her" (Mercury)

The follow-up song to his smash "Vicki" sets a different mood, with haunting lyrics, and an immediate hook. We loved it from the first listen, but after seeing the video when you realize that she died, it adds a whole different dimension.
### Gavin A/C

**Adult Contemporary**

<table>
<thead>
<tr>
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<td><strong>Most Added</strong></td>
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<tr>
<td><strong>ROD STEWART</strong></td>
<td>(93) SEAL</td>
<td>(55)</td>
<td></td>
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<td><strong>HUEY LEWIS &amp; THE NEWS</strong></td>
<td>(33) MADONNA</td>
<td>(30)</td>
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<tr>
<td><strong>PETER CETERA</strong></td>
<td>(27)</td>
<td></td>
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</tr>
</tbody>
</table>

**Top Tip**

**ROD STEWART**

"If We Fall In Love Tonight" (Warner Bros.)

Better than 5% of the format out-of-the-box for Rod. Among the fastest: WMXV, WLIT, KOSI, Y92, WMC, KMZ, WMTH, WMTX, WBMX, WMJX, WRCH and WBEB.

**Record to Watch**

**PETER CETERA**

"S.O.S." (River North)

The "courage" to cover a band as "sacred" as ABBA is paying off for Cetera & Ronna Reeves. Calls include Q100, KELI, WAHR, KQXT, KVIL, WKWK, WMT, WPTL, Q93 and WFMK.

#### Inside A/C

**BY RON FELL**

**Best Sax Breaks in Pop Songs**

In keeping with the theme of last week's cover story on the popularization of the saxophone, I've conducted a poll to find the all-time favorite sax solos in pop music. Here's a sampling of songs mentioned:

- "You're a Friend of Mine" by Jackson Browne/Clarence Clemons
- "The Time of Our Lives" by Tom Land-KEKL and Roger Christian-WMQR
- "Harden My Heart" by Quarterflash (Randy James-WRQX, Dave Koz-Capitol)
- "Caribbean Queen" by Billy Ocean (Mike Scott-KQXT)
- "Same Old Lang Syne" by Dan Fogelberg (Bobbi Maxwell-WWWE)
- "Moondance" by Van Morrison (John Patrick-WBBQ)
- "Baker Street" by Jerry Rafferty
- "I'm the One You Love" by Glenn Frey (Rusty Keys-KJUY)
- "Get Out of My Dreams" by Billy Ocean (Tom McLendon-WKQ)
- "The Best" by Tina Turner (Michael Rogers-KAKX)
- "Can't You See That She's Mine" by Dave Clark Five (Wayne Scott-WDJA)
- "Yakety Sax" by Boots Randolph (Mark Pollatt-WWNY)
- "The One You Love" by Glenn Frey (Carol Vonn-STZ)
- "Born to Run" by Bruce Springsteen (Debbie Larson-WLAW)
- "Say Goodbye to Hollywood" by Ronnie Spector (Steve Popovich-Cleveland International)


**Gavin November 1, 1996**

**Chartbound**

<table>
<thead>
<tr>
<th>Full Name</th>
<th>Reports</th>
<th>Adds</th>
<th>SPINS</th>
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<tr>
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<td>61</td>
<td>13</td>
<td>852</td>
<td>+265</td>
</tr>
</tbody>
</table>

**Total Reports This Week: 207**

**Last Week's 23**

**Editor: RON FELL**

Associate Editor: DIANE ROUSER

A C reports accepted: Sunday 8 a.m. - 5 p.m. and Tuesday 8 a.m. - 2 p.m.

Station Reporting: Phone: (415) 959-9590

Gavin Fax: (415) 959-2580
Sounds like a candidate for perpetual Love Songs rotation.

JUSTIN HAYWARD
"The Way of the World"
(CNM International)
The voice of the Moody Blues is all tangled in twelve-string guitars as he presents a strong solo single from his new album, The View From the Hill. The production benefits from its fusion of a 60s strum and a 90s circumstance.

GLORIA ESTEFAN
"I'm Not Giving You Up"
(Epic)
Possession is still niente terms of the law and Gloc isn't into breaking any rules. This gentle love song, which Estefan co-wrote with guitarist Kike Santander, sounds like a A/C exclusive play.

A/C Picks

DONNA LEWIS
"Without Love" (Atlantic)
Crashing off her big debut single, "I Love You Always Forever," Donna Lewis could probably cross a bit, but this new single as a sequel is equal. This one establishes Lewis as an artist of substance beyond any novelty.

LIONEL RICHIE
"Still In Love" (Mercury)
Richie captures his old Commodores harmonies on the chorus of this song about hopeless romanticism.
Gavin Rocks

**MOST ADDED**

**KMFD (48)**

**SIX FEET UNDER (43)**

**WILL HAVEN (34)**

**CHEMLAB (22)**

**ACID BATH (7)**

**TOP TIP**

**CROWBAR**

*Broken Glass (PeaceMaker)*

Lotta' spins from WRBC(24), WVCR(21), WMHR(19), KVIP(16), WKTA(13), WSOU(12) and WCPW(10) helps Crowbar grab this week's highest debut. I can't wait to hear it.

**RECORD TO WATCH**

**CATHEDRAL**

*Supernatural Birth Machine*

Armed with fuzzy riffs and bux-studaned hooks, Cathedral's retro '70s liquid jams won't go unnoticed. *Supernatural Birth Machine* offers 17 low-end tracks that will keep the leafy-inclined dazed & confused. Got Visine?

---

**Gavin Rocks**

**TW** | **SPINS** | **TREND**
---|---|---
1 | TOOL - 'Aenima' (Zoo)| 670 +64 |
2 | KORN - 'Life Is Peachy' (Immortal/Epic)| 664 +16 |
3 | DOWNSET - 'Do We Speak A Dead Language?' (Mercury)| 611 -25 |
4 | MARILYN MANSON - 'Antichrist Superstar (Nothing/Interscope/AG)| 567 -3 |
5 | CORROSION OF CONFORMITY - 'Wristblood (Columbia/Chrysalis)| 537 +43 |
6 | DANKO - 'Back2d/iv (Hollywood)| 500 +32 |
7 | TYPE O NEGATIVE - 'October Rust (Roadrunner)| 418 -31 |
8 | OVERCOS - 'Stars (Fierce/FLG)| 409 -4 |
9 | ORANGE 9MM - 'Fire In The Hole (Atlantic)| 391 -55 |
10 | MOTORHEAD - 'Overnight Sensation (CIC International)| 387 +26 |
11 | PISTON - 'Number One (Fierce/FLG)| 353 +10 |
12 | UGLY KID JOE - Merit California (Castle)| 343 +25 |
13 | IRON MAIDEN - 'The Best of the Beast (Castle)| 342 +4 |
14 | STUCK MOJO - 'PipeValk (Century Media)| 339 +9 |
15 | DIO - 'Angry Machines (Mayhem/FLG)| 317 +27 |
16 | EARTH CRISIS - 'Goromora's Season Ends (Victory)| 271 -10 |
17 | MELIAH RAGE - Death Valley Dream (Backstreet)| 267 -7 |
18 | GODFLESH - 'Songs of Love and Hate (Earache)| 255 +15 |
19 | MANOWAR - 'Loud Than Hell (Columbia/EMI)| 247 +44 |
20 | MARY'S WINDOW - 'Where (Skripics)| 240 +29 |
21 | SAMUEL - 'Passage (Century Media)| 239 +8 |
22 | FLOODGATE - 'Penalty (Roadrunner)| 235 +71 |
23 | WHITE ZOMBIE - 'The Heavy Stuff Sampler (Geffen)| 227 -138 |
24 | W.A.S.P. - 'Still Not Black Enough (Castle)| 225 -13 |
25 | CROWBAR - 'Broken Glass (Pavement)| 223 NEW |
26 | MOONSPELL - 'Inrigious (Century Media)| 216 -7 |
27 | CORE - 'Revival (Atlantic)| 214 -34 |
28 | L.A. GUNS - 'American Hardcore (CIC International)| 213 +16 |
29 | MOLLY MUSE/ERE - 'Lone (Epic)| 203 -46 |
30 | HELLOWEEN - 'Live (Castle)| 196 +31 |
31 | KING DIAMOND - 'The Graveyard (Metal Blade)| 163 -36 |
32 | KMFD - 'XTORT (WWAX/TV)| 178 -26 |
33 | RAINBOW - 'Richie Blackmore's Rainbow (Fuel)| 177 +9 |
34 | THE CROWN: CITY OF ANGELS - 'Various Artists (Ho/wood)| 175 +12 |
35 | VISION OF DISORDER - 'Vision of Disorder (Roadrunner)| 170 +32 |
36 | MERCIFUL FATE - 'Into The Unknown (Metal Blade)| 170 -20 |
37 | RUSH - 'Test For Echo (Atlantic)| 164 -18 |
38 | DEARLY BEHEADED - 'Temptation (Fierce/FLG)| 162 +15 |
39 | PANTERA - 'The Great Southern Trendkill (Elektra/EG)| 157 -19 |
40 | MEARTH - 'II (Magade)| 157 +16 |
41 | DESOLATOR - 'Swallow The Snake (Metal Blade)| 145 +13 |
42 | BIOHAZARD - 'Mera Leao (Warner Bros.)| 145 -35 |
43 | CRAWL - 'Construct, Destroy, Rebuild (MIA)| 142 -1 |
44 | WORLD BANG - 'Alice D (Clique/BMG)| 141 -12 |
45 | TREE - 'Downers The America Dream (Cherrydisc)| 140 -13 |
46 | INNER THOUGHT - 'Perspectives (Oweli)| 133 +7 |
47 | PRO-PAIN - 'Contents Under Pressure (Energy)| 133 -2 |
48 | SKOLD - 'The Skold (RCA)| 130 -71 |
49 | BRUTAL TRUTH - 'Kill The Mind Suicide (Relapse)| 128 -9 |
50 | PUNCTURE - 'Immune (MIA)| 125 NEW |

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**Hard Kopy**

**BY ROB FIEND**

**Tooled Again**

I have to be honest, I'm a Tool abuser—and I also really dig the band. I've gone from never seeing the band to seeing them twice in a seven day period. I think there's a pattern here, maybe it's time I gave myself an intervention and get to the bottom of my addictive personality. Then again, maybe not, because I'd probably rebel against myself, which would cause an ugly scene not to mention thousands of dollars in damage. This isn't to say I'm not into causing ugly scenes, I just don't like taking credit for them.

The mighty Tool rocked San Francisco again last Monday (Oct. 29) to the delight of an ecstatic crowd that, like last week, were moshing, stomping, and singing along with the band. If the pit could be retransmitted into a fight scene from an episode of the '60s Batman series, you'd see a lot of "Biff!" "Bloop!" "Splat!" "Kuramuk!" "Shit"! "Shwing!" Well, maybe "Shwing!" but I'm sure there was a lot of that after the show.

Tool opened with "Third Eye" and continued to pummel us with other songs from the new CD, *Aenima*, as well as some of the older tunes like "Swamp Song." Vocalist Maynard Keenan, wearing just a pair of boxers, was completely covered in black makeup from head to toe. He looked cool, especially his piercing white-eyes, but my first thought was, "What a pain in the ass to get that shit off!" His get up did, however, trigger some interesting Halloween costume ideas, but I'm sticking to my original idea of dressing in penny loafers, Dockers, and a Polo shirt. It's a dual costume: I can either be an asshole or I can be a serial killer. The later works out well, because most convicted serial killers tend to look "normal" according to their neighbors. Any time I see someone who looks "normal" I'm immediately suspicious and look for any signs of blood, facial ticks, or evidence of a skin-suit underneath their yuppier-wear.

Anyway, Tool delivered another killer show, closing with "Stinkfist," the first single from *Aenima*. Along with the song was the debut screening of the band's new video for the song. All I can say is that I haven't seen anything trippier since I was in the eighth grade and hallucinated synchronized swimming hippos after being thrown to the pavement by some fat kid. The video is an interesting display of artistic wizardry which mirrors the bands acid-soaked persona, especially that of guitarist Adam Jones, who is the main force behind Tool's videos.

I didn't think I'd ever say anything positive about MTV, but the corporate crusaders have come to their senses (for the time being anyway) and have deemed "Stinkfist" playable. Apparently the heads weren't too keen with the name, but I guess they relented after they realized the band could have made a video for "Hooker With A Penis." So unlock your MTV channel and look for "Stinkfist" in regular rotation.

After Tool, I ran down the street to catch a bit of San Francisco's Old Grandad. Some of you may be familiar with this stoney, sludge-infested band, since they mailed out their debut CD, *Vol. 666* a few months back. If you're not, you will be when the band mails out their new CD in March. Adds for November 4 and 5 include *AfterShock*, *Aftershock* (Rawkus), *Cathedral*, *Supernatural Birth Machine* (Earache), *The Nefilim*, *Zoor* (Metal Blade); *Speedball*, *Drive Like Hell* (Energy); *Pry, Pry* (Temperance). Adds for 11 and 12 are *Downset*, *Pocket Full of Fatcaps* (Mercury); *Focal Point*, *Suffering of the Masses* (Tooth N Nail); *Klank*, *Still Suffering* (Tooth N Nail).

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**Editor ROB FIEND**

Books reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-9990

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

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**Gavin November 1, 1996**
Rock Picks

CATHEDRAL
Supernatural Birth Machine
(Earache)

Break out the bong, grow out your hair, throw on some bell-bottoms and say “I’m not worthy” 20 times—the new Cathedral has arrived. If you’re not into low-end, riff-ridden Sabbath-laced grinds, then you’re human, because that’s the Cathedral Blue plate special. Supernatural Birth Machine, the band’s new baby, offers 12 new long-hair anthems that will singe your brain like a freshly-packed bow. “Cyclops Generation,” “Video’s Conquest,” “Cybertron 71: Eternal Countdown” (sounds like Ozzy), and “Nightmare Castle” are a few tracks that highlight Cathedral’s retro—’70s liquid riffs and chunky rhythms. Harvest your fall Stoner-rockers with Supernatural Birth Machine. —Guy Hamelin

Noteworthy

THE NEFILIM
Zoon (Metal Blade)

Ever wondered what happened to the Fields of the ‘Nefilim? They broke up four years ago, but frontman Carl McGov decided to stay with music and launched a new project, conveniently called the Nefilim. Best described as dark, casually sinister, and methodically deep. McGov’s new band does lift some of the hallowed bass lines, black guitar hooks, and gloomy rhythms directly from Fields, but this new lineup offers a little more aggression, especially on “Pazuzu,” “Penetration,” and “Exodus.” Classic metallic hooks can also be found on “Venus Decomposing,” while the rest of the album focuses on melancholy melodies that spiral down on gnarly guitars like rain drizzling in a cemetery. Mysterious and sardonically delicious, the Nefilim will appeal to your ghost-white nocturnal listeners. —Find

Video Pick

NOTHINGFACE
“Pacific” (DICE)

Nothingface achieved fifth most-added status on last week’s GAVIN Rocks chart with their debut album Pacific. Already getting several spins at rock radio, Nothingface turns their attention to video with the release of their debut clip, for the album’s title track. Conceptually, the video moves little beyond a glorified band practice, but it does keep within the theme of the CD’s artwork. Loneliness and anger underlie the performance as the camera zooms in on several close-ups of singer Matt Holt, with his Kornish do, and the band aggressively jammin’ in a randomness building. The melodic nature of the band punches through strong, despite the typical concept. —Guy Hamelin

GAVIN ROCKS

Rocks Chartbound

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<tr>
<td>1</td>
<td>TYPE O NEGATIVE - My Girlfriend’s Girlfriend (Roadrunner)</td>
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<tr>
<td>2</td>
<td>ORANGE 9MM • Failure (Atlantic)</td>
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<td>3</td>
<td>RAGE AGAINST THE MACHINE • People Of The Sun (Epic)</td>
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<td>5</td>
<td>SACRED REICH • Low (Metal Blade)</td>
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<td>6</td>
<td>WHITE ZOMBIE • I’m Your Boogie Man (Hollywood)</td>
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<td>7</td>
<td>VOYDOR • Insect (Mausoleum)</td>
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<td>8</td>
<td>SEPULTURA • Ratamahatla (Roadrunner)</td>
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<td>NEUROTIC OUTSIDERS • Jerk (Maxwic)</td>
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<td>12</td>
<td>MOONSPELL • Opium (Century Media)</td>
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<td>13</td>
<td>THE URGE • Brainless (Epic)</td>
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</table>

For More Information:

THREE BANDS AND A LABEL

Hanging out at the luxurious Gaffens booth are (back row l-r): Drown’s Marcus, Snot’s Sunny, Drown’s Lorenz, and Snot’s Manager Nick Adler. (front l-r): Gaffens Shanti and Dennis Air, Snot’s Mike, Sugar Metal’s Josh and Marc.

Remember F Fest? Take a Look.

WILL EVERT AND WILL KNEPP make the bread of a McVie Gilly sandwich while Hits’ Jimmy Stewart sips his beer, unmoled by the cameradie a all around him.

JERRY’S KID

This is a rare glimpse of the infamous NAMBLA Boy caught in daylight. Missing half his head and both hands, NAMBLA Boy nevertheless was out looking for volunteers to help make his dream come true.

ARTIST PROFILE

SIX FEET UNDER

Six Foot Under as a side project. “In the fall of ’93, Al gave me a call saying he had some songs and he was thinking of doing a band. He sent me a tape and originally we were just going to goof around, but then we really liked the songs a lot. The stuff was so strong we knew we had to get serious about it.” —Barnes

About The Album: Produced by Brian Stagel, Bill Meloys, and Six Foot Under, Alive and Dead offers seven tracks that will be irresistible to metal radio. “Suffering in Ecstasy,” “Human Target,” “Lycentropy,” and “Beneath a Black Sky” are live tracks, while “Insect,” “Drowning,” and the Judas Priest cover of “Grinder” are studio recordings.

General Info: The band is currently recording a full-length album scheduled for release in January.

Touring: To be announced.
Gavin Jazz

On Z Corner by Keith Zimmerman

The Sun Sets on Mesa/Bluemoon’s Atlantic Days

After a two-year stay at Atlantic Records, Mesa/Bluemoon is leaving the WEA conglomerate. According to Mesa/Bluemoon president Jim Snowden, within the next week or so, he should be announcing a new affiliation, possibly entering into a joint venture agreement with another music group. Mesa/Bluemoon hooked up with Atlantic in October of 1994 under the watch of Danny Goldberg, Atlantic’s president at the time. The acquisition gave Mesa/Bluemoon a much-needed cash infusion, and strengthened their distribution channels.

“Atlantic did us a great service by buying us and helping us out,” says Snowden. “They cleaned up our balance sheet and that was great.”

But while being an Atlantic custom label elevated Mesa’s profile, Goldberg departed the label only a few weeks after the acquisition became official. Snowden watched as Atlantic adopted an aggressive posture towards building and maintaining multi-platinum acts. Even Mesa/Bluemoon singer Randy Crawford, who raked up $200,000 in sales over several months, could not receive crossover attention from the major.

The partnership stalled three weeks ago, when Atlantic laid off 70 staff members and severed ties with four custom labels, Tag, Code Blue, Visa, and Mesa/Bluemoon. “A label such as ours—albeit profitable—just didn’t really fit in with the landscape of a larger, meaning Atlantic,” says Snowden. “We’d be more of a distraction than anything else.”

Five months ago, during the height of Atlantic’s retrenching efforts, Snowden approached Atlantic about the possibility of buying his label back. Although Mesa/Bluemoon had been profitable as a subsidiary during the last year and a half, a deal was set. Snowden says he’s “closer and closer” to announcing Mesa/Bluemoon’s future plans within the next week or two. Ultimately, he would like to hook up with a company where Mesa/Bluemoon might not be the smallest fish in the musical pond. He plans on keeping his label staff intact.

“Nobody from the staff is leaving. In fact, there’s a lot of opportunities out there right now,” says Snowden. [Finding] distribution is almost the easiest part.

Atlantic currently owns the entire Mesa/Bluemoon catalog. For Snowden to completely sever his ties, he will have to buy back all of his catalog, which, over the last six years, has grown to 115 active titles. Atlantic has also been overseeing all of the accounting for Mesa/Bluemoon. Invoices were processed through them, and Atlantic handled all of Mesa’s royalty accounting.

Snowden has two options. He can either purchase the back catalog outright and take them wherever he goes, or work out a deal where he can administer catalog sales, but keep it within the WEA distribution system. The new parent label system—whoever they may be—would take over the 1997 titles. Either way, Snowden seems most interested in developing a joint venture ownership deal.

In the meantime, Snowden and Mesa/Bluemoon continue to plan their new releases for the first quarter of 1997 and beyond. “We’re pregnant with upcoming releases, and we’re looking to not disrupt our release schedule at all,” he says.

In the can for the first quarter of
MOST ADDED
MARK PORTMAN (22/130 spins)
VANESSA DAOU (18 adds)
KENNIE BAYKE (12/131 spins)
SLASH/CRADLED SOUNDTRACK (10/148 spins)
WAYMAN TISDALE (7/316 spins)

Gavin Smooth Jazz

TOP TIP
MICHAEL PAULO
My Heart and Soul
(Noteworthy)
That fine sax man from Hawaii nabbed the highest debut this week, making a splash at the #44 position.

NEW

RECORD TO WATCH
VANESSA DAOU
Shine to Burn
(MCA)
The sexy Ms. Daou captures the #2 Most Added spot with 18 adds. Slow to Burn should provide some sensual moments on the Smooth Jazz airwaves.

Gavin Smooth Jazz

LW
TV
Reports
Adds
Spins
Differences
1
PETER WHITE - Caravan of Dreams (Columbia/COE) 63 3 1147 +145
2
KEMSHOW - The Moment (Ariola) 62 1 1811 +107
3
DAVID SANBORN - Songs From the Night Before (Elektra/EG) 66 0 968 +102
4
DAVE KOZ - Off the Boulevard (Capitol) 65 0 952 0
5
PAUL HARDCASTLE - Hardcastle 2 (JVC) 65 0 941 +117
6
GROVER WASHINGTON, JR. - Soulful Strat (Columbia/COE) 65 0 895 +73
7
JEFF LORBER - State of Grace (Verve Forecast) 61 1 796 +27
8
ART PORTER - Lake Shore Drive (Verve Forecast) 65 1 783 +92
9
CHUCK LOEB - The Music Inside (Sony) 58 1 763 +160
10
GEORGEBENSON - That's Right (GRP) 60 2 759 +18
11
DOCCOLEW - Laid Back (Discovery) 49 0 726 +72
12
NORMAN BROWN - Better Days Ahead (MoJazz/Motown) 57 0 601 0
13
DENNY IJOY - Inner Voices (Blue Orbit) 59 1 593 +70
14
ANDY SNITZER - In the Eye of the Storm (Warner Bros.) 58 0 580 +38
15
JOE BRIDGE - Keys To Your Heart (EMI) 53 0 544 +20
16
CHIEL MINNUCCI - Renaissance (VNC) 57 0 528 +15
17
LUTHER VANDROSS - Your Secret Love (Epic) 51 1 489 +40
18
RONNY JORDAN - Light to Dark (4th & Broadway/Inc.) 59 0 456 +82
19
RICHARD ELLIOTT - City Speak (Blue Note Contemporary) 40 1 441 +22
20
SOUNDSCAPE - Life Force (Indie) 45 1 435 +43
21
KEIKU MITSU - Dream Walk (Countdown/Unity) 61 3 432 +114
22
NATALIE COLE - Stardust (Elektra/EG) 49 1 430 +69
23
HERB ALPERT - Second Wind (Almo Sounds/Geffen) 36 0 403 +2
24
PHENOMENON SOAK - feat. Eric Clapton/Bryan Ferry (Reprise) 38 0 399 +39
25
DOSER - Essenso (Lush Peace) 47 3 396 +25
26
BONEY JAMES - Seduction (Warner Bros.) 36 1 367 -5
27
BRIAN CULBERTSON - After Hours (Blue Moon) 35 0 356 +3
28
HERVEY MASON - Palatine (Atlantic) 40 0 355 +30
29
LARRY CARLTON - The Gift (GRP) 39 2 350 +40
30
TIM BRAXTON - How I Could An Angel Break My Heart (LaFace/Arista) 36 0 339 +24
31
LARRY CORRELL - Switches of Coryell (Shanachie) 47 3 320 +65
32
WAYMAN TISDALE - In The Zone (MoJazz/Motown) 51 7 316 +61
33
GLORIA ESTEFAN - Destiny (Epic) 36 0 306 +40
34
COUNT BASIE - Mvini in the Right Direction (Indie) 33 0 284 -6
35
FATTYBURGER - 100% Natural Ingredients (Shanachie) 38 2 272 +39
36
RANDY LEWIS - Between the Keys (GRP) 31 0 272 -31
37
TONY GUERRERO - Mister (No Groove) 41 3 268 +56
38
LOUIE RICHIE - Louder Than Words (MCA) 30 0 235 +25
39
HIROSHIMA - Urban World Music (Qwest/Reprise) 28 0 232 -26
40
TIM SCOTT AND THE L.A. EXPRESS - Bluepass (GRP) 29 0 229 -26
41
PAMELA WILLIAMS - Sirens (Heads) 33 3 209 +24
42
TRUTH ABOUT CATS & DOGS SOAK - feat. Aaron Neville (A&M) 29 1 199 -37
43
RUSS FREEMAN/ THE RIPPINGPIONS - Brave New World (Peak/GRP) 24 0 189 -119
44
MICHAEL PAUL - My Heart and Soul (Noteworthy) 32 5 188 -37
45
BRIAN HUGHES - Straight to You (Higher Octave) 28 3 185 +6
46
EXODUS QUARTET - Way Out There (Indie) 24 4 176 +6
47
SAM RINEY - Dark Hero (Kosmopolit) 19 0 173 +24
48
AVERELL BLUE Featuring JEFF COULL - Naked Sky (Blue Moon) 22 0 169 -58
49
EARL KULCH - Sunset Burst Of Energy (Warner Bros.) 24 0 163 -67
50
BOB JAMES & KIRK WILALUM - Joined At the Hip (Warner Bros.) 26 2 160 -16

1997 is a blues album by guitarist Scott Henderson in January, and a scheduled February release for Rick Braun’s Body and Soul. Other artists with new product in the pipeline include King Sunny Ade, Buckwheat Zydeco, Assad, and a reggae compilation called Four Four Four. Reggae icons Steel Pulse are currently in the studio, finishing up their latest work. So what’s on the Smooth Jazz horizon for Mesa Bluemoon?

“We still looking for the infamous sax player,” added Snowdon.

“We’re so picky when it gets into our Smooth Jazz thing. Our game plan is to take each artist to the height they should achieve.

“We’re just on the brink of breaking Rick Braun, and that’s after three albums. Jeff Golub’s exposure through his work with Bob James and Kirk Whalum should make him the next one to burst through for us. Brian Colburtson has to make a commitment. He’s living a dual life right now; he’s making a living as a jingle writer, and he hasn’t committed to being an artist 100 percent of the time yet. When he does, we’re in a great position with him.”

Having personally witnessed Atlantic’s downsizing, Snowdon understands the economic realities of the record business, like a soft retail front and tight radio airplay, on the horizon. Labels like his are now forced to be more selective when it comes to signing talent.

With the size of their catalog and the dynamics of their company, if Atlantic has to pare down and decide to give quality shots to fewer people, we’re certainly looking at doing the same thing. We’re trying to get smarter as we grow up and concentrate on a couple of acts within each genre—which for us is Smooth Jazz, world music, and reggae—and make them happen.”

Ch-Ch-Ch-Changes at Jazz station WRTI in Philadelphia. GM Ted Eldridge has left his post as General Manager. Tobias Poole is acting GM. PD Hill Clarke has also exited the station to take a public broadcasting position in Atlanta. Music Director Kim Berry is now acting program director, and is in the running for the vacant PD chair.

There’s no word when any of the positions will be filled, but we’re rooting for Kim. We’ll keep you posted.

We’ve added two more Smooth Jazz stations, WMJQ and KDIY. Tommy Fleming is both PD and MD at WMJQ in Richmond. Their address is 2880 Emerywood Parkway, Ste. 500, Richmond, VA 23294; (804) 672-9229, fax (804) 672-9516. Ken Rose is APD/MD at KDIY in Bishop, GA. KDIY’s address is 1,280 North Main.

SDJ & V Chart Trends

CHUCK LOEB #149
SLASH/CRADLED SOUNDTRACK #127
PETER WHITE #126
PAUL HARDCASTLE #109
VANESSA MATSU #103
KENNY G #90

Jazz Chartboard

ANDY BEE (Evidence)
CONRAD HERWIG (Astor Place)
CARL SAUNDERS (SNL)
HANK CRAWFORD (Milestone)
* THE DUKE ELLINGTON ALBUM (Pax ris)
KEVIN EURANKS (Blue Note)
VAN MORRISON & FRIENDS (Verve)
PERDON/BURG (Monarch)
PONICHE SANCHEZ (Concord Jazz)
DAVID LIEBMAN (Evidence)
* JEFF HAMILTON TRIO (Mars)
* PAQUITO D'ARIO (Tropicana)
* MAYNARD FERGUSON (Concord Jazz)
DROPPED: #245

Editors: Keith & Kim Zimmermann • Jazz & Smooth Jazz reports accepted Thursdays 9:00 p.m. Station Reporting Phone: (1) 1-800-959-9090 • Gavin Fax: (1) 1-800-258-2684

Gavin Smooth Jazz November 1, 1996

19
Street, Ste. J, Bishop, Calif. 95114; (619) 874-5329, Fax (619) 874-5328, Abc, WJZZ-Detroit, KJIZ-New Orleans, WTDJ-Cleveland and WBBM-Chicago. NJ, are no longer Smooth Jazz reporters. The KJAZ satellite overnight service is no longer reporting either. We’re looking forward to adding two more SJJV reporters shortly.

**Jazz/Smooth Jazz Picks**

**JESSE COOK**

Gravity (Narada)

Guitarist Jesse Cook is the most intriguing artist on the Narada roster these days, specializing in that genre of music. It’s described deftly as “Rhubarb Flamenco World Beat Jazz Pop,” and who could argue? True, Cook turns up his fretboard with occasional fiery leads, but in songs like “Mario Takes a Walk” and “Gravity,” the Jazz Pop side of the equation rings especially true. Gravity reflects a kind of identity, as opposed to quasi solo pieces, as Cook relies on a unique blend of hand percussion, congas, timbales, keyboard programs, and bass parts executed by Peter Gabriel’s bassist, Tony Levin. I know it’s taboo these days to inject melancholy tunes like Cook’s “Falling From Grace,” and with White’s “Hinterwate” in the Smooth Jazz mix, but one can dream. Meanwhile, “Marion...” and the title tune cut a sufficiently exotic pop silhouette.

**van Morrison/George FAME/Mose Allison/Ben Sidran**

Tell Me Something: The Songs of Mose Allison (Verve)

It’s another brilliant Van Morrison/ Verve project that will appeal both to Jazz radio and Triple A rock fans. It’s a long overdue tribute to singer/pianist Mose Allison, on which Van’s The Magpie and his distinguished friends explore the more—blue or “Cotton Sack”—side of his songwriting. Ben Sidran has always been a second-generation Mose to his fans, and U.K. rockers like Van Morrison and the Who owe a debt to Mose’s rhythmic songwriting approach. Van is on fine singing and playing harmony on “You Can Count on Me,” “News Nightclub,” and “One of These Days” Jazz radio should be all over “If You Live.” Sidran’s deadpanned vocal and piano is spot on, and George Fame’s Hammond organ is recorded to perfection. In fact, the entire production is quite spectacular. Allison fused influences like Muddy Waters, Louis Jordan, Nat Cole, and Erroll Garner into his own persona. Van and Mose, singing at the piano on “I Don’t Want Much” is intimate and authentic. Highly recommended to all of those two or three vocal breaks per hour.

**ARTIST PROFILE**

**ERNE WATTS**

**LATEST RELEASE:**

**The Long Road Home**

**LABEL:** JVC

**FROM:** Wilmington, Delaware

On playing sans drums: “It really opens everything up. It’s very clear because there are no overtones from the drums or the cymbals. It makes it more discipline because everything is so up front. Even without drums, the sound was very full with Kenny

---

**GAVIN CLASSIFIEDS**

**TOM AIR**

Job Tip Sheet

“Are you the one? Could you be one of the people we’re looking for? We’re the largest, most complete fill in-station service in radio over...” 350 of the hottest ads weekly on all markets/ all formats for an agent on the line, P.O. Box, news, talk, production, promo & more. Compare us, you’ll be the difference... We’re SMALLER, BETTER & FASTER! Remember, your career is our business!”

CALL US FIRST! 1-800-231-7940
922 WEDS GIN GINGER, WCMD CHICAGO, IL 60613

Opportunities

**KBC/ROSWELL, NM—F.O.S. has had success in 1997. Will you be next?” Afternoons primary news disc jockey. No beginners please. Females & minorities encouraged. TBR.

Tip Bill P.O. Box 670, Roswell, NM 88202

**Mornings/News—** Facility Staff: Russ. Opening Time: 7:00 to 10:00. Attractive salaries. Maga. 105. 301 Main. Suite 400, LaGrange, WI 53140.

**WRTM Family Variety 97,” immediate full-time opening; morning news/sales manager. TBR. Mick Strevas, 2.151 Beach Road, Westerly, RI 02891. Female & Minorities encouraged. T.F.E.

**KBJS seeks an experienced morning air talent for regional All-Stars country station. Send res to Scott Moore, P.O. Box 94, Jamestown, ND 58401. E.O.E.

**KMIT Seattle is looking for part-time, air talent. Must have knowledge of rock and alternative and enjoy strong coffee. Send T.R. to Dean Carlson, The Mountain, Houston, WA 98198, E.O.E.


**LODGES 106, San Diego invites experienced talent. Hot A/C or Modern AC. Pioneers to apply for one of our country's most coveted PD gigs. You'll need Top 20 market experience, with a flair for promotion & imaging, plus a solid background in music, research & people night. Rush resume & tape of your current station to: KJAZ. Ref. #PHI-296, 151 Kearny Villa Road, Suite M, San Diego, CA 92125. 4-M.E.O. NO CALLS PLEASE.

**Latin Rock must be a must. Excellent history to Real Howitzer, KPZ. 15301 Blueberry Hill Road, Yorba, CA 92887.

**Job Openings at Mix FM Green Bay Continues! Mix FM & Mix FM @WQWI is looking for people to fill these positions. Program Director. Min. 3 years programming experience. Must do Airshifts. Night time. Min. 3 years experience in Adult Top 40. T&R. Good production skills. Part-time positions.

**K-TOPS has a rare full-time opening for a night jock. Must be 21. A strong knowledge of Jazz.

**WREZ/AM seeks creative, professional jazz host/producer for regular audience. Min. 5 years experience. Excellent knowledge of jazz and blues, plus world music writing, technical, production skills. WREZ Rock Community Employer, Alternative Action Employer, actively seeks diversity of the workforce. TBR to Human Resources Dept., WREZ, One Park Plaza, Grand, Chicago.

**Q106 San Diego invites experienced Talent. Hot A/C or Modern AC. Pioneers to apply for one of the country's most coveted PD gigs. You'll need Top 20 market experience, with a flair for promotion & imaging, plus a solid background in music, research & people night. Rush resume & tape of your current station to: KJAZ. Ref. #PHI-296, 151 Kearny Villa Road, Suite M, San Diego, CA 92125. 4-M.E.O. NO CALLS PLEASE.

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**Radio Sales Manager:** Presidential sales manager for AM FM Seeking a sales manager adept at training, motivating, and team training, a sales staff. Excellent compensation package. Based on performance. TBR. Contact Betty Biederman, KAM FM, 6500 LAKEWOOD AVE, ASTM, CA 90607.

Northern New York Mix 96 WYNN Canton-Potsdam-Ogdensburg NY (Hot AC)Top 40 Adults. Passions open for part-time News Director and Promotions Director. Send resume and music sample to this bright, excited, and unique small market radio station that sounds cool past! Past jobs here have gone on to bigger gigs, including former Program Director Tom Jeffries is now working right at WPLI New York City as Dan Greer, News T & R to: Joel Murphy, Mix 96 WYNN, Canton, NY 13617.

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### MOST ADDED

**MICHAEL HENDERSON & THE BLUE BLOODS**
(10/77 spins)

**DAVE MATTHEWS BAND**
(9/587 spins)

**JOE COCKER**
(9/120 spins)

**WILCO**
(8/311 spins)

**THE BEATLES**
(8/206 spins)

### TOP TIP

**WILCO**

*Being There (Reprise)*

**RECS**

Two hot debuts out of the Reprise box. Wilco bows highest at #30 (and at #33 on both the Comm and Non Comm) followed closely by BoDeans at #32.

### RECORD TO WATCH

**dc TALK**

*"Just Between You and Me" (Virgin)*

The next “inspired” band to reach the mainstream! This platinum act is getting spin-action on WCCL, WEBK, WZIE, WMVY, WRIX, XWLX, WXRV, KQPT, KUMT, KSPN, and more!

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**Gavan A3**

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

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**Gavan November 1, 1996**
### Gavin A3 Boomer Grid

**Artist - Title (Label)**

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<th>Artist - Title (Label)</th>
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<td>JASON HUNTER (Elektra/EGG)</td>
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**Matchbox 20**

- **WCLZ**
- **WVAY**
- **WMKY**
- **KPIG**
- **KTUN**
- **WEBK**
- **WXLE**
- **WRLT**
- **KRCL**
- **KVNF**
- **WKVT**
- **WXPN**
- **WAPS**
- **KSPN**
- **KBSU**
- **WXZE**
- **WMNF**
- **WMMM**
- **KTAO**
- **KFXD**
- **WMAX**
- **KFAN**
- **KMMS**
- **KTMN**
- **KRVM**

**Long Day**

- The first song from Matchbox 20

*Produced by Matt Serletic for Melisma Productions, Inc.*

**Management:** Lippman Entertainment

*Hear for yourself: 1-888-GET-MUSIC, ext. 0486. This is a free call.*
Extension 606 by Kent Zimmerman

The Zone is What's Shakin' in Dallas also Walkin' to New Orleans and Breaking Away

After being tied up for ten years, a new FM frequency, 93.3, has hit the Dallas Fort Worth airwaves, to be commanded by Susquehanna. The company also operates KPLX (Country), KLIF (talk), and KTCK (all-sports) in the Dallas Fort Worth Metroplex. After an extensive format search, all roads led to A3, and the Zone was born.

"It's probably the last signal we'll get in Dallas Fort Worth. Everyone else will have to work from out of town, blowing in on the West Texas wind," GM Dan Haliburton told Gavin. Haliburton has been at the Dallas Susquehanna helm for 15 years. Of the four total properties, the music library that will make the Zone different from, say, KFOG, KBEC, or Cities 97 is

Because of the nature of the Dallas-Fort Worth market, the Zone will have its distinct differences from KFOG, not to mention other major market A3 outlets.

"The Zone leans more alternative than KFOG does. We have two classic rock stations here. There's a strong appetite in the market for Alternative. The Edge has done well. Mix 102.9 has added more Alternative to their playlist. While the Zone has some KFOG in our DNA, it's different, especially in the musical mix. As we add personalities and a Program Director, it will take on its own identity. But certainly its genesis is in the kind of radio station that KFOG is. Paul is very much involved both in the music and helping us with the positioning and the attitude."

Enter Paragon Research's Mike Henry, who conducted the Zone's strategic study. As expected, research came back in favor of a strong adult rock outlet, even though the Dallas rock market is already competitive.

"It's a crowded field as far as rock is concerned, but we felt we were choosing an area that was much less crowded. When the strategic came back, we started working more with Paul to design the clocks and the

For now, the airstaff-less Zone features the creative production ideas and efforts of KTCK's John Michaels, KLIF's Brian Wilson, KFOG's Tom Keating, and the voice of KFOG's Dave Money. Until they can secure "zoning" calls, the station is borrowing KNBR/EM from KFOG's AM sister. If the Zone's emergence came as a complete surprise, it's probably because the architects were able to keep tight-lipped.

Continued on page 26

Spin Trends

1 THE BEATLES +199
2 COUNTING CROWS +112
3 PAULA COLE +110
4 CHRIS ISAAK +108
5 SEAL +102
6 WILCO +100

A3 Gridbound

MIKE HENDERSON &
CARL PERKINS (Dinosaur)
BLUEROCKS (Lead Reckoning)
JOE COCKER (550 Music)
ERIC JOHNSON (Capitol)
de TALK (Virgin)
SUSANNA HOFFS (London/Island)
ERIC HAMILTON BAND
(Cuba)
CARRIE NEWCOMER
HOLLY PALMER (Reprise)
(Phil)
*KULA SHAKER (Columbia)
AL ANDERSON (Imprint)
SLO LEAK (Pure)

*THE BEATLES (Capitol)
*SEAL (Virgin/Sunset/Atlantic)
*JEWEL (Atlantic)

Dropped: 40 (Driving Elvis), 44 Sam Phillips, 47 Cranberries, 49 Billy Bragg, Jim Lauderdale, Greg Brown, The Eats, Gen Bustin.

The ultimate spice on any playlist is the rockin' zydeco of C.J. Chenier and the Red Hot Louisiana Band.

The cuts from his new ALLIGATOR release

THE BIG SQUEEZE:
Mixed Up And Confused
Don't You Just Know It

Already added on these great stations:

WXRT WIIS KTXH WRSI KPFT
KXCI KOTR WKZE WWAY WCBE
WMWV KCFE KFAN WMNF
WFPK WRRX WNBX KRCC
KAFL WCNC WYCE

*THE BEATLES

Elysian Fields

bleed your cedar

the debut album featuring "star"

on tour with the heads
chicago 11/14 - cincinnati 11/5
boston 11/8-9 - philadelphia 11/10
washington, d.c. 11/11

on your desk now

S P I C E  I T  U P !

"Bleed Your Cedar, the band's heavenly follow-up to their equally stunning self-titled EP. It's the type of music best heard in a smoky club or somewhere in the dark, preferably with someone you know well. Sexy, emotional, sad, but tragically beautiful." -Detour

The ultimate spice on any playlist is the rockin' zydeco of C.J. Chenier and the Red Hot Louisiana Band.

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WMWV KCFE KFAN WMNF
WFPK WRRX WNBX KRCC
KAFL WCNC WYCE

Radio call: Tim Kolleth 773-973-7736
The clock's winding down in the fourth quarter, and here's the musical equivalent of the two point conversion.
ALBUM ADULT ALTERNATIVE

Continued from page 24

“People speculated about a lot of possible formats. I’ve had broadcasters say this was one of the best-kept secrets. Some of the newspaper writers hoped it would be a station like this. I’ve changed a lot of stations into a variety of formats, and I’ve never had such unbridled enthusiasm. It’s taken me aback a little.

“One of the reasons we kept the cat in the bag was because we had Paul to call on to help us put the pieces together. Also, since we didn’t hire a PD or any jocks, it was hard for anyone to nail us down.”

As for a new PD, the scramble has already begun, with all star names flying inside the rumor mill.

“The search is underway. It will take three weeks to a month, and we’ll hold off hiring any staff until we get a PD in place to set the tone and the feel.”

Until an air staff is installed, board operators will, according to the station’s official press release, “offer a unique music blend of world class artists (Petty, Raitt, Gabriel, Neil, Beatles, Lennox, Talking Heads), up & coming artists (Dave Matthews, Tori, Keb’, Tragically Hip, Subdudes, Collective Soul) and artists you can’t hear anywhere else (Dead, Lou Reed, Lyle, Shawn, Stevie Ray, Losobos, Marley, and Neville Bros.).”

The Zone’s emergence is a well-timed and much-needed addition to the A3 roster. A lot of the Triple A community will be excited and curious about the Zone, especially during the upcoming Gavin Seminar in New Orleans and at the next A3 Summit.

“I’ll definitely be down there,” said Hal Worthon of the previous Gavin Summit, “I wanted to go to the previous Gavin A3 Summit, except that could have tipped our hand. So I hung out at home and listened to my CD collection.”

***

Speaking of New Orleans, we’re already getting lots of “music calls” regarding the upcoming Gavin Seminar to be held in New Orleans, Wednesday, Thursday, Friday, and Saturday, February 12-15. As always, we’re serious about A3 content and are eager to hear any ideas you might have regarding meetings and music. Now’s the time to call us.

***

You ought to try it—maybe everyone does but me. Breaking away, that is. Most of you, when you get a few consecutive “vay-kay” days, usually jump on a plane or go camping. But not me, I stayed home.

I admit to the sin of having spent on a stereo system, a little more than what an average family might spend on a modest American sedan or half a year’s worth of Ivy League tuition. Consequently the house shakes with sound. So instead of booming Kula Shaker or Counting Crows, vacation listening meant becoming Joe Consumer and actually buying music at my local East Bay music retail hangs. I’m talking stuff like Sonny Rollins’ Way Out West (the special edition mastered by Doug Sax) and five new Art Pepper CDs. Other retail revelations included the magnificently reconstructed Straight, No Chaser by Thelonious Monk on Columbia, Miles Davis & Gil Evans +1 2 (from the box set I scored at Costco for $66), super mastered versions of Bill Evans’ Waltz for Debbie, Art’s Smack Up and +1 11, Chet Baker’s Chet (featuring Bill Evans) as well as three excellent RCA 20-bit reissues, Sonny Rollins The Bridge, Benny Goodman Quartet’s Together Again, and Gerry Mulligan and Paul Desmond’s Two of a Mind. Throw in that Emmylou Harris box set on sale at Tower for $56.99 (“Love Hurts” with Grant) and you’ve got hog heaven.

The consensus? As far as catalogue, our industry is in an excellent creative space. Even though retail sales suck right now, we’re certainly in a dream state as far as historic archiving is concerned. CD mastering (SMI 20 bit sound and especially the good work of Mobile Fidelity) is now smooth and beautiful, state of the art. New artists aside, some of the reissue possibilities you have in record stores for $11.99 a throw are downright awesome. As a music lover and a consumer, these are truly wonderful times. Pass the whiskey, straight, no chaser.

Continued on page 27

We are proud to present the latest album release from Pure Records.

**Scott Thomas**

**shine like you**

**Shine Like You** is a stellar debut album by **Scott Thomas**, an extremely talented singer-songwriter from California, who has one foot firmly planted in classic '60s and '70s roots and the other in aggressive experimentation of today’s modern rock world.

**Already playing:**

KOTR, WERJ, WEBK, WXPN, WMXK, WCBE, WEBX, KFAN, KRCC, and more...

**Contact:** Terry Coen or Elizabeth Wright of Pure Records, 203-938-0555 or pureltd@aol.com

Pure Records is marketed, promoted, and distributed within the Mercury and POG systems.
A3 Picks

SEPTEMBER 67
Lucky Shoe
(The Enclave)

Okay, there's a story here. Two
Gavin A3 Summits ago, we featured
an unsigned Shannon Worrell on
a Saturday night Fox gig, partially
based on her intriguing independent
release ('Three Wisens'), partly on
a foolhardy whim to include an
unsigned Southern songwriter who
dog Flannery O'Connor (check out
"Hazel Motes"). What happened
on-stage was a surprise to us.
Shannon donned an electrified
acoustic guitar and brought along a
small band that included drummer/keyboardist Kristin Ashby. With
the passing of two years, Shannon
and Kristin became September 67, and
what an evolution it's been—sort
of Shawn Colvin meets Kurt Cobain.
"Setting the House on Fire" is one
of the best examples of acoustic
instrumentation and Alternative
hipness. Of all the releases that
accidentally combine the spirit of A3
and Alternative, this is the year's
closest mark. Not only are we in
love with almost all 15 tracks, but
we're much obliged to Shannon
and Kristin for making us look like
visionaries back in 1994. Tracks
include "Lucky Shoe," "Busy
Building," and "Fire Engine Red."

FINE YOUNG
CANNIBALS
"The Flame" (MCA)

What the hell happened to these guys?
After four hit singles, FYC fell off
the edge of the earth. I'm assuming
that "The Flame" is a new effort
designed to crown the top of an
upcoming greatest hits package. The
question remains: Can we expect
more new material the quality of this? "The Flame" adds even more
to the ever-present A3 SQ purity quotient (that is, it's a growin', 11
records-inspired, Al Green/Nel Johnsonish Memphis stew.

KINKS
To the Bone (Guardian)

After decades on the road, an
acclaimed Ray Davies solo theater
show, and a few extended label
associations, the Kinks take this
opportunity to informatively hash over a
long career of great songwriting. And
the good news is that we are included
in the audience. Partially culled from
a recent world tour and an intimate
friend's-only "acoustic" gig set up at
Kink Studios, this two disc set features
some of those off the beaten path
faves many of us cherish. Present and
accounted for are some of the biggests
("Lola," "Celluloid Heroes," "Tired of
Waiting," "Apeman," and "Sunny
Afternoon") as well as equally brilliant
dave Ray gems like "Dead End Street"
(the Kinks song that converted us as
children), "Village Green Preservation
Society," and "Days." The rowdy live
hand stuff is mixed willy-nilly with the
unplugged session work, so if you're
expecting smooth continuity, you're
scratching up the wrong pole. "To
the Bone," the fine single, concludes
this valuable package.

WILCO
Being There
(Reprise)

Wilco takes the double set genre
seriously, to the point where, even
though all of Being There might have
fit snugly on a single CD, this material
is neatly divided onto two discs. And
like some of the great double pocket
albums of the past (White Album,
Exile, Physical Graffiti, Bitches Brew),
Being There luxuriates in similar
roomy splendor, meaning that some
of Wilco's more off-beat tracks, which
might have fallen outside of the
customary forty-five minute zone, are
comfortably included. Where songs
like the replacements-like "Monday"
and "Outisde" as well as "I Got You"
are first round keepers, offf-track bets
like "Far, Far Away," "Forget the
Flowers," "Red-Eyed and Blue" and
most of disc two show Wilco's eccentric
side. It only took one listen to
realize that Wilco + Son Volt clearly
already outweighs the entire output
of Uncle Tupelo. Rock on, boys.

IRIS DeMENT
The Way I Should
(Warner Bros.)

Re: "Wasteland of the Free" and
"Letter to Mom." You tell 'em, Iris!
In these parts (I'm talking about the
Gavin offices), Iris DeMent is some-
what of a deity. You need only hear
the doors of Gavin CEO David Dalton
and Americana guru Bob "Bleiman
Blostein as they're bowed reverently
toward Kansas City listening to their
copies of The Way I Should. As well
we all should. "Wasteland" is one
ballsy—yeah, you heard me, ballsy—
spit-in-the-face of the powers-that-be
anthem. And when you hear in mind
that she's singing this during a Demo-
cratic regime, it's not just an easy
target, like the ghost of Dick Nixon.
She's kicking the shit out of. If pop
culture sickness you lately, guess
what, you've got company. Iris's got
a band and she ain't afraid to use it.
Don't expect MTV or TNN to play
this stuff anytime soon.
Statistical Analysis of Influential Stations in the Format

Gavin Alternative

By Max Tolkoff

The Most Influential Stations in the Format

Pretty pompous title this week's column, eh? Face it, as red-blooded Americans living through the final years of this millennium, we are all obsessed with lists. Go to any magazine rack in any city in any state and you will find tons of glossy publications featuring top ten lists of restaurants, TV's, cigars, recipes for muffins, ways to satisfy your man woman in bed, and... whatever. This is the kind of stuff that sells. People want to know: Our generation is running this damn country, and we seem to have this all consuming desire to have other people tell us who's 'tops' in a particular category. It doesn't matter that we also happen to think these lists are a bunch of bullshit, put together by snotty, clique-ish elitists who have nothing better to do all day. We can't help ourselves. It's like a car wreck on the freeway. You don't want to look, but you have to. What can I say?

And the Winner is...

These are the call letters that fall off the lips of programmers when they want to know who's on a record, how often it's being spun, and how the story is building. These are the call letters that fall off the lips of label promotion people when they talk about who they'd like to see playing their records to help build a story.

This was a little informal survey to find out which radio stations in this format carry the biggest clout. When it comes to creating a buzz on music, which stations do other stations look at? Which stations do the labels look at as 'influencers' (translation: Which stations can labels use as weapons to bludgeon other stations into adding their records)?

The stations on this list are not necessarily the best stations, or the highest rated, or the ones with the best air-staff, or best production, or the biggest promotions. They are the ones other people ask about. Yes, you're going to cry foul, curse my very existence, and vociferously complain about the list. Everyone does. Don't forget. I had to put up with that last year when I wrote the 'Punks on the Rise' story. You don't scare me. If it makes you feel any better, the stations won't be listed in any particular order. Thus leaving it up to you to subconsciously attach a number. Good luck.

99X-Atlanta
Why? Brian Phillips heads a team of dedicated professionals who are focused completely on what works for their market. Great ratings do play an important part here, but Brian & Co. have a true knack for picking hits. Many hands have gone a career boost from being spun here.

Yes, you're going to cry foul, curse my very existence, and vociferously complain about the list. Everyone does...

You don't scare me.

Many stations east of the Mississippi (both North and South) look to 99X for a reality check.

KITS (Live 105)-San Francisco
Why? Market #4 heritage station in the format. Heritage PD (et, VP of Srabaticas, sorry Richard) in the format. They've had consistently good ratings for quite a few years now. After being mistakenly labeled for years as the black sheep 'dance' relative in their format's closet, Live 105 has proven they can mainstream it out with the best of them. However, they do take a lot of chances on music and get away with it—often. They sell records like crazy. These are heavy duty call letters to hundy about. One of the few stations in the West that people in the East care about.

WHFS-Washington, D.C.
Why? Another heritage station that slid over to full-time status from quasi-Alternative mode. They started this decade as an "almost A3" entity. Under Tom Calderone and then Robert Benjamin, WHFS pulled itself up by its ratings bootstraps to become the East Coast's major player. 'HS-tival anyone? WHFS also demonstrates a remarkable lack of fear when it comes to stepping out on a record they believe in. Plus, Robert, Bob, and Pat are a devastatingly clever and dangerous programming team. Do not underestimate the power of 'chemistry' in radio. They are also one of the most imaginative programming teams out there. causing more than a few labels to scratch their heads and go, "Huh?" Which makes them even more desirable as a conquest (I know, you don't want to hear that, Robert). WENZ-Cleveland
Why? They're the underdog and we want them to win. Through hard times, low ratings and questionable signal they have persevered and thrived. Their fans are rabid and loyal. Their impact on the market far outweighs their ratings. Other stations care about WENZ because they are a true barometer of what's happening in the heartland of America. Most of the stations in the Midwest don't really give a flying damn about the two coasts. But they care about whether or not a record works in Cleveland.

KROQ-Los Angeles
Why? The obvious reasons. It's the mother ship. It's the number two market in America and ever since the arrival of Kevin Weathers they've had very good ratings. A lot of stations still glance at the KROQ meter before doing their music meeting, although there is definitely KROQ backlash out there, too. Many stations don't want those call letters thrown in their face when talking music. It is, after all, L.A., and we're just a bunch of nuts here with no bearing on the rest of the country. Labels have to cool it these days when trumpeting adds. However, it definitely doesn't hurt to have them playing your record. Plus, most of the record industry is right next door. In hot pursuit: Y107. Adjust your radar screens.

KPNT (The Point)-St. Louis
Why? It's that Midwest thing again.

Continued on page 30

Editor Max Tolkoff • Assistant: Spence D. Alternative Reports accepted through Tuesday 5:00 p.m.

Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
D GENERATION
NO WAY OUT

the new single from the Columbia debut album “NO LUNCH”

On tour this fall with Social Distortion

Produced by Ric Ocasek, mixed by Rob Schnapf and Tom Rothrock.
Management: Jon Goldwater/Crash Management, Inc.
http://www.cmy.com
They proved that kids on a steady diet of old AOR still want the new stuff. They made huge inroads against the heritage rock station (KSHIE), and their ratings today are better than ever. Alex Lake inherited a fine radio station from Jim McGuinn, and Alex turns out to have incredible radio instincts and a great musical gut. The Point is high on a lot of lists when it comes to finding out who’s doing what.

**KNDD (The End)-Seattle**

**Why?** Rick Lambert and Marco Collins. The two complement each other perfectly. Rick is the nuts-and-bolts radio guy; Marco is the music head. They’ve had an amazing roller coaster ride on the ratings side, but they’ve always stayed ahead of the curve musically. We’re talking Seattle, folks. This city is why the format exists in its current form. Getting “The End” on a record doesn’t guarantee success, but I know of quite a few heads around the country that will turn and take notice.

**KEDG (The Edge)-Las Vegas**

**Why?** The population has been exploding for five years now, and they’re all coming from L.A., which means they’re all familiar with KROQ. Since sign-on, the station has gone through the ratings roof a number of times. They are consistently good and a tough add to get. Just ask George Tolin. They’re not often the first on records, but they must be doing something right. A perennial headache for labels, I know quite a few stations that watch them like a hawk. True programmers know the value of their approach. They have impact. Trust me.

**KEDJ-Phoenix**

**Why?** Checked their ratings lately? This station is making a long, slow comeback from the chaos of a few years ago. They’ve recently been making all the right moves, and plugging themselves back into the market. We had always hoped KEDJ would become a Southwest powerhouse, and they are now making good on their promise. Labels are once again considering these call letters desirable. Regional stations are watching closely.

**Q101-Chicago**

**Why?** Well, it’s Chicago. Labels love to use these call letters as a club to beat other stations into submission. Doesn’t always work—although the Flaming Lips would argue otherwise, along with a few other bands. Some see Q101 as the key to unlocking airplay all across the nation. Others are more cautious. Mr. Gamble is very judicious about what records wind up on the Q101 airwaves.

**KNRK-Portland**

**Why?** They’re part of the Entercom/Live 105 family. Their slightly English PD Mark Hamilton is a hoot, and a helluva nice guy. He’s also a fanatically savvy programmer who learned a lot during his tenure in S.F. He’s very opinionated, too, but it works. Just look at their ratings over the last year. Mark not only has the station on the right track, they’re taking chances on records. More and more, I hear KNRK coming up in conversation from both radio and record people.

**KEGE (The Edge)-Minneapolis**

**Why?** Because outside of Chicago they seem to have the most impact on what other stations in the region do. Did you know that they are one of the highest-rated Alternative stations in the country? Not many people take that into account. Labels put their call letters on the “must have” board all the time. And radio tends to go “Hmmm...” when they see these calls on a song. Lissman’s a bit of a mystery, but that only adds to the drama. On the other hand, everyone also keeps a careful eye on KFAN. They are the ratings underdog, but impressive call letters to use when starting a project.

---

**Contact:** Greg Tomlinson/Commercial Radio 
greg@aliasrecords.com • 818.566.1334 • FAX: 818.566.6623 
Alias Records, 2015 W. Olive Ave, Burbank, CA 91505

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**Further Reading:**

- Good Family: Interbake Concern
- Don’t Respond, She Can Tell
- Add Date: Nov. 5th
- A new album

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**Website:** http://www.Gavin.com

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**Gavin November 1, 1996**
Better Than Ezra

Desperately Wanting

Take back your life and let me inside, we'll find a door if you care to anymore.

The new single and video from friction, baby.

Produced by Don Gehman for Rhapsody Productions
Management: Jeffrey Levinson/Themiz Twoz

On Elektra compact disc, cassette and limited edition vinyl

www.elektra.com © 1999 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company
Exploring the Hot and Cold

Flashes of Luscious Jackson

It's a warm-yet-windy mid-October Indian Summer morning in San Francisco, and the four core members of Luscious Jackson are sitting on leather couches in the lobby of their hotel waiting for me, the running-a-bit-behind-schedule journalist, to show up. As I saunter through the hotel door the women who comprise the nucleus of Luscious Jackson pause from their conversation to greet me, add that they haven't been waiting long, and say it will be just a few more minutes before the interview can start. They immediately go back to what they were doing: trying to figure out when they will next have time off. Jill Cunniff, the lead singer and bass player has a leather bound organizer on her lap and is looking ahead to November. Drummer Kate Schellenbach is consulting sheaves of yellow note paper with dates and locations scribbled on them.

During a lull in the scheduling, Kate picks up a portable Casio keyboard/sampler and pushes a button. Wham! 'Wake Me Up Before You Go Go' blares distortedly from the instrument's lone speaker. As the conversation begins to dip into the intricacies of George Michael's illustrious career, Kate quietly turns off the keyboard and slips away. The group's guitarist, Gabrielle Glaser also disappears from the scene, greeting a leather clad motorcyclist in front of the hotel and donning a helmet to embark on a Baghdad-by-the-Bay two-wheeled adventure. This leaves me with Jill and Vivian Trimble, the group's keyboardist. After discussing the coffee shop potentials in the area, we decide it would be best just to stay where we are, so I roll tape and assault the ladies with my questions right there in the lobby.

For those of you who dwell in the nether regions of the sonic stratosphere and have never heard the name Luscious Jackson prior to their tingling new Alternative buzz track, "Naked Eye," the four woman band has been around since the early '90s. When the quartet started out, they were lauded as a female counterpart to the Beastie Boys, perhaps because they were old friends of the B-Boys and were also one of the first signings to the Beastie's Grand Royal imprint. Add to that the fact that the Luscious women also had a penchant for rough hewn, extremely loose funk augmented by quirky sampling techniques, and, well, there you go. But that was back in 1992. A demo tape, two low key EPs and a full length LP later, Luscious Jackson has come into their own, delivering a solid sophomore full-length LP entitled Fever In Fever Out.

The new album was recorded in three stages, beginning in Kate's New York apartment, moving to Daniel Lanois' famed New Orleans mansion, and finally ending up at the Baby Monster studios in New York City. "We rehearsed in Kate's house, it's about 12-by-12, 9-by-10; I don't know, it's small," explains Jill. "We have a 16-track ADAT and a mixing board. We actually did most of our basic tracks in that room. Dan wanted to keep the comfortable feel of our room, so he came and parked himself right by the console, and there was no spare room in there."

In the world of producers, Daniel Lanois is a legendary heavyweight, having worked on material by such icons as U2, Peter Gabriel, and Brian Eno. Yet the traditionally cool, atmospheric stylings of Lanois seem light-years apart from the slinky, chanteuseque funk meanderings of Luscious Jackson. But, as Jill explains, "His roots are actually in funk. He had his own studio in Canada, really close to Detroit, and he produced very early Rick James and played in funk bands when he was young. If you see him play, that's his natural and first love. So he had our records, he liked our music, and people don't know this about him, but he is a funk person. His early roots are really in Sly & the Family Stone and '70s psychedelic funk, so it wasn't that far of a reach for him."

Known for his eclectic, almost mystical recording processes, Lanois blanketed the Fever In Fever Out recording sessions in tufts of sage smoke and the sweet aroma of peppermint tea. Jill explains,
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“Daniel's kind of an herbal guy, and sage is supposed to clean the air when you burn it. Sage has all these properties—to clean the air, clean out old spirits, purify the home—so there's a lot of multiple reasons to use sage.”

“As soon as the record button is pushed, you tend to get nervous,” says Vivian. “So the idea of blowing sage smoke in your face is to make you completely forget about what you are doing and keep you distracted enough so that you keep it natural. It's just supposed to distract you from becoming really self-conscious and uptight.”

The sage must have worked wonders, because Luscious Jackson exhibit a casual sense of both musical and lyrical maturity on the new record. Furthermore, with Fever In Fever Out, they have risen from the ranks of collegiate radio cult status to crack the commercial Alternative airwaves. “Naked Eye” can be heard wafting out of radios from coast to coast. While the sage and Daniel Lanois' other herbal practices may have been symbolic defenses against the dreaded sophomore jinx, Jill looks at it a little more pragmatically. “I'll tell you why the sophomore jinx exists,” she begins. “First of all, it's cause bands usually write the second album on the road. They're touring for a year or two years and they haven't really had the time to stop and write music. They're pressured to throw off the album really fast and it's not that good. We didn't do that. We took a lot of time before we started the record.”

That time included Jill and Vivian's stint as the Kostars, an acoustic singer-songwriter duo which played small venues, while Kate worked with Josephine Wiggs (formerly of the Breeders) on Ladies Who Lunch, and Gabby worked on a variety of “top secret endeavors.” It was during this time-off period that Luscious Jackson elevated itself above the normal confines of a band and transformed into what Vivian calls “a pool of people that can do things and work together.” It was this freedom that eventually allowed them to coalesce all of their ideas and create Fever In Fever Out.

“When you make a record, you have these blinders on and there's almost no opportunity to do anything else,” says Vivian. “So if you have any possibility at all to shuffle the deck, it's good. It breaks things up. I think it's a really smart thing to do for long term sanity. It keeps you excited about music and keeps it from becoming a job.”

Jill adds, “If you make the band the total center of your life, it makes you crazy. You have to do other things. It's not supposed to be [such a singular] focus like that. It's an avenue of expression, but making it [the center of] everything is extremely suffocating.”

In fact, it was Jill and Vivian's stint as the Kostars that contributed to much of the feel and mood of the new Luscious Jackson album. “Touring as the Kostars gave a focus to what I wanted to do on the [Luscious Jackson] record, which was to get back to more basic songwriting as opposed to sampling. So all that time we took really helped us to prepare for this record,” says Jill.

The most noticeable thing about the group's new release is the increased textural quality. The mood is much more somber, the playing denser and slower than their previous recordings. There's also less sampled material and more reliance on live playing. “We really wanted to look at arrangements and think about arrangements from a completely different place. Starting with a simple song and then building from there as opposed to the kind of building process that had happened more often in the past, which was in the studio with looping,” explains Vivian.

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down to simple, organic purity—that’s what Luscious Jackson is about these days. “Everyone had different ideas about what we should do, but I knew I wanted to really try to do live music,” says Jill. “I felt like we had all come a long way as musicians in the two years that we were touring, so I felt that we really needed to push that. When you have people who can play, why sample? I mean sampling is great and it’s really creative, but in this particular case I felt it was time to take the next step.

“The idea of [building] the song from the ground up as opposed to taking a loop or a piece of produced music, to me that was something really pure that needed to be explored,” she continues. “Look at how simple you can make something [and it still] sounds good.

And sometimes that simplicity creates a better final product—I don’t know if it’s better but it’s more centered.” Both the music and the lyrical themes contained within Fever In Fever Out have been smoothed out and are much more focused than any of Luscious Jackson’s previous efforts. “This record is not about abrasive sounds,” says Jill. “It’s about appealing, inviting sounds. We tried to make an effort to keep it smooth and nice to listen to.” The themes explored travel a smoother path as well. Songs like “Take A Ride” and “Water Your Garden” tell us all to slow down a bit, take a look around, and smell the roses, if you will—a far cry from the noise-induced guitar wail and angst-ridden lyrical slant dotting the Alternative soundscape over the past several years. “That’s sort of the theme of this record, to totally slow down,” explains Jill. “A lot of it is our time. People in the ’70s were living fast and dying young, and most of those lyrics came from rockers who were hanging out in the studios doing coke all night. I think times now are really rough, and death is so around us with AIDS and violence. It seems like life is so precious, you know?”

The album’s title, Fever In Fever Out, also figures into this thematic equation. Taken from a verse in the song “Mood Swings,” it relates to the lyrics in a sense of passion and dispassion—hot and cool—accurately pinpointing the musical dichotomy of Luscious Jackson, who can just as easily raise the roof with a sweltering funk throb or cause meditative introspection with moody, down-tempo ambience.

What’s more, the title can also be ascribed to the changing tastes at Alternative radio. Two years ago, you’d have been hard pressed to hear a moody, beat oriented song on many of the top Alternative stations. Today, these same stations have openly embraced the new Luscious Jackson vibe. Suffice it to say, they’ve finally fit into the Alternative format. “The bad thing is to have a giant hit and then have no fans,” says Jill. “But we have the fans, and so if they’re playing us on the radio and it’s fitting into the format, that’s great. Because we used to get ‘No, it doesn’t fit into our format.’ Or ‘It’s too beat oriented, there’s not enough guitars.’”

The warm winds of change are blowing. The format is in flux and Luscious Jackson, with all their singer/songwriter, mildly beat oriented verse just may be the harbingers that ignite the new musical horizon.
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- WZRH
- XHRM
Mike Ness

on Being

Socially

Distortion

Redeeming.

Or Not.

Thankfully, Alternative radio still has its wits about it.

Enough, anyway, to recognize a hit from a heritage band in the format. I must admit that calling Social Distortion a heritage act is a little disturbing, but that’s Father Time for ya: He certainly flies when you’re having Nirvana. But, if you were paying attention at all during the ’80s, you know that Social Distortion was entertaining the boys from Green Day on their way to the prom, and showing the rest of us, even then, that there was life beyond Depeche Mode. Since day one, head Distortionist Mike Ness has held to a singular vision. He’s a little older and wiser now, but he firmly believes that the new Social D. release, White Light, White Heat, is the album of their career. I recently caught up with Ness for a brief chat about the present and other things Social.

BY MAX TOLKOFF

Max: You made us all bite our nails for four years. That was torture.

Mike Ness: A lot has happened in the four years since our last record, you know? Nirvana put punk rock on Top 40 radio.

Right. There’s a lot of people who’ve come into this format radio-wise from either Top 40 or AOR that have never even heard of you. But the record you just put out is totally you, uncompromising. It’s sort of like, “Hello, we’re still here.” Wake up call, right? It was kinda a lot of the sentiment that we put into it. It was like, wait a minute man, you know? I’ve been doing this a long time and I feel like a lot of what this music was supposed to be has been diluted. It’s almost as if Alternative music is cute now. We always used the dangerous elements of rock & roll to our advantage. You know, like rock & roll was supposed to be dangerous. In the ’50s they had ads that said, “Don’t let your kids buy these Negro records,” you know, like the Devil’s music.

Yeah, and that’s what you manage to convey in the record and on stage. That blistering, balls to the wall, in your face, you-better-get-out-of-the-way rock.

Right!

So, why so long between records?

Well, it’s been four years since the last record. One year of that I know we toured for Somewhere Between Heaven and Hell, which brings it down to three. I think we did nothing for a year. If I can recall right we just relaxed; we were tired from touring. We had been touring for the last two, three years and we also had to go through a lot of legal stuff. It was very important to us to rerelease our old catalog. For ten years people have been asking me how they can get Mommy’s Little Monsters. “How can I get your first singles?” So we went through all kinds of bullshit and finally retrieved it all. That took some time and effort. Plus we spent a good year and
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- WZH 28x
- WZRH 18x

On tour in October & November.

**Produced by** Daniel James with Tony Nadreau & Jill Conner - Management: Paula Serfozo, Metropolitan Entertainment Group
a half in the actual writing of this record, which is more time than we've ever put in anywhere.

I thought the record was actually gonna be out last winter or this past January.

Yeah, we kinda ran into problems. Once we had the material, I still had to get caught up on lyrics. And the problem with the drummer set us back a couple of months, because we had to find someone to play on the album. You know, it was more important to just find someone to play on the album than it was to find a suitable member. So it was almost like this album should have been called "In the Face of Adversity," because we faced every obstacle we probably could have. We did the basic tracks in New York, then we decided we wanted to finish in LA, but I stayed in New York and got caught up on the writing. I think that was good for me to do. I really wanted to go back to my primary roots on this record, and New York was the best place for me to do that. I would go back to these bars and hang out and I wouldn't hear Stone Temple Pilots or Oasis. I would hear Iggy: I would hear the Ramones and the Dead Boys and the Clash and the stuff I that grew up on, and that's where I wanted to go back to write this record. Back to the source, you know?

How many different songs did you write?

I probably wrote 30 songs. We also had a producer come in. An outsider. He and I built a rapport with each other, mutual respect, and he pushed me. No one's ever really done that. As an artist, I think it's very easy to put limitations on yourself or to become comfortable with just where you're at. So you can write catchy jingles all day long and you like them because you wrote them and they're new, but are they of your maximum potential? You need someone else there, an outside view to push you and to say "Hey, you know what, man? I think you can do better."

And that wasn't only with the songwriting, but with the performances as well. There were days where I would tell him "I don't know what you mean. What do you mean you want me to sing it this way?" But by the end of the day I knew what he meant. I had to climb the mountain, and by the end of the day I owned the song rather than just singing and making sure I was on pitch and just getting through the take, which is what we've done a lot in the past.

When you say that you went back to New York and shut out all the current music, were you still somewhat conscious of the fact that it was 1995? Were you aware of that at all? Do you remember thinking consciously that these songs have got to fit because you want people to play this record on the radio and you want people to buy it?

Those are things you try not to think about. I think as you progress you want try new tempos, you learn to sing something better, you wanna show people what you've learned. You've learned to play guitar better, you've learned something about songwriting like... I wrote a few bridges and that was exciting to me. I really didn't think I knew how to write bridges, but I had never tried before. So I think you do that, but you don't do it because it's '95 and you want it to fit in. I think if you're moving forward, you're going to do it anyway.

That's true. I was going to say I don't think you've compromised your sound but yet, you listen to this record and you know what? It's perfect for where this format sits right now. I agree. People are going to have to realize that this is a significant band that helped shape things to where they are today, and if you like this [band] that you're playing on heavy rotation, then consider Social Distortion, which has been doing it twice as long. It's the real fuckin' thing. It isn't some filtered-down diluted version of it.

"I Was Wrong" is written in the first person. Is there a particular reason for that?

I think it's about people coming to grips with themselves, if they ever do. Some people don't. It's kind of a morbid reflection, but it's also about a willingness to change things about you that aren't so desirable. I mean, I look back at how I was and I realize that some of
Oranges Are Smart

N ow Belgians have something to be proud of besides that illustrious waffle. With the stellar and bedazzling Silvertone debut "Surgery for Zebra," METAL MOLLY have tossed those double-sided frydaddy waffle-makers aside and thrown guitar, bass and drums in their place.

A concept album with a nonlinear thought pattern, "Surgery for Zebra" floats down the stream of consciousness on its back staring at the sky, reciting non sequiturs and other chimerical passages about fruit, surgery, and that lovable Flipper (are they singing about the band or the porpoise?).

Frenetic and thrashy while maintaining a melodic edge like the Pixies and Nirvana, METAL MOLLY takes on the Modern Rock format and kicks it in the shins. Infusing a heavy dose of sneaky humor into the normally stone-faced alternative rock territory, these three Belgian boys pit dichotomies amongst themselves — abrasive guitars vs. smooth harmonies, crisp musical acumen vs. cleverly surreal lyrics, pure punk attitude vs. melodic pop hooks — keeping their rock foundation solid and focused.

But METAL MOLLY isn't only about the quirk. It isn't about making songs that stick in your head like peanut butter, only to be washed away with Lemon-Scented Palmolive. It's about melodies, songs, visions that are so Krazy-Gluey sticky that they seep into your consciousness and adhere to your mental lunchbox.

So has radio noticed the wave? Yes. In the maniacal Fall stretch run, a number of key Alternative stations have taken the lead single "Orange" and blessed it with commitment and most importantly: spins.

Take our friends Chris Muckley and the programming gang at San Diego's 91X for a great example. In the 3 weeks of spinning "Orange", they have not only taken the record from 7 to 20 spins a week (ranking #10) but also have sold the stock at retail causing re-order heaven. Not to mention the phones at the station. Can we say it's reacting? Muckley says, "It's a unique, quirky alternative record. That's why it works. It really stands out and grabs you." Can I also mention that 91X had a great book! Coincidence? Sure.

With the specialty show profile of this artist, the debut of "Orange" on MTV's 120 Minutes last weekend and the workhorse promotion team at Silvertone Records, who can deny that as the changing leaves add to Fall's color parade, so too will METAL MOLLY's "Orange" bring forth the fruit of your incredible hit-filled playlist this Fall.

See you next week.

John •
that stuff wasn’t as valid as I thought. It’s like you’re pissing on someone’s lawn and the cop pulls up. If that were to happen now, I’d say, “Write me a ticket. I’m sorry,” you know? Whereas before it was, “Fuck you, I’ll piss anywhere I want.” That’s just an example and probably not a very strong one.

It serves its purpose though.
That song is kind of like one side of the life that I’ve led. It’s one view of it. It may even be just a moment, that’s all a song is.

“When the Angels Sing.” That’s kind of different for you guys.
That’s probably one of my favorite songs on the whole record, though. It’s not first person but it’s very personal. I wanted to leave that one in, because everyone knows someone who has lost someone they love. Or everyone knows the joy of having a newborn child, or everyone knows someone who’s addicted to drugs, you know what I mean?

So I wanted to include it even though it’s very deep and personal to me. I wanted it to be personal for everyone else, too.

Your choice of covers is pretty good. “Ring of Fire” fits you guys well and when you do it live, it’s amazing. I was also really surprised you put “Under My Thumb” on this record.

Why did you choose that?
The first time we recorded “Under My Thumb” was in 1982. It was one of our first singles. You know, we were fuckin’ drunk and wasted in the studio. So we decided to show what we can do now with the same song, and it’s like if you were to hear the two back-to-back...

Oh, it’s probably like night and day.
Yeah, it is, but it’s weird. It didn’t get softer and mellower, it got harder.

It’s interesting. When you really listen closely to your records, at first the temptation is to say, ‘Well this is obviously a punk band,’” but the closer you listen, the more the music starts to become “Americana” in a way.

Absolutely. That’s what the whole punk thing was about. When I stopped listening to British music in the early ’80s, that’s when I started going into roots. American roots, because I saw the connection of Woody Guthrie to black blues to early Hank Williams to rockabilly and primitive rock & roll to punk rock. Punk rock was like the rebellion against the status quo. And I think writing about your dissatisfaction and your pain and your anger and all that stuff is what roots music is about. I saw a complete connection to that stuff and yeah, we’re an American band.

Yeah, when I listen to, say, old X albums now, they don’t sound so much punk as they do sort of “rootsy” in a way.
I think we’ve always been a punk band, but we’ve also tried to be a lot more by bringing in other forms of American music. I listen to old Irish folk music, and you can hear that in some of our music as well. I don’t know, I think my roots were planted early on in music, even before I started the band. I grew up listening to the Stones and Creedence Clearwater and David Bowie and all that stuff before I ever heard the Pistols. I think that gives people more to hold on to than just a flavor of the month type thing, or a trend.
"When somebody comes your station, how will they know it’s Alternative?"

Orbital

"THE BOX"

99X KROQ X96 WOXY WNTX KDEO
KOME KNDD LIVE105 WKRE GROOVE RADIO WKRO
KTCL WBCN XHRM WBER
One Nation, Under Grunge...

or, Election Day the Moshing Way

Things for modern rock fans to do next Tuesday: Meditate on why the carved pumpkin that sits rotting on your balcony bears a striking resemblance to Billy Corgan shuffling offstage in Las Vegas after a second encore of "Landslide"...check! Marvel at the number of radio stations where you can hear old Missing Persons tunes and daydream about Dale Bozzio in a fish-tank bikini...check! Look past your own navel and sprint onto the playing field of politics by voting in the Presidential election...uh, couldn’t I just recycle some old Diet Slice cans and call it even?

As November 5th approaches, all Americans (well, some Alternative programmers, anyway) are curious about the level of involvement in the political process of that wacky Gen X/post-boomer/slacker-esque/"I’m-a-loser-so-why-don’t-you-kill-me" target audience. After all, if you believe the hype, the closest thing to a political message young people have is “One man, one vote, one bong hit.”

It’s no wonder listeners are cynical about the Presidential race. We haven’t had a really hip candidate since that peanut-farming fool Jimmy Carter in 1976. I’m serious. Carter was a nuclear scientist who looked like Opie—put a pair of glasses on him and he’s playing keyboards in Weezer! Plus, there was his drunken slug of a brother Billy, who actually had a brand of beer named after him. Coolness with a capitol “C.” Oh sure, Bill Clinton also has a no-talent, semi-celebrity sibling who embarrasses him from time to time with weak attempts at off-key warbling. But while a six-pack of Billy Beer might make a Roger Clinton CD listenable, I doubt the reverse is true.

The 1980 election brought us the evil anti-punk, Ronald Reagan, who was never credited for his administration’s greatest accomplishment: the creation of new wave. Well, not directly, but faced with the reality of having their wrinkly grandpa running the country, what else could young people do but invent a new musical/fashion statement? I’m telling you, if fellow old coot Bob “Grumpy” Dozer pulls the upset this year, techno will be the hottest radio format by 1998. It was easy to feel like the hopeless sap in that Orwell novel in 1984, when the Democrats nominated Walter Mondale to oppose the Gipper’s juggernaut. How the hell do you get excited by a candidate who’s nickname is “Fritz”? I imagine my chagrin when I voted for the dude anyway, only to find out the next day that I was one of only six people nationwide who had done so! I felt like a bigger loser than those guys who get eliminated in the first round of Singled Out.

Talk about loseville, the candidates in ’88 were such stiffs, they should’ve held a debate in the petrified forest. George “Pappy” Bush, fresh from eight years of kissing Ronnie’s butt and dodging Nancy’s claws, squared off against Michael Dukakis, a guy so dull he could put an insomnia’s convention into a mass coma. Okay, Prince was getting played on alternative stations, but it just wasn’t enough. The only remotely rockin’ character was Dukakis’ wife, Kitty, who was later revealed to be such a substance abuser she’d drink nail polish remover to get a buzz—and you wonder where Courtney Love copied her nastiest moves.

Supposedly, we finally got a “rock’n’roll President” with Bill Clinton in 1992. Watching Clinton’s ascent was kind of like looking at the pop charts and seeing No Doubt at the top: unexpected, but you could do a lot worse. The guy obviously likes to party, and because...
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and many more!

"HELLO"
the follow-up to the
top 5 alternative track
ANGRY JOHNNY

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ON HEADLINE TOUR THROUGH NOVEMBER
he's the President, nobody will tell him he's a lousy saxophone player (not unlike David Bowie). Of course, Clinton's idea of rock is Fleetwood Mac, so something tells me his radio doesn't stray far from the local Arrow station.

Granted, youth played a big part in putting the Bill and Hillary show in the White House in '92, and there's no reason to think anarchists can't make an impact this year. The problem is the campaign has been about as exciting as a drum solo. On one hand, you've got the President, rumblin', bumblin', stumblin' toward another four years, and on the other hand (with only one good hand) you've got Bob Dole, getting his false teeth and pretending to "relate" to the "kids." The chances of Dole winning the youth vote are about the same as him showing up on election day with a nose ring and a Marilyn Manson tattoo.

Still, the Dole-meister has used the specter of an alternative nation run amuck to scare up support from unsuspecting voters, never missing the chance to paint President Clinton as a dope-smoking liberal (like that's a bad thing). The way I understand it, if the Prez is re-elected, he'll personally go door-to-door selling high schoolers pocket-size bags of crack. This isn't the only place where Dole is on shaky ground. Did anyone notice that his recent fall off a podium on the campaign trail bore an eerie resemblance to Tiny Tim's recent tumble off a nightclub stage? Has anyone investigated this phenomenon? It's an X-Files episode just waiting to happen!

Despite all the rhetoric, a little digging into the radio compost heap reveals that a lot of listeners do care about this country's future, and many stations have provided them with a forum to express their views and get involved. It's also an excellent way to get rid of any leftover t-shirts from last quarter's big promotion.

"Radio stations have been great partners," says Mark Strama, program director of Rock the Vote, the group that turned heads Exorcist-like by registering several hundred thousand 18- to 24-year-olds for the 1992 election. "They've really fleshed out what has become a music-industry-wide effort to engage the audience in the election." Of course, Rock the Vote is backed by MTV, which has more clout than a forearm shiver from Glen Danzig. They run plenty of star-studded PSAs urging viewers to get registered and get down, y'all! If Seven Mary Three are signed up to vote, maybe you should be, too, or so the logic goes. Anyway, anything that keeps Tabitha Soren on the road where she's more accessible to the little people has got to be a good thing.

Located right in the heart of America's steaming morass of political intrigue, WHFS-Washington, D.C. is a natural for voting-related events. PD Robert Benjamin figures "HFS had voter registration booths set up at just about all of its events this year. Included in those was the ""HFS Hole in One," a celebrity golf tournament to benefit Rock the Vote. Among those participating were R.E.M. bassist and golf whiz Mike Mills, Filter (they man, nice putt), Patti Rothberg, and Dinosaur Jr. guitar-slinger J Mascis who, according to Benjamin, "Wrote us a very nice thank you note on binder paper." Ignoring for a moment that golf is the sport of the Republican elite and will someday be used to smite the working class into submission, this proves that it is possible to combine politics and music in a way that appeals to the alternative audience.

Q101-Chicago went a step further earlier this year when they stopped the music for three hours to talk about issues—and it wasn't even Sunday morning! PD Bill Gamble says everyone from the Ramones to conservative CNN commentator Kelly Ann Patrick showed up to debate the questions that puzzle us all. If you've got Joey Ramone talking about gun control, you've got good radio! As to where politics ranks on listeners' personal playlist, Gamble says "We think it's important to our audience, but not as important as we'd like it to be. Everyone is a spin control expert, and the facts are becoming harder and harder for people to find." WHFS's Benjamin adds, "It doesn't seem to be as exciting as it was to people four years ago. The parties have tried to become each other."

Ah, yes, there's the rub. The two major parties seem to have become mirror images of each other. Where are the true outsiders? Ross Perot? Lots of cash, but listening to him is like watching Ren and Stimpy on speed. The Libertarian Party? Some good ideas, but try to find anything about them in the major media. Our political system has become so corrupt, so money-grubbing, so controlled by special interest dollars that a lot of young people think it doesn't matter who wins the election, the machine is going to keep rolling along. Guess what? They're probably right! So where does that leave you, the alternative radio guy or gal? Running home to listen to another stack of promo CDs, that's where.

The point is, there's always going to be one camp that thinks the system can't be changed except by massive revolution (and who has time for that with all the new cable channels becoming available?), and another camp that believes if everyone bothered to vote, a change would be a-comin'. You have to decide what's right for your audience and your station, and damn those exit polls. While we're at it, would somebody please buy J Mascis his own personal note pad? ●

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**Short Attention Span Artist Profiles**

In this fast-paced world of information overload, you don't have time to sit back and learn about the early childhood influences of your favorite rising stars. Sure they were traumatized, left alone in a dark room with no toys for hours and hours, and didn't get enough attention from Mom (or Dad), but that's not your problem, is it? You just want the facts, and the faster you can get 'em, the happier you'll be.

**Kula Shaker**
**Current Release:** K (Columbia)
**Current Single:** "Tahva"
**Who Are They?** London based quartet of Crispian Mills (guitar), Jay Darlington (organ), Alonza Bevan (bass), and Paul Winter-Hart (drums).
**What We Think:**
**Max:** Dave Clark Five-meets-Stereo MC's-meets-Happy Mondays (with better guitars).
**Spence:** Oasis-meets-ELO at the Taj Mahal.

**Descendents**
**Current Release:** Everything Sucks (Epitaph)
**Current Single:** "I'm The One"
**Who Are They?** Milo Aukerman, Karl Alvarez, Stephen Egerton, and Bill Stevenson. Formed in '78. Disbanded in '82. Reformed in '85.
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TVT Records, 23 East 4th Street, New York, NY 10003. Ph: 212.979.6410 Fax: 212.979.6489 www.tvtr.com
Disbanded again in '87. Resurrected yet again, nine years later. Lead vocalist Milo now has a Ph.D.

WHAT WE THINK:
MAX: Dead Boys, Black Flag, and Offspring at a picnic.

babyfox
CURRENT RELEASE: A normal family (Roadrunner)
CURRENT SINGLE: "Curlylocks"
WHO ARE THEY? Three friends from London: Christine Ann Leach, Alex Gray, and Dwight.
WHAT WE THINK:
MAX: The Specials-meets-Laurie Anderson in a dub chamber.
SPENCE: Drunken master-styled, ritualistic space-age dub.

bt
CURRENT RELEASE: JMA (Reprise)
CURRENT SINGLE: "Blue Skies"
WHO ARE THEY? A 25-year-old Maryland band whose albums have made more noise in England and Europe than stateside. That's about to change.
WHAT WE THINK:
MAX: Tori Amos-meets-New Order: Boffo!
SPENCE: Amped-up guitar riffage and elasticized electro-base rhythms inter-fused with Tori Amos' warbling scree to create computerized goth-swirl with a heavy dance edge.

Fountains of Wayne
CURRENT RELEASE: Fountains of Wayne (Atlantic)
CURRENT SINGLE: "Radiation Vibe"
WHO ARE THEY? Chris Collingwood and Adam Schlesinger, two New Yorkers with a shared Phoebe Cates fetish, some phase-shifting guitars, and a distinctly Mid-Western rock vibe.
WHAT WE THINK:
MAX: The last real pop band of the '90s.
SPENCE: John Cougar Mellencamp playing electric guitar while sucking helium and warm beer in the back of a speeding flatbed during a rainstorm in downtown NYC.

Failure
CURRENT RELEASE: Fantastic Planet (Slash/Warner Bros.)
CURRENT SINGLE: "Stuck On You"
WHO ARE THEY? French sci-fi movie watching, SoCal-based four piece consisting of Greg Edwards (bass), Ken Andrews (guitars), Kellii Scott (drums), and Troy Van Leeuwen (guitar).
WHAT WE THINK:
MAX: Space Ghost sonic redux.
SPENCE: Adam Strange and Comet Boy hangin' out with Boba Fett in a rockin' dive bar somewhere just this side of Alpha Centauri.

Underworld
CURRENT RELEASE: "Born Slippy" from the Trainspotting Soundtrack

What We Are

WHO ARE THEY? Guitarist Karl Hyde, programmer Rick Smith, and DJ Darren Emerson make up Underworld, an explosive superstar dance music triumvirate.
WHAT WE THINK:
MAX: Spooky, creepy. The future. Go listen to Trainspotting again.
SPENCE: Pet Shop Boys with balls of steel and the BPMs to match. This track is for smack addicts curbing their speedball ballistics.

Danzig
CURRENT RELEASE: blackacadiadev (Hollywood)
CURRENT SINGLE: "Sacrifice"
WHAT WE THINK:
MAX: Glenn Danzig is the frontman, Joey Castillo is the drummer, Josh Lazie is the bassist. Guitars come courtesy of Jerry Cantrell (Alice in Chains) and Tommy Victor (Prong).
SPENCE: Jim Morrison-meets-NIN in a broken down haunted house

Wilco
CURRENT RELEASE: Being There (Reprise)
CURRENT SINGLE: "Outta Mind (Outta Sight)"
WHAT WE THINK:
MAX: Risen from the ashes of the critically acclaimed cowpunk group Uncle Tupelo, Wilco is comprised of Jeff Tweedy (guitar/vocals), Jay Bennett (guitars, keyboards), Ken Coomer (drums), John Stirratt (bass), and Max Johnston (fiddle, mandolin, dobro).
SPENCE: The Beach Boys hang out on Sesame Street playing music with a country/folk twang.

Deftones
CURRENT RELEASE: Adrenaline (Maverick)
CURRENT SINGLE: "7 Words"
WHAT WE THINK:
MAX: Neal Young-meets-Steve Forbert. If Jars of Clay can make it, so can they.
SPENCE: The Beach Boys hang out on Sesame Street playing music with a country/folk twang.

D Generation
CURRENT RELEASE: No Lunch (Columbia)
CURRENT SINGLE: "No Way Out"
WHAT WE THINK:
MAX: Five angry, disgusted, pissed-off—yet dedicated—rockers from New York. (That's what the bio says, anyway.)
SPENCE: The best!

WHAT WE THINK:
MAX: Social D-meets-T. Rex. The best!

Chemical Bros.
CURRENT RELEASE: Freestyle Dust (Astralwerks/Caroline)
CURRENT SINGLE: "Setting Sun"
WHAT WE THINK:
MAX: Two blokes by the names of Tom Rowlands and Ed Simons, who hail from North London and have a penchant for hi-speed electronic mayhem.
SPENCE: Laid at a rave. Don't eat the brown acid.

Korn
CURRENT RELEASE: Life Is Peachy (Immortal)
CURRENT SINGLE: "No Place To Hide"
WHAT WE THINK:
SPENCE: Sticks to your teeth.

WHAT WE THINK:
MAX: Portishead-meets-The Thin Man. No words. Hit.
SPENCE: Ludwig Von and Jean Cocteau being chased by a pack of Diamond Dogs in the year 1984.

Tonic
CURRENT RELEASE: Lemon Parade (Polydor)
CURRENT SINGLE: "Open Up Your Eyes"
WHAT WE THINK:
MAX: A great band using actual instruments.
SPENCE: A sonic liniment wild west cure-all.

WHAT WE THINK:
MAX: Korn's latest album is a more relaxed, accessible album, with a mix of punk, rock, and alternative rock.
SPENCE: Korn's latest album is a departure from their previous sound, with more mainstream pop elements.

WHAT WE THINK:
MAX: The Chemical Brothers' latest release is a departure from their previous dance music, with more alternative rock elements.
SPENCE: The Chemical Brothers' latest release is a continuation of their trademark dance music style.

WHAT WE THINK:
MAX: Wilco's latest release is a departure from their previous folk rock sound, with more alternative rock elements.
SPENCE: Wilco's latest release is a continuation of their trademark folk rock style.

WHAT WE THINK:
MAX: The D Generation's latest release is a departure from their previous punk rock sound, with more alternative rock elements.
SPENCE: The D Generation's latest release is a continuation of their trademark punk rock style.

WHAT WE THINK:
MAX: The Deftones' latest release is a departure from their previous metal sound, with more alternative rock elements.
SPENCE: The Deftones' latest release is a continuation of their trademark metal sound.

WHAT WE THINK:
MAX: Failure's latest release is a departure from their previous rock sound, with more alternative rock elements.
SPENCE: Failure's latest release is a continuation of their trademark rock sound.

WHAT WE THINK:
MAX: The Fountains of Wayne's latest release is a departure from their previous pop rock sound, with more alternative rock elements.
SPENCE: The Fountains of Wayne's latest release is a continuation of their trademark pop rock style.

WHAT WE THINK:
MAX: TheFailure's latest release is a departure from their previous rock sound, with more alternative rock elements.
SPENCE: TheFailure's latest release is a continuation of their trademark rock sound.

WHAT WE THINK:
MAX: The Korn's latest album is a departure from their previous metal sound, with more alternative rock elements.
SPENCE: The Korn's latest album is a continuation of their trademark metal sound.

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SPENCE: TheFailure's latest release is a continuation of their trademark rock sound.
Fun Lovin' Criminals

Scooby Snacks

The first smash single and video from the debut album “Come Find Yourself.”
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### MOST ADDED

| Vic Chesnutt (30) |
| Wilco (24) |
| Magic Dirt (21) |
| Railroad Jerk (19) |

### TOP TIP

**Seely**

Julie Only

(Too Pure/American)

With a #15 debut, Seely takes Top Tip honors. KUGS, WUSB, WEGI, WUVT, WRAS, WXCI, WUNH, and WNYU respect Julie Heavily.

### ARTIST TO WATCH (warily)

**Diamanda Galas**

Shrei X

(Mute)

Keep an eye on this one, 'cause Diamanda'll certainly kick your straight white male ass if you ignore her record.

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**Gavin College**

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**NEW**

15 | SEELY - Julie Only (Too Pure/American) |

21 | CAT POWER - What Would the Community Think (Matador) |
| 9 | 9 | 17 | THE DESCENDENTS - Everything Sux (Epitaph) |
| 49 | 18 | LEMONHEADS - Car Button Cloth (TAG/Atlantic) |
| 24 | 19 | CRANES - La Tragedie D'Orchestre et Electre (Dedicated) |
| 20 | 20 | MAZZY STAR - Among My Swans (Capitol) |

21 | THE LILYS - Better Can't Move Your Life Better (Primary) |
| 28 | 22 | SPENT - A Seat Beneath the Chairs (Merge) |
| 30 | 25 | PHANTOM SURFERS - The Great Surf Crash of 97 (Lookout) |
| 26 | 24 | BAD BRAINS - Black Dots (Caroline) |
| 37 | 19 | R.E.M. - Adventures in Hi-Fi (Warner Bros.) |
| 26 | 24 | CATHERINE - Hot Saki and Bedtime Stories (TVT) |
| 31 | 17 | THE SIGE - Frederic-Halilit (Holland) |
| 6 | 14 | 28 | BUTTER 08 - Butter (Grand Royal) |
| 29 | 29 | REX - C (Southern Records) |
| 38 | 30 | JAZZ JUNGLE - Various Artists (Acid Jazz/Hollywood) |

**NEW**

31 | LOIS - Infinity Plus (K) |
| 12 | 19 | 32 | JABBERWAK: PURE SWEET HELL - Various Artists (Mammuth) |
| 34 | 33 | FUTURE SOUND OF LONDON - Dead Cities (Astralwerks) |
| 46 | 38 | 34 | NEW RADIANT STORM MARK - Hurricane Necklace (Grass) |

**NEW**

35 | RACHEL'S - Music for Egon Schiele (1/4 Slice/Touch & Go) |
| 42 | 36 | OBLIVIONS - Popular Favorites (Crypt) |
| 39 | 39 | 37 | TOOL - Amira (Zoom) |
| 5 | 15 | 38 | RED AVUNTS - Satin (Epitaph) |
| 16 | 23 | 39 | NEW BOMB TURNS - Scared Straight! (Epitaph) |
| 7 | 16 | 40 | SMOG - The Doctor Came at Dawn (Drag City) |
| 23 | 28 | 41 | SOCIAL DISTORTION - White Light White Heat White Trash (650 Music) |
| 47 | 42 | MARILYN MANSON - Antichrist Superstar (Nothing/Absolute) |

**NEW**

43 | KOMEDA - Genius of Komed (Minty Fresh) |
| 44 | JERU THE DAMAJA - Wrath of the Muth (Payday/FPRP) |
| 45 | 45 | SUCCOUR - The Tenascope Benefit Album - Various Artists (Fly Daddy) |

**NEW**

46 | HEAVENLY - Operation Heavenly (K) |
| 47 | PHONO-COMBO - Fresh Groove (1/4 Slice/Touch & Go) |
| 48 | DITCH CREEK - Secrets of the Mule (Reprise) |
| 49 | MEDESKI MARTIN AND WOOD - Shack Man (RYKODISC) |

**NEW**

50 | HOME - XI: Gulf Bore Waltz (Jet Set/Big Cat) |

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**College Picks**

**Megdeski Martin and Wood**

**Shack Man (Gramavision)**

Junny Smith, "Groove" Holmes, Brother Jack McDuff, Bernie Worrell, The Meters, and Rod Argent are done proud by this trio. Martin, Medeski, and Wood serve up some of the most dastardly, grincrushed groove this side of the funk chasm. With toasted blunts of Medeski's Hammond B-3 up front, the vibe is all chug and rumble. Wood's scratchy, fuzz-fortified guitar keeps the antique mystique in check, and Martin's workout on the traps makes him nothing short of the Rhythm Keeper of Gozari. The whole thing kicks off with "Is There Anybody Here That Love My Jesus," a rambling, jerky blues-colored washout of turbulent groove. This slips into "Think" which bobbles along with a light, yet satisfying perkinsense. "Dracula" is a moody, bass-driven number augmented by eerie, swirling keyboard ambience. "Bubblenhouse" begins with a loping casual vibe and quickly escalates into controlled frenzy as the tempo is boosted a thousand-fold. The magnum opus, however, is the seven minute "Strance of the Spirit Red Gator," which plays like a prog-jazz-swayz-funk-escape into the metaphysical realm of the primo groove. Imagine the theme from Barney Miller intertwined with interspatial intensity—full-tilt progresses groove style with more licks than it takes to get to the center of a Tootsie Pop. Check into this sugar shack, man, and let the vibe soak your soul.—*Denise D.*

**MAZZY STAR**

Among My Swan (Capitol)

The image of a rain-kissed umbrella on the back cover of Among My Swan perfectly captures the somber mood these dozen tracks convey. Strings and harmonica give things a Neil Young/ *Harvest* feel, and the instrumentation is more than a backdoor for Hope Sandoval's disembodied vocals. The slow-shuffling "Disappear" features chiming organ and a guitar that tickers as Sandoval's words build a gazebo to hide her from some unseen, threat-

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*Inside College by Seana Baruth*

**Abandonment Anxiety?**

In the wake of their record run at the top of the Gavin College chart (nine weeks), Sebadoh has taken a few moments out to express their enduring appreciation of college radio. Translation: Sebadoh want you to know that despite a certain amount of success at commercial radio, they still love you best. Or, in Lou's own words: "...I love you/But I don't know what that means/[The format] of my dreams/Or a [format] that one day leaves?" (Forgive me, I couldn't resist). Anyway, 1, this is Jason Lowenstein, Lou Barlow (night), and Bob Fay.

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*Editor Seana Baruth • Assistant Matt Brown*

College reports accepted Mondays 9 a.m. - 1 p.m. and Tuesdays 9 a.m. - 5 p.m.
Station Reporting Phone (415) 495-1900 • Gavin Fax (415) 495-2580

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*Gavin November 1, 1996*
THE FUTURE SOUND OF LONDON

Dead Cities (Astralwerks)

In just a few short years, the Future Sound of London (FSOL) has managed to establish themselves as one of the premiere electronic music groups of this decade, with a musical tenacity matched by few in the electronic music world. Their latest release, Dead Cities, displays the natural maturation of this vision in its assembling of rhythmic nihilism and melodic optimism to create a metaphoric and prophetic model of social implosion. From the opening track, “Herb Killing,” a quasi-jungle beat establishes the tone of controlled chaos, which guides the remaining tracks through various manifestations of truculence and solitude. Following the overall theme, the title track “Dead Cities” incorporates bits from the Bladerunner soundtrack with Run DMC samples to create a tense and compelling urban soundscape. “We Have Explosives” is a dense electro-rant reminiscent of the mid-80’s Wax Trax! sound, while the track which immediately follows, “Her Face Forms in Summertime,” is a soothing bath of ephemeral vocals. These seemingly contradictory patterns work throughout the entirety of Cities to create a kinetic energy more commonly generated by straight-ahead techno. FSOL have once again succeeded in challenging dominant notions of what electronic music is and can achieve. —Mick Jones

WILCO

Being There (Reprise)

Well, it’s clearly been a long and distracting road for Jeff Tweedy since Uncle Tupelo hit the dust. After the endless and laborious over-analysis and debate of Wilco vs. Sun Volt in the Alt Country pantheon (there was one in this very space), it would seem that Tweedy has had enough. I hope this record silences the debate. This is the sound of an artist kicking his way out of a stylistic box, of a genie emerging from the limitations of his bottle. This record is clearly not big enough for Tweedy’s vision anymore.

Some will say this is a double album of stylistic meandering. I say it’s a romp, Tweedy and company touch lots of bases here: psychedelic rock, ’70s AM bubblegum, radio, surf harmonies, and, yes, country. The multiple album aspect is a bit frightening (I myself am just now getting over Sandinista!), but it works here. The statement that Tweedy is making is so rich and varied, he needs 19 songs to do it. Hey, man, it’s album rock! So turn it up, man! I haven’t been this proud of a band’s accomplishment in some time. It’s great to see Tweedy make good on all of his promise as a varied songwriter. Yet above all else, this is a fun album, in that great Replacements-liquor-and-cigarettes kind of way. Liquor and cigarettes? That sounds like country music!

—Emile Kotsur

Chartbound

WIPEOUT XL COMPILATION - Various Artists (Astralwerks)
CHEMICAL BROTHERS - Setting Sun EP (Astralwerks)
GRASSY KNOLL - Positive (Ant Iles)
SUN RA - The Singles (Evidence)
PROMISE RING - 30 Degrees Everywhere (Jade Tree)
BLINDER THE STAR - A Bourgeois Kitchen (A&M)
MOMONIPE - 10 Cool Ones (Scat)
Dropped: #27 Only Three, #35 Speedball Baby, #36 Queens, #40 Versus, #41 Nerd Girl, #43 Sandstorm, #44 Robert Polla d, #46 Go Sailor, #48 Wrecker.

my drug hell

featuring the smash u.k. indie hit
“GIRL AT THE BUS STOP” 52 > 39 cmj top 200

this is my drug hell

“my drug hell have pop running through their veins” (melody maker) “...a delicious slab of jingly jangly pop” (music week)

BUZZTONIC

prime time people

Out like a shot from the burgeoning South England music scene, BUZZTONIC, a new young band from Brighton, has a fresh, catchy style, sometimes reminiscent of The English Beat, The Jam and XTC, but with a progressive vibe. Currently the band is starting to create a stir in the UK through its live shows. PRIME TIME PEOPLE, the band’s debut full length, features a melange of infectious, keyboard-driven hooks, lively guitar grooves and a beat that hits right through your foot bones, a refreshing change for anyone who is bored with dark, depressing rock albums.

We are proud to present the latest album release from Pure Records.

Now playing on 200 college radio stations with 22 new adds in the past week!

Contact: Mark Edwards at 1-800-587-5980
Pure Records is marketed, promoted, and distributed within the Mercury and PGD systems.

Gavin November 1, 1996

55
Top Ten SpinZ

1. **MINT CONDITION** - "What Kind Of Man Would I Be" (A&M/Perspective) 3641
2. **KEITH SWEAT** - "Nobody" 3291
3. **GINUWINE** - "Pony" 2777
4. **BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN** - "Missing You" 2710
5. **NEW EDITION** - "Still In Love" 2689
6. **BABYFACE** - "This Is For The Lover In You" 2583
7. **MONTELL JORDAN** - "Failing" 2417
8. **AZ YET** - "Last Yet" 2390
9. **TONY BRAXTON** - "Un-Break My Heart" 2362
10. **DRU HILL** - "Tell Me" 2229

**MINT CONDITION**

**KEITH SWEAT**

**GINUWINE**

**BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN**

**NEW EDITION**

**BABYFACE**

**MONTELL JORDAN**

**AZ YET**

**TONY BRAXTON**

**DRU HILL**

**Q·FILE**

The new single and video from their self-titled debut album, and the follow-up to the smash "Blackberry Molasses."

Produced by Organized Noize for Organized Noize Productions, Inc.
Management: Red-E Entertainment

www.elektra.com On Eastwest Records America compact discs and cassette cassettes.
Why are black people from Chicago different? They all seem to have a deeper connection to their historical roots and an incandescent sense of pride. For years I could never put my finger on the reason. Finally, Program Director Kathy Brown, who was born in Maywood, a suburb of Chicago, said something that crystalized it all for me. "When I was a high school senior, my class visited the Johnson Publication Building, and I saw a female engineer cue the on-air jock," remembered Brown. "At that moment I knew I wanted to be in radio." At that moment it hit me: They had the Johnson Publication Building in their city. A towering symbol of black power and role models.

Johnson Publications created Ebony and Jet magazines, plus they owned WJPC, one of the country's leading rhythm and blues stations.

"Like others in this business I became fascinated with radio," says Brown. "I guess I dreamed of being on the air at some point, but once I got into it, I found programming much more interesting." Brown's dream came true because she worked at WJPC for 5 years, 3 of them as PD.

Later in Milwaukee, she worked at WMCs as morning show co-host, Music Director, APD then Program Director. "Milwaukee was a great learning experience for me," says Brown. "When you're in a smaller market and you don't have a lot of money you have to be very creative and learn how to do a lot with little. I was there almost five years, and it was hard decision to leave, but I realized I needed to grow more as a PD."

Brown has developed into a well-seasoned player who now oversees three radio stations. WWI/EM-Baltimore, WOL (Talk)-Washington, that is simulcasted on WOL/AM in Baltimore. She attributes her improvement to Radio One's VP of Programming Steve Hegwood. "Steve has taught me how to comparatively check my station against the competition to make sure I'm playing the best mix of music and that we're sounding on point," says Brown. "The thing I've learned is you really have to have a team to win. When I got here I had five separate pieces of pie. A morning show, middays, afternoon, evening, and overnight. I explained to my stuff that we were not five separate small pies, we are one big pie with five slices."

Q: A black female Program Director. Nationally that's a short list. How did you get on it?

KB: I don't know exactly how it happened. There wasn't a particular formula, it was just my time. With Urban and especially Urban A/C, we have stations playing 75 percent oldies and others 75 percent new music, I was able to get in on the bottom floor of this fragmented and diverse Urban A/C movement and stick with it.

What is the key ingredient in your personality that made you a program director?

I'm very competitive. The thing that drives me is that I play to win. As a black woman in this business, I can't play to tie. I have to win every time. I come at you with both guns blazing. I can't afford to ease up or be comfortable. I played four years of high school basketball and two years of softball; that competitive spirit help me in the business. I've gotten used to going to conferences and being the only female on the panel. I don't feel uncomfortable with that even though I think it's a travesty.

How did you amplify your competitive spirit to handle three stations?

My motto is: it's the small things that make the difference. I write myself a daily list of things I need to do. With three stations, you have to prioritize your list throughout the day. As you know, in radio things change every five minutes, and you have to be able to juggle a bunch of things at one time. So you must be organized and be flexible enough to prioritize during the day.

Did you have a mentor? I still give homage to Dee Hendley, because she gave me a shot. She taught me the difficulties of being a woman in this business. That was my real training ground. She taught me the fundamentals, and Steve Hegwood has fine-tuned me and taught me how to be a Program Director. I've found that you have to be honest and dedicated to your craft. I spend a lot of time working on my computer, listening, and fine-tuning my staff to make them a cohesive unit.

Is mentoring and networking the key to bringing in others behind you? As African American women, we really need to reach back and teach those who are coming up. Deregulation and syndication really limits the amount of job opportunities for those coming up underneath us. We really need to teach. It's crucial that I bring along others and give them an opportunity.

As a woman manager, is it easier or harder handling male employees? I don't have a problem with it at all. I think I'm able to listen more, which is a female trait, and I think that makes a difference. They know they can call me at home if they need to, about anything. They know that when the chips are down I'm there for them. I think it really helps me that I've been a jock and have been on the air. It's a bonus that gives you great insights.

What do you think is the ideal relationship between the PD and the GM? First of all be respectful. It has to be a one-on-one relationship. When I need a decision on something I can't answer, I can go to the GM and get the answer immediately. The PD and GM must have the same vision. What are the station goals and how are we going to get there? We have to be on the same page so that our energies aren't counterproductive.

Do you think that deregulation is good for black radio?

Initially I said "Hell no!" But now, I think it has helped put us on our game. It is weeding out those who are serious from those who aren't. I think in smaller markets, it has given them the opportunity to afford big-name talent. On the other side of that, a lot of people have lost their jobs in those same markets.

What do you think we can do to improve the state of Urban radio?

I think education and opportunity are the main things. Those of us that can give people a chance should do so and educate them at the same time. Teach them everything we know. As far as programming is concerned, you have to be smart enough to pull information from different people and come up with your own concepts. That is my philosophy and I happen to be winning with it.
Gavin Rap

Like That! by Thembisa S. Mshaka

No Samples Cleared

Since we're all hitting the polls this week (yeah, this means you!), I figured I'd bring up a couple (more) of Bob's rap-related foibles. Throughout his campaign, Presidential candidate Bob Dole has been attempting to utilize song samples without permission. First, he thought he'd change Sam & Dave's "Soul Man" to "Dole Man," only to have the publishers of the song, Pronto/Memphis(BMI) check him with the quickness. Undaunted, the Republican party went on to abuse the "content of that character" line from Dr. Martin Luther King Jr.'s I Have A Dream speech in a twisted attempt to amplify their anti-affirmative action stance with the words of a man who gave his life that no American could be misunderstood on the basis of race. Here's what King's widow Coretta Scott King had to say to that: "Martin Luther King Jr.'s words...clearly indicated that he supported affirmative action. Those who suggest that he did not...are misrepresenting his beliefs, and indeed his life's work." Serves Dole right after all the hell he gave Snoop and 2Pac last year over explicit lyrics and "family values." Come to think of it, wasn't Dole a member of the Congress that still has yet to pass House Concurrent Resolution 151, a symbolic bill that recognizes and celebrates "the majesty, vitality, and importance of African-American music? Make sure that you get to the Rap on November 5 and tell your registered toms to do the same. We in the entertainment biz understand better than most how important it is to be heard.

Radio Plus: WNNX PD

Yvonne Anderson is all over Ras Kass' "Nature of the Threat." I was getting ready to scrap the whole article before this came out. Never underestimate a Ras Kass attack.

Chartbound

RAS KASS - Nature of the Threat (Patchwerk) JERU THA DAMAJA - One Day (Payday/FFRIR)

BOUNTY KILLER - Change Like The Weather (Blunt) GINA THOMPSON - Things That You Do

BUSTA RHYMES - Live To Regret (EastWest/rgyz) (Darkchild Remix) (Mercy)

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### Gavin Rap Retail

**Compiled by Matt Brown and Justin Torres**

#### Singles

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<td>OUTKAST - Elevators (LaFace/Arista)</td>
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<td>DE LA SOUL - It's Now Or Never (Tommy Boy)</td>
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<td>PMD - Rugged-R-N-Raw (Broadsword/Relativity)</td>
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<td>THE ROOTS - Concert Of The Deependos/Universe At War (DGC)</td>
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<td>A TRIBE CALLED QUEST - Stressed Out (Jive)</td>
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<td>WARREN G &amp; ADINA HOWARD - What's Love Got To Do With It (Dimension/Interscope)</td>
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<td>KILLARMY - Demolition Ninjas/Wake Up (Wu-Tang Records/Priority)</td>
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<td>GROUP THERAPY - East Coast/West Coast Killas (Aftermath/Interscope)</td>
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<td>ACTARI - Think Not (Correct/Grindstone Ent.)</td>
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#### Albums

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<td>SET.IT.OFF SOUNDTRACK - Various Artists (eastwest/EGG)</td>
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<td>HIGH SCHOOL HIGH SOUNDTRACK - Various Artists (Big Bro/Atlantic)</td>
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<td>A TRIBE CALLED QUEST - Beats, Rhymes And Life (Jive)</td>
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<td>RAS KASS - Soul On Ice (Patchwerk/Priority)</td>
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<td>XZIBIT - At The Speed Of Life (Loud)</td>
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<td>DAYTON FAMILY - F.B.I. (Relativity)</td>
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<td>FACEMOB - The Other Side Of The Law (No Love/Virgin)</td>
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<td>ACTARIO - God Connects (Correct/Grindstone Ent.)</td>
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<td>DRU DOWN - Can You Feel Me (Relativity)</td>
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<td>TOO SHORT - Gettin' It (album number ten) (Dangerous/Wave)</td>
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<td>HELTASH SKELEH - Nocturnal (Duck Down/Priority)</td>
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<td>BUSH BABAES - Gravity (Warner Bros.)</td>
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**NEW ORLEANS**

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**February 12-15, 1997**

**Hyatt Regency - New Orleans**
Welcome to Club 69, BABY...
Luke, Jay “Ski” and The 69 Boys want you to

Bounce to da Beat

the new single with the
Bass Boomin' Remixes by:
Bass Mechanics
featuring Jay “Ski” and The 69 Boyz
and Uncle Al
From the album, Uncle Luke

Executive Producer: Hiriam Hicks  Produced by Luther Campbell
Singles

By Dave Sholin

Dave Sholin is on vacation this week. Picks are written by Top 40 Associate Editor Annette M. Lai.

Barbara Streisand & Bryan Adams
"I Finally Found Someone" (Columbia/CRE)

This week's "Record to Watch" is already creating a big buzz wherever it's being played, including major stations such as Kiss 108-Boston and WPLJ-New York. Streisand teams up with a master of power ballads, Bryan Adams, for this first track from her new film, The Mirror Has Two Faces (opening November 15). Combine that with songwriting contributions from both vocalists, Marvin Hamlish, and Robert "Mutt" Lange, plus superb production from David Foster, and you can call this one a smash.

Tony Toni Tone
"Let's Get Down" (Mercury)

The trio from Oakmont enlist the help of DJ Quick for the first single from their forthcoming album, House of Music. A Most Added this week, it's bound to give your playlist a sure-fire funky injection. With four different versions on the CD-pro for you to choose from (mixes with and without the rap), it's time to give your listeners this chance to dance.

Garbage
"Milk" (Almo Sounds/Geffen)

With a platinum-selling debut album to their credit, Garbage releases its next single, which 95.9 Kiss-Green Bay has been playing for a few weeks. Considered a "home-town" band (Garbage hails from nearby Madison) for them, the station's Mike Ryker reports reaction from females in all demos and says it's showing up nightly in their Out of Order at 8 countdown. With a haunting, hypnotic hook, this could be the band's most successful Top 40 entry to date.

The Tony Rich Project
"Leavin'" (LaFace/Arista)

1996 will be a year to remember for this young man from Detroit. He scored one of the year's biggest songs with his Number One smash, "Nobody Knows," wrote songs for superstars such as Toni Braxton, and even appeared on TV shows such as Beverly Hills, 90210. Check out this next smooth-as-silk offering from his debut album. It's already on KWNZ-Reno, KTFM-San Antonio, and WAVE 95-St. Croix, V.I., plus count in adds at KIOM-New Orleans, WFTL-Tampa, Q99-Alexandria, La., and more.

Albums

Babyface
The Day (Epic)

I think it's time to drop the "Baby" from Babyface. All the baby fat and syrupy sweetness associated with his earlier hits are gone. He's evolved into a mature artist of supernatural talent who has taken the Urban love song to a new zone, a different dimension of depth that could only happen with heaven's consent. Face has assembled his dream team of musicians—Shelia E., Greg Phillinganes, Eric Clapton, LL.Cool J, Howard Hewett, and his hero Stevie Wonder—to help paint his new canvas of stories. Face's music is a still dreamy acoustic landscape, filled with personal, solitary, baby-making love songs, always anchored in a universal theme and never boring. Let's face it: Given his immense output, the incredible number of hits, and the diverse artists he's written for and produced, Kenny "Face" Edmonds is one of the greatest storytellers to hit popular music in decades.

Various Artists
Trippin': The Groove Merchant Compilation (Luv 'N' Aight/Ubiquity)

For those of you unfamiliar with the Groove Merchant record store in San Francisco's Lower Haight district, it has made a name for itself as the shop where connoisseurs of soul, funk, and hard-to-find classic grooves go to seek out—and often times find—vinyl records only runned to perfection. This compilation has become a Mecca of sorts for DJs visiting from abroad and is very much a part of the rich San Francisco jazz scene. Now, shop gatekeeper Chris Veltri has hand picked, along with Ubiquity and Groove Merchant founders Mike and Jody Madakin, a collection of some of the most sought after tracks after years to have passed through their hands. The collection is a killer, a must for any station interested in the foundation of today's soul sound. Outstanding cuts include "B.J." by DANNY MIRACLE and His Soul Congregation, and "Le Mirage Noir" by David Baker originally a jazz piano play-along record, which translates into a five minute workout of seriously funky drum, bass, and piano). It is safe to say that, if you found the originals, you would easily be forking over a thousand dollars. Do yourself a favor and seek out this gem of a collection. Contact Ubiquity at (415) 884-8448 or the Groove Merchant at (415) 252-5766. —Venjie Esparza

Richie Rich
Seasoned Veteran (41510/Del Jam)

What sounds like a premiere track for a debut solo album, huh? Not when you consider that Richie Rich is the founder of groundbreaking San Francisco trio-415 and the dinky-voiced emcee on remixes by the Lanz ("I Got 5 on It") and T-Boyz ("Touch Myself"). In the game for over ten years, Rich has inspired the likes of Snoop Doggy Dogg to pick up the mic. He is a Seasoned Veteran, delivering a cut-up compendium of songs and messages and bringing much-needed dimension to the voice of hustlers on the move. The genre: "Do Yo' G to Get to Heaven?" "It's Not About You," "Questions," and "Niggas Done Changed." —Theresa S. Mihara

Catherine
Hot Saki & Bedtime Stories (TVT)

What if the Smashing Pumpkins were just a tad more melodic in their approach to this thing we call rock? You'd get Catherine. It's not hard to compare the two, after all Catherine also hails from Chicago and travels in the same circles as the Smashing people. But while the angry grunge is well-represented here on their second album for TVT, there's also a nice dreamy, spaced out vibe quite familiar. In my humble opinion, the songwriting is absolutely first rate. There are many songs on Hot Saki and Bedtime Stories that are radio ready. The label is pushing "Four Leaf Clover," which is a duet between Catherine singer Mindy Rew and Darcy from the Pumpkins, but if you want to get a complete picture of what these guys are all about, you must listen to "Whisper," "Confetti Candy High," "It's Gonna Get Worse," and "Punch Me Out"—not necessarily in that order, of course. You'll discover that this is an album of depth. You really need to give TVT the benefit of the doubt on this one. They're on to something here.

—Max Torok

Gavin November 1, 1996
FIONA APPLE

SATURDAY
NIGHT LIVE
NOVEMBER 14

the first track from
the debut album TIDAL

WORK

Over 95,000
Soundscan
Sales

Billboard Top
200 Albums
83*-70*

SHADOWBOXER
YOU WILL HAVE GREAT SUCCESS, MUCH HAPPINESS, AND A LOT OF LISTENERS...

“BED”

“BED” the first track from New World Spirits’ Universal Records debut album, “Fortune Cookie” UD/UC-53011

In stores October 22nd
Produced by Rick Parashar

Get well soon Max. We love you.

Celebrating our 308 days in business