Jerry Rice and Cal Ripken, Jr., aren't the only ones assaulting records. In the jazz and adult alternative arena, Rick Braun has topped the charts 13 weeks straight, no chaser. A first, for certain, for a trumpet player. So that's why Rick is hearing is from both sides on our cover, as the Zimmermen, Kent and Keith, horn in on Rick's action, all to celebrate Gavin's 7th anniversary doing the jazz/adult alternative thing. Besides talking with Braun about "raising the funk quotient on adult alternative radio," and many other subjects, the Z-men talk with A2 programmers about how to keep the format rolling.

Michael Fischer (top) of SW Networks holds no punches, saying that "A2 is flourishing on the demise of A/C radio." K&K also gathered 35 ideas to keep jazz radio swinging. Linda Yohn (middle) of WEMU-Ypsilanti/Detroit actually pumps in seven ideas in only four sentences. In News, Mo Ostin, Lenny Waronker, and Michael Ostin land at DreamWorks; the first major-market Arbitron numbers are out. Alison Krauss is a big surprise winner at the CMA Awards. And, in a rock documentary, the Byrds recall Gavin's role in "Eight Miles High" soaring less high than it might have. Quincy McCoy introduces "Urban Snapshots" to his Landscape, with a toast to Marvin Gaye. On the GO chart, Lisa Loeb & Nine Stories, Toad the Wet Sprocket (bottom) and the Corrs are sitting pretty.

Also:

35 Tips for Swingin' Jazz Radio;
A2 Programmers on How to Keep on Growing;
Joshua Redman Hangs Out 'On Z Corner,' and Quincy Still Loves Ella.
For Steely Dan fans, it's been an eternity.

Steely Dan
Alive in America

The first Steely Dan album in fifteen years.

Featuring: Babylon Sisters, Green Earrings,
Reelin' In The Years, Third World Man, Kid Charlemagne

Produced by Donald Fagen

Representation:
Craig Frun/HK Management

© 1993 Giant Records
Mo Ostin

On Why I’m Starting Over

After months of speculation, months during which he and Lenny Waronker were being courted by virtually every major — and would-be major — record company in the country, Mo Ostin, former chairman of Warner Bros., has landed at DreamWorks, where he and Waronker will head up the entertainment company’s record operations.

Through 31 years at Warners, the last one or two of which found him in corporate turmoil that inspired him to leave at the beginning of this year, Ostin has operated in a low key. Now, he tells why, through the turmoil, he chose to stay in the business, and why, of all the offers, he decided to start over with a brand new company.

Had I stayed at Warners, I would’ve probably been doing pretty much what I’d done in the past. In some ways, you fall into a rut, because you do a lot of that stuff almost by rote. There was everything in place: a great roster, a great organization, and a great infrastructure. So you didn’t feel as challenged. When you get into something new and you’re starting from scratch, and you have all the experience that I’ve had, you can take all of that knowledge and apply it to a brand new business. Also, instead of being involved in a large, corporate kind of situation, where a lot of corporate control applies, when you’re involved with entrepreneurs along the lines of the principals of DreamWorks, you are able to have much more flexibility, take more risks, do things that are interesting and innovative — and operate in the most ideal creative environment, because you’re dealing with three enormously creative people who understand that process. To me, it’s like having a whole new lease on life.

At Warner, I reported to Steve Ross, and the beauty of that reporting situation was that he gave me complete autonomy, I had the freedom to run the company as I pleased. The same applies here at DreamWorks. I have the autonomy. But that in no way excludes David Geffen’s involvement with this record operation. One of the attractions for me in making this deal was because David Geffen would be an integral part of this. He will be involved in policy, in acquisitions, in planning, in signings — he’s already done that with George Michael. So his contributions are incalculable. We’re going to take full advantage of everything he has to offer.

When you’re dealing with a big corporation, what you have is a lot of baggage in terms of huge overhead, large systems that have to be supported via distribution, manufacturing, international concerns. You have stuff that you may have inherited because of other circumstances. You have certain types of corporate policies and responsibilities, and rules that sometimes are restricting. And when you start off fresh, with a canvas that is unainted, and you have the ability to do that without any kind of burden whatsoever, that makes this whole process so much more interesting.

I’m not worried about getting too corporate at DreamWorks. You have to believe in the people. You have to look at their history and their track record, and recognize that we are all on the same wavelength in terms of our basic attitudes. We’re dealing with entrepreneurs, people who are proud of their independence. We’re dealing with people who are totally committed to talent and the creative process. And we know that in terms of value, that the values aren’t the same as the corporate values that worry about shareholders and worry about the bottom line and all kinds of other things that are important to corporations — not to say they’re good or bad. But for our purposes, we feel very confident and safe being in this situation.

It was tough for me to be the object of so much attention, and I am uncomfortable about being in the spotlight in that fashion. But it’s not tough for me to stay in this business which I love, have had great fun in, and feel I have accomplished a great deal in. In fact, I don’t want to leave this business, and that’s the reason I’m so excited about getting involved in this new operation.

Mo Ostin

First Words

I’ve just received the debut issue of Entertainment Monitor, which checks out lyrics in hit songs, the idea being that if parents, teachers and other guardians can understand pop slang and euphemisms, they can more effectively screen music for kids. They are not censors, the magazine’s editors say. The idea is to offer an alternative to government intervention, and even to euphemisms, they can more effectively screen music for kids.

My column this issue looks back at a 1966 incident involving the Byrds, controversial lyrics, and this publication.

David Crosby accused Bill Gavin of censorship for removing “Eight Miles High” from his “Recommended Playlist.”

But our founder says censorship was the last thing on his mind. He only sought to inform. As he said, “Radio programmers who consider this a critical area ought to familiarize themselves with the secret language of the illicit drug world.”

It’s whether it’s in the mid-’60s, the mid-’70s, or the mid-’90s, there’s always a “secret language” among youth — and elders trying to figure it out.

Ben Fong-Torres, Managing Editor

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Celebrate Their 7th...
and the Zimmermen cover all bases. Beginning with a chat with chart-topping trumpeter Rick Braun, and moving on to talk with A2 and jazz programmers on the futures of the formats.

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Next Week
Ain’t Nothin’ But an A/C Thing
Next Week
For our A/C special, Ron Fell and Diane Ruffer salute women who work the format, from Vanessa Williams to the many women in A/C promotion and radio. Plus, Ain’t Nothin’ But a She Thing, which benefits the Shirley Divers Foundation for Women.

Cover Photo: Pa Torelli

Gavin

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Gavin

October 13, 1995
WHAT DO THE WORLD’S GREATEST POP STARS HAVE IN COMMON?

INNER CITY BLUES
THE MUSIC OF MARVIN GAYE

FEATURING: BONO, BOYZ II MEN, NENEH CHERRY, DIGABLE PLANETS, NONA GAYE, MADONNA WITH MASSIVE ATTACK, SOUNDS OF BLACKNESS, SPEECH, LISA STANSFIELD, STEVIE WONDER

COMING TO YOU IN RECORD STORES OCTOBER 17TH ACCOMPANIED BY THE 90 MINUTE TV SPECIAL ON THURSDAY OCTOBER 19TH.

MTV ENCORE DATES OCTOBER 21ST, 22ND AND WEEK OF NOVEMBER 23RD AND DECEMBER 18TH.

First Single TROUBLE MAN Performed by Neneh Cherry
Add Dates: October 16th and 17th
Summer ARBS: It Was a Hot 97 in New York

The Emmis twins are still the hottest thing going in New York, but in the summer Arbitron, it's Hot 97 (WQHT) that takes the top spot—its first 12-plus win ever—while WKRS, despite a slipping, is the runnerup. Top 40 KKLQ and Jazz, which both enjoyed WGN/AM and WBBM/MTN, was staying Number One over WLTW.

Also gaining A/C was WRKS, despite the biggest changes hitting A/C (WQHT) that takes the top in New York, for the summer. Arhitron, the Emittis twins are still the winners in New York.

Radio Advertising Jumps in August

For the 36th consecutive month, the radio industry has posted as revenue gains. According to the Radio Advertising Bureau, reporting on its revenue index of more than 100 markets, radio ads increased in August by eight percent (combined local and national spot revenue) versus the same month in 1994. Local revenue had a nine percent increase, while national spot revenue rose three percent. According to the Radio Advertising Bureau, reporting on its revenue index of more than 100 markets, radio ads increased in August by eight percent (combined local and national spot revenue) versus the same month in 1994. Local revenue had a nine percent increase, while national spot revenue rose three percent.

The Southeast and Midwest had double-digit increases. According to the Radio Advertising Bureau, reporting on its revenue index of more than 100 markets, radio ads increased in August by eight percent (combined local and national spot revenue) versus the same month in 1994. Local revenue had a nine percent increase, while national spot revenue rose three percent.

After months of speculation, David Geffen has made it official. On October 5, he announced that former Warner Bros. executives Jenny Warner, Michael Ostin, and Warner Bros. (left) will comprise the management team for DreamWorks SKG Music, the music division of the comprehensive entertainment studio established last year by Geffen, Steven Spielberg, and Jeffrey Katzenberg.

For months, the industry has wondered about the future plans of Waronker and the elder Ostin, following the pair's acrimonious 1999 departures from Warner's top spots (the two execs chose not to renew their contracts, as Chairman and President of Warner Music Group, respectively) following a high-level shakeup within the company. Michael Ostin left his post as Senior VP of A&R for Warner Bros. only weeks ago, presumably in anticipation of this announcement.

When asked about the possible signings of R.E.M. and Janet Jackson, Waronker was diplomatic, expressing interest in "any artist that we feel has talent and speaks their own language. I think those two fit in that category."

What about the now-available Interscope? Waronker was again cautious: "We've truly just started thinking about those things in the last couple of days. I don't know. I respect what Interscope has done and I think there is a vision there." For now, the newest members of the Dream Team are reveling in the chance to start fresh with a new music venture. In addition, the developing opportunities within the larger DreamWorks organization offer the trio more than just music. Says Michael Ostin: "All of their resources will be available to us. That includes whatever potential might come out of a relationship with their interactive joint venture with Microsoft, and they just made a deal with Sega to go into the video game business. There will definitely be synergy between ourselves and the film companies, with both live action and animated films. There's enormous potential here."

Goenix October 13, 1995
The night belonged to Alison Krauss, the 24-year old bluegrass musician who took the country music industry by surprise earlier this year when her single, “When You Say Nothing at All,” caught on with mainstream radio, fueling platinum-plus sales of her Rounder album, Since I Found You.

At the CMA Awards October 4, Krauss made history when she swept every category she was nominated in, becoming the first independent artist to win multiple CMA awards. She looked as surprised as anyone. “What’s going on here, folks?” she asked as she accepted the last of her four awards, for Female Vocalist of the Year.

Many saw the awards as a hopeful signal that country was returning to a roots-oriented style. Asked if the recognition meant she would abandon bluegrass and chase after big production, she said, “If we were going to do that, we would have done it a long time ago,” alluding to the fact that she and her group, Union Station, had been courted by most major labels in Nashville, and stayed with Rounder.

Vince Gill also hit the record books, winning his fifth straight Male Vocalist of the Year.

Arista Nashville president Tim DuBois congratulates Alan Jackson at the label’s post-awards party. (l-r): Jackson, Pam DuBois, Tim DuBois, and Denise Jackson.

Arista's Oct. 40th anniversary celebration continued at its post-awards party

B Y C Y N D I H O E L Z E

Atlantic Targets Gay Market

BY ANNETTE M. LAI

In a precedent-setting move for a major label, Atlantic Records has established a marketing division aimed at the gay community.

The new department, says Vicky Germanse, senior vice president, “reflects our determination to take a proactive approach, bringing Atlantic’s releases directly to a community that has been largely ignored by the recording industry.”

Heading up the division as Vice President of Product Development, Gay Markets will be Peter Galvin, who came to the label from VH1.

“Gay consumers,,” says Galvin. “We’re not saying what’s gay music, We’re building a network on a grassroots level—going to gay businesses that may or may not sell music, or may already, but don’t sell Atlantic product, and saying, ‘What kind of music do you want?’ He adds. “We’ll probably try clothing stores, hotels—anywhere we can get our foot in the door.”

In addition to making inroads at retail, the department will be developing other marketing ideas and strategies. “Obviously, there will be some artists [on our label] that will have more appeal to gay consumers than others, but that doesn’t mean that the music that has less gay appeal isn’t listened to by gay consumers,” says Galvin. “It’s about exposure, and letting gay consumers know there’s an album out there. Or getting our artists to play at different events.”

Working with Galvin will be product manager Michael Rodriguez, who informally began this department two years ago, with ideas such as his Sensual Classics sampler. Asked whether a label imprint could be born out of this new department, Galvin says, “We don’t want to create an imprint that’s about purveying a gay sensibility. If there ever is an imprint, it would be one in which sexuality was not an issue, rather than the issue. We’ll see what happens.”

P E T E R G A V I L N

Atlantic Targets Gay Market

PETER GALVIN

Atlantic Targets Gay Market

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Atlantic Targets Gay Market
Did Gavin Shoot Down the Byrds?

GAVIN has been dragged, once more, into the history of rock & roll.

Or should I say, 'drugged'?

In the recent—and excellent—ten-hour documentary, *Rock and Roll*, aired on PBS television, two members of the Byrds blamed the failure of their 1966 single, 'Eight Miles High,' on us.

Dave Sholin and the Zimmermen, in recent issues, mentioned the episode. Here's exactly what happened: Graduating a guitar, Roger McGuinn, the Byrds' co-founder, told the story. There was a report in the States called the GAVIN REPORT. It was a radio station tipsheet, and they sent little flyers around to radio stations telling them what songs they thought were good and which ones they didn't like, because they thought it was a drug song, and they recommended it not be played anymore on the radio, and consequently it wasn't.

The program then cut to David Crosby. "Eight Miles High" was actually a very interesting example of censorship," he said. "The GAVIN REPORT accused 'Eight Miles High,' and Dylan's 'Stacy's Highway,' of being about drugs—can't imagine why. And we had a hit with 'Eight Miles High' going at the time, and they actually killed it."

Did we?

Back in 1966, BILL GAVIN'S RECORD REPORT, as it was actually called, was written almost single-handedly by founder Bill Gavin, with wife Janet Gavin as his partner.

In April, both 'Rainy Day Women' and 'Eight Miles High' were on the 40-song 'Recommended Playlist.' In our opinion, these records imply encouragement and/or approval of the use of marijuana or LSD. We cannot conscientiously recommend such records for airplay, despite their acknowledged sales.

The following week, he announced: "We have dropped 'Rainy Day Women' and 'Eight Miles High' from our 'Recommended Playlist.' In our opinion, these records relate to an airplane trip taken by (the Byrds) from the States for a performing engagement in England (and) to the height at which the aircraft flew over the earth" and not to the use of any drug.

On *Rock and Roll*, McGuinn fussed up about the song, to a certain extent, saying, "I think the word 'high' was a double meaning, and we all knew it. Everyone, at that time, had experimented with drugs. That was a tongue-in-cheek thought about the word 'high,' but it wasn't the main thrust of the song."

In 1972, Gavin said he was simply passing information about the new phenomenon of drug references in pop songs to broadcasters. "The question was not so much one of censorship as it was of evaluating any record in terms of its relationship to a radio station's standing in a community. Not out of fear of losing a license, but out of respect to the audience and listeners."

P.S. "Eight Miles High" wasn't exactly "killed," as Crosby said. For three weeks after Gavin dropped it, the record continued a slow rise, peaking at Number 14 on the Top 40 charts on May 21. "Rainy Day," meantime, shot up to Number two in the weeks after Gavin's action.

Gavin may have been a factor in the Byrds failing to hit the top, as they had done with their two previous singles. But it wasn't the only one.

Hey, they were the Byrds. We were only a flyer.

THE DEFINITIVE BIOGRAPHY OF THE BYRDS

John Rogan

BY BEN FONG-TORRES

WARNING: CONTENTS HAVE VERY INFECTIONOUS GROOVES! SUITABLE FOR TOP 40/CHR, COLLEGE, AOR, AAA FORMATS

TIMELESS FLIGHT

BY SAM ROSENFELD

"ON YOUR DESK NOW"

Smack/Dab

Comet of Cupid

MONSTER MAGNET / TALK TO PLANETS CD Plus.

I got a preview of the A&M Records MONSTER MAGNET / Talk to Planets CD Plus, and it's a must-have for fans of the sonic rockers. It was developed by San Francisco-based Luminare, and the graphics have a space/satellite theme similar to the record Dopes to Infinity. Besides interviews with singer/guitarist DUKE UVENDORF and Hi-8 footage of the band, the disc features out-takes from the video "Nemasonic Teenage Warhead." "We didn't get much to work with in terms of footage, so we used out-takes from videos," says CRAIG CURTIN, Luminare's president.

The title will retail for under $20, and hits the streets November 21. A&M is also releasing the SOUNDGARDEN Alive in the Supersonic CD Plus, and Luminare is in discussion with Philips and Motown regarding a possible History of Motown title...k.d. lang will be the featured Warner Reprise Cybertalk guest at 9:30 p.m. EST on October 16. Fans can access her at America Online...DRUE GRUSIN, LARRY ROSEN and JON DIAMOND (Grusin and Rosen are two thirds of the GRP jazz label) have joined forces to form The GRD Group, which will combine music, technology, multimedia and online services. The group's first acquisition was N2K, a company that focuses on the jazz genre. Trumpeter/composer WYNTON MARSALIS' outspoken views on music can be found in cyberspace at the following web sites: http://www.wntr.org, http://www.pbs.org, or http://www.sony.com.

—DAVID BERAN
Persistence and talent pay off. Just ask WGRO-Grand Rapids, Mich. PD Alex Tear, who nabs the top spot among the morning show at Star (KYSR/FM)-Los Angeles. He's been busy industry how songs and artists break Stateside. Seen and heard at the U.S. Radio Workshop, WANX-Atlanta's Brian Philips, and Jeff McClusky of Jeff McClusky & Associates.

OM at WDRE-New York. He takes over from Russ Motta.

Sony, one of America's top music and radio execs invaded London to help inform the British music industry how songs and artists break Stateside. Seen and heard at the U.S. Radio Workshop, sponsored by Sony's sister publication Music Week, were Arista's Rick Bisceglia, Wall Media's Garry Wall, 91X-San Diego's Mike Halloran, Pyramid's Steve Rivers, 99X (WNNX)-Atlanta's Brian Philips, and Jeff McClusky of Jeff McClusky & Associates.

Names that keep being heard for the morning show at Star (KYSR/FM)-Los Angeles-John Leslie have joined the mix. And Hollywood Hamilton.

Will former Kiss (WFSK/KM) -Daytona Beach, Fla. PD Rich Stevens resurface at Jacksonville Hot A/C WIVY? Stevens left the Florida Top 40 with the highest 12-plus book it's had in ten years.

WQOD-Sacramento PD Alex Cosper underwent emergency surgery a few days ago. He's recuperating and all went fine. Our best wishes to him for a speedy recovery.

Was that Elektra's Al Tavaera spotted at a Los Angeles eatery the other night with Gavin's Steve Resnik, commissioner of the Charlie Minor Football Pool? It seems Tavaera leads the pool with fewest losses for the year so far, and tied for first place in picking last week's games. Wassup here guys?

A&M's Seattle rep Eric Baker is staying in town just long enough to root for the Mariners. Then he heads to San Francisco as Northern California RCA rep replacing Pete Mannriquez, who says he didn't take this photo of Wild 107 (KLYD) nighttimer JoJo Wright signing a multi-year deal. Sealed with Wright is his wife Dana with GM Bob Vistocky, OM Bob Hamilton, and PD Michael Martin. Smile for Pete - err, the camera.

Starters at Mix 103 (WMXZ)-Destin, Fla. are among those recovering from the devastation of Hurricane Opal. PD Michael Stuart thanks everyone for their calls and concern. All is okay and the response from both record and radio folks "made us feel real good."

Did our pals visiting London get to hear former KSAN-San Francisco and KDWB-Minneapolis personally Charlie Wilde doing mornings at Kiss 100?


By Dave Sholin

On The Air & In The Grooves

John B. Poor, who ran Mutual Broadcasting through the '50s for RKO General and Occidental Petroleum, died last week in Ridgewood, N.J. He was 80. Phil Manning leaves Cleveland's "The End" 107.9 for a PD post with WNNQ "The Revolution" in Pittsburgh. Penn. SJS Entertainment has signed political humorist Will Durst for its "Fun Factory" morning show. "Will Durst's America" will run once a week.

WOWQ-Dubois, Penn. has a new morning host, Julie Jordan, as Scott Keens exits the station. Keith Makeyenko will handle afternoons. Chris Knight, formerly of WKWS-Charleston, is now handling the 7 p.m. - midnight shift for WWY-C-Lexington. Welcome Greg Allen, new PD at WLLH-Logansport, Ind. Former PD Tim Kiesling has left the building. Shift changes at KLOZ-Eldon, Mo. Jill Tamm segues to middays, as station newcomer Chris Hayes slides "Into the Night". meanwhile fresh from Fayetteville, Ark. "Magic 107.9, Jay Shannon hits afternoons. Veteran DJs Dee Lewis, Sue Delany, and John Leslie have joined KUPR "Progressive 95.7." San Diego's first new station in 30 years, as well as the city's first A3 outlet...16-year radio vet Bob Ferro has been named sales manager at KHJ-Los Angeles. He comes to "K-Fall" from KTWW-L.A. Longtime WBSS-Atlantic City air personality Christina Joyce has been named MD of the station. Talk about taking the high road. While other stations were giving away Ford Broncos in the wake of the Simpson verdict, KISS-Boston's Bill Costa took to the air with a call-in pledge drive which raised over $17,000 to combat domestic violence.

On The Air

Sony Music and producer Brendan O'Brien will team up for two new labels. 57 Records and Shootout Records. O'Brien will oversee A&R, production, and recording for both labels, and will produce artists exclusively for Sony Music and his two labels. Next Plateau Records and Roadrunner Records have announced a joint venture. The new enterprise will be called Next Plateau Entertainment and will be headed by President Eddie O'Laughlin. Zero Hour has inked a deal with MCA affiliate Rising Tide Entertainment, guaranteeing the indie UNI distribution as well as ad in marketing, promotion, and sales. New faces at Zoo Entertainment: Dana Kiel steps in as National Director of Promotion and Marketing Manager for the Northeast and Great Lakes, respectively. Stephanie Hughes takes Manager of Creative Services. Walt Disney Records promotes Diane Nelson to Director of Promotions. John Cannelli, ex of MTV, steps into the President's seat over at Rocket Records. Traci McPherson is the newest member of Capitol's team; she comes aboard as Senior VP of Promotion and Marketing. George Valdiviez has been named National Director of Marketing for WEA. There's a new manager of R&B Publicity at Arista. The title goes to Lajoyce Hunter.

AND FINALLY...

It must have been a full moon when we compiled that indie promoters information. Here are some more corrections.

AAM 121 W. 27th St. Ste. 401, New York, NY 10001; Ph: (212) 924-2929; Fx: (212) 930-6305. Tringe, P.O. Box 448, New York, NY 10014; Ph: (212) 989-4545, Fx: (212) 989-1317
Bonnie Raitt's live album, *Road Tested*, is set for release on November 7, with 22 songs and guest performances by Bryan Adams, Jackson Browne, Kim Wilson, Ruth Brown, and Charles Brown.

**ROLLING STONES**

The Rolling Stones have recorded Bob Dylan's "Like A Rolling Stone" for *Stripped*, their soon-to-be-released live album. Mick Jagger says what started out as a "laugh" turned out to be "almost like playing an anthem to ourselves."

**BRUCE ROBERTS**

Segram chairman and MCA's largest stockholder Edgar Bronfman is also a songwriter, whose work has been recorded recently by both Celine Dion and Bruce Roberts. Roberts' new album includes "When Love Goes," with lyrics by Julian Miles, which is Bronfman's *mom de plume*. Roberts says he and Bronfman have been friends for more than twenty years.

**JONATHAN CAIN/PETER FRAMPTON**


NOBODY KNEW that Marvin Gaye's "Star Spangled Banner" was the first video shown on VH1 back in 1985. This week's question is easier: Name any movie that *Chris Isaak* appeared in. One winner will be drawn from all correct answers received, and will be awarded cool soundtracks from Milan Entertainment, Varese Sarabande, and Epic Soundtrax. Fax answers, along with your address, to my attention at (415) 495-2580, or phone Gavin at (415) 495-1990 ext. 601. Remember, every day is science fiction, and we'll see you on the big island. —David Beran

Gavin would like to thank the following labels for providing prizes awarded in The Media Connection's Trivia Clip Contest.

**VARESE SARABANDE RECORDS**

**EPIC SOUNDRAX**

**GRATEFUL DEAD PUBLICIST, San Francisco**

What Radio stations did you grow up listening to?

I grew up listening to a Top 40 station in Los Angeles in the 1970s, KRLA. Next I moved to Maine where I listened to WNEW/AM. The station that meant the most to me was KSAN in San Francisco, which I began listening to in 1976.

What radio station do you listen to now?

Presently I listen to KCBS, KDFC, and KFOG.

If you owned a radio station you would...

I would create the old KSAN by instituting a news department with emphasis on local events, and incorporating a diverse format complete with jazz and gospel programming.

Someone you'd like to work with in the future

The Kronos Quartet, because I keep finding out they have worked with people I either loved or have worked with myself, including Tom Constanten (former Grateful Dead keyboardist, composer).

Your most memorable career moment so far?

Introducing Jerry Garcia to Vice President Al Gore at the White House.

Future ambitions:

To write a first class biography of the Grateful Dead.
The amount of research we do is where your target demo are? Primarily caters to our specific target, tening. While we make sure our music ones, since they're both out there lis- 12-plus listeners as well as our 3+ plus ty important for us to remember our who and where our market is. It's pret- directly related to our understanding of because our coverage area is so large. It can be very difficult at times because our coverage area is so large. The amount of research we do is directly related to our understanding of who and where our market is. It's pret- high listenership than Arbitron gives credit for. How difficult is it to put your finger on just who and where your target demo are?

We find it easier to play a broader spectrum to a very broad audience. There's more room to experiment with your format because we're the only station that resembles a true Top 40 here. Both country and A/C are staple formats, but we really don't share a lot of the same listeners. However, we have been known to throw a hot, young country tune in every once in a while for spice. Fortunately for us, these are not a lot of choices in the region, so we find it easier to play a broader spectrum to a very broad audience.

What sets WKPK apart from the competition within the market? The adult-leaning Top 40 in our market really gives us a lot of room to try and A/C market allow you a little more breathing room to experi- ment with your format. There's more room to experiment because we're the only station that resembles a true Top 40 here. Both country and A/C are staple formats, but we really don't share a lot of the same listeners. However, we have been known to throw a hot, young country tune in every once in a while for spice. Fortunately for us, these are not a lot of choices in the region, so we find it easier to play a broader spectrum to a very broad audience.

What sets WKPK apart from the competition within the market? The adult-leaning Top 40 in our market really gives us a lot of room to try and A/C market allow you a little more breathing room to experi- ment with your format.

We, on the other hand, play what we feel our listeners want, irrespective of what the "safer" option might be. Top 40 is clearly about playing what's hot now, instead of waiting for everyone else to prove it's hot later. A little research can go a long way. Tracking sales and requests give us the edge and all the proof we need regarding the success of a particular song.

How important are remotes to maintaining the station's presence? Because of the size of our listening area, it's very important for us to remain as visible as possible. We've marketed our station regionally rather than being just a local market station. Every town in the area believes that we're their station, not just an outside signal they happen to pick up. We run as many remotes and promotions in as many areas as we can to make sure our presence is felt. We run season promotions year-round, with skiing in the winter to the "homemade swimsuit" contest in the spring and various other events tied in with local festivals and charities. We're the full-service station for our area, and our listeners as well as our advertisers appreciate our efforts which, so far, have paid off!

You aren't afraid of playing some of the rhythm crossover or alternative-leaning tracks. Do you see these as a strength or weakness to the format? Everyone's situation is a little different, but for the most part it's just about smart programming—knowing what you can get away with playing, and always trying to please every listen- er. It's difficult for us because of our diverse lis- tenership, but we have to lean each way to each lis- tener. It's pretty interesting when you have a 50-year old male requesting TLC's "Waterfalls." We turn a lot of offering some of the rhythm crossovers or alternative-leaning tracks. Do you see these as a strength or weakness to the format? Everyone's situation is a little different, but for the most part it's just about smart programming—knowing what you can get away with playing, and always trying to please every listener. It's difficult for us because of our diverse listenership, but we have to lean each way to each listener. It's pretty interesting when you have a 50-year-old male requesting TLC's "Waterfalls." We turn a lot of different demos onto various music, but it all seems to work out for both the station and the listeners. After all, Top 40 is the format for the masses.

**Fact File**

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<th>WKPK (The Peak) Radio</th>
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<tbody>
<tr>
<td>28 Old Colony Road</td>
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<tr>
<td>Gaylord, MI 49735</td>
</tr>
<tr>
<td>(616) 546-4485</td>
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Owner: John DeGroot
Program director: Rob Weaver
Asst. program director/music director: Kim St. James
Consultant: None
Frequency: 106.7 FM
Watts: 100,000
Target demo: 18-34 adults
Positioning statement: "Northern Michigan's Hottest Hits."
MELISSA ETHERIDGE (70)  
HOOTIE & THE BLOWFISH (43)  
TLC (42)  
CRYNNA PHILLIPS (33)  
TOM COCHRANE (32)  

MOST ADDED

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<td>675</td>
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TLC "Digg It On You" (LaFace/Arista)  
TLC have proven to be the three letters that spell HIT, and with spins more than doubling to over 1100, their latest is no exception.

RECORD TO WATCH

MARIAH CAREY WITH BOYZ II MEN  
“One Sweet Day” (Columbia/RCG)  
Emotion is what it’s all about, and with Boyz II Men by his side, there’s more than enough on this track. Popping up on more playlists everyday.

INSIDE TOP 40

How’s Your Backbone?

By Dave Sholin

When Harry Truman blurted out the famous quote, "If you can't stand the heat get out of the kitchen," he didn't have record promotion in mind, but it’s certainly applicable. When it comes to heat. Electric Entertainment executive VP Craig Lambert has been on both ends of the match, and in Truman-esque style he speaks out on issues in brutally frank terms.

A realist who understands that making music decisions is only one of a programmer’s many responsibilities, Lambert strongly believes the only way for those in promotion to “educate the music decision-makers in radio about what will work on a station is to understand a station’s product, and the audience they’re attempting to reach.” Lambert illustrates the point by asking us to imagine what would happen “if I walked into VH1 with an AC/DC video? They’d look at me like I had two heads!” Though that scenario might seem like an exaggeration, he alleges it still goes on today because “too many reps are not familiar with the needs of various stations.”

A cornerstone to educating PDs and MDs about new music, in Lambert’s playbook, is making them aware that cash register affects your bottom line, and you need to be affecting that, so it’s your product going across the counter and not your competitors. The way to do that is to be the mayor of your market. Know each station inside and out, tie into retail, local press and video, concert promoters, the club scene, and have the restaurants wired. You will be noticed for your efforts, especially when records start breaking out of your region.

If tutoring is critical, so is the need for “empowering field people, so radio doesn’t feel they can just call the home office.” Too many local reps, in Lambert’s opinion, feel like little more than UPS. Well I’ll tell you what, it’s a lot cheaper to hire UPS. But, he cautions, “empowerment only works if one is married to their job—and that’s not a bad thing or a bad way to live. If someone has a problem being married to this as a career, there are certainly lots of other jobs unloading trucks, pumping gas, or pounding cement. If you’re not willing to commit yourself 100 percent, make a career change. If you are committed, though, the future is brighter than ever.”

---

CHARTBOUND

<table>
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</table>

Editor Dave Sholin • Associate Editor Annette M. Lai

Top 40 reports accepted Monday and Tuesday 8:30 am - 4 pm
Station Reporting Phone (415) 495-9990 • Gavins Fax (415) 495-2580

Gavin October 13, 1995

11
### Signals & Detections

Are a lot of folks “Missing” a hit?

**XL106.7 (WXEL/FM) Orlando's MD**  
Larry D. keeps shouting about *Everything But The Girl*, which has proven a consistent winner for his station over many weeks. “Missing” is also most played at **104 KRRB**-Houston with 53 spins. After only one week the **Outhere Bros.** “Boom Boom Boom Boom” is the most requested song at WMGL-Terre Haute, Ind., displacing Coolio’s “Gangsta’s Paradise.” Also, PD Beau Richards moves Benny Mardones’ “Dream Baby” into full-time play with 69 spins. He calls this track “a sleeper to look out for,” with women in their 30s and 40s calling to hear it...The Mighty Dub Kats and their “Magic Carpet Ride” have only been on KIIS-Los Angeles for a few weeks, but APD MD Tracy Austin is pleased about how it sounds in the mix. Tracy also tips everyone to check out The Pretenders’ cover of “Angel In The Morning,” from the Friends soundtrack...Expect the new Ace of Base to be on the air minutes after it shows up on everyone’s desk.

### What's Going On?

An overview of early indications from a select panel of Gavin Only Correspondents

**MARK REDD, APD, KQXY-KEMNER, NE.**  
“Number one sales and requests for Coolio. The Presidents of the United States of America’s ‘Lump’ and The Corrs ‘Runaway’ are both hot!”

**DAVE BAVIDO, PD, WDEX-DeKalb, IL.**  
“The Goo Goo Dolls’ ‘Name’ breaks into top five request territory.”

**DAVE EVAN, GM/PD, WILL/FM-Williacon, OH.**  
“The Goo Goo Dolls’ ‘Name’ breaks into top five request territory.”

### Crossover

<table>
<thead>
<tr>
<th>URBAN/DANCE</th>
<th>TLC - “Doggin’ On You” (LaFace/Arista)</th>
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<tbody>
<tr>
<td></td>
<td>3T - “Anything” (LJJSO Music)</td>
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<tr>
<td></td>
<td>SILK - “Hooed On You” (Keia/Elektra/EGS)</td>
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<tr>
<td></td>
<td>MONICA - “Before You Walk Out Of My Life” (Rowdy/Arista)</td>
</tr>
<tr>
<td></td>
<td>XSCEAPE - “Who Can Run To?” (So So Def/Columbia/CRG)</td>
</tr>
<tr>
<td></td>
<td>MIGHTY DUB KATS - “Magic Carpet Ride” (Epic)</td>
</tr>
<tr>
<td></td>
<td>OUTHERE BROS. - “Boom Boom Boom Boom” (Audo)</td>
</tr>
<tr>
<td></td>
<td>JIMMY BUFFETT - “Mexico” (Warner)</td>
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<tr>
<td></td>
<td>FOO FIGHTERS - “I’ll Be There” (Capitol)</td>
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<tr>
<td></td>
<td>OUTHERE BROS. - “Boom Boom Boom Boom” (Audo)</td>
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<tr>
<td></td>
<td>XSCEAPE - “Who Can Run To?” (So So Def/Columbia/CRG)</td>
</tr>
<tr>
<td></td>
<td>MAX-A-MILLION - “Sexual Healing” (Zoo)</td>
</tr>
</tbody>
</table>

### Alternative

**HODITE & THE BLOWFISH - “Time” (Atlantic)**  
**JOAN OSBORNE - “One O’Clock” (Blue Gorilla/Mercury)**  
**GREEN DAY - “Geek Stink Breath” (Reprise)**  
**SARAH McLACHLAN - “I Will Remember You” (Arista)**  
**SMASHING PUMPKINS - “Bullet With Butterfly Wings” (Virgin)**

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**DEBORAH COX**

**HOMETOWN:** Toronto, Canada  
**BIRTHDATE:** July 13  
**LABEL:** Arista  
**VP, PROMOTION:** Bruce Schoen  
**DEBUT SINGLE:** “Sentimental”  
**DEBUT ALBUM:** (in stores October 10)  
**MAJOR INFLUENCES:** “Gladys Knight, Stevie Wonder, Sarah Vaughan and Whitney Houston.”

**How She Was Discovered:** “The demo tape I put together with my collaborator, Lascelles Stephens, made its way onto Clive Davis’ desk.”

**Likes:** “Sleeping, cotton candy, animals and watching movies.”

**Dislikes:** “Olives.”

**Favorite Pastimes:** “I like to read autobiographies, write songs and hang out with old friends.”

**Songwriters That Inspire Her:** “Stevie Wonder, Des’ree, and Holland Dozier Holland—they wrote a lot of the old Motown hits—Linda Creed, and Thom Bell.”

**Tour Plans:** Cox has done showcases in Los Angeles, Washington, D.C., Chicago, Minneapolis, and New York. European showcases took place last month.

**Future Ambitions:** “To continue making albums and writing songs; possibly do some acting someday.”

**Cox On Her Music:** “My music comes from the heart.”

---

**Up & Coming**

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<td>68</td>
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<td>TLC - “Doggin’ On You” (LaFace/Arista)</td>
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<td>NICKI FRENCH - Did You Ever Really Love Me? (Columbia/CRG)</td>
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<td>XSCAPE - “Who Can Run To?” (So So Def/Columbia/CRG)</td>
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<td>ARTIE THE 1 MAN PARTY - A Move La Colla (Scott Brothers)</td>
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<td>IMMATURE - “Feelin’ The Funk” (Virgin)</td>
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<td>BENNY MARDONES - Dream Baby (Cubs)</td>
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<td>+198</td>
<td>DIANA ROSS - “Take Me Higher” (Motown)</td>
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* Indicates Debut
### GO Chart

**GO Station Panel:** The GO Chart is based on reports by 110 Gavin correspondents who are not part of Radio & Record's or Billboard's panels.

Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

#### GO Most Added

**Melissa Etheridge (22)**

**Hootie & The Blowfish (20)**

**Tom Cochrane (17)**

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<td>MAIRAH CAREY - Fantasy</td>
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<td>MICHAEL BOLTON - Can I Touch You...</td>
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<td>JANET JACKSON - Runaway (A&amp;M)</td>
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<td>SON JOY - Something For The Pain (Mercury)</td>
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<td>DIN BLOSSOMS - 'Til I Hear 'Til You</td>
<td>3868</td>
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<td>ALANIS MORISSETTE - You Oughta Know (Maverick/Reprise)</td>
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<td>HOOTIE &amp; THE BLOWFISH - Only Wanna Be With You (Atlantic)</td>
<td>3432</td>
<td>-92</td>
<td>24</td>
<td>MEAT LOAF - 10,000 Years From Now (Atlantic)</td>
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<td>TAKE THAT - Back For Good (Arabic)</td>
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**TLC**

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**The Corrs**

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**GO Station Panel**

**Gavin October 13, 1995**

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**Steve Gilinsky, PD, WGRG-Binghamton, N.Y.** "Our phones are burning up for Meat Loaf's latest.

**R. Charles Snyder, PD, KTHT-Medford, Ore.** "Chynna Phillips' new song tested really well with women. We're spiking Hootie's 'Go Blind' and The Pretenders' 'Angel Of The Morning' off of Friends in AM drive."

**Jon Norton, MD, KYYT-Bismarck, N.D.** "Nighttime play for AC/DC is generating huge album sales. We're getting good reaction to Edwyn Collins' tune. We upped the Red Hot Chili Peppers 'My Friends' to daytime play."

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**Ed Kano, PD, KONG-Lincoln, Nebr.** "A PM's 'Years From Here' is definitely a hit for us. Heavysh's '90 Degrees in the Shade' continues to generate great adult reaction. Silk should have another major winner with 'Hooked on You.'"

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**Todd Wise, MD, KBKB-Fort Madison, Iowa.** "Incredible is the best way to describe the new albums by Luba and Kyuss. We spied Tom Cochrane's 'I Wish You Well' last week, and made it a full-time add."

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**Steve Heller, PD, ZFUN (KZFN)-Moscow, Idaho.** "Melissa Etheridge's 'Your Little Secret' and Hootie's 'Time' are automatics for us. Joan Osborne's 'One Of Us' should generate some phone action. We like Simply Red's 'Fairground.' Green Day's 'Geek Stink Breath' has done very well on C.D. stations."

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**Dave Sextet - 'Sunday Clothes.' It's a great song. We're getting lots of calls about when Tom Cochrane's album will hit the stores and when he'll tour. Charlie Sexton - 'Hand In My Pocket' will make her a household name. Hootie's 'Time' is already getting the most calls. Cosmo Leone, PD, KGRS-Burlington, Iowa. 'I really like Jude Cole's "Believe In You." Anyone who is a parent can relate." Mike Singlet, PD, WLTY-Elmina, N.Y. 'The Corrs 'Runaway' is up to 40 spins and is pulling top five phones. The Presidents of the U.S.A.'s 'Lump' is hot at night. We're playing both Hootie's 'Time' and 'Go Blind' from Friends, which is getting quite a few calls. Jeff Andrews, MD, WLDY-Dubuque, Iowa. 'Deep Blue Something's 'Breakfast At Tiffany's' just keeps building. Top ten sales and requests. Adults are going nuts over Edwyn Collins' 'A Girl Like You.' The Goo Goo Dolls' 'Name,' and The Presidents of the U.S.A.'s 'Lump' are in limited play, but are catching on quickly. Chris Arata, PD, WNNJ/FM-Newton, N.J. 'We're getting heavy phones on Meat Loaf's 'I'd Lie For You...' We also just put Meat Loaf's 'I'd Lie For You (And That's The Truth)' on quickly.'"
ARRGHH! Fresh Meat Part One

Forget the left and right coasts this week and next. We're taking a journey into the American heartland to meet a couple of radio stations that are, in the fine tradition of religious missionaries, bringing alternative to those remaining markets enlightened by the knowledge that a giant comet has killed off all the big hair bands. One station, WKQM-Fort Wayne, Indiana, is a recent flipper to the format, with a new PD who's also new to PD-ing.

I want to explain that this is just a quick snapshot. I don't have a lot of room—or the time—to prattle on about the meaning of life and the secrets of the universe. I just wanted, in my own amusing way, to rattle this guy's cage, to see what he knows and when he knew it. If you want more depth, call your travel agent and get your butt into his market for some chew and chat. So let the hazing begin.

Sean Smith, PD
WKQM/Fort Wayne, Indiana

Sean has never been a PD before, but now he's getting letters from jocks who want jobs. Many of these communiques are the kind made out of cut-up letters from magazines—you know, the kind McGuinn and Alex never seen anything like it; to the format, with a new PD who's also new to PD-ing.

I was at "The Point" for two months. Jim hired me. I think Jim is probably one of the brightest guys out there right now. Hey no brow-nosing in this column.

Max: So this is your first PD gig?

Sean: Correct.

Max: How long have you lived there now?

Sean: About two weeks.

Max: Exactly where are you living?

Sean: I got an apartment on the north side of town. I've been doing weekends on "The Point," so this is my first week of...

Max: What, you mean "The Point," with McGuinn and Alex...

Sean: Yeah.

Max: How far is St. Louis from there?

Sean: About a seven-hour drive. I was very happy in St. Louis, it's a great town, but of course I'm gonna take this opportunity...

Max: I thought you had just come from WPXG?

Sean: No. I was at "The Point" for two months. Jim hired me. I think Jim is probably one of the brightest guys out there right now. Hey no brow-nosing in this column.

Max: Oh. Just kidding. OK, so we're plugged Jim today.

Sean: Well, he's kind of pissed off. He knew that I came for the interview and I called and left a voice mail saying, "Hey, my interview's at so-and-so time. I'll give you a call later." And then it came out in the trades that I got hired, and he's like "Look it says WPXG to WKQM. Where the hell is "The Point"? He was kinda being sarcastic.

Max: I'm sure he still likes you. Now, let's give you a short pop quiz on being PD in Fort Wayne.

Max: What is your competition like?

Sean: We have two AOL's. Our main competition is going to be "The Bear," their call letters are "WBRR. I always want to call them "The Bear" for some reason. They've just switched to an active rock format. Before they were like "Hi, we play Poison next to Skid Row next to Jimmy Hendrix next to Live..."

Max: Is there an "active rock" station?

Sean: Yeah. They're WXKE "the Real Roxers." Big hair bands have not left this market.

Max: So what's your theory on
Spence For Hire

OK, so the guy can write. But can he write reviews? Read on and find out for yourself...

MEAT PUPPETS

NO JOKE!

(LONDON)

Strange things happen to a man when he spends too much time lost amidst the sultriness of New Orleans.

Music with a strong backbone. For Squirrels create shiny, happy pop sensibilities in the wintertime. In short, songs range from the rave-up verses with catchy, uplifting chorus-es, to the lumber chug of “Brilliant Boy.” Return of The Rentals is cool post-modern new wave with a metal undercurrent.

FOR SQUIRRELS

EXAMPLE

(550 MUSIC/CRC)

Gainesville, Florida’s For Squirrels were marked by great misfortune this past September. The group was involved in a devastating auto accident; as they made their way home after a successful gig at CMJ, singer Jack Vigliatura and bassist Bill White were killed, along with tour manager Tim Benders. Despite this tragic event, 550 has released the group’s debut long player, making it a sonic eulogy celebrating the Squirrels’ brief yet vibrant musical career. The music encoded on Example is richly slathered in Southern charm and light hearted pop sensibilities.

The Rentals are a moog inclined super group consisting of various members of Wenzel and Thin Dog, plus an assortment of local LA based musicians. They specialize in a syrupy blend of thick-n-sweet, sticky pop. The Rentals’ sonic domain rules by squiggly synthed-out moog tones that hum, bubble, and coagulate with thick bass and disorient guitar. The opening track, “I Love Finding For” plays like a weird pop dirty boned like Bob and Doug McKenzie’s Great White North “Ahh-woo-oo-oo-oo-oo-oo-oo-oo-oo” cat call. And while “Friends of P” may be the choice cut of the moment, the rest of the album packs just as much sugar coated punch, from the lush, child-like beauty of “My Summer Girl” to the jumbled chug of “Brilliant Boy.” Return of The Rentals is cool post-modern new wave with a metal undercurrent.

THE RENTALS

RETURN OF THE RENTALS

(MAVERICK)

The Rentals are a moog inclined super group consisting of various members of Wenzel and Thin Dog, plus an assortment of local LA based musicians. They specialize in a syrupy blend of thick-n-sweet, sticky pop. Their’s is a sonic domain ruled by squiggly synthed-out moog tones that hum, bubble, and coagulate with thick bass and disorient guitar. The opening track, “I Love Finding For” plays like a weird pop dirty boned like Bob and Doug McKenzie’s Great White North “Ahh-woo-oo-oo-oo-oo-oo-oo-oo-oo” cat call. And while “Friends of P” may be the choice cut of the moment, the rest of the album packs just as much sugar coated punch, from the lush, child-like beauty of “My Summer Girl” to the jumbled chug of “Brilliant Boy.” Return of The Rentals is cool post-modern new wave with a metal undercurrent.

GAVIN ALTERNATIVE

BE ON THE LOOKOUT

WEEK OF OCTOBER 9

Better Than Ezra: “Rosalita” (Elektra)
Bjork: “Oh So Quiet” (Elektra)
Brian Wilson/Van Dyke Parks: “Orange Crate Art” (Warner Brothers)
Fat Joe: “Jealous One’s Enemy” (Relativity)
Frost: “Smile Now Die Later” (Relativity/Ruthless)
Greenbriar Woods: “Shorty” (Elektra)
K D Lang: “All You Can Eat” (Warner Brothers)
Leftfield: “No Joke” (London)
Meat Puppets: “Jesus Went” (Warner Brothers)
REM: “Tongue” (Warner Brothers)
Rusty: “Raoul And The Kings Of Spain” (Atlantic)
Tears For Fears: “Curb Serving” (Payday/London)
W.C. And The MAAD Circle: “Supernova” (Elektra)

WEEK OF OCTOBER 13

Babes In Toyland: “We Are Family” (Reprise)
The Baddees: “River Songs” (A&M)
Barry Black: “Smooth Control” (Elektra)
Dum Builders: “Happy Nowhere” (Columbia)
Dog’s Eye View: “Techniques Of Speed Hypnosis” (Relativity)
Edsel: “More Of Other Worlds” (Reprise)
Exiquel: “Insomniac” (Elektra)
Green Day: “Kyuss” (Elektra)
Guys: “Tragic Kingdom” (Interscope)
No Doubt: “Stone House” (Beggars Banquet)
Polyphemus: “Sense Of Purpose” (Warner Brothers)
Practenders: “Scream, Draconia, Scream!” (Intercope)
Rocket From The Crypt: “Silver Gleaming Death Machine” (Atlantic)
Small: “Example” (AmRep/Atlantic)
Supernova: “Super Nova” (Beggars Banquet)
Sundial: “Leftism” (Warner Brothers)
Waterdog: “Oh So Quiet” (Elektra)

Gavin October 13, 1995
Inside College

Rock Dis(re)membered

Pundits agree: "Punk" and "alternative" have, as terms, been stripped of their power as they have been assimilated into mainstream parlor talk. In other words, these co-opted terms have ceased to be the passwords that allow access to the musical underground. However, the underground continues to exist, and at least one spirit behind punk and alternative music remains intact, vital, and motivational. That is the desire of a musician (or music fan) to set him/herself apart from the crowd, the clique, or (at the most extreme) every other individual; in fact, I'd argue the struggle for individuation may be the in lc essence of "punk" and "alternative."

As we approach the turn of the century, we also approach rock & roll's 45th birthday. Needless to say, the genre is worked (as in approaching exhaustion) and new forms of rock expression within a traditional song framework are as scarce as red diamonds (which, in case you didn't know, are very rare indeed). And to make matters worse, several years back, the quest for the prize (rock uniqueness) was further complicated when Pavement burst onto the scene.

Continued on page 17
the Dismemberment Plan are evolutionary, which is (science tells us), every bit as essential to the survival of the species.

And here's the news: Autotonic has a new staff member, Henry Jacob Wheeler, who was born on Saturday, October 7 at 1:06 p.m. Initially, Henry Jacob will be responsible for office duties including running phone interference for Vicki and Dan. Later, when he's passed some important tests ("Okay sweetie, tell Mommy which man is Boyd Rice. Nooo, that's Wolfman Jack...), he'll move on to bigger responsibilities. Congratulations to Vicki and Dan.

And finally, Epic has—at last—named a college radio promotions person. Cheryl Valentine is your (exceedingly personable) contact, and to entice you to call and make her acquaintance, she's formulated this tempting offer: the first 20 college MDs who dial (212) 833-5987 and mention this blurb will receive a limited-edition screen saver containing music and graphics designed by one of Epic's most popular artists. Do the math, make the call.

That's it for this time. See you next week with all the gossip that's good to go and then some.

College Picks

SPARKLEHORES VIVADIXIESubmarinetransmission plot (Capitol)

Sparklehorse or Stereolab is the musical by-product of Mark Linkus, a Bremo Bluff, Virginia resident who comes from a long line of Southwest Virginia coal miners. His is a world filled with washboard gravel, withering Southern tar and melancholy acoustic musings. The album commences with the slow, contemplative strain of "Homescoming Queen" then, a mere three songs later, unleashes the semi-rager "Rainmaker" (which has nothing to do with the Traffic classic of the same name). Slow, ambient guitar strumming washes over a number of tracks, including "Spirit Ditch," which boosts lyrical abstractions like "If I had a home you'd know it'd be in a slide trombone..."

The continued use of taped voices and static noise layered underneath lush strains of guitar creates an atmospheric, moody vibe. And the juxtaposition between quiet, contemplative ballads like "Saturday" and the roaring distortion rock of jams like "Tears On Fresh Fruit" makes this album all the more enjoyable. Be sure to spin cycle "Cow," a bona fide slice of mutated country charm, complete with banjo, mouth harp and Southern fried guitar riffs, as well as "Hammersing the Gramps," which is burnaby rockadelita at its zenith. In the end, Sparklehorse delivers supreme southwestern rock & roll culled from the backroads of the coal-dusted Virginia soundscape.

The VOKOKESH SMILE! AND POINT AT THE MOUNTAIN (Drag City)

By bonding mystical, opium den Eastern vibrations with full-on Hawkwind/Floyd Space men 3 psy/echo/feedback trickery, the Vokokesh have made a pact with Cosmo and been turned onto musical alchemy. SMILE!... is constructed of substantial instrumental tracks and the fusing of melody and noise into one audio force. Sci-fi experimental ethics blend into garage weirdo fiddlings, resulting in a cinematic epicness. On several offerings here, tapping, rattling conga sounds give Richard Franckey's space guitar a chaotic welcome, as dismantled freakish effects gurgle, roar, and whine in the back, fore and middle grounds. Eye-of-the-hurricane chord sequences will swirl on for five or 10 minutes, finally dissolving into blissful organ and bag pipe sonorities that wait through our minds like fog misting across the most eerie loci in the Highlands. It gets menacing here and there as well, listen for the industrial bass crash-hong effect, a hint of vampire cello and some fine dischordancies. Congratulations are certainly in order.

BLUR The Great Escape (Virgin)

The Great Escape marks the completion of Blur's trilogy of concept albums about the ills of modernity that began with 1991's Modern Life Is Rubbish. Blur's newest expands upon the promise delivered by last year's Parklife by presenting 15 diverse tracks of dreamy pop written by singer Damon Albarn and produced by former Smiths and Morrissey producer Stephen Street. The songs on The Great Escape aren't particularly guitar-oriented; rather, they hinge on arrangements that include strings, horn and keyboards—touches that help create a lush and complex musical soundscape. The standout tracks on this excellent offering include the horn-driven lead single about an anxiety-ridden, Pinzac-popping man, "Country House," the orchestral "Universal," the synth pop of "Sterotypes," the guitar noise-pop of "Mr. Robinson's Quango," "He Thought Of Cars," and the Pixies-ish "Globe Alone."
**Gavin Rap**

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

The Rise of the Mix Tape

**THE MIX TAPE** is perhaps the fastest-growing vehicle in our genre at this moment. To find out why, I got some history from tape maker-turned MC, Nouka. Bass Type: before he went to Suppher's video shoot for "9000000," it was DJ'ing and buying records as they came out, he recalls. "Since 1985 until 1988 I made a few tapes, and had a clientele base of neighborhood kids and hip-hop heads, from 14 to about 20. I did a 90-minute for the same price as a 60-minute from the store. Back then, singles on wax were five dollars, so why not get a whole tape of singles for $10.00? Kids got to keep what they wanted to hear, instead of hearing a one-time mixtape. Nouka continues, saying, "As a teenager: I was paid enough to keep from hitting my parents up for money. I had enough cash to buy Fillas for school with change to spare."

When asked about labels releasing mix tapes, he noted that everything changes. "A commercial mix tape becomes more than a mix tape," explains Nouka. "It has to be treated like a regular record, a compilation. Every artist should get some money for being re-released on it." When Nouka was selling tapes, he was buying the records that made them. Today, more and more of those records are promotional copies serviced to DJs, who have the title of "tape master" or "tastemaker." Many radio and club DJs sell mix tapes, and it can be fairly lucrative — especially in a market full of hungry hip-hoppers with limited access to hip-hop.

**RECORDS TO WATCH**

**GROUP HOME**

Livin' Proof (Payday/FFRR)

Gang Starr Foundation protégés are back with another underground smash. 14 adds this week are livin' proof...

**LIKE THAT**

Liked: Energy 108s Mastermind also makes them, and club DJs like DJ Oni One and Supreme of the Bay Area's Original Dj Family also get down, featuring personalized drops and freestyles from artists. Some tapes even have stylized covers and mix tape personalities who guest host.

As half of recording duo The Nonce (left), Nouka doesn't sweat payment for being selected to appear on a mix tape. "I would never be mad that my music is on a mix tape, even though I get no money from it," he says adding, "it's a form of respect and it's part of hip-hop." But since more records are being provided free and the tape master sells the tape, s/he is the sole producer. This may seem unfair to the artist or to the label, but remember that most hip-hop DJs are not paid by their stations to program their rap shows, and DJs have bills to pay. The record rep gets a steady paycheck, and the artist usually gets an advance (at the least).

Now, Loud Records is putting out the first mix tape to ever be released commercially by a label. Funkmaster Flex has put together a collection of freestyles by hip-hop heavyweights atop classic tracks like "Peter Piper" and "Rock The Bells." As this takes what used to be just a pocket-change paper chase on the streets to an industry level, some questions arise. Certainly the tracks are licensed, but do artists get publishing rights on freestyles? How is royalty money divided when the primary artist is the DJ and not the MC? Who is credited and paid as producer of the mix tape, the original producer of the classic, or both? Some food for thought as the mix tape is absorbed into the industry's main stream.

With radio under attack both from within stations and from without, will mix tapes assume a larger role in serving consumers than radio? The chances are good. As hip-hop grows, the mix tape is a vehicle in our genre at this moment. To find out why, I got some history from tape maker-turned MC, Nouka.

**TOP TIP**

**BUSWICK BILL**

Only God Knows (No Trybe/Rap-A-Lot)

Buswick must know a lil' somethin' extra — he pulled in an impressive 19 adds in his first week!
AND FINALLY...
IN THE YEAR OF THE Wu
GENIUS/GZA “Liquid Swords”

THE FIRST SINGLE AND VIDEO FROM THE GEFFEN DEBUT ALBUM Liquid Swords

“His name is self-explanatory. His shit is genius. His shit is just right.”
— Chef Raekwon a.k.a. Lou Diamonds

“Genius set it off. He’s the one that got all of us to the levels we at now.”
— The RZA a.k.a. Bobby Steel

The GZA a.k.a. Maximillion The Wu-Gambinos saga continues...
Gavin Rap Retail

Singles

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Albums

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SPOILED BRAT RECORDINGS

609.663.9508
Slow Pain

Saturday Night Ballin'
R. KELLY
"You Remind Me Of Something" (Jive)

SILK
"Hooked on You" (Elektra)

"How Time Flies" (Atlantic)

R. KELLY
"You Remind Me Of Something" (Jive)

SILK
"Hooked on You" (Elektra)

INTRO
"How Time Flies" (Atlantic)

R. KELLY is this week's top tip and also most added. "You Remind Me Of Something" debuts with a remarkable 401 spins the first week out. Stations that added R. Kelly this week include KHRN, KSJL, and KYEA.

RECORD TO WATCH
XSCAPE
"Who Can I Run To?" (So So Def/Columbia/CRG)

At number 8 this week with 1855 spins, Xscape has continued to rise on the UL chart. Stations reporting heavy spins include KJLH (42), V103 (42), and WGC1 (41).

Making Noise
The Regional View
With En Vogue, Terry has sold 7 million albums and sung on a string of brilliant R&B and pop hits that includes "Hold On," "My Lovin' (You're Never Gonna Get It)," "Giving Him Something He Can Feel," and "Free Your Mind." Backed by the En Vogue production team of Denzil Foster and Thomas McElroy, Terry steps into the solo spotlight with her warm and sultry solo debut, Southern Gal.

Album in stores November '94.

Produced by Denzil Foster and Thomas McElroy for 2 Tuff E Nuff Productions, Inc.
Management: David Lombard & Angela Quinones for David Lombard Management & Productions.
On-line by Quincy McCoy

We Play the Game to Win

Tony Brown's programming career started at WBLS-Mobile from 1987-90. He went to WMJQ Houston, as APD for six months, then moved on to WVEE-Atlanta as APD under Mike Roberts. He’s been there ever since. He became program director of V-103 in 1992.

QMC: What are the demographic realities of your market? The population is about 2.8 million in the metro, and 25 percent of that is black. Atlanta is a business town, a lot of Fortune 500 companies have relocated here. Atlanta is rich in black culture and heritage, home to Martin Luther King’s family and King Center. Plus we have the great black colleges of Spellman and Morehouse. If you’re a black entrepreneur, you can make some serious inroads in this market.

It’s been said that a radio station’s sound is often an extension of the PD’s personality. So what parts of your personality has been applied to V-103-FM?

I’m always trying to come up with innovative and creative approaches to market the radio station. If that says anything about my personality, it’s pretty unpredictable at times, and I’m always willing to try something new. Fortunately, I have a staff that has the same type of personality as mine. They’re real go-getters, very talented people always looking to improve, and far from being complacent. We’ve always moving forward.

How do you tailor the individual personalities of your air talents? Do you encourage individuality or prefer a set, consistent style?

I prefer more individuality. I encourage creativity, and trying not to sound like anyone else. If you could name five artists that best represent your radio station, who would they be?

Luther Vandross, Anita Baker, Marvin Gaye, Mary J Blige, and Brandi

There’s a saying in radio, “So goes the morning, so goes the rest of the day.” Does that apply to your station, your market, your format?

I believe you have to have a strong morning show. We’re fortunate to have Mike Roberts, who has been on V-103 for about ten years and in the market about 12 years. So it’s great to have a well-established morning personality like Mike and his co-host Carol Blackman, who’s also been with the station for quite a number of years. Carol and Mike set the tone for the rest of the day. Their show is community based and deals with a lot of issues. It’s not a “zoo” type of show, it’s more informational and entertainment combined. They do polls and give entertainment news. Mike is extremely popular in this town.

What does your station do in the community?

We have an ongoing “Stop The Violence” campaign. In November which is, Stop the Violence Month, we’re involved with the King Center and the NAACP. During Christmas we do “Christmas Wish,” providing clothes and toys for underprivileged children. We have an on going voter registration drive. And our announcers are always involved with their own personal projects in the community.

What’s your target demo?

We target females 18-34. The bulk of our women 25-34. To win 25-34, you have to win 25-34.

Is there a lot of pressure on you because of your new competitor Hot 97.5?

There’s not a lot of pressure. They’re here and we’ve been able to maintain for the first couple of trends. What we have going for us is that we have been here. We’re entrenched in the community and have been doing a lot of things right. Overall I think it’s a good thing because it’s made V-103 better. We’ve gotten more creative and we’re executing our ideas faster. I consider this the game of radio, and we play this game the way we always have—to win.

With the luxury of a large black population, is diary placement still important for you?

Yeah, it is. I’m really satisfied with Arbitron’s work here, especially in the high black density areas. Arbitron has been fairly accurate, in my opinion. What’s your opinion on the state of urban radio?

Well, I do think with deregulation that the big conglomerates are going to take over if there aren’t conglomerates are going to take over if there aren’t more controls. As far as black ownership is concerned, that will be the biggest challenge. It’s going to be extremely hard to gather financing to buy. But on the other hand I believe that the black consumer is so powerful that the advertising community can’t overlook it. Therefore, I believe the format will survive.

Urban Snapshot

Marvin Gaye (1939–1984)

Harrell’s arrival, the Motown story is about to write a new chapter, and the record company will be going through change and turmoil—just like Marvin did in his life.

I never met Gaye, but I love and respect his artistry. When I worked at Fantasy Records in the early ‘80s, I was lucky to be around when Marvin called his friend Harvey Fuqua and informed him that he was leaving Amsterdam and returning home. “He’s recorded some new stuff,” said Harvey with a smile. “He’s ready to get it on again.” Harvey was the assistant producer on the subsequent album, Midnight Love.

Marvin Gaye was a strong role model for black men, not just because of his cool, confident, intelligent style, but because his songs fed us what we needed. He helped us overcome inner city blues, explaining the glories of sex, love and relationships, and the dangers of drugs. He lifted us spiritually.

Marvin was a prophet sent to earth to enlighten us about the grand possibilities within us. Marvin once said, “I try to do good music; music that has feeling, love and relationships—all the things people are looking for. It pleases me that my music reaches different kinds of connoisseurs, that people feel differently about it because of their intelligence, their involvement, or their spirituality.”

—Quincy McCoy

Miss Janet has put together a greatest hits album that is irresistible to the ears. Included are two bonus fresh tracks from Janet and her production team of Jimmy Jam and Terry Lewis. It’s been a great decade for Janet. Both musically and personally, she has matured into a unique artistic force.
Adina Howard

IT'S ALL ABOUT YOU

R&B's seductive new star tells you what it's all about on the follow-up single and video to the multiformat smash "Freak Like Me."

From the gold debut album Do You Wanna Ride?

On tour with Jodeci, Mary J. Blige and Bad Boy Family

10/12 MINNEAPOLIS, MN; 10/13 CHICAGO, IL;
10/14 DETROIT MI; 10/15 CLEVELAND, OH;
10/19 CHARLESTON, W.V; 10/20 DAYTON, OH;
10/21 BUFFALO, NY; 10/22 WORCESTER, MA;
10/26 ALBANY, NY; 11/27 PHILADELPHIA, PA;
10/29 HARTFORD, CT; 10/30 HAMILTON, VA;
11/3 SAN JOSE, CA; 11/4 SACRAMENTO, CA;
11/5 LAS VEGAS, NV; 11/8 SEATTLE, WA;
11/10 LAS CRUCES, NM; 11/11 PHOENIX, AZ;
11/12 ANAHEIM, CA; 11/16 ATLANTA, GA;
11/17 CHAPEL HILL, NC; 11/19 MIAMI, FL;
11/24 NASSAU, NY

Produced by Jorge "G-Man" Corante for Corante Productions
and Livio Harris for Too Slow U Blow Productions

Executive Producers: Max Gousse & Roger Romain for Mecca Don Records
and Livio Harris for Too Slow U Blow Productions

Management: Biggie Management, New York/Los Angeles

On Eastwest Records America compact discs and cassettes.
http://www.elektra.com
### MOST ADDED

- **ELTON JOHN (48)**
- **THE CORRS (31)**
- **SARAH MCLACHLAN (29)**
- **TOAD THE WET SPROCKET (22)**
- **MEATLOAF (22)**
- **SLIM MAN (22)**

### TOAD THE WET SPROCKET

- "Lonely One" (Intersound)

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<td>I Never Knew You (Hollywood)</td>
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### RECORDED TO WATCH

**Guess Who**

- "Lonely One" (Intersound)

The guessing game continues for this re-formed group. But, despite no Burton Cummings, it still sounds like a hit.

### INSIDE A/C

**KOEL Nabs NAB's A/C Prize**

By Ron Fell

We salute KOEL/AM-Oelwein, in northeastern Iowa on their recent NAB award as Adult Contemporary/Easy Listening Station of the Year, beating out KOSI-Denver and WALK-Long Island.

In finalists in the awards competition were selected by a panel of experts, but winners were chosen by the entire NAB membership. Program director Dave Horton credits the station's "sustained professionalism, visibility, credibility and the fine-tuned execution of our product which is information and entertainment." General manager Tom Parsley says the station mixes well with the 150 communities it serves, and will cover everything from Beef Queen crowning to Fourth of July parades. "We wouldn't have won it without our listeners," says Parsley. Pictured are O-Tom Parsley and Dave Horton.

**A/C Changes in Los Angeles**

The Fall book is barely underway and some significant changes are taking place in Los Angeles, America's largest radio market.

KBIG VP/GM Kari Johnson Winston is moving back to Seattle to head up Bonneville's KNXW and KIRO-FM. Music director Duncan Payton has left KOST-L.A. and A/PD Johnny Chiang is holding down music director duties for the time being. Also in L.A., Melissa and Jim Sharpe, the husband and wife morning show team at KYSR, have left the station after a two-year run.

BY RON FELL

Continued on page 28
go where it's cooler
THE BEST OF THE BEAUTIFUL SOUTH
CARRY ON UP THE CHARTS

A smooth-sailing trip into the world of The Beautiful South. This compilation - the third fastest-selling album in U.K. history - features 15 songs, some never before available in the U.S.

The first single "Prettiest Eyes" is on your desk now.

THE BEAUTIFUL SOUTH IS ON TOUR NOW:

10/20    Atlanta, GA    Variety Playhouse
10/21    Washington, DC  Nightclub 930
10/22    New York, NY    Supper Club
10/24    Toronto, ONT    The Music Hall
10/25    Chicago, IL     Park West
10/27    Seattle, WA     Backstage
10/28    Los Angeles, CA  The Hollywood Grand
10/29-30 San Francisco, CA  Great American Music Hall

Management: Jamie Kitman for The Hornblow Group USA
"Prettiest Eyes" Produced by Jon Kelly

©1995 PolyGram Records, Inc.
Jackson's "You Are Not Alone" is a 28
GAVIN OCTOBER 13, 1995
+1,078. Once again it's #1 Most
per week, and its +378 Spincrease
stations.

Another time when a #1 had such a
than 1,000 spins. I can't think of

Take That's lead at #1 is by more

UP & COMING

Reports And Spins Trends

<table>
<thead>
<tr>
<th>Artist</th>
<th>Week</th>
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<td>SLIM MAN</td>
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<td>BENNY MARDONES</td>
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<tr>
<td>JESSICA</td>
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A/C Picks JANN ARDEN "Inseparable" (A&M)

Two really cool versions of this
playing song from Arden's
album. The original
version is the most
acoustic, while the newly
mixed version is slightly
more extreme and
electric. Void of the
flirtatious
version of Arden's previous
release, "Could I Be Your Girl," this
song gives the snowman a hotfoot he'll
never forget.

+307 Spincrease is the best of all
current Chartbound entries.

Last issue's Record To Watch.

Slim Man's "Pass It On," expresses
sentiment to the current
Jude Cole. It scores 22 adds this
week, thanks to KSCQ, WEIM,
WRGO, KLOZ, KYMN, KCCR, KLMJ,
WWAV, WEVA, KHHJ, WTOP, WRC,
KTMO, WPXZ, KTOQ, KTLS,
KVYQ, WOTU, WDXU, KGY,
WEAL, and WMVA.

Our new Record To Watch, Guess Who's "Lonely One," is
already rotating for 45 Gavin A/Cs
of which 11 are new this week.

The roster of "Lonely Ones" now
includes WJXZ, KLIQ, WHLG,
WHLG, KLMJ, WDLR, KEZT, KEU,
WLET, KCHA, KLIH, KIZZ, WFRQ,
WEIM, and KOKO.

Probably the best single that's not
going to be a single is Celine Dion's
"(You Make Feel Like) A Natural
Woman," off the Tapestry revised
"A Tribute to Carole King album on
Lava/Atlantic. Ms. Dion captures the
Aretha Franklin magic with a
sensibilizing performance that goes
unchallenged on the remainder of the
album. Don't let the fact that
this one's not a single keep you away.
Fourteen A/Cs found it on
their own last week, including
KEZT, WMJQ, K103, KQXT, WKWK,
WAOC, and KOKO.

Probably the best single that's not
"I Like To Watch," off the
"At The Movies" album on
Warner Bros.

This week's Top Tip is Jude
Cranley's "Believe In You." It already
rotating for 45 Gavin A/Cs
and WKTJ.

Top Toad spins are in from
WMXV, and WIVY.

Added with 49 new stations like
KPLZ, WMEE, WKDD, WSUL,
KRZU, WMBX, KQAW, KDMX,
WMXV, and WTVY.

Second to Elton John in Spincrease is
Toad the Wet Sprocket's "Good Intentions," and
"(You Make Feel Like) A Natural
Woman." There are 22 more adding
stations, including WAIR, WEZP,
WKDD, WMC, WHAI, KJU, and
WKST. Top Toad spins are in from
KJU, WNRO, Q93, KQJC, KZLT
and WIBZ, all reporting at least five
days.

Top debut is, as predicted last
week, Meatloaf's "I'd Lie for You
(And That's the Truth)." It comes in
at #12 with 22 Adds from the likes
of WRQX, WASL, KLTA, WTSX,
WPXZ, KLIQ, KQIQ, KLMJ, and
WKRT.

This week's Top Tip is Jude
Cole's "Believe In You." It already
has 57 "Believers" including
WWNN, WMNY, WJZC, WMC,
KDMX, KOSO, WJF, KSF, KUDI,
WLTE, KISN, WJZW, and KPLZ.

Gavin A/C #1 Hits From:

10/16/92 MICHAEL W, SMITH - "I Will Be There For You"
10/18/91 GLORIA ESTEFAN - "I Live For Loving You"
10/19/90 ROD STEWART - "I Don't Want To Talk About It"
10/17/86 TOTO - "I'll Be Over You"
10/19/84 STEVIE WONDER - "I Just Called To Say I Love You"
10/17/84 BARRY MANILOW - "I'll Be There For You"
10/16/84 THE BEATLES - "I Want To Hold Your Hand"
10/15/84 ELTON JOHN - "I'm Gonna Be A Writer"
10/14/84 MIKE + THE MECHANICS - "All I Need Is Everything"
10/13/84 JOE COCKER - "You Are So Beautiful"
His "Life is a Highway" carried you away.
This stretch of ragged ass road brings you home.

"I Wish You Well"
Tom Cochrane

The first single from Ragged Ass Road

Every now and then a road comes along you have to take.

http://www.tocochrane.com/tc
Produced by John Webster and Tom Cochrane - Management: Dana Millman/Ron Stone for Gold Mountain

© 1995 EMI Records Ltd
This English hand, whose moniker refers to southern England, is celebrating its last seven years together with a greatest hits album, The Best of the Beautiful South—Carry On Up the Charts. "Prettiest Eyes" is a charming track that celebrates crows' feet and wrinkles as the natural frames for the prettiest eyes. Clever and touching.

**TYLER COLLINS**

"Never Alone (Eyreke's Lullaby)"
(Walt Disney Records)

Tyler Collins solos on this song, which celebrates the 70th birthday of A. A. Milne's otherwise ageless Winnie the Pooh. It's a sweet lullaby that turns out to be a tremendous showcase of Collins' pliable vocal technique.

### BEAUTIFUL SOUTH

"Prettiest Eyes" (Mercury)

This English hand, whose moniker refers to southern England, is celebrating its last seven years together with a greatest hits album, The Best of the Beautiful South—Carry On Up the Charts. "Prettiest Eyes" is a charming track that celebrates crows' feet and wrinkles as the natural frames for the prettiest eyes. Clever and touching.

**TOM COCHRANE**

"I Wish You Well" (Capitol)

Here's another one for the Hot A/Cs to swallow over. TC's got a knack for crafting exciting, lyrically potent singles that resonate with lasting, lingering attitude. Good stuff!

**UB40**

"Kingston Town" (Virgin)

This could be one of the few pop/reggae singles, that's not a cover, to succeed in A/C radio. Ali Campbell's vocals and the gently gliding rhythm track take any edge away and the remainder is simply a soulful Jamaican ballad.

**NABBED AT NAB**

Some A/C VIPs gathered for a photo op as part of a large dinner in New Orleans during the recent Radio '95 convention. Top left to right: Don Rivers, KHLA; Laura Hinson, Island Records; Danny Clayton, WKTI; Ryan Carrington, Q98; Elaine Locatelli, Columbia Records-CRG. Seated left to right are Rhonda Herlich, RJJ Promotion, Jerry Lombio, Columbia-CRG; Jim Hanzo and his wife Michelle from WLT5.

**HOOYTHEE THE BLOWFISH**

"Time" (Atlantic)

With Hootie, it's still hard to tell when it's "time" to jump on their singles, but this one's already in our Up & Coming with 13 players including WMXY, WRQX, WCSD, WHSL, KIKO, Q93, KDEC, KZIT, WRGB, WMQX, KXXW, WLET, and WCBE. They're running out of singles from Cracked Rear View, so the immediate future will consist of waiting for their early '96 follow up album, or checking out the single "I Go Blind," their contribution to the Friends soundtrack on Reprise.

**A/C STATION PROFILE**

**KKLI/FM**

2175 Academy Circle
P.O. Box 25879
Colorado Springs, Colorado 80936
Phone (719) 592-1000
Fax (719) 573-1000
Owned by: Tipple Communications
Frequency: 106.3
50,000 watts
Market size: 103 Metro 369,500
TS: 600,400

**GENERAL MANAGER:** Henry Tipple II
**PROGRAM DIRECTOR:** Steve Larson
**MUSIC DIRECTOR:** Sharon Green
**TARGET DEMO:** 25-54

**HOW LONG HAS THE STATION BEEN A/C? Since 1987**

**AIR TALENT LINE UP:**
9 to 11 a.m. - Sharon & Mark (Sharon Green and Mark Goldberg)
11 a.m. - 2:30 p.m. Greg Allen
2:30 p.m. - 6 p.m. Steve Larson
6 p.m. - 11 p.m. Kitt Smith
11 p.m. - 5 a.m. Jan Phillips

**MUSIC MONITOR:** 3 P.M. - 5 P.M.
**WEDNESDAY, SEPTEMBER 14, 1995**

Marc Cohn - Walkin' In Memphis
Poco - Crazy Love
Natalie Cole - I Live For Your Love
Annie Lennox - A Whiter Shade of Pale
Toni Braxton - Breathe Again
Bonnie Tyler - Total Eclipse of the Heart
Eagles - Love Will Keep Us Alive
Bob Welch - Sentimental Lady
Cascades - Ryhthm of the Rain
Peter Cetera/Crystal Bernard - (I Wanna Take) Forever Tonight
Mike & the Mechanics - The Living Years
Dan Fogelberg - Longer
Dione Warwick & Friends - That's What Love Is For
Celine Dion - Nothing Broken But My Heart
Michael Bolton - Soul Provider
Lionel Richie - You Are
Madonna - Take A Bow
Billy Joel - My Life
Jets - Make It Real
Amy Grant - That's What Love Is For
Journey - Faithfully
Take That - Back For Good
Peabo Bryson/Roberta Flack - Tonight I Celebrate My Love
Mariah Carey - Fantasy
Yvonne Elliman - Hello Stranger
Gloria Loring/Carl Anderson - Friends and Lovers
King Harvest - Dancing in the Moonlight
Fleetwood Mac - Little Lies
THE FOURTH ANNUAL SALUTE TO EXCELLENCE DINNER

IN RECOGNITION OF BLACK RADIO MONTH

honoring

CATHY HUGHES

benefitting
The Piney Woods Country Life School
Thursday, October 26, 1995
Sheraton New York Hotel & Towers
Imperial Ballroom
New York

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Tony Brown
TONY BROWN PRODUCTIONS, INC.

VICE CHAIRS
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Roland Edison
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Kevin Evans
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Sara Melendez
Mickey Turntable
Skip Miller
Sydney Miller
Cassandra Mills
Richard Nash
Greg Peck
Eddie Pugh
Sylva Rhone
Jean Riggins
Ruben Rodriguez
Dave Ronas

Terri Rossi
Vivian Scott
Hank Shocklee
LouI Silas, Jr.
Tom Silverman
Russell Simmons
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Jimmy Starks
Oliver Sutton, Esq.
Pierre Sutton, Esq.
Ronald Sweetney, Esq.
Joe "Butter" Tamburro
LeBaron Taylor
Terry Warfield, Jr.
A.D. Washington
Eddie "Woccy" Johnson
Barry Weis

Ruth Carson
Harry Coombs
Dwayne Cunningham
George Daniels
Sylvia Davis
Larry DuBose
Shela Eldridge
Gwen Franklin
Alan Freed
Jesus Garber
Dennemere Guidry
Lionel Job
Wes Johnson
Ronnie Johnson
Al Jones
Smooke Jones
Earl Joidan
Al Knight

Janice Lydick
Karen Mason
Janine McAdams
Quincy McCoy
Jackie Paul
Jean Pierre
J.R. Reynolds
Jackie Rhinehart
Lionel Ridenour
Ed Strickland
Angela Thomas
Eric Thrasher
Sandra Trim-DaCosta
Audra Washington
Doug Wilkins
Hilda Williams
Dyana Williams
Ken Wilson

Plus Gavin's own John Austin

For further information contact
Cynthia Badie Associates - (212) 222-9400
Independent artist
Independent label
Independent spirit

Alison Krauss

Congratulations on four Country Music Association Awards

- Female Vocalist of the Year
- Horizon Award
- Single of the Year - Alison Krauss & Union Station
  "When You Say Nothing At All" (Keith Whitley, BNA Entertainment)
- Vocal Event of the Year with Shenandoah
  "Somewhere In The Vicinity of the Heart" (Liberty/Capitol)

From all your friends at Rounder Records
### Gavin Country

**Most Added**

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<tr>
<th>LV</th>
<th>TW</th>
<th>Artist / Title</th>
<th>Label</th>
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<td>1</td>
<td>1</td>
<td>GARTH BROOKS - She's Every Woman</td>
<td>Capitol Nashville</td>
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<td>2</td>
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<td>BLACKHAWK - I'm Not Strong Enough To Say No</td>
<td>Atlantic</td>
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<td>DAVID LEE MURPHY - Dust On The Bottle</td>
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<td>4</td>
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<td>JOHN MICHAEL MONTGOMERY - No Man's Land</td>
<td>Arista</td>
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<td>5</td>
<td>5</td>
<td>SAWYER BROWN - This Thing Called Wantin' And Havin' It All</td>
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<td>6</td>
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<td>FAITH HILL - Let's Go To Vegas</td>
<td>Warner Bros.</td>
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<td>7</td>
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<td>MARTINA McBRIE - Safe In The Arms Of Love</td>
<td>RCA</td>
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<td>DOLLY PARTON &amp; VINCE GILL</td>
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### Record to Watch

**'If I Had Any Pride Left At All'**

(Republic Records)

Berry gained lots of fans with his stellar performance of this song during the CMA awards.

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### Inside Country

**By Cyndi Hoelzle**

### What's Going On Here, Folks?

Alison Krauss looked as shocked as anyone as she took home trophy for album of the year at last week's Country Music Association Awards. We've printed the winners below, please see News for full coverage of the event.

**AROUND THE DIAL**

Allan D. Chlowitz (KRTH)

KHH, KLSX is the new GM of San Francisco's KNEW/KSAN.

Bruce Blevins will remain as GM of Shamrock's (soon to be Chancellor's) other SF properties, KABL and KBBG...The New Kats Country KATI-FM signed on in Jefferson City, MO last Wednesday (10/4). Bobby Jackson is the OM/MD and will also handle afternoons, and Johnny Utah will be MD and do six to midnight. Congratulations to WCAV-Brockton's Andi B. who was named Most Enjoyable On-Air Personality at the Massachusetts Country Music Awards last month.

**DOES YOUR NAME HAVE TO BE BILLY?**

4 Runner found another baritone to replace departing member Billy Crittenden (who is leaving the group to devote more time to his recording studio and publishing company). Billy Simon has stepped in and will be on the road with the band this week.

**COUNTRY CARES**

KCLK recently auctioned two front row tickets to a Vince Gill-Patty Loveless concert, backstage passes and dinner, all to benefit St. Jude's. The highest bidder was a doctor who kept calling between patients to make sure he was up-to-date on the bidding—his winning bid was $1,099...Congress to KMON-Great Falls, whose morning personality camped out for six days on the roof of Blockbuster, to raise over $34,000 for Camp Make-A-Drream, a special place for children with cancer.

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**Continued on page 34**

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**Those Decca folks sure know a good photo op. Celebrating at the post CMA party are (lr) Helen Darling, Mark Chesnutt, Frazier River Band's Danny Frazier, Decca A&R chief Mark Wright, Rhett Akins, Decca Sr. VP/GM Sheila Shipley Biddy, and MCA/Canada president Ross Reynolds.**

---

**Editor Cyndi Hoelzle  •  Consultant/Editor Lisa Smith**

Country Reports accepted Friday Bank — 5pm and Monday 8 am through 3 pm
Station Reporting Phone: (415) 495-1990  •  Fax: (415) 495-2580
Nashville Office: (615) 329-3231.
Nashville Fax: (615) 320-3339.
CHERYL WHEELER, MRS. PINOCCHI’S GUITAR

FSS (Female Singer Song/writer) successful, well travelled, bruntie with a good sense of humor. I am an accomplished guitarist, vocalist with incredible songwriting abilities, and a singing voice unlike any other. Seeking a long term relationship with established radio station. Let’s turn the world on to some beautiful music together!

I hate long walks on the beach, fireside chats, cats, rollerblading, sushi, dancing, mornings and cuddling.

Don't miss Cheryl Wheeler on the Road in these fine states: MA, VT, NY, NH, RI, UT, CO, NM, PA, CT,

Radio promotion contact: Leslie Rouffe @ Rounder Records (617) 354-0700 x277, Jack Hopke @ National (213) 951-1600. Bif Kennedy @ Charterhouse Music (215) 641-0459.

GOING FOR ADDS 10-17
COWBOYJUNKIES

BLUE MOON REVISITED
(A SONG FOR ELVIS)

The first track from the new album 200 More Miles.
bring 'em all in
mike scott

the debut single from
the former leader of the Waterboys
Album instore: October 24 • U.S. tour in January
Produced by Scott and Bolas. Performed, written and sung by Mike Scott

EMI Records
Chrysalis
SERVING THE MUSIC
The Bible. It’s also the title of P.M. Dawn’s long-awaited new record. P.M. Dawn was a godsend in the early 90s. During the volatility of that rap era, many of us wanted to acknowledge hip-hop’s influences, but we needed a melodic hook, more colorful imagery, and a less preachy, finger-pointing, in-your-face attitude. When P.M. Dawn struck gold with “Paper Doll” in 1992, many of us breathed a sigh of relief.

He was one of the first major hip-hop artists to sample riffs from jazz musicians like Hugh Masekela. Jesus Wept’s trademark psychedelic, rocking grooves on “9.45 Wake-Up Dream,” “Downtown Venus,” and the confessed “Apathy...Superstar?”

**OCTOBER PROJECT Falling Farther In (Epic)**

Bands like Dave Matthews Band, Sheryl Crow, Natalie Merchant, and Counting Crows are often mentioned as receiving their initial airplay push on A3 radio. Don’t forget to include October Project to the list. Their new “Falling Farther In” is as experimental as their groundbreaking debut release two years ago. Mary Fahil has an almost Celtic vigor to her lead vocals, as heard on “Something More Than This.” The seamless harmonies between the various keyboards (piano, harmonium, organ) and the acoustic stringed instruments (guitar, tiple, octave guitar) are magical. In fact, add churning rhythms, layered vocals and rich songwriting and you have a spinning combination. October Project is somewhat gothic in appearance, but highly imaginative and stirring on tunes like “Deep as You Go” and the electrified “One Dream.”

The sublimely union folk vocal influences on “Funeral In His Heart.”

**ANI DIFRANCO Not A Pretty Girl (Righteous Babe)**

We’ve always admired Ani (pronounced Ah-Knee)! Difranco’s music from near and far. She’s an independent and elusive woman (turning down many major label offers) as well as a splendid guitarist. Thriving on living outside of the music industry radar screen, Not A Pretty Girl is a mixture of outspoken pieces and spoken word interludes. “Worthy” is just such an opener while the title track is shoot-from-the-hip and dead honest.

**TIDDAS Sing About Life (Loose Cannon/Island)**

A unique female vocal trio from Australia, Tiddas, with their harmonic splendor, vaguely recalls the early spirit of the Roche sisters. Tiddas shaves away any potential production clutter by keeping the arrangements down to tight harmonies, indigenous instrumentation and percussion. There’s a dramatic and expansive feeling to “Malcolm Smith” akin to the great Aussie outback. Also check “Inside My Kitchen,” “Holdin’ Back” and “Real World.”

**FERRON Phantom Center (Earth Beat/Warner Bros.)**

Ferron is a well-known innovator on the renegade folk circuit, except that her audience is vast and committed. It’s on Phantom Center that she attempts to expand that following, with help from famous fans like Toni Amos and the Indigos, who do not doubt look up to Ferron as a primary influence. Along with Holly Near, Ferron pioneered the true alternative lifestyle folk terrain. Start with “Stand Up.” Our fave is the hopeful “Harmless Love.”

**LLOYD COLE Love Story (Rykod)**

The last time we ran into Lloyd Cole, he had just shot some photos as a model, posing with some of our tour de force vocal presence in favor of a more sideways, atmospheric approach. A3 might want to try “Get Some” and, of course, the catchy “If I Were You.”

**STEELY DAN Alive In America Sampler (Giant)**

The question remains. If Steely Dan were to appear on the scene as a brand new band, which format of American radio would embrace them? Many of the finely research A3 stations consider it an almighty mission to keep bands like Hugh Masekela. Jesus Wept’s trademark psychedelic, rocking grooves on “9.45 Wake-Up Dream,” “Downtown Venus,” and the confessed “Apathy...Superstar?”

When P.M. Dawn was a godsend in the early ‘90s. During the volatility of that rap era, many of us wanted to acknowledge hip-hop’s influences, but we needed a melodic hook, more colorful imagery, and a less preachy, finger-pointing, in-your-face attitude. When P.M. Dawn struck gold with “Paper Doll” in 1992, many of us breathed a sigh of relief.

He was one of the first major hip-hop artists to sample riffs from jazz musicians like Hugh Masekela. Jesus Wept’s trademark psychedelic, rocking grooves on “9.45 Wake-Up Dream,” “Downtown Venus,” and the confessed “Apathy...Superstar?”

The question remains. It Steely Dan’s recent comeback tour. The performances are tinted with a few different hues from their studio versions. “Peg” maintains quirky, loyal fan base as well as her uncompromising persona. “if i were,” the lead track, is a hypnotic, expansive feeling to “Malcolm Smith” akin to the great Aussie outback. Also check “Inside My Kitchen,” “Holdin’ Back” and “Real World.”

**TRACY CHAPMAN Give Me One Reason (Elektra/EEG)**

The lead off from Tracy Chapman’s comeback CD, New Beginning, meets a warm reception and a tie for top Most Added. 37 stations with 27 adds.

Oasis: What’s That Story? Morning Glory? (Epic)

While brother Kent is off to London to help ence a giant track with a recording produced by Springsteen himself. “Never Be Enough” has the drama and urgency that Bruce brings to any session. His vocal support on “Never…” is highly recognizable. American Babylon has a striking similarity in feel to Springsteen’s The River and certainly sounds like it bears the union label.

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**THE HOUSEROCKERS American Babylon (Razor & Tie)**

When Bruce Springsteen and Southside Johnny championed the brand of working class rock fronting the ‘80s, Joe Grushecky stamped his blue-collar rock of New Jersey in picturesque canvas. More dreamy and atmospheric than her previous record, k.d. lang’s long awaited new record, led by the song “If I Were You,” grabs the top debut slot with 354 total spins from 43 total stations.

**MELISSA ETHERIDGE (27/206)**

**TRACY CHAPMAN (27/156)**

**INDIGO GIRLS (14/285)**

**K. D. LANG (10/204)**

**STEELY DAN (17/70)**

**TOP TIP K. D. LANG**

**All You Can Eat** (Warner Bros.)

**Indie Spin Trends**

1. INDIGO GIRLS +210

2. MELISSA ETHERIDGE +206

3. TRACY CHAPMAN +135

4. Low & Navarro +129

5. JOAN ARMATRADING +121

More than anything, A3 picks it to pieces for their program. They value diversity and artistic integrity. They are looking for something new, something different, something fresh. They want to find the best of what is out there, but they are also willing to take a chance on something new and different. This month, A3 is highlighting a number of new and upcoming artists who are making a name for themselves in the music industry. These artists are innovative, talented, and exciting to listen to. A3 is pushing these artists to the forefront, giving them the recognition they deserve. With these picks, A3 is reminding us that music is constantly evolving and that there is always something new to discover.
THE BEST OF THE BEAUTIFUL SOUTH
CARRY ON UP THE CHARTS

On your desk now, a sampler of tracks from THE BEST OF THE BEAUTIFUL SOUTH

"Old Red Eyes Is Back,"
"We Are Each Other,"
"Prettiest Eyes"
and
"Song For Whoever"

THE BEAUTIFUL SOUTH IS ON TOUR NOW:
10/20 Atlanta, GA
10/21 Wilmington, NC
10/22 New York, NY
10/24 Toronto, ONT
10/25 Chicago, IL
10/27 Seattle, WA
10/28 Los Angeles, CA
10/29-30 San Francisco, CA

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Checking Up on Joshua Redman

Saxophonist Joshua Redman

Despite stiff competition, Joshua Redman’s latest release is currently running for the Number One spot on the Gavin Jazz chart. Ever since Warner Bros. debuted Redman at our 1993 Seminar, jazz radio has been paying tribute to the legacy of the great Sonny Rollins.

In our 1993 Seminar, jazz radio has been paying tribute to the legacy of Sonny Rollins. Redman has found a way of tapping into our emotions and communicating honestly and expressively to a live audience.

Redman admits feeling a little pressure when they pulled the soundtrack up to the Vanguard, a famous venue where many of Redman’s heroes— including John Coltrane, Sonny Rollins, and Dexter Gordon—recorded their own definitive live recordings.

“It was a little bit daunting, but the time was right. I have been touring as a leader with my own band for two years, and I feel comfortable as a live performer by that point.”

Despite his growing fame, Redman has been feeling a little pressure, but he pulled the soundtrack up to the Vanguard, which is the place where many of his heroes— including John Coltrane, Sonny Rollins, and Dexter Gordon—recorded their own definitive live recordings.

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Redman has found a way of tapping into our emotions and communicating honestly and expressively to a live audience. He has felt comfortable as a live performer by that point.
"Force Of Nature is HANDS DOWN one of the best A2 albums of the year. A MUST LISTEN, A MUST PLAY."
—SHAUN YU, KKJZ, PORTLAND

"Here Comes The Night keeps the phones lit up; it's a song that keeps our station hapnin'."
—STEVEN JAY, WJZE, TOLEDO

Gavin A2: 4*
Radio & Records: 4*
"Here Comes The Night" 6* Tracks
"Forever Yours" New & Active

Jonathan Cain Piano With A View

Gavin A2: Debut-42*
Radio & Records:
"Elegance On The Catwalk" New & Active
#3 Most Increased Play

BEING PLAYED ON: CD101, WOTB, WSIZ, WJZW, WJFK, WJZF, WLVE, WGUF, WLOQ, WMTO, KTIZ, KRZN, KOAI, WNUA, WNWV, WEZV, KCPE, KCIY, KCLC, KHIH, KHZN, KUIC, KCED, KEZL, KEAL, KIFM...and many more!

"Piano With A View is tailor made for your smooth jazz audience. Jonathan Cain's great musicianship and compelling melodies make this a fine addition on anyones play list."
—DAVID ANDERSON, KSSJ, SACRAMENTO

Promotion: Peer Pressure
ROGER LIFSET (818) 991-7668

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(310) 589-1575 FAX: (310) 589-1525 homusik@aol.com
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### NEW

- Hargrove/McBride/Scott - 'Hi-dee-Ho' (Verve)
- Leon Lee Dorsey - 'The Watcher' (Landmark)
- Bob Florence Limited Edition - 'With All The Bells And Whistles' (Mama Foundation)
- Sonny Fortune - 'A Better Understanding' (Blue Note)
- Caribbean Jazz Project - 'Caribbean Jazz Project (Heads Up)
- Lionel Hampton - 'The Love Of Music' (Wes/Motown)
- Charles Fambrough - 'Keepin' The Spirit' (Audiocap)
- Cecilia Smith - 'CSD Volume II (Brownstone)
- Milt Jackson - 'Buried At The Woodside' (Quest/Presere)
- Eddie Henderson - 'Inspiration' (Quiltone)
- T.S. Monk II - 'The Charm' (Blue Note)
- MND Tempo - 'Live At Club Nokia (Atlantic)
- Warner Bros. - 'Various Artists' (Warner Bros.)
- Jovi Coltrane - 'The Homegrown Festival: The Complete Atlantic Recordings (Rhino)
- B Sharp Jazz Quartet - 'Mirage' (Mama Foundation)

## COMMERCIAL ADULT

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### NEW

- Fourplay - 'Elixir' (Warner Bros.)
- Rick Braun - 'Best Shot' (Bluemoon)
- The JAZZMasters feat. Paul Hardcastle - II (JVC)
- 3rd Force - 'Force Of Nature' (Higher Octave)
- Al Grey - 'Centerpiece' (Telarc Int'l)
- 3rd Force - 'Force Of Nature' (Higher Octave)
- Houston Person - 'The Lion And His Pride' (Muse)
- Marc Antoine - 'Urban Gypsy' (NYC)
- Wallis Roney - 'Munchin' (Mls/O)
- Paul Taylor - 'On The Horn' (Countdown/Unity)
- Bill Holman Band - 'A View From The Side' (JVC)
- Incognito - '100 Degrees And Rising' (Verve Forecast/Talkin Loud)
- Don Braden - 'Organic' (Epicure/Unity)
- Torcuato Mariano - 'Last Look' (Windham Hill)
- Frank Morgan - 'Love Lost & Bad' (Telarc Int'l)
- Marion Meadows - 'Body Rhythm' (RCA)
- Larry Coryell - 'With All The Bells And Whistles' (Mama Foundation)
- Bob Mammel - 'Day Into Night' (Atlantic)
- Stanley Clarke - 'At The Movies' (Epic)
- John McLaughlin - 'After The Rain' (Verve)
- Kevin Taylor - 'Secrets' (Audioquest)
- Michael Wolff Trio - 'Jumpstarter' (Jimco)
- Ricardo Silveira - 'Storyteller' (Kokopelli)
- Urban Knights - 'Urban Knights' (GRP)
- Joe Taylor - 'Spellbound' (RCA Victor)
- Nino Tempo - 'Live At Cicada' (Atlantic)
- Brian McKnight - 'I Remember You' (Mercury)
- Milt Jackson - 'Burnin' At The Woodside' (Reprise)
- Randy Crawford - 'Naked And True' (Bluemoon)
- Simply Red - 'Fairground' (eastwest/EG)
- Brian Culbertson - 'Modern Life' (Bluemoon)
- Kevin Taylor - 'Secrets' (Audioquest)
- GRP Celebrate the Beatles - 'I Got No Kick Against' (GRP)
- Joe Taylor - 'Springbound' (RCA Victor)
- Brian Culbertson - 'Modern Life' (Bluemoon)
- Jazz Crusaders - 'Happy Again' (Sin-Drome)
- Randy Crawford - 'Naked And True' (Bluemoon)
- Simply Red - 'Fairground' (eastwest/EG)

**Post-Bop compiled by a sample of Jazz intensive reports**

**Commercial Adult compiled by a sample of Adult intensive reports**
What's New on the Hill

JIM BRICKMAN
if you believe

ADULT CONTEMPORARY: R&R AC #23* (2nd week out), Gavin AC Up & Coming
ADULT ALTERNATIVE: New single just added at KHHH, KIFM, KBZN, WNND, KMJZ, WGUF, WOTB, KSSJ, WEZV, KCLC, Broadcast Architecture

torcuato mariano

Still Going Strong!
GAVIN ADULT ALTERNATIVE 4+
R&R NAC 5*

andy narell

GAVIN ADULT ALTERNATIVE: KIFM, WOTB, WBIB, WTMD, WUTC, WNIJ, KCLC, KPRS, JAZZ TRAX
GAVIN JAZZ: WEA, WDCU, WWVU, WSHA, WFSS, WRRY, WUAL, WTUL, WFPL, KSLU, WXTS, WPME, KCCK, WSIE, KCBX, KCSM, KSOR, KEWU

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### Gavin A2

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### Top Tip
**Simply Red**

_Ole Carte Top is luck this week's highest debut at #54. A fast starter for a male vocalist with 31 reports and 202 spins, with a number one Spin Trend spin increase of 182._

### Record to Watch
**Tab Two**

_Flagman Ahead (Virgin)_

_Very hip stuff. Tab Two is a German duo, Helmut Hattler and Joo Kraus. A touch of acid jazz, hip hop and deep forest obscurity. It's rhythm, melodic and contagious. 18 brave souls include KFMC, KFCE, WQCD, WLOQ, WJFK, KPRS, WNNM, WFAE, KUOR, WNND and more. Start with the title track._

**Continued from page 44**

\[\text{full spectrum of Redman's latest compositions, plus four standards, and one tune penned by drummer Brian Blade.}\]

"Jig-A-Jug," an uplifting hop swing, kicks off the set. Redman ends disc one with a show-stopping rendition of Sonny Rollins' "St. Thomas." With two CDs worth of material to stretch out, Redman and his band have explored free jazz avenues.

"We present a wide variety and make it work, the same way we do in live performance. We include everything from swing, blues to outside, and it all took place over the same week. The only song we redid was 'Dialogue,'" the least typical thing to redo," said Redman. "It's probably the most 'outside' song I've ever written. Otherwise, all the other 13 songs are new." Many jazz fans wonder about

**Many jazz fans wonder about**

---

**Thanks, A2 Reporters, For 6 Incredible Months On The Chart!**

**Call Our Order/Listening Line at 1-800-597-SLIM**

_GES Records_

[Editor: Keith & Kent Zimmerman]  •  Jazz reports accepted Thursday Only 9 am - 3 pm. Station Reporting Phone: (415) 495-1990.  •  Gavin Fax: (415) 495-2580

---

**Gavin October 13, 1995**
The follow up album to her last Top 5 smash

featuring:

"Never Knew Love,"

"Slow Motion,"

"Life Keeps Moving On"

and "I Knew You When"

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Management: Jim Money for Gatlin, Money & Associates
JAZZ/ADULT ALTERNATIVE

THE NAKED TRUTH IS...

RANDY CRAWFORD
IS BACK!

The hot new release previously available only as an import, now on Blumen CDs and Tapes!
IN STORES NOVEMBER 7

AND THE INCREDIBLE

Rick Braun

WITH A REMARKABLE
13-WEEK RUN AT
#1
RICK'S ALBUM
Beat Street
CONTINUES ITS
AMAZING STORY!

AND DON'T FORGET
THE SEASON IS
UPON US!
THE CHRISTMAS
CLASSIC
Christmas
Present

The Christmas Classic, Christmas Present

Jazz Chartbound

DAVE BRUBECK (Telarc Int'l)
*DEE DEE BRIDGEWATER (Verve)
VANESSA RUBIN (Novus/RCA)
KENNY BURRELL (Concord Jazz)
PONCHO SANCHEZ (Concord Jazz)
J. P. TORRES (Tropijazz)
FREDDIE HUBBARD (MusicMasters)
* MEL TORME & ROB McCONNELL/
BOSS BRASS (Concord Jazz)
*KEITH JARRETT TRIO (ECM)
*LARRY GOLDINGS (Warner Bros.)
*ANDRE PREVIN (Deutsche Grammaphone)
*BRAD MEHLDAU (Warner Bros.)
*JIM HALL (Telarc Int'l)
*JOHN FEDDOCK (Reservoir)
*DALTON GANG (Second Step)
Dropped: #41 Jimmy Smith, #42 Carla Helmbrecht,
#47 Joe Williams, #49 Frank Capp Juggernaut, Carol Sloane.

A2 Spin Trends

1. SIMPLY RED +102
2. ALEX BUGNON +119
3. GRP BEATLES CELEBRATION +93
4. MICHAEL FRANKS +93
5. RICARDO SILVEIRA +82
6. JONATHAN CAIN +80

A2 Chartbound

BOBBY CALDowell (Sin-Drome)
MICHAEL FRANKS (Warner Bros.)
Denny Jiosa (Blue Orchid)
Frank Gambale (UVC)
STEVAN PASERO (Christopher Boek)
TAB TWO (Virgin)
GEORGE BISHOP (IC/DA)
BRIAN KRINEK (Positive Music)
*WILL DOWNSING (Mercury)
Dropped: #40 Evan Marks, #43 Shahin & Sepehr,
#56 Jim Brickman, #76 Isaac Hayes, #48 Steve Allee,
#89 Dancing Fantasy, Willie & Lobo, Alphonse Mouzon.

STATION NOTES

WIVY in Jacksonville no longer reports adult alternative as the station has gone Hot A/C. Welcome KFSH in Hilo Hawaii and an old friend of ours, program director Guy Bello. Contact Guy by phone at 808-935-5461 and by fax at 808-935-7761. Their mailing address is 1145 Kilauea Avenue, Hilo, HI, 95720. According to Guy, expect a call letter change in the near future. Give him a ring!

Continued from page 48

Redman's astoundingly mature technique and focused sense of musicianship. Could it be the result of religious enlightenment?

"Music is a spiritual pursuit for me. I've always been skeptical of doctrines—be they political, religious or otherwise—but I'm very open to spirituality. Music can be a 100 percent spiritual experience if it's done right. You don't have to be New Age to believe that. Actually, I can prove it to you. The fact is, you can never really describe why a piece of music makes you feel the way it does. There's always this intangible, the essence of the musical experience, which you can never quite put into words. To me, that's proof that music is a force beyond what's rational and intellectual."

If religion doesn't necessarily fuel Redman's fire, is he on a regimented physical conditioning program?
Redman laughs.
"I've had my bouts on and off with fitness. Once every few months I start up jogging and working out again, but it's tough to keep a routine going on the road. I gave up eating red meat and chicken about a year and a half ago and that has had a positive effect on me."

How about meditation, something Coltrane, Rollins, and Pharoah Sanders experimented with during their creative high points?
"I'm open to meditation," says Joshua. "But whether I find a certain proven method that works, it's really about learning how to get on the bandstand and not allow all the stress and anxiety built up during the day to form an obstacle between your soul and your instrument. It's a lifelong quest to get in touch with yourself and remove the barriers. It's the most basic—but also the hardest—thing to achieve."

With 24 total hours of live Josh Redman in the vault, that breaks down to 1440 minutes of music. At the current technology of 72 minutes per CD, perhaps by the year 2025, Warner Bros. will release a complete 20-CD box set commemorating 30 years since Josh first recorded live at the Village Vanguard. Sounds good for the future, but in the meantime, let's enjoy the Spirit of the Moment.

50

Gavin October 13, 1995
WHERE LEGENDS ARE MADE

GERALD ALBRIGHT

CYRUS CHESTNUT

REGINA CARTER

BOB MAMET

thanks for 7 great years of Jazz & A2 coverage
PROUDLY SERVING THE ADULT RADIO MUSIC FORMATS
COAST TO COAST!

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A2/NAC
A3
ROCK ALTERNATIVE

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THE MOST TRUSTED NAME IN PROMOTION
DEE DEE BRIDGEWATER

Love and Peace (Verve)

Jazz diva Dee Dee Bridgewater, who currently resides and records in France, should garner lots of stateside attention with Love and Peace, her third Verve title in three years, a "pencil packin" tribute to the song-writing and swing of Horace Silver. Bridgewater’s powerful range and exhilarating vocal flexibility weaves snugly around Silver’s bop-fueled melodies, plus there’s some especially well-crafted scatting on “Tokyo Blues.” While Bridgewater downplays Silver’s overt R&B leanings, she pays snappy homage to his gospel inclinations. “Permit Me to Introduce You to Yourself” captures that tongue-in-cheek sense Horace brought to the bebop era. You’ll want to jump out of your skin when Bridgewater pulls out the stops on a fiery version of “Filthy McNasty,” with Jimmy Smith on Hammond B-3. Silver himself guests on piano on two songs.

GAVIN and ECM Present:
The KEITH JARRETT at the Blue Note

CD BOXSET GIVEAWAY!

Win two box sets! One set will go to your radio station library, and the other, autographed by Keith Jarrett, will go to you.

Answer this simple question:

WHO ARE THE THREE MEMBERS OF THE KEITH JARRETT TRIO?

Call our special contest line with your answer.

415-495-1990, ext. 540

Please leave your name, call letters and phone number.

Faxed entries can be sent to:

415-495-2580

attention Keith Zimmerman, Keith Jarrett Contest. Names will then be entered into a drawing.

Entries will be accepted until Friday, October 27, noon PST. Winners will be announced in our November 3 issue.

Sorry, GAVIN Jazz/A2 reporters only.

Enter Now! Good Luck!

FROM: Los Angeles

LATEST RELEASE: Giving Myself To You

LABEL: Atlantic

“We strived for an intimate feeling on this record—not too over-produced—even though we have live strings on a few tunes. We condensed the orchestra down to 12 players so it could have that smoky club feeling. We created different moods from tune to tune, be it Latin, a love ballad or different tempos.”

“My Live at Birdland West (jazz) effort accomplished the same thing, but we used synthesizers to replace some of the authentic instruments. On this one we wanted to go with the total human element—live acoustic players, live strings. Literally, the only thing we plugged in was the Hammond B-3 organ. Most tunes were performed live with first and second takes. I may have fixed a couple solos here and there.”

“There’s a beauty to today’s musicians. There seems to be more comraderie than before. When I was coming up I used to hear about rivalries between certain musicians. I was blessed to have people like George Duke and Stanley Clarke come out. The hardest part was scheduling these busy musicians, but a quality album is synonymous with quality players. Name artists also enhance sales.”

Thank you for your continued support...Gavin Jazz reporters!

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Kenny Burrell Lotus Blossom

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**RICARDO SILVEIRA**

*Storyteller (Kokopelli)*

Man, it's been way too long since we've heard from Brazilian guitarist Ricardo Silveira. His last Verve Forecast record, 1992's *Small World*, was a groove. Now his sound has matured, as *Storyteller* freely crosses the boundaries between jazz and A2. Tunes like the title cut, with its fast shuffle beat, could bring excitement to A2 commercial airwaves, and the music, with its commercial samba changes, should function easily within smooth jazz boundaries. Other uptempo songs, like "Island Magic" and "The Puzzle," are funky and spirited. Silveira's solos are more fluid than biting, and he moves around the fretboard without hot-dogging it. *Storyteller* is deep with quality airplay offerings; there's no reason why A2 and jazz stations shouldn't be at least two cuts in on this CD.

**WALTER BEASLEY**

*Project*

*Private Time (Mercury)*

When the time is on for commercial adult alternative radio to play it sexy, that's the time to reach for Walter Beasley's latest on Mercury, *Private Time*. Beasley, a fluid sax session player, emerges with some pretty sensual compositions for his third solo recording. He's also skilled with the electronics, producing, and cooking up some kicking synth rhythms. "Deep In My Soul" combines soothing background vocal arrangements with a blazing alto sax cameo. Quiet Storm stations should already be playing the four-minute edit of the nocturnal title cut. On the "up" side, "Freaknic," which features Beasley on all instruments, has a light funky dancebeat.

**DENNY JIOSA**

*Moving Pictures*

*Blue Orchid/DA Music*

The polished style of Nashville studio guitarist Denny Jiosa caught the ear of Matrix Promotion's Michael Moric, coaxing him back into the role of producer for *Moving Pictures*. Jiosa displays a fine combination of mood, chops, and melody for his first solo work. Jiosa tugs at the strings within the exacting confines of smooth jazz parameters. Drummer Chester Thompson and bassist David Hungate provide a live, driving rhythm section. Jiosa bathes his guitars sound with reverb and effects, injecting clever overdubs and fills, especially on the groovin' "Greta Got A New Dress." "Evening Drive" should rescue any commute.

---

**Keiko Matsui**

*The newest gem from Keiko Matsui features the hit track "Safari." #2 R&R NAC Hot Track. Already top 10 Billboard.

---

**Mark Isham**

*Blue Sun*

Grammy Award-winning trumpeter/composer Mark Isham is one of the busiest composers in Hollywood. He's scored over 30 films including *Quiz Show*, *A River Runs Through It*, *The Moderns*, and *The Net*. Now, his Columbia debut reflects the attitude of 50s cool jazz...for the year 2000 and is the ultimate in sensual, moody music. What you come away with is a tangible mood, a vibe, and a feeling that you've tapped into something huge.

"Mark Isham's *Blue Sun* is a wonderful set of pastels. The variety of color combinations he creates with his quintet is intriguing."

-Chick Corea

Produced by Mark Isham.
WINNER OF
THE 1995
GAVIN AWARD
FOR AA/JAZZ
INDEPENDENT
PROMOTIONS
PERSON OF
THE YEAR

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Hollywood Records is proud to announce its exciting new affiliation with the London based trend setting label ACID JAZZ. We will be bringing you the Acid Jazz catalogue past and present so you too can experience this retro-chic musical movement.

In 1988, London based club dweller, Eddie Pillar felt that there was a definite musical void. Eddie wanted his love of alternative groove realized. In a direct response to the booming acid-house scene in London, Eddie launched his modern day soul label, Acid Jazz. The music encompasses styles old and new by meshing elements of jazz, funk, rock, soul and reggae. It is a re-working of classic sounds and techniques into contemporary settings with style and attitude.

**THE BRAND NEW HEAVIES**

"Original Flava"
Rare out-takes, oldies and unreleased tracks from the old line-up make Original Flava special.

The release showcases the grittier side of the Heavies and includes the original version of the group’s smash single "Never Stop."

**CORDURCY**

"Cut Of Here"
South London four-piece Cordurcy deliver a loose configuration of jazz and funk with a swinging 60’s edge.

Effortlessly cool Cordurcy’s retro-pop sound will draw you in and funk your soul.

**MOTHER EARTH**

"The People Tree"
With influences ranging from Sly and the Family Stone and Curtis Mayfield to The Who, Mother Earth take the best of 70’s rock and soul and give it a 90’s spin.

**VIBRAPHONIC**

"2"
Gracefully sweet grooves run rampant on the second release from Vibraphonic. Rooted in a more traditional acid jazz style, Vibraphonic weave a silky, layered soul sound.

Available 10/17
Add Date 10/24
A trumpet player topping the adult alternative charts for 13 weeks in a row? That’s right! We tracked down Rick Braun in New York City, where he was in the middle of producing Jeff Golub’s next Avenue Blue project in between touring for his Beat Street release on Bluemoon. After spending months on the road in Europe with Rod Stewart’s band, the AA success of Beat Street prompted an early departure from Stewart’s group to start his own national tour. Plus he’s received offers to produce other artists, and has some definite opinions about the future sounds of adult alternative radio.

“I think it’s time to use real players in the studio again. You can’t get personality out of a computer. Believe me, I’ve tried.”

The last time we spoke, you were sitting in a large airplane hangar in England, wearing a parka in the summer. That’s right. I was rehearsing for two weeks with Rod Stewart’s band up in Bedford. It was actually a World War II zeppelin factory, two of them built side by side. Pigeons live in them now, so you had to watch what was going on overhead.

How did that affect the release of your new solo project?

I started in June and did two months in Europe with Rod. My CD came out simultaneously with the start of the tour. As time went on and Beat Street went number one on your chart, I received some dates of my own and they conflicted with some of Rod’s potential dates. Meanwhile, Rod’s remaining tour was in question. I was getting good news about my stuff, so I had to decide whether or not to blow off my own offers in favor of being available for Rod. I decided to quit the tour and go for the solo gigs. Rod’s American tour didn’t happen after all, so I stopped off in New York City to work with Jeff Golub.

Meanwhile there’s...
My love affair with Ella Fitzgerald was well-known all over New York City. Every Saturday for two years, Ella and I would spend the afternoon together. Some of my friends called it a shameful love feast; I called it Everything Ella, two hours on the air of nothing but Ella singing with the greatest artists in jazz.

Ella's prolific works span almost seven decades. With her oceanic catalog of music, it was easy to prepare a weekly two-hour show one that never strained for variety. But even at 'NEW, a station known for its vast music library and encyclopedic jocks with rare record collections, we found that material from her time at Decca was pitifully low. But now, thanks to producers Orrin Keepnews and Joel Dorn, the rare Ella recordings from 1935-1955 have been re-issued on GRP Records. This incredible CD package, which utilizes today's most advanced audio technology, is entitled Ella: The Legendary Decca Recordings and is a must for any real jazz fan.

Ella's music couldn't be in better hands. Keepnews, the country's leading reissue expert and producer, has had an on-going involvement with Ella reissues, having produced a CD of her early stuff with the Chick Webb Orchestra, and worked with Milt Gabler on her 75th Anniversary CD package, both issued by GRP. "I've been doing reissues for several labels since the late '80s," says Keepnews. "Since Joel Dorn has joined the new regime at GRP, he has fostered a friendly and cooperative relationship with the reissue specialists working here."

Reissue packages of this magnitude take a good amount of research and detective work to locate the best available source material. Because a great deal of Ella's material was recorded in the '30s and '40s (before tape), it was extremely difficult to locate test pressings, acetates, or the original metal parts, which would allow for the best possible results. The trick, then, was to find alternate sources, says Keepnews.

"Going back to the original metal parts is a science/research project unto itself, to find out if the parts are useable or not. One of the things I've discovered, as a major resource, is the Institute of Jazz Studies at Rutgers University. The Institute has an incredible library of 78 rpm records, and my good friend, Dan Morgenstern (the director of the Institute), has made it his mission to make these recordings available. Dan's expertise and his jazz program is a tremendous asset to all reissue projects."

With technology improving daily, it's getting easier for producers to obtain a better sound quality from source material. But the most important thing, Keepnews says, is a good engineer.

"At GRP I've been very lucky to work with Steven Lasker on the Decca stuff. Steven is a rare natural resource. He is a collector, discographer, and engineer with fine technical abilities and a great pair of ears."

Keepnews and company have put a lot of care and love into these wonderful classic performances by Ella. I can't think of anyone who deserves to be heard more than Ella Jane Fitzgerald. Man, I wish I still had my show Everything Ella. I would spend weeks playing the First Lady of Song singing Gershwin tunes accompanied by Ellis Larkin, duets with Louie Armstrong, and Louis Jordan. Plus the great Ella collaborations with arrangers Sy Oliver, Andre Previn, Benny Carter and Gordon Jenkins. I envy all of you in jazz radio, because to play Ella is to love Ella. 

By Quincy McCoy

---

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GAVIN
### Top Tip

**IRON MAIDEN**

“Man On The Edge” (CMC International)

Maiden owns this week's highest debut spot thanks to generous spins from DMX(18), IIB(14), WELH(10), WGLZ(10) and WEOS(9).

### Record To Watch

**GWAR**

Rag Na Rok (Metal Blade)

GWAR continues their war on normalcy with Rag No Rok. 54 stations are waving the GWAR flag with heavy spins coming from WGLZ(20), WNEK(18) and KEYJ(12).

---

**Gavin Rocks**

**Hard Kopy by Rob Fiend**

**More North By Northwest**

In last week's issue (10/6), I briefly discussed my adventure to Portland where I attended the first annual North By Northwest conference. This event, modeled after Austin's South By Southwest, featured over 300 West Coast bands and attracted over 400 music industry registrants and music lovers alike. Like most music seminars, North By Northwest offered so many different showcases that it was impossible to check out all the bands, but I made the rounds as best I could. Since most of the performers were representative of the alternative or triple A formats, hard rock and metal bands were scarce. There were some bands, however, that had an aggressive edge, like Evil Stig, which features Joan Jett, and Truly, which features original Soundgarden bassist Hiro Yamamoto. Truly is a great band if you're into psychedelic feedback and churning melodic licks. Unfortunately, bands like Truly fall into that awful no man's land of being too abrasive for alternative radio, but not aggressive enough for hard rock/metal radio. *Floater*

Continued on page 76

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

**Station Reporting Phone: (415) 495-1990**

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Denon congratulates RCA Victor on their new release "In From The Storm"

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Rock Chartbound

* Mental Hippie Blood (81) Metal Blade
* The Obvious (67) Grindstone
* Internal Bleeding (65) Pavement
* Savatage (63) Atlantic
* M.O.D. (15) Megaforce

Dropped: #39 Otis, #44 Monster Magnet, #46 FLOTSAM and JESTAM, #49 Integrity

TOP REQUESTS

FEAR FACTORY

OZZY OSBOURNE

ANTHRAX

LIFE OF AGONY

Continued from page <None>

is another band that straddles the line between alternative and hard rock/metal. Most of you should be familiar with this band, since their debut album, Sink, on Elemental Records, has been getting quite a few spins from several Gavin Rocks stations. Floater totally blew me away. I can't emphasize enough how their CD doesn't do their aggressive and hard-hitting live performance justice.

Jolly Mon also offered large doses of hard rock & roll mixed with a little alternative psychodelia. (I wonder why I'm drawn to all these psychodelic bands). Jolly Mon, which featured two bass players, a guitarist, drummer, and full hongo set up, had the room moving and gyrating to their harmonious, crash-ridden grooves. I think every band should be required to have two bass players. The band went on just before Sweaty Nipples, who also boast a pair of bassists.

Look for Jolly Mon's upcoming release, Nobody Knows Who You Are from Elemental Records due in late October.

Grindstone Records' The Obvious was another band whose live performance outclassed their CD single. Even though "Detached" is getting generous spins from Gavin Rocks stations, they're spins would increase dramatically if hard rock/metal directors could see them live. The band's self-titled debut album is going for adds October 23/24.

Overall, North By Northwest was a success, showcasing a staggering amount of bands while appealing to a large industry crowd. Personally, I would have preferred more hard rock/metal bands, but I guess it makes sense to feature predominately alternative acts, since that is the current trend, but I look forward to the day when someone puts together a music conference that features nothing but unsigned hard rock/metal acts. Look out for TVT Records' GHZ/It which is going for adds October 16/17.

WICKER MAN

The Band Is:
Keith Pastrick, bass/vocals; A.J. Guba, guitars; Matt Tuitt, guitars; Bill Daniel, drums
Label: Hollywood
Radio Promotion Contact: Will Knapp (800) 603-3043
Latest Release: Wicker Man
Add Date: October 31, 1995
About the Band: The band draws from the rawness and immediacy of early punk and hardcore, and adds the power of hard rock and metal. Wicker Man has no use for genres, though — just intense volume. "We're a loud, heavy rock 'n' roll band. We just get up there and turn it up."
—Keith Pastrick
About the Album: Listening to Wicker Man is an experience in itself, although perhaps not one entirely suitable for moms and dads. Produced by Steven Haigler (the Pixies, Quicksand), the 13-song assault provides a non-stop barrage of badass riffage. In addition to Pastrick/Wicker Man-penned brain-crushers like "You Annoy Me," "Party Grrl," and "Stoned In A Car," the album includes a rendition of Thin Lizzy's "Don't Believe A Word." "It's a little slower than the original, but it gives you a warm fuzzy feeling all over," laughs Daniel.

GUWAR

RAGNAROK

ON TOUR IN OCTOBER

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The Lund Letter

FALL PROGRAMMING CHECKLIST

During the fall, the program director can impact every element of programming and marketing to assure higher ratings. This is Part 2 in our series.

1. What are they doing over there today?
2. What has changed that might impact your station or position?
3. You counter-program your competition at every opportunity.
4. Check music rotation of prime-time and competitive liners.
5. Examine and write down competitive advertising components, Stylebook contents, and show prep.
6. Are you set for fall? There's so much to do! Most programmers experience, must work well as part of a team. Person needs ASAP.
7. The station sounds loud and clear; it jumps out of the dial when a listener tunes by.
8. Produce diagnostic proof.
9. Every piece of equipment in the station formatics, Stylebook contents, and show prep.
10. What has changed that might impact your station or position?!

By John Lund

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Gavin October 13, 1995
Singles

By Dave Sholin

ACE OF BASE

Beautiful Life (Arista)

Those asking the musical question—can Ace Of Base repeat? The answer is Yes! Yes! Yes! One listener is all that's required to figure this one out, and like the audience, we'll all be turning up our radios whenever it's being played.

ELTON JOHN

Blessed (Rocket/Island)

Already considered one of the most prolific and successful songwriting teams of all time, Elton John and Bernie Taupin seem on a mission to top themselves with every project. This gorgeous ballad certainly rates right up there with their very best.

HOOTIE & THE BLOWFISH

Time (Atlantic)

One voice will remind us of 1995, and it belongs to Darius Rucker. Most of us will be old and gray by the time this album stops selling. Likely to be the last single released off Cracked Rear View, "Time" should end up with similar results to the first three.

SELENA

Dreaming of You (EMI Latin/EMI Records)

It didn't take long for programmers to gravitate to the title track from Selena's English language album. Top 40 and AC are certain to embrace it quickly.

THE SMASHING PUMPKINS

Bullet with Butterfly Wings (Virgin)

Travelling through ten years worth of hits (my, how time flies!), Design of a Decade proves that Janet Jackson will go down in history books as one of contemporary music's finest. The volume kicks off with her current smash, "Runaway," and continues through hits from Control, Rhythm Nation 1814, and janet. Each track sounds as fresh and worthy of the airplay that initially made them hits. The only other new song is a track she co-wrote with Jimmy Jam and Terry Lewis, "Twenty Fourplay." Aside from enjoying the music, also read David Ritz's story on Jackson in the liner notes.

SONIC YOUTH

Washing Machine (Geffen)

The troubadours of noise are back with their best effort in recent memory. "Becuz" features swaggering Kim Gordon vocals and guitar parts that control into pretzels of distortion, and the title track is a dissonant fusion of bass and guitar riffs. Alternative radio will catch on: Monte Warden is a wholly organic album, proving that Ace Of Base brings something for everyone, which translates into multi-format exposure. Cox sings from her heart—everything from soulful ballads to funky, upbeat tunes. Instant favorites include the it-makes-me-cry appeal of "Where Do We Go From Here," "Who Do U Love" (including the David Morales remix), the Dian Warren-penned "N'ever Gonna Break My Heart Again," the depend-on-me theme of "Call Me" and her remake of the S.O.S. Band's "Just Be Good to Me." One listen proves she's here to stay.

JANET JACKSON

Design of a Decade 1986-1996 (A&M)

Meet one of 1995's brightest new talents: Deborah Cox. This Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something for everyone, this Toronto-born singer/songwriter's debut album has something 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