

THE MOST TRUSTED NAME IN RADIO

ISSUE 2091

FEBRUARY 9 1996

# GAVIN

## Atlanta's Rich Musical Heritage

## Is Topped Only By What's Happening Now

### FIVE OF THE CITY'S HOTTEST LABELS

Daemon

Ichiban

Intersound

LaFace

Long Play

# Oh, Atlanta

## This Week.....

Every city has a music scene, as long as there are people supporting artists, whether in funky bars or mammoth domed structures. Atlanta has never been in the front ranks when it comes to talk about scenes. But, as the GAVIN Seminar



creates its own scene there this weekend, it's only fair to note that our host city is not only vibrant on the music front; it's

had a rich heritage. Ron Fell details the artists and labels that help enliven the city, including Daemon Records, founded by Indigo Girls' Amy Ray (top), and LaFace, the brainchild of L.A. Reid and Babyface (middle). And in College Inside, Seana Baruth, with



help from Kim Drobos of WRAS-FM, digs deeper into the Atlanta underground of labels and bands. They are the latest in a long line of

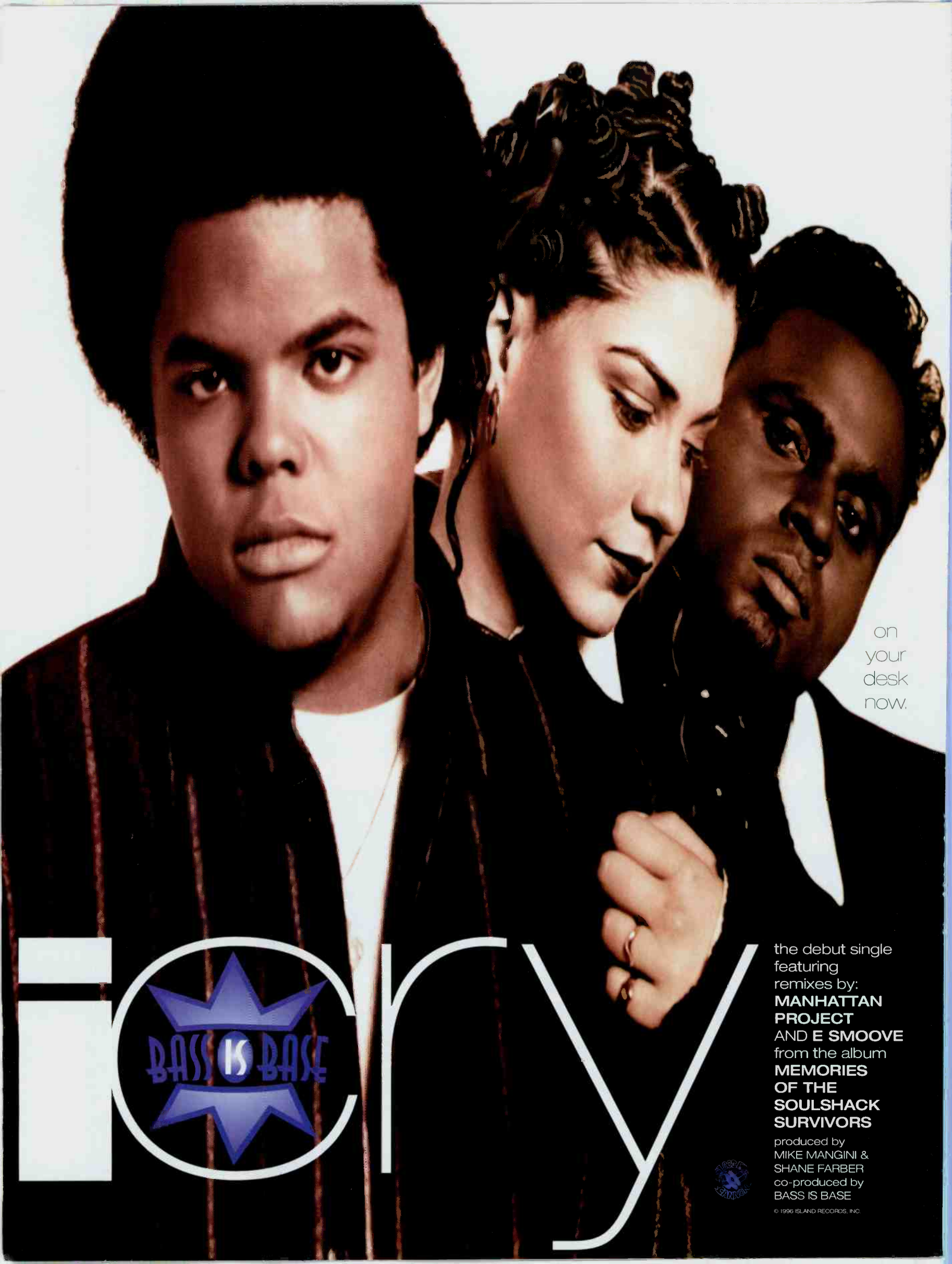
musicians who've called Atlanta home. The line begins with Chuck ("C.C. Rider") Willis and James Brown, both born in Atlanta in the late '20s, through Bill Lowery, a DJ who, as a publisher and record label head, produced hits ranging



from "Be-Bop-A-Lula" through "You Better Move On" to the Jams, Joe South, Tommy Roe, and Freddy Weller (of Paul

Revere & the Raiders), not to mention the writers of such classic pop as "Spooky," "Stormy," and "Taces." That's a lot of history, and, in Atlanta, it's still going on. In News, the Telecommunications Bill is a done deal. New York City loses its only country station and gains a Mancow. The latest station group buy is by Jacor of Noble. And Andrea Ganis and Danny Buch (bottom) get well-deserved promotions at Atlantic.





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AS TOLD TO BEN FONG-TORRES

# Pierre Bouvard

## On How Arbitron Rates

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

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

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

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

This is good news for radio. We have fragmented ourselves before outside media—like DMX or others—have done it.

And the result is that every format is unique; every station offers buyers a slightly different audience.

Looking at Arbitron, one challenge I faced in my first year was improving the young-male sample performance. Last year, we were sitting with a fall book with 79 percent index. We broke the 90 percent barrier, and that's the highest proportionality of



Pierre Bouvard

young males we've ever achieved.

Another thing we heard from people was about response rate. We were at 40 percent. This fall, we have a 42 percent rate. That's partly because we reduced the time between getting a family on the phone and agreeing to participate, and the day they got the diaries. We also began sending diaries in a box, because we learned that families like opening boxes (the Unabomber notwithstanding).

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

And, of course, one of the big issues this past year was Hispanic ratings. The Hispanic population has become such a crucial factor, and the question from non-Hispanic programmers and managers has been, how many of the people we're sampling are Spanish-primary and how many are English-pri-

mary, because their primary language affects what stations they tend to listen to. Well, we don't know. We don't ask that. But we've been asked to develop a test design to probe people on their language of preference.

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

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

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

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

We realize we're not perfect, but we are working to get better. **GAVIN**

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### Seminar Wrap Up

All the Gavin Seminar summary news that fits.

## First Words

### Oh, Atlanta.

That's the name of a Little Feat song that Ron Fell appropriated for his cover story on the musical side of Atlanta. Into that title, one can read awe or exasperation. Others might rewrite the cover line to say, "Why Atlanta?" What's the music connection? Glad you asked. We have the answers within.

Answers are what the Gavin Seminar is all about, to questions ranging from "How've you been?" to "What does the Telecom Bill mean to me and my station?" to "Mancow in Manhattan?" to "What's up with Arbitron?"

For questions about our fave rating service, look no further than the man above.

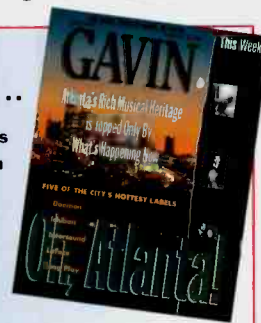
Pierre Bouvard, GM of Arbitron Radio, is prepared for your most pointed questions and comments. He not only came to the Seminar

last year in New Orleans, after only days in his job, but accepted our invite for an encore with enthusiasm, knowing that he'd be faced with tough questions.

He obviously also knows that, in dealing with those questions, he may gain fresh and valuable insights and, perhaps, even new converts.

If we use our time well, that will apply to all of us. And we'll leave town with a satisfied, "Oh, Atlanta."

Ben Fong-Torres, Managing Editor



# GAVIN

Founded by Bill Gavin—1958

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**"They cried 'Wolf' once too often for a cynical New York audience."**

— Dean Hallam, KKBQ-Houston

see below

## What New Telecom Bill Means for Broadcasters

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

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

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

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

Radio ownership regulations, currently allowing a single owner to have 20 AM and 20 FM stations, with no

more than two AMs and two FMs in a single market, are eased, with AM and FM limits depending on market size.

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

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

While the bill passed by margins of 414-16 in the House and 91-5 in the

Senate, it has its critics, who fear that the loosening of station ownership rules could lead to the concentration of too much power in the hands of too few companies.

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

## WYNY Nixes Country; How Now, Mancow?

BY BEN FONG-TORRES

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

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

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

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

(In the Windy City, Stern is on his third station—employer Infinity's WJJD-AM—in three years, and his agent, Don Buchwald, is



reportedly in negotiations with Emmis' alternative rocker, WKQX-FM.)

WYNY dropped country after a Fall Arbitron drop from 2.4 to 1.9 in the 12+ race.

"It's a sad day," New York native Dean Hallam, PD of KKBQ (93Q)-Houston, told GAVIN. "With all due respect to the people involved, it's my opinion that many errors were made by the different management and ownership of WYNY. They cried 'Wolf' once too often for a cynical New York audience. However, my fingers are crossed that some other broadcaster will pick up the baton and present a vibrant, killer country station in New York City."

## Ganis and Buch Promoted



Andrea Ganis



Danny Buch

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

Andrea Ganis, Senior Vice President of Promotion since 1990, has been named Executive Vice President, Promotion. Danny Buch, in

turn, has been promoted from Vice President to Ganis' previous post.

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

has played a pivotal role in making Atlantic the Number One label in the country."

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

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

## News/Talk Leads Formats

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

Between fall '94 to fall '95, Spanish stations gained 1.1 for a 6.4 share, placing it fifth behind A/C and Country.

Formats that had the biggest drops include oldies and Album Rock (see chart).

Format	F'94	F'95
News-talk	17.2	17.2
Urban	10.0	11.1
A/C	9.7	9.4
Country	7.9	7.6
Spanish	5.3	6.4
Oldies	6.2	4.8
Album Rock	5.5	4.4
Alternative	3.9	4.4
Top 40	4.4	3.7
Hot A/C	3.4	3.2
Nostalgia	3.0	3.2
Classic Rock	3.8	3.0
A2/jazz	2.7	2.9
Classical	2.2	2.2
A3	1.2	1.4



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DOWN THE  
HOUSE

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THE NEW SINGLE FROM THE PLATINUM-ALBUM

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**Going For A/C Reports February 26**



# Music Marketing Network: Better Promotion Through Science

BY ALEXANDRA HASLAM

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

John Mazzacco founded MMN in 1991, while he was VP of Marketing/Artist Development at Polygram Records. The company was born of Mazzacco's frustration in dealing with radio, press, and retail to effectively introduce new acts. "It was my aim to introduce new artists—or artists who had a second or third album coming out—directly to



proactive consumers that had, in the past, responded to like music. If I can actively sell a record and create a fan, it's suddenly not just about selling that one record or single. It becomes about establishing a long career."

Through contest entries, bounceback cards, the Internet, and shared information (with magazine subscription lists and companies like Columbia House), MMN has compiled a vast

information network. They're able to target specific types of listeners and then either sell directly to those fans or set up corporate marriages based on the market study. "If I can go the Nike and say, 'Ninety percent of our Hootie & the Blowfish fans wear Nike shoes,' we can make a successful marriage out of that. Or if I can take an artist to radio and confidently say, 'We have 10,000 listeners in

your area that love this band and listen to your station,' that's a marketing tool."

The company has expanded the scope of its dealings. Beyond artist marketing, MMN works with record companies, retail and TV outlets, and print media. They have not only helped introduce new acts, but have also worked on reposition-

ing acts within the market (for crossover potential), and have been involved in campaigns to boost flagging (or damaged) images.

Whoever the client, says Mazzacco, "The science is the same. Together we set the parameters of the market we're trying to reach, and then [MMN will] test the audience to see its response.

"What we've done is create another format," says Mazzacco, who late last year left PolyGram to work full-time with MMN. "There's radio, retail, press, and video. I've created the consumer access format." He softens this with the allowance, "We're not trying to overtake or revolutionize anything; we're adding to the mix."



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# groovetheory

*Executive Producers: Bryce P. Wilson for October 7th Inc., Jimmy Henchmen for Henchmen Entertainment and Anel Larrieux.  
Management: Jimmy Henchmen and Mario Rosemond, Akbar/Henchmen Entertainment*





## REALITY BYTES

## ATLANTA BYTES



Seminar flashes: Tune in to [www.gavin.com](http://www.gavin.com) to hear GAVIN Seminar happenings cybercasted over the Web, and keep one foot in the future by attending *The Internet: What's in it for*

*Radio and the Music Business* panel, moderated by Progressive Networks president/RealAudio developer, Rob Glaser, in the Learning Center at 2 p.m. on Thursday...Ichiban Records has provided an Atlanta reference Web page for Seminar attendees at <http://128.173.26.149/~ichiban>...If you haven't seen Atlantic's *Spew+*, take a gander at the preview on the Web at [atlantic-records.com](http://atlantic-records.com). The interactive CD Plus features **COLLECTIVE SOUL**, **JILL SOBULE**, **SUGAR RAY**, and others, and sports videos of live performances, exclusive interviews, and surprises...Hotlink Internet Consultants specialize in designing and managing Web Sites, and their KISW radio site has been rated among the top 5 percent of all sites by Point Survey. Radio stations can access Hotlink at [www.hotlinknet.com](http://www.hotlinknet.com)...**JIMMY JAM & TERRY LEWIS** are conducting chats as part of NBC Supernet's month-long tribute to Black History. Perspective Records and A&M Records will feature chats with artists such as **AARON NEVILLE**, **SOUNDS OF BLACKNESS** and **BARRY WHITE** through Valentine's Day. For more info access [www.nbc.com](http://www.nbc.com), [www.msn.com](http://www.msn.com) or [www.loci.com](http://www.loci.com)...Virgin artist **LENNY KRAVITZ** has a new Web Site at [www.lennykravitz.com](http://www.lennykravitz.com)...Rock and chat with **ZZ TOP** on AOL (keyword: Center Stage) at 8 p.m. PST on February 15...**TAFKA PRINCE** is marrying his backup singer **MAYTE** in Paris on Valentine's Day—the day he launches his new Web Site. The site will chronicle the double secret wedding ceremony, and in the meantime, fans can toss cyber rice on the newlyweds at [www.the.dawn.com](http://www.the.dawn.com)...You can find *Reality Bytes* on the Web at [www.gavin.com/issues/current/news.html](http://www.gavin.com/issues/current/news.html)...Questions, comments, requests? E-mail me at [davberan@best.com](mailto:davberan@best.com). —David Beran

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## Vin Scelsa's 'NEW Home

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

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

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

## Bob Thiele Dies at 73

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

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

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

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

He recently published an autobiography, entitled *What a Wonderful World*.





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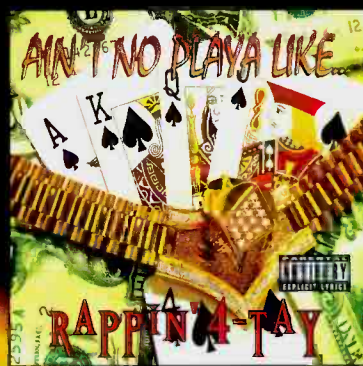
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the debut single from the  
new album "OFF PAROLE"



LIKE A ROLLING STONE

# Why I'm in Love With Tabitha Soren



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

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

For example, I got my MTV. A friend

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

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

On our way, we ran into Kurt Loder—himself a *Rolling Stone* alumnus—who was writing what would be that day's newscast. Lisa Marie Presley had just dumped Michael Jackson. In MTV land, it was a big news day.

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

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

"I read your book on Gram Parsons," she said. "It was great. *Hickory Wind*, right?"

I was in love.

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

But I wouldn't bet against her next year. Maybe we can do a panel, "Gram Parsons: A Format Whose Time Has Come."

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

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

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

And so, with GAVIN contributor Kevin Zimmerman, I experienced yet another theme restaurant. But, oh, what a theme. Motown sounds, it turns out, go down well with a menu of down-home food, served in generous portions and an entertaining and understated (as these restaurants go) environment, with a gigantic 45 single of "Stop! In the Name of Love" revolving above, and with the Motown Moments, a quartet of tuxedoed young men who pop out every now and then and do one of Motown's million hits.

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

That's the true measure of a hit.

By Ben Fong-Torres

# Arbitrons: The Last Roundup

As we gather at the Gavin Seminar to plot and plan for the future, here's a last look back at Fall numbers. Seminar attendees will be lucky to have an audience with Pierre Bouvard, General Manager of Arbitron Radio (also featured as our First Person this issue; see page three) to talk about changes in reporting and sampling.

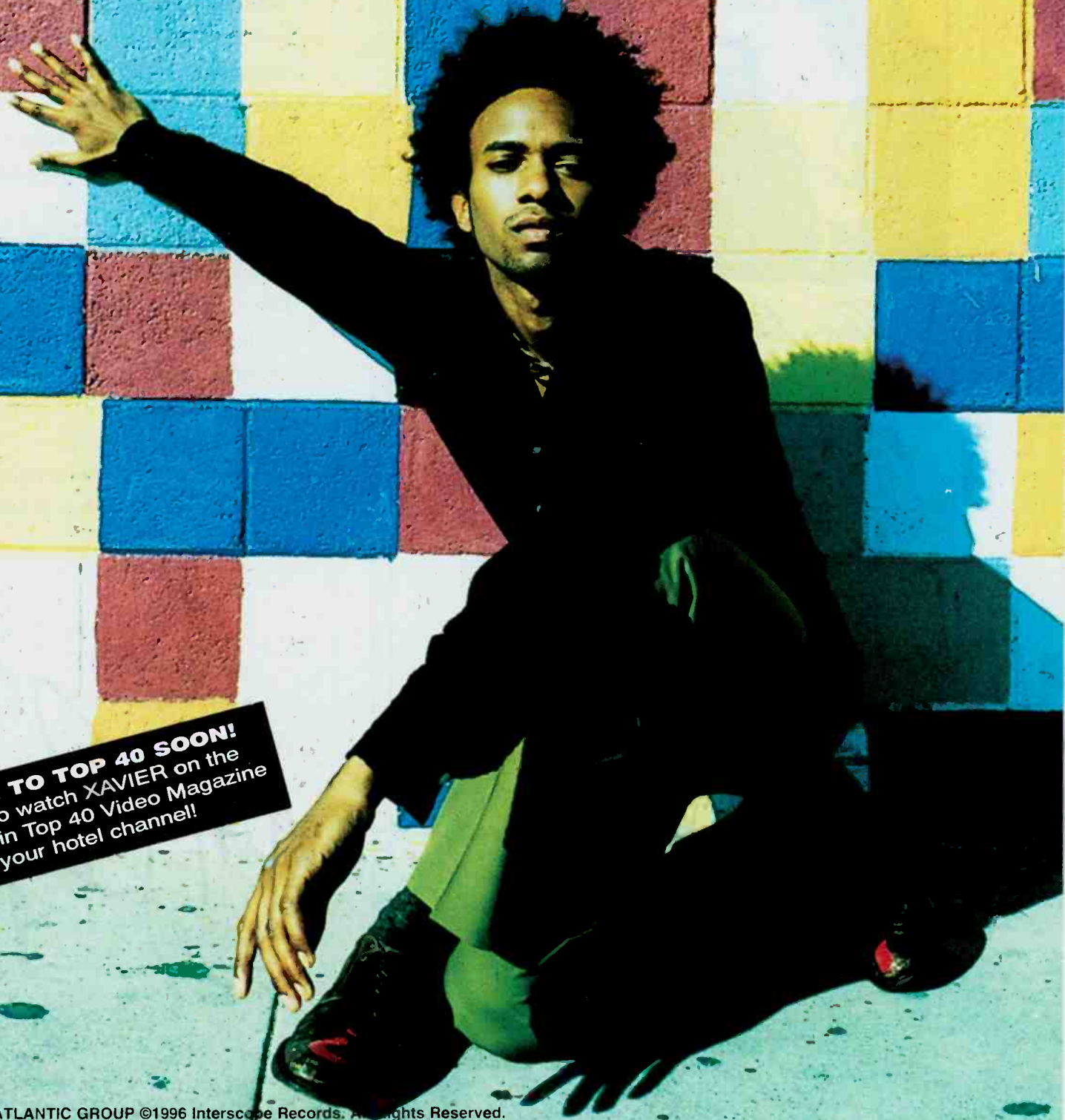
<b>Orlando</b> WWKA/A Cntry 8.2 9.7 WOMX/F A/C 8.4 7.6 WXLL/F T40 5.8 6.7 WVGF/F A/C 8.6 6.6 WJHM/F Urb 7.6 6.4 WTKS/F Talk 4.6 5.9 WDBO/A N/T 6.7 5.6 WOCL/F Old 5.4 5.6 WJRR/F Alt 4.5 5.0 WCFB/F A/C 3.8 4.1	<b>KKQK/F T40 8.3 6.8</b> KEFM/F A/C 6.8 6.7 KESY/F A/C 6.9 4.6 KKCD/F Cl Rk 5.2 4.4 WOW/A Cntry 4.1 4.4 KOIL/A Nost 2.5 4.1 KAIL/A N/T 4.6 3.7 KOSJ/F A2 0.4 3.6	<b>KKOB/A Talk 7.5 8.3</b> KKOB/F A/C 5.4 6.7 KKSS/F D/T40 7.8 6.0 KHFM/F Class 4.0 5.0 KMG/A A/C 4.6 5.0 KIVA/A Nost 3.8 4.5 KIOT/F Cl Rk/Old 3.3 4.4 KASY/F Cntry 3.5 3.9 KTEG/F Alt 4.6 3.8 KZKL/F Old 4.9 3.7 KHTZ/F Cl Rk/Old 5.7 3.4
<b>Charlotte</b> WSOC/F Cntry 9.5 10.6 WPEG/F Urb 8.9 9.0 WLYT/F A/C 5.2 7.4 WRFX/F Alb 8.3 7.3 WBT A/F N/T 6.5 6.2 WDR/F Cntry 6.0 5.8 WWSN/F A/C 5.7 5.3 WBAV/F Urb A/C 4.8 4.4 WEDJ/G T40 5.1 4.3 WSSS/F 70s 4.2 4.3 WWMG/F Old 6.0 4.1 WEND/F Alt 3.1 2.3 WIST A/F Nost 2.8 2.0	<b>KASE/F Cntry 13.6 13.7</b> KHF/F T40 9.9 9.1 KLB/A N/T 5.5 6.5 KEY/F A/C 4.0 6.3 KVET/F Cntry 7.6 6.0 KLB/J/F Alb 6.5 5.9 KKMJ/F Alb 7.0 5.1 KGSR/F A3 3.1 3.6 KPEZ/F Cl Rk 3.4 3.5 KAMX/F A/C 2.6 3.3	<b>Su '95 F '95</b> 9.9 9.1 11.9 10.4 9.1 9.3 9.1 7.9 7.4 6.8 6.3 5.3 3.9 5.3 6.3 5.2 5.9 4.6 3.0 3.4 3.3 3.1 2.6 2.9
<b>Dayton, Ohio</b> WHKO/F Cntry 14.9 14.9 WROU/F Urb 7.2 7.3 WMMX/F A/C 7.9 6.9 WLQT/F A/C 4.3 6.4 WTUE/F Alb 8.0 5.7 WGTZ/F T40 6.7 5.6 WXEG/F Alt 2.0 5.4 WHIO/A N/T 6.2 5.3 WLW/A FI Svc 5.9 4.5 WONE/A Cntry 2.5 3.8 WING/F Cl Rk/Old 3.8 2.8 WPFB/F Cntry 2.1 2.2 WDAO/A Urb A/C 1.4 2.0	<b>Honolulu</b> KSSK/F A/C 9.9 11.9 KIKI/F D/T40 12/4 10/4 KCCN/F Hwn 9.1 9.3 KSSK/A A/C 9.1 7.9 KMQA/F T40 7.4 6.8 KKL/F Cl Rk 6.3 5.3 KUMU/F EZ 3.9 5.3 KRTR/F A/C 6.3 5.2 KINE/F Hwn 5.9 4.6 KPOI/F Alt 3.0 3.4 KHVH/A N/T 3.3 3.1 KDEO/F A3 2.6 2.9	<b>Baton Rouge</b> WYNK A/F Cntry 11.6 13.2 KQXL/F Urb 12.3 10.2 WGGZ/F Cl Rk/Old 5.5 8.5 WXOK/A Gosp/Urb 8.5 7.5 KRVE/F Cl Rk/Old 5.5 5.7 WFMF/F T40 7.4 5.7 WTGE/F Alt 5.8 5.7 WJBO/A N/T 4.7 4.9 WKJN/F Cntry 3.4 4.0 WBRH/F A2 0.6 3.1 WQUE/F Urb 2.6 2.8 WCKW/F Alb 4.7 2.5 WPFC/A Gosp 1.7 2.4
<b>Oklahoma City</b> KXXY/F Cntry 10.8 12.1 KJYO/F T40 10.1 9.7 KOMA A/F Old 8.8 9.5 KATF/F Alb 8.9 8.4 KRXO/F Cl Rk 5.9 6.8 KMGL/F A/C 6.4 6.2 KTST/F Cntry 5.8 6.1 KTOK/A N/T 7.1 6.0 KEBC/F Cntry 5.8 5.0 KVSP/A Urb 5.6 5.0	<b>Syracuse</b> WNTQ/F T40 10.3 13.0 WSYR/A FI Svc 9.8 11.3 WYYY/F A/C 8.2 9.5 WBBS/F Cntry 8.3 7.4 WAQX/F Alb 9.0 6.3 WSEN/F Old 5.0 5.0 WKRL/F Alb 3.2 4.2 WTKW/F Cl Rk 3.2 4.2 WFB/LA Nost 4.2 4.1 WHEN/F Cntry 3.8 2.4	<b>Charleston, S.C.</b> WWWZ/F Urb 12.6 11.2 WAVF/F Alb 8.9 9.0 WEZL/F Cntry 9.8 8.9 WTMA/A N/T 7.0 7.7 WSSX/F T40 4.7 7.4 WBUB/F Cntry 5.1 5.8 WSUY/F A/C 4.4 5.2 WXYL/F Old 4.8 4.8 WYBB/F Cl Rk 6.0 4.4 WMGL/F Urb A/C 3.8 4.1 WPAL/F Urb/T 2.9 3.7 WSSP/F Nost 3.8 2.9 WHBZ/WBZ Urb 1.9 1.9
<b>Rochester</b> WBEE/F Cntry 10.5 11.1 WHAM/A N/T 10.6 10.6 WCMF/F Alb 9.0 9.0 WRMM/F A/C 7.3 8.6 WPXY/F T40 7.7 8.1 WDXX/F Urb 6.1 6.0 WKLX/F Old 5.6 5.6 WVNE/A Alt 6.8 5.4 WVOR/F A/C 5.1 5.0 WBBF/A Nost 3.7 3.4 WMAX/F Cl Rk 2.6 2.1 WHTK/A Talk 0.9 1.2	<b>Las Vegas</b> KJUL/F Nost 8.9 10.0 KLUC/F T40 6.2 7.6 KSNE/F A/C 7.8 7.6 KEDG/F Alt 6.4 6.4 KMZQ/F A/C 5.2 6.1 KWNR/F Cntry 7.0 5.8 KFMS/F Cntry 4.8 5.2 KJMZ/F Urb 3.9 4.8 KQOL/F Old 5.1 4.8 KOMP/F Alb 5.8 4.3	<b>Spokane</b> KDRK/F Cntry 9.0 11.2 KZZU/F T40 8.4 8.3 KKZX/F Cl Rk 7.9 7.4 KISC/F A/C 5.7 6.9 KXLY/A N/T 5.1 6.6 KEYF A/F Old 9.7 6.4 KXLY/F A/C 6.2 5.9 KGA/A N/T 5.1 4.8 KNFR/F Cntry 6.6 4.5 KCA/D/F Cntry 4.8 4.3 KAEP/F Alt 4.4 3.8 KAQQ/A Nost/T 6.4 3.8 KHTQ/A T40 1.6 3.8
<b>Birmingham</b> WZZK A/F Cntry 10.8 13.8 WENN/F Urb 11.2 9.6 WMJJ/F A/C 6.9 8.1 WZRR/F Cl Rk 8.7 8.1 WERC/A N/T 6.6 7.1 WMXQ/F T40 4.7 5.2 WATV/A Urb Old 3.8 5.0 WODL/F Old 6.0 4.8 WOWC/F Cntry 3.2 3.2 WAPI/A Nost 3.1 3.1	<b>Greenville, S.C.</b> WSSL/F Cntry 14.3 11.4 WESC/F Cntry 7.1 11.1 WJMJ/F Urb 9.5 10.7 WROQ/F Alb 10.5 8.5 WMYI/F A/C 7.5 8.3 WSPA/F A/C 6.7 6.6 WFBC/F T40 5.4 4.7 WORD/FBC-A Talk 2.9 3.9 WMUU/F EZ/Class 2.6 3.6 WXWZZ Alt 3.7 3.4	<b>Colorado Springs</b> KKCS A/F Cntry 9.1 12.2 KKFM/F Cl Rk 8.2 8.6 KKMG/F D/T40 8.0 8.4 KVOR/A N/T 6.6 6.9 KILO/F Alb 8.0 6.1 KKLI/F A/C 4.6 5.9 KVUU/F A/C 4.1 5.9 KSPZ/F Old 6.2 5.2 KOA/A N/T 4.6 4.2 KRDO/F A/C 3.0 3.5 KIKX/F 70s 2.8 2.9 KCCY/F Cntry 4.6 2.5 KCMN/A Nost 1.8 2.2
<b>Omaha</b> KFAB/A N/T 7.2 11.1 WOW/F Cntry 7.6 10.1 KXKT/F Cntry 7.1 8.8 KGOR/F A/C 8.7 8.0 KEZO/F Alb 8.1 7.1	<b>Jacksonville</b> WQIK/F Cntry 10.4 9.8 WQYV/F Alb 9.8 8.9 WAPC/F T40 6.2 6.9 WEJZ/F A/C 7.3 6.9 WSOL/F Urb A/C 6.1 6.8 WROO/F Cntry 6.5 5.6 WPLA/F Alt 3.1 5.4 WOKV/A N/T 4.6 5.0 WKQL/F Old 5.2 4.9 WJBT/F Urb 5.7 4.8	<b>Richmond</b> WVVO/F Nost 11.7 13.3 WCDF/F Urb 10.9 9.9 WTVR/F A/C 8.4 9.6 WRVA/A N/T 8.2 8.6 WRXL/F Alb 6.3 5.8 WMBX/F A/C 5.8 5.5 WRVQ/F T40 7.1 5.4 WPLZ/F Urb 4.9 5.2 WBZU/F Alt 2.7 4.0 WLEE/F 70s 4.6 3.3 WSOJ/F Urb 3.2 3.3 WVGO/F Alt 4.2 3.3
	<b>Albuquerque</b> Su '95 F '95 8.3 10.3	<b>Albuquerque</b> Su '95 F '95 8.3 10.3

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# XAVIER

## SATURDAY SONG



**COMING TO TOP 40 SOON!**  
Be sure to watch XAVIER on the  
Gavin/Sholin Top 40 Video Magazine  
on your hotel channel!



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Performing at Gavin,  
Sat., Feb. 10th, 11:00 am,  
"Legends of Radio" session.

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



*The Bottle Rockets*

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

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

**HERE'S WHAT PEOPLE  
ARE TALKING ABOUT  
AT TOP 40 RADIO:**

"It's uptempo, nothin' but hook, less than  
three minutes, and ends cold...I love it -  
on 20x/week." — Tracy Johnson, PD,  
STAR100.7 - San Diego

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

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

**IMPACTING RADIO MARCH 4**



Talk to us: [info@tagrec.com](mailto:info@tagrec.com)

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**CITY OF ATLANTA**

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ATLANTA, GEORGIA 30335-0300  
(404) 330-6100

January 31, 1996

Greetings:

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

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

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

Sincerely,

Bill Campbell  
MAYOR

# Meat Loaf

Gavin Top 40: Up & Coming

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

Airplay: WSPK (32X),  
WNCI (12X), WZPL (16X),  
WNNK (22X), WMRV (23X),  
WNDU (15X), KLRZ (20),  
KQID (31X)

*Welcome To The  
Neighborhood*  
is certified GOLD

Top 20 Most  
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From The Album Welcome To The Neighborhood

Video Directed By Howard Greenhalgh

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MCA

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# Oh, Atlanta!

This week, thousands of intensely musical people have converged on Atlanta for the GAVIN Seminar. But they and the Seminar are only the latest symbol of a musical scene that has helped energize Atlanta in the past decade.

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

When it comes to music, Atlanta was, until recently, the second sister to smaller cities like Augusta,



Macon, and Athens. Atlanta's pop music heritage has for years enjoyed modest notoriety with artists and entities including songwriter Johnny Mercer, the Hampton Grease Band (which at one time included current NARAS President Mike Greene), Bang Records (the first home for Van Morrison and Neil Diamond), Lowrey Music, Charlie Minor (pictured), Jimmy "The Bear" Davenport, Billy Lemons, Gene Rumble, Tommy Roe, The Tams, Jerry Reed, Hydra, Billy Joe Royal, Buddy Buie, Lynyrd Skynyrd, Joe South, Mylon LeFevre, 38 Special, S.O.S. Band, and the Atlanta Rhythm Section.

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



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

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

## Music from the New South's Olympic City

BY RON FELL



### DAEMON RECORDS

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

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

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

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

### ICHIBAN RECORDS

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

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

From the company's first success with Clarence Carter's "Strokin'" to more recent hits with 95 South's "Whoot, There It Is"



and Deadeye Dick's "New Age Girl," it's apparent Ichiban is a company with many musical faces. This year, Ichiban will launch a new Rock/Alternative division.

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



# HOLLYWOOD

Seaweed • L.A.D. • Into Another • J'son • Gwen Mars

Coming In 96

Van Gogh's Daughter

Super 8

Wicker Man

Humble Gods

Flipp

Fastball

New York Loose

The Suicide Machines

tel: 818.560.5670 fax: 818.567.4837 <http://www.hollywoodrec.com>



includes 25 other independent labels, music publishing companies, an art department, and warehouse. The label also operates two Atlanta recording studios; Kala and the Digital Edge. *Isound/atlanta* (220words)

### INTERSOUND RECORDS

Intersound is Atlanta's oldest and most prolific label complex. Founded by former Capitol, Pickwick International, and Handleman executive Don Johnson, Intersound is a 15-year old independent record company with headquarters in the Atlanta suburb of Roswell. Intersound

## Intersound<sup>®</sup>

employs a staff of 80 and covers a variety of formats like rock, rap (on its So-Lo Jam label), gospel, classical, and country (on its Branson Entertainment imprint).

Intersound's unique, regional retail system in six metropolitan areas, (Los Angeles, Minneapolis, Dallas, Seattle, Boston, and Atlanta), gives the label and its product the advantages of a major label distribution system while retaining the personal attention only available from an independent. "Strategically, Atlanta is more advantageous than Minneapolis for this company," says Johnson. "The vibrant Atlanta music scene would have been reason enough."

Intersound's 75,000 square-foot self-contained complex in Roswell contains a 48-track, state-of-the-art studio and a recently completed Enhanced-CD development studio.

In recent years, Intersound has released music from a diverse roster of veteran talent like Edwin Hawkins, Jennifer Holliday, Mighty Clouds of Joy, Jonathan Cain, Michael Stanley Band, Guess Who, Jefferson Starship, Kansas, Edgar Winter, Skeleton Crew, Roy Clark, Larry Gatlin, Mickey Gilley, Charlie Pride, Bellamy Brothers, Crystal Gayle, Moe Bandy, Brenda Lee, and the Atlanta, Dallas, and London Symphonies.

### LAFACE RECORDS

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



## Atlanta: A City of Musical Hooks

BY LINDA ALTER

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

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

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

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

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

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

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

be one of the most successful black record labels in history.

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

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

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

### LONG PLAY RECORDS

One of the newer labels in Atlanta may be named after an outmoded recording format



and one of its releases is a tribute to the Monkees, but it's nonetheless on the cutting edge.

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

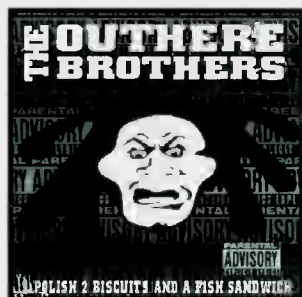
Long Play labels itself as "outside rockers" because of its diverse roster of music. Long Play can be reached at P. O. Box 55233 Atlanta, GA 30308 ●





**THE NEW SINGLE FROM  
THE OUTHERE BROTHERS**

**FROM THE ALBUM 1 POLISH 2 BISCUITS AND A FISH SANDWICH**



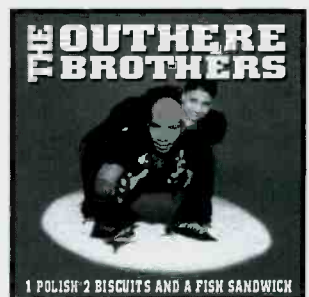
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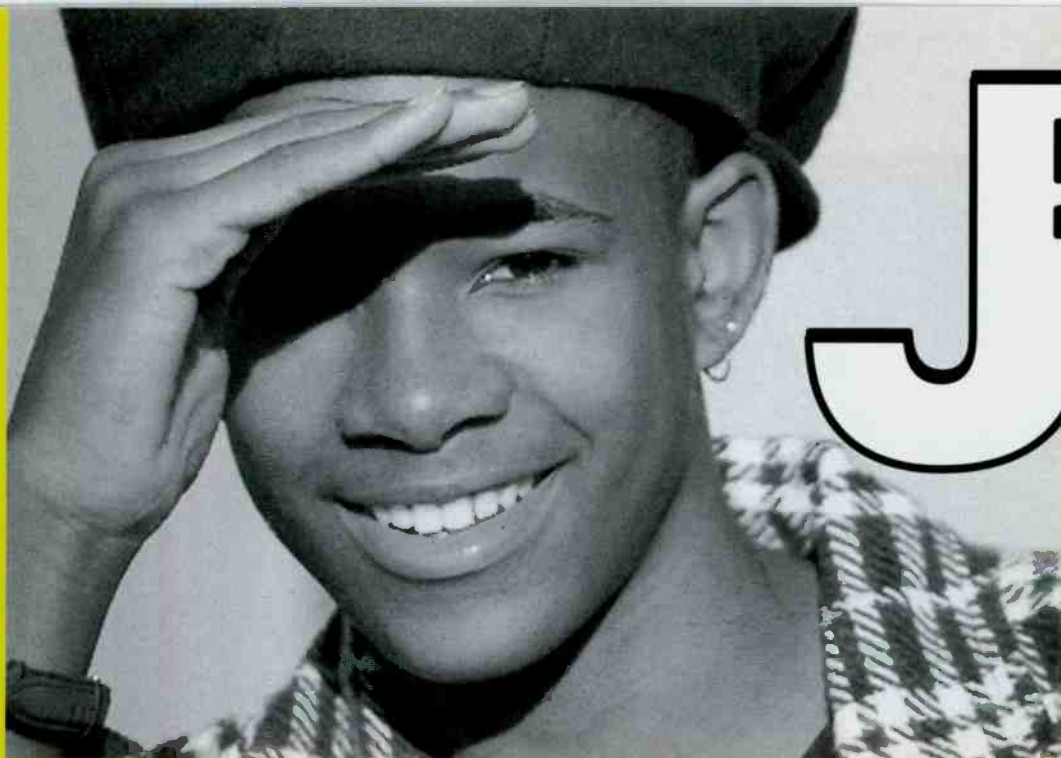
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**1 POLISH 2 BISCUITS AND  
A FISH SANDWICH - "CLEAN"**





# J'son

*"take a look"*  
the debut single

Produced by Red Hot Lover Tone and  
Poke for Track Masters Productions, Inc.  
Additional production and mix:  
Adebratt/Ekman for Lemon  
It's About Tyme Productions  
HR-64003

**KKFR - DON PARKER, PD**

"I did not expect this record to perform this well"  
RESEARCH: Females 18-24 #1, Overall #5

**KIKI - JAMES COLE, MD**

"This is one of our best top 10 researching  
songs in all of 1995 and so far in 1996."

**KZFM - CHARLIE MAXX, PD**

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

**KLUC - CAT THOMAS, MD**

"A song that's proved itself and deserves its  
power rotation. It crosses all demos and ethnic  
lines. It's a bonafide hit!!"

RESEARCH: 18-24 73% positive #9,  
25-29 68% positive #13

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

**New Adds This Week:**

<b>WKZW</b>	<b>WZJM</b>	<b>KJMZ</b>
<b>WCIL</b>	<b>WHOT</b>	<b>WGTZ</b>
<b>WERZ</b>	<b>WJJS</b>	<b>KZII</b>
<b>WCIR</b>	<b>KLYV</b>	

**Also On:**

<b>WNVZ 16X</b>	<b>WFHN 22X</b>
<b>KKFR 28X</b>	<b>KLUC 59X</b>
<b>KZFM 34</b>	<b>WNNK 8X</b>
<b>KHOM 5</b>	

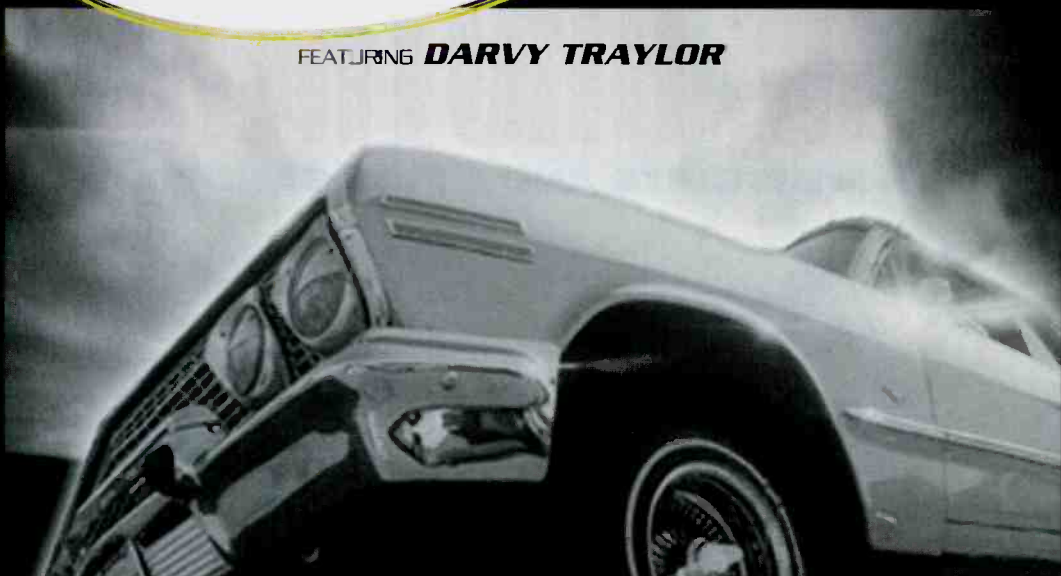
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- KIIS 40X**
- KKFR 32X**
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- KQMQ 45X**
- WJJS 38X**
- KPRR 59X**
- WHHH 35X**
- KPWR 69X**
- KWIN 71X**
- KZHT 52X**
- KHTN 41**
- KGGI 37X**
- Z90 21X**
- KYLD 22X**
- KUBE 33X**

**This song just will not go away!**

PRODUCED BY RICHARD "RIKKO" PREUSS

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# Ridin' Low



# THAT'S SHO-BIZ

## That's Sho Biz By Dave Sholin

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



Item number two out of New York: A story is circulating about Rock outlet **Q104 (WAXY)** picking up a satellite feed of **Mancow's** Chicago show.

Writer **Neil Strauss** has devoted a ton o' ink to what he claims is "The Sorry State of New York's Music Radio." Will broadcasters respond to charges of "bland sameness" on the dial "when it comes to Pop music"?

Two new names on the **Maverick** squad: **Arista** Senior Director National Video Promotion, **Jon Klein** is named to head up Maverick's video department, while **Epic** L.A. rep, **Darren Eggleston**, will oversee Rock promotion.

Erroneous reports placed former **KGDE**-Omaha PD **Michael Steele** at **KGGI**-San Bernardino, however Steele ain't even on the West Coast. Is he preparing to relaunch **WDAY (Y94)**- Fargo as a Top 40 outlet? Meanwhile, ex-**KGGI** MD **Sonia Jimenez** will be meeting with a few prospective employers in Atlanta. If you don't catch her there, call (818) 888-7234.

Is there a new title ahead for **Steve Perun**? Will he announce his successor as **KIIS**-Los Angeles' PD soon?

**KMEL**-San Francisco's new morning show debuts Monday morning, February 12. Yes, **GAVIN** Award nominee **Sway** will be a member of the team that will include several other familiar names from around the Bay. **Renel**, morning co-host and one of the most popular personalities on the station for years, shifts to middays.

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

Though talk over the past few weeks has **Hosh Gureli** resigning at **Arista**, he remains on board as of presstime. One insider, though, says it's "50-50" whether he'll stay with the label or not.

Another New Yorker supposedly set to jump ship is **Z100's Steve Kingston**, who's witnessed management and ownership changes at about the same rate as **Madonna** changes her haircolor. Will anyone be shocked if he walks across the street?

The **BOX** can now be seen on three channels in the New York area. Consumer demand following **Time Warner's** decision to drop the channel places it on Channels 39, in addition to 23 and 17.

There's head scratching in San Francisco where **O.J.'s** appearance on **the Beat** was simulcast by **ABC/Cap Cities'** talk giant **KGO** instead of sister station **KMEL**.

Prime opening at **97ZOK (WZOK)**-Rockford, Ill., where PD **Tom Garrett** is searching for a new p.m. drive star to replace **Joe Soto**, who's leaving for overnites and a morning co-host role at **WGCI**-Chicago. Send those T&Rs to Garrett *now!*

Is **Hawk Harrison** headed to St. Louis, or staying put at **WFBC**?

Former **KZIO**-Duluth PD **James Baker** (a.k.a. **Howard Johnson**) is now hanging in the warm California sun as "Jim Kelly" at **Westwood One's** bright A/C network. Guess **Joe Montana** or **Steve Young** weren't available, huh?

Is **KLRZ** headed to back to LaRose, La., and about to opt for satellite programming?

Could this be a first? **CKEY**-Niagara Falls is splitting the broadcast day between Alternative (7 a.m. -3 p.m.) and techno all other hours.

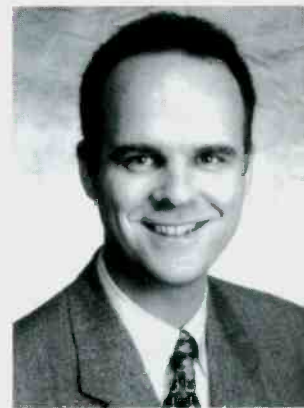
Cutbacks at Washington, D.C.-based label **Big Mo** sets **Charley Lake** loose. Contact him at (301) 772-2372.

Former **KYYY**-Bismarck, N.D. (see *Small Market Success* on page 30) MD and air talent **Jon Norton** resurfaces across town, where he'll be heard on Classic Rocker **KBYZ 96.5 "The Fox."**



And here's proud new papa and **WSBG**-Stroudsburg, Pa. PD **Steve McKay** at the station's Super Bowl party. That's Steve (far left) with overniter/Promotion Director **Kristl Gold** and **Gary in the Morning** (far right). Steve & wife **Stephanie** are currently celebrating daughter **Alexandra's** arrival, February 5.

## On the Air



Dave Shakes

Four time **GAVIN** winner for PD of the Year **Dave Shakes** has joined **Alan Burns and Associates** as VP/Consulting. Shakes most recently programmed **K101** and **KMEL** in San Francisco... **WJHM**-Orlando air personality **Apollo** has joined **Rip-It Records** as Southeast Regional Director and National Mixshow Director... **Michael Rogers**, former PD **KFQD** and **GAVIN** nominee for Small Market Person of the year is the New PD/Morning Personality and **Magic 101/KAKQ**-Fairbanks, Alaska. Michael assumes the position March 1... **Jim Clouse** is out as PD of **WINN**-Columbus, Ind. MD/APD **Devin Marsh** will serve as Interim PD until a replacement is named... **Hot 97 (WQHT)**-New York promotes **Deneen Womack** to Music Coordinator... Afternoon air personality **Ali** becomes Assistant Program Director at **The Revolution (WNRQ)**-Pittsburgh. She'll continue her airshift as well... At **KIOZ**-San Diego, **Mike Esparza** moves from the midnight shift to 7 p.m.-midnight, and **Pete Fox** joins the team as a part-timer handling swing shifts. Five year station vet **Shannon Leder** adds MD stripes and continues in mornings... **WPNT**-Chicago adds **Fred Winston** to mornings... **Daniel Gosslin**, overnighter for **WTBX**-Hibbing, Minn. is joining **Network Century News**

Agency in Chicago as Chief Assistant Producer... Veteran Country programmer **R.J. Curtis** has joined **After MidNite Entertainment, Inc.** as Operations Manager... **Mark Lapidus** is named VP/Marketing for **Liberty Broadcasting**

## In the Grooves



Paul Brown

**Paul Brown** is appointed VP of Rock Promotion for **Arista**. He'll oversee the Rock, Alternative, College, and Triple A divisions for the label... **Mercury** ups **Mike Bernardo** to VP of Urban Promotion. Formerly Senior Director of Promotion, Ms. Bernardo came to Mercury from **Uptown Records**, where she was a VP... **Paul Cooper** is named VP. **MCA Music Entertainment Group**. He'll be based in L.A... **Epic** promotes **Lisa Markowitz** to Senior Director, Publicity. Markowitz joined the label in 1983 as an intern, and now handles **Oasis**, **Indigo Girls**, and **Silverchair**, among others... **Gary Briggs** becomes VP Artist Development for **Reprise**. Briggs joined Reprise in 1984, and moved through the ranks until named Director of Rock Promotion in 1993. In 1995, he moved to Director of Artist Development... **Bruce Hartley** will head up **Mercury's** newly-created New Media department as Senior Director... **Veritas Music Entertainment** has changed its name to **Imprint Records**.

<http://www.gavin.com>



# BACKSTAGE

BY JAAN UHELSKI

**I've Got My TV Eye On You:** It certainly has been a litigious couple of weeks. First **Chris Isaak** sued the mighty Hunt Wesson Corporation and their ad agency, claiming that a TV commercial for Reden-Budders popcorn (yes, it is a division of the **Orville Redenbacher's** empire) nicked the guitar riff from his 1989 hit "Wicked Games." Isaak is demanding a million big ones and an injunction from further screenings of said commercial. Hunt Wesson's lawyers said that they have not been served with papers, and are not about to pop off about it...**Spacehog**, that wacky band signed to Hi Five/Elektra Records, is claiming that MCI has been using an unauthorized (and unpaid for) snippet of their skyrocketing single, "In the Meantime," in



their TV commercials. Spacehog's legal eagles claim that they have been in discussion with the phone company to use the tune, and had not come to any terms. MCI claims that they had reached a verbal agreement with the band, but agreed to pull the ads. Uh...isn't MCI in the *communications* business?... **George**



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

**The Loved One:** We know you've been bombarded with **Courtney** news. This week alone there have been reports of a Courtney impersonator hobnobbing and sipping champagne with **Peter Stringfellow**, an utterly charming and just as utterly infamous club-owner in London. Now we've got news that the three concert security men who allegedly assaulted the singer and **Hole's** drummer **Patty Schemel** at a **Green Day** concert in New Orleans in December are now going to have to, how you say, face the music. The trio will stand trial on battery charges on April 18...In other Courtney news, she will no longer be appearing in **Cameron Crowe's** upcoming movie, *Jerry Maguire*, as earlier thought. No reason has been given for her departure, but as you know, anything is possible where Courtney's concerned. Even perhaps snagging the sainted **Butch Vig** to produce Hole's next album. But when we caught up with Vig on a rare day off that he was spending at his Madison, Wisconsin studio, Smart Sounds, he suggested that, while he's interested, "It's speculative. I had talked to both Q-Prime, their management, and also **Mark Cates**. I know that Courtney is doing this film and I'm also in the middle of a rather lengthy **Garbage** tour. I really haven't talked to her or heard songs yet. I'm definitely interested but again it's something that's speculative at this point."

**Could it be true?** We got word from such a reliable source that we know it's got to be true. This deep throat told us that the beloved **Country Dick** of the **Beat Farmers** who left this worldly plane on last November 12, named a Portland stripper that he hadn't spoken to nor seen in the past four years, as the beneficiary in his will. To her credit, she sent \$3,000 to help cover his burial costs.

JAAN UHELSKI IS SENIOR EDITOR AT ADDICTED TO NOISE, THE ONLINE MUSIC MAGAZINE.

## Sho-Prep

### 10,000 MANIACS

Even though Natalie Merchant left 10,000 Maniacs more than two years ago, the remaining band members have added a new female lead singer, Mary Ramse, re-added original Maniac John Lombardo, and signed with Geffen Records.

### GEORGE MICHAEL

George Michael's new single, "Jesus to a Child," was written in tribute to a Brazilian friend of his, Anselmo Feleppa, who died of a brain hemorrhage in 1993.

### LOLLAPALOOZA

Perry Farrell, co-founder of Lollapalooza, the annual alternative concert roadshow, wants to be bought out by his partners, the William Morris Agency and his former manager, Ted Gardner. It seems as though the last straw was the attempt to recruit the not-so-alternative Metallica as the show's '96 headliner.

### EAGLES

February 13 will mark the second anniversary of the official Eagles reunion. They performed in public for the first time in more than a decade on this date in 1994 at Aspen's Diamond Club in front of a soldout crowd of 500.

### CELINE DION

One of the tracks on the next Celine Dion album, *Falling Into You*, due next month, will be a Jim Steinman-produced version of "River Deep, Mountain High."

### PHIL COLLINS

Phil Collins' version of "Somewhere" from *The Songs of West Side Story*, is not the only version of the song on the album. Aretha Franklin offers another version of the song earlier on the disc.

### HOOTIE & THE BLOWFISH

Hootie & the Blowfish have established their own record label, Breaking Records, in their hometown of Columbia, South Carolina. It will be distributed as part of the Atlantic Records Group.

### BEATLES

The average length of Beatles concerts on their 1964 tour was 28 minutes.

### ALISON KRAUSS

Alison Krauss told *Rolling Stone* she hasn't warmed up to making videos, "If I had a stomach like Shania Twain, I might be a little more confident."

### MADONNA

Madonna's presence in Argentina to film *Evita* has created some ill will between her and fans of the late Eva Peron. Madonna says, "Many people see Eva Peron as either a saint or an incarnation of Satan. That means I definitely can identify with her."

### BUDDY HOLLY

If Lubbock, Texas native Buddy Holly were alive today, he'd be 59. Forty years ago last month, Holly recorded his first music for Decca Records in Nashville with Owen Bradley producing.

### STEVIE RAY VAUGHAN

There's talk in Hollywood of Brad Pitt possibly playing the late Stevie Ray Vaughan in a Robert Rodriguez-directed biopic of the blues/rock guitarist.

## SHO-DATES

<b>Sergio Mendes</b> 2/11	<b>Shirlitta Colon</b> WJFK- Washington, DC 2/15	<b>Ivan Rodriguez</b> California Record Distributors 2/17
<b>Keri Lewis</b> (Mint Condition),	<b>Ali Campbell</b> (UB40), <b>Jane</b>	<b>Alex Coronfly</b> Geffen Records 2/17
<b>Moe Bandy</b> , <b>Michael</b>	<b>Child</b> , <b>Olaf Jeglitza</b> (The Real McCoy), <b>Melissa</b>	Our <b>CONGRATULATIONS</b> to
<b>McDonald</b> , <b>Chynna Phillips</b> 2/12	<b>Manchester</b> , <b>Mickey Craig</b> 2/15	<b>STEVE MCKAY</b> , program director at
<b>Peter Gabriel</b> , <b>Henry</b>	<b>Jo Walker-Meador</b> 2/16	WSBG-Stroudsburg, PA, and his wife, <b>STEPHANIE</b> , on the birth of their daughter,
<b>Rollins</b> 2/13	<b>Sonny Bono</b> , <b>James Ingram</b> 2/16	<b>ALEXANDRA SARAH</b> . Born February 5 at 5:49 p.m., weighing 7 lbs. 11 oz. and 19 inches in length.
<b>Tracy LeShay</b> 2/14	<b>Iris Dillon</b> Island Records 2/17	
<b>Tony Kilbert</b> Santana Management 2/14	<b>Jack Raymond</b> WEIM-Fitchburg, MA 2/17	
<b>Razzy Bailey</b> 2/14		
<b>Don Anti</b> 2/15		
<b>Jason Perl</b> Arista Records 2/15		

F.O.R. # 130

## Friends of Radio

Keith Naftaly



Vice President, A&R  
Arista Records

**Hometown:**  
San Francisco

**What radio stations did you grow up listening to?**

KFRC, KDIA, KYA, and KSFX.

**What stations do you listen to now?**

WPLJ, WBLS, Z100, but mostly Hot 97.

**When was the last time you called a request line?**

I called BLS at 3 a.m. because I had to know the name of a song they'd just played that was awesome. It was "People in Search of a Life" by Marc Dorsey from the movie *Clockers*. The DJ was very helpful!

**The last CDs you went out of your way to buy?**

*Court & Spark* by Joni Mitchell, *the Best of Donny Hathaway*, and the new Oasis album.

**Who's an artist you'd like to work with someday?**

Seal. His first album changed my life.

**Your proudest career achievement?**

Giving a shot to young programmers, air talent, and recording artists, and watching them go the distance.

**The things you like best about your new job?**

Living in New York City, and having an office next door to Clive Davis.

**Future ambitions:**

To sign stars, explore the world, and to keep learning and growing.



# Mike Oldfield

## The Songs of Distant Earth

Featuring the interactive  
CD ROM track

**"Let  
There  
Be Light"**

***On Your Desk Now!***





**MOST ADDED**

**ACE OF BASE (54)**

**SOPHIE B. HAWKINS (43)**

**ALANIS MORISSETTE (39)**

**GIN BLOSSOMS (22)**

**THE PRESIDENTS OF THE UNITED**

**STATES OF AMERICA (20)**

**TOP TIP**

**NO DOUBT**

*"Just a Girl"*

(Trauma/Interscope)

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

**RECORD TO WATCH**

**MARY J. BLIGE**

*"Not Gon' Cry"*

(Arista)

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



# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	MARIAH CAREY w/BOYZ II MEN - One Sweet Day (Columbia/CRG)	17	158	0	7134	-469
2	EVERYTHING BUT THE GIRL - Missing (Atlantic)	33	164	0	6913	+127
3	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	8	153	7	5944	+764
4	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	19	150	2	5887	-34
5	WHITNEY HOUSTON - Exhale (Shoop/Shoop) (Arista)	14	143	0	5505	-466
6	NATALIE MERCHANT - Wonder (Elektra/EEG)	12	158	1	5427	+300
7	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	25	131	0	5034	-417
8	HOOTIE & THE BLOWFISH - Time (Atlantic)	17	135	3	4926	-445
9	La BOUCHE - Be My Lover (RCA) †	14	125	3	4507	+345
10	SEAL - Don't Cry (Ztt/Warner Bros.)	11	143	1	4272	+151
11	COLLECTIVE SOUL - The World I Know (Atlantic)	15	140	1	4259	+102
12	MELISSA ETHERIDGE - I Want To Come Over (Island)	8	147	3	3985	+383
13	OASIS - Wonderwall (Epic) †	11	135	7	3664	+448
14	GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen) †	5	138	1	3403	+51
15	SMASHING PUMPKINS - 1979 (Virgin) †	10	131	7	3330	+286
16	TLC - Diggin' On You (LaFace/Arista)	19	98	0	3216	-552
17	BLUES TRAVELER - Hook (A&M)	22	107	5	3213	+193
18	SOUL ASYLUM - Promises Broken (Columbia/CRG)	10	117	0	3113	+116
19	MADONNA - You'll See (Maverick/Warner Bros.)	14	104	0	3082	-937
20	BoDEANS - Closer To Free (Reprise) †	10	119	6	3061	+188
21	BIG MOUNTAIN - Get Together (Giant)	11	94	0	3057	-651
22	DEEP BLUE SOMETHING - Breakfast... (RainMaker/Interscope/AG)	29	90	1	2953	-272
23	BLESSID UNION OF SOULS - Oh Virginia (EMI)	5	124	6	2878	+330
24	TOM PETTY & THE HEARTBREAKERS - Waiting For Tonight (MCA)	7	99	0	2700	-299
25	GIN BLOSSOMS - Follow You Down (A&M)	3	140	22	2576	NEW
26	BRANDY - Sittin' Up In My Room (Arista)	7	87	15	2541	+615
27	GROOVE THEORY - Tell Me (Epic)	24	75	1	2540	-184
28	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise)	21	79	0	2231	-618
29	MONICA - Before You Walk Out Of My Life (Rowdy/Arista)	17	68	5	2064	+94
30	3T - Anything (MJJ/550 Music)	19	69	6	1979	+201
31	DEBORAH COX - Who Do U Love (Arista)	5	79	4	1862	+349
32	BUSH - Glycerine (Trauma/Interscope/AG) †	10	83	6	1854	+205
33	FOLK IMPULSION - Natural One (London) †	13	78	4	1817	+103
34	JANET JACKSON - Twenty Foreplay (A&M)	8	65	0	1717	-555
35	DAVE MATTHEWS BAND - Satellite (RCA)	10	76	6	1692	-27
36	MARIAH CAREY - Fantasy (Columbia/CRG)	22	56	0	1471	-308
37	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	52	47	0	1432	-185
38	2 PAC featuring DR. DRE - California Love (Death Row/Interscope)	5	52	8	1425	NEW
39	L.L.COOL J - Hey Lover (Def Jam Recording Group) †	13	45	0	1422	-35
40	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	5	86	39	1384	NEW

† = Daypart

Total Reports This Week 204 Last Week 205

**Chartbound**

	Reports	Adds	SPINS	TREND
SOPHIE B. HAWKINS - "Only Love..." (Columbia/CRG)	93	43	963	+817
JANN ARDEN - "Insensitive" (A&M)	78	15	1310	+316
7 MARY 3 - "Cumbersome" (Mammoth/Arista) †	68	5	1378	+194
LISA LOEB & NINE STORIES - "Taffy" (Geffen)	62	15	996	+360

## Inside Top 40 BY DAVE SHOLIN

### Tuning to the '90s, Atlanta style



Don Benson



Kevin Peterson



Scanning the dial for the Olympic size hits in Atlanta? There's a whole bunch of 'em spinnin' at Jefferson Pilot's Star 94 (WSTR) and Susquehanna's 99X (WNNX). Though aimed at different audiences, both stations benefit by having at the programming helm men armed with a wealth of Top 40 knowledge and expertise. Here's some background on both facilities, along with additional thoughts from Star 94's Don Benson and Kevin Peterson, and 99X's PD Brian Philips.

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

Next, Los Angeles called, and as VP, Operations for KIIS, he hired a morning man named Rick Dees and oversaw a format switch from Dance to Top 40. Atlanta would once again be home in 1982, as Benson returned to WQXI AM/FM as OM. By the late '80s, he had formed Benson Communications, and later went on to join forces with Burkhart-Douglas as

Executive VP of Operations. Then, last year, Jefferson Pilot got him to join the fold as VP of Operations and Programming for its Radio Division.

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

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

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

Editor: DAVE SHOLIN • Associate Editor: ANNETTE M. LAI

Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.

Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580



let  
your soul  
be your pilot

# STING

FROM *mercury*  
*falling*

MANAGEMENT: MILES COPELAND & KIM TURNER  
PRODUCED BY HUGH PADGHAM AND STING

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## Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
59	54	438	+243	* ACE OF BASE - Lucky Love (Arista)
55	3	1113	+121	MEAT LOAF - Not A Dry Eye In The House (MCA)
47	1	913	-40	GREEN DAY - Brain Stew (Reprise)
44	7	1175	+117	DENINE with COLLAGE - All Cried Out (Metropolitan)
43	—	1006	+34	THE REMBRANDTS - Drowning In Your Tears (eastwest/EEG)
43	19	583	+388	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)
41	3	919	+85	D:REAM - Shoot Me With Your Love (Sire/Elektra)
39	2	825	+104	NANCI GRIFFITH - Time of Inconvenience (Elektra/EEG)
39	18	577	+41	NO DOUBT - Just a Girl (Trauma/Interscope/AG)
39	20	460	+231	THE PRESIDENTS OF THE UNITED STATES... - Peaches (Columbia/CRG)
37	1	1286	+84	PLANET SOUL - Set U Free (Strictly Rhythm)
37	—	973	-36	FUN FACTORY - Celebration (Curb)
35	2	539	+105	SAL'S BIRDLAND - Love Is Groovy (Discovery)
34	1	688	+11	N-TRANCE - Stayin' Alive (Radikal)
33	3	688	+75	GOO GOO DOLLS - Naked (Metal Blade/Warner Bros.)
33	5	614	+186	DIANA KING - Ain't Nobody (WORK/CRG)
33	7	595	+89	J'SON - Take A Look (Hollywood)
32	3	1021	+122	LINA SANTIAGO - Show Me Your Love/Feels So Good (Universal)
31	5	549	+54	ENYA - Anywhere Is (Reprise)
29	9	897	+421	MARIAH CAREY - Always Be My Baby (Columbia/CRG)
29	3	634	+180	EXPOSE - I'll Say Goodbye For The Two Of Us (Arista)
29	16	424	+68	EVERCLEAR - Santa Monica (Watch The World Die) (Capitol)
26	4	935	+254	MARY J. BLIGE - Not Gon' Cry (Arista)
23	1	449	+123	DEL AMITRI - Tell Her This (A&M)
23	5	381	+172	CHRIS ISAAK - Graduation Day (Reprise/Elektra)
21	1	419	+62	OCCAMS RAZOR - She Said (Totally Oscam Productions)
21	2	330	+95	BOB SEGER AND THE SILVER BULLET BAND - I Wonder (Capitol)
20	3	489	+88	DEVONE - Energy (Aqua Boogie/Mercury)
19	—	465	+50	KRIS KROSS - Tonite's Tha Nite (Ruifhouse/Columbia/CRG)
18	—	621	-23	L.A.D. featuring DARVY TRAYLOR - Ridin' Low (Hollywood)
18	1	331	+20	ROCKY SHARE - Get It Together (Dish!)
16	1	403	+33	XSCAPE - Do You Want To (So So Def/Columbia/CRG)
16	2	398	+43	SPACEHOG - In The Meantime (Sire/Elektra)
16	3	287	+108	GROOVE THEORY - Keep Tryin' (Epic)
16	2	233	+55	NIGHT RANGER - Precious Time (Drive)
16	6	219	+162	* DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)
16	16	25	+25	* THE CORRS - The Right Time (143/Lava/Atlantic)
15	1	491	+117	IMMATURE - We Got It (MCA)
15	—	347	-38	TERRY ELLIS - Wherever You Are (eastwest/EEG)
15	1	256	-32	BULLET PROOF - Safety Dance (Priority)
14	3	349	+111	L.L.COOL J - Doin' It (Def Jam Recording Group)
14	—	311	+14	JEWEL - Who Will Save Your Soul? (Atlantic)
13	2	202	+26	HIFI - The Price Of Paradise (Generic)
13	4	200	+74	* JOE - All The Things Your Man Won't Do (Island)
12	1	421	+49	R. KELLY - Down Low (Jive)
12	1	258	-19	THA DOGG POUND - Let's Play House (Death Row/Interscope)
12	4	245	+2	* KID FROST - La Familia (Relativity)
12	1	218	+103	JAZZMA MORGAN - Rock On (West Loop)
12	6	125	+114	* PRETENDERS - Angel Of The Morning (Reprise/Warner Bros.)
11	1	292	+72	D'ANGELO - Lady (EMI)
11	—	279	+57	THE REAL McCOY - Sleeping With An Angel (Arista)
11	3	212	+130	* TORI AMOS - Caught A Lite Sneeze (Atlantic)
11	2	180	+152	OZZY OSBOURNE - See You On The Other Side (Epic)
10	1	218	+39	RED HOT CHILI PEPPERS - Airplane (Warner Bros.)
10	1	180	+16	THIS PERFECT DAY - I'm In Love (Orchard Lane)
10	5	157	+31	* DEADEYE DICK - Blues King (Ichiban)
10	10	45	+45	* STING - Let Your Soul Be Your Pilot (A&M)

\* Indicates Debut

In the area of research, there's more maturity in how it's interpreted and implemented." Realists when it comes to the wave of optimism sweeping Top 40-land, they point out, "Good radio is still good radio, and even though we have our dry spells from a product standpoint, so will other formats. Good Top 40 stations will live on just like they always have. Music still is—and probably always will be—cyclical.

The two are looking forward to "seeing a lot of people at the GAVIN that we don't get to see very often," and inviting attendees to come and visit the station. "We're very proud of the facilities, and the rest of the building's not bad either."

★ ★ ★

A few months before WEGX (Eagle 106)-Philadelphia was pulled off life support, its PD at the time, Brian Philips, happened to visit Atlanta, where he became "intrigued" by the new direction then-PD Rick Stacy had taken with Power 99, reshaping it into 99X. Philips is no stranger to Top 40 wars. He got his start in programming at WSSX-Charleston, then moved over to Album radio, succeeding John Gorman at the legendary WMMS-Cleveland. Top 40, however, reeled him back in, and he proceeded to re-invent KDWB (despite roadblocks such as a now-infamous Conclave show with Billy Brill and yours truly) with numbers to back it up. Then came Eagle (WEGX)-Philly, which eventually just became "ex," period. Finally, he landed at a much better "X" in Atlanta.

Assisting him as APD and morning co-host at 99X is Leslie Fram, whose musical expertise and programming smarts won her national recognition early on at WABB-

## Crossover

## URBAN/DANCE

LINA SANTIAGO - "Feels So Good" (Universal)

J'SON - "Take a Look" (Hollywood)

DENINE with COLLAGE - "All Cried Out" (Metropolitan)

DIANA KING - "Ain't Nobody" (WORK/CRG)

MARIAH CAREY - "Always Be My Baby" (Columbia/CRG)

MARY J. BLIGE - "Not Gon' Cry" (Arista)

## ALTERNATIVE

GOO GOO DOLLS - "Naked" (Metal Blade/Warner Bros.)

NO DOUBT - "Just a Girl" (Trauma/Interscope/AG)

THE PRESIDENTS OF THE U.S.A. - "Peaches" (Columbia/CRG)

SAL'S BIRDLAND - "Love Is Groovy" (Discovery)

LENNY KRAVITZ - "Can't Get You Off My Mind" (Virgin)

EVERCLEAR - "Santa Monica (Watch the World Die)" (Capitol)

## ARTIST PROFILE

## PETER CUNNAH of D:REAM



HOMETOWN: Derry, Northern Ireland

BIRTHDATE: August 30

LABEL: Sire/Elektra

SENIOR VP, PROMOTION-ELEKTRA: Greg Thompson

CURRENT SINGLE:

"Shoot Me With Your Love"

CURRENT ALBUM:

World (due out this Spring)

MAJOR MUSICAL INFLUENCES:

"Johnny Cash, the Beatles, the Police, the Waterboys, Prefab Sprouts, U2, Simple Minds, and the Eurythmics."

WHO ELSE'S MUSIC ARE YOU CURRENTLY INTO?

"Björk, Portishead, Goldie, and the film score to Passion (Last Temptation of Christ)."

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

FAVORITE PASTIMES/HOBBIES:

"Scuba diving, cycling, my action man collection, and 2000 A.D. comics."

YOUR MOST TREASURED

POSSESSION: "My Framus guitar."

TOUR PLANS (IF ANY):

"I'm hoping to come over with my band in late Spring after the release of the album. We're really excited about touring in the States."

CUNNAH ON "SHOOT ME

WITH YOUR LOVE": "This is a love song. Instead of Cupid's arrow, this is very modern—it's Cupid's machine gun."



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KWOD KNNC  
WBCN WEQX  
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# 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**  
**SOPHIE B. HAWKINS (26)**  
**ACE OF BASE (24)**  
**ALANIS MORISSETTE (18)**

TW		SPINS	TREND	TW		SPINS	TREND
1	<b>NATALIE MERCHANT</b> - Wonder (Elektra/EEG)	3755	+199	21	<b>BLESSID UNION OF SOULS</b> - Oh Virginia (EMI)	2041	+283
2	MARIAH CAREY - One Sweet Day (Columbia/CRG)	3738	-92	22	<b>BLUES TRAVELER</b> - Hook (A&M)	1690	+164
3	EVERYTHING BUT THE GIRL - Missing (Atlantic)	3686	+63	23	<b>GIN BLOSSOMS</b> - Follow You Down (A&M)	1679	<b>NEW</b>
4	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	3431	-4	24	TLC - Diggin' On You (LaFace/Arista)	1675	-110
5	<b>THE TONY RICH PROJECT</b> - Nobody Knows (LaFace/Arista)	3273	+518	25	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	1438	-82
6	<b>MELISSA ETHERIDGE</b> - I Want To Come Over (Island)	2971	+296	26	<b>FOLK IMPOLSION</b> - Natural One (London)	1326	+108
7	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	2916	-125	27	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise)	1293	-184
8	SEAL - Don't Cry (Zit/Warner Bros.)	2886	+159	28	<b>DAVE MATTHEWS BAND</b> - Satellite (RCA)	1257	+116
9	HOOTIE & THE BLOWFISH - Time (Atlantic)	2819	-126	29	JANET JACKSON - Twenty Foreplay (A&M)	1169	-66
10	<b>COLLECTIVE SOUL</b> - The World I Know (Atlantic)	2781	+63	30	<b>BUSH</b> - Glycerine (Trauma/Interscope/AG)	1154	+245
11	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	2500	-98	31	<b>JANN ARDEN</b> - Insensitive (A&M)	1148	+286
12	<b>GEORGE MICHAEL</b> - Jesus To A Child (DreamWorks/Geffen)	2420	+242	32	<b>DEBORAH COX</b> - Who Do U Love (Arista)	1126	+275
13	<b>SOUL ASYLUM</b> - Promises Broken (Columbia/CRG)	2294	+165	33	DEF LEPPARD - When Love and Hate Collide (Mercury)	1119	-64
14	TOM PETTY & THE HEARTBREAKERS - Waiting For Tonight (MCA)	2274	+15	34	<b>BRANDY</b> - Sittin' Up In My Room (Arista)	1078	<b>NEW</b>
15	BIG MOUNTAIN - Get Together (Giant)	2266	-60	35	GROOVE THEORY - Tell Me (Epic)	1006	-46
16	<b>BoDEANS</b> - Closer To Free (Reprise)	2265	+157	36	THE REMBRANDTS - Drowning In Your Tears (eastwest/EEG)	984	+60
17	<b>SMASHING PUMPKINS</b> - 1979 (Virgin)	2245	+153	37	ACE OF BASE - Beautiful Life (Arista)	980	-119
18	<b>OASIS</b> - Wonderwall (Epic)	2235	+242	38	TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	942	-17
19	MADONNA - You'll See (Maverick/Warner Bros.)	2125	-324	39	<b>7 MARY 3</b> - Cumbersome (Mammoth/Atlantic)	937	<b>NEW</b>
20	<b>La BOUCHE</b> - Be My Lover (RCA)	2107	+264	40	MEAT LOAF - Not A Dry Eye In The House (MCA)	931	+131



Brian Philips and Leslie Fram seen here hanging out with Silverchair

Mobile (the same spot where Kevin Peterson once worked). A veteran who's been with the station nearly a half-dozen years, Leslie was on board during the Power 99 days and witnessed the incarnation of 99X.

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

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

it former PD Rick Stacy for coming up with a sound idea."

Like Benson and Peterson, Philips notes only one major change in Atlanta's radio landscape since his arrival—the entrance of new Urban competitor, **Hot 97.5**, which he describes as a "really good, pumpin' youth-oriented station," that he believes will give **V103** a run for their money. "When they signed on, they gave us a big compliment, stating they wanted to be 'the 99X for the Urban community.' They've got long-time V103 air talent **Ryan Cameron** on in morning drive, so watch for the Urban battle to get real heated."

Philips feels his station "mirrors Atlanta's sense of itself. This is not the old south, and, in fact, thanks to **Sherman** destroying much of the city in the **Civil War**, there aren't a

lot of old homes around here. The future is still to come, so there's a great deal of optimism. 99X is a reflection of that."

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

At least one voice on 99X should sound very familiar to GAVIN attendees: **Keith Eubanks**. The station is home base for Eubanks, who is heard on no less than 80 outlets around the country, including **Z100**, **WHYT**, **WMMS**, and most of the **Edge** properties. Eubanks suggests two stops for visitors: "Our Chinese New Year's concert Friday Night at

the **Fox Theatre**. (only a short distance from the **Hyatt**) and the **CNN** tour; don't miss it if possible."

When it comes to what Philips is most looking forward to at this year's GAVIN, he doesn't hesitate, "Meeting **Ahmet Ertegun**; he's truly a living legend. I'm also looking forward to being publicly tortured by **Max Tolkoff** and at the Top 40 Awards Luncheon, too. In fact, I love GAVIN's openness, which allows me to be tortured in two formats!"

In addition to Brian and Don, **WQHT (Hot 97)/ WRKS**-New York Director of Programming **Steve Smith** and I will be roaming about with wireless mics at the Top 40 Awards Luncheon on Saturday, initiating an exchange of ideas, comments, questions, and, hopefully, some answers on the state of the format. It's open mic time, so come prepared to speak your mind. **Epic** newcomer **Tina Arena**, **Elektra's Sa-Deuce**, and **Curb's Kool & the Gang** will entertain. We're also pleased that **KHKS**-Dallas morning star, "**Mr. Bit Board**" himself, **Kidd Kraddick**, will be joining **Dr. Don Rose**, **Dan Ingram**, **Dale Dorman** and **Scott Shannon** for Saturday morning's *Legends of the Airwaves* session, where those untold stories will at last be heard. **Tag** artists the **Bottle Rockets** will perform at that event. ●

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



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# SMALL MARKET SUCCESS

BY GREGG MARIUZ

*(And when success isn't enough)*



Bob Beck

*Editor's note:* After years as a successful Top 40, KYYY-Bismarck, N.D., has switched to the bird after 10 a.m. The change was made after market competitors gained an advantage with advertisers. Programmers might measure success by one set of numbers, however, everyone in this business is fully aware that it's what's in the bank account at the end of the day that makes it possible to stay in the race. When only one part of the equation succeeds, as in the case of the following article, the results can prove disastrous. Hopefully, PD **Bob Beck's** candor about the causes and effects of this situation will help others avoid similar pitfalls.

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

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

## KYYY (Y93) SAMPLE HOUR

(7 a.m., Thursday, February 1, 1996)

SELENA, "Dreaming of You"

BLESSID UNION OF SOULS, "Let Me Be the One"

CHER, "If I Could Turn Back Time"

\*\*\*Stopset\*\*\*

TOM PETTY & THE HEARTBREAKERS,

"Waiting for Tonight"

ACE OF BASE, "All That She Wants"

\*\*\*Stopset\*\*\*

MEAT LOAF, "Not a Dry Eye in the House"

\*\*\*Y93 News/Sports/Weather\*\*\*

EVERYTHING BUT THE GIRL, "Missing"

DOOBIE BROTHERS, "Listen to the Music"

THE REMBRANDTS, "Y'll Be There for You"

\*\*\*Stopset\*\*\*

MARIAH CAREY with BOYZ II MEN, "One Sweet Day"

GENESIS, "Invisible Touch"

\*\*\*Stopset\*\*\*

JANN ARDEN, "Insensitive"

Basically, we'll no longer be a true live Top 40 reporting station. As unfortunate as it is, we're a victim of our own success. We've dominated this market for years, pulling 16 shares with regularity, but the numbers just didn't add up. Research came back that we were pulling too many young numbers, we didn't have time enough to adjust, and the predator signals in the market adopted loss leader marketing tactics. It's virtually impossible to compete with a three dollar rate card!

**There were other factors, too. After ten years reporting as a Top 40 to Radio & Records, you were dropped. How did the station cope?**

It's been about three years now, and we continued reporting to trades just as valid, such as GAVIN, but the damage had been done. It really doesn't make a damn bit of difference who you report to—or at least it shouldn't—but we had some backs turn on us, and it was a difficult time of adjustment for our station. When we reported to *R & R*, all five lines were lit on Mondays; after being dropped, I rarely received calls with any regularity. A few of the relationships remained, but the promotions and sincere interest in our station was gone. We relied very heavily on promotional tools provided to us, due to our limited budget. As a result, our listeners became accustomed to the great contests, etc. When we lost our status, we lost our leverage with not only the audience, but clients as well.

**Relationships are the key to success within this industry. What happened to so many of your industry friends over the past few years, and did it contribute to the demise of your station?**

The lost relationships definitely had a negative impact on the success of the station. They were by no means solely responsible, but it's probably very similar to trying to run a record label without a promotions department after having one for so long! There were people who were smart enough to realize that this market is relevant, representative of Anywhere, U.S.A., and sold records on top of it. On the other hand, there were others who never called again—we're talking about VPs of promotion departments who knew damn well we were still here—but never bothered to make a call. It makes you wonder how important this market really was, or whether we were just another number to pad the stats.

**Do you see this as an unfortunate symptom or cause of the downfall of small market Top 40s?**

A little of both. It's the chicken and the egg story, so it makes it difficult to pinpoint the exact cause of situations like this. Fingers can be pointed, but in the end you really have to take what you can while you can.

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

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

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

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

Know your product, your market, and your limitations inside and out. If your sales staff is not music intensive, or worse, doesn't like the music at all, buy a gun and shoot yourself in the foot—it's quicker. You have to remember that no matter how many hits you're playing, your advertisers don't have a clue as to what it's all about. Tell them why Alanis Morissette is the hottest thing going, what she stands for, what she

means in this song, etc. Don't let them interpret it for themselves—educate them. After a while, they will trust your judgment on doing what you were hired to do—play the hits. Too many times, stations bend over to the advertisers when it should be the other way around. What in the world does Bob, the 45-year old advertising executive at a grocery store, know about what a 29-year old female finds attractive in the lead singer from Del Amitri? He shouldn't know, he just wants her to come to his store and buy groceries. It's as simple as that. It's up to your staff to educate the market about your product, if they can't, find someone who can! Keep it on the street as well; this is your best source of info, not a consultant!

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

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

EDITORIAL ASSISTANCE BY DAVE SHOLIN AND ANNETTE M. LAI.

PAUL E. SWANSON AND GREGG MARIUZ ARE THE NATIONAL SECONDARIES DIVISION OF JEFF McCLUSKY AND ASSOCIATES IN CHICAGO.

## FACT FILE



KYYY Radio  
206 North 4th Street  
Bismarck, ND 58502  
(701) 224-9393

Owner: Meyer Broadcasting  
General Manager: Dan Brannan  
Music Director/Program Director:  
Bob Beck

Consultant: None  
Frequency: 92.9 FM  
Watts: 100,000  
Target demo: Adults 18-49  
Positioning statement:  
"More music, Y93."



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## SMALL MARKET SUCCESS

BY GREGG MARIUZ



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

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

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

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

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

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

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

isolated small markets.

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

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

**Are small markets more reactionary or pro-active when it comes to new music?**

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

EDITORIAL ASSISTANCE BY ANNETTE M. LAI

PAUL E. SWANSON AND GREGG MARIUZ ARE THE NATIONAL SECONDARIES DIVISION OF JEFF MCCLUSKY AND ASSOCIATES IN CHICAGO.

## FACT FILE

## KLYK FACT FILE

**KLYK Radio**

**1130 14th Avenue  
Longview, WA 98632  
(360) 425-1500**

**Owner: Premier Broadcasters  
General Manager: Derek Shannon  
Program Director: Bob Hart  
Asst. Program Director/Music  
Director: Joe E. King**

**Consultant: None**

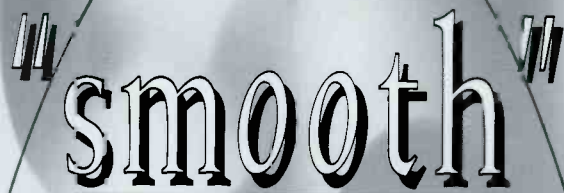
**Frequency: 105.5 FM**

**Watts: 2,200 ERP**

**Target demo: Adults 18-34**

**Positioning statement:**

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WWST	WJJS
KIKI	KWIN
KKSS	WSSX
KZFM	KBFM



# King diana

A I N ' T N O B O D Y

THE FOLLOW-UP TO THE GOLD SINGLE "SHY GUY" FROM  
THE PLATINUM DEBUT ALBUM TOUGHER THAN LOVE

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**WORK**



# THE LUND LETTER

## John Lund's Top 10

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

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

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

**3.** Every element of programming, promotion, talent presentation, music, and market-

ing should be re-evaluated on an on-going basis. Change for the sake of change is not the best course.

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

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

**6.** Listeners' primary reason for tuning in a music station is for the music product. (But most know the difference between a fair station and a favorite



one, and these are the cherished listeners who reward stations with loyalty and long listening spans.)

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

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

**9.** Continuously "talk" to your listeners through research. Determine strengths and weaknesses of programming. Utilize strategic planning for a course of action.

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

Ask John Lund to evaluate your station, and provide an outside opinion about music, formatics, promotions, perceptions and marketing. John Lund is President of Lund Media Research and The Lund Consultants to Broadcast Management, Inc., a full service radio research, programming, and consulting firm in San Francisco. Call John Lund, (415) 692-7777 or E-mail us at TLC2RADIO@aol.com.

### These Power People Registered In '92

Here's Your Chance To Join Them In '96

In a circle:

- Ricky Bell
- Ronnie DeVoe
- Michael Bivens
- Sean "Puffy" Combs
- Eddie F
- Keith Sweat,
- Grandmaster D
- Hiriam Hicks



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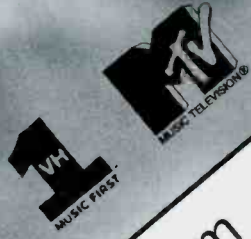
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From the film *Beautiful Girls*

Chris Isaak: in theatres nationwide.

# Chris Isaak

## "GRADUATION DAY"

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

Available on the album:  
Forever Blue

Produced by Erik Jacobsen.  
Management: HK Management



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VISIT THE WEB SITE: <http://www.RepriseRec.com/ChrisIsaak>



**MOST ADDED**



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

**TOP TIP**

**VARIOUS ARTISTS**

*Don't Be a Menace...Soundtrack*  
 (Island)  
 The hottest records on here are "Winter Warz", "Renee" "Live Wires Connect" and "Suga Daddy". 16 adds prove me right!

**RECORD TO WATCH**

**JAMAL**

*Keep It Real/Unf\*\*kwittable*  
 (Rowdy/Arista)  
 After Champ MC, Milkbone and who knows who else turned the same phrase, 'Mally G represents lovely. Dare ya to rock the B-side...

# Gavin Rap

2W	LW	TW	
\$	3	1	<b>REDMAN</b> - Funkorama (Interscope)
\$	5	2	<b>BAHAMADIA</b> - Uknowhowwedu/True Honey Buns (Dat Freak Sh*t) (Chrysalis/EMI)
\$	2	3	<b>FUGEES</b> (Tranzlator Crew) - Fugee-La/How Many Mics (Ruffhouse/Columbia/CRG)
\$	1	4	A.Z. - Gimme Yours (EMI)
\$	4	5	<b>THE GENIUS</b> - Cold World (DGC)
31	18	6	<b>BROADWAY</b> - Must Stay Paid (Nervous)
\$	14	7	<b>BLAHZAY BLAHZAY</b> - Danger Pt. 2 (Mercury)
—	20	8	<b>BUSTA RHYMES</b> - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
4	6	9	<b>FAB 5: HELTAH SKELTAH/O.G.C.</b> - Blah/Lefaur Leflah Eshkoshka (Duck Down/Priority)
\$	8	10	<b>THA DOGG POUND</b> - Let's Play House/Do What I Feel featuring Rage (Death Row/Interscope)
14	10	11	<b>MAD SKILLZ</b> - Move Ya Body/Extra Abstract Skillz (Big Beat/Atlantic)
9	12	12	<b>MIC GERONIMO</b> - The Natural (Remixes)/Train Of Thought/Lifecheck (Blunt)
6	7	13	<b>MOBB DEEP</b> - Temperature's Rising/Still Shinin (Loud/RCA)
18	15	14	<b>ROYAL FAM</b> - Summin' Gotz To Give (Capitol)
\$	16	15	<b>ERICK SERMON</b> - Welcome (Def Jam Recording Group)
19	17	16	<b>DARK SUN RIDERS featuring BROTHER J</b> - Dark Sun Riders (Island)
\$	13	17	<b>DAS EFX</b> - Microphone Master (eastwest/EEG)
11	9	18	<b>REAL LIVE</b> - Real Live Sh*t (Big Beat/Atlantic)
27	21	19	<b>BIG NOYD</b> - Recognize & Realize (Tommy Boy)
\$	11	20	<b>THE GROUP HOME</b> - Livin' Proof (Payday/FFRR)
—	32	21	<b>2 PAC</b> - California Love feat. Dr. Dre and Roger Troutman (Death Row/Interscope/Priority/Atl)
—	36	22	<b>SHABAZZ THE DISCIPLE</b> - Death Be The Penalty II/Crime Saga (Penalty)
26	25	23	<b>ALL CITY</b> - Who Dat? (Armee/Mercury)
—	29	24	<b>GURU PRESENTS THE ILLKID SAMPLER</b> - True Master, Bahamadia, and more (Illkid/Payday)
33	27	25	<b>YOUNG ZEE</b> - Everybody Get (Perspective/A&M)
\$	26	26	<b>JUNIOR MAFIA</b> - I Need You Tonight Remix/Get Money (Big Beat/Atlantic)
\$	19	27	<b>CHEF RAEKWON</b> - Incarcerated Scarfaces (Loud/RCA)
<b>NEW</b>	28	28	<b>MANNISH</b> - Jive U The Mann (Correct/Grindstone Ent.)
17	23	29	<b>KRS-ONE</b> - Rappaz R. N. Dainja (Jive)
\$	22	30	<b>L.L.COOL J</b> - Hey Lover featuring Boyz II Men/I Shot Ya (Def Jam Recording Group)
—	35	31	<b>ACEYALONE</b> - Greatest Show On Earth (Capitol)
<b>NEW</b>	32	32	<b>DON'T BE A MENACE...SOUNDTRACK</b> - Soundtrack: Lost Boys, Wu-Tang Clan, Lil' Kim (Island)
\$	30	33	<b>PHARCYDE</b> - Runnin'/Drop (Delicious Vinyl/Capitol)
—	38	34	<b>SPECIAL ED</b> - Freaky Flow (Profile)
13	28	35	<b>LORD FINESSE</b> - Hip To Da Game (Penalty)
<b>NEW</b>	36	36	<b>NONCHALANT</b> - 5 O'Clock (MCA)
\$	37	37	<b>KRIS KROSS</b> - Tonight's Tha Nite (Ruffhouse/Columbia/CRG)
21	24	38	<b>PUDGEE</b> - On The Regular (Perspective/A&M)
25	31	39	<b>AKINYELE AND SADAT X</b> - Loud Hangover (Loud/RCA)
\$	34	40	<b>KOOL G RAP</b> - Fast Life Feat. NAS (Cold Chillin'/Epic Street)

**Chartbound**

**LBC CREW** - Beware Of My Crew (Premeditated)     **JAY-Z** - Dead Presidents (Roc-A-Fella)  
**JAMAL** - Keep It Real/Unf\*\*kwittable (Rowdy/Arista)     **OMNISCIENCE** - Touch Y'all  
**SUNZ OF MAN** - No Love Without Hate (Wu-Tang)     (3 Boyz From Newark/EEG)

## Like That!

BY THEMBISA S. MSHAKA



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

Since I've been welcoming you to the Seminar for the last two weeks, and you took me up on the invitation, this week I'm gonna speak on the **Telecommunications Bill** just passed by **Congress**. The bill intends to initiate a competitive rivalry between phone companies, cable outlets, and long-distance carriers. This competition is supposed to provide consumers with a wider spectrum of choices and create more jobs. On the flipside, the bill sets requirements that have more than a little right-wing in 'em. For example, under the new law, TV manufacturers will be required to include block-out features for programming deemed offensively violent or sexual. It's who decides what "offensive" means that will determine the span of hip-hop's reach in a communications world that is rapidly becoming fiber optic or digitized. Word on **Capitol Hill** is that **President Clinton** will sign the bill very soon. All of this proves two points: One, that the Time-Warner pullout on Interscope and **The BOX** in New York City were just the beginning, and two, that there is more at stake now than which coast rocks the best. On the radio front, the airwaves will be drastically deregulated, meaning broadcasters will now be able to own two or more rival stations in one market, without a limit on how many stations they can own nationwide. Duopoly has the potential to severely minimize on-air hip-hop alternatives for artists and labels whose material is somehow perceived as unfit for broadcast. In addition to this new refrain on the old "it's-not-clean-enough" song, Americans can be fined or jailed for distributing indecent material to minors on the Internet. Read up on what this bill means, and get prepared for what it could bring. Is corporate competition worth our personal rights? Is

excessive profanity and needless misogyny worth artistic freedom, even if an artist's emphasis has no objective purpose or bottom line? Tasty food for thought, and I'd love to hear your feelings. **Typo flash!** In your fabulous programs, a nominee was omitted from one of our awards categories, **Independent Label of the Year (Distributed by a Major)**. **Loud** is also up for the award, in addition to **Bad Boy, Big Beat, Death Row, Def Jam, and Jive**. As the operator would say, please make a note of it, and accept our apologies for the oversight...Musical chairs rage on as **Darryl Lindsey** lands at Sony as product manager for **Chuck D's** label, **Slam Jams**. His new digits are (212) 833-6232...Soup resurfaces as mixshow promotion man at **Solar Records**, where he's working the **1 Million Strong** project. Sweat him 'bout the next single, **Channel Live's** "Is It A Dream," at (213) 461-0390...**Mike Salman** is still at the **Source**, but he's now their music promotion manager. He describes it as being like a label's record rep. He wants to connect with DJs and meet their **Source**-related needs, so reach out for him at (212) 274-0464 ext. 232...**Tim** from **KZSC-Santa Cruz** is open on J-Live's indie scorcher, "Braggin Rights"...**Just O** is open on **Monie Love**, who is signed to **Atlantic** and has a new album in the works. From the sounds of it, it's going to bring her back with a bang...I'm open on the **Fugees** new joint, "Ready Or Not"...Big up to **John Austin** for a fantastic job in marketing our lovely event, **Bernadette Williams** of **Loose Cannon** for showin' love in the Bay last week, and **Mercury** duo **All City** for giving me a shout...THE SEMINAR is just the beginning, 'cause **THE SESSIONS VOL. 1** is coming...like that. ●

Editor: THEMBISA S. MSHAKA • Rap Assistant: JACKIE JONES MCWILLIAMS  
 Rap reports accepted Thursdays 9 a.m.-4 p.m.  
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# From Where???

By THEMBISA S. MSHAKA

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

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

## VELL BAKARDY'S REALITY SIP

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

Inspired by Grand Master Flash's



Vell Bakardy

"The Message," Vell took to rapping like he took to the bottle, his vice of choice. His Wild West/American debut, *Genuine Liqua Hits*, is a trunk-funky adventure through his "life behind the bottle," as he says. Liquor has a strong historical significance in Kan-City. Vell explains that moonshine was bootlegged there throughout the Prohibition period. He also has the recreational tendencies of most Americans on his side. His first single, "Drink Wit Me," is an effervescent invitation to Vell's intoxicating flow. Produced by Oakland duo Intersect Music, it's a smooth blend of Midwestern

and Pacific hip-hop. Vell also flexes production skills on his debut. Vell's album isn't just glasses clinking in toasts of good cheer, it also features slices of life from the darker side of the bottle, from the young girl who is swallowed up by the streets in "Daddy's Lil' Angel," to the absentee dad Vell rhymes about on the stirring autobiographical cut "F.A.T.H.A." The latter song is at once a message and a vow to be a present father so his son, in turn, can parent effectively. Vell's himself a proud father of three himself, Vell Jr. and daughters Keneya and Vegas. Vell doesn't understand the shame that many young parents feel. He says, "I sat there and watched what my mother [to help her raise us], and that's why I ended up on the street, to grow up with other men. I am my children's friend and parent."

## MYSTIKAL: LYRICAL LIVE WIRE

This 25 year-old ball of fire flies in the face of the stereotype of the slow-paced Southerner. Mystikal had been working his native New Orleans' hip-hop 'chitlin' circuit since the '80s, when he was spotted at a showcase by Big Boy Records' staff producer DJ Precise. Label owner Charles Temple signed him immedi-

Continued on page 42



Mad Skillz

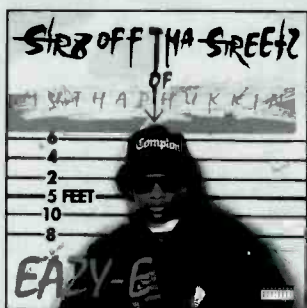


Goodie MoB

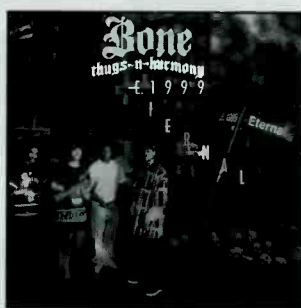
# Three Labels Makin Everyone *confront the real*



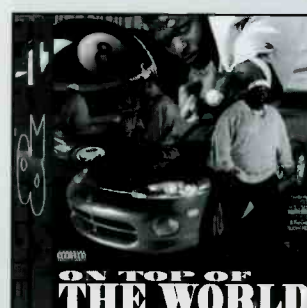
Fat Joe



Eazy-E



Bone Thugs N Harmony



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Continued from page 40

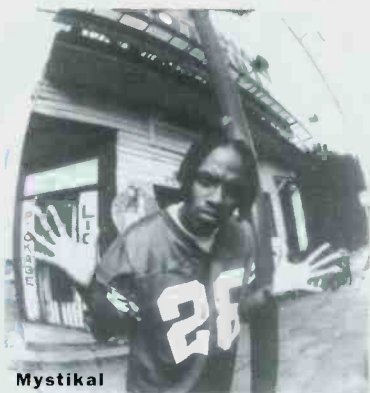
ately. Mystikal released an EP, followed by a full-length album, that moved an impressive 70,000 units throughout the South. Just two years after signing with Big Boy, Mystikal's sandpaper flow and unorthodox production had Jive President Barry Weiss ready to sign a one-artist deal with Big Boy for hip-hop's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

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

His vitamin-enriched flow stems from a childhood that was uncharacteristically smooth for a rapper. Though his

father died when he was young, positivity was Mystikal's motivator, not despair. "It was like the broke Cosby Show in my house," he laughs. "Moms made sure I never wanted for anything."

Just as a carefree youth informed his musical disposition, tragedy redirected it. Just as his independent release was gaining momentum underground, his elder sister Michelle was murdered. He was reluctant to disclose details, but he attributed it to "a relationship that she was in with someone who couldn't handle her winning attitude." Mystikal discovered her body, clad in one of his promotional t-shirts, on his birthday in 1994. Though it broke his heart, it only fueled his spirit. He recalls, "instantly after her death, my career took off. I still had a mission to accomplish, and from that day I have dedicated everything to her." His amazing story demonstrates clearly that nothing will stop Mystikal from being heard. Right now, he's building a strong foundation. "Y'all Ain't Ready Yet" set the stage with its chart-topping video, and "Out That Boot Camp Click," the militaristic, moody follow-up, and it has all of America giving the "Birthplace of Jazz" its hip-hop props.



Mystikal

## Hip-Hop Flix for '98

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



Speaking of bomb talent, C-Bo (left) recognizes the dopeness of Steady Mobbin' Records artist Big Lurch. Lurch will make B.O.N.E., Outkast, and Snoop take notice.

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



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FROM EAST TO WEST**

**MALIK GOES ON**



**MR. MALIK**

**EXECUTIVE  
PRODUCER:  
DALLAS  
AUSTIN**

He's blown up the spot on hype tracks by Snoop Doggy Dogg, Warren G., Tha Dogg Pound, and Monica's smash "Like This And Like That."  
Now get with the butter solo debut single from his flavorful debut album Chocolate Thai. Also includes the hardcore joint "Hennessee", produced by Ant Banks.

**AS LONG AS I'M ALIVE,  
I'M A LIVE ILLEGAL...**

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FROM THE ORIGINAL SOUNDTRACK  
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GROOVE THEORY

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ALBUM IN STORES APRIL 23.

FILM OPENS APRIL 26.

TriStar Pictures presents a Jersey Films production in association with Daniel L. Paulson Productions  
a Steve Gomer film Rhea Perlman "Sunset Park" stars Miles Goodman and Kay Gee  
co-written by Mary Naeve executive producer Elizabeth Cantillon written by Seth Zvi Rosenfeld and Kathleen McGhee-Anderson  
produced by Danny DeVito Michael Shamberg Dan Paulson directed by Steve Gomer

EXECUTIVE SOUNDTRACK PRODUCERS:

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**MOST ADDED**

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

**TOP TIP**  
**PURE SOUL**

"Stairway to Heaven" (StepSun)  
 One of last week's Most Added, this classic O'Jays remake will rise to the top. Stations reporting spins include KBMS (30), WYLD (27), and WJIN (20).

**RECORD TO WATCH**  
**SILK**

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

# Gavin Urban Landzcape

TW	SPINS	TREND	TW	SPINS	TREND
1	2313	+199	21	952	-70
2	2223	+261	22	910	+52
3	2219	+193	23	889	+154
4	1776	-24	24	817	+120
5	1665	+50	25	784	-81
6	1567	+329	26	752	-237
7	1433	-97	27	747	+11
8	1337	+109	28	743	-147
9	1332	-149	29	689	+77
10	1325	+157	30	655	-13
11	1283	-23	31	595	+156
12	1271	+199	32	583	<b>NEW</b>
13	1219	+217	33	565	+64
14	1201	-12	34	485	+65
15	1177	+129	35	484	-114
16	1142	+293	36	475	<b>NEW</b>
17	1105	+31	37	419	+68
18	993	+63	38	409	<b>NEW</b>
19	981	+74	39	405	+73
20	975	+118	40	397	-74

## Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES  
 Urban reports accepted through Tuesday 3 p.m.  
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

**west coast**

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

**southwest**

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

**midwest**

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

**mid-atlantic**

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

**southeast**

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

**carolina/va**

**Silk +59**  
 "Don't Rush" (Elektra/EEG)  
**Chantay Savage +55**  
 "I Will Survive" (RCA)  
**Mary J. Blige +41**  
 "Not Gon' Cry" (Arista)





# On-line

BY QUINCY MCCOY

## Feel Good Radio

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

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

Breedon has been making an impact since she entered radio back in 1988. Prior to that, she hosted a show on Black Entertainment Television and an entertainment magazine television show on channel 32 in Washington. She also had been a reporter for all three major television networks. "I wanted to syndicate my entertainment reports on radio stations nationally, and WPGC/FM was one of the first places I sent my tape," remembers Breedon. Two days later she was part of the morning show. After a 90 day try-out, which resulted in an increase in ratings, she was offered a one year contract. "I was just what WPGC was looking for, a black woman who could draw



**Robin Breedon: Morning Show Personality, WPGC-AM 1580**

other females, who was known, and who knew the marketplace," says Breedon. "I had never been on the radio before, but I knew the music from doing the music video show." In two months, the show was

top five, but Breedon was still not satisfied; something was missing. "I noticed that all we did was play music, introduce songs, and give away concert tickets. My background was news and public affairs, I instinctively knew we should be doing more for the community."

This discontent ultimately led to Breedon winning the American Women in Radio and Television Award for her series, *Nobody Asked Me*. "I began asking everyday people about the problems that they were facing. Problems like drug addiction, AIDS, being homeless, runaways, and spousal and sexual abuse," she says.

"The station was a little skeptical at first about airing this series, but the public reaction was enormously positive, and people started listening to the station for community content as well as the music. We were becoming plugged in!"

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

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

BLACK HISTORY PROFILE

## DUKE ELLINGTON (1899-1974)



**ROOTS:** Edward Kennedy

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

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

In the '60s and '70s, Ellington toured Africa and the Middle, Far East as musical ambassador for the U.S. State Department. Ellington once observed, "The common root of our music comes from Africa. That's the pulse; the African pulse. It's all the way back from what they first recognized as the old slave chants and up through the blues, jazz, and up through rock and the avant garde. And it's all got the African pulse." —Q

## Urban Workshop *Great Breaks*

Every time your jocks turn on a microphone, their purpose should be to inform, entertain, or sell.

"One thought per break" is still the best advice you can give an air-personality. Listeners can only absorb a single message at a time. Too much talk sounds like mumble jumble and leads to dial switching. All breaks should be concise and should utilize the most descriptive language possible.

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

**INFORMATION BREAKS**

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

**ENTERTAINMENT BREAKS**

This is the fun stuff. Jokes, skits, or bits all must be set up and pre-sold before the payoff. The same goes for human interest stories, interviews, and even contests. Find creative ways to

tease and pre-sell before execution.

Some of the best examples of this can be found on the Howard Stern Show. Stern will tease his listeners for hours before he gives them the bit. He leads them on with just enough information to keep them intrigued and unable to turn off the radio.

**SELLING BREAKS**

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





# H-TOWN

"A THIN LINE BETWEEN LOVE & HATE"

In 1971,  
The Persuaders  
gave you a N°1  
R&B Single ...

In 1996,  
it's H-Town featuring  
Shirley Murdock...  
destined for N°1 again!

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**An audience reach  
of 5 million+ listeners.**

Produced by  
Roger Troutman.

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from the album,  
Music From The  
Motion Picture:  
**A Thin Line Between**  
**Love & Hate.**

H-Town appears courtesy of Luke Records.

<http://www.wbr.com/radio>





**MOST ADDED**



**LUCIANO**

"It's Me Again Jah" (Island/Jamaica)  
He's been Number One on the GAVIN Reggae chart since its inception last October. Meet and greet him exclusively on the reggae artist panel.

**TOP TIP**

**BEENIE MAN**

"Memories" (Island/Jamaica)  
"Kettle Drum" (Digital B) Beenie Man dominates twice on the chart Inna major label and indie tip.

**RECORD TO WATCH**



**RED FOX**

"Allah Dai" (Signet Records)  
Fox has become popular on college radio thanks to this single, off the *Rush Dem* compilation.

# Gavin Reggae

LM TM Singles Chart

LM	TM	Singles Chart
1	1	<b>LUCIANO</b> - It's Me Again Jah (Island/Exterminator)
3	2	MICHAEL ROSE - Short Temper (Heartbeat)
2	3	EVERTON BLENDER - Lift Up Your Head (Heartbeat)
4	4	BEENIE MAN - Tear Off Mi Garment/Blessed (Island)
5	5	CAPLETON - Wings Of Morning (Def Jam/RAL)
8	6	BUJU BANTON - I Wanna Be Loved/Till Shiloh (Loose Cannon)
12	7	<b>CHEVELLE FRANKLYN</b> - Serious Girl (Mesa/Blue Moon)
10	8	ISRAEL VIBRATION - Rudeboy Shufflin (RAS)
11	9	SISTER CAROL - Black Man Time (Heartbeat)
7	10	BARRINGTON LEVY/LUCIANO - Murderer (Priority)
6	11	SHAGGY feat. KEN BOOTHE - The Train Is Coming (Virgin)
21	12	<b>LUCIANO &amp; BEENIE MAN</b> - Crazy Baldhead (Island)
13	13	GARNETT SILK - Every Knee Shall Bow (DIGITAL B)
14	14	MACKA B - Hold On to Your Culture (RAS)
15	15	ZIGGY MARLEY & THE MELODY MAKERS - Free Like We Want 2 B Today (Elektra/EEG)
23	16	<b>DANCEHALL DIVAS</b> - Treat Me Right (Mesa/Blue Moon)
17	17	SNOW - Anything For You (eastwest/EEG)
19	18	MOJA NYA - Paradise (Eight In One Music)
26	19	<b>BEENIE MAN</b> - Kettle Drum/Feat. Determine (DIGITAL B)
16	20	<b>BOUNTY KILLER</b> - Scare Him/Cellular Phone (Priority)
9	21	SPANNER BANNER - Chill (Island)
20	22	LUKIE D - Uste To Be My Girl (Down Sound)
22	23	MYSTIC REVEALERS - Space And Time (RAS)
24	24	HEPTONES - Pressure (RAS)
18	25	MIKEY SPICE - Born Again (DIGITAL B)
27	26	BERES HAMMOND - Can't Stop A Man (Harmony House)
25	27	COCOA TEA - Israel King (Exterminator)
28	28	SPRAGGA BENZ - Good Day (Remix feat. KRS-ONE) (Capitol)
29	29	ROBERT FRENCH & HEAVY D - More Love (RAS)
<b>NEW</b>	<b>30</b>	RICKY GENERAL - SKETEL BOMB (Hot Ice)

## Jammin' Underground

### News Briefs

Happy Birthday, much love, and endless respect to **Bob Marley**, the legend of reggae music, who was born on **February 6, 1945**. In the vibe of Black History Month, we salute Bob Marley; his spiritual and musical contributions will be remembered as long as we continue to play his music or recite his name.

Bob Marley's original label, **Tuff Gong**, is going international. Bob's mother, **Cedella Marley**, continues the business as CEO of **Tuff Gong International**, which has recently expanded with an office in New York. February 20 will see the release of recording artist Yvad's album. For more information contact **Byron, Junior**, Director of Marketing and Promotions at **(212) 867-7333**.

The **West Coast Ragga Muffins Productions** presents its fifteenth annual weekend-long **Bob Marley Day** celebration **February 17 and 18** at California's Long Beach Arena. For more information, call the **Festival Hotline** at **(310) 515-3322**. Big up to the veteran **Barbara Barabino** of **KKBT-LA** for her commitment to the expansion of reggae music.

**Marc Bochner**, formerly host of **Reggae House Party** at **KMAX**-Los Angeles, has lost his show after 17-months on the air. Marc blames "the shortage of advertising dollars" for the cancellation. He's currently seeking a new home, and is anxious to again grace the air with reggae vibes. Those interested in helping can call Marc at **(714) 239-1946**.

## Big Up Da Vibe BY TAMU DU EWA



### Reggae at the Seminar

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

**On February 9th at 1 p.m.**, come join us live and direct as we "**Link Up Inna Reggae Stylee.**" In this panel, named for



**Cutty Ranks** slang meaning "getting together for communication, sharing resources, and problem solving," we'll cover a variety of issues, including how this new Gavin Reggae column and the reggae music industry can best serve each other. We'll also question whether there's room for reggae music in top 40 rotation, and why we're still crying broke when it comes to reggae promotions. A diverse circle of panelists will include **Vivian Scott**, VP of Urban Music (Epic/550 Music) who developed national promotional packages for reggae recording artists **Shabba Ranks**, **Patra**, and **Vicious**. We will also be joined by the man known for introducing reggae dancehall compilations to American labels, **Murray Ellias** (Priority Records). On the radio tip look for the DJ duo **Paul Lewis** and **Lil' John** of **WVEE-Lithonia** and **Jason Walker** of **WRAS-Atlanta**. Marketing Coordinator **Teresa Altoz** (Ras Records), **James Gorin** (VP Records), and **Nolan Baynes** (Signet) will represent the independent label viewpoints.

On February 10th, "**The Reggae Artist Side of the Coin**" gives artists a chance to talk about their

experiences and personal achievements. In a roundtable talk show format, we'll ask questions like "Is reggae music moving too fast and far away from its roots?" and "Is radio ready for hardcore reggae and raggamuffin hip-hop?" This panel will be moderated by on-air personality **Pat McKay**, who hosts a weekly reggae show on **WRIN**-New York that is also simulcast onto **IRIE-FM, Jamaica** (this broadcast is temporarily on hold). Panelists include the spiritual **Luciano** (Island Jamaica), raggamuffin man **Cutty Ranks** (Priority Records), **Mad Lion** (Nervous), **Beenie Man** (Island), **Lukie D** (Down Sound), **Lady Lee** (Urban Street), and finally, straight from yardie (Jamaica), one of the original members of **Black Uhuru**, **Michael Rose** (Heartbeat).

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

**A SPECIAL SHOWCASE**

While you're in Atlanta, don't miss the **Bob Marley Birthday tribute** being held **February 10**. Presented by **Black Diamond Entertainment** at **Club Legend** (5343 Old National Highway), the show will feature performances by **Cutty Ranks**, **Red Fox**, **Moja Nya**, **Lady Lee**, **Lukie D**, **Rula Brown**, and other surprise guests. GAVIN Seminar badges will be accepted before 11 p.m. and a vanpool (in front of the hotel) will carry you to the club starting at 9 p.m. ●

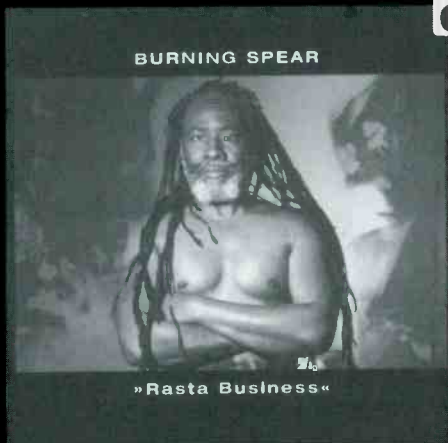
Consulting Reggae Editor: TAMU DU EWA

Reggae monthly reports accepted on the second and third Thursday of each month  
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# CELEBRATE BLACK HISTORY MONTH WITH HEARTBEAT REGGAE

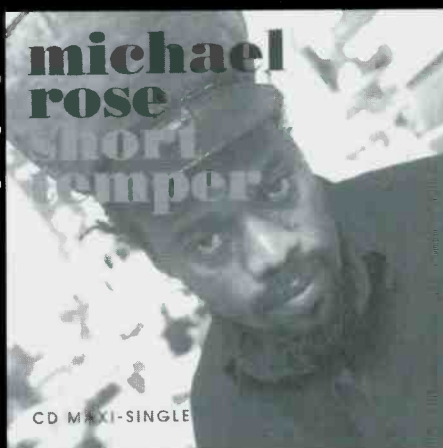
## BURNING SPEAR



### RASTA BUSINESS

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

## MICHAEL ROSE

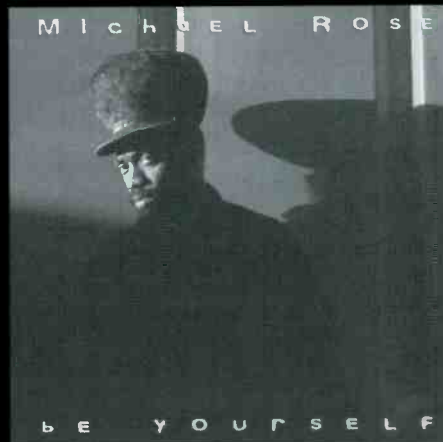


### MICHAEL ROSE

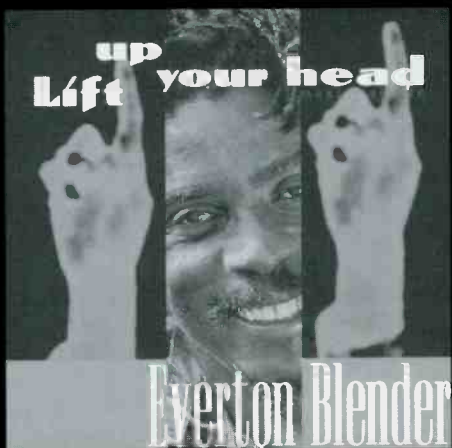
"SHORT TEMPER" - IMITATED BUT NEVER DUPLICATED. MICHAEL ROSE, FORMER FRONT-MAN OF BLACK UHURU, HAS SOME WORDS OF ADVICE FOR HOT HEADED YOUTH. "FEDERAL SENTENCE IS HARD AND HEAVY"

### BE YOURSELF

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



## EVERTON BLENDER



### LIFT UP YOUR HEAD

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

FOR MORE INFORMATION CONTACT:  
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PHONE: (617) 354-0700, FAX (617) 491-1970  
RADIO: JOSHUA BLOOD EXT. 278, E-MAIL: JOSHUA@ROUNDER.COM  
VIDEO / CLUB: DANE JOHNSON EXT. 259, E-MAIL: DANE@ROUNDER.COM





**Pat McKay,  
WRTN-New York**



As I mentioned earlier, Pat McKay will be moderating "The Reggae Artist Side of the Coin" at this year's GAVIN Seminar. Here's your

chance to meet Pat and learn a little about this remarkable woman.

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

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

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

**ENTERING COMMERCIAL RADIO:** After 4-years of college radio, Pat began working in commercial radio in 1986 at W1BS-New York, a small commercial station which no longer exists. It broadcast a small frequency out of Flatbush, Brooklyn. Then I went to work for WRTN with Ken Williams, who was [eventually] really important to bringing me on the air at W1BS." In 1991, Pat started hosting a show called the *Reggae House Party* with Bobby Konders on WBLS. That show lasted for three years before being unceremoniously canceled. McKay currently works at WRTN, which recently began a live simulcast with Irie-FM [a Jamaican station] every Saturday night. Even though the simulcast has been temporarily postponed, Pat describes the show as exciting. "It was like the United States versus Jamaica; it was a literal clash every Saturday night, and it was also very heavily listened to, industry-wise."

**PLAYING ARTISTS OLD AND NEW:** "On WRTN, we play every sound that reggae has to offer. The description of reggae is a continuing process, its an evolution. Reggae is really representative of the healing spirit, so therefore,

it must be very diverse. There's a big difference between playing artists like Bob Marley, Jack Radics, and Diana King. I generally tend to lean towards supporting music that is made here. The music is chosen with several things in mind; I consider quality, and also like to represent what's happening in the U.S. by focusing on young producers and artists."

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

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

**MOVING THE MUSIC FORWARD:** "With the knowledge that Jamaica produces more music per capita than any other country in the world, I don't know how much more reggae music can do [to be recognized and respected]. I think the next step is for people in positions of power to take the chance and invest in this music, whether it be airplay or getting artists together to represent a label. Reggae music is very productive and prolific. This country really needs to invest in reggae, because this music is what kids really want to hear. It's time that reggae music be treated as the powerful entity that it is. People need to stop ripping and running. Its worthy of an investment."

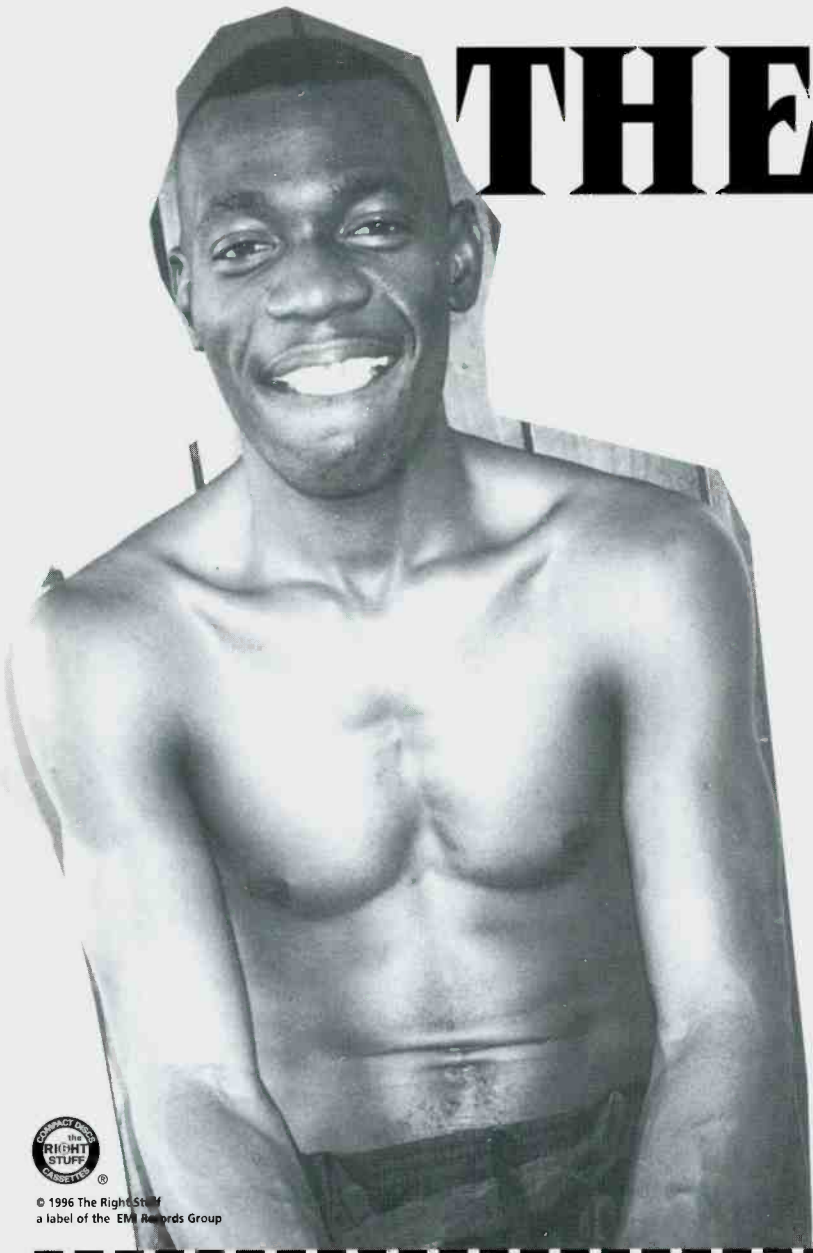
"With or without the corporations of the American recording industry, reggae has strived and will continue to do so. But, if there were more of an investment made by the American recording industry, every body would be better off, because the message is positive and the intentions are progressive." ●



**IN RECOGNITION OF  
BLACK HISTORY MONTH,  
ISLAND JAMAICA  
AND THE REST OF  
ISLAND'S INDEPENDENT LABELS  
WOULD LIKE TO THANK  
GAVIN FOR ITS SUPPORT OF  
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# THE MESSAGE IS CLEAR

**Lukie D**  
**"USE TA BE MY GIRL"**



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**MOST ADDED**

- FRED EAGLESMITH (15)
- THE SUBDUDES (14)
- JOLENE (11)
- TERRY ALLEN (9)
- JOHN McEUEN (8)
- HUGH MOFFATT (7)
- THE MONTE CARLOS (7)
- CHRISTINE KANE (7)

**TOP TIP**

**FRED EAGLESMITH**  
*Drive-In Movie (Vertical)*

From the house of Bluewater music comes the Vertical imprint debut of Fred Eaglesmith. Filled with inquisitive songwriting and fine acoustic production, be sure to check out "I Like Trains," "Wilder Than Her," and the title track. Debuts at #30 this week.

**RECORD TO WATCH**

**THE SUBDUDES**

*Primitive Sreak (High Street)*

It's no secret I love this band, and you will too once you savor a sample of their fourth release. "Carved In Stone" and "Faraway Girl" should do the trick for starters. Look for this one to be a monster.

# Gavin Americana™

LW	TW	Reports	Adds
1	1	63	1
5	2	57	3
2	3	54	0
4	4	58	3
3	5	49	0
7	6	49	2
14	7	51	9
8	8	45	0
6	9	41	0
9	10	42	3
10	11	44	2
22	12	40	6
11	13	36	1
15	14	38	2
12	15	35	0
13	16	41	1
16	17	32	0
19	18	36	0
20	19	34	1
17	20	29	0
18	21	30	0
24	22	33	3
21	23	30	1
35	24	26	3
32	25	31	2
23	26	26	0
27	27	28	1
25	28	26	0
26	29	26	0
N	30	32	15
30	31	26	0
29	32	24	0
31	33	25	0
28	34	26	1
33	35	22	0
N	36	21	2
37	37	19	36
38	GREG BROWN - The Live One (Red House)	21	0
N	39	24	2
N	40	23	3

Chartbound		
16 HORSEPOWER (A&M)	KATE BRISLIN & KATY MOFFATT (Rounder)	Dropped: #34 Riders In The Sky, #38 Old 97's, #39 Tracy Chapman,
LARRY CRANE (GSR)	JOHN McEUEN (Vanguard)	#40 Brother Boys.
THE SUBDUDES (High Street)	JO CAROL PIERCE (Monkey Hill)	
THE CAT MARY (Orchard Music)		

## Americana Inroads BY ROB BLEETSTEIN



### Morrissey Writes Outside the Song



Rounder recording artist **Bill Morrissey** (left), who'll be making a special appearance at the Americana Awards Luncheon (February 10), is embarking

on a national tour with a new piece of work under each arm. Along with Morrissey's new album, *You'll Never Get to Heaven*, which will be released in April, he is the proud author of his first novel, *Edson*. Published by the Knopf division of Random House, *Edson*, centers around a traveling musician from a New Hampshire mill town who's returned home after twenty years, a failed marriage, and a loss of self-confidence.

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

Writing the book on the road came much easier than songwriting does to Morrissey under those circumstances. "I'm still trying to figure that one out. I get ideas for songs on the road, or a melodic phrase or something, but I can't sit-down in a hotel room and write a whole song. Maybe it's because the novel didn't have to rhyme. With the book, I was able to keep the continuity going. It's just different enough from songwriting that I could keep it going

like one long story as opposed to a short verse. Songs are like sprints and the novel is like a marathon."

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

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

#### GILMORE'S BRAVER NEWER WORLD

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

Editor: ROB BLEETSTEIN • Consulting Editor: CYNDI HOELZLE

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580





## Americana Picks

### JOLENE Hell's Half Acre (Ardent)

The long-awaited full-length debut album from Jolene has finally arrived, and alive on arrival it is. With one boot firmly planted in roots-rock, and the other dangling with multiple musical influences, Jolene delivers a plate full of spicy, twang-infested, roof-rattlin' numbers. Fronted by North Carolina natives John Crooke

and Dave Burris, Jolene, named after the Dolly Parton song, are firmly entrenched in the sentiment of the South's musical history and roots, but live in the netherworld between traditional country and alternative rock. In other words, they're right at home here at Americana. "Alongside" is a perfect example of Jolene's unique blend of lyrical and instrumental finesse. "I Read What You Wrote Today" is a touching look at how a relationship can continue to flourish on levels previously unknown, and features Kim Richey on harmony and duet vocals. "In My House" and "Esseola 181" both hark upon the band's Appalachian roots, while "Job" is a Bakersfield-esque take on when a partner becomes a boss. "China Card" rocks hard with political pawns in mind, and "Skyliners" is the band's reaction to having to deal with their misguided statesman Jesse Helms. The closing "Floatplane Notebooks" is a take on author Clyde Edgerton's novel, and is done with a tranquil beauty. *Hell's Half Acre* should ensure Jolene's place in heaven.

### HUGH MOFFATT The Life of a Minor Poet (Watermelon)

Keep true to your heart and muse and sure enough, the world will

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

## GET A DOSE OF Variety IN YOUR LIFE

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\*  
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\*  
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**SECONDS FLAT**  
**TONI PRICE**  
**STEVE EARLE &**  
**THE DUKES**  
**LEFTOVER SALMON**

\*  
**The Variety Playhouse**  
1099 Euclid Ave.  
in Atlanta's Little Five Points District  
(First 500 GAVIN badges admitted free)

Please welcome the following stations to the Americana reporting panel:

#### KCDI/FM 97.5

2761 N. Country Club, 2nd Floor  
Tucson, AZ 85716

Phone: (520) 321-3170

Fax: (520) 326-9655

Contact: Cathy Rivers

Music Call Times: Monday-Friday,  
3-3:30 p.m. pst.

#### KBKS/FM 91.3

3000 Landerholm Circle SE  
Bellevue, WA 98007-6484

Phone: (206) 562-6194

Contact: Julie Forest

Music Call Times: Wednesday and  
Thursday, 12-2 p.m. pst.

Please note that KERA will no longer  
be an Americana reporter.

## FIVE TEXANS & A WANNABE



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

# t h e s u b d u d e s



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

— Dallas Dobro, Master of Ceremonies, Strawberry Music Festival

GAVIN AMERICANA:  
MOST ADDED!  
RECORD TO WATCH!  
CHARTBOUND!





**MOST ADDED**

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

**TOP TIP**

SOPHIE B. HAWKINS

"Only Love"  
(Columbia)

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

**RECORD TO WATCH**

TRISHA YEARWOOD

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

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



**Gavin A/C**

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	SEAL - Don't Cry (Ztt/Warner Bros.)	11	217	3	5606	+352	106	52	38	19
2	MARIAH CAREY - One Sweet Day (Columbia/CRG)	16	194	0	5504	-298	117	40	32	5
3	ROD STEWART - So Far Away (Lava/Atlantic)	9	214	4	5476	+340	95	61	35	21
4	GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)	4	217	8	5232	+938	77	70	51	15
5	MADONNA - You'll See (Maverick/Warner Bros.)	15	178	0	4586	-443	87	42	34	14
6	HOOTIE & THE BLOWFISH - Time (Atlantic)	16	162	5	4446	+70	88	36	27	10
7	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	15	169	0	4150	-475	72	41	42	14
8	MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG)	11	170	0	4132	-231	76	39	35	16
9	NATALIE MERCHANT - Wonder (Elektra/EEG)	9	169	4	4127	+493	71	49	30	18
10	EVERYTHING BUT THE GIRL - Missing (Atlantic)	70	151	7	4083	+425	78	40	23	9
11	SELENA - Dreaming Of You (EMI Latin/EMI Records)	15	156	2	3794	-115	62	44	31	18
12	PETER CETERA - Faithfully (River North)	10	167	3	3749	+382	49	54	39	23
13	ELTON JOHN - Blessed (Island)	20	134	0	3369	-235	63	23	32	15
14	MELISSA ETHERIDGE - I Want To Come Over (Island)	6	138	8	3197	+412	44	49	30	13
15	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	10	166	24	3184	+691	32	41	49	35
16	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	18	113	2	3157	+72	64	27	12	8
17	JANN ARDEN - Insensitive (A&M)	15	151	11	2966	+433	27	40	53	26
18	SOUL ASYLUM - Promises Broken (Columbia/CRG)	10	127	8	2692	+374	29	37	41	18
19	PHIL COLLINS - Somewhere (RCA Victor)	5	142	17	2615	+604	19	41	48	31
20	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	14	111	7	2610	+266	40	32	24	14
21	THE BLENDERS - Let It Fall (Orchard Lane)	12	115	1	2595	+83	34	39	32	10
22	DEEP BLUE SOMETHING - Breakfast At Tiffany's (Ra'nMaker/Interscope/AG)	20	84	1	2369	+68	48	18	14	4
23	MARY CHAPIN CARPENTER - Grow Old With Me (Hollywood)	11	129	7	2312	+154	18	26	53	28
24	EXPOSE - I'll Say Goodbye For The Two Of Us (Arista)	12	121	2	2285	+27	16	39	42	20
25	CHUCK NEGRON - Pretend (Viceroy/GAP/AEC)	12	105	3	2205	+18	30	22	38	13
26	JONATHAN CAIN - Little River (Intersound)	5	126	6	2158	+289	14	23	58	25
27	TAKE THAT - Back for Good (Arista)	28	91	0	2088	-215	29	26	18	17
28	CURTIS STIGERS - Keep Me From The Cold (Arista)	15	98	0	1912	-864	17	27	34	17
29	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	54	79	0	1819	-89	27	18	19	15
30	BLESSID UNION OF SOULS - Oh Virginia (EMI)	6	102	16	1809	+269	10	28	37	24
31	THE REMBRANDTS - Drowning In Your Tears (eastwest/EEG)	5	105	11	1772	+296	12	25	35	30
32	AMY GRANT - The Things We Do For Love (Hollywood)	3	117	47	1709	NEW	6	20	42	44
33	GIN BLOSSOMS - 'Til I Hear It From You (A&M)	27	62	0	1574	+48	27	12	12	9
34	EMILY - Missin' You Again (Grey Wolf)	11	82	6	1484	+114	9	25	32	15
35	BIG MOUNTAIN - Get Together (Giant)	10	68	0	1481	-457	16	22	24	5
36	ENYA - Anywhere Is (Reprise)	9	80	5	1318	+201	5	22	31	18
37	STEVE WINWOOD - Reach For The Light (MCA)	14	66	0	1253	-607	14	17	16	18
38	EDDIE MONEY - Take It From The Heart (Wolfgang)	5	69	8	1229	NEW	11	15	25	18
39	TIN DRUM - Surrender (Brainstorm)	9	69	5	1213	+184	9	13	34	13
40	TROY NEWMAN - Don't Make Me Ask (Curb/Edel)	3	81	19	1163	NEW	2	14	34	31

**Inside A/C**



BY RON FELL

**Does Anyone Take This as a Compliment?**

I'm not ashamed to champion the Adult Contemporary format at the drop of a hat, but I wasn't even wearing one when I recently read an article in *Entertainment Weekly* about Janet Jackson's contract re-negotiating with Virgin Records. Near the end of the article, author Dana Kennedy suggested scenarios by which a record company could possibly make money after committing \$80 million to someone of Janet Jackson's stature: "pray she sells 10 million copies of each of her next four albums, or reposition the dance-based diva as an adult contemporary singer in the Whitney Houston mold so she can retain audiences 10 years down the line."

For Jackson to truly emulate Houston, she'd have to spend much more time on her acting and a lot less on her singing. Houston's released two films (*The Bodyguard* and *Waiting to Exhale*), and has nearly finished another since making her last complete studio album (*I'm Your Baby Tonight*) in 1990. And you can bet that if Jackson were to devote as much time to her film career as does Houston, Jackson too would be half a decade between studio albums.

**THE BIZ**

Duncan Payton, formerly of KOST-Los Angeles, is the new PD/MD of KRUZ-Santa Barbara. He replaces Stan Krome. Congratulations to Michael Rogers of KFQD-Anchorage, Alaska on his appointment as Program Director of Magic 101 (KAKQ)-Fairbanks, Alaska, effective immediately. Also, congrats to Mike Carver, KBLQ-Logan, Utah on his elevation to Corporate PD for parent company Sun Valley

Continued on page 56

**Chartbound**

Reports Adds SPINS TREND

SOPHIE B. HAWKINS - "Only Love" (Columbia/CRG)	78	35	1154	+609
CHRISTOPHER CROSS - "Been There, Done That" (Rhythm Safari/Priority)	78	14	1125	+189
MARTIN PAGE - "Light In Your Heart" (Mercury)	69	29	818	+388
JOE BEAN ESPOSITO - "One Track Mind" (Pool Party)	63	25	755	+319
BOB SEGER AND THE SILVER BULLET BAND - "I Wonder" (Capitol)	59	10	832	+252
CAROLINE LAVELLE - "A Case Of You" (Discovery)	58	10	821	+196

Total Reports This Week 248 Last Week 236

Editor: RON FELL

Associate Editor: DIANE RUFER

A/C reports accepted: Mondays

8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

Station Reporting Phone: (415) 495-1990

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# CHYNNA PHILLIPS

## remember me



The new single  
from the album

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AND  
SACRED**

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Management: C. Winston Simone

**February 5th  
impact date**

EMI Records  
**EMI**

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## A/C Up &amp; Coming

Reports Adds SPINS TRENDS

54	29	634	+379	<b>JIM BRICKMAN</b> - By Heart (Windham Hill)
52	12	927	+237	<b>GIN BLOSSOMS</b> - Follow You Down (A&M)
50	5	639	+97	<b>JAMES INGRAM</b> - So This Is Love (Disney)
49	7	1155	+175	<b>BLUES TRAVELER</b> - Hook (A&M)
47	2	696	+22	<b>IVAN NEVILLE</b> - After All This Time (Iguana)
38	5	622	+92	<b>BONNIE RAITT</b> - Burning Down The House (Capitol)
38	15	501	+233	<b>PRETENDERS</b> - Angel Of The Morning (Reprise/Warner Bros.)
37	13	504	+194	<b>NIGHT RANGER</b> - Precious Time (Drive)
34	2	429	+78	<b>OLETA ADAMS</b> - Never Knew Love (Mercury)
33	5	717	+155	<b>COLLECTIVE SOUL</b> - The World I Know (Atlantic)
33	1	437	+68	<b>CHRIS ISAAK</b> - Graduation Day (Reprise/Elektra)
32	30	373	+327 *	<b>THE CORRS</b> - The Right Time (143/Lava/Atlantic)
29	2	447	+50	<b>MEAT LOAF</b> - Not A Dry Eye In The House (MCA)
25	7	416	+103	<b>SMASHING PUMPKINS</b> - 1979 (Virgin)
25	1	322	+43	<b>SPYRO GYRA</b> - Fine Time To Explain (GRP)
23	3	342	+55	<b>NANCI GRIFFITH</b> - Time of Inconvenience (Elektra/EEG)
23	10	231	+107	<b>JESSICA</b> - Slain Angels (Moonridge)
22	1	407	-14	<b>ALANIS MORISSETTE</b> - Hand In My Pocket (Maverick/Reprise)
21	9	408	+150	<b>BoDEANS</b> - Closer To Free (Reprise)
18	7	170	+70	<b>CELINDA PINK</b> - Unchained (Step One)
16	7	149	+88 *	<b>TRISHA YEARWOOD</b> - On A Bus To St. Cloud (MCA)
15	6	214	+80	<b>LENNY KRAVITZ</b> - Can't Get You Off My Mind (Virgin)
15	4	131	+34	<b>BRUCE ROBERTS</b> - Let Me Steal Your Heart (Atlantic)
13	11	128	+100 *	<b>DIANA ROSS</b> - Voice of the Heart (Motown)
12	10	215	+192 *	<b>ACE OF BASE</b> - Lucky Love (Arista)
12	12	161	+161 *	<b>ALANNAH MYLES</b> - You Love Who You Love (Atlantic)
12	12	211	+211 *	<b>CELINE DION</b> - Because You Loved Me (550 Music)
11	11	177	+177 *	<b>JACKSON BROWNE</b> - Some Bridges (Elektra/EEG)
10	2	69	+20 *	<b>SORAYA</b> - Suddenly (Island)

Dropped: Bruce Hornsby, Celine Dion, Toad The Wet Sprocket, De: Amiri, Malo, Wet Wet Wet, Janet Jackson, Tom Petty & The Heartbreakers, Oasis.

\* Indicates Debut

Continued from page 54

Radio Inc. which includes **KLGN** and **KKEX** in Logan, as well as **KCVI** and **KLCE**, Blackfoot/Idaho Falls, Idaho. At **WHFB**-Benton Harbor, Mich., **Dan Mason**, most recently at **WKZO**-Kalamazoo, Mich., has been named PD.

Our condolences to **Jack Raymond**, **WEIM**-Fitchburg, Mass. on the passing of his father **Sante Raymond** from congenital heart failure at the age of 89.

## THE MUSIC

"One Sweet Day" by **Mariah Carey** and **Boyz II Men** held the top of the chart from December 8 until today, when **Seal's** "Don't Cry" moved in on the strength of a +352 Spincrease. **George Michael's** four-week old "Jesus to a Child" already has as many stations as Seal, (217), but it lags in plays per station by more than 1.5.

The week's top chart debut, as pre-

dicted last week, is **Amy Grant's** "The Things We Do for Love," which enters at #32 and has a Spincrease of +832, second only to **George Michael's** +938.

Last week's Record to Watch, the **Pretenders'** "Angel of the Morning," picked up 15 more Adds this week. The latest angels are **KEZT**, **WEBS**, **KWAT**, **WGMT**, **KQIC**, **KFLX**, **KDEC**, **KKOR**, **KCHA**, **KFOR**, **WBLG**, **WRCO**, **KDIO**, **WFRO**, and **KKBJ**.

This week's Record to Watch is **Trisha Yearwood's** non-Country (trust me) single, "On a Bus to St. Cloud." I'm surprised that it took two weeks to get into Up & Coming. I'd be just as surprised if it took two more weeks to get into Chartbound. The Yearwood leaders are **WLTE**, **WLIF**, **KQXT**, **KELO**, **WRCH**, **K103**, **WWLI**, **WDEF**, **WBLG**, **WFMK**, **KAYL**, **WCOD**, **KOJM**, **KOKO**, **KTLS**, and **WAFY**. ●

## Gavin A/C #1 Hits From:.....

2/14/92 **MICHAEL BOLTON & KENNY G** - "Missing You Know"2/16/90 **LINDA RONSTADT & AARON NEVILLE** - "All My Life"2/10/89 **MIKE + THE MECHANICS** - "Living Years"2/12/88 **PATRICK SWAYZE & WENDY FRAZER** - "She's Like The Wind"

## ARTIST PROFILE

## CAROLINE LAVELLE

LABEL: **Discovery**

PROMOTION CONTACT:

**Leigh Armistead**

BIRTHDATE &amp; PLACE:

**August 5 - London**

CURRENT RESIDENCE:

**Sussex, England**

MUSICAL INFLUENCES:

**"Joni Mitchell, David Bowie, Talk Talk and Shostakovitch."**

FAVORITE RECORD BY

ANOTHER ARTIST:

**"Spirit Of Eden by Talk Talk."**

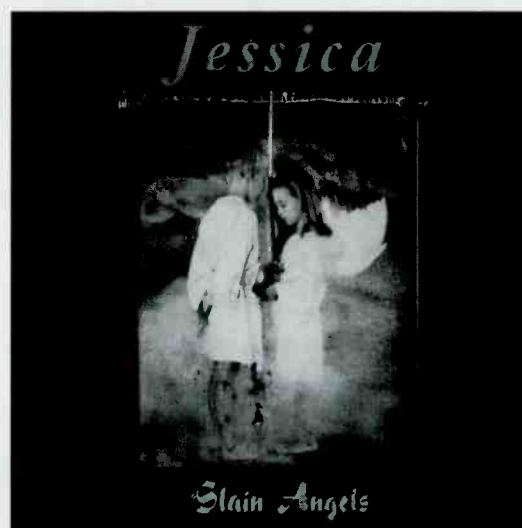
LAST CD YOU PURCHASED:

**"What's The Story... by Oasis."**FAVORITE MOVIE OF ALL TIME:  
**"Cyrano De Bergerac with Gerard DePardieu."**FAVORITE VACATION SPOT:  
**"Paris."**MOST INTERESTING PERSON YOU WOULD LIKE TO KNOW:  
**"Lisa St.Aubw DeTeran - a writer."**LIKES: **"A scented garden in Summer."**DISLIKES: **"Factory farming and people wearing fur."**IF I WEREN'T A RECORDING ARTIST, I'D BE:  
**"An astronomer."**MOST TREASURED MATERIAL POSSESSION: **"A rough wooden chest made by the trees which were growing at the time of the Crusades."**AMBITIONS YOU STILL HAVE TO FULFILL: **"To watch a total eclipse of the sun with Vincent Perez."**

THREE ESSENTIALS YOU WOULD NEED TO SURVIVE ON A DESERT ISLAND:

**"Paper and pencils, cello and an unlimited supply of decent wine."**JESSICA  
SLAIN ANGELS

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John Christian (408) 441-2000  
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# Chris Isaak "Graduation Day"

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

WAHR  
WFMK

WCKQ  
KELI

WRCH  
KEZT



# Bodeans "Closer To Free"

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



KYSR  
WQLH

KSTZ  
WCKQ

WROE  
WLBC

Theme from *Party Of Five*

# Enya "Anywhere Is"

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

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



# Pretenders "Angel In The Morning"

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

KVRY, WROE, WQTU, WCKQ, WMT, KFOR,  
KEZT, KVYN, KOKO, WGMT, WFPS





## S/P/W

## SPINS PER WEEK PER STATION

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

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

## SPINCREASES

## RANKED INCREASE IN TOTAL SPINS

GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)	938
AMY GRANT - The Things We Do For Love (Hollywood)	805
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	691
SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	609
PHIL COLLINS - Somewhere (RCA Victor)	604
NATALIE MERCHANT - Wonder (Elektra/EEG)	493
JANN ARDEN - Insensitive (A&M)	433
EVERYTHING BUT THE GIRL - Missing (Atlantic)	425
MELISSA ETHERIDGE - I Want To Come Over (Island)	412
MARTIN PAGE - Light In Your Heart (Mercury)	388
PETER CETERA - Faithfully (River North)	382
JIM BRICKMAN - By Heart (Windham Hill)	379
SOUL ASYLUM - Promises Broken (Columbia/CRG)	374
SEAL - Don't Cry (Zit/Warner Bros.)	352
TROY NEWMAN - Don't Make Me Ask (Curb/Edel)	349
ROD STEWART - So Far Away (Lava/Atlantic)	340
THE CORRS - The Right Time (143/Lava/Atlantic)	327
JOE BEAN ESPOSITO - One Track Mind (Pool Party)	319
THE REMBRANDTS - Drowning In Your Tears (eastwest/EEG)	296
JONATHAN CAIN - Little River (Intersound)	289
BLESSID UNION OF SOULS - Oh Virginia (EMI)	269
JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	266
BOB SEGER AND THE SILVER BULLET BAND - I Wonder (Capitol)	252

## JIM BRICKMAN HITS BIG FIRST WEEK OUT!



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

by heart



Edge Management David Pringle 310.276.4049





Alannah Myles

*"You Love Who You Love"*

from *Two if by Sea*

Original Motion Picture Soundtrack



Radio Contacts: Gary Jay at TVT Records  
tel 212.979.6410 fax 212.979.6489  
or Tom Callahan 303.545.0232





## A/C Picks

## CELINE DION

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



Celine Dion

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

## STING

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

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

## BONNIE RAITT

"Burning Down the House"  
(Capitol)

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



Bonnie Raitt

ny's live version shakes its foundation like an earthquake.

## JACKSON BROWNE

"Some Bridges"  
(Elektra)

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



Ace of Base

## ACE OF BASE

"Lucky Love"  
(Arista)

Here's a cheerful ditty from the multi-

platinum Swedish popsters' new album, *The Bridge*. Listening, you get the feeling that one or all of the group members has been lucky in love, as the title phrase is sung at least 14 times in the 2:52 running time. It's a basic, hook-laden pop song with durable charm.

## TEARS FOR FEARS

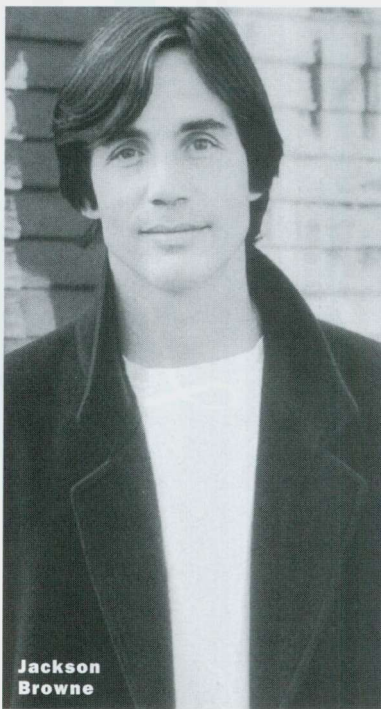
"Secrets" (Epic)

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

## ZUCCHERO

"No More Regrets" (A&M)

Italy's Michael Bolton turns it up a notch with this all-English celebration of the guilt-free moment that sometimes comes after all is said and done.



Jackson Browne

## A/C STATION PROFILE



KWAV 97 FM

P. O. Box 1391

Monterey, California 93946

(408) 649-0969 fax (408) 649-3335

Owned by Buckley Broadcasting Corp.

FREQUENCY: 96.9 18,000 watts

MARKET SIZE: 500,400

GENERAL MANAGER: Kathy Baker

PROGRAM/MUSIC DIRECTOR: Bernie Moody

TARGET DEMOGRAPHIC:

25-44 adults

HOW LONG HAS THE STATION BEEN A/C? 34 years

AIR TALENT LINE UP:

5:30-9 a.m. Jack Peterson &amp; Debi McAllister

9 a.m.- noon Debi McAllister

Noon-2 p.m. Bernie Moody

2-6 p.m. Gary Summers

6 p.m.-midnight Candy James

Midnight-5:30 a.m. Mark Donovan

MUSIC MONITOR

WEDNESDAY JANUARY 17, 1996

NOON - 2PM

Whitney Houston, "Exhale (Shoop Shoop)"

Rick Astley, "Hopelessly"

Toni Braxton, "Another Sad Love Song"

Bill Medley/Jennifer Warnes,

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

James Taylor, "Never Die Young"

Celine Dion, "(You Make Me Feel Like a) Natural Woman"

Aaron Neville, "Everybody Plays the Fool"

Michael Phillips, "You're In Love"

Michael Jackson, "You Are Not Alone"

Amy Grant, "Every Heartbeat"

Eagles, "Love Will Keep Us Alive"

Sweet Sensation, "If Wishes Came True"

Mariah Carey/Boyz II Men, "One Sweet Day"

Phil Collins, "Something Happened"

Whitney Houston, "I Have Nothing"

Breathe, "How Can I Fall"

Gloria Estefan, "Always Tomorrow"

Gin Blossoms, "'Til I Hear from You"

Chicago, "Look Away"

Tina Turner, "What's Love Got to Do with It"

Elton John, "Blessed"

Lisa Fischer, "How Can I Ease the Pain"

Jamie Walters, "Hold On"

Richard Marx, "Should've Known Better"

## Welcome to A/C

HERE IS OUR FIRST LIST OF  
NEW A/C CORRESPONDENTS  
FOR 1996. WE WELCOME:

Frank Pierce & Tony Kindelspire,  
KBVI, 3085 Bluff Street, Boulder, CO  
80301; (303) 444-1490 FAX: (303)  
442-6544

Rob Cutter, KFIZ (K107), PO Box  
1450, Fond Du Lac, WI 54936-1450;  
(414) 921-1071 FAX: (414) 921-0757

Ron Elliot, KKYS, PO Box 4132,  
Bryan, TX 77805-4132; (409)  
823-5597 FAX: (409) 823-7578

Russ Davidson, KLLY, 3651 Pegasus  
Drive #107, Bakersfield, CA 93380;  
(805) 393-1900 FAX: (805) 393-1915

Don Cole, KORQ (Q100), 1740 North  
First, Abilene, TX 79603; (915) 677-

7225 FAX: (915) 672-6669

Steve Elliott & Dave Cooper, KVRV,  
727 S. Extension, Mesa (Phoeniz), AZ  
85210; (602) 964-4000 FAX: (602)  
898-8583

Ray Marshall, WFMK, PO Box 991,  
East Lansing, MI 48826; (517) 394-  
3999 FAX: (517) 394-3565

John Schuster & Angie Adams,  
WFSY, 2615 E. 15th Street, Panama  
City, FL 32405; (904) 763-2677 FAX:  
(904) 769-6164

Jeff Ball, WHIZ/FM, 629 Downard  
Road, Zanesville, OH 43701-5132;  
(614) 452-5431 FAX: (614) 452-6553

Bill LeCato, WKHI, 20154 Market  
Street, Onancock, VA 23417; (804)  
787-1100 FAX: (804) 787-9572

Mark Edwards, WLIT, 150 N.

Michigan Avenue #1135, Chicago, IL  
60601; (312) 329-9002 FAX: (312)  
329-0267

Walter Brown, WMJY, PO Box 4606,  
Biloxi, MS 39535-4606; (601) 388-  
2323 FAX: (601) 388-2362

Mark Pollitt, WMYI, #7 N. Laurens  
#803, Greenville, SC 29601; (803)  
235-1025 FAX: (803) 242-1025

J.J. Davis, WROE, PO Box 1035,  
Neenah, WI 54957-1035; (414) 757-  
6881 FAX: (414) 757-8832

Tom Holt & Ted Edwards, WWLI/FM,  
1502 Wampanoag Trail, E. Providence,  
R.I. 02915; (401) 433-4200 FAX:  
(401) 433-1183



# Jackson Browne Some Bridges

The premiere  
single and video  
from his  
forthcoming  
new album  
**Looking East.**  
In stores and on tour  
**February 13.**

Produced by **Scott Thurston and Kevin McCormick**  
Mixed by **Ed Cherney**

Management: **Donald Miller**

On Elektra compact discs and  cassettes. <http://www.elektra.com>

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Elektra



**MOST ADDED****JOHN BERRY (93)****TRACY BYRD (50)****BILLY DEAN (37)****JO DEE MESSINA (32)****STEPHANIE BENTLEY (26)****TOP REQUESTS****GARTH BROOKS****GEORGE STRAIT****ALAN JACKSON****JOE DIFFIE****SHANIA TWAIN****RECORD TO WATCH****RICKY SKAGGS***Back Where We Belong*  
(Atlantic)

Ricky's second single is catching on, with 58 stations, including KMPS, WGTR and WSIX.

# Gavin Country

LW	TW		Adds	H	M	L
5	1	<b>COLLIN RAYE</b> - Not That Different (Epic)	0	185	13	5
7	2	<b>GEORGE STRAIT</b> - I Know She Still Loves Me (MCA)	0	161	42	1
8	3	<b>MARTINA McBRIDE</b> - Wild Angels (RCA)	0	162	39	1
10	4	<b>ALAN JACKSON</b> - I'll Try (Arista)	0	154	49	1
11	5	<b>GARTH BROOKS</b> - The Beaches Of Cheyenne (Capitol Nashville)	0	142	62	0
6	6	WADE HAYES - What I Meant To Say (Columbia/CRG)	0	167	24	2
12	7	<b>TRACY LAWRENCE</b> - If You Loved Me (Atlantic)	0	111	90	3
9	8	<b>DAVID LEE MURPHY</b> - Out With A Bang (MCA)	0	119	74	10
13	9	<b>SAWYER BROWN</b> - 'Round Here (Curb)	0	103	81	15
16	10	<b>PATTY LOVELESS</b> - You Can Feel Bad (Epic)	1	73	125	5
14	11	<b>DIAMOND RIO</b> - Walking Away (Arista)	1	71	125	8
17	12	<b>WYNONNA</b> - To Be Loved By You (Curb/MCA)	0	55	142	7
15	13	<b>RHETT AKINS</b> - She Said Yes (Decca)	1	77	93	25
18	14	<b>LINDA DAVIS</b> - Some Things Are Meant To Be (Arista)	2	52	128	22
21	15	<b>CLAY WALKER</b> - Hypnotize The Moon (Giant)	1	31	149	23
3	16	JOE DIFFIE - Bigger Than The Beatles (Epic)	0	127	23	14
22	17	<b>NEAL McCOY</b> - You Gotta Love That (Atlantic)	1	28	144	29
20	18	<b>DARYLE SINGLETARY</b> - Too Much Fun (Giant)	3	40	123	36
24	19	<b>MARK CHESNUTT</b> - It Wouldn't Hurt To Have Wings (Decca)	2	24	126	50
1	20	REBA McENTIRE - Ring On Her Finger, Time On Her Hands (MCA)	0	115	26	14
23	21	<b>JOHN ANDERSON</b> - Paradise (BNA Records)	2	17	144	26
27	22	<b>LEE ROY PARNELL</b> - Heart's Desire (Career)	10	1	119	79
2	23	BLACKHAWK - Like There Ain't No Yesterday (Arista)	0	107	20	10
28	24	<b>ALABAMA</b> - It Works (RCA)	4	2	106	89
26	25	<b>LARI WHITE</b> - Ready, Willing and Able (RCA)	4	6	102	82
4	26	DOUG SUPERNAW - Not Enough Hours In The Night (Giant)	1	101	19	12
30	27	<b>RICOCHE</b> - What Do I Know (Columbia/CRG)	9	3	100	82
31	28	<b>LONE STAR</b> - No News (BNA Records)	9	4	86	88
33	29	<b>THE MAVERICKS</b> - All You Ever Do Is Bring Me Down (MCA)	12	2	85	88
35	30	<b>PAM TILLIS</b> - The River & The Highway (Arista)	14	1	68	115
32	31	<b>LORRIE MORGAN</b> - Standing Tall (BNA Records)	4	2	79	85
34	32	<b>JAMES BONAMY</b> - She's Got A Mind Of Her Own (Epic)	4	1	67	99
42	33	<b>BILLY DEAN</b> - It's What I Do (Capitol Nashville)	37	0	43	138
44	34	<b>TRACY BYRD</b> - Heaven In My Woman's Eyes (MCA)	50	2	38	139
37	35	<b>LITTLE TEXAS</b> - Country Crazy (Warner Bros.)	4	0	61	98
39	36	<b>EMILIO</b> - Even If I Tried (Capitol Nashville)	13	0	61	95
41	37	<b>AARON TIPPIN</b> - Without Your Love (RCA)	23	0	41	128
19	38	SHANIA TWAIN - If You're Not In It For Love (Mercury)	0	75	16	9
38	39	<b>SMOKIN' ARMADILLOS</b> - Let Your Heart Lead Your Mind (MCG/Curb)	8	5	56	86
25	40	KENNY CHESNEY - Grandpa Told Me So (BNA Records)	0	9	87	17
43	41	<b>MANDY BARNETT</b> - Now That's All Right With Me (Asylum)	12	1	38	96
47	42	<b>JODEE MESSINA</b> - Heads Carolina... (Curb)	32	0	26	114
46	43	<b>KEITH STEGALL</b> - 1969 (Mercury)	11	0	24	101
45	44	<b>RICH McCREADY</b> - Hangin' On (Magnatone)	3	1	21	92
48	45	<b>4 RUNNER</b> - Ripples (Polydor)	9	0	23	78
N	46	<b>DWIGHT YOAKAM</b> - Gone (That'll Be Me) (Reprise)	23	0	7	103
N	47	<b>FRAZIER RIVER</b> - She Got What She Deserves (Decca)	20	0	8	96
N	48	<b>JOHN BERRY</b> - Everytime My Heart Calls Your Name (Capitol Nashville)	93	0	3	103
N	49	<b>CHELY WRIGHT</b> - The Love That We Lost (Polydor)	16	0	6	97
50	50	<b>ROB CROSBY</b> - The Lady's Man (River North)	4	0	26	63

Total Reports This Week 204 Last Week 205

## Inside Country

 BY CYNDI HOELZLE

### It's a Sad Day



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

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

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

"It's a sad day," says **93Q** Country-Houston PD **Dene Hallam**, a native New Yorker and former programmer of **WHN** and **WKHK**. "It will affect us all; it will affect ad dollars everywhere. For selfish reasons, we should all have a moment of silence."

Hallam's point is well taken. Besides being a major media center, New York is the nation's advertising center, and the fact that

advertising execs, television bookers, and *People* editors are no longer exposed to Country music on the radio could have chilling effects. "What happens when the producer of the *Letterman* show is driving in to work, and can no longer hear Country music on the radio?" asks Hallam. "I'm afraid the perception will be: Country music is over."

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

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

Continued on page 66

Editor: CYNDI HOELZLE

Consulting Editor: LISA SMITH • Assistant: MICHELE GOLDSWORTHY

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

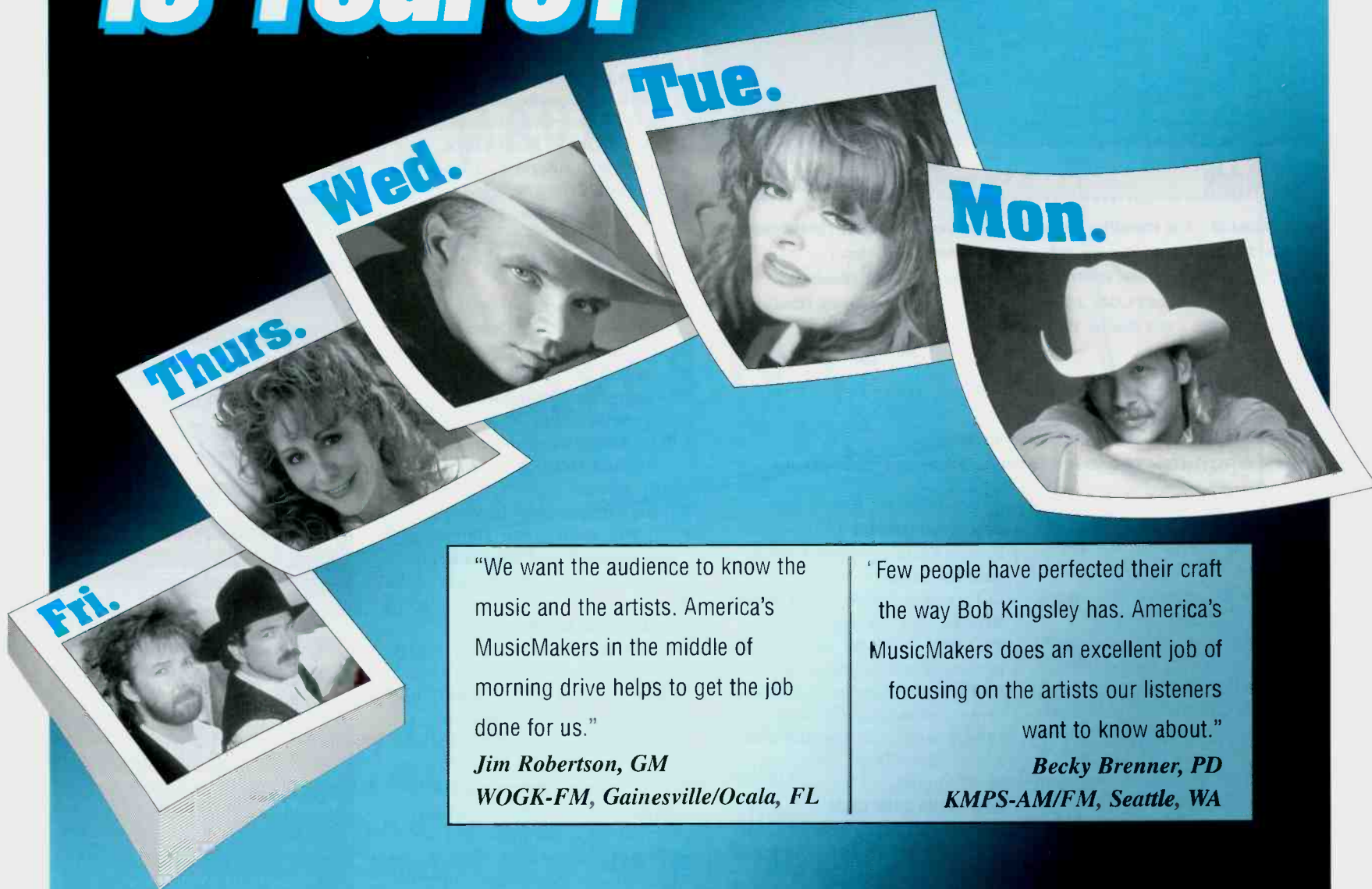
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

Nashville Office: (615) 329-3231. Nashville Fax: (615) 329-3339.

E-mail: CYNDIGAVIN@aol.com



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"We want the audience to know the music and the artists. America's MusicMakers in the middle of morning drive helps to get the job done for us."

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

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

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KMPS-AM/FM, Seattle, WA*

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

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



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# WRONG FOR ELLEN... RIGHT FOR AAA

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

**MR. WRONG**



INCLUDES  
NEW MUSIC  
FROM

*Amy Grant*  
*Shawn Colvin*  
*Once Blue*  
*Faith Hill*  
*Joan Osborne*  
*Chris Isaak*  
*Sophie B. Hawkins*  
*Ben Folds Five*  
*The Wild Colonials*



From The Original Motion Picture Soundtrack

**MR. WRONG**

Film opens February 16



Soundtrack Available On Hollywood Records Compact Discs & Cassettes

Executive Soundtrack Producer: Mitchell Leib

Music Consultant: Karen Glauber

Amy Grant appears courtesy of A & M Records, Inc.

**Hollywood**  
RECORDS

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**MOST ADDED**

- THE SUBDUDES (45/194 SPINS)**
- COWBOY JUNKIES (40/177 SPINS)**
- STING (35/108 SPINS)**
- BEAUTIFUL GIRLS SOUNDTRACK (18/80 SPINS)**
- DAR WILLIAMS (11/366 SPINS)**

**TOP TIP**

**DAR WILLIAMS**

*Mortal City (Razor & Tie)*

Posturing more and more like an A3 core artist with a big chart jump (41 -28) and an impressive Spin-crease, 366, +64. Is it safe to say that Dar has made the most inroads following a folk tradition?

**RECORD TO WATCH**

**PHILOSOPHER KINGS**

*(Columbia)*

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

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3

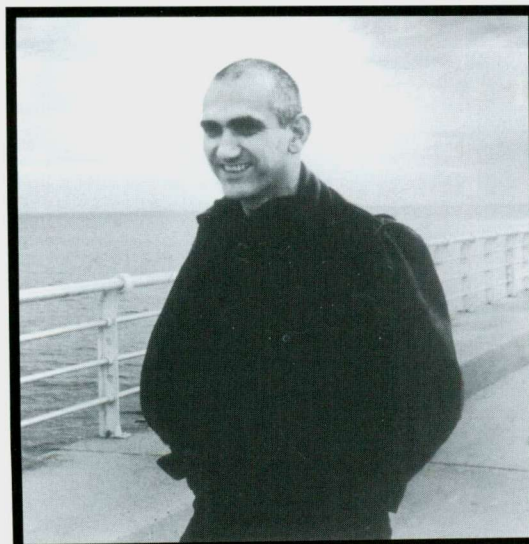


EDITORS:  
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	MELISSA ETHERIDGE (Island)
2	2	TRACY CHAPMAN (Elektra/EEG)
3	3	JOHN HIATT (Capitol)
4	4	TOM PETTY & THE HEARTBREAKERS (MCA)
6	5	JOAN OSBORNE (Blue Gorilla/Mercury)
11	6	SMASHING PUMPKINS (Virgin)
8	7	NATALIE MERCHANT (Elektra/EEG)
7	8	BRUCE SPRINGSTEEN (Columbia/CRG)
5	9	BONNIE RAITT (Capitol)
16	10	JACKSON BROWNE (Elektra/EEG)
9	11	SON VOLT (Warner Bros.)
13	12	TORI AMOS (Atlantic)
23	13	GIN BLOSSOMS (A&M)
12	14	COLLECTIVE SOUL (Atlantic)
14	15	VAN MORRISON (Verve)
10	16	ROLLING STONES (Virgin)
21	17	DOG'S EYE VIEW (Columbia/CRG)
15	18	k.d. lang (Warner Bros.)
17	19	OASIS (Epic)
26	20	AIMEE MANN (DGC)
18	21	TOAD THE WET SPROCKET (Columbia/CRG)
22	22	ANDERS OSBORNE (Okeh/550 Music)
35	23	JARS OF CLAY (Silvertone)
30	24	GOLDEN SMOG (Rykodisc)
29	25	DEAD MAN WALKING (Columbia/CRG)
20	26	ALANIS MORISSETTE (Maverick/Reprise)
33	27	TRIBUTE TO BUDDY HOLLY (Decca)
41	28	DAR WILLIAMS (Razor & Tie)
34	29	ONCE BLUE (EMI)
32	30	CHERYL WHEELER (Philo)
37	31	ENYA (Reprise)
27	32	DAVE MATTHEWS BAND (RCA)
19	33	WHITE MAN'S BURDEN (Tag/Atlantic)
28	34	JULIAN COPE (American)
38	35	THE BADLEES (Rite-Off)
25	36	CHRIS ISAAK (Reprise)
24	37	PRETENDERS (Warner Bros.)
36	38	JONATHA BROOKE AND THE STORY (Blue Thumb)
50	39	CATIE CURTIS (Guardian)
43	40	ROOMFUL OF BLUES (Rounder)
47	41	LOUDON WAINWRIGHT III (Charisma)
31	42	EDWIN McCAIN (Lava/Atlantic)
42	43	PASSENGERS (Island)
<b>NEW</b> 44	44	BLUES TRAVELER (A&M)
46	45	JOAN ARMATRADING (RCA Victor)
40	46	DAVID BROZA (Mesa/Blue Moon)
48	47	DAN ZANES (Private Music)
39	48	RED HOT CHILI PEPPERS (Warner Bros.)
49	49	EMMYLOU HARRIS (Elektra/Asylum)
45	50	TEARS FOR FEARS (Epic)

LW	TW	COMMERCIAL
1	1	MELISSA ETHERIDGE (Island)
2	2	TRACY CHAPMAN (Elektra/EEG)
3	3	TOM PETTY & THE HEARTBREAKERS (MCA)
4	4	JOHN HIATT (Capitol)
4	4	NATALIE MERCHANT (Elektra/EEG)
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34	36	JONATHA BROOKE AND THE STORY (Blue Thumb)
37	37	PASSENGERS (Island)
42	38	TRIBUTE TO BUDDY HOLLY (Decca)
40	39	ONCE BLUE (EMI)
38	40	DON HENLEY (Geffen)
<b>NEW</b> 41	41	RADIOHEAD (Capitol)
47	42	DEAD MAN WALKING (Columbia/CRG)
39	43	CHERYL WHEELER (Philo)
48	44	DEL AMITRI (A&M)
36	45	TEARS FOR FEARS (Epic)
43	46	JOAN ARMATRADING (RCA Victor)
—	47	DAN ZANES (Private Music)
50	48	POI DOG PONDERING (Pomegranate/Bar None)
<b>NEW</b> 49	49	CATIE CURTIS (Guardian)
41	50	JOE SATRIANI (Relativity)

LW	TW	NON-COMMERCIAL
1	1	VAN MORRISON (Verve)
2	2	DAR WILLIAMS (Razor & Tie)
4	3	DEAD MAN WALKING (Columbia/CRG)
6	4	JOHN HIATT (Capitol)
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15	15	ONCE BLUE (EMI)
21	16	GOLDEN SMOG (Rykodisc)
17	17	CATIE CURTIS (Guardian)
3	18	BONNIE RAITT (Capitol)
19	19	MELISSA ETHERIDGE (Island)
29	20	DOG'S EYE VIEW (Columbia/CRG)
22	21	JOAN OSBORNE (Blue Gorilla/Mercury)
20	22	SMASHING PUMPKINS (Virgin)
31	23	AIMEE MANN (DGC)
23	24	ROLLING STONES (Virgin)
32	25	JONATHA BROOKE AND THE STORY (Blue Thumb)
26	26	ANDERS OSBORNE (Okeh/550 Music)
18	27	EMMYLOU HARRIS (Elektra/Asylum)
27	28	JOAN ARMATRADING (RCA Victor)
28	29	ERIC MATTHEWS (Sub Pop)
24	30	DAN ZANES (Private Music)
35	31	THE CAT MARY (Orchard Music)
30	32	PRETENDERS (Warner Bros.)
33	33	FRANCIS DUNNERY (Atlantic)
25	34	ROOMFUL OF BLUES (Rounder)
<b>NEW</b> 35	35	JACKSON BROWNE (Elektra/EEG)
43	36	KING SUNNY ADE (Mesa/Blue Moon)
<b>NEW</b> 37	37	MOJAVE 3 (4-AD/Warner Brothers)
<b>NEW</b> 38	38	JOHN HAMMOND (Point Blank/Charisma)
—	39	JACK LOGAN (Restless)
<b>NEW</b> 40	40	CIBO MATTO (Warner Bros.)
41	41	SUBDUDES (High Street)
34	42	PASSENGERS (Island)
50	43	CAROLINE LAVELLE (N-Gram/Discovery)
37	44	MIKE SCOTT (EMI)
44	45	TOM PETTY & THE HEARTBREAKERS (MCA)
45	46	HEATHER NOVA (Big Cat/WORK/CRG)
40	47	BEN ARNOLD (Ruff House/Columbia/CRG)
41	48	INDIGO GIRLS (Epic)
38	49	POI DOG PONDERING (Pomegranate/Bar None)
47	50	OCTOBER PROJECT (Epic)



## Paul Kelly Deeper Water

"The sleeper album of the year from this respected Australian singer/songwriter. The lyrical title song addresses no less than the primal passages of a man's life with stunning precision and not a drop of grandiosity, a haunting pop gem." \*\*\*\* USA TODAY

Kelly's realism is laced with humanity and rendered with the kind of vocal immediacy and eye for detail that should have made him a star ages ago."  
ROLLING STONE YEARBOOK

"Deeper Water" - the title cut - on your desks and on the air now

Paul Kelly - Deeper Water - from Vanguard Records  
Contact: Michelle Krunkin (310/451-5707)







Dear Pete, Rippa, Anthony, Steve and Richard,

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

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

Mason Aeschbacher

*Mason Aeschbacher*

0000 Hudson Cir



THANKS TO KXRK(X96), WFNX, WBCN, KUKQ, WBRU, WWDX, KUPD, LIVE 105, 91X, KFMA, KUSF, KBOO, KPOI, KROX, KQXR, KTOZ, AND WRXS FOR MAKING LETTERS LIKE THIS POSSIBLE . . .

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S.L.C. W  
578



# Are They Really Worth A Thousand Words?



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



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



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



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

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# Chris Knox Gets His '96 Licks at Seminar

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

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

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

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

Chris: By the time I was about ten or 11, I was sitting there with my parents' big book of thousands of reproductions of paintings from the great galleries around the world, you know, drawing from them...mostly voluptuous nude women, but also other things as well. And I guess that was some sort of training, but I'm still a totally



amateur artist. And writing, yes, is something I've always done. I had this horrible spurt in the late '60s of actually going so far as to do poems—ugh! Oh, yes. But luckily some music came along and made them into lyrics and that was vaguely acceptable. And I've always done short stories and things like that.

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

Well, the only collaboration I've really done with any consistency over the last few years has been with Alec and Tall Dwarfs, and that's a joy. Alec has all the instrumental skills that I don't have. I can lean on him quite a lot when we're doing Tall Dwarfs, [but] when I'm doing my own stuff I have to figure out new ways to fake it each time, new ways to bluff the audience into thinking they're listening to music. I'm lucky enough to be getting money doing things that I enjoy, and so, I don't see any point in not enjoying those things, and to the fullest. So when I start writing a song I get pretty enthused if it sounds good, and when I'm performing a song I enjoy, I give it as

much as I can give it. And hopefully the same applies to the other creative things I do. But certainly in live performance, I try and give it as much energy as is humanly possible. And I see no reason for stopping doing live stuff and recording. And I see no reason why a good proportion of that stuff shouldn't be pretty full-on, noisy, fast, hard, energetic. You know I don't see particularly any reason why at age 90, if I'm still alive, I want to do reason-

ably hard stuff as well as the more gentle shit.

**Are you working on a new Tall Dwarfs record?**

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

**What's that called?**

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

I used to be a heckler, [but] I heckle very seldom these days. I used to get drunk and abusive of bands, very regularly. Yeah I love heckling, as long as it isn't... you know, there are some hecklers that just get one idea, and they do it all night. Like the classic used to be people would just yell out this one

particular old Toy Love song "Pull Down the Shades," and it would just be, "Pull Down the Shades!" after every song, and after a while you just feel like, you know, killing the human being responsible. But if it's good, intelligent, witty heckling, that's great, and sometimes, you can get a really good dialogue going with some people, which can be hilarious.

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

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

**How does that philosophy apply to your upcoming Seminar keynote?**

What do you think I'm going to do?

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

Right. That's appropriate

**But other than that I'm not sure.**

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

Chris Knox will be speaking at the College Keynote Address at 1:30 on Friday afternoon at the Hanover C/D/E, and performing on Saturday night at The Point, 420 Moreland Avenue, in Little 5 points. ■

By Walt Reed



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# On The Grift With Dave Shouse

**T**he disembodied spirit of The King hangs thickly over the Southern skyline, while the gospel jubiliations of the Reverend Al Green still linger in the hot and humid atmosphere. In the distance, the repetitive chug of the Mystery Train can be heard breaking through the midnight silence. Welcome to the sometimes dark and creepy underbelly of Memphis, Tenn., home of The Grifters, lords of the Memphis underground, sonic con men whose game is to baffle one's ears with cryptic musical compositions.

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

The key to the grifter lifestyle is to continuously flit between the dangerous, twilight realms of chance and the real world. To maintain this existence, The Grifters have, in effect, created their own little Shangri-La, far removed from the Babylonian temptations of New York and Los Angeles. "Memphis is an interesting place, it's a BIG small city," explains Shouse. "It's a good place to make music or art, without the pressure of an L.A. or a New York, where you always feel like you're in competition with somebody. Here, you do your own thing and people leave you alone and let you develop. The downside of that is that there's plenty of bands and



artists who throw their hands up after a while and go, 'No one cares here, there's no hope for me here.' We decided we were gonna try to change all of that by recording stuff and gettin' it out of town to radio stations and 'zines and stuff."

To insure that their sonic wares continue to reach beyond the muddy banks of the Mississippi, The Grifters recently signed with Sub Pop, who will be releasing the CD version of their new album *Ain't My Lookout*. However, the group's long standing partners, Shangri-La Records, continue to be involved. "We wanted to make sure that when we took this step [up to Sub Pop] that we didn't burn any bridges," says Shouse "Letting Shangri-La do the vinyl allows us to keep our ties with the small distributors in this country that carry the record, plus the distributors in Europe that carry product for us. It's like we've gotten lucky and gotten to this level, we should keep the people who've helped us along on board. A lot of bands seem like they sign and they immediately get big management, an accountant, and after awhile they're goin', 'Gosh I wish we were still workin' with some of the people we worked with two years ago, instead of these people who are makin' decisions that we don't even understand.'

We're tryin' to avoid that for as long as we can, by keeping people like Shangri-La on the Grifter team."

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

where the songs are a little more focused and succinct. We still try to work with some unusual arrangements plus when accidents happen in the studio, more often than not they're kept, because we're just tryin' to document what's goin' on."

The key to The Grifter's longevity (their dark, warped, voodoo-ish sensibilities have been ragin' for damn near seven years and counting) is that they are constantly evolving and mutating to the point of never playing the same song the same way twice. Plus, they thrive on accidents and unexpected occurrences. "That's an artistic privilege that has its pluses and minuses," says Shouse. "It keeps things fresh and allows us to keep re-inventing the songs, therefore we're still playing songs from when we first started, and they're still important because they've changed. That's the good thing about this band, when we first started, we sucked; we were terrible, but there was this kind of adventuresome spirit to it. There were times, however, when I'd come home from practice some nights and tell my wife, 'I don't know, maybe we ought to just settle down.' And she'd go 'No, just let these guys do their thing and see what happens.' She's got good intuition. I'm older than the other guys, and I've been playing music about 10 years longer than they have. As you get older, there's a part of you that settles and there's a part of you that starts to go mad when you do this shit for a long time. The Wonderbread part of me kind of wanted to settle things down, but the other part of me was goin' 'this is cool.' I mean, these guys were droppin' acid, comin' to practice and shit was [literally] flyin' off the wall. But it developed, and it just keeps growin'."

From outsider demigods to burgeoning "indie" super stars, The Grifters will continue to parlay the great rock-&-roll swindle and abide by their own simple understated philosophy: one: "We don't really have a lot of expectations. We never have, because we don't want to get disappointed, so we just kinda go with the flow." And so, too, does the mighty Mississippi. ■

By Spence D





The afghan whigs *honky's ladder*

*The premiere single and video from the forthcoming new album Black Love.*

*Album in stores March 12.*

*Produced by Greg Dulli.*



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# Poem Rocket: The Launch Is On

**T**he seeds for Poem Rocket were planted in Richmond, Virginia, but things really started flowering when Michael Peters (guitar, vocals), Sandra Gardner (bass, vocals) and Dennis Bass (guitar) converged with drummer Andrew Nelson in New York. The foursome began to perform live and record after Chrome Cranks guitarist/vocalist Peter Aaron lit a fuse by urging them on.

PCP Records recently released *Felix Culpa*, a debut compilation of 7" singles, B-sides, and all-new tracks, giving unsuspecting ears an indoctrination into the sonic experiment that is Poem Rocket.

Guitars gargle with distortion, drums provide a relentless onslaught, listeners are slipped a Mickey Finn of shadowy vocals; the band is being compared to everyone from Sonic Youth to Duran

Duran.

"There's that sense of traditional songwriting and the experimental," says Peters. "It's still rock, it's still pop, but it's disguised." Peters' former bands include Day For Night and Lid, and Andrew Nelson did duty with Azalia Snail, but Peters believes that Poem Rocket is more experimental than his past endeavors.

"If you look at it from a literary sense, it's keeping one foot in the traditional past and one foot in the future," he explains. "It's how John

Barth describes that a writer should approach things."

Songs hail entropy, UFOs, and halos, but dial out the notion that this outfit is exclusively highbrow. "The Kinks really kicked it in for me as far as songwriting goes," says Peters, who maintains that everything he heard in the back seat of a station wagon as a kid has influenced him.

Poem Rocket has received accolades for its former releases and live performances, and shows with Chavez and the Bush Tetras have

helped to propel the band into the public eye and ear. "A pale shimmer, a powerful glimmer" are the words used by *Melody Maker* to describe the song "Small White Animal," and *The Village Voice* characterized the band as able to "take the best of Le Bon and Co.—writhing hop-wave and listless lust for life—and rock it out."

"Whenever you're creating something, someone is always going to liken it to something else," says Peters. "If people need to compare us to something, that's cool, that's their handle. Someone here in D.C. just compared us to the Flaming Lips and the Birthday Party."

The name Poem Rocket "just sounded good on paper," but it's another eternally elusive subject. "The first time we played in Washington, D.C., they mistakenly billed us as Palm Rocket," says Peters. "Palm Rocket has a masturbatory sense, which is funny."

During my conversation with Peters, I kept circling back to Sonic Youth, because both

bands are from New York, use detuned guitars and feature male/female vocals. "We don't get as many Sonic Youth comparisons as you would think," he says. "If anyone really picks apart Day For Night (his former band), there are some things that Sonic Youth paved the way for—they have the link to the Glenn Branca thing, noise experiments and no wave. I wish we were that inventive."

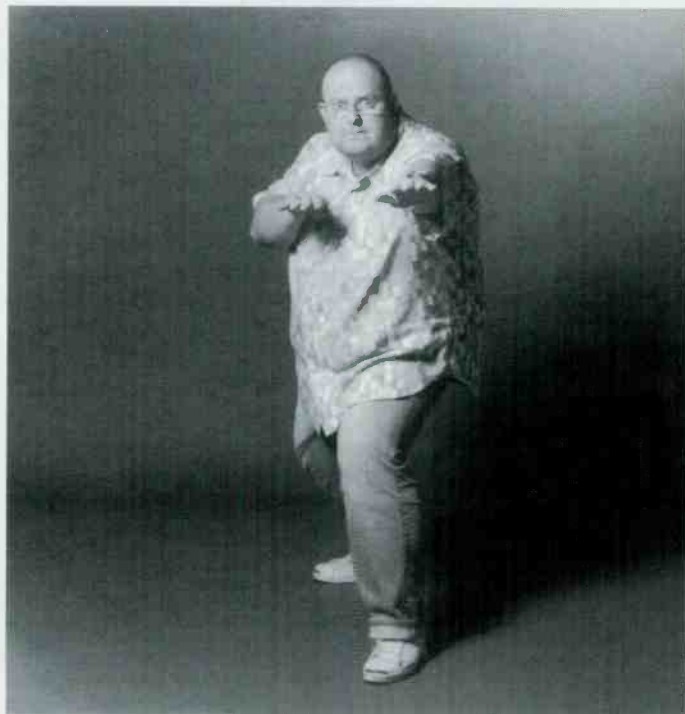
Peters laments rock's often separatist treatment of women. Asked about the role of vocalist Sandra Gardner, he says "There shouldn't be a division as to whether someone's a woman or not, but it still happens. There's still a lot of testosterone in rock. We have that, but we have a different vibe, too."

New bands are experimenting with new media such as CD Plus and Enhanced CD, but Poem Rocket prefers a more traditional approach. "Technology gives us an insight on things we haven't seen before, but we use it in an artistic way. The way we do things would be considered organic, and our sound isn't manipulated much. We don't shun technology, but we take what we need from it and turn it into our own thing."

Contrary to what the FDA says, "Being on PCP is great—it has an amazing reputation," says Peters. He's referring, of course, to the Matador-distributed label that's also home to the Chrome Cranks, Slug, Jonathan Fire-Eater and the Spitters. Poem Rocket is currently touring the Midwest and East Coast, and plans to record an album in May—or possibly September.

"I'm just happy about the way things are happening," says Peters. "I've had time to take it all in and enjoy it. The band members all have different takes on music and different approaches, but the chemistry's great." With the release of their first "real" feature-length album later this year, Poem Rocket is poised to lift off. ■

Come Surfing  
With Max This  
Summer.



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

By David Beran



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# Jars of clay

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WEQX	99X	WCHZ	WAQZ	KORB	KXPB	KITS
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WMRQ	WJSE	WOWW	WOXY	KTOZ	KBBT	KNDD
WHMP	WDST	WXSX	WGRD	KRZQ	KCXX	
CKEY	WXWX	WZRH	WWDX	KXRK	KAEP	

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





**MOST ADDED****MY DYING BRIDE (47)****ONLY LIVING WITNESS (41)****SISTER MACHINE GUN (40)****BIG HATE (28)****OPPRESSOR (22)****MEDUSA OBLONGADA(19)****TOP TIP****DEADGUY***Fixation On A Coworker  
(Victory)*

Deadguy lives in this week's highest debut spot. The heavy spins club includes WSOU(14), WPCR(11), WLKL(10) and WSGR(10).

**RECORD TO WATCH****SACRED REICH***Heal  
(Metal Blade)*

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

# Gavin Rocks

TW		SPINS	TREND
1	<b>G/Z/R</b> - Plastic Planet (TVT)	438	+3
2	OZZY OSBOURNE - Ozzmosis (Epic)	410	-20
3	<b>MINISTRY</b> - Filth Pig (Warner Bros.)	388	+78
4	ALICE IN CHAINS - Alice In Chains (Columbia/CRG)	378	-17
5	<b>NAPALM DEATH</b> - Greed Killing (Earache)	359	+116
6	ANTHRAX - Stomp 442 (Elektra Entertainment Grp.)	345	-37
7	<b>VICTOR</b> - Don't Care (Atlantic)	323	+39
8	<b>PARADISE LOST</b> - Draconian Times (Relativity)	305	+79
9	<b>TROUBLE</b> - Plastic Green Head (Century Media)	304	+29
10	<b>GALACTIC COWBOYS</b> - Machine Fish (Metal Blade)	292	+32
11	<b>THERAPY?</b> - Internal Love (A&M)	285	+48
12	VOIVOD - Negatron (Mausoleum)	280	-15
13	LIFE OF AGONY - Ugly (Roadrunner)	248	-31
14	<b>KILGORE SMUDGE</b> - Blue Collar Solitude (Unsound)	219	+130
15	WICKER MAN - You Annoy Me (Hollywood)	216	-33
16	DOWN - Lifer (Elektra Entertainment Grp.)	201	-16
17	SKUNK ANANSIE - Selling Jesus (Epic)	200	-1
18	AT THE GATES - Slaughter of the Soul (Earache)	197	-14
19	IRON MAIDEN - Man On The Edge (CMC International)	193	-1
20	<b>SISTER MACHINE GUN</b> - Burn (TVT)	192	+44
21	<b>13MGs</b> - Trust and Obey (Slipdisc)	190	+56
22	SAVATAGE - Dead Winter Dead (Atlantic)	183	-17
23	GWAR - Rag Na Rok (Metal Blade)	174	-46
24	MERAUDER - Master Killer (Century Media)	168	-2
25	<b>DEADGUY</b> - Fixtion On A Coworker (Victory)	167	<b>NEW</b>
26	INTO ANOTHER - Seamless (Hollywood)	163	-31
27	MARILYN MANSON - Smells Like Children (Nothing/Interscope/AG)	161	-38
28	CATHEDRAL - The Carnival Bizarre (Earache)	150	-20
29	<b>CYCO MIKO</b> - Lost My Brain (Once Again) (Epic)	146	+17
30	SMASHING PUMPKINS - Mellon Collie and the Infinite Sadness (Virgin)	142	-23
31	<b>RUST</b> - Bar Chord Ritual (Atlantic)	139	+26
32	BELLADONNA - Rob You Blind (Mausoleum)	138	-10
33	AC/DC - Ballbreaker (Elektra Entertainment Grp.)	138	-18
34	KORN - Shoots and Ladders (Immortal/Epic)	135	-10
35	<b>MY OWN VICTIM</b> - Burning Inside (Century Media)	132	+4
36	YNGWIE MALMSTEEN - Magnum Opus (Viceroy Music/Architect)	126	-6
37	SLAYER - Live Intrusion (American)	124	-32
38	WHORGASM - Smothered (Royalty)	117	-17
39	<b>25 TA LIFE</b> - Keepin It Real (We Bite America)	109	+13
40	<b>D.R.I.</b> - Full Speed Ahead (Rotten Records)	107	+8
41	REPLICANTS - Replicants (Zoo)	107	-7
42	THE OBVIOUS - Detached (Grindstone)	104	-22
43	DEFTONES - 7 Words (Maverick)	104	-56
44	REIGN - Exit Clause (Mausoleum)	103	-9
45	<b>FEAR FACTORY</b> - Demanufacture (Roadrunner)	90	+3
46	<b>MACHINES OF LOVING GRACE</b> - Gilt (Mammoth/Atlantic)	88	<b>NEW</b>
47	SIX FEET UNDER - Haunted (Metal Blade)	85	-2
48	BRUCE DICKINSON - Alive In Studio A (CMC International)	83	-43
49	LEEWAY - Open Mouth Kiss (Futurist)	82	-11
50	HOME 33 - Jody's Coterie (Another Planet)	81	-24

## Hard Kopy BY ROB FIEND



### Arena Rock

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

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

Of course, there are several bands that graduated from the club scene to exclusively playing arena sized venues long before I began going to shows. When one of these bands comes to town, I feel obligated to see them because I'm well aware that after years of playing large venues, there's no way in hell their going back to clubs. In some cases, it's a money thing. Obviously a band is going to make more of an arena audience than a club that holds 1,500 people. For some bands, playing arenas allows them to present a more elaborate stage show. Whether it's more lights, massive structures, or running ramps, larger stages makes for larger appearances.

Last Saturday (Feb. 3) I put a side my anti-arena philosophy and caught AC/DC's performance at the Oakland Coliseum. After surviving the parking lot gauntlet, which was swollen with beer-swilling-Jack Daniels-shooting fans and terrified security guards (whose half hearted attempt to control the lot's uncontrollable made for some belly

laughs) I made it through the doors and fought my way to the floor. My seats, courtesy of Elektra/EEG's San Francisco rep Pamela Newman, where killer, center row, and about one section back (I noticed that the very front row was filled with some staunchly looking folks who had to be industry people, because they were the only ones in the whole place who weren't standing up). Unfortunately, I missed the opening act, **The Poor**, but was rewarded for my tardiness by having AC/DC come on only minutes after I found my seat.

On the huge stage sat what looked like a small fortress that was being pummeled by a large wrecking ball swinging from a crane. The band was obviously playing off *Ballbreaker*, the album which the tour is supporting. After knocking down the fortress to the applause and screams of the fans, AC/DC came storming out of the wreckage with Angus Young leading the way. With out further ado, the band launched into "Back in Black" which caused a tremendous roar of approval from the audience.

From "Hell's Bells" to "Highway to Hell," AC/DC covered all the classics which, not surprisingly, were more enthusiastically received than material from their new record. That's not to say *Ballbreaker* is a bad album, but the majority of the crowd were long-time AC/DC fans who wanted to hear the old rather than the new. Overall the show was very cool and I'm glad I went.

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

Editor: ROB FIEND • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990  
GAVIN Fax: (415) 495-2580



## Rock Chartbound

**One Life Crew** (78)  
**Celestial Season** (72) Metal Blade  
**\*Immolation** (65) Metal Blade  
**\*Only Living Witness** (46) Century Media  
**\*My Dying Bride** (44) Fierce  
**Dropped:** #41 Nature, #47 Hostility, #48 Dangerous Toys, #50 Crown of Thornz

## TOP REQUESTS

MINISTRY

NAPALM DEATH

g//z/r

OZZY OSBOURNE

LIFE OF AGONY

## Rock Picks

SHIFT  
Spacesuit (Equal Vision)

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

13MG  
Trust and Obey (Slipdisc)

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

13Mg delivers an upbeat and aggressive sound that's smothered with electric hooks, ambient programming, hypnotic drum beats, and scathing vocals. *Trust and Obey* is 13Mg's debut full-length and offers ten tracks that hard rock/metal and alternative radio will find enticing. "Guardian Angel," "Moan Song," "Spree," and "Too Freaky" are the suggested tracks for aggressive radio.

SHIV  
Flayed and Ashamed  
(Thirsty Ear)

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

HATE DEPT.  
Omnipresent (Neurotic)

I was drawn to this band because their name is the same as a sticker that's prominently displayed on the door of GAVIN's art department. I figured that if this band was anywhere near as aggressive as our art department, then it merited an immediate listen. I wasn't disappointed. *Omnipresent* is Hate Dept.'s second full-length, and contains 12 fiendishly industrial tracks that fuse metallic guitar grinds with hardcore electronics and sneering vocals. If the likes of Marilyn Manson, Filter, KMFDM, Sister Machine Gun, or Skinny Puppy has ever graced your playlist, then Hate Dept. should be your next industrial addition. Some metal shows shy from anything industrial but "The Dead Peddler," "This Doggy Bites," and "Bitch" showcase enough hard edged guitars to earn a few spins. The remaining tracks will appeal to your serious industrial listener. If you're tired of happy-go-lucky alternative pop music, turn to the Hate Dept.

ANATHEMA  
Pentecost III (Fierce/Peaceville)

Doomsday metal band Anathema

continue their gloomy assault on rock radio with the release of *Pentecost III*. This five song mini-LP is just a teaser to keep metal's doomsday listeners occupied until the band's next full-length, *The Silent Enigma*, is released later this year. Anathema hail from Liverpool, England, where they've acquired a strong fan base that's recently expanded, bringing modest stardom to the among doom metal listeners around Europe. "Dark, eerie, and spiritual" best describes Anathema's Pink Floyd-meets-Black Sabbath sound. Unlike other doom metal bands, Anathema showcase a little bit more life and tend to deliver more uplifting melodic schemes without sacrificing any gritty rhythms or deep, sardonic vocals. Although *Pentecost III* consists of only five tracks it's still over 40 minutes long and will certainly keep your doomsday listeners on your end of the dial. Be sure to check out the title track "We, The Gods," and "Kingdom."

THROTTLE  
Throttle (Tee Pee)

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

## ARTIST PROFILE

KILGORE  
SMUDGE

**FROM:** Providence, Rhode Island

**LABEL:** Unsound Records

**LATEST RELEASE:** Blue Collar Solitude

**RADIO PROMOTION CONTACT:** Munsey Ricci/Skateboard Marketing (516) 328-1103

**THE BAND IS:** Jay Berndt, lead vocals; Brain McKenzie, guitar/vocals; Michael Pelletier, guitar; Jason Smith, bass; Bill Southerland, drums.

**A FEW FACTS ABOUT THE ARTISTS:** The band's name is a blend of their original one, Smudge and Kilgore Trout. The latter was taken from the dismissed writer/prophet from Kurt Vonnegut's classic *Breakfast of Champions*.

**A FEW FACTS ABOUT THE ALBUM:** Berndt is a big fan of the Beatles innovative studio recording techniques and studied a few of their albums before they went into the studio. "The groove thing comes from funk bands, while the melodic sound comes from metal and classical music."—Berndt

**GENERAL INFO:** Kilgore Smudge draws on literary influences and a more cerebrally aggressive approach. Kafka, Hess, and Bukowski are just a few of the band's influences. With hardcore roots and a shadowy, brooding style, Kilgore Smudge's trademark is their heavy and hypnotic sound.

**TOURING:** Kilgore Smudge has been on tour nonstop since late summer and is planning to be on tour for three weeks of every month until spring. "We get very emotional when we perform. Even when we were playing to five people, we played like it was 5,000."—Pelletier



# GAVIN PICKS

## Singles

BY DAVE SHOLIN



### CELINE DION "Because You Loved Me" (550 Music/Epic)

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

An expected Celine Dion media blitz this spring is certain to take her and this project far into the next galaxy. **DOG'S EYE VIEW**  
"Everything Falls Apart"  
(Columbia/CRG)

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

### RADIOHEAD "High & Dry" (Capitol)

It's been three years since "Creep" (what were the odds back then that TLC would borrow that identical title?), and the Oxford group is set once more to excite Top 40 audiences with their unique brand of Modern Rock. Their

latest album, *The Bends*, covers the spectrum of styles, with this gem being an obvious single.

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

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

### EDWIN McCAIN "Sorry to a Friend" (Lava/Atlantic)

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

### XAVIER "Saturday Song" (Interscope)

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

### THIS PERFECT DAY "I'm in Love" (Orchard Lane Music)

This pop rocker caught the attention of KLYV-Dubuque's Jeff Andrews and ZFUN-Moscow, Idaho's Steve Heller, and their enthusiasm is justified. Real catchy and worthy of consideration.

### CROSSOVER PICK MARY J. BLIGE "Not Gon' Cry" (Arista)

Sales are already through the roof for this, yet another exceptional track from that remarkable Babyface creation known as the *Waiting to Exhale* soundtrack. Perfect marriage of singer and song.

## Albums



### LARRY CRANE Larry Crane (GSRecords)

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

### MAN OR ASTRO-MAN? Deluxe Men in Space (Touch and Go)

Surf music is more about the attitude of breaking than it is about wet reverb or a certain beat, and this Auburn, Alabama band's heart is in the right place. Outer space fuels these tracks, and raucous instrumentals are this EP's strong suit. "Maximum Radiation Level" features scribbling guitar and a flurry of manic drums, and "Super Rocket Rumble" pounds slabs of distorted guitar on top of each other. Don't miss the fuel-injected, gangster-like prowl of my favorite track, "Configuration 9." Tell these guys about the countless galaxies that the Hubble telescope just discovered, then hide the knives. (Touch and Go, P.O. Box 25520, Chicago, IL 60625) —DAVID BERAN

### GENIUS/GZA Liquid Swords (DGC)

It has without a doubt been the Year of the Wu. *Liquid Swords* is the fifth chapter of Wu-Tang's epic musical saga. The GZA's gold-certified installment challenges the listener on several levels. Lyrics are complex yet straightforward, and GZA's production reaches new

heights on "Gold," "Investigative Reports," and "Shadowboxin'." A note to DJs: the songs are not listed in the order they appear on wax. Though this ensures the continuity of the album, it can be confusing on first listen. Each cut is easily recognizable, however, so chill and enjoy these prophetic words from the Genius. Contact Collin or Eric for wax at (212) 841-8634.

—THEMBISA MSHAKA

### CAROLYN ARENDS I Can Hear You (Reunion/Arista)

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

—KENT ZIMMERMAN

### ZIGGY MARLEY AND THE MELODY MAKERS "Love Power" (Angel)

Did you read the news clip about the thieves in Germany who plundered an exhibit and made off with some original Muppet puppets? Evidently, Miss Piggy survived the theft, but the Bert and Ernie originals weren't so lucky. They've gone missing, and it's patently untrue that they're questioning WRLT's Jon Peterson. In spite of the recent abductions, the Muppets boldly carry on with their latest movie, *Muppet Treasure Island*. The soundtrack album includes a nifty tune by Ziggy Marley and the Melody Makers called "Love Power." It's roots, rock, reggae all over again, and could serve as a happy lift to any clever A3 playlist.

—KENT ZIMMERMAN

# GAVIN

Miller Freeman Entertainment Group  
140 Second Street  
San Francisco, CA 94105  
Phone: (415) 495-1990  
Fax: (415) 495-2580  
http://www.gavin.com  
e-mail: editorial@gavin.com

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NASHVILLE OFFICE 1223 17th Avenue South,  
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BECAUSE YOU  
LOVED ME

*(Theme From "Up Close & Personal")*

Celine

DION



"BECAUSE YOU LOVED ME"  
(Theme From "Up Close & Personal")

The soon-to-be-released Touchstone Pictures film stars Robert Redford and Michelle Pfeiffer.  
The first single from Celine's upcoming album "Falling Into You."

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



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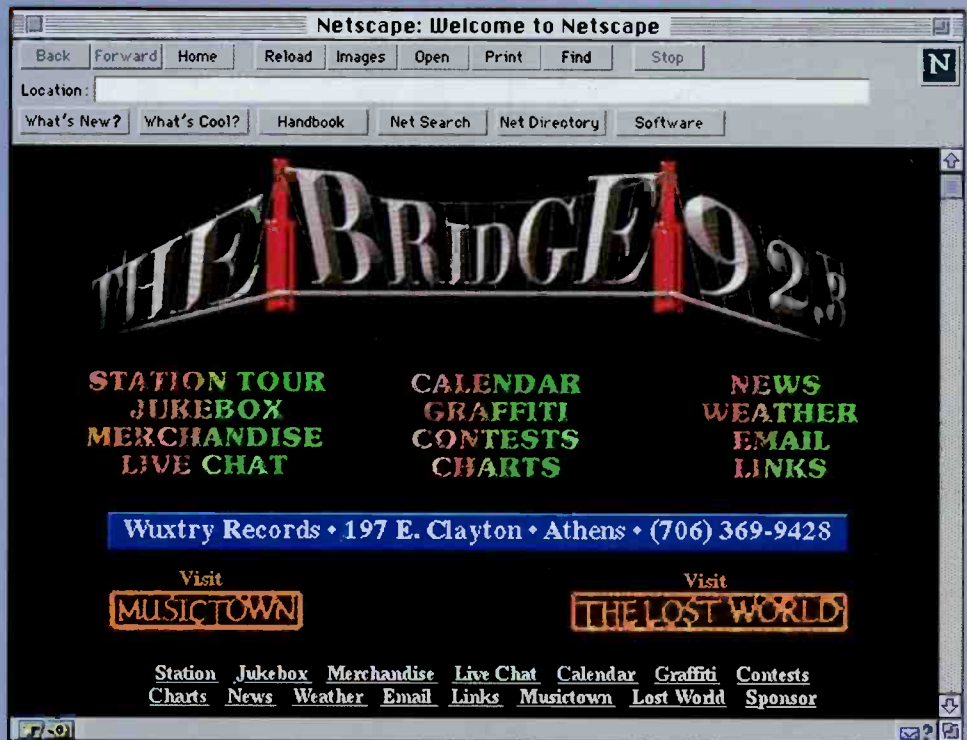


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