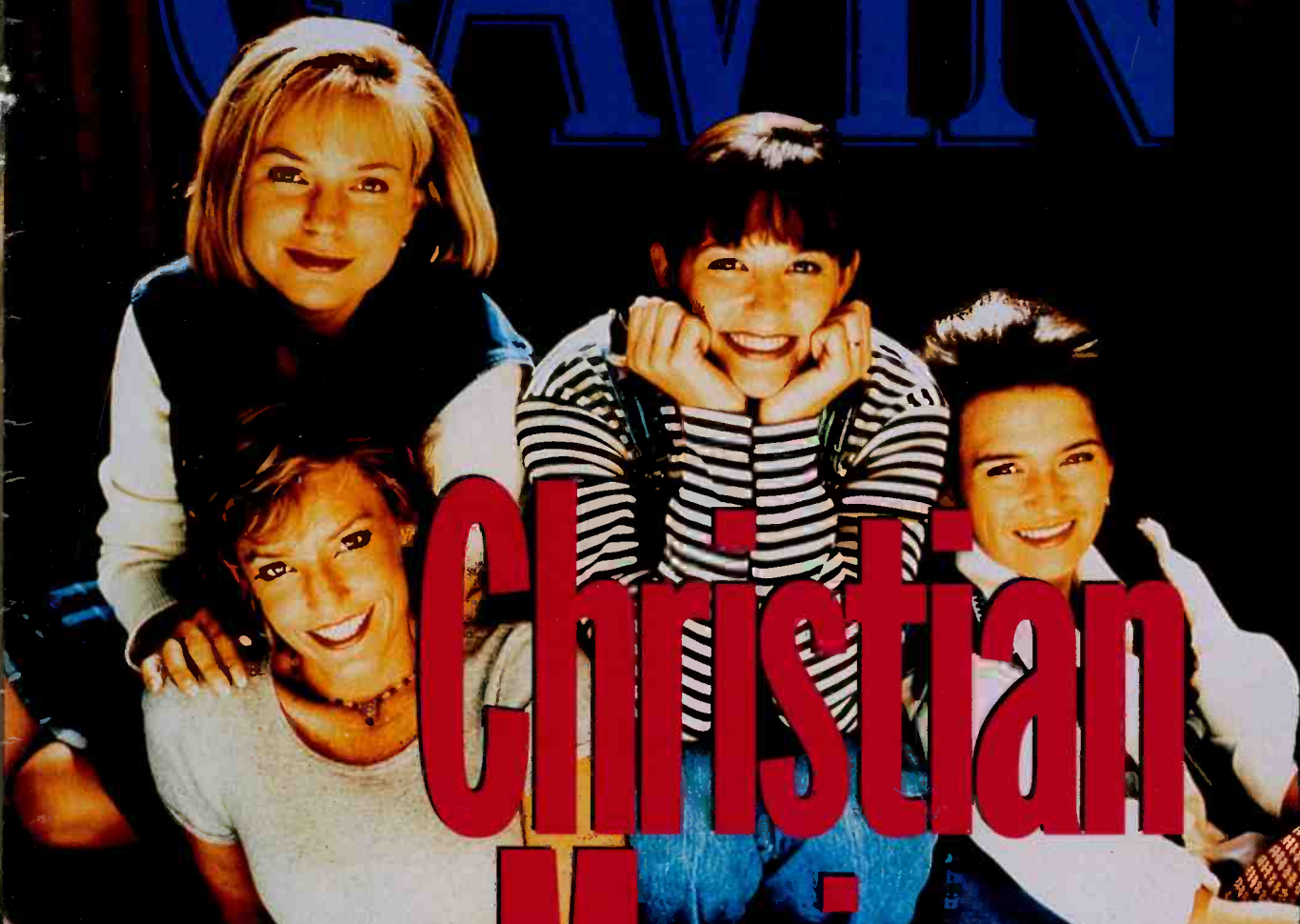
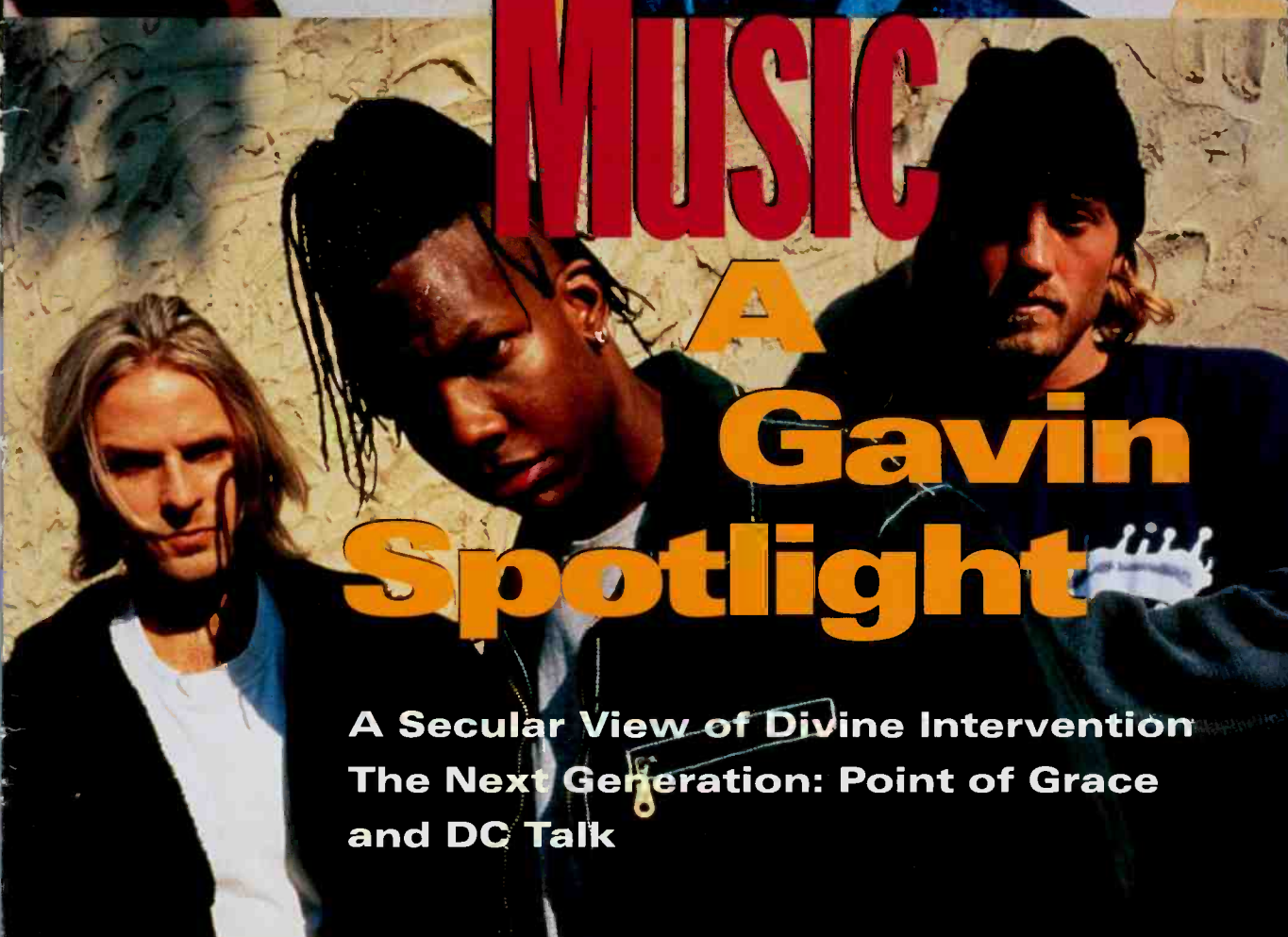


GAVIN



Christian Music



A Gavin Spotlight

A Secular View of Divine Intervention
The Next Generation: Point of Grace
and DC Talk

For some of us, the notion of Christian music, at least on a commercial level, dates back to Amy Grant. On the rock side, there was Stryper. And we knew that many secular artists were



given to writing and singing songs with religious themes, among them Bob Dylan, U2, Ricky

VanShelton, Marvin Gaye, and many others. We recall historic moments, like the skyrocketing of "Oh Happy Day" by the Northern California State Youth Choir (a.k.a. the Walter Hawkins Singers) in 1969 by way of free-form FM rock radio. A number of us heard spiri-



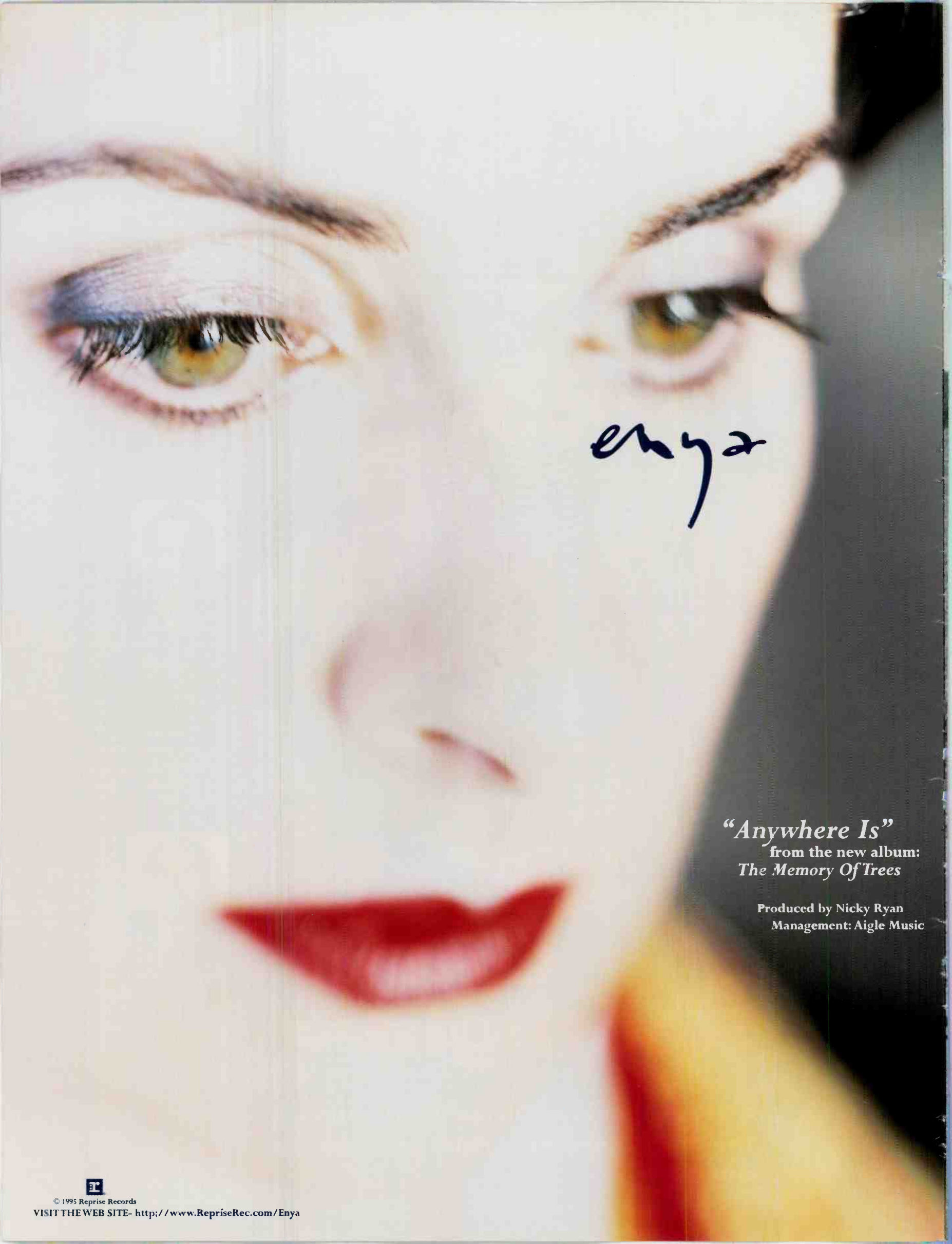
tual songs from icons of rock and country like Hank Williams, Tennessee Ernie Ford, and Elvis Presley.

But those were instances. These days, we're talking industry. Christian music is big business, on records and radio, across various formats and genres, including rap, urban, and metal. For GAVIN's first long look into this music, Kent and Keith Zimmerman, with the assistance of Lisa Smith and with special reports from Quincy McCoy, Rob Fiend and Spence D.,



survey the wide-ranging Christian landscape and stars like Kathy Troccoli (top) of Reunion

Records. Says the label's marketing director Ben Howard: "Christian radio is definitely maturing, and we're finding more of an openness from mainstream pop radio." In News, Time Warner stuns the biz by ousting Michael Fuchs (middle), while MCA replaces Al Teller with Doug Morris (bottom). And the record biz gets more competition from Sony, Visa, and Intouch. We're in touch so you're in touch. Oh, never mind.



enya

“Anywhere Is”
from the new album:
The Memory Of Trees

Produced by Nicky Ryan
Management: Aigle Music



© 1995 Reprise Records

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

AS TOLD TO '20/20'

Howard Stern

On Doing the Lord's Work

With a new book (*Miss America*) out, it's *Howie Doodie* time. Howard Stern, whose WXRK-New York-based show reaches some 5 million listeners in 23 markets every morning; whose first book, *Private Parts*, smashed publishing records; whose pay-per-view *New Year's Eve* show grossed \$27 million; whose employer, *Infinity*, settled a pile of indecency fines from the FCC by agreeing to send \$1.7 million to the U.S. Treasury—is out there, in more ways than one. Recently, he was on ABC-TV's *20/20*, with reporter John Stossel.



Howard Stern

This was my plan since I was five years old. I wanted to hear a real type of radio.

Everybody was milquetoast; everybody was middle of the road; everybody didn't want to offend everybody else. It was boring; it was dull.

I wanted to be on radio and do a stream-of-consciousness radio show. And whenever I feel I'm censoring myself—whenever I feel I'm hiding something, I go ahead and blurt it out, because truth really does set you free.

I guarantee you, what I'm doing is the Lord's work. I am absolutely making people laugh at the most miserable part of their life: that's the morning commute. That's more important work than so-called important journalism, all that other stuff, because that's what affects people's lives.

(Video: Stern and Robin Quivers and crew chatting, accompanied by SFX of burps and flatulence.)

I call it 50,000 watts of fifth-grade fun. Maybe I'm caught in terminal

adolescence. When guys sit around, it's very tribal. It makes men laugh. I'm not saying that's the most intellectual form of comedy. It's probably the basest, most crude form of comedy there is, and yet there's something, a joy in talking about it.

(Video: Scantily-clad women visitors to the studio, flashing for Stern and cameras from *E!* TV. On the street, Stern chats with fans.)

We have an incredibly upscale audience. People are blown out by who listens to this show.

The FCC is five old coots; faceless, nameless bureaucrats, and somebody said, "Ooh, what's a glamorous issue? Let's go after this Howard Stern..." So what did I say? I used the word "penis," I used the word "vagina." Ricki Lake uses the word "penis." Oprah, Phil Donahue...It's selective enforcement...It's OK to say "penis" and "vagina" as long as you have a sex expert on the set...That's not the First Amendment.

Stossel: (Some) people despise you. (Seemingly hurt:) Oh, really...I feel, my feeling is, when you do what I do, you know, you're not going to have all friends. The stuff I do is sometimes really rough.

(Video: Stern and three young black men play "Black Jeopardy")

What I do is out there. But I know it kicks ass when I get on that radio and it makes people laugh.

Stossel: Doesn't a skit like "Black Jeopardy" encourage racists to be more racist?

I didn't see that as racist at all. We're so uptight about race. I grew up in a black neighborhood; everybody talked about race. What you saw on "Black Jeopardy" was going on in the school. I don't feel I'm a racist. I don't have those feelings toward people.

There is an aspect of my show that is very cruel, and the people who come onto my show all have the understanding of what I do.

(Stossel goes on the air. He refuses to talk about his wife or family.)

When you or any guest says to me, "I can't talk about my personal life"—when you get crazy like that, it's great. You looked like a deer caught in the headlights. And I loved having that power over you, because I never had that kind of power over anyone.

(In the studio, he jokes about Stossel's stuttering. Says Stossel: "People don't like it when you make fun of us." Stern responds:)

I know. It's the only thing I can do. I'm not that talented. I have to belittle others in order to make a living. **GAVIN**

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GAVIN takes a look at the status of Christian music and radio in the wake of Amy Grant's. What musical trends will lead the genre forward? And will secular audiences respond?

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NEXT WEEK

You Leave Us No Alternative

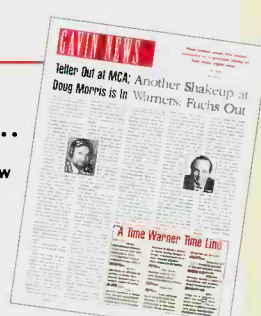
But we'll leave you with the latest word on the most unlikely Alternative hits of '95, on shifts in Alternative radio, on the Rentals, and more. *The Tolkoff Corps* is on the move.

GAVIN Founded by Bill Gavin—1958

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First Words

It was sheer coincidence that we ended our First Words last week with a comment from Al Teller, former chief of the MCA Music Entertainment Group, regarding increased competition for the industry. "We'll all be forced to play our game much better," we recalled him saying last year. "If we don't, we're history."

The day after we went to press, Teller himself was history—at least at MCA. With his keen mind, his mastery of technology, and his broad, international vision, he's bound to land pretty much wherever he wants to.

But what's the lesson from the latest round of music industry chairs, in which the seemingly least likely players are left without a seat?

It is that, as set and certain as the Industry's power struc-

ture was just a few years ago—that's how uncertain it is today.

And why all this tumult? In this, the age of mergers, the reasons range from bottom-line realities to sheer whim and ego, and often have little to do with performance. The news of execs getting axed often leaves people wondering, "Why'd that happen?"

Given the special focus of this issue, the best answer may simply be: God only knows.

Ben Fong-Torres, Managing Editor

HIGH & DRY

think about / (radio
more to do
now)



more bad side of money



RADIOHEAD

the next single from the album THE BENDS.

itch
hurt gone wrong

Produced by Radiohead with Jim Warren • Managed by Courtyard Management: Chris Hufford & Bryce Edge • Mixed by Sean Slade and Paul Q. Kolacik © 1995 EMI Records Ltd.
World Wide Web: <http://hollywoodandvine.com>



"I've never seen the music industry in a greater state of flux than right now."

—Al Teller

See Below

Teller Out at MCA; Another Shakeup at Doug Morris is In Warners: Fuchs Out

BY BEN FONG-TORRES

In a year in which the music industry has seemingly gone berserk, it somehow makes perfect sense that Al Teller is out of a job.

Teller, highly respected by his peers; seen as a visionary who relished the challenges of cutting-edge technology and the competition it posed to the record industry; who expanded MCA's music division into an international operation; who oversaw a record company that thrived on country, R&B, and hip-hop, and who seemed to welcome, with open arms, the influx of executive fugitives from Warner Bros. Chief among those were Doug Morris, whom MCA gave a label of his own: Rising Tide.

Last week, on the same day (November 16) that Time Warner ousted Warner Music chief Michael Fuchs—the man who forced Morris out of Warners—Teller announced that he had resigned from his position as Chairman and CEO of MCA Music Entertainment, with three years remaining on his contract.

His replacement, announced immediately: Doug Morris.

Four days later, Richard Palmese, President of MCA Records, also announced his resignation (See page 2).

Teller cited philosophical differences. "We had different points of view about where the company goes from here," he said. He added that he leaves MCA "without rancor."

"I've never seen the music

industry in a greater state of flux than right now," he understated. "But I've had seven very exciting years at MCA, and I leave knowing that the company is in good hands."

MCA, which ranks fifth among the six major record companies, has five top execs from Burbank: Morris, Mo Ostin and Lenny Waronker (who, along with Michael Ostin, will head up DreamWorks SKG's music operations), and Bob Krasnow, who, like Morris, has a label deal with MCA. Likely to join Morris soon is Melvyn Lewinter, former COO at Warner Music.

In Morris, MCA has a man who was dismissed at a time when his company had more than 20 albums in the Top 50.

Teller, despite MCA's successes in country and R&B, and its acquisition of Geffen Records to bolster its rock roster, struggled in that area, only recently scoring with Live.

"Doug Morris is a champ who has every facet of this business down cold," said Thomas D. Mottola, chairman of Sony Music. "I believe he will be totally successful."

It's rumored that Morris may replace Palmese with Sylvia Rhone, current chair of Elektra Entertainment. Also speculated is a move from Universal City to New York and a bid for EMI Music. Oh, yes: There's also talk that Teller may wind up at Sony.

Why not? After all that's happened this year, nothing should be a surprise.

BY ALEXANDRA HASLAM

In the latest of a series of shocking moves from Time Warner, Michael Fuchs was ousted from his position as Chairman of both Warner Music Group and HBO November 16. He will be replaced as head of the Music Group by Robert Daly and Terry Semel, co-chairmen of Warner's film business. Jeff Bewkes, a former Fuchs protege, has been CEO of HBO since May, remains in charge.

"Time Warner contains three fundamental businesses: Entertainment, News and Information, and Telecommunications," says Gerald M. Levin, Chairman of Time Warner. "Combining the Studio and Music assets in one enterprise recognizes their natural fit, and it is another important step in our simplification process."

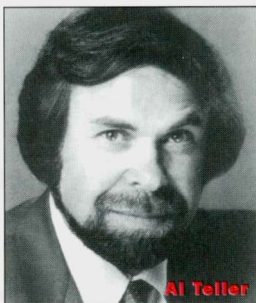
Fuchs, the wizard behind the growth of HBO, was tapped to run Warner Music just six months ago, and until recently, seemed to

have Levin's full support. Fuchs either forced or accepted resignations from some of the most respected executives in the music industry, including Doug Morris and Mel Lewinter. Fuchs also oversaw the sale of Time Warner's shares in Interscope Records, in the face of protest over controversial rap lyrics. Levin supported these moves.

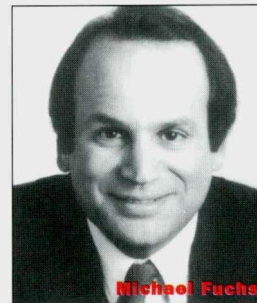
Industry analysts said Fuchs' departure has more to do with his opposition to Time Warner's attempted purchase of Turner Broadcasting than any music-related causes. His insistence on maintaining total control of both HBO and Warner Music after a merger reportedly rankled Daly and Semel, who've scored points not only with the success of the film division, but also with newer ventures like the WB TV network and a chain of retail stores.

Fuchs' ouster, the eighth major shift of the record division's power structure in the last two years, again sparked talk that Warner Music could lose artists—or have a tougher time attracting new ones—wary of the company's perceived instability. Various reports also took note of Semel and Daly's lack of experience in the music industry, an observation made about Fuchs in May.

Fuchs released a statement: "I've loved this company for the nearly 20 years I've been here. I'm proud...for what we all built first at HBO and the efforts and accomplishments we have made at Warner Music Group in the last six months. I'm particularly disappointed not to have been able to finish my tasks at Warner Music Group and I am deeply saddened to leave Time Warner."



Al Teller



Michael Fuchs

A Time Warner Time Line

JULY 1994: Elektra

Entertainment Chairman Robert Krasnow quits after Warner Music Group Chairman Robert Morgado announces a new chain of command.

AUGUST 1994: Mo Ostin announces he will leave his position as Warner Bros. Records Chairman when his contract expires December 31, 1994.

OCTOBER 1994: Lenny Waronker, President of Warner Bros. Records announces he will leave when his contract expires. Doug Morris becomes

Chairman of Warner's domestic sector, leaving Morgado in charge of international operations. Morgado appoints Danny Goldberg to fill Ostin's shoes.

MAY 1995: Time Warner Chairman Gerald M. Levin ousts Morgado, who is replaced by HBO head Michael Fuchs.

JUNE 1995: Fuchs fires Morris.

JULY 1995: Fuchs and Levin try to persuade Ostin and Waronker to return. Warner initiates sale of Interscope Records. Morris announces

Rising Tide, his own label with MCA.

AUGUST 1995: Fuchs fires Mel Lewinter, President and COO of Warner's domestic music. Goldberg is dismissed.

OCTOBER 1995: Ostin and Waronker surface as heads of DreamWorks SKG. Goldberg named President/CEO of Mercury Records.

NOVEMBER 1995: Fuchs resigns and is replaced by Robert Daly and Terry Semel. Morris replaces Al Teller as Chairman of MCA's entertainment group. Also out: label President Richard Palmese.

LIKE A ROLLING STONE

That's Why the Lady is a Trump

RIGHT AFTER "Free as a Bird" aired on ABC, I jumped onto America Online for some post-game remarks, and it was amazing. The chat room filled up to about 40 people immediately, many of them exhilarated by the special. Said MaggieTen: "groovin' to 'Hey Jude' on the radio :)," while others got busy spotting Beatle song refs in the new song's video. "There was a BIRTHDAY CAKE in the bakery," pjcho noted. When MikeM asked, "Who was the guy typing in the video?" the answer came quick, from GWiz: "paper back writer." Also: "Bowl of green apples"... "Did you see the little kids in the alleyway with the pig faces—Piggies!"... "And there was a long and winding road"... "Even Blue Meanies popped up out of the street..."

SMELLS LIKE Trump Spirit: Last year, I got John Wayne Bobbit. This year, I was hoping for Ivana Trump. I'm talking, of course, about cool people for GAVIN'S "Friends of Radio" feature. Sad to say, it didn't happen. Oh, I met the Donald's ex; the proof is in the picture. She was in San Francisco to promote the a new fragrance of hers, one that is not called Marla.



In a suite at the fab Fairmont Hotel, she greeted the press.

In my few minutes with her, it became obvious that, whatever she is—and she's a lot—she's not exactly hip on the music tip. I explained that GAVIN had a seminar coming up, and I'd heard that she does keynote speaking (at about \$20,000 a pop). Did she know anything about the music or radio industry? "Well," she said, "I can always talk about leadership or how to manage a company." Looking to make a little joke, I asked when she might have some nice-smelling stuff for men. Say, "Ivano?" "November," she said, not missing a beat. "Out in November." The woman leaves no stone untrumped.

THE FAIRMONT is a happenin' spot. The night before Ivana, LaVern Baker played the New Orleans Room there, and among opening nighters was Dennis McNally, the Grateful Dead's publicist. He'd just seen the *Roseanne* show featuring an "appearance" by Jerry Garcia. It was pretty good, he said, except for what they had the Jerry character saying—some cosmic mumbo-jumbo—and the voice, which McNally found too "cartoon-like." Aside from that—hey, it was great.

Meantime, the Jerry Book onslaught has begun. There's *Harrington Street*, from Delacorte, Garcia's own book of reminiscences of a tough childhood largely by way of drawings and what he called "anecdoubts." *Living with the Dead* (Little, Brown) is ex-co-manager Rock Scully's tell-all. For those who can't bother reading, Warner Audio Video Entertainment has an audio version out, read by Rock himself. And there's *Deadheads: Stories from Fellow Artists, Friends, and Followers of the Grateful Dead* (Citadel Press) by Linda Kelly, which is exactly that. Long live the Dead.

BY BEN FONG-TORRES

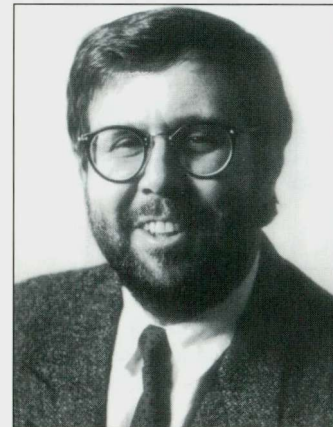
Richard Palmese Resigns from MCA

On the heels of Al Teller's departure, Richard Palmese, President of MCA Records and a 12-year veteran at the company, has submitted his resignation.

In polite industry lingo, the MCA Music Entertainment Group statement said he was leaving "to pursue other interests.

Doug Morris, who replaced Teller last week as Chairman and CEO of the group, praised Palmese and thanked him for his work. "We now begin a new chapter in the label's history," he said.

In turn, Palmese wished MCA well. "I leave MCA Records with the satisfaction of a job well done," he said. "The men and women here at



MCA are the greatest team of executives in the music industry, and I will forever cherish my 12 years with the label."

CBS Ready to Move Into Westinghouse

The Westinghouse purchase of CBS Inc. looks like a done deal.

The FCC, according to published reports, has tentatively agreed to drop a condition that had hung up its approval of the takeover. The report followed, by two days, a vote by shareholders of CBS to approve the sale.

The FCC has agreed to avoid directly linking its OK with a Westinghouse promise, made in September, to air more educational shows for children. The matter had been a bone of contention between FCC chairman Reed Hundt and Commissioner James Quello.

The \$5.4 billion merger was

approved by 99.5 percent of the votes cast at the CBS stockholders meeting in New York. Only two-thirds of the votes were needed.

While most of the attention has fallen on CBS' troubled television operations, radio will be heavily impacted, as the Westinghouse/CBS combo will total 39 stations.

The merged company will be known as CBS, not Group W, after Westinghouse decided to adopt one "unified and powerful name." However, in markets where Westinghouse is established as a competitor to CBS stations, Group W stations may maintain a designation, i.e., "a Westinghouse station."



"Christie McCarthy is an essential new artist for radio."

Rating: ★★★★★

- Daniel Aloï, Gannett News Service

If Jesus Came Today

Going for more adds on November 27 and 28.

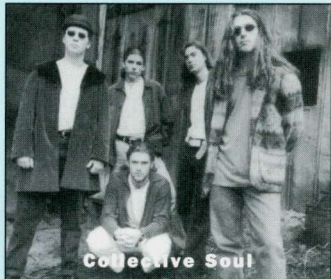
Promotional single mailed with last week's Gavin.
Also available on the new **Virtually Alternative Sampler**
and this week's new **CMJ Certain Damage CD.**

For more information call 1-800-800-2099 extension 31.

REALITY BYTES

SURF THIS

Rykodisc has released *Surf This Disc: The CD-ROM Guide to the Music of Rykodisc/Hannibal/Gramavision*. The free disc features a private tour through the label's vaults, archival photos, sound clips, bios, and more. Contact Rykodisc at (508) 744-7668 for a copy...Sony and Visa have joined forces to launch an Internet entertainment service next April. The "Sony Station" site will be chock full of Sony information and games (See story on this page for details)...The music of **NIRVANA, PEARL JAM, ALICE IN CHAINS**, and other Northwest grunge bands was arranged orchestrally and performed by the Seattle Symphony. You can hear "Cyberian Rhapsody" at www.theparamount.com/internet...MTV's new *Unplugged* CD-ROM features performances by Nirvana, the **CRANBERRIES, SHERYL CROW** and more. The disc makes the perfect holiday gift, and retails for \$24.95...nu.millennia records is splashing into the multimedia wave with the release of **HER MAJESTY THE BABY**'s enhanced CD...**JANET JACKSON**'s official fan club Web page is at fanasyllum.com/janet/...Jazzmeisters can vote for their favorites in the new online global jazz poll conducted by Jazz Central Station. Voting begins December 15 at JCS on the Microsoft Network...**COLLECTIVE SOUL** fans can peep out an online photo gallery devoted to the band at www.auburn.edu/%7Elongmim/soul/soul.html...The **WINANS** are scheduled to appear on AOL's November 27 *Cyber-Talk* at 6:30 p.m. PST...Questions, comments, wheezes? My e-mail address is DAVID BERAN@aol.com.



—DAVID BERAN

CHARLIE MINOR
FOOTBALL POOL

Update: Week XII

Gunther Nabs Jackpot

Commissioner
Steve Resnick
(left)Rod Gunther of
Mercury Re-
cords in Atlanta

has done the near-impossible. He picked the winners of all 14 NFL games last week, taking a jackpot so big we'd better not be any more specific, lest we trigger suicides across the country.

If it makes other pool members feel any better, the perfect week still leaves Gunther with 62 wrong, and in an 11-way tie for 58th place, not quite good enough to be listed below.

Not that he cares any more.

LEADERS

50 Wrong: Al Moinet, Al Tavera**51:** Calvin Atkinson**53:** Randy Sadd, Daniel Savage**54:** Don Anti, Tim Burruss, Denny Stilwell**55:** Sue Davies, Neal Marcus**56:** John Fagot, Les Silver, Jim Swindel, Beth Tallman**57:** Bob Delanoy, Adam Lowenberg, Joe Riccitelli, Jon Scott, Alan Shapiro, Jayne Simon**58:** Rick Alden, Ron Alexenberg, John Buzzerio, John Colasante, Jon Elliot, DJ Ennis, Stan Goman, Howie Goodman, Dave Margulies, Howard Rosen, Jo Sussman, Steve Thompson, Van Vanyo**59:** Anthony Anzaldo, Mary Corsick, Charlie Foster, Les Garland, Paul Glass, Tom Gorman, Dick Merkle, Tom Noonan, Joe Parker, Tony Smith, Randy Wells**60:** Lori/Jim Anderson, Cliff Gordy, Dave MacKay, Jim McGory, Peter/Dodie Shoemaker, Erik WilliamsIntouch Sells Music on
World Wide Web Site

Each week seems to bring more competition to conventional means of retailing music. This week, it's the Internet.

Intouch Group Inc. of San Francisco has announced the opening of a site on the World Wide Web through which people can sample and buy music.

Unlike other early ventures allowing the on-line sampling of and shopping for records, Intouch offers the largest catalog yet of music samples: more than 200,000 clips, each lasting 30 sec-



onds, from 40,000 CDs, accompanied by album art.

Intouch built up its catalog through a failed venture: kiosks in record stores that allowed customers to look up and listen to records.

The Intouch website allows users to browse through new releases, sales items, and popularity charts. Customers pay by credit card, and prices are said to be comparable with what they'd pay in stores.

Intouch acted, in part, on research indicating that most

Internet users would be willing to buy music in cyberspace. Music outranked other products and services, including computer software and travel services.

Despite widespread concerns about the use of credit cards on-line, the appeal of such services as Intouch's is obvious. As CEO Josh Kaplan puts it: "Now you can sample and buy music in your underwear at midnight."

Intouch is at <http://www.worldwidemusic.com/>.

VocalTec Tackles
Radio by Internet

A second software company has produced a means by which radio stations can deliver programs on-line.

VocalTec Inc., makers of software that allows audio signals to be sent and received by computers connected to the Internet, has introduced a new product called Internet Wave. It will attempt to compete with Progressive Networks Inc.'s RealAudio.

Both Internet Wave and RealAudio require the sender and receiver to have compatible programs. A radio station using RealAudio to encode data, for example, cannot be heard by a computer user who only has Internet Wave for decoding, and vice versa.

VocalTec, which is in Northvale, N.J., is promoting its new product by making free downloads available over the Internet.

Progressive Networks' CEO Rob Glaser told GAVIN that because RealAudio has its own server—and VocalTec doesn't—his product offers more features and capabilities. "There are two or three companies that nip at our heels, and it keeps us honest," he said.

Sony Corp., Visa Go
On-Line Together

Sony Corporation of America has jumped into the Web in a big way: in partnership with Visa U.S.A.

The company announced last week that it had formed a strategic alliance with Visa U.S.A. to create a global entertainment and information center on the World Wide Web, on which users will be able to sample music, shop for Sony products, and play games with other Internet users, according to Matt Rothman, a Sony vice president.

The venture is considered one of the most ambitious efforts ever to create new commercial uses of the Internet.

"This," said Gary Arlen, president of Arlen Communications of Bethesda, Md., "is a good example of inter-

species breeding for new media, where different industry sectors ally themselves to create new products and services."

Visa, which is based in San Mateo, Calif. and has more than 400 million credit card holders around the world, will supply the payment systems for Sony.

The Sony Station site, expected to open next spring, may include on-line versions of TV game shows like *Wheel of Fortune* and *Jeopardy*, with contestants using Visa cards to enter and competing for Sony merchandise or discount coupons.

Sony and Visa are working with CKS Group of Cupertino, Calif., which is designing and managing the website. The address: <http://www.sony.com>.

How'm I gonna LiVe my life if I'm positive?

At noon on Friday, December 1, two hundred Radio stations will be playing "Positive" by Spearhead as they inform listeners how to get an HIV test.

Capitol Records asks for your help in broadcasting this very important message. Video outlets are encouraged to join BET who has also pledged their support to increase AIDS awareness.

Contact your local Capitol representative for the CD single and video. All proceeds from single sales of "Positive" will benefit AIDS organizations across the country.



The next single from the album Home

spearhead

Some Startling Facts:

The Centers For Disease Control & Prevention estimates over 1 million Americans are HIV positive. • More than 50% do not know they are positive. Every 13 minutes another person is infected. • Each day 175 Americans die of AIDS. Do you know your status? • Get Tested!

1-800-342-AIDS CDC NATIONAL AIDS HOTLINE • DEC. 1 NATIONAL AIDS AWARENESS DAY



triple j

World Wide Web: <http://hollywoodandvine.com>

Produced by Michael Franti and Joe "The Bucha" Nicolo • Management: Ty Braaswell ©1995 Capitol Records, Inc.



THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

Many consider 1995 the most volatile year ever in the record biz, and it ain't over yet. Though little is expected to change at **Warner Bros.** (see news for full story), the same can't be said a few miles away at MCA's Universal City headquarters. As we go to press, inside word is that an announcement of **I.R.S.** Prez **Jay Boberg** being appointed President of **MCA Records** is forthcoming. Boberg will replace **Richard Palmese**, who is reportedly headed back to his former home at **Arista**. Look for MCA to have a bi-coastal presence with the formation of a New York-based entity. As for outgoing **MCA Music Entertainment Group** Chairman/CEO **Al Teller**, rumors of a return to the East Coast seem premature.



A shakeup at **Zoo Entertainment** sees Senior VP/Marketing **Brad Hunt** exit. Director of Sales **Miles Baker** is a likely choice to assume many of Hunt's responsibilities. It appears this story is still being written.

Was the first sale rung up on the *Beatles Anthology* in Kokomo, Indiana? According to **WZVZ** OM **Alan James**, the mother of a part-time staffer walked into that town's **Target** store long before the sun had set on November 20 and purchased a copy. She thought it was odd, since she kept hearing radio reports that the set wouldn't go on sale until midnight, so she called the station and told her story. She has the receipt to prove her story true.

In a related story, **KTMT**-Medford, Oregon's **R. Charles Snyder** was first to point out the backward masking on "Free as a Bird." Play the last 30 seconds of the song backwards, and you'll hear **John Lennon** stating, "turned out nice again."



Breaking local music from the streets is the focus of a new show on **KMEL**-San Francisco called *West Side Radio*. On hand for the debut were (l-r): **Crazy Toon** and **Sway** from **KMEL's 10 O'Clock Bomb**, PD **Michelle Santosuosso**, **Ice Cube**, **K-Dee WC**, and **KMEL** Street Research Coordinator **Alex Mejia**

What's up in KC? **KISF** PD **Chuck Geiger** has left the building without a replacement being named. Reach Chuck at (816) 224-9122.

Catch the plug for **HOT 97 (WQHT)** last week on *Seinfeld*? **Kramer** answered his phone "HOT 97 Film Phone," and began giving out movie start times. The station does in fact sponsor a line for movie info.

After five years of being stunt guy at **WNCI**-Columbus, Ohio, **Jim Shaheen** is now officially part of the **'NCI Morning Zoo**.

What's new with **Billy Brill**?

Is **Richard Branson** planning to start up a new label? Might he be joined by another Richard?

Mentally exhausted after last week's first *Music Trivia Bowl* to benefit City of Hope, L.A. radio team the **Austins** (**Tracy** from **KIIS/FM** and **Harold** from **KKBT**), **Bruce St. James** of **KPWR**, and **EMI's Sean Lynch** snuck off to one of L.A.'s finest eateries to regain their strength. Photos next week. In the meantime, this pic of **Take That** and **Rick Dees** will have to do.



WKSS-Hartford MD **Tina Simonet** hasn't left the station, she's just taking a leave of absence. AMD **Dave Vayda** takes over on an interim basis.

Green Bay, Wisconsin gets a new Top 40 as country **WJLW** makes the flip and becomes **WKSZ "KISS/FM."** **Greg Bell** is GM. OM **Garrett Hart** lists core artists as **Hootie & the Blowfish**, **Sheryl Crow**, and **Gin Blossoms**.



Congrats to **550 Music's Randy Irwin** and **Kim Stolz** on their engagement. While Randy and Kim make plans to walk down the aisle, **Hilary Shaev's** assistant **Kalun Lee** splits the label to join the promo ranks at **Concrete Marketing**, effective December 1.

It was a magic **Kodak** moment at the Orlando airport when **WMGI**-Terre Haute, Ind. PD **Beau Richards**, his wife and MGI middayer **Kelly Green**, and son **Paul** posed with **Shaq**. Who took the photo? Try **Kool Moe Dee**. Impressive!

On the Air

Not just another "on this day in history" feature, *Rotten Day* puts former **Sex Pistol John Lydon** in charge of the *Way Back Machine*. The show, which is syndicated by **VIRTUALLYALTERNATIVE**, is delivered on CD to alternative stations nationwide, including **91X**-San Diego, **WBCN**-Boston, **WOXY**-Cincinnati, and **KPNT**-St. Louis... **Country Radio Broadcasters, Inc.** has named **Paul Allen** to the post of Executive Director. He will coordinate the **Country Radio Seminar** and oversee day-to-day operations... **Tribune Broadcasting Company** and **Henry Broadcasting Company** have sealed a deal that would transfer **Tribune's** two Sacramento stations, **KYMX** and **KCTC**, to Henry in exchange for Henry's **KVOD**-Denver plus cash. Henry also bring in **Dayton Phillips** as GM for **KDON** and **KRQC**-Salinas/Monterey, and transfers **Jeff Salgo** from Salinas to the new Sacramento acquisitions... **Rick Stewart** joins **Deschutes River Broadcasting** as PD for sisters **KORD/FM** and **KFLD/AM** in Tri-Cities, Wash. Stewart comes from Fresno trombo **KNAX/KFRE/KRBT**... **Karen Sanches** moves to GSM at **KBIG**-Los Angeles... New call letters effective immediately for **WEJE**-Fort Wayne, Ind. (formerly **WKQM**)... The **Arbitron Company** brings in **Arnold Boatner** as an account executive. Boatner arrives from **Broadcast Music, Inc.**... **Joe Wade Formicola** moves cross-town to **WYCD**. The morning man was a long-timer at Detroit's **WWWW**... **Kipper McGee** steps in as PD at **KBZT**-San Diego... Welcome **Clarke Ingram** as **WVOR/WPXY**-Rochester's first OM. Ingram comes in as former **WVOR** programmer **C.C. Matthews** leaves for Louisville.

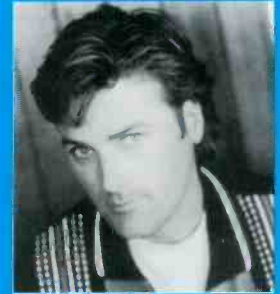
In the Grooves

The just-formed **WEA Inc.** has its first subsidiary, **WEA Media Services**, which will handle printing, packaging,

F.O.R. # 122

Friends of Radio

Michael W. Smith



Award-winning singer/songwriter

Current album:

I'll Lead You Home (Reunion/Arista)

Hometown:

Kenova, W. Va.

What radio station

did you grow up

listening to?

WKEE, the Top 40 station in Huntington, W. Va.

What stations do you

listen to now?

WYHY (Y107), WLAC, WAYM, and KDF when my son makes me switch the station.

If you owned a radio station, you would...

Change the format. What that format would be. I don't know—it all depends on what mood I'm in at the time.

Your most memorable career moment:

Winning an American Music Award. I really didn't even think I had a chance. I was just in shock that I'd actually won.

Your proudest career achievement:

When "Place in this World" was a top ten radio hit back in 1991. This was my first pop hit.

Future ambitions:

There are two. The first is to score a movie. I've always wanted to do that; and second, start a sports camp for kids that incorporates the arts. There are more kids out there that don't play sports than do.

— continued from previous page
and manufacturing for companies outside the **Time Warner** family, especially in



David Ross

the multi-media realm... **David Ross** becomes VP Rock Promotion for **Capitol**... Soundtrack wizard **Kathy Nelson** leaves MCA for **Walt Disney Records** as President of Music. She'll oversee all aspects of music for **Disney, Touchstone,** and **Hollywood Pictures**... Former Capitol A&R man **John Allen** comes to Nashville as Creative Manager for **Bug Music**... **Hollywood Records** has signed an exclusive U.S. dis-

tribution deal with Britain's **Acid Jazz** label... **Career Records** adds **Rosey Fitchpatrick** to its promotion staff. She comes on as Manager, Regional Promotion, Southwest... **RCA-affiliate Loud Records** has acquired former **Def Jam** affiliate **PMP Records**, reportedly the first in a string of such deals... **Peter Pasternak** is promoted to Senior Director for **Rhino Records'** international division... **Virgin Records** moves **Kate Tews** to Senior Director of Advertising and Merchandising; **B.J. Loberman** takes Director of National Sales... **Arista** ups **Phil Blume** to Senior Director of Sales and Marketing... **Linda Adams** becomes Senior Director of Marketing for **EMI**

Records... **Suzanne Steers** becomes Manager, International Marketing at **Tommy Boy**; **Jason Rand** moves up to Assistant Art Director... **Sony Music's** Executive VP **Michele Anthony** will host the annual Women's Health Luncheon, scheduled for November 30 at the Sony Club in N.Y... Five new jobs at **Blunt Records**: **Bryan Leach**, Director of Artist Development; **Terry Ferguson**, National Director of Rap Promotion; **Wanda Snell**, Director of Rap Publicity; **Al Lindstrom**, Manager of Rap Promotion; and **George Scott**, Urban College Radio Representative. This more than doubles Blunt's staff, which now totals eight.

SHO-DATES

Justin Case KZIO-Duluth, MN 11/26
Tina Turner, John McVie 11/26
Eddie Rabbitt, Charlie Burchill (Simple Minds) 11/27
Michael Erickson KMEL-San Francisco 11/28
Kevin "Crash" Davis KYQQ-Wichita, KS 11/28
Christa Hillhouse (4 Non Blondes), **Berry Gordy, Jr., Randy Newman, Matt Cameron** (Soundgarden) 11/28
Michael Rogers KFQD-Anchorage, AK 11/29
Chuck Mangione, John Mayall, Amy Fradon (Fradon & Ritter) 11/29
Jerry Lembo Columbia Records 11/30
Rick Candea KILT-Houston, TX 11/30
Dick Clark, Billy Idol 11/30
Bob Hart KLYK-Longview, WA 12/1
Mark Anthony KMXL-Joplin, MO 12/1
Paul Livingston (Trash Can Sinatras), **Bette Midler, Steve Plunkett, Lou Rawls, Lisa Fischer** 12/1
Scott Emerson A&M Records 12/2

Rick Acker KKXL/FM-Grand Forks, ND 12/2
Dan Watson Q96-Imperial Valley, CA 12/2
Mark Englert (Dramarama), **John Wesley Ryles** 12/2

Our CONGRATULATIONS to MCA recording artist **RAUL MALO**, lead singer of the Mavericks, and his wife **BETTY**, on the birth of their first child, a son, **RAUL JOAQUIN MARTINEZ MALO, III**. Born November 14 at 9:05 p.m. and weighing 7 lbs. 8 1/2 oz... CONGRATULATIONS to **BOB POTTS**, program director at WQCB-Brewer, Maine, and his wife, **MELISSA**, on the birth of their daughter, **EMILY BARBARA ANN**. Born November 9 and weighing 6 lbs. 4 oz. Our WEDDING BELLS rang in San Francisco on November 25 for **RICK GALLIANI** of Galliani Brothers Marketing, and his fiancée, **MELISSA GILL**. The happy couple will be cruising the Mexican Rivera for their honeymoon. Our CONGRATULATIONS and Best Wishes!

GAVIN CLASSIFIEDS

Gavin provides free (25 words) listings to radio stations and record companies ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry. To guarantee that your ad runs promptly or to place a larger copy size call Chris L. Mitchell at 415-668-5483 for a rate-card. To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax: 415-668-3967 or Email: CLMitch@aol.com To advertise your product or service in Gavin Classifieds contact Chris L. Mitchell at 415-668-5483. Ad rates start at \$70 per column inch (2" w by 1" h)

CLASSIFIEDS Opportunities

Morning show needed for small market A/C station.

Must be able to relate to core female audience, as well as be topical, friendly. Sense of humor appreciated. (No Zoos please!) Also need, PT Air Talent for weekends...and we need you yesterday! E.O.E.

Resume to: Gavin Classifieds #102, 140 2nd Street, San Francisco CA 94105

Central CA AC seeking creative individual for morning show. T&R to KLLY, Russ Davidson, 3651 Pegasus Dr., Bakersfield CA, 93308. EOE
Mornings in the South 1000-watt Country. Overnight T&R & photo:

Marketplace

"ON-AIR" Job Tip Sheet
We're the largest, most complete job listing service in radio averaging over 350 of the hottest jobs weekly in all markets/all formats for air talent, PD, MD, news, talk, production, promo & more. Compare us & you'll see the difference! We're BIGGER, BETTER & FASTER! Remember... your career is our business!
CALL US FIRST! 1-800-231-7940
937 WILD GINGER TRAIL, WEST CHICAGO, IL 60185

CONTINUOUS COUNTRY WPIK/FM
has an opening for an announcer with 2 years experience.
T&R Damon Collins
P.O. Box 420249,
Summerland Key, FL
33042 EOE

WOBB, Bill West, Box 3106, Albany, GA 31707. EOE (11/20)
East TX 100,000-watt CHB seeks morning magic. T&R to Steve Ocean, 2714 S. Medford. Lufkin, TX 75901. EOE (11/16)

WANTED

REGIONAL PROMOTION TEAM FOR NEW COUNTRY LABEL

Promotion Experience Preferred But Not Required
Passion For Great Music Required

(you WILL be tested)



Resume, references, letter of introduction/philosophy and ten all-time favorite songs to:

Brad Chambers
Veritas Music Entertainment, Inc.
209 10th Avenue South, Suite 500
Nashville, TN 37203
fax: 615.244.9586



CUSTOM COMPACT DISCS

Custom CD's from \$49. Call for a catalog today! Over 5000 digital hits from the 50's to the present!

Steve West Productions 800-858-HITS (4487)

MOST ADDED

- NATALIE MERCHANT (49)
- THE BEATLES (48)
- BIG MOUNTAIN (38)
- QUEEN (34)
- SEAL (28)



TOP TIP

LaBOUCHE
"Be My Lover"
(RCA)

Club sensation and a former Record to Watch, LaBouche is proving to be just as hot on the radio as it is on the dance floor.

RECORD TO WATCH

FOLK IMPLOSION
"Natural One"
(London/Island)

Not taking long to cross from Alternative to Top 40 as stations discover how quickly it reacts.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	MARIAH CAREY - Fantasy (Columbia/CRG)	13	160	1	6837	-1237
2	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	16	166	0	6236	+190
3	JANET JACKSON - Runaway (A&M)	14	146	0	5950	-1304
4	MARIAH CAREY - One Sweet Day (Columbia/CRG)	8	161	6	5591	+875
5	TLC - Diggin' On You (LaFace/Arista)	10	143	0	5126	+235
6	MADONNA - You'll See (Maverick/Warner Bros.)	5	163	1	4755	+634
7	ACE OF BASE - Beautiful Life (Arista)	6	146	0	4661	+157
8	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise) †	12	149	2	4625	+347
9	TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	10	146	4	4546	-30
10	DEEP BLUE SOMETHING - Breakfast... (RainMaker/Interscope/AG)	20	126	0	4459	+39
11	NATALIE MERCHANT - Carnival (Elektra/EEG)	24	121	0	4449	-428
12	GIN BLOSSOMS - Till I Hear It From You (A&M)	18	117	0	4246	-488
13	TAKE THAT - Back for Good (Arista)	19	115	0	4066	-506
14	WHITNEY HOUSTON - Exhale (Snoop Shoop) (Arista)	5	142	4	3982	+256
15	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	43	106	2	3850	-540
16	MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA)	9	128	0	3741	-329
17	HOOTIE & THE BLOWFISH - Time (Atlantic)	8	130	2	3567	+336
18	HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	25	91	0	3110	-645
19	GROOVE THEORY - Tell Me (Epic)	15	92	3	3088	+132
20	MELISSA ETHERIDGE - Your Little Secret (Island) †	7	116	0	2998	-180
21	LISA LOEB & NINE STORIES - Do You Sleep (Geffen)	13	102	1	2853	-920
22	SEAL - Kiss From A Rose (Zit/Warner Bros.)	26	79	0	2686	-449
23	EDWIN McCAIN - Solitude (Lava/Atlantic)	13	99	2	2667	-377
24	SELENA - Dreaming Of You (EMI Latin/EMI Records)	14	89	7	2642	+198
25	COOLIO - Gangsta's Paradise (MCA) †	15	78	0	2499	-238
26	THE PRESIDENTS OF THE U.S.A. - Lump (Columbia/CRG) †	15	109	2	2427	+143
27	DEL AMITRI - Roll To Me (A&M)	26	75	0	2427	-399
28	JON B. - Pretty Girl (Yab Yum/550 Music)	19	74	2	2234	-487
29	BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol)	5	100	4	2206	+172
30	BLUES TRAVELER - Hook (A&M)	13	89	4	2197	-27
31	TOM COCHRANE - I Wish You Well (Capitol)	8	79	0	2094	-319
32	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	10	98	14	2052	NEW
33	EVERYTHING BUT THE GIRL - Missing (Atlantic)	24	94	22	2038	NEW
34	RED HOT CHILI PEPPERS - My Friends (Warner Bros.) †	10	81	0	2030	+14
35	DEF LEPPARD - When Love and Hate Collide (Mercury)	5	91	10	2011	+256
36	BACKSTREET BOYS - We've Got It Goin' On (Jive) †	10	74	1	1985	+102
37	DAVE MATTHEWS BAND - Ants Marching (RCA)	21	71	0	1871	-470
38	COLLECTIVE SOUL - The World I Know (Atlantic) †	6	90	12	1818	NEW
39	EDWYN COLLINS - A Girl Like You (Bar None/A&M)	11	72	0	1807	-456
40	BLESSID UNION OF SOULS - Let Me Be The One (EMI)	20	52	0	1650	-243

† = Daypart

Total Reports This Week xx Last Week xx

Chartbound	Reports	Adds	SPINS	TREND
ARTIST FORMERLY KNOWN AS PRINCE - "Gold" (NPG/Warner Bros.)	83	11	1555	+677
BIG MOUNTAIN - "Get Together" (Giant)	77	38	837	+753
BETTER THAN EZRA - "Rosealia" (Elektra/EEG)	69	8	1228	+151
XSCAPE - "Who Can I Run To?" (So So Def/Columbia/CRG)	51	4	1565	+29

Inside Top 40 BY DAVE SHOLIN

The Mayoral Campaign



Craig Lambert's comments regarding the state of local promotion (GAVIN 10/13) focused attention on the critical role local promotion reps play in the development of a hit. In that column, Lambert (whose move from Elektra to Senior Vice President of Epic takes effect sooner than you can say Oasis) advised serious up and comers to be "mayors of their market," to know and effect everything and everybody who's part of the entertainment equation. As a followup to that conversation, we invited four well-respected promotion professionals to share some of what they know with those who aspire to be "mayors."



CRIS CRIST, WARNER BROS. (LOS ANGELES)
Years in market: 27.
Years with label: 21.

Tips "Be creative with promotions [in order] to make your records stand out among the competition. Be highly visible. Consistently monitor various stations to keep abreast of the direction of their music, and avoid working a record that doesn't fit their format."

On longevity "Staying in one market shows stability and [conveys] a certain sense of security to radio stations I deal with."
On credibility "It's something I've always strived for in my 31 years in the record industry. I feel it's the most important asset to a promotion person. It builds the trust needed between you and the station and establishes a strong reputation, which is so important."

WAYNE "BUBBA" MCMANNERS, MCA (DALLAS)
Years in market: 17. Years with label: 22.

Tips "Develop your own style and stay true to it. Too often, one promo type gets hot, and others try to imitate that style. Be understanding of time demands placed on PDs and MDs. There are 30

people doing promotion out of Dallas. If only half [of them] take 15 minutes [of a PD's time], that's 150 minutes, and there's still only 24 hours in a day."

On longevity "Texas is like another country; we have our own traditions and ways of doing things. Signals don't bleed over, so every market is an island unto itself. Newcomers to the area have a lot to learn."



Wayne McManners

On credibility "Your word is your bond; credibility is everything. I try to make this job my life. Following through on everything is something I take great pride in. I take careful notes. One programmer told me recently that, since he was dealing with me, he knew his 'Win It Before You Can Buy it' weekend wouldn't turn into 'Buy It Before You Can Win It.'" I took that as a big compliment."

NEXT WEEK: GEFGEN'S BOBBI SILVER AND COLUMBIA'S LARRY REYMAN WRAP UP THIS TWO-PART SERIES.

Signals & Detections

Erik Bradley at B96-Chicago says look for the R. Kelly album to debut at Number One. Erik's recommended track: "I Can't Sleep."
Another flash for fans of Freestyle—a medley by legendary Freestyle artists who call themselves **Legends of Style**, titled "We Are the Ones." It's on **Critical Recordings**. Number One most played track at **KMXV-Kansas City** is **Paula Abdul's** "Ain't Never Gonn Give You Up" with 70 spins.
Jimi Jamm at Sweet 98-Omaha reports number one phones on **Salt-N-Pepa** commenting that "the format is dropping the ball on the *Ain't Nothing but a She Thing* project. The cause is an emotional issue for our target audience... women." Phones growing for **Sarah McLachlan**. Big sales and requests for **L.L Cool J** in Dallas

Continued on page 12

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
73	1	1629	-16	ELTON JOHN - Blessed (Island)
67	28	727	+606	SEAL - Don't Cry (Zt/Warner Bros.)
64	49	425	+199	NATALIE MERCHANT - Wonder (Elektra/EEG)
50	7	1126	+163	La BOUCHE - Be My Lover (RCA)
48	48	151	+151	* THE BEATLES - Free As A Bird (Capitol)
46	5	785	+461	BON JOVI - Lie To Me (Mercury)
44	2	825	-41	GREEN DAY - Geek Stink Breath (Reprise)
43	1	763	+124	AC/DC - Hard as a Rock (eastwest/EEG)
42	4	1188	-224	MAX-A-MILLION - Sexual Healing (Zoo)
41	1	923	+45	SMASHING PUMPKINS - Bullet with Butterfly (Virgin)
38	1	641	+119	GARBAGE - Queer (Almo Sounds/Geffen)
38	17	445	+310	P.M. DAWN - Sometimes I Miss You So Much (Gee Street/Island)
37	13	545	+433	ROLLING STONES - Like A Rolling Stone (Virgin)
36	5	1185	+83	3T - Anything (MJJ/550 Music)
36	19	296	+217	OASIS - Wonderwall (Epic)
35	4	963	+129	MONICA - Before You Walk Out Of My Life (Rowdy/Arista)
34	3	617	+79	TINA TURNER - Goldeneye (Virgin)
34	34	149	+149	* QUEEN - Too Much Love Will Kill You (Hollywood)
32	13	385	+215	PAULA ABDUL - Ain't Never Gonna Give You Up (Captive/Virgin)
30	5	811	+163	L.L.COOL J - Hey Lover (Def Jam Recording Group)
30	—	660	-377	CHYNNA PHILLIPS - Naked And Sacred (EMI)
29	9	580	+174	FOLK IMPULSION - Natural One (London)
28	—	797	-82	SILK - Hooked On You (Elektra/EEG)
27	—	623	+7	BOB SEGER AND THE SILVER BULLET BAND - Lock And Load (Capitol)
26	12	533	+84	R. KELLY - You Remind Me of Something (Jive)
26	2	511	-111	FUN FACTORY - Take Your Chance (Curb)
24	21	119	+102	* DAVE MATTHEWS BAND - Satellite (RCA)
21	20	70	+40	* BODEANS - Closer To Free (Reprise)
20	2	704	+111	PLANET SOUL - Set U Free (Strictly Rhythm)
20	1	433	-6	SIMPLY RED - Fairground (eastwest/EEG)
20	2	318	+88	CURTIS STIGERS - Keep Me From The Cold (Arista)
18	4	342	+8	THE RENTALS - Friends Of P. (Maverick/Reprise)
18	4	297	+81	COOLIO - Too Hot (Tommy Boy)
17	—	428	+30	SARAH McLACHLAN - I Will Remember You (Arista)
16	1	483	-141	SHAI - Come With Me (Gasoline Alley/MCA)
15	1	333	-298	ROACHFORD - Only To Be With You (Epic)
15	5	323	+31	D'ANGELO - Cruisin' (EMI)
15	—	301	-58	PRETENDERS - Sense Of Purpose (Warner Bros.)
15	—	273	+48	SLAUGHTER - It'll Be Alright (CMC International)
13	4	281	+104	* SMASHING PUMPKINS - 1979 (Virgin)
12	1	284	+103	* BUSH - Glycerine (Trauma/Interscope/AG)
12	1	171	+79	ERASURE - Fingers And Thumbs (Mute)
11	—	214	-31	KID FROST - East Side Rendezvous (Relativity/Ruthless)
11	4	178	+64	TYLER COLLINS - Never Alone (Eeyore's Lullaby) (Disney)
11	2	164	-10	JANN ARDEN - Insensitive (A&M)
11	4	130	+78	* DON HENLEY - The Garden Of Allah (Geffen)
11	9	91	+71	* SOUL ASYLUM - Promises Broken (Columbia/CRG)
10	1	257	-6	JODECI - Love L 4 Life (MCA)
10	2	249	-47	* L.A.D. - Ridin' Low (Hollywood)
10	1	195	+72	* k.d. lang - If I Were You (Warner Bros.)

* Indicates Debut



Continued from page 11 being tracked by KHKS APD/MD "Mr." Ed Lambert. It's the number seller in Providence where KIX 106 PD confirms LaBouche and L.V. hot on the phones. Everything but the Girl exploding at Z100-New York. Big requests for Smashing Pumpkins, Joan Osborne, and Deep Blue Something. KUBE-Seattle MD Shellie Hart is shoutin' about an import by N-Trance featuring Ricardo Da Force. It's a cover of the Bee Gees' "Stayin' Alive." Shellie reports phones have "gone nuclear," and predicts top five requests within two weeks. Tony Rich Project is Number One requests with all female demos and number two overall.

What's GOing On?

An overview of early indications from a select panel of GAVIN Only Correspondents DAN WATSON, PD, Q96-IMPERIAL VALLEY, CALIF. "Testing Lil Suzy at night—playing "Euro Radio" mix. Still early. Added P.M. Dawn a month ago,

Continued on page 13

Crossover

URBAN/DANCE

MONICA - "Before You Walk Out of My Life" (Rowdy/Arista)

R. KELLY - "You Remind Me of Something" (Jive)

3T - "Anything" (MJJ/550 Music)

L.L. COOL J. - "Hey Lover" (Def Jam)

COOLIO - "Too Hot" (Tommy Boy)

BRANDY - "Sittin' Up In My Room" (from *Waiting to Exhale*) (Arista)

ALTERNATIVE

DAVE MATTHEWS BAND - "Satellite" (RCA)

NATALIE MERCHANT - "Wonder" (Elektra/EEG)

GREEN DAY - "Geek Stink Breath" (Reprise)

SMASHING PUMPKINS - "Bullet with Butterfly

Wings" and "1979" (Virgin)

OASIS - "Wonderwall" (Epic)

ARTIST PROFILE

GROOVE THEORY



GROOVE THEORY ARE: Bryce Wilson and Amiel Larrieux

HOMETOWN: New York

LABEL: Epic

VICE PRESIDENT,

PROMOTION: Barbara Seltzer

DEBUT SINGLE: "Tell Me"

DEBUT ALBUM: Groove Theory

MAJOR MUSICAL

INFLUENCES: Bryce: "All real hip-hop, Donny Hathaway,

Stevie Wonder and DJ

Premiere." Amiel: "Ella

Fitzgerald, Jimi Hendrix, the Beatles, Stevie Wonder, Sade,

Bob Marley, and Lalah

Hathaway."

LIKES: Bryce: "Sincere, genuine, grounded people."

Amiel: "Good food, musicals, smoky jazz clubs, time with my family, and dancing until I'm in a sweat."

DISLIKES: Bryce: "Ego-maniacs and non-thinkers."

Amiel: "Greed, exploitation, racism, hypocrisy, dishonesty, and extreme cold weather."

FAVORITE PASTIMES: Amiel:

"Playing with my daughter, sleeping, listening to music, shopping, reading good mystery books."

YOUR HOLIDAY WISH:

BRUCE: "To relax and do normal things." Amiel: "That the hungry will be hungry no more."

FUTURE AMBITIONS: Bryce:

"Going to college and opening up a martial arts center for inner-city youth and college kids."

BRUCE ON GROOVE

THEORY'S MUSIC: "It's genuine and sincere."

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
NATALIE MERCHANT (25)
BIG MOUNTAIN (23)
QUEEN (22)

TW		SPINS	TREND	TW		SPINS	TREND
1	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	3647	+160	21	TOM COCHRANE - I Wish You Well (Capitol)	1763	+35
2	TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	3290	+163	22	BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol)	1724	+247
3	MARIAH CAREY - Fantasy (Columbia/CRG)	3194	-111	23	BLUES TRAVELER - Hook (A&M)	1556	+136
4	JANET JACKSON - Runaway (A&M)	3014	-169	24	RED HOT CHILI PEPPERS - My Friends (Warner Bros.)	1478	+84
5	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise)	2745	+372	25	DEF LEPPARD - When Love and Hate Collide (Mercury)	1451	+233
6	MADONNA - You'll See (Maverick/Warner Bros.)	2717	+531	26	HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	1449	-43
7	ACE OF BASE - Beautiful Life (Arista)	2716	+384	27	THE PRESIDENTS OF THE UNITED STATES... - Lump (Columbia/CRG)	1401	+118
8	MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA)	2670	+65	28	COLLECTIVE SOUL - The World I Know (Atlantic)	1275	+217
9	TLC - Diggin' On You (LaFace/Arista)	2616	+282	29	ELTON JOHN - Blessed (Island)	1255	+67
10	HOOTIE & THE BLOWFISH - Time (Atlantic)	2594	+301	30	THE CORRS - Runaway (143/Lava/Atlantic)	1219	0
11	MARIAH CAREY - One Sweet Day (Columbia/CRG)	2563	+578	31	DAVE MATTHEWS BAND - Ants Marching (RCA)	1218	-29
12	GIN BLOSSOMS - 'Til I Hear It From You (A&M)	2544	-50	32	EDWYN COLLINS - A Girl Like You (Bar None/A&M)	1215	-121
13	NATALIE MERCHANT - Carnival (Elektra/EEG)	2462	-98	33	GROOVE THEORY - Tell Me (Epic)	1201	+212
14	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	2431	+120	34	DEL AMITRI - Roll To Me (A&M)	1190	+9
15	TAKE THAT - Back for Good (Arista)	2346	-40	35	BACKSTREET BOYS - We've Got It Goin' On (Jive)	1189	+209
16	MELISSA ETHERIDGE - Your Little Secret (Island)	2253	+136	36	SELENA - Dreaming Of You (EMI Latin/EMI Records)	1181	+218
17	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	2242	+335	37	JON B. - Pretty Girl (Yab Yum/550 Music)	1149	-13
18	LISA LOEB & NINE STORIES - Do You Sleep (Geffen)	2032	-245	38	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	1135	+199
19	EDWIN McCAIN - Solitude (Lava/Atlantic)	1930	+56	39	SEAL - Kiss From A Rose (Zit/Warner Bros.)	1098	+21
20	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	1878	-4	40	ARTIST FORMERLY KNOWN AS PRINCE - Gold (Warner Bros.)	919	NEW

Continued from page 12

"Al B. Sure" edit, and getting big time requests."

R. CHARLES SNYDER, PD, KTMT-MEDFORD, ORE. "Played the **Beatles** in a.m. drive, and around 9 a.m. we were getting calls from offices to play it [again]. Tested **Folk Implosion** at night and added it this week. Think **Oasis** is a smash. Played instant trivia with **P.M. Dawn** and **Al B. Sure**."

COSMO LEONE, PD, KGRS-BURLINGTON, IOWA "Very positive response to the **Beatles**. *McFly...Hello!!...The Beatles*."

STEVE HELLER, PD, ZFUN (KZFN)- MOSCOW, IDAHO "Paula Abdul has done very well on *C.D.'cision*. We like **Don Henley**. Good early reaction to **Def Leppard**."

ED KANOI, PD, KONG-LIHUE, KAUAI, HAWAII "Joan Osborne is starting to crossover, phone response is beyond just alternative music fans. Love **P.M. Dawn**...instant familiarity."

MIKE STROBEL, PD, WLTV-ELMIRA, N.Y. "Love **Smashing Pumpkins**' '1979.' We're all over it. **Oasis** doing real well. Expect big things from **Natalie Merchant**."

JEFF ANDREWS, INTERIM PD, KLYV-DUBUQUE, IOWA "Joan Osborne is a big surprise: continuing to build. Huge teen phones for **TLC**."

BRIAN GARVIN, PD, KDOG-MANKATO, MINN. "Top three requests are **Smashing Pumpkins**' 'Bullet,' **Bonnie Raitt/Bryan Adams**, and **Folk Implosion**, which is really strong with women 18-30. Watch out for a song on Island by the **Passengers** called 'Miss Sarajevo';

very political. It's a collaboration of **Bono**, **Adam Clayton**, and **Brian Eno**. Tested it with favorable response, 25 plus, both male and female. Now it's an add."

SKIP CARR, MD, WAVT-POTTSVILLE, PA. "Big sales for **Melissa Etheridge**, **Smashing Pumpkins**, **Mariah/Boyz**, and **Meat Loaf**. Like **Queen**, **Natalie Merchant**, and **Big Mountain**."



CHARLIE FISH, PD, WFQX-WINCHESTER, VA. "Natalie Merchant goes right on—great follow-up for **Seal**. **Everything but the Girl**

is getting great response."

DYANN WASHUT, PD, KWWW-WENATCHEE, WASH. "Collective Soul pulling strong response after one week.

Mariah/Boyz still Number One on the phones."

DAVE EVAN, OM/PD, WILI-WILLIMANTIC, CONN. "Spiking **Xscape**, [it's] their best in a long time. Nighttime play on **Folk Implosion**, the opening hook grabs you right away. Good build on **Groove Theory**."

TODD WISE, MD, KBKB-FORT MADISON, IOWA "Edwyn Collins getting great reaction from upper demos. If you're on the fence about the **Beatles**, get your head out of your butt."

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ALL reporters to
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MOST ADDED

MICHAEL JACKSON

"This Time Around" (Epic)

KRIS KROSS

"Tonight's the Night"

(Ruffhouse/Columbia/CRG)

TONY RICH PROJECT

"Nobody Knows" (LaFace/Arista)

TOP TIP

BOYZ II MEN

"I Remember" (Motown)

Boyz II Men have another up and coming hit on their hands. With a total of 296 spins, "I Remember" is sure to debut on the Urban chart next week. Stations reporting spins include WOLF (17), WQKI (14), and KMJJ/FM (10).

RECORD TO WATCH

TOTAL

"No One Else" (Bad Boy/Arista)

Debuting at number 35 on the UL chart this week is Total, with a total of 505 spins.

Stations reporting spins include WKYS/KISS FM (77), KKBTV (31), and KYEA (23).

Gavin Urban Landzcape

TW		SPINS	TREND	TW		SPINS	TREND
1	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	2422	+205	21	BRANDY - Brokenhearted (Atlantic)	935	-202
2	R. KELLY - You Remind Me of Something (Jive)	2215	+27	22	DEBORAH COX - Sentimental (Arista)	934	-365
3	XSCAPE - Who Can I Run To? (So So Def/Columbia/CRG)	1994	-187	23	INTRO - Funny How Time Flies (Atlantic)	918	+164
4	TLC - Diggin' On You (LaFace/Arista)	1897	+120	24	PURE SOUL - I Want You Back (StepSun)	843	+33
5	D'ANGELO - Cruisin' (EMI)	1824	+58	25	MONIFAH - I Miss You (Uptown/MCA)	785	+26
6	GERALD & EDDIE LEVERT - Already Missing You (eastwest/EEG)	1797	-68	26	JANET JACKSON - Runaway (A&M)	763	-201
7	MARIAH CAREY - One Sweet Day (Columbia/CRG)	1650	+344	27	JON B. - Pretty Girl (Yab Yum/550 Music)	742	-247
8	SILK - Hooked On You (Keia/Elektra/EEG)	1578	+84	28	Isaac To Isaac - Ol Skool (Mercury)	658	+59
9	GROOVE THEORY - Tell Me (Epic)	1495	-166	29	SOLO - Heaven (A&M/Perspective)	643	-347
10	FAITH EVANS - Soon As I Get Home (Bad Boy/Arista)	1463	+264	30	JESSE & TRINA - Where Is The Love (Capitol)	595	+31
11	TERRY ELLIS - Wherever You Are (eastwest/EEG)	1439	+85	31	WILL DOWNING - Sorry, I (Island)	576	+64
12	MONICA - Before You Walk Out Of My Life (Rowdy/Arista)	1337	+238	32	ASANTE - Look What You've Done (Columbia/CRG)	572	+69
13	MARIAH CAREY - Fantasy (Columbia/CRG)	1324	-242	33	BRIAN MCKNIGHT - Still In Love (Mercury)	549	+68
14	SHAI - Come With Me (Gasoline Alley/MCA)	1185	+93	34	ANOINTED - It's In God's Hands Now (Epic)	538	+103
15	L.L.COOL J - Hey Lover (Def Jam Recording Group)	1091	+264	35	TOTAL - No One Else (Bad Boy/Arista)	505	NEW
16	MONICA - Like This Like That (Rowdy/Arista)	1069	-66	36	JASON WEAVER - I Can't Stand The Pain (Motown)	479	+105
17	QUINCY JONES introducing TAMIA - You Put A Move On My Heart (Qwest)	1018	+181	37	MOKENSTEF - In the Rain (Outburst/Def Jam/Island)	425	-35
18	JODECI - Love U 4 Life (MCA)	1002	+72	38	IMMATURE - We Got It (MCA)	418	NEW
19	3T - Anything (MJJ/550 Music)	987	+23	39	GOODIE MoB - Cell Therapy (LaFace/Arista)	415	NEW
20	AFTER 7 - Damn Thing Called Love (Virgin)	962	+68	40	ARTIST FORMERLY KNOWN AS PRINCE - Hate U (Warner Bros.)	407	-255

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

<p>west coast</p> <p>Mariah Carey +73 "One Sweet Day" (Columbia/CRG)</p> <p>Faith Evans +67 "Soon As I Get Home" (Bad Boy/Arista)</p> <p>Phyllis Hyman +41 "I Refuse to Be Lonely" (Philadelphia International/Zoo)</p>	<p>southwest</p> <p>Mariah Carey +74 "One Sweet Day" (Columbia/CRG)</p> <p>Terry Ellis +69 "Wherever You Are" (eastwest/EEG)</p> <p>Faith Evans +68 "Soon As I Get Home" (Bad Boy/Arista)</p>	<p>midwest</p> <p>Anointed +44 "It's In God's Hands Now" (Epic)</p> <p>L.L. Cool J +43 "Hey Lover" (Def Jam Recording Group)</p> <p>Shai +36 "Come with Me" (Gasoline Alley/MCA)</p>
<p>mid-atlantic</p> <p>Immature +100 "We Got It" (MCA)</p> <p>Faith Evans +84 "Soon As I Get Home" (Bad Boy/Arista)</p> <p>Total +78 "No One Else" (Bad Boy/Arista)</p>	<p>southeast</p> <p>D'Angelo +70 "Cruisin'" (EMI)</p> <p>Mariah Carey +65 "One Sweet Day" (Columbia/CRG)</p> <p>L.L. Cool J +58 "Hey Lover" (Columbia/CRG)</p>	<p>carolina/va</p> <p>Blahzay Blahzay +100 "Danger" (Mercury)</p> <p>Kris Kross +98 "Tonight's the Night" (Ruffhouse/Columbia/CRG)</p> <p>Mariah Carey +74 "One Sweet Day" (Columbia/CRG)</p>

WE ALL
GOT IT!


blackmusiccollective

WUSL WCDX WZFX WVEE
WAEG WEUP WJBT KKDA
KMJM WXYV WPLZ WQMG
WHTA WFXE WHRK WJHM
WDKS KDKO WOWI WPGC
WJMZ WFXA WBLX WFLM
WTMP WBLK KKBT KPRS
WTLC KDLE WYNN
WKYS WPEG WWWZ
WJMG WACR WESE WJZD
WEAS WENN WJN WIBB
WHTA WKGN KJMS WQQK
WJTT KIPR WJHM KVSP KMJJ
KDKS KIIZ KYEA KZWA KNEK
KFXZ KSJL KHRN WTLZ WDZZ
WQHH WCKX WNOV WNFQ
WMPZ KMJQ



MCA5P-3584

...and you'll want it!

the new single from the new album
WE GOT IT

produced by Chris Stokes for Hook Productions & Sean "the mysto" Mather for Rickidy Raw Productions
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On-line

BY QUINCY MCCOY

Hark the Harold, Austin Sings

If you need inspiration that good things still happen in this business, then Harold Austin should be your hero. Just a little over four years ago he was the music coordinator at his sister station KMEL/San Francisco. He was promoted to KKBT(The Beat) as MD three years ago, became APD last September and in May of this year he was named Director of Operations. Harold Austin is 26 years old.

QMC: Are there any new demographic realities in Los Angeles?

Harold Austin: We pretty much dictate our own demographics and determine our own reality, as far as our target. When I came to Los Angeles three years ago, the station was targeting blacks only. We researched blacks only at that time.

What is your target demo now?

We're targeting 18-34 years olds and researching 60-40 blacks and Latinos. The formula of The Beat is hip-hop, mainstream R&B, old-school, and slow jams.

Those four genres makeup the sound of the station.

Do you have specialty programming assigned to each one of those genres?

Primarily just the hip-hop genre on the weekends. Fridays we have "The Joint," which plays new hip-hop and is very underground. On Saturday evenings we have the "Mix Master" show, with Julio G. This show is very West Coast sounding. These are hard-core records that are popular in the hoods, that don't get regular rotations, and certainly, you won't hear them outside of LA.

For someone reading this in New York, Mobile, St. Louis or New Haven, how can you pinpoint for them what you mean by the west coast sound?

G-Funk sound, the gangsta sound is the most common term to describe this music.

How does this affect your dayparting of music?

Like I said, we play most of the G-Funk stuff on the weekends. Basically we're not heavily dayparted, with the exception of certain rap records in morning drive. But if they test well enough to be in power rotation, we'll play them. For example, when the Dogg Pound record, *Respect* came out, we were playing it after 2 p.m. and it was top five requests. I knew that within a month that record would be top five and we would be playing it around the clock.

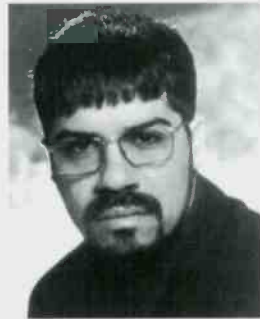
Do you edit offensive music? If so, do you do it in house or use record company edits?

We do both. We definitely know we have a responsibility to our community and we do an excellent job

of enforcing our rule to our mixers to use radio edits or do your own editing. Especially on the weekend when we feature songs that use stronger language.

KMEL-San Francisco reports Top 40 and you report Urban, but the two stations sound similar. What are your differences?

There's no question there are a lot of artists and songs KMEL and The Beat share, but at the same time there are artists they can play that we can't. KMEL is a Top 40 mass appeal station. San Francisco by tradition has always been a very R&B driven market. But because their market is less fragmented than ours, they can experiment with artists like Green Day, Seal, or, when I was there, we played U2 and The Red Hot Chili Peppers and these records were huge hits. We could never play those artists here.



Harold Austin, Program Director, KKBT

What can you play that doesn't work for them?

Some of the west coast rap stuff like Mack 10, Kausion and WC and the Maad Circle. These three artists are big in LA, and you'll hear them all the time on The Beat or Power 106. If you go to San Francisco, you won't hear them.

Who do you share more audience with-KJLH or Power 106?

We share some audience with KJLH, but lately they've been on an adult tip. Our main competitor is Power 106. The stations sound similar, but lately there's been some changes at Power 106. They're playing more of what is defined in Los Angeles as deep house, which are very uptempo dance/house records with Latino lyrics and sample that other Latino songs.

What is your opinion of the state of Urban radio?

One good thing I've noticed is that the Urban stations in a lot of markets have been outperforming the Churbans. But with deregulation and situations like New York, where one station takes the high road and the other the lower demo, it seems to drain on the creative output of stations because the market is divided and you're both on the same team. I think the big corporations remind me of a shark eating frenzy shopping spree. They're buying and buying so that in a few years there may be only a handful of companies owning stations. We're going to reach a point when Congress is going to have to regulate all over again.

That's one of the reasons why voting awareness and raising the consciousness is going to be our big campaign for '96. We want to attack the attitude of "why bother" and change that mind set.

Urban Picks

**SILK
Silk (Elektra)**



The massive double platinum success of their debut album, *Lose Control*, and the Number One smash hit "Freak Me," could make anyone start worrying about a sophomore jinx. But the five talented members of this group have come together spiritually and produced a superb second album. There isn't a weak moment on *Silk*, which showcases the quintet's new maturity as artists and signals to the world that Silk has earned a serious place in the world of R&B.

**WAITING TO EXHALE
SOUNDTRACK**

Various Artists (Arista)



From Terry McMillian's best selling book comes the soon-to-be blockbuster film soundtrack.

The record features an unprecedented lineup of black music's hottest divas, including Whitney Houston (who also stars in the film), Toni Braxton, Aretha Franklin, Mary J. Blige, TLC, Brandy, Chaka Khan, Patti LaBelle, Faith Evans, SWV, CeCe Winans, Shanna, For Real, Chante Moore, and Sonja Marie. But perhaps the most incredible contribution of all comes from writer/producer Kenny "Babyface" Edmonds and his seemingly endless wealth of great songs.

Babyface has already made pop history as both an artist and a writer of wonderful songs about love, romance, and relationships and *Waiting to Exhale* only strengthens his reputation. Babyface is an American phenomena, a great songwriter in a league with Richard Rogers, Irving Berlin, Harold Arlen, and Duke Ellington. With the *Waiting to Exhale* soundtrack Babyface will surely be on the short list for an Oscar nomination in the best song category.

Urban Workshop *Callbacks*

In their book *A Passion for Excellence*, Tom Peters and Nancy Austin discuss a concept they call the "Daily Dose of Reality." What this means is finding ways to stay in touch with your customers. The objective is threefold: To let your customers know they are important to you. To uncover problems before they become major irritants, and to give yourself a daily-reminder of what the real world is saying about your station.

The best way to give yourself a daily dose of reality is by making research callbacks. At least three times a week, have your research person leave you a callback form of a listener who has a complaint about the station. Call listeners in your target who listen to your competition and ask them probing questions. Callbacks to listeners with positive feedback can also help you in your marketing plans.

It's a good policy to answer letters from disgruntled listeners, but if you also call them, it could be the difference in winning them back or losing that listener forever. If possible, form a "Callback Squad" of managers at your station who are good communicators and spread the calls around. Meet once a week and discuss what is on the minds of your listeners. This reality check could be the difference between winning and losing.

MOST ADDED



REAL LIVE
(K-DEF & LARRY-O)
*Real Live Sb*1*
(Big Beat/Atlantic)
THA DOGG POUND
Respect
(Death Row/Priority)

TOP TIP

LBC CREW

Beware of My Crew
(Premeditated)

Snoop's new group holds their own with an irresistible trunkfull of funk. WNWK, WESU, and WXJM show love for the West...

RECORD TO WATCH

CAPLETON FEATURING METHOD MAN

Wings Of The Morning
(Def Jam Recording Group)

Looks like Def JamAica is heating up. Let's see how hot...

Gavin Rap

2W	LW	TW	
\$	2	1	LORD FINESSE - Hip To Da Game (Penalty)
9	5	2	THE GROUP HOME - Livin' Proof (Payday/FFRR)
\$	1	3	BLAHZAY BLAHZAY - Danger (Mercury)
\$	7	4	KOOL G RAP - Fast Life Feat. NAS (Cold Chillin'/Epic Street)
\$	4	5	THE GENIUS - Liquid Swords (DGC)
\$	8	6	FAB 5: HELTAH SKELTAH/O.G.C. - Blah/Leflaur Leflah Eshkoshka (Duck Down/Priority)
\$	3	7	ERICK SERMON - Bomdigi/Tell 'Em (Def Jam Recording Group)
\$	6	8	PHARCYDE - Runnin'/Drop (Delicious Vinyl/Capitol)
7	9	9	FAT JOE - Success (Relativity)
31	26	10	KRS-ONE - Rappaz R. N. Dainja (Jive)
26	14	11	AKINYELE AND SADAT X - Loud Hangover featuring Sadat X (Loud/RCA)
\$	10	12	SMIF N' WESSUN - Sound Boy Bureil/Wrekonize (Wreck/Nervous)
\$	13	13	METHOD MAN - The Riddler (Remix) (Atlantic)
27	21	14	MANNISH - Expect That (Correct/Grindstone Ent.)
22	18	15	ILL BISKITS - God Bless Your Life (Atlantic)
\$	12	16	CYPRESS HILL - Throw Your Set In The Air/Killa Hill (Ruffhouse/Columbia/CRG)
\$	16	17	JUNIOR MAFIA - I Need You Tonight (Big Beat/Atlantic)
\$	17	18	GOODIE MoB - Cell Therapy/Soul Food (LaFace/Arista)
37	30	19	MIC GERONIMO - The Natural/Train Of Thought (Blunt)
24	23	20	OMNISCIENCE - Amazin' (3 Boyz From Newark/Elektra)
14	15	21	MOBB DEEP - Give Up The Goods (Loud/RCA)
\$	19	22	ONYX - Last Dayz (JMJ/Def Jam Recording Group)
20	20	23	SUPERNATURAL - Buddah Blessed It (Elektra/EEG)
\$	11	24	CHEF RAEKWON - Ice Cream (Loud/RCA)
NEW	25		THA DOGG POUND - Respect (Death Row/Priority)
\$	22	26	JAMAL - Fades 'Em All (Rowdy/Arista)
—	36	27	CHEF RAEKWON - Incarcerated Scarfaces (Loud/RCA)
28	28	28	SMOOTHE DA HUSTLER - Hustlin'/Broken Language (Profile)
35	31	29	OL' DIRTY BASTARD - Rawhide/Don't You Know (Elektra/EEG)
—	35	30	TRENZ OF CULTURE - Make A Move (Mad Sounds/Motown)
\$	32	31	L.L.COOL J - Hey Lover featuring Boyz II Men (Def Jam Recording Group)
—	37	32	FUGEES (Tranzlator Crew) - Fugee-La/How Many Mics (Ruffhouse/Columbia/CRG)
23	29	33	DAS EFX - Real Hip-Hop (eastwest/EEG)
17	24	34	KAPONE - No Jurisdiction/Get Down To It (Penalty)
NEW	35		5TH WARD BOYZ - One Night Stand (Rap-A-Lot/Noo Trybe)
29	34	36	DA YOUNGSTA'Z ILLY FUNKSTAZ - I'll Make Ya Famous/Bloodshed & War (PopArt)
30	33	37	JURASSIC 5 - Unified Rebolution (Blunt)
NEW	38		THE NEXT CHAPTER - Various Unsigned Artists (Immortal)
NEW	39		CAPLETON - Wings Of Morning (Def Jam Recording Group)
25	27	40	CROOKLYN DODGERS '95 - Return Of The Crooklyn Dodgers (Forty Acres And A

Chartbound

- KRIS KROSS** - Tonight's Da Nite (So So Def/Columbia/CRG)
- PUDGEE** - On The Regular (Perspective)
- MAD LION** - Real Ting (Weeded/Nervous)
- LBC CREW** - Beware Of My Crew (Premeditated)

Like That!

BY THEMBISA S. MSHAKA



For God They Bust

Lyricists have used rap as the platform to expound on everything from the Nation of Islam to marijuana, so before you crack another joke about Christian rap, get the whole story, from the reasons to the numbers. With all the heat rap takes for content and images, heavenly hip-hop serves to uplift the youth and the genre. But the beats are just okay, right? Depends on who you ask. Just like in secular hip-hop, not everyone is incredibly dope, but more than a few are tight and have the sales to prove it.

Among those who keep it religious while they keep it real are the artists of **Grapetree Records**, founded in 1992 by 22-year old entrepreneur **Knolly Williams**. Distributed by **Diamante Music Group**, the successful indie is home to Dallas native **Barry G.**, who has sold over 150,000 units and was a founder of **P.I.D.** Funk-laden **Faze** and alternative rap duo **D.D.C.** also put in work with tight grooves and positive rhymes. Grapetree's mission is to counter the senseless violence and drug abuse sweeping the nation by putting God first in the music of today's generation, hip-hop. Wanna know more? Consult the Christian rap bible, *Heaven's Hip-Hop*. In it you'll find everything from testimonial letters sent by readers to record reviews and industry news. For the scoop on Grapetree and *Heaven's Hip-Hop*, contact **Mike Flores** at (512) 443-1684...Look for me, **Richie Rich**, and **Suga-T** in the **Conscious Daughters'** slammin' clip for "Gamers," their new single dropping next year on **Priority**. And after scoring **Ras Kass**, did I hear something about the West Coast-heavy label getting **Organized?**... I did hear the **Pharcyde** release party was packed to the rafters. Big up to **Carmelita** for handlin' biz once again...**Def Jam** rolled out the red carpet for **Mr. Smith** to celebrate the mature, smoothed-



"On Earth As It Is In Heaven": **Ras Kass** inks with **Priority** as label staff and manager **Coolio** look on.

out triumph of **LL Cool J**. The fact that LL was the label's first artist and that this is Def Jam's 10th anniversary year made the bash even sweeter. **Kurtis Blow**, **Grandmaster Flash**, **Montell Jordan**, and **Warren G.** were in the house, along with the nation's dopest programmers including **KUNV-Las Vegas'** **Warren Peace**, **WTCC-Springfield's James Lewis**, and **Awesome 2**. Catching the taping of *In The House* was hella cool (props to **Amani**, **K-Lyles**, and **J-Stock**)...Next time you talk to **Erika** at **Elektra**, call her **E Da Hustler**. **Smoothe Da Hustler** is her first cousin! **Smoothe's** potna **Trigga** has a few labels excited after what he kicked on "Broken Language." Let's see where he lands...**Al Lindstrom** landed at **Blunt** doing college promotion... **Hakeem** at **Perspective** wants everyone to know that he's the one to holla at for **Pudgee**. Give him a call for your copy at (213) 468-2411 ext. 3103...Who's lovin' what? **B-Lief** is all over the **Fugees**, **Sure Rock** is open on "Last Dayz" from **Onyx**, **Big J** at **WRUV-Burlington** has finally been sold on **Goodie MoB**, and **Suki** at **WMUA-Amherst** says "Fat Joe's album is the bomb!"...Did **Doo Wop** wreck shop on the **GZA** mix tape or what?...Talked to **Stretch** recently, and he wants y'all to send his records to the right address, so here it is: 407 E. 91st Street #2-C, New York, NY 10128... Shouts out to **Lord Finesse** and **Penalty Recordings** for a well-deserved Number One single... **like that**. ONE LOVE.

Editor: THEMBISA S. MSHAKA • Rap Assistant: JACKIE JONES MCWILLIAMS
Rap reports accepted Thursdays 9 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 GAVIN FAX: (415) 495-2580

Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	GOODIE MoB - Cell Therapy (LaFace/Arista)
—	17	2	L.L.COOL J - Hey Lover (Def Jam Recording Group)
2	2	3	THE GENIUS - Liquid Swords (DGC)
4	3	4	COOLIO - Gangsta's Paradise (MCA)
5	6	5	PHARCYDE - Runnin' (Delicious Vinyl/Capitol)
9	7	6	BLAHZAY BLAHZAY - Danger (Mercury)
19	8	7	THE CLICK - Hurricane (Sic Wid It/Jive)
3	4	8	CHEF RAEKWON - Ice Cream (Loud/RCA)
6	5	9	ERICK SERMON - Borndigi (Def Jam Recording Group)
25	11	10	LUNIZ - Playa Hata (C-NOTE/Noo Trybe)
11	10	11	METHOD MAN - The Riddler (Atlantic)
17	12	12	CYPRESS HILL - Throw Your Set In The Air (Ruffhouse/Columbia/CRG)
8	13	13	KRS-ONE - MC's Act Like They Don't Know (Jive)
7	9	14	A.Z. - Sugar Hill feat. missjones (EMI)
12	14	15	ONYX - Last Dayz (JMJ/Def Jam Recording Group)
10	20	16	MYSTIKAL - Y'all Ain't Ready Yet (Big Boy/Jive)
NEW		17	KOOL G RAP - Fast Life (Cold Chillin'/Epic Street)
15	15	18	JAMAL - Fades 'Em All (Rowdy/Arista)
—	24	19	LORD FINESSE - Hip To Da Game (Penalty)
NEW		20	SMIF N' WESSUN - Sound Soy Burell/Wreckonize (Wreck/Nervous)
13	16	21	LOST BOYZ - Jeeps, Beemaz & Benz (Uptown/MCA)
18	18	22	JUNIOR MAFIA - Player's Anthem (Big Beat/Atlantic)
NEW		23	JUNIOR MAFIA - I Need You Tonight (Big Beat/Atlantic)
NEW		24	THE DOC - Return Of The Living Dead (Giant)
NEW		25	FAB 5: HELTAH SKELTAH/O.G.C. - Blah/Leflaur Leflah Eshkoshka (Duck Down/Priority)

2W	LW	TW	Albums
8	1	1	THA DOGG POUND - Dogg Food (Death Row/Priority)
—	7	2	THE GENIUS - Liquid Swords (Geffen)
1	2	3	KRS-ONE - KRS-ONE (Jive)
—	15	4	ERICK SERMON - Double Or Nothing (Def Jam Recording Group)
16	8	5	8 BALL M.J.G. - On Top Of The World (Suave/Relativity)
3	3	6	KOOL G RAP - 4,5,6 (Cold Chillin'/Epic Street)
2	4	7	A.Z. - Doe or Die (EMI)
10	6	8	ONYX - All We Got Iz Us (JMJ/Def Jam Recording Group)
4	5	9	JUNIOR MAFIA - Conspiracy (Big Beat/Atlantic)
13	9	10	CYPRESS HILL - III - Temple of Boom (Ruffhouse/Columbia/CRG)
—	20	11	THE CLICK - Game Related (Sic Wid It/Jive)
—	19	12	GOODIE MoB - Soul Food (LaFace/Arista)
15	14	13	FAT JOE - Jealous One's Envy (Relativity)
7	10	14	CHEF RAEKWON - Only Built 4 Cuban Linx (Loud/RCA)
5	12	15	BONE THUGS N' HARMONY - E. 1999 Eternal (Relativity/Ruthless)
—	17	16	COOLIO - Gangster's Paradise (Tommy Boy)
NEW		17	TOP AUTHORITY - G Rated (Trak/Solar)
6	11	18	SHOW SOUNDTRACK - Soundtrack: Various Artists (Def Jam Recording Group)
11	16	19	LUNIZ - Operation Stackola (C-NOTE/Noo Trybe)
19	18	20	MENACE CLAN - Da Hood (Rap-A-Lot/Noo Trybe)
9	13	21	DAS EFX - Real Hip Hood (eastwest/EEG)
18	21	22	JT The Bigga Figga - Dwellin' In The Labb (GLP/Priority)
NEW		23	PHARCYDE - Labcabcalfornia (Delicious Vinyl/Capitol)
NEW		24	5TH WARD BOYZ - Rated G (Rap-A-Lot/Noo Trybe)
17	23	25	MYSTIKAL - Mind Of Mystikal (Big Boy/Jive)

h e a t r i s e s

GET WITH YOU

PHUNK ADDICT CREW

"New rap trio has a contender on its hands..."
—IM•PACT


"Destined to bust out big time at R & B radio."
—BILLBOARD

"P.A.C. drops down with a mack daddy rap cut."
—URBAN NETWORK

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WILD	WJLB	WRNB
WJMH	KMVR	WOLF
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KHRN	POWER95	WFKX
WENN	WAPZ	KLBO
KQKS	WRXB	KIKI
KJCK	KNEK	KRUS
WTCC	WTLZ	WPEG
WNNJ	WHQT	WTNY
WCKX	WPAL	KCDD
KZFM	KZHT	WBAD
WKYS	KMJK	

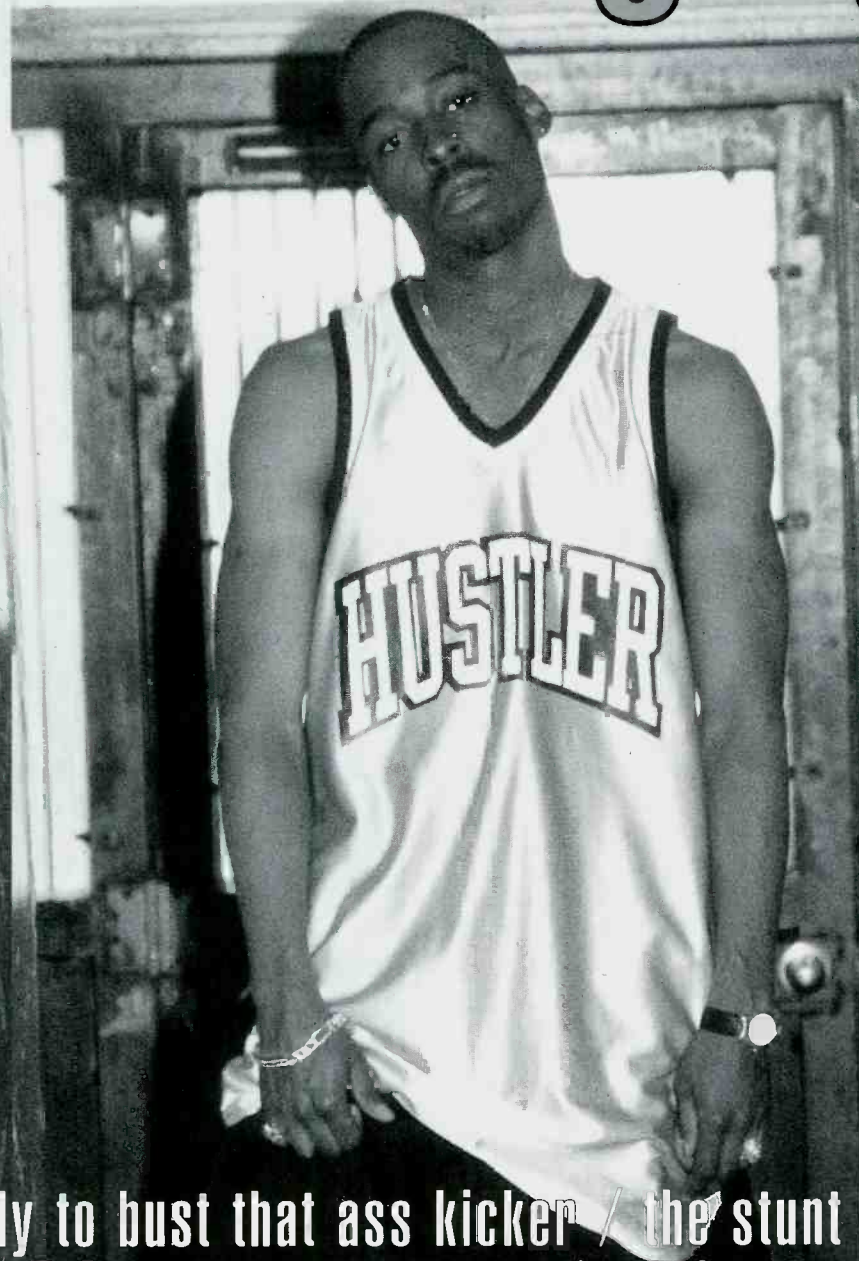
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Rap Singles compiled by Spence D.
Rap Albums compiled by Matt Brown

SMOOTHED A HUSTLER

broken language



"...ready to bust that ass kicker / the stunt hitter /
the 34 days in a month man / the front man /
the mansion havin' - sauna soaker / the corner stander -
the style crammer / take over spot block commander /
the nautical wearer - the karl kani man / notorious ready to die man..."

raw hip hop...can't be stopped

on your desk now - call manoney...212.529.2600

PROFILE

MOST ADDED

BUILT TO SPILL
CAUSTIC RESIN (30)
MOTHER EARTH (12)
NEW BOMB
TURKS (11)
P (11)
SICKO (7)
WINDY AND CARL (7)

TOP TIP

THE PHARCYDE
Labcabin/california
(Delicious Vinyl/Capitol)
 Last week's Most Added is this week's Top Tip as the Pharcyde grabs highest debut honors at #18.

RECORD TO WATCH

DIESELHED
Tales of a Brown Dragon
(Amarillo)
 The sophomore disc from San Francisco's Dieselhed attracted the attention of five fine stations this week, as KCPR, WRVU, KUSF, WTUL and WRSU all ADDED *Tales*...

Gavin College

2W LW TW

1	3	1	BOSS HOG - Boss Hog (DGC)
3	2	2	STEREOLAB - Refried Ectoplasm [Switched on Volume 2] (Drag City)
29	15	3	CORNERSHOP - Woman's Gotta Have It (Luaka Bop/Warner Bros.)
2	1	4	SONIC YOUTH - Washing Machine (Geffen)
6	5	5	G. LOVE AND SPECIAL SAUCE - Coast to Coast Motel (OKeh/550 Music)
15	6	6	AMPS - Pacer (4-AD/Elektra)
—	43	7	PIZZICATO FIVE - Music Is Organized by Sound (Matador)
45	10	8	POLVO - thiseclipse (Merge)
21	9	9	RENTALS - Return of the Rentals (Maverick)
46	26	10	SPARKLEHORSE - Vivadixiesubmarinetransmissionplot (Capitol)
11	11	11	BLONDE REDHEAD - La Mia Vita Violenta (Smells Like Records)
20	12	12	BATS - Couchmaster (Mammoth)
32	13	13	RED RED MEAT - Bunny Gets Paid (Sub Pop)
18	18	14	PAPAS FRITAS - Papas Fritas (Minty Fresh)
—	33	15	SUNNY DAY REAL ESTATE - Sunny Day Real Estate (Sub Pop)
30	16	16	SMASHING PUMPKINS - Mellon Collie and the Infinite Sadness (Virgin)
5	7	17	AIR MIAMI - me. me. me. (4-AD/TeenBeat)
NEW	18	18	PHARCYDE - Labcabin/california (Delicious Vinyl/Capitol)
NEW	19	19	THIRTY OUGHT SIX - Hag Seed (Mute America)
25	25	20	SUPERNOVA - Ages 3 And Up (Amphetamine Reptile/Atlantic)
—	30	21	HELIUM - Superball (Matador)
4	4	22	THE MAGNETIC FIELDS - Get Lost (Merge)
—	40	23	MR. BUNGLE - Disco Volante (Warner Bros.)
27	24	24	GARDEN VARIETY - Knocking The Skill Level (Headhunter/Cargo)
9	23	25	SUPERCHUNK - Here's Where the Strings Come In (Merge)
13	20	26	OASIS - (What's the Story) Morning Glory (Epic)
34	27	27	ECHOBELLY - On (Fauve/Rhythm King)
24	42	28	SOFTIES - It's Love (K)
8	8	29	EDSEL - Techniques Of Speed Hypnosis (Relativity)
NEW	30	30	STEP RIGHT UP - The Songs of Tom Waits (Manifesto)
14	14	31	THE SEA AND CAKE - The Biz (Thrill Jockey)
36	32	32	7 SECONDS - The Music. The Message. (Immortal/Epic)
19	19	33	KEN NORDINE - Colors (Asphodel)
44	34	34	PAIN TEENS - Beast of Dreams (Trance Syndicate)
22	22	35	ROCKET FROM THE CRYPT - Scream, Dracula, Scream! (Interscope/AG)
—	36	36	2 FOOT FLAME - 2 Foot Flame (Matador)
7	21	37	FLAMING LIPS - Clouds Taste Metallic (Warner Bros.)
38	38	38	SPACE AGE POP Vols. 1-3 - Varicus Artists (RCA)
—	39	39	NOTHING PAINTED BLUE - The Future of Communications (Scat)
12	31	40	SON VOLT - Trace (Warner Bros.)
16	35	41	SF SEALS - Truth Walks in Sleepy Shadows (Matador)
17	29	42	YO LA TENGO - Camp Yo La Tengo (Matador)
10	17	43	MERCURY REV - See You on the Other Side (WORK/CRG)
41	41	44	BRIAN ENO/JAH WOBBLE - Spinner (Gyroscope/All Saints)
NEW	45	45	NOMEANSNO - The Worldhood Of The World (As Such) (Alternative Tentacles)
39	46	46	GOD IS MY CO-PILOT - Puss OC2 (Dark Beloved Cloud/Making Of Americans)
40	45	47	RANCID - ...And Out Come the Wolves (Epitaph)
NEW	48	48	OLD 97's - Wreck Your Life (Bloodshot)
28	44	49	KING KONG - Me Hungry (Drag City)
42	50	50	MEAT PUPPETS - No Joke (London)

thirty ought six

hag seed
 the new album

"When they get into a lather on a topic, they rant hard. When they fuck up, they do it whole hog. Because they take these risks, when they're on, they can't be touched." - *The Backet*

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Editor: SEANA BARUTH

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Inside College

BY SEANA BARUTH



The Adelphi Incident Part 2

If you recall, in last week's column we began the frightening tale of the shutdown of WBAU, the college station at Adelphi University in Long Island.

To recap: On August 24 of this year, the administration of Adelphi University shut down WBAU with a midnight visit and a padlock. John Schmidt, a 30-year veteran of WBAU, talked with Inside College last week and recounted the events that he felt precipitated the station's closing. Schmidt related that, just prior to the shut-out, some offended listeners had complained to the administration about certain programming. Schmidt asserted (in an unprinted portion of last week's interview), "There are many people here who feel that the real issue has as much to do with content as with anything else." Schmidt also told GAVIN that the university's decision was monetary. After the Student Government Association voted not to use student activities fees to fund WBAU's 1995-96 broadcast schedule, Adelphi, he says, balked at the prospect of providing the station's \$50,000 annual budget.

According to Vince Passaro, Adelphi's Director of University Communications and Special Assistant to the President, however, neither content, nor money, nor image had anything to do with the closing and sale of WBAU. Passaro puts it simply: "There were ever-fewer students becoming involved in the station, active students—not alums who were still doing shows.... There were only seven active, enrolled students participating in the radio station last year."

"There's plenty of money at the university to run the station," Passaro continues, "but there was not any reason to put the money [into WBAU] as opposed to somewhere else, because [the station] didn't have any particular bearing on the academic mission of the university. If the communications department wanted to use it, or, say, if the university had a particular mission to broadcast, then the kind of money we're talking about in a 90 million dollar budget is certainly findable." Passaro goes on to counter the assertion that the administration had done away with 'BAU because of public image concerns.

"The radio station had never risen as any kind of problem in the mind of the administration in terms of

public image," Passaro says. "From the student activity perspective, it had become a continuing problem in terms of disorganization and, uh, you know, actual technical difficulties that the station was running into, like going off the air at unpredictable times. There was a real management problem at WBAU that needed to be taken on if the university was going to be responsible for running the station."

Despite administrative protests, questions regarding Adelphi's decisions remain. As a recent New York Times editorial, "The Plundering of Adelphi," pointed out, the university's current president has an agenda that includes moving Adelphi up the academic ladder—from commuter college to ivy league alternate. In communication with an acquaintance of WBAU Technical Director Schmidt, the president reportedly said that perhaps "Long Island's Alternative Voice"—a flubbed reading of WBAU's slogan—wasn't the image Adelphi wanted to present. That statement, which casts doubt on administrative denials of WBAU as an image problem, makes sense in light of the president's reportedly lofty goals for the university.

Furthermore, later in our interview, Director Passaro was vague about the steps the university did (or, more correctly, did not) take to try and sort out WBAU's "management problems" before pulling the plug. In light of the station's varied and important contributions to the music industry (e.g. Chuck D., Dr. Dre and many others did time on the air there) one would think Adelphi would try to revive the vital resource of WBAU—were it indeed failing. But, when he commented on Adelphi's attempts to "save" the station, Passaro was thin on specifics. "I think there had been a multi-year effort urging those involved in the station to better organize themselves and to generate more student interest...just in terms of the way the office of the dean of student life was, uh, verbally talking to the people involved in the station, saying, you know, 'do better, do more.' Student organizations are allowed to plan their own budgets, and the hand is not taken to them, they're not treated like children. But there was nobody [at WBAU] who was doing any long-range planning over the last five or six years to start socking away

money for equipment."

But Director Passaro, didn't you say earlier that money was not a factor in the sale of WBAU? Ah, the confusion...

But truthfully, folks, the reasons for the Adelphi University's lockout and sale of WBAU aren't the issue here. The main issue/moral/message of the story is this: the Adelphi administration shut down WBAU because they had the power to, and because it was the easy thing to do. At the time of the WBAU sale, no huge FCC fine had been levied against the station and no litigation had been threatened. In short, there was nothing *really* wrong with WBAU; nothing, at least, that justified the administration's throwing in the towel.

It's not uncommon for stations to have cyclical highs and lows, to be the hottest thing on campus one year and ignored the next, to have a lauded MD one year and a sucky one the next, to have a vision and identity one

Chartbound

ANN MAGNUSON - The Luv Show (Geffen)
FREAKWATER - Old Paint (Thrill Jockey)
UNSAINE - Scattered, Smothered & Covered (Amphetamine Reptile/Atlantic)
POE - Hello (Modern/Antic)
MICK HARVEY - Intoxicated Man (Mute)
MOUSE ON MARS - Iacora Tahiti (Too Pure/American)
SPACEHOG - Resident Alien (Sire/EEG)
Dropped: #28 Red Hot + Bothered 3, #37 Tuscadero, #47 My Life with the Thrill Kill Kult, #48 Eve's Plum, #49 Five Style.

year that's disappeared in the next. WBAU had the misfortune to hit a low that coincided with a lack of administrative support. It could happen to anyone...*that's* the point. ●

What did the staff of WBAU do in the aftermath of their lockout? Check this space next week...

<http://www.gavin.com>

"If ever' dead body in the desert could stand up, it'd be a forest." —Deputy Sheriff, Lone Pine, CA



16
HORSEPOWER

Heel On The Shovel
 the first single from Sackcloth 'n' Ashes

A swamp fevered, spirit stiffed, runaway train offering of dust bowl doom



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Uncharted Territory

Do you realize I've been slaving away over a hot keyboard for almost six months now? No, of course you don't. No one in America cares that I'm coming up on my six month anniversary at GAVIN. And why should you. You have a radio station to run dammit. Or, a label. The only printed words you *really* care about are the ones in the angry post-Arbitron memo from the GM, or the words in the 50th angry memo *you've* written to the morning show in the last week cause they *still* don't know how to plan and execute a bit and their breaks are too long again, and they've missed the last three after-shift meetings in a row and if they don't get their act together *now*, you're gonna bust them to part-time overnights. It's the same thing at a label, only the job titles are different. And instead of ratings and morning shows, you're worried about spins, Christmas shows, and why *The Four Nosebleeds* can't deliver a top ten single. Who has time for trades?

Which brings me back to the subject of my first six months. You know what's amazed me the most (aside from the art department inexplicably refraining from having me killed)? No one from either radio or the labels has uttered a peep about me blowing out the alternative chart from the magazine. Granted, you still get a chart in the weekly GAVIN Express Fax on Tuesday night (a severely truncated version I might add, but timely), however, in six months nary a complaint has been raised that a chart has not appeared in the pages of Gavin. Oh, there *was* one whiner who sent me e-mail about five weeks after I started. He worked for ASCAP or SESAC, or some such organization. He swore that his life revolved around the GAVIN alternative chart. My return e-mail suggested that perhaps the search for a life might be in order here, and I put him on the fax list. Haven't heard from him since.

There's not a programmer in the country who will admit to caring one ounce of Mountain Dew backwash about charts and trades. Charts have always been just another resource, another light hand tool in the music meeting. A mere glance is all that is

necessary to keep tabs on what the rest of this nation is up to. And, with the advent of BDS, charts that rely on "good faith" reporting techniques will soon understand why the dinosaurs disappeared from the Earth.

Instead of playing Spin The Bottle with an old Phillips head screwdriver in music meetings, most stations are now using the Atomo 3000 nuclear powered data flux extruder with flexible port applications and 300gb of RAM. Now, before I get angry phone calls from Seana Baruth, the Zimmermen, Rob Bleetsteen et al., (who have their respective format's most accurate charts) I will say that this general philosophy mainly applies to alternative and some of the other mainstream (oops, I used the "M" word) formats. BDS is not Big Brother, yet.

Having said all this I'm now going to admit that I've reconsidered the whole issue of charts. Maybe we need them after all. But let's do something new. Let's have charts that really reflect what's going on in radio. I've decided to create a number of new charts in 1996. Here are a few examples of the proposed new radio tracking charts using actual data so you can see how they would work. I'd like your feedback on these, so please read them carefully.

Top 5 Songs We Just Don't Get But Caved In Anyway

Please try not to rub my face in it, O.K.?

1. Folk Implosion "Natural One" (London)
2. Joan Osborne "One Of Us" (Mercury)
3. Alanis Morissette "Hand In My Pocket" (Maverick)
4. Blues Traveler "Hook" (A&M)
5. Rancid "Timebomb" (Epitaph)

Spence For Hire

SOUTHERN CULTURE OUTTA CONTROL

HOW CHEAP BEER, CORNBREAD AND MEXICAN WRESTLING HAVE HELPED SHAPE THE SOUNDS OF SOUTHERN CULTURE ON THE SKIDS BY SPENCE D.

When all is said and done and you really get down to the nitty gritty, man relates to everything on four basic levels: beer, food, Mexican wrestling, and music. No matter where you're from you can always relate to at least one of these subjects. Case in point, one Rick Miller, head



It's On My Desk Somewhere

Top 5 songs PD's claim they couldn't find this week even though the label sent 5 copies to the station

1. Blur "Country House" (Virgin)
2. Gren "She Shines" (IRS)
3. Letters To Cleo "Demon Rock" (Giant)
4. Rusted Root "Ecstasy" (Mercury)
5. Smackmelon "Drum Solo Song" (Relativity)

Top 5 Songs We Almost Added This Week

Or, what reason do we give the label this time?

1. Loud Lucy "Ticking" (DGC/Geffen)
2. Everclear "Santa Monica" (Capitol)
3. Passengers "Miss Sarajevo" (Island)
4. 311 "Don't Stay Home" (Capricorn)
5. Oasis "Wonderwall" (epic)

Top 5 Songs We Know Will Work But We're Too Scared To Play Them Cause They Don't Sound Like Green Day

1. Chris Isaak "Go Walking Down There" (Reprise)
2. Black Grape "In The Name Of The Father" (Radioactive)
3. Folk Implosion "Natural One" (London)
4. Ben Folds Five "Underground" (Passenger/Caroline)
5. No Doubt "Just A Girl" (Trauma/Interscope)

So let me know what you think of these proposed new charts. Or perhaps you have your own suggestions. If you're industrious, e-mail me at Gavalt@aol.com. Or just pick up the damn phone. ●

GAVALT@AOL.COM

Data

MOST ADDED

PASSENGERS (12)

Miss Sarajevo (Island)
KACV, KXPK, WXEG, KRZQ, KNRK, WRLG, KPOI, KITS, KOME, WMRQ, KTEG, KNDD

FOR SQUIRRELS (11)

Mighty KC (Columbia/CRG)
WNNX, WUNX, WEQX, WDRE, WWBX, KTBZ, KNRK, WQXA, KNNC, WMRQ, WDGE

THE PRESIDENTS OF THE UNITED STATES... (9)

Kitty (Pop Llama/Columbia/CRG)
KXKR, KPNT, KMYZ, WCHZ, WWBX, KLZR, WBRU, WQXA, KEDJ

SPACEHOG (8)

The Meantime (Sire/Warner Bros.)
KPNT, WCHZ, WRXQ, KRZQ, KISF, WROX, WBZU, KEDJ

RANCID (8)

Ruby Sobo (Epitaph)
KREV, WEQX, CIMX, KRZQ, KTCL, WBZU, WLUM, WPUP

MOST REQUESTED

SMASHING PUMPKINS

Bullet With Butterfly Wings (Virgin)

POE

Trigger Happy Jack (Atlantic)
311

PRESIDENTS OF THE U.S.A.

Kitty (Pop Llama/Columbia/CRG)
JOAN OSBORNE

One Of Us (Mercury)

MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio. "Or Ooooo, baby baby, I can feel the power!"

FOLK IMPLSION

The Natural One (London)

EVERCLEAR

Santa Maria (Capitol)

JOAN OSBORN

One Of Us (Mercury)

BLACK GRAPE

In The Name Of The Father (Radioactive)

SMASHING PUMPKINS

1979 (Virgin)

MOST LIKELY TO SUCCEED

They're just seedlings, but watch 'em grow.

CHRIS ISAAK

Go Walking Down There (Reprise)

RUBY

Paraffin (WORK/CRG)

SEVEN MARY THREE

Cumbersome (Mammoth)

NO DOUBT

Just A Girl (Interscope)

LOUD LUCY

Ticking (Geffen)

Continued on page 23

Spence For Hire (Continued)

Continued from page 22

in common with a laxadaisical Californian like myself. But we stuck to the basics (beer, food, Mexican wrestling, music), and damn if we didn't hit it off on the good foot.

When it comes to drinkin' beer, there's only two ways to go: it's either the really expensive stuff or dirt cheap shit beer; there's no in-between. "I agree with you totally man, it's that middle ground that's kinda fucked," states Miller. "Bass is good, all those English beers are good, but have you ever had a Natty Bo' in a Bottle? It's from the land of Bohemian living, which is Baltimore of all places. Total shit beer, but man, it hits the spot. Then there's Lucky Lager with those brain teasers they have on the inside of the tops. That's how I used to tell I was drinkin' too much—when I could start figurin' 'em out. I think that's why they're on there, it's a built-in way to tell when you shouldn't drive. Then there's Ballantine, that's the one they give us when we play all the clubs up in the Northwest. Schlitz is really cheap now too. I drink that occasionally. Did you guys have the "Mint Bull"? Cool Colt is what it was, spearmint flavored malt liquor. That and a pack of Kool cigarettes, I'm tellin' ya man, it's happenin'!" Miller says ecstatically.

Beer may be the liquid of life and the nectar of creative inspiration, but you gotta have some solid sustenance to balance it out. "We eat cornbread all the time," says Miller. "There was a great 'meat and three' place next to the studio where we recorded our newest album, *Dirt Track Date*, that had really good cornbread. It was called *Gus' Sir Beef*. They had a really good 'meat and three', y'know meat and three vegetables," he explains.

As for the cornbread, well Miller is somewhat of a connoisseur. "There's a lot of different ways to make it. Some people like it sweet so they'll put honey or sugar in the batter. Then there's corn fritters which are deep fried. They're kinda like 'hush puppies.' You ever had a 'hush puppy'? Those were the little bits of the corn fritter that they used to throw to the dogs to quiet them up. That's how they got their name: 'hush puppy.' A lot of people put jalapenos in their cornbread, too. Everybody's got their own way of doin' it. It's kinda like barbecue or moonshine or anything else, there's a lot of folklore behind it and everybody's got their own way of doin' it that's been handed down from generation to generation."

Fried chicken is another SCOTS staple. "My favorite is this place *Bones & Buddies*, in Portsmouth, Virginia. They've got a good peppery batter that they put on their chicken and it's

just *deee*-licious. That's the best chicken, but we'll get our chicken from anyplace. KFC's okay and Popeye's is good, but I always like to get it from a good, clean truck stop—that's always good chicken. In the South, at all the truck stops, they'll have a little buffet set up with fried potatoes and maybe some cornbread, some corn dogs and a thing of fried chicken. That's where we got our song "Fried Chicken and Gasoline," because you'd be pumpin' gas and eatin' a piece of chicken."

After a good, hearty meal of fried chicken and cornbread you just gotta relax and there's no better way than to lose yourself in the wild world of Mexican wrestling. "I lived down in Southern California for a while, and one of the local TV stations used to run all these Santo movies." (Santo is the quintessential, Mexican wrestler, a south-of-the-border cult hero who has appeared in innumerable Mexican films and television series; sort of the Hispanic equivalent of Superman). "Man, I saw a ton of Santo movies when I lived there. I was just a kid, but Santo really influenced me, he was so suave," Miller reminisces. "Wrestling's really big here in North Carolina, but these guys don't know what wrestling really is. The Hispanic wrestling is so much better, they get so much more into it with the masks and all that kind of stuff. We wrote a song called "Santo," and for our live show we have a bunch of wrestling masks, and we usually get someone to come up on stage and kinda channel Santo's spirit through their body for 2 1/2 minutes or so."

Cold beer, warm cornbread, fried chicken and a passel of Mexican wrestling films. All that's missing is an appropriate soundtrack. And who better to supply the tunes than Southern Culture on the Skids, the masters of "Toe sucking geek rock."

"Geeks are kinda like the people at fairs who bite the heads off of live chickens," explains Miller, "and sometimes our live shows can take on a carnival atmosphere." As for the toe sucking part, the bands drummer, Dave Hartman, once sucked the grungy, beer stained, unclipped, curled toenail having toes of a female fan. "He bit her toenail off with his teeth, but he had to suck on it to loosen the nail up. So he's the toenail suckin' part of the band," recalls Miller.

Southern Culture on the Skids. Just some good ole sounds comin' from a deep Southern, garage rock perspective. "Were comin' from a swamp pop thing; Slim Harpo, Lightnin' Slim, Tony Joe White, CCR, Link Wray. We just kind of throw 'em all together and try to have a good time with it." And that they do. ●

College Picks

THE PHARCYDE *Labcabin-california* (Delicious Vinyl)

Back in '91, when the Pharcyde burst onto the hip-hop scene with their debut, *Bizarre Ride II the Pharcyde*, they (along with Freestyle Fellowship) virtually redefined the Los Angeles hip-hop motif. Rather than spout tired gangsta-isms, the Pharcyde unleashed a sonic whirlwind bristling with lyrical finesse and quirky, unfiltered jazz beats. Now after a four-year absence, the group has resurfaced and retooled their off-kilter formula for their sophomore effort. Toned down is the wacky irreverence, and the grooves have been peeled back to the marrow to reveal a sparser-yet-richer sound that packs maximum bump-n-boom. Once again, the rotating roster of MCs (Imani, Booty Brown, Fat Lip, and Slim Kid 3) insures that there's never a dull moment on the lyrical tip. "Bullshit" sets the tone with low-end rumble and crazy verbal discharge, while "She Said" comes off like late night red-eyed lounge funk. The rest of the album is rife with diversity, as the Pharcyde offer an overdose of swirling mystical haze, rich, back-masked organ tones, flamenco(!) guitar and copious scratch embellishment. With *Labcabin-california*, the Pharcyde have once again delivered an innovative blast of hip-hop vibeology. —SPENCE D.

GOLDIE *Timeless* (FFRR/London)

Emerging from the crackling, tangled wires and blinding light flashes of the modern "jungle" comes Goldie, a sonic savior bearing gifts of raw, kinetic pastorality. Atmospheric swirls of ambient tones clash and collide with frenetic computerized drum tracks to create the spasmodic sonic stew which is the sustenance of Goldie's mystical muse. The opening track, "Timeless," is a 20-minute electronic suite, broken down into three diverse movements: I. Inner City Life, II. Pressure, and III. Jah. The refrain of "Inner City Life" continues to emerge throughout the rest of the album's seven songs, lending a cohesive element to the whole project. While clashing, driving rhythms that pulse, pound and assault are the driving force behind *Timeless*, there are a few reprieves. "State of Mind" is a blast of pure, digitized R&B, while "Sea of Tears" swells and ebbs with bits of new-agey guitar and lush electro-ambiance.

In the end, however, *Timeless* is an excursion into atom-splitting entertainment; the disc conjures electro-visions of robotic conductors leading an immense electronic sym-

phony through a timeless digitized composition. — SPENCE D.

LOOP GURU *Duniya* (Waveform)

Duniya, a domestic version of a U.K. LP, is Loop Guru's first U.S. release. This English ensemble artfully applies a hip-hop technique, sampling, to the music of the world. By borrowing pieces from such diverse sources as Balinese gamelan music, African chants, and Eric B. & Rakim, Loop Guru concoct a rich tapestry of transcendent grooves and cross cultural electronica; their disc reflects a darker, grittier take on world, hip-hop trip-hop and dub; easy reference points might be Trans-global Underground and Massive Attack. Through it may sound corny, the spiritual vibe on *Duniya* really shines through, and although the entire album is strong, my Pick to Click[®] is "The Fine Line Between Passion and Fear," which offers an incessant beat and a mesmerizing Baka Beyond sample. Loop Guru's latest, *Duniya*, is perfect pop for our global village™.

—BRENDAN M. GILLEN III

CLUSONE TRIO *I Am an Indian* (Gramavision)

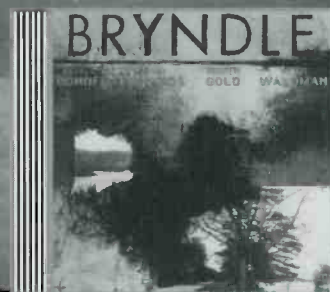
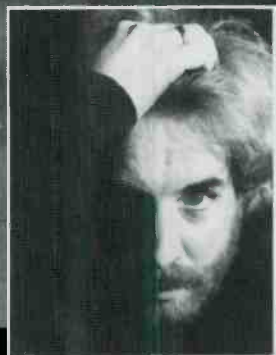
Ernst Reijseger (cello), Michael Moore (clarinet, sax), and Han Bennik (percussion, electronics) are the Clusone Trio. Based in Amsterdam, the outfit has recorded several choice, avant-ish jazz records, and its members sometimes show up on other musicians' weirdly enticing projects. This CD of tricky and challenging live material from the Trio's 1993 dates, is playful and fun while at the same time totally out there and skittery.

Clusone provides even the most demanding improv freak with plenty of Braxtonish intricacies to savor: wonderful "building site" percussive insanity, a cello that whines and thunders but sure ain't playin' no melodies or scales, and terrific questioning squawks, squeaks and wails. However, to snare the more accessibly-inclined listeners, the ensemble consistently makes irresistibly swinging, bopping passages the starting point for such explorations. Those light, deft, lines from Reijseger's cello, Bennik's snappy brush and snare work, and Moore's agile, lilt-ing clarinet build a groove that begs for a segue into Goodman or Dorsey. This approach—a quality concept but difficult to master—is no problem for Clusone, which has the requisite brilliance in abundance. This threesome tackles the myriad dangers and challenges with an inspired curiosity and a commendable disregard for the consequences. —ALAN LOWE

Season's Greetings

Bryndle

Corn, Water, and Wood



01612-65125-2

Kula Bost

Andrew Bell

Eric Galt

Wendy Waldman

Distributed in the USA and Canada by BMG Music



MUSICMASTERS
ROCK



Christian Music

the next Generation

A SECULAR VIEW OF DIVINE INTERVENTION

Prior to 1980, there was no such thing as a platinum-selling Christian act. Before then, spiritual music had been relegated to the catacombs of churches and religious book stores. Artists and producers like Chris Christian and B.J. Thomas operated on the fringes as black and Southern gospel ruled the planet. Then came Amy Grant who kicked open the doors, building a colossal career out of playing churches and eventually crossing into giant arenas for "the mainstream" (Christian jargon for the secular general market). Kathy Troccoli and Michael W. Smith followed, powerfully hitting the charts via A/C radio. Next came Steven Curtis Chapman, and DC Talk, the biggest Christian act since Amy Grant. Currently on deck is Point of Grace, four coeds from Norman, Oklahoma who are fast building a rabid following.

While the genre is still populated mainly by acts with wholesome images (with morality clauses in their contracts to prove it) and glossy productions, some new groups point to the possibility that the next generation of Christian music fans will not be led out of the musical desert by a bank of DX7 synths and carefully screened pop songs, but rather by a new breed of alternative bands dabbling with hip-hop, edgy metal, and R.E.M.ish subtlety. Additionally, secular competitors currently inject more and more spirituality into *their* music as well. Recent efforts by Live, Joan Osborne as well as past work by U2 and Bob Dylan are only a few examples of how rock n roll is increasingly looking inward and upward. So goes the future of Christian music, currently standing at the crossroads.

"The majority of people not into Christian music probably think of George Beverly Shea."

George Carden is the Chart Information Manager for CCM Communications, which publishes *Contemporary Christian Music*, a newsstand magazine founded in the 1970s by John Styll. In addition to the monthly, CCM publishes *CCM Update*, an industry radio trade. The *Update* features weekly A/C, Inspirational, and Top 40 charts, and biweekly Rock and Country charts surveying the Christian music scene which, after being revolutionized by the pop success of Amy Grant, now seems set to metamorphose once again.

"There are a lot more artists and more variety

[today] than we saw during the mid-eighties," says Carden. "[Back then] there was only Adult Contemporary with Amy Grant and very little Christian rock, notably Stryper. Now Amy is as big as ever, and Stryper is no more, although [former Stryper frontman] Michael Sweet has begun recording his second album."

Now, Carden adds, the stylistic variety found in secular music seems to have spread to its Christian counterparts: "There's Christian rap, Christian dance, all kinds."

What will happen next in the Christian music arena is anyone's guess. Some predicted a new strain of Country after that format's explosion, but so far, progress has been slow. CCM just debuted a new Country Christian chart, which tracks both Christian and secular country artists.

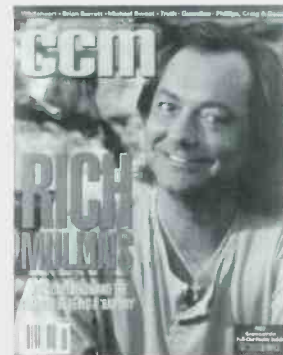
"We think the country chart is going to be the next big thing," says Carden, who is guardedly optimistic about the inroads being made in the genre. "Over the last year it's moved slower than some expected, but we still have high hopes."

In many ways, the Christian music industry echoes the secular industry. On the radio side, for example, the most popular format of secular radio is A/C, also the most popular format of Christian radio, though all-music commercial Christian broadcasting is still evolving.

"Most every market has a Christian station," says Carden, "but strictly-music stations aren't in every market. Some stations are run by churches and are non-commercial. Unfortunately, they try to attract everybody and consequently, [they end up] running everyone off. People who listen to Southern gospel don't necessarily want to hear Amy Grant or something more contemporary, while the contemporary people don't want to hear Southern gospel."

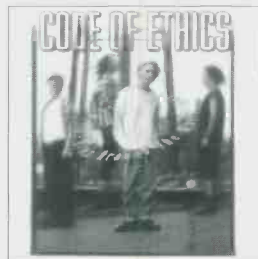
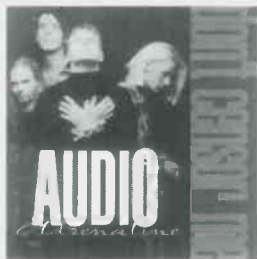
Carden agrees that the Christian music industry is still usually misrepresented by the secular world.

"Most likely, the majority of people not into Christian music probably think of a fat woman singing gospel songs in the church; they probably think of George Beverly Shea. While there was a time and place for that, I wouldn't take them away. At the same time, we have to get the word out that there's Christian music that is



CCM Update the contemporary Christian monthly.

by Kent and Keith Zimmerman
(with assistance by Lisa Smith)



Left to right:
Audio Adrenaline,
Code of Ethics,
DC Talk,
Grammatrain,
Point of Grace

just as good as secular music. It's just that there's a different message—something positive."

While it may be debatable the quality is comparable, the distribution of the music is widening to include large retailers and department stores as most Christian music is still bought and sold within a tight framework of Christian bookstores, served by the Christian Booksellers Association (CBA). Since this network only includes between 3,000 and 5,000 outlets, it's all the more amazing when a band like Point of Grace or DC Talk shoots toward a million units sold.

"Say the Word and you'll be free."

As it stands now, Word and Benson are the two biggest companies dealing in Christian

music, followed closely by Sparrow and Star Song (both recently bought by EMI). However, it's generally agreed that Word currently stands at the top of the hill. Word's parent company is Thomas Nelson Publishers, producers of Bibles and inspirational books. The Word Record and Music Group is divided into six different labels—Myrrh (top 40), Word (the original label, A/C), Word Gospel (black gospel), Word Maranatha (praise and worship), Word Nashville (country division), and Everland (children)—plus various print and publishing ventures. Word also distributes Reunion Records, home of Michael W. Smith and Kathy Troccoli, and Sony releases select product to the mainstream market. Additionally, Word Nashville has a deal with Epic Nashville on a project by project basis. Everything else is handled out of New York.

Word Nashville's Rick Bowles confirms the

label's stature. "We're one of the biggest record labels in the nation. Worldwide, in fact."

Bowles was one of the first to meld Country and Christian music on the radio at a Country station in Waco, Texas. "My background is in Country," he says, "In fact, I started a company back in 1993 called Positive Country. It's a compilation service and a marketing/promotion company as part of CDX [the noted Nashville CD radio compilation distributors that service non-reporting stations]. I was hired to go in and try to put together a marketing plan to distribute Christian Country out to mainstream Country radio. We called it Positive Country so that when the PD got the disc, it wouldn't be a turn-off. The music enveloped both Christian-based country songs as well as moral value songs. A lot of mainstream stations started programming it on Sunday mornings. Others played it sporadically throughout the week. There's a few GAVIN stations doing it."

Bowles sold the company and moved on to Word Nashville where he has concentrated on the marketing of Christian music, but his experience at Country music has played a big part in his perception of the industry's future.

"I've had people ask me if this genre was threatening to anybody," Bowles says, "I don't think so. It's merely part of the mix of what Country's all about. Country is so diverse. We put out a compilation called *Common Ground: Country Songs of Faith, Love and Inspiration*. Instead of calling it an alternative genre, I'd rather look at it as part of a mix with story songs that touch your emotions."

Heck, even Hank Williams sang "I Saw The Light."

Grant Hubbard has worked for Word for almost five and a half years. He started out calling radio, and by year four, he was overseeing "the trackers." Hubbard, while encouraged by the growth of the Christian music industry, is dubious that the format is on the verge of a mainstream explosion.

"A lot of people have dubbed [contemporary Christian music] the next breakout," says Hubbard, "I disagree. We are much smaller. We'll never be that big simply because of radio. Right now we've got only a couple of 100,000 watt major market stations. There's KLTU-Dallas; they do well. That's our Number One selling market."

According to Hubbard, radio promotion is radio promotion whether you're pushing Madonna or groups praising the Madonna. "We play along the same lines as our mainstream competitors as far as schmoozing and promotion. We do giveaways, fly people in, pretty much everything the big boys do—on a smaller scale, of course."

Hubbard, too, recalls the days when non-commercial Christian radio attempted to spin too

Gospel Comes Home

Let's be honest: In the recent past, Urban radio has been afraid to play gospel music. But today, mainstream Urban stations should be afraid not to play it! Just look at the success generated by the widespread airplay of Kirk Franklin & the Family, which resulted in the single "Why We Sing" reaching platinum status. It proves that today's Urban audiences are open to hearing spiritual messages in their daily radio programming. Franklin has become a sort of preacher for the hip-hop generation, and has been called "a crossover miracle."



What are some of the factors that have led to this breakthrough of gospel and inspirational music on secular radio? Michael Winan, of the Grammy award winning group, the Winans, calls this development long overdue.

"Mainstream radio has always had a grocery list of excuses [as to] why our music couldn't be played, ranging from poor quality to using the Lord's name.

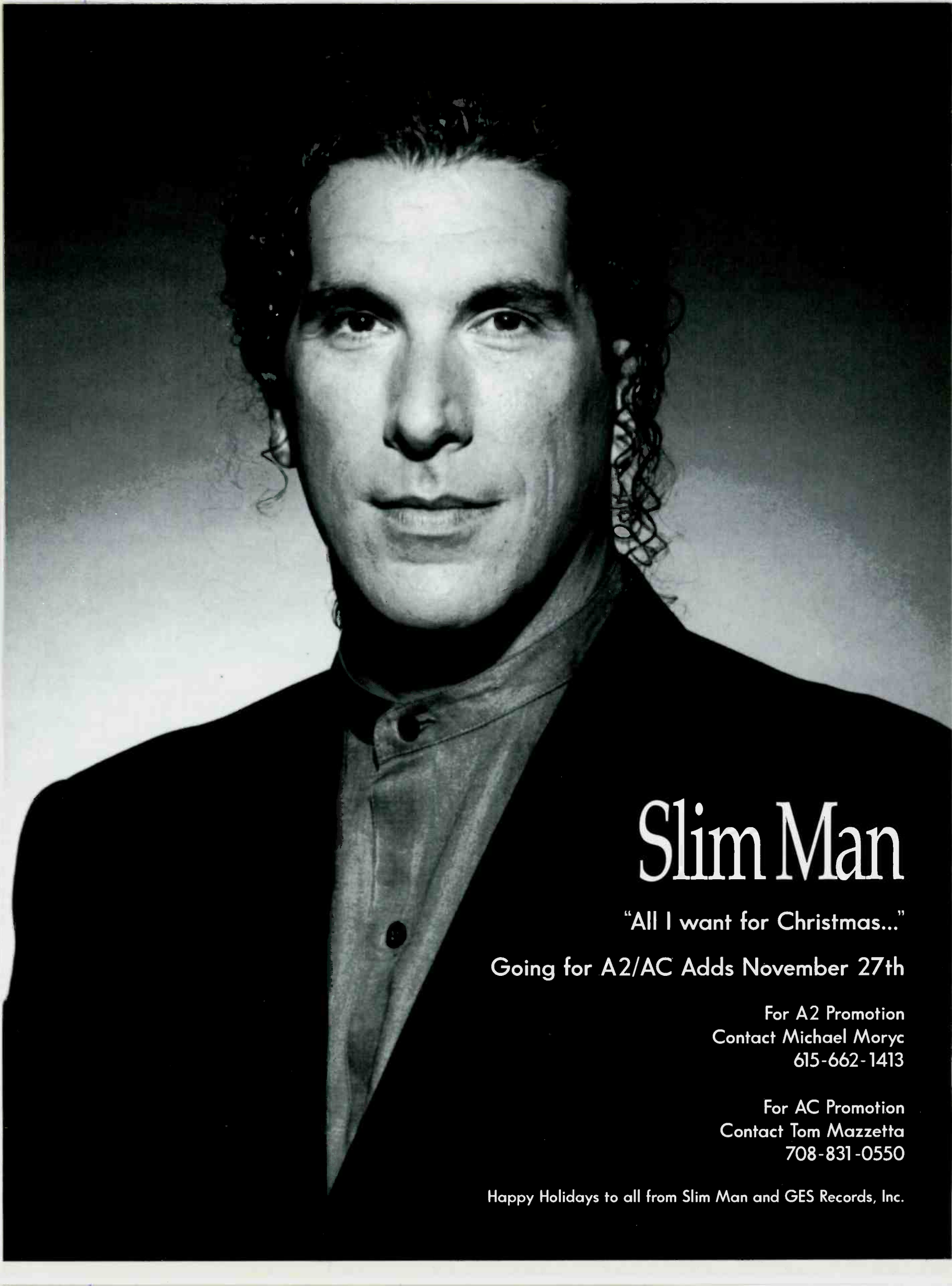
We've never changed our music or our message, but mainstream radio has changed and opened up. It's a new day."

In Miami, WEDR/FM Program Director James Thomas remembers a time when black radio routinely played a healthy portion of gospel music. "Black stations that aren't playing inspirational and gospel music, should," he says. "They'll discover it won't be a tune-out, it'll be a turn-on. I don't believe there's a black family in the world whose roots aren't in religion; I don't think we could have survived as a people without believing in God."

Urban radio has diversified in the last few years, creating new Urban A/C stations that target upper demos. These stations, which lean heavily on classic songs and adult artists like Anita Baker and Luther Vandross, are including more gospel and inspirational music on their playlists.

Are we headed into a period of openness, where each record is judged on its own individual merits? Are we entering an era where the boundaries between secular and spiritual are blurring? I hope so. ●

— QUINCY McCOY



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Happy Holidays to all from Slim Man and GES Records, Inc.

Rock Picks

HOME 33 Jody's Coterie (Another Planet)

Home 33 is another New York City hardcore band looking to make their mark on rock radio. Before you write them off as just another "punk" band, give a listen to the group's debut full-length, *Jody's Coterie*, and you'll discover that their brand of angst-ridden lyrics and grating guitars sets them apart from the average hardcore punk band. Home 33's unpredictable rhythms and grating melodic shoves showcase jagged guitar riffs that riot across off-beat drum slams, funky bass lines, and searing vocals. The aggressiveness of the title track, "Meat," "Speak," "Hesitate," and "Paintover" will find a home at metal radio while keeping your sheltered listeners cowering in the corner. Home 33's uneasy truce between hardcore and subtle hip-hop/urban elements makes for an interesting and unique listen. If hardcore bands were created by a universal script, Home 33 would have wiped their ass with it and thrown it at the nearest MTV poser punk band.

AT THE GATES Slaughter of the Soul (Earache)

Metal directors will rejoice at their good fortune when they get their grimy hands on At the Gates' latest effort, *Slaughter of the Soul*. This 11 track CD marks the band's fourth full-length release and proves why At the Gates is one of the most volatile bands to surface from Sweden. The band's traditional ferocious sound hones in on blistering dual guitars, pummeling drums slams, and crusty vocals—all of which will certainly tweak your most ardent metal listener. It really doesn't matter what track you play; they're all extremely brutal, particularly the title track, "Blinded By Fear," "Suicide Nation," and "Unto Others," which showcase high-octane aggression that's fueled by untamable tempos. The romping melodies of "World of Lies" merits a few spins but may require neck braces for your head-banging listeners, while the bold, thunderous guitars of "Need," need no explanation. At the Gates' blackened metallic sound will sharpen the edge at metal radio.

SKARHEAD Drugs, Money, Sex. (Another Planet)

More NYC hardcore comes your way in the form of Skarhead. *Drugs, Money, Sex.* is not only the motto of rock & roll, it's also the title of

Skarhead's debut EP, which comes to us courtesy of Another Planet Records. It's raw and crunchy—the kind of music you would expect to hear at a beer blast in somebody's garage. Skarhead is the brainchild of Crown of Thornz members Ezak, Dimi Rock, and Mike Dijan, and also features members from H2O, Maximum Penalty, and Stillsuit. *Drugs, Money, Sex.* contains six aggressive tracks that conjure up images of punk's past glory days. From the jaded licks of the title track to the crashing drums of "Scarred Love" to the accusing vocal yells of "Game Over" Skarhead don't deliver anything that would be considered appropriate for your average pop station. Instead, the band offers a rakish array of punk and hardcore leaning tunes that will compliment hardrock/metal radio's playlist.

UNWRITTEN LAW Blue Room (Epic)

San Diego's Unwritten Law caught the ears of a few GAVIN Rocks stations last week, and it's only a matter of time before more stations discover the band's crispy pop-punk style. *Blue Room*, which was originally released on Red Eye Records, is now Unwritten Law's debut disc for Epic Records. But it's really just a teaser, because their next full-length is due out next spring. Hovering between aggressive thrash and beach punk, Unwritten Law deliver fresh-scented punk tunes that incorporate taunt rhythms and punchy melodies. *Blue Room* will appeal to college and commercial rock radio with sing-along verses and upbeat tempos. "C.P.K.," "Obsession," "What About Me," and "Tribute" are few suggested tracks. This isn't seedy enough for your *hard* hardcore listener, but it will please those with an ear for fast punky guitar licks, prickly melodies, and harmonic vocals.

Rock Chartbound

- *Love/Hate (91)-Mayhem
- *D.R.I. (84)-Rotten
- Metal Massacre XII (67) Metal Blade
- *Home 33 (20) Another Planet
- *Skarhead (13) Another Planet
- Dropped: #39 Brujeria, #45 Testament, #47 D.R.I., #49 Greta

TOP REQUESTS

- ANTHRAX
- OZZY OSBOURNE
- GWAR
- DOWN
- DEFTONES

ARTIST PROFILE

CROWN OF THORNZ



FROM: Queens, New York
LABEL: Equal Vision Records
RADIO PROMOTION CONTACT: Gill, McGathy Edge (212) 924-7775
LATEST RELEASE: Train Yard Blues
THE BAND IS: Danny Singer, vocals; Mike Dijan, guitar; Franklin Rhi, bass; Dimi Douvas, drums.
A FEW FACTS ABOUT THE BAND: Crown of Thornz members were

born and raised in Queens and consider themselves New York hardcore in the truest sense of the word.

A FEW FACTS ABOUT

THE ALBUM: Train Yard Blues was mixed by A.J. Novella from Leeway. The album represents some of the first recording band members have ever done. Not bad.
THOUGHTS ON ROCK RADIO: Crown of Thornz hopes to receive plenty of radio airplay. The band are all working-class guys. Since Dijan is married and has a small daughter, Crown of Thornz can't tour as much as they'd like, so they're hoping radio airplay will boost sales.

TOURING: The group toured Europe last spring with Madball. They have also shared the stage with the likes of Biohazard, Murphy's Law, and Leeway. They hope to make it to the West Coast in the spring of 1996.

GRINDSTONE RECORDS

Employmate of the week.



Name:

Cindy "Live to Add, Add to Live" Juarez

TURN ONS:

Bar fights, Tattooed knuckles, Sturgis Rally & Races, Belching contests, Hawg Helmets and hearing "Detached" on stations in every city I roll into.

TURN OFFS:

Getting stuck in second, Fat Boys, (the bikes!), Exposed cracks on biker butts and oily fingerprints on my CD's...especially those from Grindstone Records. (The Obvious is out now -- Lime Shy's coming in January).

FANTASY:

To know that every time the band gets their motor-home runnin' and heads out on the highway, they'll be welcomed by adoring fans who have heard "Detached" over and over again on their local radio station.

BEDTIME READING:

Who sleeps!!!?

GOALS:

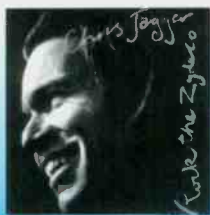
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MOST ADDED

- JOHN HIATT (15)
- MOLLY & THE HEYMAKERS (12)
- IIIIRD TYME OUT (11)
- DAR WILLIAMS (10)
- BRUCE SPRINGSTEEN (9)
- JIM HENRY (8)

TOP TIP



CHRIS JAGGER

Rock The Zydeco
(Curb)
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RECORD TO WATCH

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(Munich)

Songwriter compilation features many of your favorites, captured live in the studio. Airing now on KSUT, WCBE, KAFR, WRIU, and KVLR.

Gavin Americana™

LW	TW	Reports	Adds	H	M	L	
2	1	MAURA O'CONNELL (Hannibal)	54	1	25	25	4
1	2	JOE ELY (MCA)	53	0	28	20	5
3	3	ROSIE FLORES (HighTone)	51	0	22	21	8
4	4	CHERYL WHEELER (Philo)	54	1	14	30	10
6	5	DAVID OLNEY (Philo)	50	0	16	25	9
5	6	EMMYLOU HARRIS (Elektra/Asylum)	47	1	21	20	6
8	7	AUSTIN COUNTRY NIGHTS (Watermelon)	46	1	15	21	10
19	8	JOHN HIATT (Capitol)	46	15	14	21	11
7	9	PRAIRIE OYSTER (Zoo)	46	0	13	24	9
11	10	CIGAR STORE INDIANS (Landslide)	45	1	13	18	14
10	11	TOM RUSSELL (HighTone)	46	0	9	24	13
12	12	BROTHER BOYS (Sugar Hill)	45	2	4	25	16
13	13	DWIGHT YOAKAM (Reprise)	38	3	11	18	9
9	14	JIMMY LaFAVE (Bohemia Beat/Rounder)	40	0	12	18	10
15	15	NASHVILLE BLUEGRASS BAND (Sugar Hill)	42	2	5	23	14
20	16	CARLENE CARTER (Giant)	41	6	6	19	16
14	17	SON VOLT (Warner Bros.)	33	0	13	15	5
18	18	THE MAVERICKS (MCA)	32	1	9	18	5
23	19	WAYNE HANCOCK (Deja Disc)	34	3	7	19	8
16	20	KEVIN WELCH (Dead Reckoning)	33	0	11	13	9
30	21	RIDERS IN THE SKY (Rounder)	35	2	4	16	15
21	22	CLIFF EBERHARDT (Shanachie)	37	1	5	13	19
25	23	LEO KOTTKE (Private Music)	32	0	4	21	7
24	24	BRYNDLE (Music Masters)	31	1	7	15	9
22	25	JIM MATT (Little Dog)	31	0	8	13	10
—	26	IIIIRD TYME OUT (Rounder)	34	11	1	18	15
17	27	BIG SANDY (HighTone)	29	0	7	16	6
26	28	WYCKHAM PORTEOUS (Bohemia Beat/Rounder)	30	0	6	14	10
35	29	JORMA KAUKONEN (American Heritage)	29	5	5	14	10
31	30	CELINDA PINK (Step One)	30	2	4	15	11
34	31	OLD 97'S (Bloodshot)	30	1	2	14	14
27	32	JOAN BAEZ (Guardian)	25	0	9	8	8
37	33	GREG BROWN (Red House)	24	2	6	12	6
—	34	CHRIS JAGGER (Curb)	29	7	3	9	17
28	35	ROSALIE SORRELS (Green Linnet)	27	0	4	14	9
—	36	JIM LAUDERDALE (Atlantic)	25	2	6	9	10
36	37	BLUE RODEO (Discovery)	27	1	4	10	13
38	38	STEPHEN ALLEN DAVIS (Core)	25	2	3	14	8
33	39	THE PICKETTS (Rounder)	24	0	4	13	7
40	40	FOUR BITCHIN' BABES (Shanachie)	26	2	1	13	12

Americana Inroads BY ROB BLEETSTEIN



New York Music-Go-Round

In yet another one of my need for real bagels and pizza whirlwinds, I found myself in New York City recently, where I had the pleasures of seeing a phenomenal Emmylou Harris and Daniel Lanois show at the Beacon Theater, listening to WFUV, and spending some time at the Museum of Radio and Television.

The cosmic radio gods were on my side this trip as I tuned into WFUV just in time to hear Rita Houston's interview/in-studio performance with Harris and Lanois. Well done, Rita. And hats off to all at WFUV, which sounded crystal clear and right on target as far as great programming goes.

Emmylou's concert at the Beacon was nothing shy of splendid. I don't think I've ever heard her voice sound as clear and captivating. Along with performing almost all of the songs off her latest *Wrecking Ball*, it was a treat to hear the Lanois band take on Harris standards like "Pancho & Lefty," "One of These Days," and especially "Wheels." The New York audience was very familiar with the new material and received Harris and Co. with several warm ovations. On hand for the show were Elektra's Lisa Michaelson, WPKN's Tom Frouge, FUV's Houston, Razor & Tie's Liz Opoka, Parlor James members Ryan Hedgecock and Amy Allison, Diesel Only's Jeremy Tepper, SWE's Andrea Karr, Arista's Howard Leon, and Side One's Paula Sartorius.

As for the Museum of Radio and Television, if you're ever in the New York Area, this is a must do. Whether you check out some of the many screenings of vintage programs offered daily, or hunt through the vast computer archive of radio and television

programs that you can then monitor, you'll have a field day if you're any kind of a media buff.

One event that recently took place at the museum was the **First Annual Radio Festival**. As a part of the festival, listener-supported, free-form station WFUM-East Orange, New Jersey's *Radio Thrift Shop* program held a special live broadcast from the Museum's Ralph Guild Listening Room. Hosted by *Thrift Shop* proprietress Laura Cantrell and *Music Faucet* MC Nick Hill, the broadcast featured live performances by Kelly Willis, Son Volt, Vic Chestnutt, and Freddy Johnston, among others. Willis and Jay Farrar of Son Volt performed a duet of Townes Van Zandt's "Rex's Blues," which appears on the **Reprise** CD *Red Hot & Bothered*. ●



Gathered for the first Annual Radio Festival in New York are: (clockwise from left) Kelly Willis, Chris Catanese of the Museum of Television & Radio, Jay Farrar of Son Volt, WFUM's Laura Cantrell, and Texas Hotel recording artist Vic Chesnutt.

Chartbound

- DIRK HAMILTON (Core)
- MOLLY & THE HEYMAKERS (Mouthpiece)
- SUNDAY MORNING SESSIONS (Munich)
- STEVEN FROMHOLZ (Tried & True)
- MUSIC NEVER STOPPED (Shanachie)
- JIM HENRY (Signature Sounds)

- SILVERWOLF PROJECT (Silverwolf)
- THE HANGDOGS (Crazyhead)
- DARRYL PURPOSE (Tangible)
- Dropped: #29 Toni Price, #32 Southern Culture on the Skids, #39 Eric Taylor.

Associate 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

MOST ADDED

JOE DIFFIE (109)

TRISHA YEARWOOD (80)

MARTINA McBRIDE (80)

LINDA DAVIS (67)

SHANIA TWAIN (63)

TOP REQUESTS

ALAN JACKSON

PAM TILLIS

TRACY BYRD

JEFF CARSON

TIM MCGRAW

RECORD TO WATCH

LINDA DAVIS

"Some Things Are Meant To Be"
(Arista)

The first single from Davis' upcoming album is off to a strong start, with 67 adds including KMPS, KUZZ, WAMZ, WBCS, WXTU and WYNY.

Gavin Country

LW	TW		Adds	H	M	L
2	1	ALAN JACKSON - Tall Tall Trees (Arista)	0	197	10	1
4	2	LITTLE TEXAS - Life Goes On (Warner Bros.)	0	186	16	2
6	3	ALABAMA - In Pictures (RCA)	0	166	35	2
5	4	LORRIE MORGAN - Back In Your Arms Again (BNA Records)	0	177	17	1
9	5	VINCE GILL - Go Rest High On That Mountain (MCA)	0	145	47	13
13	6	PAM TILLIS - Deep Down (Arista)	0	111	88	9
14	7	AARON TIPPIN - That's As Close As I'll Ever Get To Loving You (RCA)	3	135	56	6
10	8	TRACY BYRD - Love Lessons (MCA)	1	110	85	13
11	9	THE MAVERICKS - Here Comes The Rain (MCA)	0	113	66	24
16	10	JEFF CARSON - The Car (MCG/Curb)	0	83	115	10
19	11	TIM MCGRAW - Can't Be Really Gone (Curb)	0	73	126	9
17	12	CLINT BLACK - Life Gets Away (RCA)	1	76	120	10
15	13	MARK CHESNUTT - Trouble (Decca)	0	89	94	22
18	14	DOUG STONE - Born In The Dark (Columbia/CRG)	0	58	128	19
21	15	BRYAN WHITE - Rebecca Lynn (Asylum)	1	47	144	17
20	16	LEE ROY PARNELL - When A Woman Loves A Man (Career)	2	59	119	27
22	17	EMILIO - It's Not The End Of The World (Capitol Nashville)	4	63	96	35
1	18	CLAY WALKER - Who Needs You Baby (Giant)	0	136	16	10
24	19	TERRI CLARK - When Boy Meets Girl (Mercury)	5	10	141	55
23	20	JOHN BERRY - If I Had Any Pride Left At All (Capitol Nashville)	2	11	132	57
25	21	DWIGHT YOAKAM - Nothing (Reprise)	4	13	127	56
31	22	JOHN MICHAEL MONTGOMERY - Cowboy Love (Atlantic)	14	3	132	67
28	23	REBA McENTIRE - Ring On Her Finger, Time On Her Hands (MCA)	12	5	124	71
32	24	GARTH BROOKS - The Fever (Capitol Nashville)	18	4	112	78
26	25	KEN MELLONS - Rub-a-Dubbin' (Epic)	3	17	97	71
27	26	TY HERNDON - Heart Half Empty (Epic)	4	5	98	89
29	27	WADE HAYES - What I Meant To Say (Columbia/CRG)	4	5	93	95
30	28	DOUG SUPERNAW - Not Enough Hours In The Night (Giant)	5	2	95	92
8	29	GEORGE STRAIT - Check Yes Or No (MCA)	1	88	29	16
36	30	FAITH HILL - It Matters To Me (Warner Bros.)	22	0	90	101
33	31	BLACKHAWK - Like There Ain't No Yesterday (Arista)	14	1	83	110
37	32	COLLIN RAYE - Not That Different (Epic)	24	0	67	119
35	33	LONE STAR - Tequila Talkin' (BNA Records)	8	52	56	15
34	34	RHETT AKINS - She Said Yes (Decca)	2	12	63	94
3	35	BROOKS AND DUNN - Whiskey Under The Bridge (Arista)	0	83	28	13
42	36	SHANIA TWAIN - If You're Not In It For The Love (Mercury)	63	0	45	144
38	37	SHENANDOAH - Always Have, Always Will (Capitol Nashville)	12	0	57	106
12	38	DOLLY PARTON & VINCE GILL - I Will Always Love You (Columbia/CRG)	0	54	45	14
40	39	HAL KETCHUM - Veil Of Tears (MCG/Curb)	7	0	46	100
48	40	DAVID LEE MURPHY - Out With A Bang (MCA)	45	0	14	143
49	41	SAWYER BROWN - 'Round Here (Curb)	51	0	19	134
41	42	KIM RICHEY - Those Words We Said (Mercury)	7	3	38	82
N	43	JOE DIFFIE - Bigger Than The Beatles (Epic)	109	0	10	134
43	44	TY ENGLAND - Smoke In Her Eyes (RCA)	5	1	28	91
44	45	CONFEDERATE RAILROAD - When He Was My Age (Atlantic)	5	0	30	80
N	46	KENNY CHESNEY - Grandpa Told Me So (BNA Records)	25	0	11	101
46	47	CHELY WRIGHT - Listening To The Radio (Polydor)	2	0	29	69
N	48	BILLY MONTANA - No Yesterday (Magnatone)	5	0	11	84
N	49	RICKY SKAGGS - Solid Ground (Atlantic)	13	0	5	87
N	50	LISA BROKOP - She Can't Save Him (Capitol Nashville)	12	0	14	72

Total Reports This Week 208 Last Week 208

Inside Country BY CYNDI HOELZLE

Christmas Time's A Comin'



Marty Stuart invited one cool group to his next TNN Marty Party. (l-r): Junior Brown, Johnny Cash, and Alan Jackson.

It's that time of year again, when you need to start thinking about programming Christmas music. We thought it would be helpful to poll stations to get a consensus on what works best every year. Though I lived in fear that Elmo & Patsy would be everyone's first choice, they were narrowly inched out by Alabama's "Angels Among Us." Here is the list, compiled from a sample of about 100 stations.

A LITTLE HOLIDAY CHEER

Jeff Carson, Terri Clark and Ty Herndon will perform at the Academy of Country Music's annual Christmas party, at Burbank's Castaway Starlight Ballroom on December 14. For tickets call the ACM office at (213) 462-2351.

BUT WAS HE A GOOD JOCK?

Has anyone told David Letterman that the first station where he ever worked is now a Country outlet? Brewer Broadcasting has purchased WERK-Muncie, IN and flipped the once legendary Top 40 station to Country this Saturday. Former

KMIX and KTPI PD Tom Kelly is programming and will do mornings with Robin Collins, who comes from K99-Dayton. Former KEWB-Redding personality Jim Barbie will handle afternoons, and Q95-Indianapolis's Billy B Wilder will take nights; they're still looking for a midday personality. **HERE AND THERE** Career has added Rosey Fitchpatrick as their fifth regional, based out of Dallas. Fitchpatrick, who spent the last seven years with MCA and Decca, will join the label December 1.

Tami DeVito has been tapped Decca's Director of Regional Promotion/Southwest, replacing Mike Severson, who moves back to Nashville with MCA. DeVito has been working as promotion assistant to Arista Nashville's Southwest rep, Ken Rush. She's also worked at KSCS.

Tracy Byrd and David Lee Murphy will open for Brooks & Dunn on their 1996 tour, starting January 26 in Memphis.

BABY'S FIRST CHRISTMAS Congrats to Mavericks' lead singer Raul Malo and his wife Betty on the birth of their first child, son Raul Joaquin Martinez Malo III, born November 14. The baby, whom they plan to call "Dino" (after Dean Martin), weighed 7 lbs, 8 1/2 ounces.

Congratulations to WQCB PD Bob Potts and his wife Melissa on the birth of their second child, Emily Barbara Ann, born November 9...Congrats also to Arista Nashville's Jim Scherer and his wife Teresa on the birth

Continued on page 36

Editor: CYNDI HOELZLE • Consulting Editor: LISA SMITH

Country reports accepted Fridays 8 a.m.-5 p.m. and Mondays 8 a.m.-3 p.m.

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A photograph of Tracy Lawrence in a rustic setting. He is wearing a black cowboy hat, a light-colored long-sleeved shirt, and a dark vest. He is sitting on a wooden chair, leaning forward with his arms resting on the chair's back. An acoustic guitar is positioned in front of him, leaning against the chair. To his left is a large window with a wooden frame, looking out onto a landscape with trees and a field. The lighting is warm and dramatic, coming from the window, casting long shadows and highlighting the textures of the wood and his clothing. The background wall is made of horizontal wooden planks.

TRACY LAWRENCE

"If You Loved Me"

Adds December 4th

The New Single From The Forthcoming
Album "TIME MARCHES ON"

82866 In Stores January 23rd

Produced by DON COOK




Up & Coming

Reports	Adds	Weeks	
88	80	1	* TRISHA YEARWOOD - On A Bus To St. Cloud (MCA)
84	7	5	HELEN DARLING - I Haven't Found It Yet (Decca)
84	9	3	MARK COLLIE - Steady As She Goes (Giant)
84	80	1	* MARTINA McBRIDE - Wild Angels (RCA)
77	67	1	* LINDA DAVIS - Some Things Are Meant To Be (Arista)
53	43	1	* RICOCHET - What Do I Know (Columbia/CRG)
46	4	5	WESTERN FLYER - His Memory (Step One)
39	14	2	ALISON KRAUSS & UNION STATION - Oh, Atlanta (Rounder)
36	1	5	RHONDA VINCENT - What More Do You Want From Me (Giant)
34	29	1	* WOODY LEE - Salt and Water (Atlantic)
28	28	1	* PAUL OVERSTREET - We've Got To... (Scarlet Moon/Integrity)
25	23	1	* DARYLE SINGLETARY - Too Much Fun (Giant)

DROPPED: #7-Travis Tritt, #39-Neal McCoy, #45-Daryle Singletary, #47-Bobbie Cryner, #50-James Bonamy.

* Indicates Debut

CMT Adds

Courtesy of Country Music Television 

COLLIN RAYE - Not That Different (Epic)
CURTIS DAY - My Baby's Cookin' (Asylum)
RICKY SKAGGS - Solid Ground (Atlantic)
SMOKIN' ARMADILLOS - Let Your Heart Lead Your Mind (MCG/Curb)

Album Cuts

TIM MCGRAW - All I Want Is A Life/Renegade/Don't Mention Memphis
LEE ROY PARNELL - We All Get Lucky Sometimes/If The House Is Rockin'
CLEDUS "T" JUDD - Gone Funky/Please Take The Girl/Refried Beans/I Hate It So Shove It

Continued from page 34
of their second son **Joshua Daniel**, November 9, weighing 7 1/2 pounds and 20 1/2 inches.

Stocking Stuffers

TOBY KEITH
"Santa, I'm Right Here"
(Polydor)

This song, about a homeless child wondering if Santa will be able to find him, is from Keith's *Christmas to Christmas* album and will be used for the Salvation Army's fund-raising activities this year in Texas, Oklahoma, Arkansas and Tennessee. In addition, Keith has been chosen as Middle Tennessee's 1995



This group got together in Los Angeles at last year's Gavin Country Seminar. (l-r): BNA's Dale Turner, Doug Supernaw, KIKF's Charlie Tuna, Kenny Chesney and Giant's Gary Greenberg.

Honorary Christmas Chairperson for the Salvation Army. With all that said, it's a safe bet that this song will have a life far beyond that of most holiday songs.

GARTH BROOKS
"The Old Man's Back in Town"
(Capitol Nashville)

Brooks co-wrote this swinging song from his 1992 holiday album, *Beyond The Season*.

THE TRACTORS
"Santa Claus is Comin' (In A Boogie Woogie Choo Choo Train)"
(Arista)

Give these guys credit for milking it for all it's worth. This is an absolutely perfect way to add some tempo to Christmas rotations.

ALAN JACKSON
"The Angels Cried" (Arista)

Jackson knew Alison Krauss had the voice of an angel long before others caught on, and asked her to duet on this song from last year's *Honky Tonk Christmas* album. They sound absolutely heavenly together.

JEFF CARSON
"Santa Got Lost in Texas"
(MCG/Curb)

If you haven't heard this yet, you're in for a treat. Carson sheds his sensitive ballad style and tears into this great swing song. One of our favorite new songs this season.

CLEDUS T. JUDD
"Grandpa Got Run Over By a John Deere" (Razor & Tie)

Is nothing sacred anymore?? Apparently not for Country's Weird Al Yankovic, who puts his own spin on this Christmas song, including an oh-so-topical reference to O.J. Simpson. (Also included on the CD single is a great reaction to the O.J. trial called "I Hate It, So Shove It—I'm Sick and Tired of It" sung to the tune of "I Like It, I Love It").

LARI WHITE
"White Christmas" (RCA)

Lari's version of this classic is absolutely beautiful. You can hear she has an obvious affection for this song.

CLINT BLACK
"The Kid" (RCA)

Clint Black takes his Christmas songs seriously. His *Looking for Christmas* features the perennial favorite "Til Santa's Gone," as well as this cut, which Black wrote with Merle Haggard and Hayden Nicholas.

LONESTAR
"All My Love for Christmas"
(BNA)

You gotta bug your BNA rep for this one—it hasn't been commercially released but it sure does swing.

JOHN ANDERSON
"Christmas Time" (BNA)

John Anderson rules.

TOP TEN CHRISTMAS SONGS

- 1) "Angels Among Us," Alabama
- 2) "Grandma Got Run Over By A Reindeer," Elmo & Patsy
- 3) "I Only Want You for Christmas," Alan Jackson
- 4) "Christmas Carol," Skip Ewing
- 5) "All I Want for Christmas is You," Vince Vance & the Valiants
- 6) "Rusty Chevrolet," Da Yoopers
- 7) "Til Santa's Gone," Clint Black
- 8) "Christmas in Dixie," Alabama
- 9) "Santa Claus Boogie," The Tractors
- 10) "The Christmas Guest," Reba McEntire



KASE's Steve Gary gets all the girls. Here he is with our hero, Terri Clark.

ARTIST PROFILE

GARTH BROOKS



BORN: Troyal Garth Brooks in Tulsa, Oklahoma on February 7, 1962

HIGH SCHOOL: Yukon High (Played football, basketball, baseball and track)

COLLEGE: Brooks majored in advertising at Oklahoma State University (He attended on a javelin scholarship).

TOUR: The Garth Brooks Fresh Horses World Tour kicks off in Atlanta March '96. He plans to be on the road for three years.

TRIVIA: Garth is the fastest selling album artist in RIAA history, with domestic sales in excess of 54 million.

HE SAYS: "I don't know if it's because I've been off for two years from making albums that I feel like I'm starting over again, but this upcoming release hauntingly reminds me of the original G.B. disc. Material like 'That Ol' Wind' and 'Cowboys and Angels' both remind me of the first CD. And then there's 'Fever' that is different from anything I've ever done before. The first single, 'She's Every Woman,' reminds me a lot of 'The River.' There's also a song called 'The Change,' which I feel is probably the most powerful song I have ever dealt with and it speaks on a subject that is very close to me. Overall, the album is me. Anytime we make an album, it means ripping open my chest and putting what's inside on paper."

MOST ADDED
BRUCE SPRINGSTEEN (53/266 spins)

THE BEATLES (41/102 spins)

TOM PETTY (24/244 spins)

PASSENGERS (11/307 spins)

ROLLING STONES (10/704 spins)

TOP TIP
SMASHING PUMPKINS

Mellon Collie and the Infinite Sadness (Virgin)

PASSENGERS

Original Soundtracks 1 (Island)

This week's top two debuts represent the progressive side of A3.

Pumpkins are in at #34, 325 spins, +100, followed by Passengers in at #38, 307 spins, +113.

RECORD TO WATCH
KENNY WAYNE SHEPHERD

Ledbetter Heights (Giant)

Every week, a couple of stations pull through with a spin surge. This week, WMMM is in with 23, KMMS with 13, and WMAX with 12. Stay tuned. Big track is "Deja Voodoo."

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:
 KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	JOHN HIATT (Capitol)
2	2	NATALIE MERCHANT (Elektra/EEG)
4	3	BONNIE RAITT (Capitol)
3	4	PRETENDERS (Sire/Warner Bros.)
7	5	TOAD THE WET SPROCKET (Columbia/CRG)
11	6	MELISSA ETHERIDGE (Island)
5	7	FRIENDS SOUNDTRACK (Reprise)
6	8	JOAN OSBORNE (Blue Gorilla/Mercury)
8	9	k.d. lang (Warner Bros.)
10	10	TRACY CHAPMAN (Elektra/EEG)
19	11	ROLLING STONES (Virgin)
12	12	TEARS FOR FEARS (Epic)
9	13	INDIGO GIRLS (Epic)
16	14	SON VOLT (Warner Bros.)
14	15	CHRIS ISAAK (Reprise)
17	16	LISA LOEB & NINE STORIES (DGC)
15	17	ALANIS MORISSETTE (Maverick/Reprise)
13	18	EDWIN McCAIN (Lava/Atlantic)
18	19	RED HOT CHILI PEPPERS (Warner Bros.)
23	20	FRANCIS DUNNERY (Atlantic)
20	21	EMMYLOU HARRIS (Elektra/Asylum)
25	22	JOAN ARMATRADING (RCA Victor)
21	23	JUDE COLE (Island)
24	24	JONATHA BROOKE AND THE STORY (Blue Thumb)
22	25	FREDDY JONES BAND (Capricorn)
26	26	GOO GOO DOLLS (Warner Bros.)
28	27	HOOTIE & THE BLOWFISH (Atlantic)
36	28	LOWEN & NAVARRO (Parachute/Mercury)
33	29	JOE SATRIANI (Relativity)
34	30	XTC—A TESTIMONIAL DINNER (Thirsty Ear)
27	31	STEEELY DAN (Giant)
37	32	LLOYD COLE (Rykodisc)
30	33	DEEP BLUE SOMETHING (RainMaker/Interscope/AG)
NEW	34	SMASHING PUMPKINS (Virgin)
31	35	OCTOBER PROJECT (Epic)
29	36	BRUCE HORNSBY (RCA)
42	37	DAN ZANES (Private Music)
NEW	38	PASSENGERS (Island)
46	39	DAVE MATTHEWS BAND (RCA)
35	40	ROB LAUFER (Discovery)
32	41	SOUTHERN CULTURE ON THE SKIDS (DGC)
48	42	MIKE SCOTT (EMI)
40	43	BEN ARNOLD (Ruff House/Columbia/CRG)
NEW	44	BRUCE SPRINGSTEEN (Columbia/CRG)
43	45	STEVIE VAUGHAN & DOUBLE TROUBLE (Epic)
45	46	PAUL KELLY (Vanguard)
39	47	BEN HARPER (Virgin)
NEW	48	BETTER THAN EZRA (Swell/Elektra)
NEW	49	TOM PETTY (MCA)
NEW	50	COLLECTIVE SOUL (Atlantic)

LW	TW	COMMERCIAL
1	1	NATALIE MERCHANT (Elektra/EEG)
8	2	MELISSA ETHERIDGE (Island)
2	3	JOHN HIATT (Capitol)
6	4	BONNIE RAITT (Capitol)
7	5	TOAD THE WET SPROCKET (Columbia/CRG)
5	6	PRETENDERS (Sire/Warner Bros.)
3	7	FRIENDS SOUNDTRACK (Reprise)
4	8	JOAN OSBORNE (Blue Gorilla/Mercury)
16	9	ROLLING STONES (Virgin)
9	10	k.d. lang (Warner Bros.)
11	11	TRACY CHAPMAN (Elektra/EEG)
12	12	TEARS FOR FEARS (Epic)
14	13	CHRIS ISAAK (Reprise)
20	14	SON VOLT (Warner Bros.)
15	15	RED HOT CHILI PEPPERS (Warner Bros.)
10	16	EDWIN McCAIN (Lava/Atlantic)
13	17	INDIGO GIRLS (Epic)
17	18	ALANIS MORISSETTE (Maverick/Reprise)
18	19	LISA LOEB & NINE STORIES (DGC)
19	20	JUDE COLE (Island)
21	21	FREDDY JONES BAND (Capricorn)
23	22	HOOTIE & THE BLOWFISH (Atlantic)
22	23	GOO GOO DOLLS (Warner Bros.)
26	24	JOE SATRIANI (Relativity)
24	25	STEEELY DAN (Giant)
25	26	DEEP BLUE SOMETHING (RainMaker/Interscope/AG)
28	27	FRANCIS DUNNERY (Atlantic)
33	28	JOAN ARMATRADING (RCA Victor)
34	29	LOWEN & NAVARRO (Parachute/Mercury)
31	30	JONATHA BROOKE AND THE STORY (Blue Thumb)
38	31	DAVE MATTHEWS BAND (RCA)
27	32	BRUCE HORNSBY (RCA)
47	33	SMASHING PUMPKINS (Virgin)
35	34	EMMYLOU HARRIS (Elektra/Asylum)
29	35	ROB LAUFER (Discovery)
32	36	SOUTHERN CULTURE ON THE SKIDS (DGC)
42	37	LLOYD COLE (Rykodisc)
36	38	XTC—A TESTIMONIAL DINNER (Thirsty Ear)
37	39	STEVIE VAUGHAN & DOUBLE TROUBLE (Epic)
NEW	40	PASSENGERS (Island)
NEW	41	TOM PETTY (MCA)
42	42	BRUCE SPRINGSTEEN (Columbia/CRG)
44	43	COLLECTIVE SOUL (Atlantic)
45	44	BETTER THAN EZRA (Swell/Elektra)
40	45	BEN ARNOLD (Ruff House/Columbia/CRG)
46	46	DAN ZANES (Private Music)
NEW	47	DON HENLEY (Geffen)
39	48	VAN MORRISON (Polydor)
NEW	49	JULIAN COPE (American/Reprise)
30	50	EMPIRE RECORDS SOUNDTRACK (A&M)

LW	TW	NON-COMMERCIAL
1	1	EMMYLOU HARRIS (Elektra/Asylum)
2	2	JOHN HIATT (Capitol)
3	3	OCTOBER PROJECT (Epic)
15	4	BONNIE RAITT (Capitol)
9	5	k.d. lang (Warner Bros.)
7	6	JOAN ARMATRADING (RCA Victor)
4	7	INDIGO GIRLS (Epic)
12	8	TRACY CHAPMAN (Elektra/EEG)
8	9	JONATHA BROOKE AND THE STORY (Blue Thumb)
5	10	FRANCIS DUNNERY (Atlantic)
10	11	PRETENDERS (Sire/Warner Bros.)
11	12	SON VOLT (Warner Bros.)
19	13	XTC—A TESTIMONIAL DINNER (Thirsty Ear)
16	14	CHERYL WHEELER (Philo)
6	15	JOAN BAEZ (Guardian)
21	16	MIKE SCOTT (EMI)
14	17	ROOMFUL OF BLUES (Rounder)
27	18	DAN ZANES (Private Music)
13	19	BEN HARPER (Virgin)
17	20	LLOYD COLE (Rykodisc)
20	21	MAURA O'CONNELL (Hannibal)
23	22	LISA LOEB & NINE STORIES (DGC)
18	23	JOE ELY (MCA)
24	24	LOWEN & NAVARRO (Parachute/Mercury)
50	25	COWBOY JUNKIES (RCA)
28	26	TEARS FOR FEARS (Epic)
29	27	PAUL KELLY (Vanguard)
49	28	ERIC MATTHEWS (Sub Pop)
22	29	BILL MILLER (Warner Bros.)
NEW	30	ROLLING STONES (Virgin)
NEW	31	PASSENGERS (Island)
NEW	32	TOAD THE WET SPROCKET (Columbia/CRG)
43	33	JOAN OSBORNE (Blue Gorilla/Mercury)
30	34	NATALIE MERCHANT (Elektra/EEG)
25	35	PATTY LARKIN (High Street)
NEW	36	JOE GRUSHECKY & THE HOUSEROCKERS (Razor & Tie)
41	37	BEN ARNOLD (Ruff House/Columbia/CRG)
48	38	BLUE RODEO (Discovery)
35	39	FRIENDS SOUNDTRACK (Reprise)
40	40	JUDE COLE (Island)
—	41	ALANIS MORISSETTE (Maverick/Reprise)
NEW	42	DAVID BOWIE (Virgin)
39	43	RICKIE LEE JONES (Reprise)
38	44	BEN FOLDS FIVE (Caroline)
42	45	ROB LAUFER (Discovery)
37	46	CLIFF EBERHARDT (Shanachie)
NEW	47	HEATHER EATMAN (Oh Boy)
36	48	GREG BROWN (Red House)
45	49	JAMES McMURTRY (Columbia/CRG)
32	50	BRUCE HORNSBY (RCA)

Extension 606 BY KENT ZIMMERMAN

Maybe It Takes an Einstein to Work A3 After All

THE WEIRD SCIENCE OF JOAN AND RUSTED ROOT

In a recent *Billboard* article headlining the breaking of Joan Osborne, there were ample references to the all the video channels and Alternative radio stations. And, while every contribution is important, it should be noted that A3 was first on the case under the tutelage of Mercury's David Einstein. It was

Einstein and his boss David Leach who were the first promotion people to not only clear a radio path for Osborne, but to nurture Rusted Root, a project now on its fifteenth month of airplay.

"This is the first pair of bands I've been involved with from the ground up," says Einstein. "Other bands were either here before I came, or came from other formats."

FIRST THE ROOT

Einstein remembers the exact date he first saw Rusted Root—April 21, 1994 at the Graffiti Club in Pittsburgh. ("You don't get Rusted Root until you see them," he says.) The company was excited, although no one really knew how radio would react. But that didn't stop Einstein from submitting an early tape to get the band into the Fox Theater for the 1994 GAVIN A3 Summit. Out of twelve acts chosen to perform, they were the first

to be selected.

"Mikel Ellcessor [formerly of WYEP, now with Coast to Coast], was the first one to wind me up about the band in March of '94. I thought his description was interesting—Poi Dog Pondering, Carlos Santana and Talking



David Einstein

Heads. When I saw the band, he was right, and the rest is sort of history." Since then, the band

Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KUNR	KVMF	KXPT	KZLH	KZON	SWEC	WAPS	WBS	WCBE	WOLZ	WDET	WEEK	WEEY	WFLV	WIII	WKCE	WMAX	WMMM	WMMO	WNAVY	WVCS	WVOW	WVNU	WVLT	WVNR	WVNY	WVSI	WVTS	WVAY	WVBY	WVCO	WVLE	WVPM	WVRT
JOHN HIATT (Capitol)	5	6	10	20	35	9	9	26	10	21	14	14	6	16	23	23	7	19	20	15	15	23	14	15	12	14	15	14	40	35	3	11		
NATALIE MERCHANT (Elektra/EEG)			19	20	27	21	3	10				14	6										22	14	15	17	14	14	40	35	3	11		
BONNIE RAITT (Capitol)	5	4	9	10	26	21	3	26	10	6				14	18	11	21	6	18	7	15	17	24	14	14	10	14	11	36	23				
PRETENDERS (Sire/Warner Bros.)	5	8	3	20	13	30	12	21		13	14	8		12	12	11	14	6	5	12	15	18	16	14	15	8	14	15	23	16				
TOAD THE WET SPROCKET (Columbia/CRG)	5			10	29	8	21			25	23			12		15	11	6	17	20		14	18	14	10	22	33	23	35	6	12			
MELISSA ETHERIDGE (Island)		3	20	20	32	5	12			27	13				12	22	26	6	5	21		10	14	10	24	14	30	29	28	8	19			
FRIENDS SOUNDTRACK (Reprise)	5		9	10	29	15	12			27				12	6	11	6	17	20			14	18	14	10	16	14	33	23	35				
JOAN OSBORNE (Blue Gorilla/Mercury)			9	10	18	21	6	20		9			6			26	23	4	8	12		25		7	10	12	5	21	33			11		
k.d. lang (Warner Bros.)	5	8	9	10	29	6	9			15	6	45	12	14	16	3	11	5	18	8	7	7	12	10	14	15	7	12			12	8		
TRACY CHAPMAN (Elektra/EEG)	5	8	9	10	31	9	12			6	14	12	13	14	12	10	5	6	19	13	7	13	18	7	15	14	14	14			5	6		
ROLLING STONES (Virgin)	5	3	4	10	20	21				9	14				6	15	1	6	4	15	15		11	14	10	14	13			32		5		
TEARS FOR FEARS (Epic)	5	8	9	10	29	28	12	8		5				13	16	10	9	6	16	20		4	11	7	10	8	7	17	5	11	9			
INDIGO GIRLS (Epic)	5	8		10	20	10	12	9		9	14		9	14	12	4		2	7	5	15	15	15	14	4	9	14	14	7	2				
SON VOLT (Warner Bros.)	4	8		20	28	4	8	9		4	21		7	4	16	2	12		6	6	15	18	14	19	7	15	8	4	6	5	7	9		
CHRIS ISAAK (Reprise)				10	14	28	3	8		8	6					8	9	4	9	7								6	9	20	12	10		
LISA LOEB & NINE STORIES (DGC)	5	8	10	10	31	16	21			9	13			14		4		4	12	7	16	10				10	9	14	22	23	11			
ALANIS MORISSETTE (Maverick/Reprise)	5		9		37	28	21			9		45				7			9	6							20	4	26		10			
EDWIN McCAIN (Lava/Atlantic)	5		17	10	23	12				9	15				12	22		7	8	9			13	7		16	7		26	6				
RED HOT CHILI PEPPERS (Warner Bros.)					35	16	21					14		14		9	14			9								20	36	7		10		
FRANCIS DUNNERY (Atlantic)	5				22	10		9	2	7	26	14	6	13	12				6	5	11	7	18	8	15	7	15	7		6	16	6		
EMMYLOU HARRIS (Elektra/Asylum)	5	8			23	8	9			11	7		14	12	16				4		15	15	22			15	4			13				
JOAN ARMATRADING (RCA Victor)	5	8			12	4	9			12	8		9	14	12				5	6	7	15	12		14	15	14			17				
JUDE COLE (Island)	5	6		20	12	3	12	9	6					14	6	4	13	8	5	7			11	12	7	7	7		6	7				
JONATHAN BROOKE AND THE STORY (Blue Thumb)	4	8		10	18	12	9			14	22	10	5	16				6	8	9	15	16	15		14	10	14		6	9				
FREDDY JONES BAND (Capricorn)			9	10	19	4	12	9			11	14												8	10	8	7	20	11			11		
GOO GOO DOLLS (Warner Bros.)	5		9	5	31		21			27						22	12		7				21		7	15	32	9	7	9				
HOOTIE & THE BLOWFISH (Atlantic)	4		19	10	12	21										10	13									14	7	5	16	16	11			
LOWEN & NAVARRO (Parachute/Mercury)	4	6		10	15		3	6	16					14	12	3	12	5	4	7	4	16	12	17	7	4	4		6					
JOE SATRIANI (Relativity)	4		9	10			12			14				12	12	5	12	5	4	6			10			16	7	14	7	3				
XTC—A TESTIMONIAL DINNER (Thirsty Ear)	4	8			30	9	6	4		4		22	4	12	12	5		4		4	4	15	9	12	15	10	7		8		4	4		
STEELY DAN (Giant)	5	6		10	17		6	7		6	7	22	13	16		6	13	2		15					14	10	7		8					
LLOYD COLE (Rykodisc)	4	6		10	19	10	9			8		45	6	14					5	8		3	6	16	7	15								
DEEP BLUE SOMETHING (RainMaker/Interscope/AG)	5				13	10		21		11					6	21	9		6	8			12			15	27	9	6					
SMASHING PUMPKINS (Virgin)	3				33		12			18	22			12	12				6	6								34	4		16			26
OCTOBER PROJECT (Epic)	4				9	8	9	13					12	6	12	5		6		11	15	13	5			4	4							
BRUCE HORNSBY (RCA)	5			10	23											4		14	20	12					28		14		16					
DAN ZANES (Private Music)	4	6	10		14		6	13	20			6		12					3	12	7	7	10	24		10	4							
PASSENGERS (Island)	4	4	0	5	8	9	8	4								7			4	15			4			10	14		14					
DAVE MATTHEWS BAND (RCA)				5						11						11	12	9								14	8		34	10	7			
ROB LAUFER (Discovery)		8		10	27	5	12	6	3	6				14	12				6	4	7			9	7				6	2				
SOUTHERN CULTURE ON THE SKIDS (DGC)		8			24						45								6	2			3	6	7		10	10						
MIKE SCOTT (EMI)	4	4	5		8	5	9	6	15			9	15	6					3	8	7	15				10	4		5	3				
BEN ARNOLD (Ruff House/Columbia/CRG)	4	6			9	5	12	3		23				12	12			11	4	11	15	5	10		7	4	1		25	8				
BRUCE SPRINGSTEEN (Columbia/CRG)		3			25	12		7	2						8	2	6	7	4	15						2	1		26					
STEVIE VAUGHAN & DOUBLE TROUBLE (Epic)	4	6			12	12		8	7					6	9	12			5	5			4			7	7		7					
PAUL KELLY (Vanguard)	4	4			19		6		16	14					12				7	4	3			7	7	15	7							
BEN HARPER (Virgin)		6							15				7						4		15			19								8	10	
BETTER THAN EZRA (Swell/Elektra)					14		12																				10		25		5			
TOM PETTY (MCA)					21	6	21				18						9		6								10		6		5			
COLLECTIVE SOUL (Atlantic)					14											5											14		5	23				

"When there's an important gig, Joan knows when to rise for the occasion. That's her star quality. I've seen her do it in countless situations. She's instinctive about coming through no matter how tired or how long she's been on the road. "When we walked into the Fox during sound check," Einstein recalls, "there's Daniel Lanois playing guitar with Emmylou Harris. I thought, *uh-oh*, I didn't want the guitar players to get star-struck or question their own abilities in front of a Daniel Lanois or an Emmylou Harris. I immediately took the band members outside to lunch. I explained that Daniel Lanois would be in the wings, looking at what they're doing. I told them, 'One of these days, you might be working with Daniel Lanois and you don't want to be known as that kid who couldn't hit

MOST ADDED
BEATLES (100)

SEAL (44)

BRUCE HORNSBY (33)

PETER CETERA (31)

MICHAEL BOLTON (30)

TOP TIP
SEAL

"Don't Cry"
(Zit/Warner Bros.)

Second only to the Beatles comeback as a MOST ADDED, Seal's newest is sure to chart next week.

RECORD TO WATCH
EVERYTHING BUT THE GIRL

"Missing"
(Atlantic)

Not missing at KPLZ, WMEE, WBMX, WLBC, KOSO, WQLH, KDMX, KELI etc.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	ELTON JOHN - Blessed (Island)	11	222	2	6099	-17	117	58	38	7
2	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	6	217	8	5698	+625	105	59	39	14
3	THE CORRS - Runaway (143/Lava/Atlantic)	11	205	3	5209	+19	95	51	39	15
4	TAKE THAT - Back for Good (Arista)	19	189	1	5124	-671	100	47	31	10
5	MADONNA - You'll See (Maverick/Warner Bros.)	6	214	11	5113	+791	82	60	47	23
6	MARIAH CAREY - One Sweet Day (Columbia/CRG)	7	210	20	4780	+1070	66	65	48	30
7	TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	10	176	8	4514	+218	82	47	30	17
8	SARAH McLACHLAN - I Will Remember You (Arista)	11	192	4	4292	+103	63	44	53	29
9	NATALIE MERCHANT - Carnival (Elektra/EEG)	19	153	1	3998	-1149	74	41	21	14
10	JANET JACKSON - Runaway (A&M)	14	144	2	3714	-703	68	36	26	14
11	JOSHUA KADISON - Take It On Faith (EMI)	11	152	3	3588	+100	58	38	33	23
12	SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	45	132	0	3459	-333	60	35	24	13
13	MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA)	10	139	2	3417	+44	61	37	24	15
14	GIN BLOSSOMS - 'Til I Hear It From You (A&M)	18	122	2	3299	-835	63	29	20	8
15	BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol)	5	148	12	3102	+423	35	44	43	19
16	CELINE DION - (You Make Me Feel Like) A Natural Woman (Lava/Atlantic)	7	146	13	2970	+406	33	44	43	21
17	HOOTIE & THE BLOWFISH - Time (Atlantic)	7	128	11	2854	+491	38	36	41	11
18	CURTIS STIGERS - Keep Me From The Cold (Arista)	6	140	10	2544	+433	13	41	52	31
19	SEAL - Kiss From A Rose (Zit/Warner Bros.)	25	107	0	2535	-236	39	28	23	16
20	HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	20	95	0	2352	-490	38	26	20	11
21	LISA LOEB & NINE STORIES - Do You Sleep (Geffen)	11	100	1	2206	-84	28	29	30	10
22	DEL AMITRI - Roll To Me (A&M)	33	85	2	2203	-154	38	21	16	10
23	JOE BEAN ESPOSITO with TERESA JAMES - Show Me The Way To Your Heart (Pool Party)	14	107	3	2199	+130	23	33	35	15
24	ACE OF BASE - Beautiful Life (Arista)	6	106	17	2128	+414	24	28	34	18
25	JUDE COLE - Believe In You (Island)	9	109	2	2116	-19	24	23	40	18
26	BRUCE HORNSBY - Swing Street (RCA)	3	136	33	2088	+753	7	29	52	44
27	JIM BRICKMAN - If You Believe (Windham Hill)	9	116	4	2017	+61	15	22	49	23
28	SLIM MAN - Faith In Us (GES)	8	94	1	1769	+45	11	33	31	19
29	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	9	74	10	1689	+254	24	19	20	7
30	MICHAEL JACKSON - You Are Not Alone (Epic)	19	86	0	1664	-488	16	24	26	19
31	GUESS WHO - Lonely One (Intersound)	10	82	3	1599	+51	14	27	28	13
32	THE BEATLES - Free As A Bird (Capitol)	1	100	100	1573	NEW	9	20	35	32
33	MARIAH CAREY - Fantasy (Columbia/CRG)	13	70	1	1551	-620	21	20	18	11
34	TOM COCHRANE - I Wish You Well (Capitol)	6	83	5	1522	+75	12	24	24	21
35	SELENA - Dreaming Of You (EMI Latin/EMI Records)	6	93	19	1486	NEW	10	21	31	26
36	MICHAEL W. SMITH - Straight To The Heart (Reunion/Arista)	6	89	12	1457	NEW	6	23	28	32
37	ALL-4-ONE - I Can Love You Like That (Blitz/Atlantic)	28	60	0	1286	-341	18	14	12	16
38	TINA TURNER - Goldeneye (Virgin)	4	77	15	1210	NEW	3	19	32	20
39	BLUES TRAVELER - Run-Around (A&M)	39	45	1	1192	-62	23	7	5	9
40	DAVE MATTHEWS BAND - Ants Marching (RCA)	19	61	1	1168	-637	8	20	23	8

Chartbound

	Reports	Adds	SPINS	TREND
STEVE WINWOOD - "Reach For The Light" (MCA)	78	12	1113	+177
CHUCK NEGRON - "Pretend" (Viceroy/GAP/AEC)	70	11	918	+222
SEAL - "Don't Cry" (Zit/Warner Bros.)	69	44	910	+610
k.d. lang - "If I Were You" (Warner Bros.)	63	4	1009	+87

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

GAVIN FAX: (415) 495-2580

Inside A/C



BY RON FELL

Deja Vu: Beatles Favorites, Part II

This week, we conclude our survey of randomly chosen A/C programmers' Best-Testing (BT) and Personal Favorite (PF) Beatles songs.

BOBBI MAXWELL, WWNK-CINCINNATI

BT: Something **PF:** Long and Winding Road

GARY NOLAN, WLTE-MINNEAPOLIS

BT: Here Comes The Sun **PF:** Penny Lane

DAVE VERDERY, KBIG-LOS ANGELES

BT: Yesterday **PF:** Long and Winding Road

LINDA SILVER, WMXV-NEW YORK CITY

BT: Twist and Shout **PF:** Here, There and Everywhere

CHARLES WOLFF, KSEQ-VISALIA/

FRESNO, CALIF.

PF: Norwegian Wood

DAVE STONE, WQSM-FAYETTEVILLE, NC

BT: I Wanna Hold Your Hand **PF:** Get Back

RENE SHANLE-HUTZELL, KCRE-

CRESCENT CITY, CALIF.

BT: Yesterday **PF:** I Saw Her

Standing There

GREG GANN, KXLK-WICHITA, KAN.

BT: Twist and Shout **PF:** I Saw Her Standing There

CHRIS LAYNE, WKZS-PORTLAND,

MAINE

BT: Ticket to Ride **PF:** We Can Work It Out

DAVID LEE, KAYL-STORM LAKE, IOWA

BT: Yellow Submarine **PF:** Hello, Goodbye

CHANGES

New York's **WMXV-MIX105** has moved. Their new address is 1120 Avenue of the Americas, New York, NY 10036-6700. Phone is (212) 704-1051. Fax is (212) 389-3299. Up the road a piece at **WGMT-Lyndonville, Vermont**, the new address is 10 Church St. Lyndonville, VT. 05851. Phone number remains the same: (802) 626-9800 and Fax: (802) 626-8500... **Kipper McGee**, Operations Manager at **KSTZ-Des Moines, Iowa**, has accepted the P.D. slot at San Diego Oldies station, **KBZT**... **Frank Pierce** checks in from

Have yourself a merry little Christmas with the latest release by the Jazz at the Movies Band: It's a Wonderful Life, Sax at the Movies for Christmas.



*On Your Desk Now
Going for adds Monday, November 27th on
"Have Yourself a Merry Little Christmas"*

**For more information contact:
Leigh Armistead/Discovery Records 800-377-9620, ext. 216**



**DISCOVERY[®]
2/4-77027**

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
57	5	855	+129	THE ASSOCIATION 1995 - Walk Away Renee (On Track)
56	8	866	+138	JANN ARDEN - Insensitive (A&M)
55	19	884	+372	BON JOVI - Lie To Me (Mercury)
55	21	728	+302	THE BLENDERS - Let It Fall (Orchard Lane)
49	6	592	+119	THE TEMPTATIONS - Some Enchanted Evening (Motown)
48	6	914	+202	DEF LEPPARD - When Love and Hate Collide (Mercury)
47	3	1110	+111	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)
47	2	663	+27	THE BEAUTIFUL SOUTH - Prettiest Eyes (Mercury)
43	2	650	+62	BETTE MIDLER - In This Life (Atlantic)
43	2	781	+66	BOB SEGER AND THE SILVER BULLET BAND - Lock And Load (Capitol)
43	11	589	+93	TOMMY JAMES - I Think We're Alone Now (Aura)
42	9	672	+105	EDWIN McCAIN - Solitude (Lava/Atlantic)
41	7	539	+109	TYLER COLLINS - Never Alone (Eeyore's Lullaby) (Disney)
40	30	526	+413 *	MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG)
36	7	469	+120	JERRY WOODWORTH - Come A Little Bit Closer (SVR)
36	20	455	+239	EXPOSE - I'll Say Goodbye For The Two Of Us (Arista)
35	15	546	+211	ROLLING STONES - Like A Rolling Stone (Virgin)
34	12	484	+222	ANNIE LENNOX - Waiting In Vain (Arista)
32	6	487	+98	DEBBIE GIBSON - Didn't Have The Heart (SBK/EMI)
32	31	406	+399 *	PETER CETERA - Faithfully (River North)
31	5	394	+81	BEAUTIFUL WORLD - Spoken Word (Discovery)
28	15	303	+174	EMILY - Missin' You Again (Grey Wolf)
26	5	518	+76	ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise)
25	3	459	+88	PRETENDERS - Sense Of Purpose (Warner Bros.)
24	1	283	+46	JESSE & TRINA - Where Is The Love (Capitol)
22	1	237	+35	BRIAN MCKNIGHT - Still In Love (Mercury)
22	7	314	+131	MARY CHAPIN CARPENTER - Grow Old With Me (Hollywood)
22	22	324	+324 *	QUEEN - Too Much Love Will Kill You (Hollywood)
20	6	489	+213	TLC - Diggin' On You (LaFace/Arista)
19	7	383	+151 *	BLUES TRAVELER - Hock (A&M)
16	5	366	+166	EVERYTHING BUT THE GIRL - Missing (Atlantic)
16	13	260	+221 *	SOUL ASYLUM - Promises Broken (Columbia/CRG)
15	15	159	+159 *	TONY RICH PROJECT - Nobody Knows (LaFace/Arista)
12	—	191	+29	AL GREEN - Your Heart's In Good Hands (MCA)
11	6	129	+49 *	THE CAPTAIN & TENNILLE - Love Survives (Nouveau/K-tel)
11	6	120	+71 *	PAULA ABDUL - Ain't Never Gonna Give You Up (Captive/Virgin)
11	7	203	+155 *	BIG MOUNTAIN - Get Together (Giant)
10	2	75	+19	GERALD & EDDIE LEVERT - Already Missing You (eastwest/EEG)

Dropped: Fleetwood Mac, Blessid Union Of Souls, Peter Cetera & Crystal Bernard, Linda Ronstadt, Alannah Myles, Melissa Etheridge, Chynna Phillips, Edwyn Collins. * Indicates Debut

A/C Picks

BEATLES "Free as a Bird" (Capitol)

Not having it is the only valid excuse for not playing it. Geoff Lynne and the three surviving Beatles have crafted an unforgettable single from the John Lennon demo. This is one of the truly newsworthy plays of the past decade.

Gavin A/C #1 Hits From:

- 11/26/93 MARIAH CAREY - "Hero"
- 11/20/92 MICHAEL BOLTON - "To Love Somebody"
- 11/22/91 BONNIE RAITT - "I Can't Make You Love Me"
- 11/23/90 WILSON PHILLIPS - "Impulsive"
- 11/24/89 PHIL COLLINS - "Another Day In Paradise"

S/P/W

SPINS PER WEEK PER STATION

ELTON JOHN - Blessed (Island)	27.47
TAKE THAT - Back for Good (Arista)	27.11
GIN BLOSSOMS - 'Til I Hear It From You (A&M)	27.04
BLUES TRAVELER - Run-Around (A&M)	26.49
WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	26.26
SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	26.20
NATALIE MERCHANT - Carnival (Elektra/EEG)	26.13
DEL AMITRI - Roll To Me (A&M)	25.92
JANET JACKSON - Runaway (A&M)	25.79
TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)	25.65
THE CORRS - Runaway (143/Lava/Atlantic)	25.41
HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic)	24.76
MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA)	24.58
MADONNA - You'll See (Maverick/Warner Bros.)	23.89
SEAL - Kiss From A Rose (Ztt/Warner Bros.)	23.69
DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	23.62
JOSHUA KADISON - Take It On Faith (EMI)	23.61

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

THE BEATLES - Free As A Bird (Capitol)	1573
MARIAH CAREY - One Sweet Day (Columbia/CRG)	1070
MADONNA - You'll See (Maverick/Warner Bros.)	791
BRUCE HORNSBY - Swing Street (RCA)	753
WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	625
SEAL - Don't Cry (Ztt/Warner Bros.)	610
HOOTIE & THE BLOWFISH - Time (Atlantic)	491
CURTIS STIGERS - Keep Me From The Cold (Arista)	433
BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol)	423
ACE OF BASE - Beautiful Life (Arista)	414
MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG)	413
CELINE DION - (You Make Me Feel Like) A Natural Woman (Lava/Atlantic)	406
PETER CETERA - Faithfully (River North)	399
SELENA - Dreaming Of You (EMI Latin/EMI Records)	379
BON JOVI - Lie To Me (Mercury)	372
QUEEN - Too Much Love Will Kill You (Hollywood)	324
THE BLENDERS - Let It Fall (Orchard Lane)	302

ENYA "Anywhere Is" (Reprise)



I like it when an artist with an exotic musical style makes a concession to mainstream radio without compromising. It's unusual to hear her singing in English instead of her native Gaelic/Celtic language. It makes her music more approachable and less "foreign."

RANDY NEWMAN & LYLE LOVETT
"You've Got a Friend in Me" (Hollywood)



Here's the "buddy" song from the new animated Disney feature, *Toy Story*. (Talk about short people....) Cute to the core. It's Hope and Crosby for the '90s.

LUTHER VANDROSS
"Every Year, Every Christmas" (Epic/LV Records)

Richard Marx helps out on the writing and arranging of this single that combines holiday-like lyric with a non-seasonal arrangement that deserves both pre-season and post-season play.

MOST ADDED



DAVID BENOIT
(9/84 spins)
QUINCY JONES
(8/45 spins)
RANDY CRAWFORD
(7/480 spins)
CHAKA KHAN/BRUCE
HORNSBY (6/99 spins)

TOP TIP

STEVE LAURY

Vineland Dreams (CTI)

Steve Laury debuts highest while also winning this week's Spin Trend award with a +66 out of a 136 total.

RECORD TO WATCH

VIBRAPHONIC

Vibraphonic 2 (Acid Jazz/Hollywood)

Stations like KIFM, KWGQ, KNIK, KCLC, WNNB, KSBR, WOTB and WONB got their weekly acid jazz fix here.

Gavin A2

LW	TW		Reports	Adds	Spins	Differences
1	1	FOURPLAY - Elixir (Warner Bros.)	51	0	677	-14
2	2	BONEY JAMES - Seduction (Warner Bros.)	52	2	608	+33
3	3	RICK BRAUN - Beat Street (Bluemoon)	45	0	517	-24
5	4	MARC ANTOINE - Urban Gypsy (NYC)	47	2	516	+10
8	5	RICARDO SILVEIRA - Storyteller (Kokopelli)	47	0	503	+23
4	6	THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)	43	0	502	-33
6	7	BOB MAMET - Day Into Night (Atlantic)	48	0	496	-4
11	8	RANDY CRAWFORD - Naked And True (Bluemoon)	50	7	480	+41
7	9	GRP ARTISTS'...BEATLES - (I Got No Kick...) Modern Jazz (GRP)	47	1	473	-11
9	10	PHILIPPE SAISSE - Masques (Verve Forecast)	45	0	468	+15
10	11	3RD FORCE - Force Of Nature (Higher Octave)	37	1	431	-11
14	12	SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC) 49	1	424	+37	
12	13	SIMPLY RED - Fairground (eastwest/EEG)	39	0	416	-10
18	14	TOM GRANT - Instinct (Shanachie/Cachet)	46	1	402	+51
17	15	BOBBY CALDWELL - Soul Survivor (Sin-Drome)	43	1	374	+13
20	16	PEOPLE SOUNDTRACK - People Soundtrack (Lightyear)	38	0	370	+25
24	17	OLETA ADAMS - Moving On (Mercury)	42	2	368	+56
13	18	TORCUATO MARIANO - Last Look (Windham Hill)	39	2	363	-25
19	19	ALEX BUGNON - Tales From The Bright Side (RCA)	43	0	362	+12
16	20	GRANT GEISSMAN - Business As Usual (Positive Music)	43	1	358	-9
23	21	MAYSA - Maysa (Blue Thumb)	39	1	335	+15
27	22	NAJEE - Songs From The Key Of Life (EMI)	43	2	331	+41
22	23	GREGG KARUKAS - You'll Know It's Me (Fahrenheit)	37	0	330	+5
28	24	JONATHAN CAIN - Piano With A View (Higher Octave)	36	0	328	+38
21	25	STANLEY CLARKE - At The Movies (Epic)	38	1	317	-21
15	26	KEIKO MATSUI - Sapphire (White Cat/Unity Label Group)	35	0	315	-61
26	27	DAN FOGELBERG & TIM WEISBERG - No Resemblance... (Giant)	29	0	297	+3
35	28	DENNY JIOSA - Moving Pictures (Blue Orchid)	35	3	275	+45
25	29	MARION MEADOWS - Body Rhythm (RCA)	33	0	271	-39
29	30	TONY GABLE & 206 - Seven Hills (Heads Up/Intermix)	33	0	266	-9
34	31	MICHAEL FRANKS - Abandoned Garden (Warner Bros.)	29	0	261	+27
31	32	PAUL TAYLOR - On The Horn (Countdown/Unity)	30	2	242	-16
33	33	BRIAN MCKNIGHT - I Remember You (Mercury)	26	0	221	-16
30	34	INCOGNITO - 100 Degrees and Rising (Verve Forecast/Talkin Loud)	22	0	213	-54
32	35	THE WALTER BEASLEY PROJECT - Private Time (Mercury)	28	1	199	-39
36	36	J MICHAEL VERTA - The Phoenix (BrainChild)	17	0	184	-12
41	37	BRIAN SIMPSON - Closer Still (Noteworthy)	22	0	171	+17
37	38	J. SPENCER - Blue Moon (MoJAZZ/Motown)	19	0	165	-8
38	39	BRIAN CULBERTSON - Modern Life (Bluemoon)	15	0	161	-10
40	40	METRO - Tree People (Lipstick)	16	0	155	-8
39	41	KEVIN TONEY - Pastel Mood (Ichiban)	15	0	146	-18
45	42	JIM BRICKMAN - By Heart (Windham Hill)	24	2	140	+16
42	43	BRIAN KRINEK - Flying High (Positive Music)	24	3	138	-8
—	44	STEVE LAURY - Vineland Dreams (CTI)	25	4	136	NEW
—	45	TOLEDO - Mestizo (Tropijazz)	19	2	126	NEW
46	46	FRANK GAMBALE - Thinking Out Loud (JVC)	19	2	124	+5
44	47	YELLOWJACKETS - Dreamland (Warner Bros.)	16	0	112	-17
43	48	JOE TAYLOR - Spellbound (RCA Victor)	14	1	112	-29
—	49	WILL DOWNING - Moods (Mercury)	16	0	106	NEW
—	50	JESSE COOK - Tempest (Narada)	14	0	102	NEW

On Z Corner BY KEITH ZIMMERMAN

The New World Order of Jazz Public Radio



Wayne Parkins

We spoke with Wayne Parkins at WUCF-Orlando. He's a bright and enthusiastic jazz programmer with plenty of fresh observations. Last May, WUCF revamped its music in favor of expanded jazz coverage with some interesting results.

How has WUCF handled recent political rumblings over government funding of non-commercial jazz stations?

As a public station in Orlando, we're a typical melting pot. We've done classical music, jazz, some alternative, and ethnic/eclectic shows on the weekends. The big change for us came, as it has for so many public stations, with the recent CPB (Corporation for Public Broadcasting) rulings and the potential to zero out Federal funds. It made us rethink what we're doing. We had to look at our program schedule more from the bottom line. Who's listening? When? Who to? We found out jazz was our most listened to format.

How did you conduct your research?

We subscribe to the Radio Research Consortium, an outfit that works with Arbitron, specifically targeting samples and hourly breakdowns involving public radio. I know people will say, "We don't have the money for that!" Well, gosh, neither do we, but if you can appropriate *some* dollars for a little bit of information, it can boost your opportunities. It's done so for us. We could not have targeted our niche without knowing who was listening and when.

A monetary sacrifice for research helped focus your fundraising efforts.

Exactly! It's easy to say, "We can look at our market by profiling our

current donors." But in doing so, you're not seizing the opportunity to corral new listeners, which is the bottom line of this new world order of public radio. It's about increasing your audience share in your market. That's where the big guideline seems to be in maintaining budgets—increasing your audience to levels of average quarter relative to your market size. CPB dollars aside, I would think that would be our goal anyway.

What did the data tell you?

It told us that jazz was our largest and most loyal listening block. It told us how many people listen to us exclusively during those times; plus second choice, third choice, etc. It also told us where they go. If we hit the changeover and moved to another block of programming, where did they go? Did they go to WLOQ? The classical station? Mix 105?

How did it affect your total jazz programming hours?

We increased them significantly. We went from 40 hours a week to 70-plus. We eliminated classical programming on weekday mornings and went jazz during morning drive, 7 a.m. until noon, Monday through Friday. We also changed overnights, which had been traditionally alternative.

Did you stick with acoustic pop?

In the short term we could have gone with all "straight-ahead jazz." But we noticed that nobody else was playing acid jazz and funk. We decided to play it during overnights (which were already weak), pave the way for future jazz listeners and give them something more appealing to their ears right now. We call our acid jazz/funk jazz show, *Cool Grooves*. Now we've added *Cool Grooves* from 3 to 6 p.m. during afternoon drive.

Continued on page 44



MOST ADDED

- RUSSELL GUNN (21)**
- DONALD BROWN (21)**
- BHEKI MSELEKU (20)**
- HERBIE MANN (15)**

TOP TIP

- PHIL WOODS QUINTET**
An Affair To Remember (Evidence)
- GERRY MULLIGAN QUARTET**
Dragonfly (Telarc Int'l.)

This is the week the legends debut with their new albums. Phil Woods checks in highest at #35 followed closely by Gerry Mulligan at #38.

RECORD TO WATCH

- BHEKI MSELEKU**
Star Seeding (Verve)

Multi-instrumentalist Bheki Mseleku (em-sue-lek-u) cooks along with the rhythm section of Charlie Haden and Billy Higgins.

Gavin Jazz

LW	TW	Reports	Adqs	H	M	L
1	1	84	2	76	6	1
8	2	85	0	63	19	3
2	3	83	0	70	9	4
5	4	82	1	66	14	1
3	5	83	0	63	16	4
6	6	84	4	63	16	1
10	7	77	1	57	14	5
7	8	76	0	61	11	4
4	9	74	0	64	9	1
12	10	71	1	54	15	1
15	11	78	0	33	34	11
9	12	71	0	52	13	6
14	13	70	3	49	16	3
17	14	71	3	38	24	7
23	15	82	9	22	35	17
16	16	73	1	24	40	8
13	17	65	0	43	15	7
19	18	66	0	35	24	7
41	19	77	3	20	28	26
20	20	66	0	33	22	11
11	21	65	0	34	23	8
18	22	65	1	31	26	7
27	23	63	2	28	22	11
33	24	74	6	11	36	21
22	25	63	0	18	39	6
31	26	67	1	15	32	19
35	27	68	5	8	40	15
32	28	58	3	21	28	6
36	29	65	4	11	34	16
29	30	60	0	15	34	11
40	31	70	6	8	34	22
30	32	64	4	12	34	14
28	33	56	0	20	24	12
37	34	55	0	17	27	11
—	35	72	12	4	26	31
38	36	56	0	11	29	16
24	37	50	0	24	17	9
—	38	65	9	5	22	29
42	39	51	4	13	24	10
45	40	51	1	5	27	18
34	41	42	0	16	20	6
26	42	43	0	15	22	6
21	43	42	0	18	19	5
25	44	42	0	17	14	11
44	45	45	4	6	26	9
49	46	44	3	5	25	11
—	47	56	12	4	18	22
—	48	58	13	3	17	25
—	49	41	1	6	25	9
—	50	53	9	3	16	25

Continued from page 43

Do you play any smooth jazz with that blend?

No. We're avoiding any counter-programming with WLOQ. Why would I want to compete with Steve Huntington and shoot myself in the foot? Yet there's music that is too far to the left for them and our mainstream jazz audience. We roll the dice with it because we're looking for a longer range vision.

How much spinoff do you see between the stations in the research?

We have less listeners going to WLOQ than they have coming to us because our audience is so much smaller than theirs. A lot of our audience doesn't stumble onto us. Most know what they're looking for when they tune in. We're lucky if somebody randomly punches in. We

have to go out and get them. We get more new listeners from being out at an art festival with a table, or from posting our playlist and logo in the record stores.

What kind of artists do you feature on Cool Grooves?

Medeski, Martin and Wood, Jamiroquai, Bobby Byrd, Buckshot LeFonque, Dag, Axiom Funk, Broun Fellinis, T.J. Kirk, Guru, Spearhead, Greyboy, Craig T. Cooper, and Charlie Hunter. T.J. Kirk was just in town and we had them on the air in the afternoon. We drew a pretty good buzz.

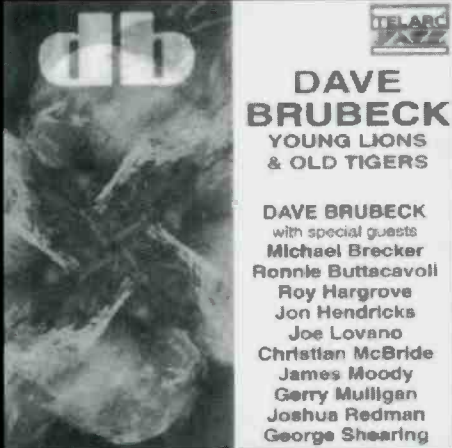
Do you flavor with recurrents?

We're playing acts like Sly Stone and War. We're still tweaking *Cool Grooves*, but I'm real lucky that my boss has given me the green light with the music and my feel for the market. His name is Dr. Jose Maunez.

What kind of cume does WUCF

DAVE BRUBECK'S YOUNG LIONS & OLD TIGERS

5 * GAVIN JAZZ
19 * BILLBOARD'S TOP JAZZ



DAVE BRUBECK
with special guests
Michael Brecker
Ronnie Buttacavoli
Roy Hargrove
Jon Hendricks
Joe Lovano
Christian McBride
James Moody
Gerry Mulligan
Joshua Redman
George Shearing

Celebrate Dave's 75th Birthday on December 6th with specialty programming. Why not program this entire disc dedicated to Dave?

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For giveaways of this charting release contact: Vikki Rickman at Telarc (216) 464-2313 or Neal Sapper at New World 'N' Jazz (415) 488-1558 for further information.

Telarc . . . Label of the Legends.

Editors: KEITH & KENT ZIMMERMAN • Jazz reports accepted Thursdays
9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

POST-BOP

2W	LW	TW	
5	3	1	DEE DEE BRIDGEWATER - Love and Peace (Verve)
10	6	2	MARK WHITFIELD - 7th Avenue Stroll (Verve)
1	1	3	McCOY TYNER TRIO - Infinity (Impulse!)
7	5	4	VANESSA RUBIN - Sings (Novus/RCA)
2	2	5	DON BRADEN - Organic (Epicure/550)
6	4	6	EDDIE HENDERSON - Inspiration (Milestone)
14	8	7	DAVE BRUBECK - Young Lions & Old Tigers (Telarc Int'l)
3	7	8	FRANK MORGAN - Love Lost & Found (Telarc Int'l)
12	9	9	SONNY FORTUNE - A Better Understanding (Blue Note)
11	12	10	GERALD ALBRIGHT - Giving Myself To You (Atlantic)
19	13	11	LARRY GOLDINGS - Whatever It Takes (Warner Bros.)
20	14	12	PONCHO SANCHEZ - Soul Sauce (Concord Jazz)
18	16	13	KENNY BURRELL - Lotus Blossom (Concord Jazz)
21	18	14	FREDDIE HUBBARD - M M T C (Music Masters)
15	17	15	TONY CAMPISE - Strange Beauty (Heart Music)
4	11	16	JOSHUA REDMAN QUARTET - Spirit Of The Moment (Warner Bros.)
30	19	17	MULGREW MILLER - Getting To Know You (Novus/RCA)
8	10	18	MICHAEL WOLFF TRIO - Jumpstart! (Jimco)
27	20	19	MARK ISHAM - Blue Sun (Columbia/CRG)
NEW	20		TONY BENNETT - Here's To The Ladies (Columbia/CRG)
13	15	21	B SHARP JAZZ QUARTET - Mirage (MAMA Foundation)
24	21	22	CHICK COREA QUARTET - Time Warp (GRP)
26	23	23	MEL TORME/ROB McCONNELL & THE BOSS BRASS - Velvet & Brass (Concord Jazz)
28	24	24	BRAD MEHLDAU - Introducing Brad Mehldau (Warner Bros.)
—	25	25	DENISE JANNAH - I Was Born In Love With You (Blue Note)
NEW	26		JOHN SCOFIELD - Groove Elation (Blue Note)
—	29	27	CHARLES McPHERSON - Come Play With Me (Arabesque)
NEW	28		ART FARMER - The Meaning Of Art (Arabesque)
NEW	29		KEITH JARRETT TRIO - Keith Jarrett At The Blue Note (ECM)
9	22	30	HARGROVE/McBRIDE/SCOTT - Parker's Mood (Verve)

COMMERCIAL ADULT

2W	LW	TW	
1	1	1	FOURPLAY - Elixir (Warner Bros.)
3	3	2	BONEY JAMES - Seduction (Warner Bros.)
2	2	3	THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)
4	4	4	RICK BRAUN - Beat Street (Bluemoon)
5	5	5	MARC ANTOINE - Urban Gypsy (NYC)
8	9	6	RANDY CRAWFORD - Naked And True (Bluemoon)
6	7	7	3RD FORCE - Force Of Nature (Higher Octave)
7	6	8	BOB MAMET - Day Into Night (Atlantic)
10	10	9	RICARDO SILVEIRA - Storyteller (Kokopelli)
9	8	10	GRP ARTISTS' CELEBRATION OF THE BEATLES - (I Got No Kick Against) Modern Jazz (GRP)
12	12	11	PHILIPPE SAISSE - Masques (Verve Forecast)
11	11	12	SIMPLY RED - Fairground (eastwest/EEG)
17	13	13	BOBBY CALDWELL - Soul Survivor (Sin-Drome)
23	16	14	OLETA ADAMS - Moving On (Mercury)
25	20	15	SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)
21	19	16	ALEX BUGNON - Tales From The Bright Side (RCA)
16	15	17	STANLEY CLARKE - At The Movies (Epic)
15	18	18	MAYSA - Maysa (Blue Thumb)
22	21	19	PEOPLE SOUNDTRACK - People Soundtrack (Lightyear)
—	24	20	NAJEE - Songs From The Key Of Life (EMI)
18	22	21	TOM GRANT - Instinct (Shanachie/Cachet)
13	17	22	TORCUATO MARIANO - Last Look (Windham Hill)
14	14	23	KEIKO MATSUI - Sapphire (White Cat/Unity Label Group)
28	27	24	GREGG KARUKAS - You'll Know It's Me (Fahrenheit)
24	26	25	PAUL TAYLOR - On The Horn (Countdown/Unity)
27	30	26	JONATHAN CAIN - Piano With A View (Higher Octave)
20	25	27	MARION MEADOWS - Body Rhythm (RCA)
19	23	28	INCOGNITO - 100 Degrees and Rising (Verve Forecast/Talkin Loud)
29	28	29	GRANT GEISSMAN - Business As Usual (Positive Music)
26	29	30	BRIAN McKNIGHT - I Remember You (Mercury)

Post-Bop compiled by a sample of Jazz intensive reports
Commercial Adult compiled by a sample of Adult intensive reports

draw with acid jazz?

We received a book the other day, covering a full quarter of our acid jazz stuff, which started in May. We're averaging over 2500 in AQH that time slot, which is strong.

Can Orlando support so much jazz?

I look at WLOQ's contemporary jazz and WUCF's mainstream jazz as the right and left hands of jazz. If WLOQ looks good, then we look good. If WUCF looks good, then they look good. I don't care what the purists say about it. That's the truth in terms of public perception. ●
PART TWO NEXT WEEK.

A2 Spin Trends

1. STEVE LAURY +66
2. OLETA ADAMS +56
3. TOM GRANT +51
4. TOLEDO +49
5. DAVID BENOIT +47
6. DENNY JIOSA +45

A2 Chartbound

- DAVID BENOIT (GRP)
CLOCKERS SOUNDTRACK (MCA)
RUSS FREEMAN (GRP)
JAZZ CRUSADERS (Sin-Drome)
TAB TWO (Virgin)
STEELY DAN (Giant)
STRUNZ & FARAH (Selva)
STEVAN PASERO (Sugo)
*QUINCY JONES (Qwest)
WHITNEY HOUSTON (Arista)
MICHAEL DAVIS (Lipstick)
ANDY NARELL (Windham Hill)
MARIAH CAREY (Columbia)
Please Note: All Chartbounders have upward Spin Trends.
Dropped: #47 Dean James, #48 Urban Knights, #49 Kirk Whalum, #50 Willie & Lobo, Gerald Albright, Max Bennet.

Jazz Chartbound

- RICARD HINDMAN TRIO (Lake Street)
HERBIE MANN (Kokopelli)
GIACOME GATES (DMP)
*BIG JOHN PATTON (Evidence)
*JON MAYER TRIO (Pullen)
*KEVIN HAYS (Blue Note)
BRAD GOODE (Sunlight)
*BHEKI MSELEKU (Verve)
*GATEWAY (ECM)
*ORNETTE COLEMAN & PRIME TIME (Verve)
*JOE DeFRANCESCO (Big Mo)
*TURK MAURO (Milestone)
*DONALD BROWN (Muse)
*RUSSELL GUNN (Muse)
Dropped: #39 Steven Kowalczyk, #43 Steve Million, #46 Bill Stewart, #47 Lorne Lofsky, #48 Eddie Palmieri, #50 Andre Previn, GRP Artists.

ARTIST PROFILE

VANESSA RUBIN



FROM: Cleveland

LATEST RELEASE: **Vanessa Rubin Sings**

LABEL: **Novus/RCA**

JOURNALISM

INFLUENCES: "I was always a vocal child, according to my mom, and was involved in music through school. I played flute, piano, chorus and solo singing. Because I always loved 'words' and dealing with people, I ended up in journalism. A college degree allowed me to teach English while pursuing a new career at night. Teaching, my 'bread and butter,' allowed me to have a healthy, safe and decent existence while I struggled to build a singing career."

MEMORABLE MUSICAL

MOMENTS: "The first time I saw Sarah Vaughan live at Rodney Dangerfield's in New York, Fall of 1982. I had just enough money to get in and was drinking orange juice all night, sitting in the front row, in awe. Also, singing in the Village Vanguard with Pharoah Sanders my first month after moving to New York."

ADVICE FOR BUDDING

SINGERS: "Don't quit your day job! Be patient, persistent, and dedicated. This is about long term gratification. Make sure you love it because anything you do for the rest of your life, you have to love through the good and bad times—and there will be some 'not so good' times."

GAVIN PICKS

Singles

BY DAVE SHOLIN

FOLK IMPLOSION "Natural One" (London/Island)

This song, lifted from the soundtrack to *Kids*, is co-written by Sebadoh member Lou Barlow; Folk Implosion is a Barlow side-project with cohort John Davis. Forget the hypnotist, just play this disc, turn on the black light, and trip back in time.

ENYA "Anywhere Is" (Reprise)

It's often easy to compare one artist to another, but Enya has developed a truly distinctive style. Those of us who became fans early on love to convert the uninitiated, and this song is bound to bring many more into the flock. Count on another magnificent video to accompany this very commercial track.

BANANARAMA "Every Shade of Blue" (Curb)

Bananarama's first Number One hits, "Cruel Summer" and "Venus," came during the '80s, when the group was a trio. Bananarama is now a twosome, and on the strength of this slice of rhythmic pop, they stand a good chance of scoring their first success in this decade.

DENINE "All Cried Out" (Metropolitan)

Credit Joe Dawson, PD of KIX 106-Providence, for steering me to this track. Generating massive phones at 98PXY-Rochester and Q102 in Philly, this cover of the 1986 hit from Lisa Lisa & Cult Jam with Full Force shouldn't be ignored. Adam Marano of Collage puts his stamp on the production. It'll take less than a minute to figure out why this one lights up the phones.

Albums



BOBBY CALDWELL Soul Survivor (Sin-Drome)

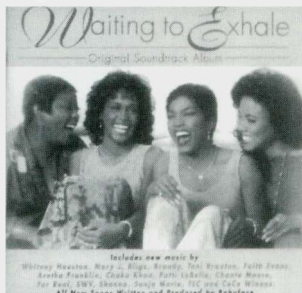
The liner notes state "this album is lovingly dedicated to the many loyal fans who have supported me through the years," and Bobby's fans will not be disappointed by this release. Dim the lights, stoke up the fire, and kick back for ten tracks of pure romance and soul. *Soul Survivor* includes four new tracks written by Caldwell, plus six covers of some classic hits of yesteryear. Bobby handles them all with that invincible voice and natural style that has made him so endearing to his many fans. Picking favorites from this CD is difficult, but "Walk on By," "Your Precious Love" (a duet with Jean McClain), and "At Last" really stand out, and the single, "Don't Ask My Neighbor," is awonderful focal point to this album. On his own four songs, Caldwell takes full control of the arrangements, instruments, and obviously the vocals to prove what a multi-talented artist he is. "Back in the Fire" also gets my vote.

—DIANE RUFER

BUILT TO SPILL CAUSTIC RESIN Built To Spill Caustic Resin (Up Records)

Whereas *There Is Nothing Wrong with Love*, Built to Spill's last full-length, was singer-songwriter and occasionally overly cute, on this EP—a collaboration with Caustic Resin—BTS auteur Dug Martsch once again reveals himself as a shifting, experimental guitar god, a texture maniac, a dynamician to whom a melody is less an anchor than a reference point, and to whom lyrics are punctuation, not narrative. In short, this disc recalls the Built to Spill debut, *Ultimate Alternative Wavers*; and that similarity is undoubtedly due to the contributions of Brett Nelson, the Caustic Resin guitarist who played drums on—and, it seems, significantly influenced—*UAW*. Martsch, in turn, makes his mellowing mark on the Resin-penned track here, "Shit Brown Eyes," by smoothing that band's oft-jagged instrumental edges. Despite its brevity, this satisfying EP should at least temporarily assuage hungry fans awaiting the next BTS and Caustic Resin full-lengths. Delicious.

—SEANA BARUTH



VARIOUS ARTISTS Waiting to Exhale Original Soundtrack Album (Arista)

Advertisements herald this as "The Soundtrack Album Event of the Year," and having seen the movie, I agree. *Waiting to Exhale* is a smash on the big screen and on the CD player. Babyface, producer and songwriter extraordi-

naire, presents 15 new songs that feature today's leading R&B female artists, ranging from legendary divas Aretha Franklin and Patti LaBelle to relative newcomers Brandy and Faith Evans. Aside from the current Whitney Houston hit, "Exhale (Shoop Shoop)," also check out her other killer tracks—"Why Does It Hurt So Bad" and her duet with CeCe Winans, "Count on Me" (my favorite cut). Every track is great, so listen to the whole album, because this one's going to find multi-format airplay well into 1996.

—ANNETTE M. LAI



THE BEATLES Anthology I (Capitol)

George summed up the simplicity of the times during part one of the Beatles teleumentary. During the first record-breaking Ed Sullivan appearance, there was virtually no crime in America for ten minutes. No doubt about it, America continues its romance with the Beatles.

Anthology I thoroughly covers the historical mop top era from the first notes of Buddy Holly to the final strains of Lieber and Stoller's "Kansas City." George Martin studiously cleans up television tapes and various studio outtakes and run-throughs (sometimes leaving in studio chatter and crack-ups) in keeping with the television documentary spirit. Like the BBC Sessions of last year, this is a historical nugget for collectors. Can't wait until the later eras of II and III, when the studio chatter really gets interesting. Tracks: "Free as a Bird" will be a worldwide smash. After that, it's a pick 'em.

—KENT ZIMMERMAN



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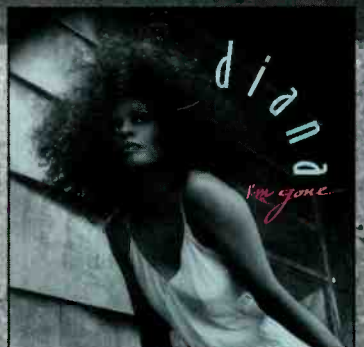
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