

THE MOST TRUSTED NAME IN RADIO

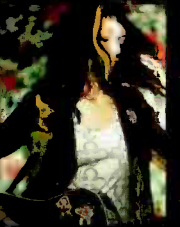
ISSUE 2118

AUGUST 16 1996

GAVIN

This Week

The fourth GAVIN A3 Summit is rocking in Boulder next weekend, and it's so loaded with music and meetings that attendees won't find much time for reading. But keep this with you anyway. The pull-out agenda, of course, is vital. But for those moments before a panel or showcase begins, and if you're not busy hyping or being hyped, you can get the low-down on all the featured artists, including (top to bottom) Keb' Mo', Nil Lara, Blue Nile, Eleanor



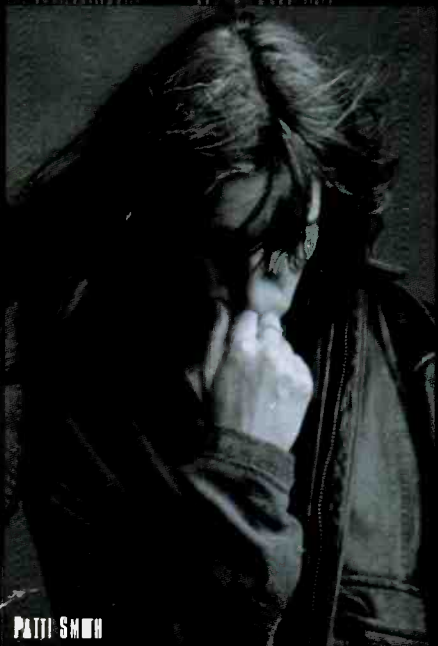
McEvoy, and Patti Rothberg. Have a ball in Boulder. In News, the recording industry goes after CD pirates; President Clinton fills the FCC's Republican seat; Howard Stern gets 7 up (and 7 down), and Ben Fong-Torres apologizes to Elvis Presley. Our First Person is Rachel Donahue, a legend in free-form radio. She's got a word or two about the evolution of FM rock, and about A3.



CRASH TEST DUMMIES



JOHN McVIE/CAMP



PATTI SMITH

THE

SUMMIT

Gavin A3 Summit #4

A3 Radio's Complete Retreat



PAUL WESTERBERG



MICHELLE NOE GEOCELLO



THE WALLFLOWERS



SUZANNE VEGA

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

PLUS

- Actor/Director Ed Burns' Perfect A3 Soundtrack

gabrielle

"Give Me A Little More Time"
from her new self-titled album

*#1 on the U.K. airplay charts
for eight consecutive weeks.*

*Last album sales of
over 1,000,000 worldwide.*

gabrielle *give me a little more time*



Produced By The Bullerhouse Boys



BY RAECHEL DONAHUE

Raechel Donahue

On FM Rock at 29: Prematurely Senile

In the world of FM rock, Raechel Donahue has done it all. Beginning at underground pioneer KMPX/FM-San Francisco in 1967, she helped husband Tom (Big Daddy) Donahue spread the free-form word to KPCC-Pasadena, DJ'd on KMPX successor KSAN until Tom's death in 1975, then carried on in L.A. at KMET (DJ and MD), KSWT, KROQ, KIIS (as News Director and Rick Dees' sidekick), KMPC/FM ("The Edge"), and MARS FM. She does voice work, writes a newspaper column, and is compiling a book of industry anecdotes, Jock Itch. On the scene for nearly 30 years, she offers her commentary on radio's many ch-ch-changes.

Never trust anyone over 30." We arrogant counterculture whippersnappers used to declare in the '60s. We had our long hair, our love beads, our own politics, our own private language (at least until John Denver started saying "Fa-a-r out!"), and our own music. By the time the decade closed, we even had our own radio stations.

Tom Donahue, deciding he'd had enough of bubblegum Top 40 radio, started KMPX/FM in a warehouse in the bowels of San Francisco's waterfront, and by August of 1967, the station was operating full time. He never claimed to be the first person with the idea, just the guy who found an owner desperate enough to take a chance. "My people are in the streets! I must go out and see which way they are going, for I am their leader!" he used to say, likening himself to a revolutionary leader.

Underground radio, as it was known, was in every way opposite



Raechel Donahue

to the prevailing trend of three-minute records, screaming Boss Jocks, and contests, CONTESTS, CONTESTS!! But even as he was creating progressive radio, Tom predicted its demise. "Past is prologue," he intoned, reminding me that loose is always followed very closely by uptight, and that today's hippie would be tomorrow's executive.

"The Grateful Dead will be playing Las Vegas, and AM radio will take over when FM falters," he boomed. "Tom knows. Nobody is hip forever."

We all got older and it was either adapt or perish. The Stones did a Jovan-sponsored tour, and the Dead would play Vegas, although in the Silverdome instead of a glitzy hotel. Bette Midler would portray Janis Joplin on film, Grace Slick would get sober, and Tim Leary would make a career out of being the world's oldest acid casualty.

There were many, though, who remained trapped in time, like bugs suspended in amber. They sprouted pot bellies, but they didn't cut their hair or change their style; yet somehow, they survived.

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

Long before it was 30 years old, FM rock radio was prematurely senile, tottering toward the tomb. True to Tom's prediction, AM came back to the forefront in the form of talk radio, its voice still screaming, but this time without the interstitial relief of music.

I am saddened by my former colleagues whose needles seem to be stuck in the same old grooves of the same old records that marked the heyday of FM progressive radio. What were once rock anthems are now petrified rock. Even A3 makes me feel like I'm riding in a very hip elevator.

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

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

First Words

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

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

Another reason things changed was that the free-form DJs simply got more professional (more particular, if you like) about what they played when, and how they presented it, and they set higher standards for themselves.

Which brings me back neatly to the Gavin A3 Summit in Boulder, as that event is all about setting higher standards in radio and charting the spectacular growth of an exciting music format.

David Dalton, CEO



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G. Michael Donovan

A1 The Summit

This week, we give you the full run-down for our annual A3 Boulder Summit in a handy pullout section starting on page 25 of this issue.

Kent and Keith have compiled another blockbuster weekend, and they profile the key players here.

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

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NEXT WEEK

New Labels

We profile a handful of the new companies jumping into the fray.

GAVIN

Founded by Bill Gavin—1958

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GAVIN NEWS

**"We can have fun together.
We're not going to let these
idiots stop that."**

—Craig Wilbraham, KKBT

See below

Despite Hassles, KKBT Vows to Keep Jamming

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



PHOTO: ARNOLD TURNER

Brandy and D'Angelo

August 11, and the station vowed that the third Jam would not be the last.

The concert was halted with two acts to go—Ice Cube and SWV—after sporadic fighting involving perhaps a dozen people. No injuries or arrests were reported, but, an hour and a

half after the first fight, KKBT General Manager Craig Wilbraham talked with police and officials at Irvine Meadows Amphitheatre. They decided, he said, that "since 95 percent of the show had been completed and the situation wasn't getting any better, it would be best to shut down the show while there was light because, after dark, it could be more difficult to control any problems. And there was a very peaceful exit."

Despite the problem, Wilbraham said, "We're going to continue to stress positivity and racial tolerance and show people that we can have fun together. We're not going to let these idiots stop that."

For the fund-raising show, KKBT presented, among others, D'Angelo, Brandy (pictured together backstage), the Tony Rich Project, MC Lyte, and L.L. Cool J.

RIAA Helps Bust Bootleggers

As part of its unending effort to boot bootleggers off the face of the earth, the Recording Industry Association of America (RIAA) hooked up with the U.S. Customs Service and New York police to bust a Long Island man and seize some 425,000 alleged bootleg CDs



and 25,000 reputedly bootleg vinyl albums—the largest such confiscation in RIAA history.

The Association, acting on behalf of 20 record companies, also filed a copyright infringement suit against a

California company, charging it with manufacturing and distributing "hundreds of thousands of unauthorized CD top-hit compilation albums," in the words of Steven D'Onofrio, RIAA Executive Vice President and director of anti-piracy.

ASR Recording Services

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

In the New York raid, officials arrested Charles LaRocco after a search of a warehouse in Long Island City

uncovered thousands of allegedly bootleg recordings. Searches in two other facilities uncovered many more CDs carrying music by Hootie & the Blowfish, the Beatles, Bob Dylan, the Dave Matthews Band, Phish, and others.

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

Clinton Taps Insider for FCC Seat

Satisfying members of the Federal Communications Commission and the National Association of Broadcasters alike, President Clinton has nominated a Commission insider to fill a vacant Republican seat.

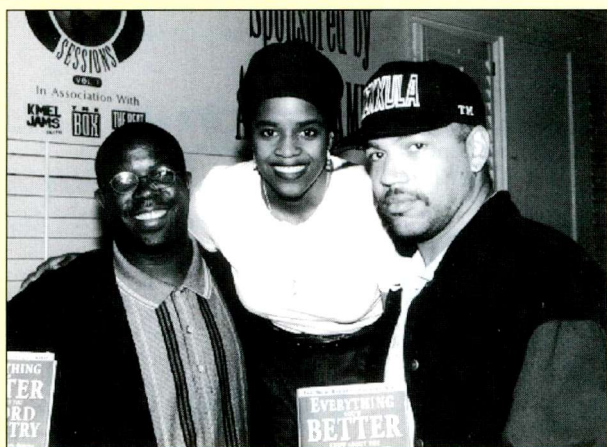
Regina Keeney, Chief of the FCC's Common Carrier bureau, will, pending Senate confirmation, take the post vacated in April by Andrew Barrett, who left for a public relations job.

Keeney, who joined the FCC in 1994, was head of its Wireless bureau before moving to Common Carrier. She has overseen the FCC's radio spectrum auctions and worked on local telephone competition regulations. She has also served as GOP counsel to the Senate Commerce Committee, which will hold a hearing on her nomination.

Eddie Fritts, President of the NAB, citing its "long, productive history" with Keeney, urged the committee to begin the process "at your first opportunity, in September."

Since Barrett's departure, the Commission has functioned with four members.

You'd Better Know...



At the Sessions Vol. 1 Pre-Party at Geoffrey's Inner Circle club in Oakland, Grammy Award-winning producer Kashif (left) raffled off a copy of his acclaimed industry guide, *Everything You'd Better Know About the Record Industry*. Top Ten Records' Mixxula (right) wins and poses with Kashif and Gavin Rap Editor Thembisa S. Mshaka. Kashif will be conducting a teach-in on production and royalties at Sessions, which happens September 26-28 in Oakland.

PHOTO: ROBERT MOVRAĐINOV

At Evergreen, the Grass Keeps Getting Greener

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

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

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

The company has signed an agreement with Secret Communications to buy Urban/AC WMXD/FM and Urban-formatted WJLB/FM in Detroit for \$168 million. Evergreen will also buy classical outlet WQRS/FM from Secret (for \$32 million) and swap it for Greater Media's talker, WWRC/AM-Washington, D.C. and \$9.5 million. In another deal with Secret, Evergreen will take classical WFLN/FM-Philadelphia for \$37.75 million.

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

Evergreen recently reported record revenues and cash flow for the second quarter and six months ended June 30.

Word of **Mouth** says this record is going to be big...

STAR94/Atlanta
WXKS/Boston
KHMV/Houston
STAR100.7/San Diego
Q106/San Diego
POWER96/Miami
KDMX/Dallas
WKBQ/St. Louis
WPNT/Chicago
KZZP/Phoenix
WZJM/Cleveland
Q102/Cincinnati
WTKI/Milwaukee
PRO-FM/Providence
KQXT/San Antonio
WZPL/Indianapolis
KHOM/New Orleans
FM100/Memphis
WGTZ/Dayton
WDJX/Louisville
KBFM/McAllen
WVKS/Toledo
WABB/Mobile
WXIS/Johnson City
WNOK/Columbia
KHTQ/Spokane
WDJB/Ft Wayne
WZST/Chatanooga
WYCR/York
KKMG/Colorado Springs
WWCK/Flint
WERZ/Exeter
WZYP/Huntsville
WZNY/Augusta
Z104/Madison
KZMG/Boise
KHTO/Springfield
WSTO/Evansville
WAYV/Atlantic City
and many more.

...the new single by **Merril Bainbridge**, "***Mouth.***"

#1 Most Added Record in America.

From the forthcoming album "The Garden."



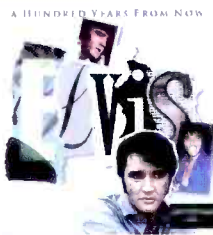
Celebrating our 228th day in business.

LIKE A ROLLING STONE

Beautiful Noises Came Out of His Mouth

On this, the 19th anniversary of Elvis Presley's death, I write to confess that I let the King down.

There was Steve Allen on my radio show (*Fog City Radio*, KQED/FM-San Francisco), and our time was about up when I realized I hadn't yet asked him about Elvis.



Allen for putting Presley into a tuxedo and having him sing "Hound Dog" to a basset hound.

Elvis was humiliated by the experience.

As an EP loyalist, then, I should share his humiliation whenever I see that segment (which, of course, I do), and, when given the once-in-a-lifetime opportunity to talk with Steve Allen, I should quiz him about it.

But when, on the radio, I raised the subject of Presley, Steverino took the baton and whacked Elvis' legacy upside on its head.

"I saw him on television on a summer replacement show hosted by the great bandleader, Jimmy Dorsey and his brother Tommy Dorsey," said Allen. "He was totally unknown at that point. And I recognized right away that he had something. It certainly wasn't a glorious voice, in the sense that Sinatra or Perry Como had beautiful noises come out of their mouths. No, it was kind of a weird noise, but he had something much more important...he had a weird, freaky, charismatic star quality, and I perceived that immediately."

OK, so he hadn't exactly crucified Elvis. But I let his remarks pass, and, instead, I should've spoken up for what was, in fact, one of the most glorious voices in pop music.

Presley had as wide a range as anyone in rock & roll. He was a natural master of vibrato, falsetto, and extraordinary breathing techniques, and he applied his skills to all the music he loved. He crooned pop ballads, rocked as hard as any of his rockabilly stablemates at Sun Records, served, with them, as pioneers in the fusion of country and rock. And on "It's Now or Never," he adapted opera. He did it all with precision and passion, with a voice that ranged from innocence and longing to self-knowing humor and power. That's what I should've told Steve Allen.

That voice, of course, can be heard on hundreds of recordings. And, just when you think that there can't be anything new in the universe of Elvis music—and even if you began thinking that about ten years ago—RCA pops a surprise. In *A Hundred Years From Now*, the fourth of its Essential Elvis series, the label focuses on his Nashville sessions from mid-1970 to mid-'71, and, in a 22-track release, offers 18 previously unreleased performances, with songs ranging from alternate takes of "Bridge Over Troubled Waters" and Tony Bennett's "Rags to Riches" to "The Lord's Prayer." Typical Elvis range. Meantime, Teldec/Atlantic has issued *Symphonic Elvis*, with the Memphis Symphony Orchestra giving surprisingly swinging treatments to Elvis classics. It helps that Presley mates such as Scotty Moore, along with some other fabled Nashville session cats, are on board.

Symphonic Elvis? Presley would curl his famous lips at the thought. After all, it ain't really Elvis without that voice. That glorious voice.

BEN FONG-TORRES

Detroit DJ Offers a Steal

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



Actually, he took more than a cake, according to reports out of Detroit about his visit to the home of country artist Suzy Bogguss.

E. (real name Carl Eyer), who is Music Director as well as morning host on W4, was one of a group of radio and record people Bogguss

invited to her suburban Nashville home for party celebrating her new album, *Gimme Some Wheels*.

Soon after returning to Detroit, E. began offering listeners mementos from his visit, including a pin cushion, a wooden spoon, and several other knickknacks.

When rival station WYCD/FM called Bogguss' representatives to ask why they hadn't been offered such giveaway items, the singer learned that she'd been robbed. She called WWWW to complain, and an investigation revealed that a record label intern saw E. taking an item at the house.

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

thing we did in an unfriendly spirit."

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

Pumpkins
Take 5 MTV
Nominations

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

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

Alanis Morissette, the Foo Fighters, and Bjork got five nominations each. Morissette ("Ironic") and Foo Fighters ("Big Me"), along with Bone Thugs-N-Harmony ("Tha Crossroads") face the Pumpkins' "Tonight, Tonight" for best video honors.

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

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

Howard Stern:
7 Up, 7 Down

On the eve of the recent profile of Howard Stern on the A&E channel's *Biography* series, *Total TV* magazine solicited opinions on the King of All Media from 14 celebrities. Reflecting the balanced biography, it was seven up, seven down on Stern from the panel. The 14 were Joan Rivers, Roger Clinton, Richard Simmons, Larry King, Donald Trump, John Tesh, Carol Alt (all pro-Stern), and, on the opposite side of the field, George Hamilton, Gary Collins, Chevy Chase, Roseanne, Jack Paar, Lou Reed, and Kathie Lee Gifford.

Note that, except for Reed, none of those queried has anything to do with rock & roll.

In any event, here are a few of their published remarks: "His show is not my kind of show. He's the best tasteless broadcaster in America."—Larry King.

"No one has made me cry and broken my heart like he has. He's the bully in every school yard. For some reason, I love him very much."—Richard Simmons.

"It's a voyeuristic show where you wouldn't listen to it in the car with someone else, but, 'Oh, great. I'm alone, I'll listen to Howard to see who he's trashing.' It was usually me."—John Tesh.

"Howard Stern is an ass. He's really nothing. I can't stand him."—Chevy Chase.

"He talks about smelling underwear and he's got the 'bobbing for tampons.' It grosses you out."—Gary Collins.

"His fans are plumbers masturbating in their trucks on the way to work."—Roseanne.





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|------|----------------|------|------|
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| WJTB | And Many More! | | |

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Album In The Streets September 10th



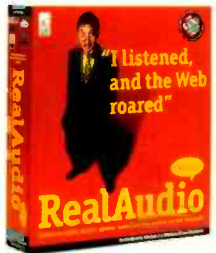
PRODUCED BY SILKY FOR SILK PRODUCTIONS/TOP TEN ENTERTAINMENT
EXECUTIVE PRODUCERS: LOUIL SILAS, JR. AND BROOKE PAYNE

FROM THEIR NEWEST ALBUM HOME AGAIN IN STORES SEPTEMBER 10TH

REALITY BYTES

LET'S FACE THE
MUSIC ENHANCED

Progressive Networks' enhanced version of its Real Audio Player, RealAudio Plus, will be available online beginning August 19. It allows websters to arrange their favorite audio programs for easy access, and can be found at www.RealAudio.com. In other Progressive Networks news, the company has joined forces with the House of Blues to form the LiveConcerts.com Web Site. House of Blues concerts and highlights from the syndicated radio show will be available, and The **FUGEES**,



CYPRESS HILL, and **A TRIBE CALLED QUEST** will turn in performances as part of the "Smokin' Grooves Tour"...Hollywood Online has a new music-related site called "Kneejerk" at www.kneejerk.com...SonicNet is welcoming the launch of **THE CURE's** Web Site (www.the-cure.com) by holding a contest to

give away tickets for each of the remaining shows. Go to www.sonicnet.com, answer the questions, and win...Q? Are we not mentioning that **DEVO** will be the featured guest on the August 19 segment of Warner Bros/Reprise Cyber-Talk? Access AOL's (keyword: Warner) at 6.30 p.m. PDT...In the Anarchy in Cyberspace department: Information on the **SEX PISTOLS'** "Filthy Lucre" tour is available at the unofficial site www.users.wineasy.se/ludde/index.htm...Looking for **ALANIS MORISSETTE's** jagged little Web Sites? Go to www.coe.uncc.edu/~blfesper/alanis.html for lots o' links...GAVIN's own Managing Editor, **BEN FONG-TORRES**, has joined the team behind Graphix Zone's upcoming *Under the Covers*, the CD-ROM of rock photographer **HENRY DILTZ** and album designer **GARY BURDEN's** archives. Fong-Torres profiles artists and introduces Diltz and Burden by voice and video...Questions, comments, longings? E-mail me at davheran@best.com



—DAVID BERAN

Wolfman in Radio Hall of Fame

The late Wolfman Jack will be one of five broadcasters inducted into the Radio Hall of Fame in Chicago in October.

The Wolfman (real name Robert Weston Smith), who died in July, 1995, at age 57, was an underground legend, broadcasting out of Mexico in the '60s and gaining

widespread fame when he was cast in *American Graffiti* in 1973.



The Hall of Fame will also welcome:

● Jerry Williams of WRKO-Boston, a talk show host whose career dates back 50 years and includes stays at WBBM-Chicago, WBZ-Bos-

ton, and WMCA-New York. ● Susan Stamberg, the first woman to anchor a national nightly radio news program, *All Things Considered* on NPR.

● Jack Brickhouse, the veteran Chicago Cubs and Bears play-by-play announcer.

● James Quello, a member of the FCC since 1974 who began as an executive at WJR-Detroit.

The induction takes place October 27 at the Chicago Cultural Center and will be hosted by Casey Kasem. The ceremony will be broadcast live via Westwood One Radio Network. The Radio Hall of Fame is part of the Museum of Broadcast Communications in Chicago.

Radio Ad Revenues Up Again

Radio kingpins point to the industry's healthy ad revenues as a reason for buying stations by the bunches, and the statistics bear them out.

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

The figures are based on the RAB radio revenue index of more than 100 markets.

Faith Has Hopes for Lady Soul Awards

Bad Boy/Arista recording artist Faith Evans tops the field for the 1996 Soul Train Lady of Soul Awards with four nominations, for Best R&B/Soul single, album, composer (for "Soon As I Get Home"), and R&B Soul or Rap New Artist.

Faith is followed by TLC, Monica, and Groove Theory, who scored three nominations each. Nominated for two awards each are Whitney Houston, Total, Xscape, and Nonchalant.

Receiving one nomination each are Mary J. Blige, Mariah Carey, Randy Crawford, Pure Soul, Bahamadia, MC Lyte, Salt-N-Pepa, Dee Dee Bridgewater, Etra James, Diana Krall, Cassandra Wilson, Yolanda Adams, Shirley Caesar, GMWA Women of Worship, and CeCe Winans.

The awards will be telecast September 9 from the Santa Monica Civic Center, with Queen Latifah, Peabo Bryson, and model Veronica Webb co-hosting.

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



See "The Borrowers" Live
Thursday, August 22
4:30 p.m.
Gavin A3 Summit, Boulder
"Martinis and Cigars!!"

It's a little bit dusty but I don't care

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

THE BORROWERS



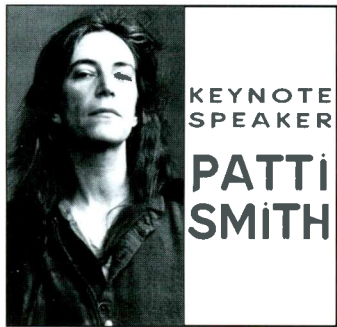
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The Borrowers
debut album from
GUARDIAN Records

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New York City

3 Days • 4 Nights • 40 Clubs • 400 Panelists & Moderators • 500 Bands • 14,000 Ears



KEYNOTE
SPEAKER
**PATTI
SMITH**

Wednesday, September 4, 1996

10:00 AM - 8:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 6:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

Thursday, September 5, 1996

9:00 AM - 5:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 5:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

10:00 AM - 11:00 AM
PLEASED TO MEET ME: UNSIGNED BANDS & THE BIZ
MODERATOR: Stormy Shepherd (Leave Home Booking)

10:00 AM - 11:00 AM
INTERNSHIPS IN THE MUSIC BUSINESS: LABOUR OF LOVE
MODERATOR: Emily Kaye (Timebomb Recordings)
PANELISTS: Jenna Adler (CAA), Michael Badami (Dreamworks/S&G Music Publishing), Seth Jarrett (Freelance Director/MTV), Jordan Kurland (David Lefkowitz Management)

10:00 AM - 11:00 AM
LOG ON: MARKETING NEW MUSIC VIA THE INTERNET
HELEN HUNTINGTON HILL ROOM (AVERY FISHER HALL)

11:00 AM - 12:45 PM
KEYNOTE: PATTI SMITH
AVERY FISHER HALL

11:30 AM - 12:45 PM
LIVE & LOUD: METAL RADIO PANEL
MODERATOR: Jill Castellano (Victory Records)
PANELISTS: Rob Fiend (Gavin), Jon Nardachone (Atlantic Records), Munsey Rocco (Skateboard Marketing), Eric Slayter (KZR), Andrew Stewart (WSOU)
ALICE TULLY LOBBY (ALICE TULLY HALL)

1:00 PM - 2:15 PM
THE CHANGING FACE OF RETAIL I: WAREHOUSE - SONGS & STORIES
PANELISTS: Alan Kovan (Play It Again)

1:00 PM - 2:15 PM
GAS FOOD LOGGING: TOURING ON YOUR OWN
ALICE TULLY LOBBY (ALICE TULLY HALL)

1:00 PM - 2:15 PM
RAVING MAD: THE CULTURE OF THE RAVE & ITS MUSIC
MODERATOR: Matt E. Silver (Silver Entertainment Group Ltd.)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

2:30 PM - 3:45 PM
BUILT FOR SPEED:
DECONSTRUCTING THE ARTIST DEVELOPMENT PROCESS
MODERATOR: Jon Leshay (Columbia Records)
PANELISTS: David Hall (William Morris Agency)

2:30 PM - 3:45 PM
THE WORLD MUSIC PANEL
HELEN HUNTINGTON HILL ROOM (AVERY FISHER HALL)

A COMPREHENSIVE ANALYSIS OF THE ALTERNATIVE MUSIC BUSINESS

THE CHANGING FACE OF RETAIL II: CHAIN REACTION
MODERATOR: Eva Weiss (Caroline Records)
PANELISTS: Greg Ross (Go-Kart Records)

BIRTH SCHOOL WORK DEATH:
CAREERS IN THE MUSIC INDUSTRY
MODERATOR: David Lefkowitz (David Lefkowitz Management)

OUT MY WAY: "QUEER ROCK"
MODERATOR: Kurt B. Reighley (Freelance Writer)
PANELISTS: Jon Ginoli (Pansy Division), Rocco Lanzilotta (Columbia Records), Brooke Webster (Meow Mix)

4:00 PM - 5:00 PM
MUSIC FOR THE MASSES:
ALTERNATIVE COMMERCIAL RADIO & ITS ROLE IN BREAKING NEW ARTISTS
MODERATOR: Kurt St. Thomas (Arista Records)

THE SONGWRITERS PANEL '96
MODERATOR: Harry Allen (Hip-Hop Activist/Media Assassin)

THE POLITICS OF MAGAZINE COVERAGE:
DON'T BELIEVE THE HYPE
MODERATOR: Larry Jenkins (Columbia Records)

THE REGGAE PANEL
MODERATOR: Garret Vandermolten (Heartbeat Records)
PANELISTS: Sister Carol (Artist), Steve Cornwell (RAS Records)

10:00 AM - 5:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

Friday, September 6, 1996

9:00 AM - 5:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 5:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

10:00 AM - 4:00 PM
COLLEGE DAY '96
ALICE TULLY HALL

10:00 AM - 10:30 AM
PERFORMANCE
10:30 AM - 11:30 AM
GRADUATION:
MAKING THE TRANSITION FROM COLLEGE RADIO INTO THE MUSIC INDUSTRY
MODERATOR: Chuck Arnold (The Want Adds)

11:30 AM - NOON
PERFORMANCE
NOON - 1:00 PM
A ROCK AND A HARD PLACE:
PROMOTION VS. COLLEGE RADIO'S HISTORIC INDEPENDENCE
MODERATOR: Jeff Sperber (Caroline Records)

1:00 PM - 1:30 PM
PERFORMANCE
1:30 PM - 2:30 PM
COLLEGE RADIO DRIVER'S ED:
PUTTING THE PEDAL TO THE METAL ON THE INFORMATION SUPERHIGHWAY

2:30 PM - 3:00 PM
PERFORMANCE
3:00 PM - 4:00 PM
THERE'S NO SUCH THING AS A DUMB QUESTION:
A COLLEGE RADIO ARTIST Q&A
4:00 PM - 4:30 PM
PERFORMANCE

10:00 AM - 11:15 AM
"THIS VIDEO SUCKS": NEW ARTISTS, VIDEO & IMAGE
AVERY FISHER HALL

HIGH SOCIETY: THE ASCAP/BMIS/SACETC PANEL
MODERATOR: Jeffrey Brabec (Chrysalis Music Group)

SMALL INDIE MOGUL SUMMIT: A METHOD TO OUR MADNESS
MODERATOR: Jenny Toomey (Simple Machines)
PANELISTS: Adam Silverman (Flydaddy), Angela Strachan (Dirt Records)

INTERNET 101: THE BASICS
MODERATOR: Mclean Greaves (Virtual Melanin Inc.)
PANELISTS: Sandra Oei (Salamander Inc.)

PUBLISH OR DIE: NEW ARTISTS & MUSIC PUBLISHING
MODERATOR: Harry Allen (Hip-Hop Activist/Media Assassin)

11:30 AM - 12:45 PM
MARKETING PANEL
AVERY FISHER HALL

ARTISTS & MUSICAL TRANSITIONS:
MY EVER-CHANGING MOODS
MODERATOR: Bob Mould (Granary Music)

WRITERS & JOURNALISM: WHO ARE WE WRITING FOR?
MODERATOR: Evelyn McDonnell (Village Voice)
PANELISTS: Charles Dana Lounge (Avery Fisher Hall)

OVERSEAS LICENSING: SPEAKING IN TONGUES
MODERATOR: Sharon Ashworth (Shock Records)
PANELISTS: Tim Kelly (Pinnacle Records), Paul McKessar (Flying Nun Records), John Nutcher (Revelation Records)

1:00 PM - 2:15 PM
OAZED & CONFUSED: ARTISTS AND THEIR ADDICTIONS
AVERY FISHER HALL

SPACE AGE LOVE SONG: FAN WORSHIP IN CYBERSPACE
MODERATOR: Nikke Slight (Atlantic Records)
PANELISTS: Gayle Kelemen (Unofficial Jeff Buckley Web Site), Julia King (MTV Online)

THE PRINCE FORMERLY KNOWN AS ARTIST:
MUSICIANS WHO'VE BECOME INDUSTRY INSIDERS
MODERATOR: Dave Allen (World Domination Recordings)

THE JAZZ PANEL
MODERATOR: Bruce Lundvall (Blue Note Records)

2:30 PM - 3:45 PM
SONGS FROM THE BIG CHAIR:
THE INDEPENDENT LABEL CONSORTIUM
MODERATOR: Andy Allen (ADA (Alternative Distribution Alliance))

SURVIVING "ALTERNATIVE":
MENTAL HEALTH & METAL MANAGEMENT
MODERATOR: Nancy Camp (Drastic Measures)

1:00 PM
CMJ, Fine Line Features and Atlantic Records proudly present a special advance screening of "Feeling Minnesota," starring Keanu Reeves, Cameron Diaz, Vincent D'Onofrio, Delroy Lindo, Dan Aykroyd, and Courtney Love.

4:00 PM - 5:00 PM
MARKETING 2000:
BREAKING A BAND IN THE NEW MILLENNIUM
MODERATOR: Marc Geiger (American Recordings)

AT YOUR OWN RISK: THE METAL ARTIST PANEL
ALICE TULLY LOBBY (ALICE TULLY HALL)

THE RPM PANEL
MODERATOR: Jason Bentley (Quango)

Saturday, September 7, 1996

9:00 AM - 3:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 3:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

10:00 AM - 11:15 AM
LAWYERS AS A&R REPS: WHO GAVE THEM EARS?
MODERATOR: Owen Sloan, Esq. (Berger & Kahn)

MY FIRST YEAR AS A ROCK GOD:
WHAT HAPPENS AFTER THE SIGNING?
MODERATOR: John Rubell (TAG Recordings)

REUBEN KINCAID 101: THE ART OF ARTIST MANAGEMENT
MODERATOR: Ted Gardner (Larrikin Management)

ONLINE RADIO STATIONS: THE GOLDEN AGE OF WIRELESS?
MODERATOR: Mark Cuban (Audionet)

ALTERNATIVE MUSIC & CORPORATE SPONSORSHIP
MARKETING
MODERATOR: Sarah Haynes (On Board Entertainment), Joe Kilian (Festival Marketing), Dave Neubecker (Electronic Arts)

THE COLOR OF MONEY: LOW BUDGET VIDEOS
WALTER READE THEATER

11:30 AM - 12:45 PM
COMBAT ROCK: DOES ALTERNATIVE MUSIC CARE ABOUT POLITICS? SHOULD IT?
AVERY FISHER HALL

THE DIY ETHIC OF HIP HOP: ME MYSELF & I
MODERATOR: Nick Eisenman (Dolo Records)

WEBSITE MANIA IN THE MUSIC INDUSTRY:
GHOST IN THE MACHINE
MODERATOR: Mark Bronnmann (CMJ)

RECORDING CONTRACTS: THE FINE PRINT 101
MODERATOR: George Stein, Esq. (Zissu, Stein & Mosher)

MUSIC FOR FILMS: THE SOUNDTRACK PANEL
MODERATOR: Jon McHugh (New Line Cinema)

1:00 PM - 2:15 PM
TALK TALK TALK: THE ALTERNATIVE MUSIC PROMO PANEL
MODERATOR: Karen Glauber (HITS Magazine)

SECRET AGENT:
ALTERNATIVE STRATEGIES FOR BOOKING BANDS
MODERATOR: Troy Hansbrough (American Recordings)

PUBLICITY & PUBLIC RELATIONS IN CYBERSPACE:
STRANGEWAYS HERE WE COME
MODERATOR: Lisa Vega (Scoop Marketing)

THE AAA PANEL
HELEN HUNTINGTON HILL ROOM (AVERY FISHER HALL)

2:30 PM - 3:45 PM
COLLEGE
KEYNOTE
SPEAKER:
LES CLAYPOOL
ALICE TULLY HALL

2:30 PM - 3:45 PM
NOTHING'S SHOCKING: WHAT DEFINES COOL?
ALICE TULLY LOBBY (ALICE TULLY HALL)

MODEM MUSIC: ONLINE DELIVERY OF RECORDED MUSIC
MODERATOR: Andrew Sternthal (CDnow)

ROLL OVER BEEHIVEN:
21ST CENTURY CLASSICAL MUSIC
MODERATOR: Geoff Smith (Composer/Artist)

4:00 PM - 5:00 PM
THE A&R PANEL
MODERATOR: Karin Berg (Warner Bros. Records)

COLLEGE RADIO'S PLACE IN ARTIST DEVELOPMENT:
I'M NOT YOUR STEPPING STONE
MODERATOR: Glenn Bothe (Caroline Records)

FOR THOSE ABOUT TO ROCK: THE FUTURE OF METAL
MODERATOR: Brian Slagel (Metal Blade Records)

HTTP://ONLINE.MAGAZINES
MODERATOR: Lorry Fleming (Music Universe (BAM Media))

PANELISTS: Jennie Ruggles (Gavin Online/Addicted To Noise)

THE TOP TEN REASONS TO PUT YOUR BAND ON LATE NIGHT TV
HELEN HUNTINGTON HILL ROOM (AVERY FISHER HALL)

More moderators and panelists TBA

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

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REGISTRATION FORM

If you are registering more than one person, please photocopy this blank form and fill it out completely for yourself and each individual you are registering.
Registration will be held on Wednesday, September 4, 10:00AM - 8:00PM; Thursday and Friday, September 5 & 6, 9:00AM - 5:00PM; Saturday, September 7, 9:00AM - 3:00PM.

Name: _____
Company/Affiliation: _____
Title/Occupation: _____
Address: _____
City: _____ State: _____ Zip: _____
Country: _____ Foreign Postal Code: _____
Business Phone: () _____
Home Phone: () _____ Fax: () _____
e-mail: _____

Note: Copy of valid student ID must accompany payment and, in addition, must be presented in person when picking up registration material.
Do not send checks after August 22. Credit card payments and walk-up thereafter. Credit card payments accepted until August 28. After that date, registrants must present credit card in person when picking up registration material.
ABSOLUTELY NO CASH REFUNDS. ALL REFUNDS EXCHANGEABLE FOR CMJ CREDIT ONLY.

Credit Card No. _____ Exp. Date _____
Cardholder name (as it appears on card) _____
Signature (required) _____
Accommodations during Marathon _____

Payment must accompany registration form. Make check or money order payable to: **CMJ Music Marathon**.
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THAT'S SHO BIZ

That's Sho Biz By Dave Sholin

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

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



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

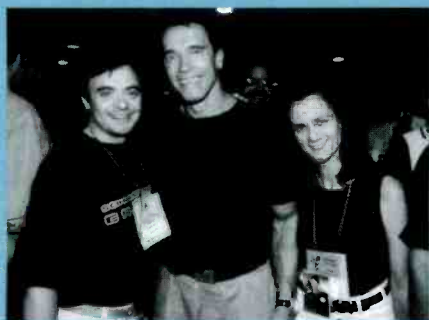
Don't expect official word on **Bruce Schoen**'s replacement at **Arista** until after Labor Day.

New Orleans is the next stop for **Z104 (WZEE)**-Madison PD **Joe Larson**, who will take over programming duties at **B97 (WEZB)** the last week of

August. Excited about his new opportunity, Larson will first focus on hiring a staff, but it's a certainty that longtime B97 MD **Joey G.** will stay on the team. Look for Z104-Madison APD/MD **Dana Landon** to take over interim PD duties.

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

Another set of legendary calls return as **WLTJ**-Detroit flips from A/C to "rhythmic A/C" as **WDRQ**. Might longtime Motor City programmer **Rick Gillette** have a role? Word is **Don Kelly** is consulting.



Yes folks, it's one final Olympic event, "The Schwarzenegger Sandwich," as demonstrated with perfection by **99X**-Atlanta's **Jimmy Barron** and **Leslie Fram**.

What will **Nancy Levin**'s next priority be?

Scratch **Paco**'s name from midday speculation at **KTU**. Just released New York **Arbitrends** show awesome numbers for **Efren Sifuentes**, who nails down the gig permanently.

There's a PD vacancy at **WTCF**-Saginaw, Mich., as

Greg Frye joins **Network 40**. T&R to **Rich Panama**.

Deepest sympathies to **EMI**'s **Rupert Perry** on the loss of his wife **Caroline** earlier this week.

Former Director of Film Music for **A&M** and one-time **Elektra** National Promo Director **Jon McHugh** has been named VP of Soundtracks at **New Line Cinema**.

Universal's new L.A. rep is market vet **Rock Dibble**.

Dan Watson, ex-PD of **Q96 (KSIQ/FM)**-Imperial Valley, Calif. has resurfaced as APD and nighttimer at **KNRV (The Nerve)**-Temple/Killeen, Texas. The station recently flipped from Country to Top 40 under PD **Joey Armstrong**.



Which one of these three was caught speeding on a desert highway between Vegas and L.A.? (l-r): **KLYV**-Dubuque, Iowa PD **Jeff Andrews**, a friendly **CHP** officer who issued a warning but no ticket, **Sam Diego Chargers** cornerback **Mark Montrevil**, and an unknown witness. Andrews advice: "Always carry spare CDs."

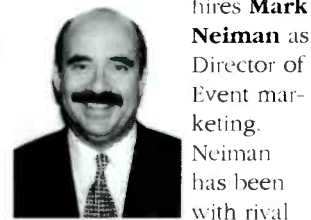
Joke: Why did **Bob Dole** pick **Jack Kemp** as his running mate? He needed someone on the team with a good arm.



On the Air

Daniel Forth is named President/CEO of **SW Networks**, and **Todd Sloan** takes Executive VP/COO. Forth replaces **Susan Solomon**, who was recently boosted to Senior VP of Corporate Development for **Sony Corporation of America**...**WXPB/FM**-Philadelphia removes the "acting" precursor from **Vincent Curren**'s GM title...**KNNC/FM**-Austin ups **Andy Meadors**, a.k.a. **Drew**, to MD and **Kim Soliz**, a.k.a. **Melody Lee**, to APD. The search for a PD continues...**Aaron Taffera**, a.k.a. **Aaron Collins**, resigns as MD/p.m. drive **WQKX**-Sunbury, Pa. He'll move to **106.9 WXKW**-Renovo/Lock Haven, Pa. **Shawn Carey** of **WQKX** sister stations **WKOK AM/FM** is named as Taffera's replacement...LA radio vet **Lucky Pierre** surfaces on **Groove Radio 103.5** with a weekly show. *Le*

Discotheque...**KRUZ 103.3 FM**-Santa Barbara appoints **Todd Violette** to afternoon drive. Todd also handles swing shifts at **KIIS**-Los Angeles. **KRUZ** also hands new stripes to **Rex McNeill** who assumes Production Director duties and mid-days...**WBLS/FM**-New York



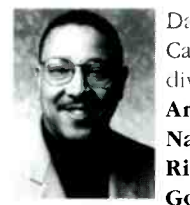
hires **Mark Neiman** as Director of Event marketing. Neiman has been with rival station **WRKS/FM** for 20 years in various sales and marketing posts...**WPGC AM/FM**-Washington, D.C. promotes **Gene Harley** to Director of Public Relations.

In the Grooves



Steve Vining is named President of **Windham Hill/High Street Records**.

Vining was previously VP/GM of **BMG Classics U.S.**...**Noo Trybe/Virgin** appoints **Dwight Bibbs** VP of Promotion; he comes from **RCA**, where he was Director of Urban promotion. The label also brings in **Rap-A-Lot**'s **Carlton Joshua** as Director of Retail Promotion...**Scott St. John** joins the promotion staff at **Career Records**; he'll be based in



Dallas. Career is a division of **Arista/Nashville**...**Richard Gottehrer**, a producer and co-founder of **Sire Records**, has formed a new label, called **Sol 3 Records**. Washington, D.C.-based **Scrub** is the first signing...**Rising Tide Nashville** appoints **Joel Hoffner** to VP Sales and Marketing. He comes from **UNI Distribution**...**Leslie Chinea** becomes National Retail Sales and Marketing Manager for **TAG Recordings**. **Matthew Chook** becomes Product Manager...**BMG Direct** boosts **Ron Sacks** to VP of A&R Development...**MCA Music Publishing Nashville** brings in **Stephanie Cox** as VP/Creative Services and **Wally Wilson** as Senior Director.

<http://www.gavin.com>

THE MEDIA CONNECTION

On September 10, MCA will release the soundtrack for *Grace of My Heart*, which focuses on a female's songwriting efforts in the male-dominated music business of the late '50s and '60s. The female-dominated set features the new **Joni Mitchell** song "Man From Mars," **Jill Sobule's** "The Truth Is You Lied," and **Shawn Colvin's** "Between Two Worlds." The soundtrack's centerpiece is the **Elvis Costello/Burt Bacharach** written and performed song "God Give Me Strength"...**Tom Petty's** music in the new **Ed Burns** film, *She's the One*, adds another dimension to the film's bittersweet dramas. Pay attention to the title credit single "Walls (Part One)," "Angel Dream," and Petty's score...Milan's *The Island of Dr. Moreau* soundtrack features a score by **Gary Chang**, and tracks by **Einsturzende Neubauten** and **Salt**. Look for it later this month...Actor **Matthew Puckett** (*Spanking the Monkey*) plans to release an independent CD by his band, **Puckett**...Mercury's *Girls Town* soundtrack has the unreleased **PJ Harvey** song "Maniac," and tracks by **Luscious Jackson** and **Queen Latifah**. **Lamb's** alternative track "Gorecki" is the first single.

Tupac Shakur will write the music for a film about his mother, who was a founding member of the Black Panthers...Mercury's *Bordello of Blood* soundtrack features singles from **Suga** ("And I Say"), and **Anthrax** ("Bordello of Blood"). The label will also release the *When We Were Kings* soundtrack this fall...**Linda Perry** is producing a musical comedy called *Pink as the Day She Was Born*, and writing songs with **David Baerwald** for the film. Bay Area band **Stone Fox** is slated to appear in *Pink*, which Perry describes as "like a **Russ Meyer** film..." Turner/Rhino's definitive *Gone With the Wind* soundtrack is due out September 17. 90 minutes of previously unheard music will be included, in addition to **Max Steiner's** score...Video director **Mark**

Pellington, who's lensed videos for **Pearl Jam** and **INXS**, will direct the feature *Going All the Way*...Archival **Velvet Underground** recordings were molded into the soundtrack for an exhibit at the **Andy Warhol Museum** in Pittsburgh, running through September 1...The **Zappa** clan (**Dweezil**, **Moon**, **Ahmet**, and **Diva**) are uniting to film the comedy *Anarchy TV* with **Alan Thicke**.



Tom Petty composed the soundtrack to the new Fox/Searchlight film *She's The One*.

Smashing Pumpkins, **Oasis**, and **Metallica** are among the lineup of artists set to perform on September 4 at the *1996 MTV Video Music Awards*...VH1 will air a week of '70s-themed programming beginning August 19. **Donny Osmond** will host, and a special five-part documentary series. *VH1 Presents the '70s* includes episodes on "The Sexes," "Disco Explosion," and more...Look for the **Doobie Brothers'** home video in stores now, and a PBS TV special this fall.

CONGRATULATIONS to **Steve Rood** at Warner Bros. who knew that the **KISS** made-for-TV movie that aired in October, 1978 was *Kiss Meets the Phantom of the Park*. This week's question: What's the name of **Laurie Anderson's** 1986 multimedia concert film? One winner will be drawn from all correct answers received, and will be awarded cool soundtracks from MCA Records, Milan Entertainment, and Epic Soundtrax. Fax answers, along with your address, to my attention at (415) 495-2580, phone GAVIN at (415) 495-1990 ext. 601. or e-mail me at davberan@best.com. Keep it real, and we'll see you on the big island.

—DAVID BERAN

Sho-Prep

ALANIS MORISSETTE

Now that Alanis Morissette's debut album, *Jagged Little Pill*, has been certified by the RIAA for sales of 11 million, it's the second best-selling female debut album of all time behind Whitney Houston's self-titled 1985 debut.

TINA TURNER

Tina Turner, currently on tour in Europe, plans on bringing her show to the States in the Spring.

BEATLES

The Beatles' *Anthology 3*, due for release next month, will include a demo of Paul McCartney's "Come and Get It," which was given to Badfinger.

TAKE THAT

Robbie Williams, the first of the former Take That quartet to go solo has an agreement with his record company, Chrysalis, that if his debut single, "Freedom '96," goes to Number One on the British pop chart, he gets a \$125,000 Aston Martin sports car as a bonus. The 22-year-old would have one problem enjoying the car, though—he can't drive.

BREAD

David Gates and Bread (Larry Knechtel, Mike Botts and James Griffin), have re-formed and begin touring August 30 at the Tropicana in Atlantic City.

TRACY CHAPMAN

Included in each copy of Tracy Chapman's current album, *New Beginnings*, is a coupon, redeemable at Chapman's concerts, for a packet of flower seeds.

ORLEANS

Orleans' biggest hit, "Still the One," has received more than 6 million spins since its release 20 years ago. Much of the exposure has come from its use as an ABC television promo and more recently in Burger King TV and radio spots.

MICHAEL ENGLISH

Michael English began his professional singing career in North Carolina with his family's gospel group, The Singing Samaritans.

CREEDENCE CLEARWATER REVIVAL

John Fogerty is taking legal action against Stu Cook and Doug Clifford, who are touring as Creedence Clearwater Revisited and are using a singer whose voice Fogerty feels is too similar to his own.

R.E.M.

Now that R.E.M. has completed recording and mixing *New Adventures In Hi-Fi*, their tenth album, in Athens, Georgia, Peter Buck and Michael Stipe have returned to their current homes in the Seattle area.

LYNYRD SKYNYRD

Free Bird, a documentary film about the Southern rock band Lynyrd Skynyrd will be in theatres in September. Three Skynyrd members and their manager died in an October 20, 1977 plane crash near McComb, Mississippi.

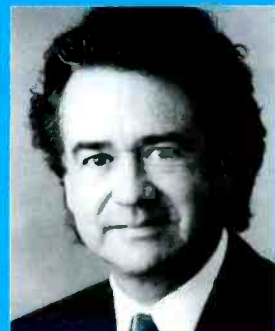
SHO-DATES

David Ashton WIII-Ithaca, NY 8/18	Robert Plant, John Hiatt, prides 8/22	Collin Raye, John Lee Hooker,
Joseph Friar KVIC-Victoria, TX 8/18	Malcolm Treece (The Wonderstuff), Norman Blake (Teenage Fanclub) 8/20	Holly Dunn, Roland Orzabal (Tears For Fears), Debbie Peterson (The Bangles), Vernon Reid (Living Colour), Layne Staley (Alice in Chains), Tori Amos (Riders In The Sky), Shaun William Ryder (Happy Mondays), Rick Springfield, Rex Allen, Jr. 8/23
Gary Lee Conner (Screaming Trees), Everlast (House Of Pain), Dennis Elliot (Foreigner), Juice Newton, Jamie O'Hara 8/18	Jack Lameier Epic Records 8/21	Lyle Morris KSFI-Salt Lake City, UT 8/24
Jeanna Spain KGY-Olympia, WA 8/19	Nick Kane (The Mavericks), Jackie DeShannon, Joe Sturmer (The Clash), Budgie (Siouxie and the Banshees) 8/21	Cary Vance Robbins Entertainment 8/24
Mike Schaefer NEXT 8/19	Lance Ballance KOST-Los Angeles 8/22	Colin Angus (Shamen) 8/24
Toni Land, Elizabeth Wolfram (Northern Voices), Eddy Raven, John Deacon (Queen), Johnny Nash 8/19	Rich Malone KFLX-Flagstaff, AZ 8/22	
Monte Lipman Universal Records 8/20	Frank Amadeo Estelan Enter-	

F.O.R. # 156

Friends of Radio

G. Michael Donovan



President, Seattle Radio Group, Entercom

Hometown:

Webster Groves, Mo.

What stations did you listen to growing up?

WIL, KXOK, and WLS.

What stations do you listen to now?

KMTT [A3], KISW [Album], KNDD [Alternative], and KBSG [Oldies] (the Entercom Group in Seattle).

What about KMTT makes you proudest?

The fact that an idea can grow to such a satisfying reality. When I think about the number of hours and days that [PD] Chris Mays and I sat around conceptualizing *The Mountain*, and then to turn it on and find that it has grown bigger and better than we ever hoped, I feel extremely lucky and proud.

What will you miss most about Seattle when in Boulder?

My regular golf foursome.

Which act are you most looking forward to seeing perform at the A3 Summit?

The Crash Test Dummies

Your proudest career achievement to-date?

Assembling the staff of The Mountain.

Future ambitions:

To round out a full compliment of stations for Entercom in Seattle.

MOST ADDED



BRYAN ADAMS (33)
MERRIL BAINBRIDGE (23)
SHERYL CROW (23)
CELINE DION (18)
JOHN MELLENCAMP (16)
NADA SURF (15)

TOP TIP

NADA SURF
"Popular"
(Elektra/EEG)

Wanna be popular, especially at night?
 Better get on Nada A.S.A.P.

RECORD TO WATCH

MAXWELL

"Ascension (Don't Ever Wonder)"
(Columbia/CRG)

Only a handful of Crossover stations are playing this so far, generating 200+ spins, but the buzz is getting louder. New believers include WQMZ-Charlottesville, Va. and both Wild 107 and KMEL-San Francisco.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	DONNA LEWIS - I Love You Always Forever (Atlantic)	17	171	4	7791	+486
2	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	16	159	0	7149	-286
3	JEWEL - Who Will Save Your Soul? (Atlantic)	31	153	0	6147	-28
4	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	14	143	1	6099	-26
5	ERIC CLAPTON - Change The World (Reprise)	11	152	1	5901	-32
6	MARIAH CAREY - Forever (Columbia/CRG)	11	149	1	5447	-106
7	HOOTIE & THE BLOWFISH - Tucker's Town (Atlantic)	8	149	3	4462	+118
8	DISHWALLA - Counting Blue Cars (A&M)	22	137	5	4413	+173
9	NATALIE MERCHANT - Jealousy (Elektra/EEG)	17	121	2	4260	-319
10	PRIMITIVE RADIO GODS - Standing Outside... (Ergo/Columbia/CRG) †	11	142	4	4128	+458
11	MAXI PRIEST - That Girl (Virgin)	10	128	0	4125	-158
12	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	25	110	0	3921	-636
13	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)	18	106	0	3853	-120
14	THE BADLEES - Angeleine Is Coming Home (Polydor/A&M)	14	111	0	3272	-101
15	NO MERCY - Where Do You Go (Arista)	12	116	12	3260	+405
16	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	24	95	0	3251	-1025
17	THE TONY RICH PROJECT - Like A Woman (LaFace/Arista)	9	114	2	3017	+104
18	R. KELLY - I Can't Sleep Baby (If I) (Jive)	13	87	3	2968	-49
19	QUAD CITY DJS - C'mon n' Ride It (Big Beat/Atlantic) †	25	103	6	2915	+77
20	KEITH SWEAT - Twisted (Elektra/EEG)	13	76	9	2841	+240
21	THE CRANBERRIES - Free To Decide (Island)	9	124	7	2831	+256
22	BLUES TRAVELER - But Anyway (A&M)	9	111	6	2814	+253
23	BLESSID UNION OF SOULS - All Along (EMI)	13	99	0	2768	-48
24	TOM PETTY & THE HEARTBREAKERS - Walls (Warner Bros.)	5	123	2	2727	+353
25	JANN ARDEN - Insensitive (A&M)	38	77	0	2656	-396
26	DAVE MATTHEWS BAND - So Much To Say (RCA)	8	115	2	2646	+165
27	MELISSA ETHERIDGE - Nowhere To Go (Island)	6	114	5	2571	+394
28	BONE THUGS N HARMONY - Tha Crossroads (Ruthless/Relativity)	20	74	0	2483	-335
29	JOHN MELLENCAMP - Key West Intermezzo (I Saw You First) (Mercury)	3	123	16	2448	N
30	La BOUCHE - Sweet Dreams (RCA)	23	77	0	2430	-363
31	GARBAGE - Stupid Girl (Almo Sounds/Geffen) †	10	110	6	2424	+142
32	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	21	75	0	2330	-536
33	GHOST TOWN DJS - My Boo (So So Def/Columbia/CRG)	8	66	8	2275	+268
34	NO DOUBT - Spiderwebs (Trauma/Interscope) †	13	95	6	2191	+154
35	GIN BLOSSOMS - As Long As It Matters (A&M)	6	97	8	2076	+372
36	CELINE DION - Because You Loved Me (550 Music)	27	73	0	2073	-570
37	OASIS - Don't Look Back In Anger (Epic) †	8	87	4	1827	N
38	SMASHING PUMPKINS - Tonight, Tonight (Virgin)	11	68	0	1717	-180
39	NEW EDITION - Hit Me Off (MCA) †	5	71	2	1622	-22
40	CELINE DION - It's All Coming Back To Me Now (550 Music)	3	91	18	1603	N

† = Daypart Total Reports This Week 204 Last Week 207

Chartbound

	Reports	Adds	SPINS	TREND
BRYAN ADAMS - "Let's Make a Night to Remember" (A&M)	72	33	864	+541
VOICE OF THE BEEHIVE - "So Hard" (Discovery)	66	5	1282	+149
THE WALLFLOWERS - "6th Avenue Heartache" (Interscope)	58	11	923	+210
PATTI ROTHBERG - "Inside" (EMI)	55	7	1006	+367

Inside Top 40 BY DAVE SHOLIN



An American Wildman in London



Charlie Wilde

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

With a résumé that includes stops in Denver, Tallahassee, Minneapolis, and San Francisco, Charlie expected to land the job, move, and get down to business, which in this instance means waking up Londoners on rhythmic Top 40 **Kiss 100**. Arriving ten days before Christmas, Wilde wound up having a slight problem with something called a work permit, which meant not beginning work as the station's "Breakfast Show Presenter" until the end of May.

In his down time (getting his expenses paid as a "freelancer"), Charlie kept busy voicing commercials, consulting, and getting acclimated to his new surroundings. He travelled extensively, including trips to Bath, Oxford, and York, and found time for a couple of European soccer championship games, Wimbledon, and a performance of the rock opera *Tommy*.

His first show finally aired on May 28, but, he says, it was "a little dull for me, mainly because I

played **Tone Loc's** 'Wild Thing' back to back the entire time without saying a single word! I also recorded and aired phone calls with comments such as, 'What the hell is going on?,' 'Has someone there been sniffing glue?,' 'You must have balls the size of watermelons, mate,' and 'Would you please play 'Wild Thing?'"

It wasn't only the audience that Charlie surprised, since no one at the station—other than his producer—knew what he had planned. Luckily, the stunt got major press in just about every major publication in London, "which probably is the only thing that saved my ass," says Wilde. "But I thought, what the hell. They weren't about to fire me after all the time it took to get me here. And I had yet another chance to live by my motto, 'It's better to ask for forgiveness than it is to ask for permission.'"

Although his numbers won't be out until Fall, Wilde is pleased by the positive response to the show.

Yet he admits that adjusting to a new culture, radio style, accents, even different beers, has been the "biggest challenge I've ever tackled. Well, the beer part isn't that tough." As for his own accent, Charlie feels it plays in his favor as "a cool thing," much like a British accent in the States. He spent much of his time off studying correct pronunciations, but still allows his female co-host to give him a hard time on the air. Since football (what we call soccer) has millions of devoted fans in the U.K., Wilde has been asking for reasons why he should support a particular team, resulting in listeners jamming the phone lines.

Besides radio, Charlie is starting to do a bit of work on the tube since the launch of **KISS TV**, also owned by Kiss 100 backer **Emap**.



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	
60	2	1177	-28	BUTTHOLE SURFERS - Pepper (Capitol)
47	15	548	+164	NADA SURF - Popular (Elektra/EEG)
42	1	814	+15	WHITNEY HOUSTON - Why Does It Hurt So Bad (Arista)
39	7	1090	+44	GROOVE THEORY - Baby Luv (Epic)
38	3	1151	+85	AMBER - This Is Your Night (Tommy Boy)
37	11	450	+284	BRANDY, TAMIA, GLADYS & CHAKA - Missing You (eastwest/EEG)
36	8	994	+70	L.L.COOL J - Loungin' (Def Jam Recording Group)
35	11	483	+306	GLORIA ESTEFAN - You'll Be Mine (Party Time) (Epic)
34	1	846	-7	LINA SANTIAGO - Just Because I Love You (Universal)
33	1	745	+5	REFRESHMENTS - Banditos (Mercury)
33	3	585	+26	E.J. WATERS - Colours Of The World (Epidemic/Castle)
32	23	303	+90	* MERRILL BAINBRIDGE - Mouth (Universal)
31	3	686	+126	ACE OF BASE - Never Gonna Say I'm Sorry (Arista)
29	10	539	+226	ALANIS MORISSETTE - Head Over Feet (Maverick/Reprise)
28	1	661	-103	THE NIXONS - Sister (MCA)
27	4	446	+51	BECK - Where It's At (DGC)
27	13	283	+159	DOG'S EYE VIEW - Small Wonder (Columbia/CRG)
24	—	911	-27	TOTAL - Kissin' You (Bad Boy/Arista)
23	23	145	+145	* SHERYL CROW - Makes You Happy (A&M)
22	1	767	-54	NAS - If I Ruled The World (Columbia/CRG)
22	—	748	-52	FUGEES - No Woman, No Cry (Ruffhouse/Columbia/CRG)
21	2	346	+45	LOUVETTE - Ask Me (Butterfly)
20	—	456	+80	PEARL JAM - Who You Are (Epic)
20	7	251	+95	TINA TURNER - Missing You (Virgin)
18	12	134	+68	* ONCE BLUE - Save Me (EMI)
17	1	710	-103	MONICA - Why I Love You So Much (Rowdy/Arista)
17	1	512	+41	CRUSH - Jellyhead (Robbins Entertainment)
17	3	429	+309	AALIYAH - If Your Girl Only Knew (Blackground Ent./Atlantic)
17	3	424	+111	BAYSIDE BOYS - Caliente (Lava/Atlantic)
17	3	225	+102	BRYAN FERRY - Dance With Life (The Brilliant Light) (Reprise)
17	8	180	+121	WHIGFIELD - Close To You (Curb)
16	2	454	+25	GINUWINE - Pony (550 Music)
15	1	703	+56	JOCELYN ENRIQUEZ - Do You Miss Me (Classified)
15	2	345	+77	M.C.S.C. - Dream Girl (CME)
15	2	294	-93	DEF LEPPARD - All I Want Is Everything (Mercury)
15	6	242	+72	WARREN G. & ADINA HOWARD - What's Love Got ... (Dimension/Interscope)
14	2	416	+114	SHADES - Tell Me (I'll Be Around) (Motown)
14	5	338	+135	* AZ YET - Last Night (LaFace/Arista)
14	14	0	0	* GABRIELLE - Give Me A Little More Time (Go!Discs/London/Island)
13	3	244	+23	KATALINA - DJ Girl (Thump)
12	2	254	+38	MAGNAPOP - Open The Door (Priority)
12	—	229	+17	HO HUM - It's A Lie (Universal)
12	1	225	+62	311 - Down (Capricorn)
11	1	373	-4	HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)
11	3	186	-19	* 3T - Why (MJJ/550 Music)
11	4	179	+72	* REPUBLICA - Ready To Go (RCA)
10	1	249	-2	* SOUNDGARDEN - Burden In My Hand (A&M)
10	2	232	+24	* FLEMING & JOHN - Love Songs (Universal)
10	1	220	+30	* BETTER THAN EZRA - King Of New Orleans (Elektra/EEG)
10	2	206	+48	SWV - Use Your Heart (RCA)
10	1	198	+80	* SIR MIX-A-LDT - Jump On It (American/Rhyme Cartel)
10	—	161	-32	THE CORRS - Forgiven, Not Forgotten (143/Lava/Atlantic)
10	2	150	+23	* POE - Angry Johnny (Atlantic)
10	4	108	+73	* TOSHI KUBOTA Duet w/CARON WHEELER - Just The Two ... (Columbia/CRG)
10	4	63	+3	* ROBERT LAMM - All The Years (Chicago)

* Indicates Debut

Enmap is a publishing group which produces *Elle*, among others, and ventured into radio just six years ago with Kiss as its first property. The radio group is now nearly 20 stations strong.

Since his work permit was issued for only six months, Wilde says his future depends on whether or not he can get an extension. But whatever happens, it seems the once-in-a-lifetime experience has taught him the universality of people who "laugh at the same basic things. It's just our frame of reference is a little different. Maybe the delivery's a little different.

President Clinton becomes John Major or **Joe Montana becomes Gary Linnaker**, but it's all basically the same stuff."

Those who want to check in and send a little love from home can e-mail Charlie. His address is charlie@kiss100.demon.co.uk ●

Signals & Detections

Phones are strong for **Crush's** "Jelly-head" at **Z104**-Madison. **APD/MD Dana Lundon** also is one of many reporting huge response to **Celine Dion's** "It's All Coming Back to Me Now," which "took off within the first two days of play—faster than 'Because You Loved Me'...." **Jelly-head** is a callout monster at **KHKS**-Dallas where PD "**Mr. Ed**" Lambert says it's "headed to powers"...The **Ghost Town DJs** "My Boo" is top five at **WMGI**-Terre Haute, but even with 97 spins, PD **Beau Richards** claims, "I could still play it more often." He also recommends that if **Quad City DJs** is working for you, to check out the **Soft Side Boiz's** "Get Ready Here Comes the Choo Choo" on **LaFace**, which Beau says generated "instant reaction." He also reports immediate calls for **Warren G & Adina Howard's** rendition of

Crossover

URBAN/DANCE

AMBER - "This Is Your Night" (Tommy Boy)

BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN - "Missing You" (eastwest/EEG)

NAS - "If I Ruled the World" (Columbia/CRG)

L.L. COOL J. - "Loungin'" (Def Jam)

GINUWINE - "Pony" (550 Music/Sony)

AZ YET - "Last Night" (LaFace/Arista)

ALTERNATIVE

NADA SURF - "Popular" (Elektra/EEG)

MAGNAPOP - "Open the Door" (Priority)

BUTTHOLE SURFERS - "Pepper" (Capitol)

BECK - "Where It's At" (DGC)

ALANIS MORISSETTE - "Head Over Feet" (Maverick/Reprise)

SHERYL CROW - "If It Makes You Happy" (A&M)

ARTIST PROFILE

MAXI PRIEST



HOMETOWN:

South East London

BIRTHDATE: June 10

LABEL: Virgin

SENIOR VP, PROMOTION:

Michael Plen

CURRENT SINGLE:

"That Girl" (featuring Shaggy)

CURRENT ALBUM:

Man With the Fun

MAJOR MUSICAL INFLUENCES:

"Bob Marley, Marvin Gaye, Dennis Brown, and the Jackson 5."

WHO ELSE'S MUSIC ARE YOU

LISTENING TO THESE DAYS?

"D'Angelo, the soundtrack to

Waiting to Exhale, Buju Banton,

Luciano, and Bob Marley."

THE BEST THING SUCCESS HAS

BROUGHT YOU: "The gratification

of knowing that my music

has reached people throughout

the world and to be able to

share with these people the

message of love for humanity."

THE WORST THING SUCCESS

HAS BROUGHT YOU: "Not

having my parents around to

share in my success; plus, not

having enough time to spend

with my family that I love."

FAVORITE WAYS TO UNWIND:

"Being with my family, playing

soccer."

AN ARTIST YOU'D LIKE TO WORK

WITH SOMEDAY AND WHY:

"There are too many artists that

I admire and respect for me to

name just one. In addition, I enjoy

working with all artists because

from working with others, I always

grow as an artist and as a person."

TOUR PLANS: Maxi is part of

the "Reggae Madness" U.S.

tour featuring Shaggy and

Shabba Ranks, running August

12 through September 1.

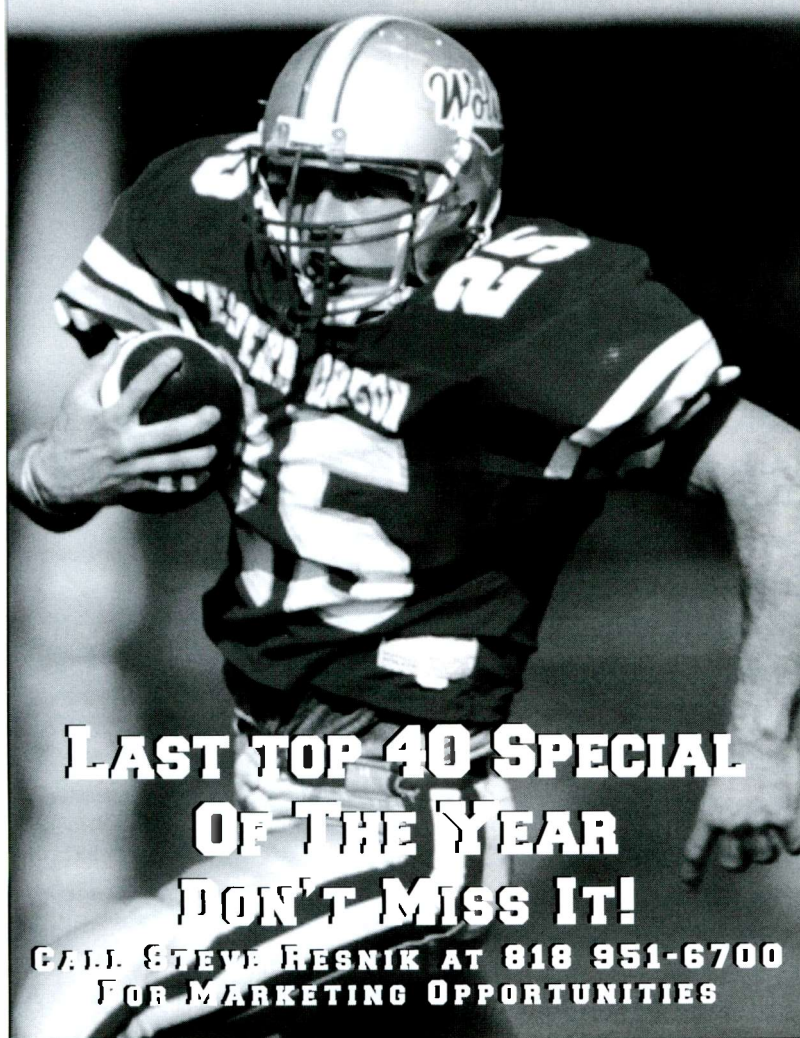
GO Chart

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
BRYAN ADAMS (17)
SHERYL CROW (12)
DOG'S EYE VIEW (10)

TW		SPINS	TREND	TW		SPINS	TREND
1	DONNA LEWIS - I Love You Always Forever (Atlantic)	3702	+199	21	THE CRANBERRIES - Free To Decide (Island)	1709	+87
2	ERIC CLAPTON - Change The World (Reprise)	3618	+5	22	<u>JOHN MELLENCAMP</u> - Key West Intermezzo (I Saw You First) (Mercury)	1671	+736
3	ALANIS MORISSETTE - You Learn (Maverick/Reprise)	3599	+38	23	<u>NO MERCY</u> - Where Do You Go (Arista)	1535	+252
4	JEWEL - Who Will Save Your Soul? (Atlantic)	3355	+44	24	<u>GIN BLOSSOMS</u> - As Long As It Matters (A&M)	1490	+265
5	MARIAH CAREY - Forever (Columbia/CRG)	3254	+71	25	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	1478	-177
6	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	2939	+28	26	GARBAGE - Stupid Girl (Almo Sounds/Geffen)	1429	+144
7	HOOTIE & THE BLOWFISH - Tucker's Town (Atlantic)	2914	+82	27	<u>OASIS</u> - Don't Look Back In Anger (Epic)	1194	+220
8	NATALIE MERCHANT - Jealousy (Elektra/EEG)	2464	-69	28	<u>VOICE OF THE BEEHIVE</u> - So Hard (Discovery)	1171	+156
9	<u>MAXI PRIEST</u> - That Girl (Virgin)	2436	+77	29	LISA LOEB & NINE STORIES - Waiting For Wednesday (Geffen)	1158	-69
10	<u>PRIMITIVE RADIO GODS</u> - Standing Outside A Broken Phone... (Ergo/Columbia/CRG)	2405	+257	30	<u>NO DOUBT</u> - Spiderwebs (Trauma/Interscope)	1150	+62
11	DISHWALLA - Counting Blue Cars (A&M)	2374	+124	31	<u>R. KELLY</u> - I Can't Sleep Baby (If I) (Jive)	1150	+41
12	THE BADLEES - Angeline Is Coming Home (Polydor/A&M)	2293	-15	32	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	1126	-78
13	<u>TOM PETTY & THE HEARTBREAKERS</u> - Walls (Warner Bros.)	1937	+178	33	JANN ARDEN - Insensitive (A&M)	1078	-74
14	<u>BLUES TRAVELER</u> - But Anyway (A&M)	1899	+133	34	<u>QUAD CITY DJs</u> - C'mon n' Ride It (Big Beat/Atlantic)	1070	+106
15	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	1883	-82	35	TINA ARENA - Show Me Heaven (Epic)	1042	-8
16	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)	1838	-4	36	SMASHING PUMPKINS - Tonight, Tonight (Virgin)	1024	-44
17	<u>DAVE MATTHEWS BAND</u> - So Much To Say (RCA)	1832	+73	37	CELINE DION - Because You Loved Me (550 Music)	1007	-62
18	BLESSID UNION OF SOULS - All Along (EMI)	1813	+21	38	<u>KEITH SWEAT</u> - Twisted (Elektra/EEG)	930	NEW
19	<u>THE TONY RICH PROJECT</u> - Like A Woman (LaFace/Arista)	1796	+173	39	La BOUCHE - Sweet Dreams (RCA)	885	-68
20	<u>MELISSA ETHERIDGE</u> - Nowhere To Go (Island)	1720	+169	40	<u>CELINE DION</u> - It's All Coming Back To Me Now (550 Music)	859	NEW

COMING SEPTEMBER 27TH



**LAST TOP 40 SPECIAL
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Celine Dion

"What's Love Got to Do With It" and single sales backed by top ten phones for MCSC's "Dream Girl"...After two weeks, **B96**-Chicago MD **Erik Bradley** is seeing a major story develop on **Robert Miles**' "One and One"...The **Cranberries** "Free to Decide" is "showing signs of being their biggest since 'Linger,'" according to **Sweet 98**-Omaha MD **Jimi Jamm**, who is tracking "top five callout." Celine Dion is up to number four requests at Sweet and is in medium rotation. They're also getting excellent response to a daytime test of **Wild Orchid's** "At Night I Pray"...Celine "will be a power for us next week" says **KHOM**-New Orleans PD **Bill Thorman**, who also notes that **Katalina's** "DJ Girl" knocked **Bone Thugs -N-Harmony** out of the Number One spot on the nightly countdown for the first time in four weeks...**Too Short's** "Gettin' It" is Number One at **Power 106**-Los Angeles with 69 spins...The "official" add date may be a week away, but **Sheryl Crow's** "If It Makes You Happy" goes right on **Z100**-New York, **WHYT**-Detroit, **KKYS**-Bryan, Texas, **KSLY**-San Luis Obispo, and more...The only add at **WPST**-Trenton is **Once Blue's** "Save Me"...**Gabrielle's** "Give Me a Little More Time" is new on **WKTU**-New York, along with **Playahitty** "The Summer Is Magic" on **Popular Records**.

What's GOing On?

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

JoJo MARTINEZ, MD, WXLG-WAUKEGAN, ILL. "Donna Lewis' 'I Love You Always Forever' has been Number One on *Nine at 9* for 26 nights in-a-row. **Oasis'** 'Don't Look Back in Anger' is real hot here. Adult women calling to hear **Celine Dion's** latest."

RICK ALLEN, PD, KRAI-CRAIG, COLO. "Patti Rothberg's 'Inside' is catching fire. Excellent female phones after three weeks. **E.J. Waters'** 'Colours of the World' is doing great with upper demo females. It's great office music. Tons of curiosity calls for the **Wallflowers'** '6th Avenue Heartache' after only two weeks of airplay."

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

CHRIS CALLAWAY, PD, WXMK-BRUNSWICK, GA. "Lots of curiosity calls on **Gina G.** We're spiking the **Ghost Town DJs.** **Merril Bainbridge's** 'Mouth' is in powers with top five calls. It's showing up Number One on our nightly *Most Wanted*. If you play it—your phones will ring."

ED KANOI, PD, KONG-LIHUE, KAUAI, HAWAII "The **Ghost Town DJs, OMC,** and **Willie One Blood** continue to lead our request pack."

MOST ADDED

LOW (40)

NEARLY GOD (33)

ROBYN HITCHCOCK (31)

LES CLAYPOOL AND THE HOLY

MACKEREL (24)

BUFFALO DAUGHTER (23)

TOP TIP

SIX FINGER SATELLITE

*Paranormalized**(Sub Pop)*

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

RECORD TO WATCH

LES CLAYPOOL AND THE

HOLY MACKEREL

*Highball with the Devil**(Interscope)*

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

Gavin College

2W LW TW

2	3	1	SOUL COUGHING - Irresistible Bliss (Slash/Warner Bros.)
1	1	2	BECK - Odelay (DGC)
3	2	3	THE REVEREND HORTON HEAT - It's Martini Time (Interscope)
—	20	4	VERSUS - Secret Swingers (Caroline)
16	6	5	CUB - Box of Hair (Mint/Lookout!)
18	7	6	HOLIDAY - Ready, Steady, Go! (March)
8	4	7	LONG FIN KILLIE - Valentino (Too Pure/American)
5	8	8	DEAD CAN DANCE - Spiritchaser (4-AD/Warner Brothers)
9	9	9	DELTA 72 - The R&B of Membership (Touch & Go)
6	10	10	WEEN - 12 Golden Country Greats (Elektra/EEG)
42	12	11	RED HOUSE PAINTERS - Songs for a Blue Guitar (Supreme Recordings/Island)
4	5	12	JAWBOX - Jawbox (TAG)
10	11	13	ASH - 1977 (Reprise)
29	15	14	THE MELVINS - Stag (Mammoth/Atlantic)
13	13	15	HIS NAME IS ALIVE - Stars on ESP (4-AD)
17	16	16	DE LA SOUL - Stakes Is High (Tommy Boy)
15	17	17	TEAM DRESCH - Captain My Captain (Chainsaw/Candyass)
49	31	18	ALTERED BEATS - Assassin Knowledge of the Remanipulated (Axiom/Island)
14	18	19	GODDRAYS - Songs for TV Stars (Vernon Yard/Caroline)
19	19	20	ME'SHELL NDEGECECLO - Peace Beyond Passion (Maverick/Reprise)
21	21	21	GASTR DEL SOL - upgrade & afterlife (Drag City)
12	22	22	R.L. BURNSIDE - A Ass Pocket of Whiskey (Matador)
NEW	23		SIX FINGER SATELLITE - Paranormalized (Sub Pop)
45	35	24	PLACEBO - Placebo (Elevator Music/Caroline)
NEW	25		CATHERINE WHEEL - Like Cats and Dogs (Mercury)
26	26	26	LAND OF THE LOOPS - Bundle of Joy (Up)
43	38	27	TRAINSPOTTING SOUNDTRACK - Various Artists (Capitol)
24	28	28	SCREAMING TREES - Dust (Epic)
46	29	29	CALLIOPE - I Can See You With My Eyes Closed (Thick Records)
34	30	30	CHAINSUCK - Angelscore (Wax Trax!/TVT)
NEW	31		THROWING MUSES - Limbo (Rykodisc)
23	27	32	SQUIRREL NUT ZIPPERS - Hot (Mammoth)
NEW	33		YO LA TENGO - Yo La Tengo-Selections From: (Matador)
40	34	34	SUICIDE MACHINES - Destruction by Definition (Hollywood)
—	44	35	SCENIC - Aquatica (Independent Proj./World Dom.)
NEW	36		JEREMY ENIGK - Return of the Frog Queen (Sub Pop)
41	37	37	HURL - a place called today (Third Gear)
11	14	38	KMFDM - XTORT (Wax Trax!/TVT)
—	46	39	THE VAN PELT - Stealing from Our Favorite Thieves (Gern Blandsten)
36	39	40	RAMONES - Greatest Hits Live (Radioactive)
—	41	41	SPORTSGUITAR - Fade Cliche (Derivative)
—	42	42	THE CROW: CITY OF ANGELS - Various Artists (Hollywood)
—	43	43	SLEEPER - The It Girl (Arista)
NEW	44		A TRIBE CALLED QUEST - Beats, Rhymes and Life (Jive)
NEW	45		BOOTH AND THE BAD ANGEL - Booth & the Bad Angel (Fontana/Mercury)
33	33	46	FIGGS - Banda Macho (Capitol)
—	47	47	FASTBALL - Make Your Mama Proud (Hollywood)
20	25	48	BEDHEAD - Beheaded (Trance Syndicate)
31	36	49	FASTBACKS - New Mansions in Sound (Sub Pop)
32	32	50	TUSCADERO - The Pink Album (Elektra/EEG)

Inside College

BY SEANA BARUTH



Your Library: Resource, Not Commodity

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

Earlier this summer, six of KCSU's seven student managers (MD **Laura Naman** was the sole dissenter) voted to remove the station's vinyl library to make room for digital broadcasting equipment. Rather than recognizing the library's content as an irreplaceable resource, rather than arranging—in the interest of space—to store it elsewhere, rather than truly exploring alternate avenues, the station's managers and their immediate administrative superiors—after a hasty, poorly publicized staff meeting—decided to move the records to storage, have them inventoried, and then sell them to the public. The library is already in storage; the sale, I believe, takes place August 26. There are a lot of details to this decision, which was made neither hastily nor with regard to the station's future. But, rather than poring over the (horrifying) details of the development of KCSU's situation, let's ruminate on the importance of a college station's library with MCA's current college promo person (and ex-KUCI Music Director) **Chris Carey**:

"My whole feeling is that a radio station that plays music is only as

strong as its library. And, there's gonna be plenty of music in the vinyl library that is not available—or that you're just not gonna be able to get—on CD. You *have* to have a strong library of older music to put new music into perspective for your listeners. Without some reverence for history, your station becomes a flavor-of-the-month deal. College radio is the only place you can play the new **Beck** or **Sebadoh** or **Delta 72**, then follow up with **Nick Drake** or **Captain Beefheart**, or some obscure '60s garage-rock thing. When a station's vinyl is confiscated and sold like what's happening at KCSU, the awful trend that's already in the works—of college radio becoming little more than the home of "Indie" Modern Rock, rather than a historical, educational *and* revolutionary entity—will continue, and the format will continue to be eviscerated.

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

Continued on page 16

Editor: SEANA BARUTH • Assistant: MATT BROWN

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.

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Continued from page 15

respecting your library subverts the purpose of free-form radio. And on top of it, in the future, the MDs who don't maintain their stations' libraries will likely become hated alumni for being so thoughtless and stupid. MDs [and other station managers and administrators, like the GMs at KCSU] need to remember that the station was there before they were there, and it'll be there after they've gone. You can't just fucking sell—or arbitrarily decide to not add discs to—your library. It's simply not your decision to make."

Mercury's Chuck Newingham adds, "You wouldn't go into the Library of Congress and sell all the books simply because they are now available electronically. What a bonehead move!"

Methinks the majority of the college radio community will agree. Those who would like to add their voices of protest to that of KCSU Music Director Laura Naman should write or e-mail the Colorado State University Dean of Students as soon as possible.

Write: **Lawrence E. Steward**
35 Student Center
Lory Student Center
Fort Collins, CO 80523
e-mail: **lsteward@lamar.**
colstate.edu

College Picks

RASPUTINA Thanks for the Ether (Columbia)

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

You can draw comparisons to Tori Amos, Suzanne Vega and the Raincoats, but the members of Rasputina are more likely to claim kinship with Tom Waits' *The Black Rider* or *Alice in Wonderland*. The spoken word offerings here—especially "The Donner Party" and "Nozzle"—conjure a mystical, enchanting vibe, and suggest a soundtrack to Tolkien's *The Lord of the Rings*; it's enough to give you goosebumps. Don't miss the disc's hidden track (5:05 minutes into the final song), a Goethe-type German incantation.

Song subjects include Howard Hughes, Kate Moss, Ophelia and a Transylvanian concubine. Intrigued? How about some lyrics? "But they cry and they cry / Who said babies never die?" or "Wee lee-ike to smoke pohot / We lee-ike it a lohot."

Well, well.

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

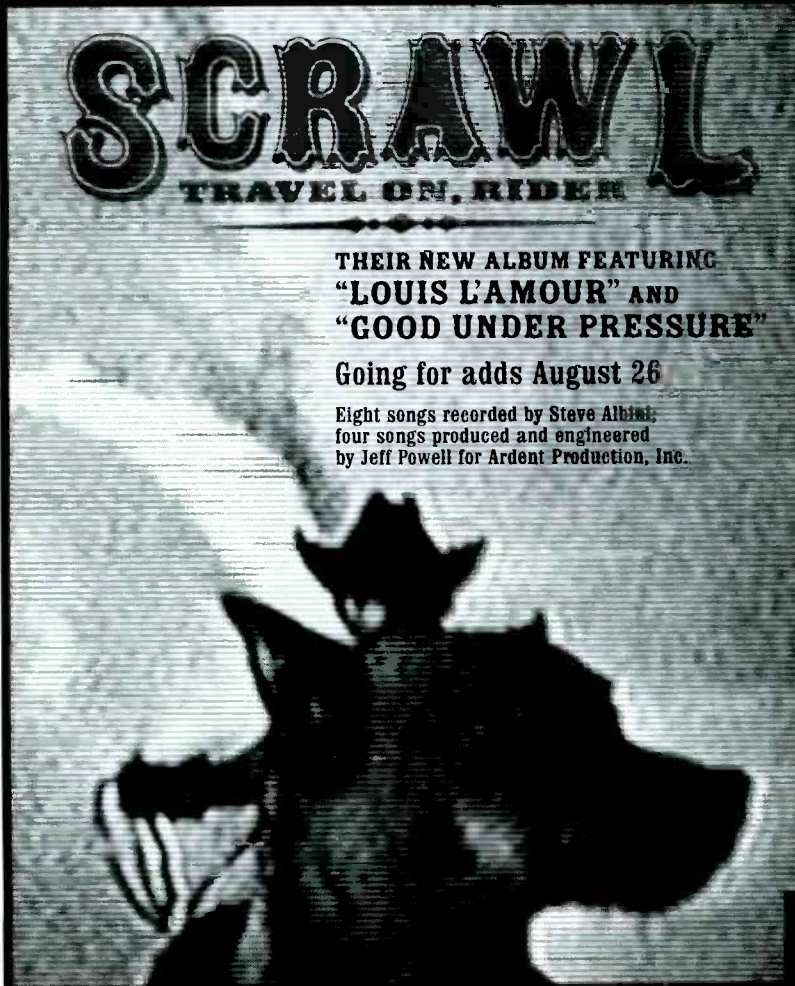
BUFFALO DAUGHTER Captain Vapour Athletes (Grand Royal)

The scenario goes a li'l sumpin' like this: Way back in '83 the "Buffalo Gals" moved around the outside, grabbed themselves some nice Pacific Rim gentlemen partners, fell in love, got married and had kids. The "Buffalo Gals" were good moms. They made sure their "daughters" were surrounded by all the best toys: guitars, turntables, basses, and various electronic goodies. Now, it's 1996 and the Buffalo Daughters are all grown up, and they've become gold medal sonic athletes under the guidance of their mentor Captain Vapour. Musical exercises like "Silver Turkey" unleash metal sludge guitar fuzz-n-wail over catchy, kitschy vocal "ba-ba-ba-ba-ba-ba" burples and electronic doo-doo. "Brush Your Teeth" is a quirky musical reminder to keep your ivories white

and sparkling. The space invader bleeps and tasty rhythm track make this a fluoride rinse rump-shaker par excellence. And there's more. The weird, ethereal bird chirp of "Kelly" melts seamlessly into "Big Wednesday," which patches together global radio ga-ga over a classic blues-intoned rock guitar; it's a haunting, captivating, spaced-out shuffle. The Buffalo Daughters have fashioned a unique auditory environment (imagine the musical equivalent of a toned down *Pee-Wee's Playhouse* and you get the gist of it) where hip-hop, rock & roll (I'm talkin' the classic Chuck Berry variety), and electronic bru-ha-ha live in perfect harmony. —SPENCE D.

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

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



SCRRAWL
TRAVEL ON, RIDER


**THEIR NEW ALBUM FEATURING
"LOUIS L'AMOUR" AND
"GOOD UNDER PRESSURE"**

Going for adds August 26

Eight songs recorded by Steve Albini;
four songs produced and engineered
by Jeff Powell for Ardent Production, Inc.

Q: "We haven't heard much from you since you and the Red Stars stopped touring for Don't Try This At Home. What have you been up to?"

A: "I've had one of those life-changing experiences, is what I've had..."



IB

Billy Bragg


Still Looking For A New England
A sampler featuring music & conversation

After a long but fruitful five years, Billy Bragg is here with three songs from his forthcoming new album *William Blake*, plus an interview and a bonus CD of Billy's greatest.

"Britain's finest rock poet."—New Musical Express

Album in stores September 10

William Blake produced by Grant Showbiz
Management: Peter Jenner/Sincere Management

On Elektra compact discs and  cassettes

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

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

**THE OLIVIA
TREMOR CONTROL**
Music from the Unrealized Film
Script: Dusk at Cubist Castle
(Flydaddy)

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

The OTC was begat by the Elephant 6 collective, a "secret society" of indie-thought, made up of The Apples (in stereo), Neutral Milk Hotel, and OTC (Neutral's Jeff Mangum grew up with OTC's Bill Dost and Will Cullen Hart in Ruston, Louisiana). On this disc, all members participate in one form or another to produce the wildest melodic event of the year. Listen to "The Gravity Car" sober. Crank up the anthemic kazoo-ed "Memories of Jaqueline 1906" and relax.

Tracks 12-21 make up *onesong*, the acid-pop epic "Green Typewriters." Track 19 is a nine-minute ambient collage that concludes with the line, "when you're ready to come back down..." See what I mean? The album is such a grand allusion to late '60s psyche-rock that at times it sounds like a parody of the post-*Rubber Soul* world. But they're dead serious.

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

ARTIST PROFILE

CRAIG ROSS



FROM: Austin, Texas

LATEST RELEASE:

Dead Spy Report

LABEL: MCA

CONTACT: Chris Carey (818)

777-4102 or Susan Greenwood

(818) 777-4108

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

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

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

BUTTER 08

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ADDS: AUGUST 19
STREET: SEPTEMBER 2

GRAND ROYAL

RADIO CONTACT: MWA 213.663.300E

Gavin Alternative

Static BY MAX TOLKOFF

The Dog Days of Summer?

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

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

Look at the sudden explosion of Geggy Tah, and the major movement of The Why Store, Cake, Sublime. Eels, and Neurotic Outsiders, who made it onto many "most added" lists last week. Am I imaging all this? Are we in the summer doldrums where programmers actually have to search out the good stuff (hey, Pearl Jam only used up one hole)? "It's slowed down tremendously," says Dan Binder "Whichya," PD of WQBK in Albany, "but not a lot of holes have opened up. Especially in Albany, we need to pound these A's and B's very heavily. We need to keep them in for a long time because the AOR is taking my familiar records and pounding them after me." Dan points out that he "just" got around to adding 311 on June 17th after that song had been around for a while, and this week WQBK added the Sebadoh. I asked if that would have taken longer had there been more heavyweights taking up slots. "I would say so," replied Dan. "I think it definitely would have taken a back burner. To our station, it's not as crucial as like an Alice in Chains, or a Rage." But Dan maintains very strenuously that WQBK will "own" Sebadoh in his market.

Amy Doyle, PD of WPBZ in West

Palm Beach echoed some of the same sentiments. "Now, in between some of these major players, like the Pearl Jam, you have more time to look around for stuff that's a little bit different." But Amy, like Dan, is also plagued by a lack of available slots to fill. "That's been the problem," she says. "It's taking forever for a lot of these records to burn. Like, finally Metallica is showing burn, and I'm gonna move that back this week. Last week, we had three adds. The week before that, we had maybe three adds; we froze one week. This week will probably be the first week in a long time that we've had some holes, where I see

Many of the songs that went in six-to-eight weeks ago are starting to come out (develop or die; that's my motto).

multiple things moving back."

And what kind of stuff is WPBZ looking for? "It's on a song by song basis," says Amy. "But because of things like 'Pepper' and the Fun Lovin' Criminals, and Geggy Tah, we really have to be careful that we're not loading down the playlist with those kind of records even though we think they're very important, and they've certainly been refreshing."

By "those" records Amy, implies "novelty." Hey, waddaya know—less guitars means "novelty" right now. But that could change very shortly. Amy points to a major influx of "those" kinds of records at this moment, and we both wondered how soon before this actually became *the format*. After all, in the roaring '80s, *guitar* was the novelty. In fact, Mr. Binder up in Albany didn't want to be quoted on this, but he was wondering if we are starting to see a turn in the format. Oy! Let's not go there today. Down that path lies madness. Can we please stick to the subject at hand? Holes. The summer "window-of-opportunity-for-those-poor-souls-who-have-been-waiting-in-line-for-

months-for-a-hole-to-open-up."

Let's go back to Geggy Tah for a moment. The CD has literally been on my desk since February or March. I was mere moments away from adding it to my pile of trade-ins for cheeseburgers, when Q101 in Chicago suddenly added it. This was followed the next week by WFNX in Boston. And every week after that, more and more stations started to rediscover this thing. Tom Biery is Warner Bros. guru of all things Alternative, and he has positively of the opinion that it's a looser, kinder summer this year. "I think that Alternative radio is being a little more open to different sounding records

again," says Tom. "There is a certain vibe right now at Alternative, where you've got some records that are getting on that are...I hate to say "challenging" the format, because *it's* the format that's challenging *everybody*, y'know? In my case, Geggy Tah and Soul Coughing are both records that are doing extremely well that really don't sound like anything else on the radio. And I think that holds true for some other recent records as well. The Butthole Surfers, the Porno record..."

Biery is still skeptical, though, while remaining upbeat. "The format may have opened up to *true* alternative records. They're not records that are getting pounded on their competitors. Soul Coughing's not getting played at any other format. Geggy Tah, at this point, isn't getting played at any other format. I think a lot of these Alternative radio stations had their best numbers and best books ever before the "rock" world caught on and started playing all the music that got Alternative its audience."

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



Data

MOST ADDED

SHERYL CROW (40)

If It Makes You Happy (A&M)
KACV, WLIR, WXEG, KMYZ, WBZU, WWBX, WCHZ, WQXA, KENZ, WMAD, WBRU, WPBZ, WHFS, WWCD, WRXS, WPGU, KKDM, WRXQ, KTOZ, WQBK, KNRK, KRZQ, KDGE, WOXY, WDST, KWOD, KFRR, WMRQ, WRLG, WENZ, WHYT, WEJE, WIBF, KTEG, KXPK, KCXX, KOME, XHRM, KPNT, WXRT

SEBADOH (32)

Oceans (Sub Pop)
WPUP, WBRU, WWDX, WZRH, KTBZ, KQXR, KNDD, WLUM, KNCC, WWBX, KRZQ, KREV, WPBZ, WRLG, KWOD, KMYZ, KTCL, WDST, WQBK, KTEG, WOXY, KNRK, KTOZ, WOWW, WQXA, KJEE, WPGU, KXRK, KOME, WEJE, WHMP, XHRM

EELS (9)

Novocaine For The Soul (DreamWorks/Geffen)
WQXA, WLIR, WPBZ, WWCD, WRXS, KKDM, WRXQ, WHYT, WMMS

THE CURE (9)

Strange Attraction (Elektra/ELG)
WZRH, WOWW, WFNX, KDGE, WDST, WRLG, KTEG, WLUM, KCXX

EVERCLEAR (8)

You Make Me Feel Like A Whore (Capitol)
WEND, WWDX, KDGE, KFBI, KISF, WAQZ, XHRM, KPNT

MOST REQUESTED

311

Down (Capricorn)

POE

Angry Johnny (Atlantic)

SUPERDRAG

Sucked Out (Elektra)

BUTTHOLE SURFERS

Pepper (Capitol)

NADA SURF

Popular (Elektra)

MOST BUH-UZZ

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

EELS

Novocaine For The Soul (DreamWorks)

GEGGY TAH

Whoever You Are (Luaka Bop/Warner Bros.)

WHY STORE

Lack of Water (Way Cool/MCA)

PEARL JAM

Who You Are (Epic)

REPUBLICA

Ready To Go (RCA)

MOST LIKELY TO SUCCEED

SEBADOH

Oceans (Sub Pop)

SHERYL CROW

If It Makes You Happy (A&M)

NEUROTIC OUTSIDERS

Jerk (Maverick)

SOUL COUGHING

Soundtrack To Mary (Slash/Warner Bros.)

POE

Angry Johnny (Atlantic)

WILD COLONIALS

"Charm"

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

produced by TONY BERG
and JOHN PORTER

Management: Michael Miesel and John Cutcliffe
for Gold Mountain Entertainment

<http://www.geffen.com>

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BE ON THE LOOKOUT

To insure that all of your upcoming releases will be included in our sparkling Alternative Lookout! section all info must be faxed by 3 p.m. PST Monday. Hit me, Spence D. @ the GAVIN Fax: (415) 495-2580.

AUGUST 19

Blameless	"Breathe (A Little Deeper)"	(Atlantic)
Blithe	Head is Mighty	(Alias)
Bonedance	"Head"	(Gray Dot)
Boredoms	Super Roots 6	(Reprise)
Catherine Wheel	Like Cats and Dogs	(Mercury)
Chronic Future	Chronic Future	(Retrorgrade)
The Connells	Weird Food and Devastation	(TVT)
Guv'ner	The Hunt	(Merge)
Her Majesty The Baby	"Blackbirds"	(nu.millennia)
Holly Palmer	Holly Palmer	(Reprise)
Jawbox	"Cornflake Girl"	(Tag/Atlantic)
Jennifer Love Hewitt	No Ordinary Love	(Atlantic)
K's Choice	Paradise In Me	(550 Music/Epic)
Loudflower	"I Still Want You"	(Gray Dot)
Mekons	The Edge Of The World	(Merge)
Muzzle	"What A Bore"	(Kinetic/Reprise)
Paolo Rusticelli	Kyria	(Guts & Grace/Island Independents)
Pluto	Pluto	(Virgin)
Pluto	"When She Was Happy"	(Virgin)
Sam Phillips	Omnipop	(Virgin)
Sebadoh	Harmacy	(Sub Pop)
Smashing Pumpkins	"Muzzle"	(Virgin)
Tori Amos	Hey Jupiter EP	(Atlantic)
Tracy Chapman	"New Beginning"	(Elektra)
Type O Negative	October Rust	(Roadrunner)
The Urge	receiving the gift of flavor	(Immortal/Epic)
Warren Zevon	I'll Sleep When I'm Dead Anthology	(Elektra/Rhino)

AUGUST 26

Age of Faith	Embrace	(Gray Dot)
Alex Reece	So Far	(Quango)
Bad Brains	Zientra/Omega Sessions	(Caroline)
Brendan Benson	"Sittin' Pretty"	(Virgin)
Buffalo Daughter	Captain Vapour Athletes	(Grand Royal)
Catherine	"Four Leaf Clover"	(TVT)
V/A	Cup Of Tea	(Quango)
Expanding Man	Head To The Ground	(Columbia/CRG)
Ferron	Still Riot	(Warner Bros.)
File	La Vie Marron	(Green Linnet/Redbird)
Gabrielle	tba	(GO!Discs)
Joe Henry	Bob & Ray	(Mammoth/Atlantic)
Maids of Gravity	tba	(Vernon Yard)
Mike Peters	"Shine On"	(Select)
Pansy Division	"For Those About To Suck Cock"	(Lookout)
Patti Smith	"Gone Again"	(Arista)
Pearl Jam	No Code	(Epic)
The Queers	Don't Back Down	(Lookout)
Rush	Test For Echo	(Atlantic)
Sir Mix-A-Lot	Return Of The Bumpasaurus	(American)
V/A	A Small Circle Of Friends: A Tribute To The Germs	(Grass)
V/A	In Defense of Animals Vol. II	(Caroline)

SEPTEMBER 2

Brendan Benson	One Mississippi	(Virgin)
Melvins	"Bar X the Rocking M"	(Atlantic)
Penniless People of Bulgaria	"Velocity"	(Altered)
V/A	Rig Rock Deluxe: A Tribute To The American Truckdriver EP	(Upstart)
Spectrum	EP	(Reprise)
White Zombie	"The One"	(Atlantic)

SEPTEMBER 9

V/A	Bullet Proof Soundtrack	(MCA)
Catherine	Hot Saki & Bedtime Stories	(TVT)
Cinnamon	The Courier	(Island)
Citizen Fish	"Thirst"	(Lookout)
Donovan	tba	(American)
ER Theme		(Atlantic)
Furious George	"Goes Ape!"	(Lookout)
Iris Dement	Wasteland of the Free	(Warner Bros.)
Jimmy Cliff	Higher & Higher	(Island Jamaica)
Metallica	"Hero Of The Day"	(Elektra)
My Drug Hell	This Is My Drug Hell	(Diversity(UK)/Countdown/ULG)
Nada Surf	"Sleep"	(Elektra)

Ocean Blue
Orange 9mm
R.E.M.
Smog
Tracy Nelson

SEPTEMBER 16

Black 47
Boxing Ghandis
Cake
V/A
Ditch Witch
Dogstar
Edison
Frames
Gufs
Her Majesty The Baby
The Marshes
Matchbox 20
Phish
Tool
Tool
ZZ Top

SEPTEMBER 23

Archers of Loaf
Billy Bragg
Braid
Chris Isaak
Crossfire
Ditch Croaker
Fullej
Groovie Ghoulies
Groovie Ghoulies
John Parrish/PJ Harvey
Lemonheads
V/A
Phantom Surfers
Phil Collins
Superdrag

SEPTEMBER 30

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

OCTOBER 7

Billy Bragg
The Crumbs
Drill Team
V/A
The Hi Fives
Joni Mitchell
Joni Mitchell
Sweet Baby

OCTOBER 14

Archers of Loaf
Barenaked Ladies
Phish

OCTOBER 21

B.T.
The Cult
Darlahood
Lotus Crown
Regurgitator
Spectrum
Take 6
Wilco

OCTOBER 28

BoDeans
Mazzy Star

"Whenever You're Around"
"Failure"
New Adventures In Hi-Fi
The Doctor Came At Dwan
Archive

"Green Suede Shoes"
Promised Land
tba
The Dance Box Vol. II
Starvation Box
Our Little Visionary
The Ride 7
"Monument"
"Smile"
mary
Fledgling
Long Day
"Free"
"Opiate"
"Undertow"
Rhythmeen

Vocal Shrapnel
"Upfield"
Bohemian Rhapsody
Baja Sessions
Aftershock
Secrets Of The Mule
"Work In The Universe"
Born in the Basement
"Appetite for Adrenochrome"
Dance Hall At Louse Point
If I Could...
Perfection
The Great Surf Crash of '97
Into The Light
"Destination Ursa-Major"

Sutras
Portraits
Hurrican Necklace
"Celebrate Ray"
Ya Mustapha (Xenophile)
Best Of
Perf
The Natural Bridge
"S.E.X.X.Y."
Aenima

William Bloke
"The Crumbs"
Drill Team ep
Heide Sez.....Lookout!
"It's Up To You"
Greatest Hits
Misses
It's A Girl

"Assasination On X-Mas Eve"
tba
Billy Breathes

tba
High Octane
Big Fine Thing
tba
New
tba
tba
tba

Blend
Among My Swan

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like
cats
and
dogs

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



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Managed by Merck Mercuriadis

Max Tout

It's my turn this week.

MUZZLE "What a Bore" Betty Pickup (Reprise)

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

SEBADOH "Ocean" Harmacy (Sub Pop)



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

Not your typical Seattle thang.

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

NEUROTIC OUTSIDERS "Jerk" Neurotic Outsiders (Maverick)



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

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THE



OTHER



SUMMIT



PROGRAM 1996

Agenda

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

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

WEDNESDAY, AUGUST 21

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

THURSDAY, AUGUST 22

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

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

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

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



Grand Ballroom

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

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



Grand Ballroom

6 p.m. The Warner Bros./Reprise/GAVIN Fox Theater Premier Dinner Party In anticipation of Blue Niles performance opening the Fox Theater weekend, we've set up a special premiere party featuring a performance by Reprise recording artist Holly Palmer (plus surprise guests). Nick's Sports Rock Cafe, 1143 13th St., Boulder (next door to the Fox Theater)

Jim Lauderdale

"... a natural born songwriter who has wrapped his country roots around a rock 'n' roll heart."

--Rolling Stone

Check out the first single

"Don't Leave Your Light Low"

From his new release *Persimmons*

GOING FOR ADDS ON AUGUST 20TH



Ellis Paul

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

Check out the latest single

"Paris in a Day"

from his Philo release *A Carnival of Voices*

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

WXPN	WFUV	KSPN	KTUN	KTMN	KTAO	KFXD
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WNKU	KERA	WCBE	WDET	KSUT	KVNF	KUWR
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	KAFR	WORLD CAFE		ACOUSTIC CAFE		

Philo

Radio promotion:

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

Like a cat on a hot tin roof.

Paula Cole
This Fire

Agenda

Thursday continued

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



FRIDAY, AUGUST 23

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

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

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



DR. OREN HARARI

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

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



Immediately followed by

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

2 p.m. Part One: THE MD FILES, A ONE HOUR MUSIC DIRECTOR PANEL
3 p.m. Part Two: THE KUMT/CONSTANTINE MUSIC MEETING

THE CONNELLS
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"Bleeding From A Scratch"

"Close To Me"

"Song From The Grave"

"The Reason I Live"

"What You Gonna Do"

"Stay A While"

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



Produced by Werdy and Lisa
Artist Management: Mark Proct for Mark I Management

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GEFFEN

Agenda *Friday continued*

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



DEAN CARLSON

Grand Ballroom

Immediately followed by

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



DENNIS CONSTANTINE



JASON PARKER

Grand Ballroom

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

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



ZEB NORRIS

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

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

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

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

Grand Ballroom

6:30 p.m. Sony Summit Spectacular

Everyone's invited! Dinner and drinks with V.I.P. guest artists mingling amongst you. Radio attendees are eligible to win an autographed Bruce Springsteen guitar and a signature model Stevie Ray Vaughan guitar. Please note: you must be present to win.
Nick's Sports Rock Cafe, 1143 13th St., Boulder (next door to the Fox Theater)

Suzanne Vega

♠ **NO CHEAP THRILL**

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NINE OBJECTS OF DESIRE



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—Time

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and the new single
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What Is He To You."

On Your Desk Now.

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September 9th & 10th

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Club tour this summer.
H.O.R.D.E. tour in August.

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Agenda *continued*

SATURDAY, AUGUST 24

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

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

9:30 a.m. Part One: "Finally, You Can Be in a Research Study"

Catch the technology wave and be a participant in the SBR research demonstration. You'll see instant results on this state-of-the-art interaction system. Test your music tastes against those of listeners. Give your opinion on key industry questions.



SBR RADIO COMPANY: DAVE RAHN, DAVE BENSON, RAY SKIBITSKY, JOHN BRADLEY

Part Two: Marketing Without Money

Every radio station faces the situation of needing to promote and market itself but not having enough money to do it. Two marketing maniacs from outside radio will help solve real-life marketing and promotion problems.
Grand Ballroom

11:30 a.m. Between the Music: Air Chexx, Production, and Imaging

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

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

Immediately followed by

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

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

Midnight Back to the Bar #3, featuring Discovery artists Parlor James and Arista Austin's Jeff Black (with members of Wilco).
Champs Bar ●

Squirrel Nut Zippers

"HOT"

featuring:
"Put a Lid on it"

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the dirty dozen

"ears to the wall"

featuring:
"my feet can't fail me now"

mammoth NAIRD E-mail: airwaves@mammoth.com



"it's alright, it's ok"
— **leah andreone**

**the first track
from her
debut album
"veiled"**



Russell Carter for Russell Carter Artist Management, Ltd.

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Produced by Rick Neigher
Mixed by Brian Malouf



**robert
bradley's
blackwater
surprise**

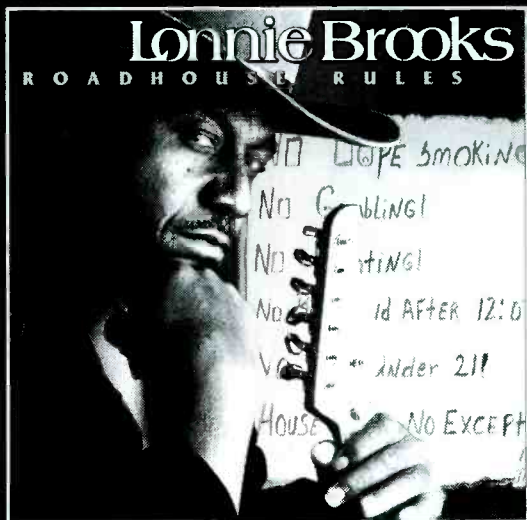
featuring
"CALIFORNIA"

Produced by Michael & Andrew Nehra
Management: Vinny Rich for It's A Gas Management



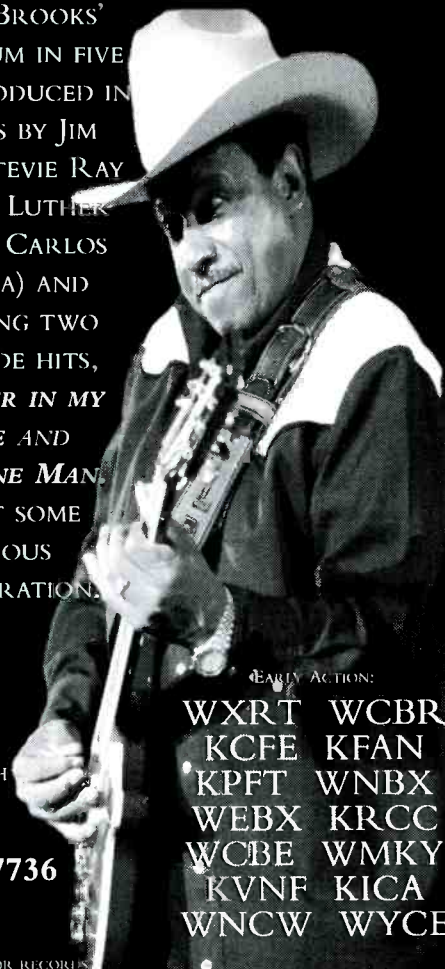
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GAVIN A3 SUMMIT • AUGUST 22, 23, 24, 1996

Artists Lineup

Here's a breakdown of all the artists performing at the 1996

GAVIN A3 Summit, both at the Summit and the Fox Theater. Enjoy!

THURSDAY, AUGUST 22

UGLY AMERICANS

You may have read the recent GAVIN A3 column detailing Ugly Americans scoring first place in the A3 Jukebox Jury at the GAVIN Seminar in Atlanta in February.

The result was a new record deal with

Capricorn Records and their latest CD, *Stereophonic Spanish Fly*, produced by Don Gehman of John Mellencamp, REM, and Hootie & the Blowfish fame. Ugly Americans appeared on the 1994 HORDE tour, then earned an opening slot for the 1995 Dave Matthews Band and Big Head Todd and the Monsters tours.

Ugly Americans is David Boyle on organ and piano; Bob Schneider on lead vocals; Max Evans on lead guitar, dobro, and vocals; Bruce Hughes on electric and acoustic guitars and vocals; Sean McCarthy on bass, and Dave Robinson on drums and percussion.

McCarthy previously played with Mojo Nixon. Robinson drummed for Austin's Loose Diamonds, and Hughes played bass with Poi Dog Pondering and Cracker before switching to guitar and vocals for Ugly Americans. Schneider sang for a funk party band in Austin called Joe Rockhead, that drew 800 revelers twice a week.

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

For *Stereophonic...*, the band opted for a more live sound.

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

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

THE BORROWERS

The Borrowers began to take shape as a band in 1993 when a mutual friend introduced lead singer/guitarist Mark Addison to

Josef Zimmerman, who played the upright bass. Joshua Segal, who played briefly with Perry Farrell's Porno For Pyros, brought an unusual element to the Borrowers sound by adding violin, mandolin, bass clarinet and saxophone. Nina Singh grew up in Vancouver after her family emigrated from India. She remembers her brother dabbling with tabla drums, and she began studying drums at 13.

After they formed, the Borrowers hit the road throughout the Southwest and Mountain regions of the United States. They landed a gig at 1994's South by Southwest music festival in Austin and found a manager and, eventually, a label, Guardian Records, the progressive rock division of Angel Classics.

The Borrowers' self-titled debut release on Guardian has come out just in time for the 1996 GAVIN A3 Summit. Tunes like "Beautiful Struggle" and "Jaswant's Rain" are festooned with musical hooks and delightful instrumental combinations. The band revels in the unconventional.

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

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

BLUE NILE

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

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

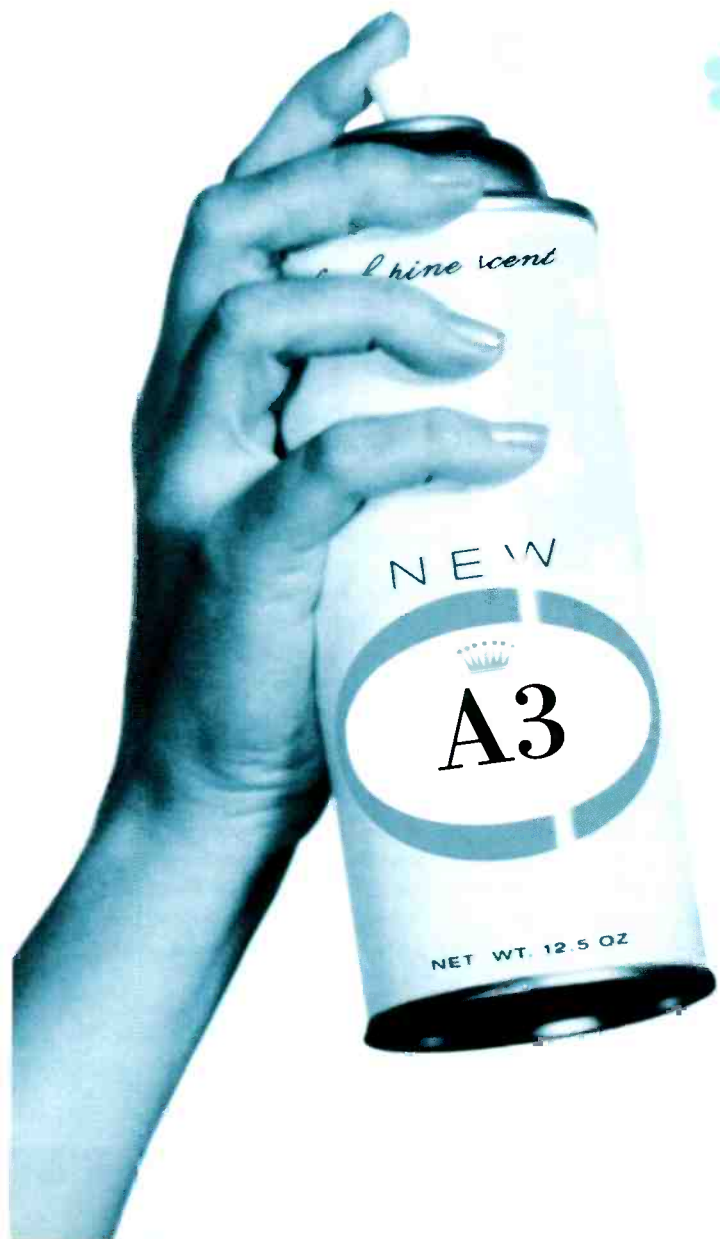
Blue Nile's original personnel remains



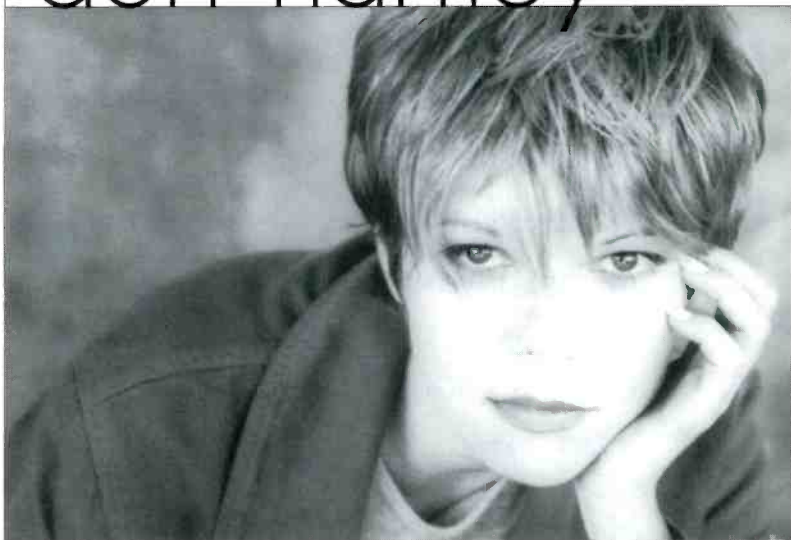
BLIND MELON
BONEPONY
MEREDITH BROOKS
ROSANNE CASH
HOLLY COLE
VIC CHESNUTT
COCTEAU TWINS
THE VERY BEST OF
CROWDED HOUSE
JOHN HIATT
CHARLIE HUNTER QUARTET
ERIC JOHNSON
DAVE KOZ

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BONNIE RAITT
SPARKLEHORSE
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*Dori is looking forward to meeting everyone at the
Gavin A3 Summit in Boulder, August 22nd-25th.*



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intact. Paul Buchanan is the singer and guitarist. Robert Bell plays bass and Paul Moore is the keyboardist. Their latest record is on Warner Bros. Called *Peace at Last*, it was recorded in Dublin, Paris, and Los Angeles.



Buchanan believes *Peace at Last* is a simpler approach than their two previous records, *A Walk Across Rooftops* (1984) and *Hats* (1989).

"We wanted it to be more direct, so that people could relate it immediately to their own experience," says Buchanan. "I think we've loosened up a little, allowed the music to breathe."

"We used the same beaten-up acoustic guitar throughout...the organ is an extremely old one, bought in a second-hand store."

It will probably be another several years before Blue Nile tours again. We saw them back in 1990, and they were truly magnificent.

On Thursday, August 22 at 6 p.m. there will be a Warner Bros./Reprise/Gavin Premiere Dinner Party next door to the Fox Theater at Nick's Sports Rock Cafe to celebrate Blue Nile opening the 1996 Summit Fox Theater Concert Series.

THE WALLFLOWERS

The Wallflowers are a thriving five-piece band fronted by singer/songwriter/guitarist Jakob Dylan. Their Interscope release, *Bringing Down the Horse*, is actually the band's second record. They recorded a debut album in 1992 on Virgin, which essentially was



a live-in-the-studio recording produced by Paul Fox. The band toured heavily, but asked for a release from the label in 1993. Eight months of uncertainty, freefall, then more gigs and club residencies followed.

With the Wallflowers as free agents, they were approached by Interscope's Tom Whalley who saw them three times, and liked them more each time. He was especially attracted to their song, "6th Avenue Heartache." The band spent 1994 and part of '95 tightening up, ironing out a record deal, and preparing new songs.

Last year, the band entered the studio with producer T-Bone Burnett and recorded on and off for another six months. Adam Duritz from Counting Crows and Mike Campbell

from the Heartbreakers added parts to the record. So did singer Sam Phillips and Little Feat guitarist Fred Tackett.

Through thick and thin, the Wallflowers have toured constantly. Your first impression seeing them live is how grounded they are for a band in their mid-twenties. Rami Jaffe's Hammond B3 organ playing received a "thumbs up" from rock veterans Al Kooper and Benmont Tench. Jaffe also plays piano and an old Vox Continental organ. Guitarist Michael Ward joined the Wallflowers after playing with School of Fish and John Hiatt. Greg Richling on bass and Mario Calire on drums will rival any veteran rhythm section performing today.

The Wallflowers are on their way. The songs are there, so is the playing, and their Interscope record recently topped the GAVIN A3 chart.

The Wallflowers will appear at the Fox Theater in Boulder, Thursday, August 22. The music starts at 8:30 p.m.

SUZANNE VEGA

Suzanne Vega released her self-titled debut in 1985. The last time she had a full release out (not counting soundtracks or compilations)

was in 1992 with the techno-spired *99.9F*. This year Vega sneak-pre-viewed A3 radio with the lead track from the *Truth About Cats and Dogs* soundtrack, a sideways Samba-flavored tune called "Caramel." She also contributed to the acclaimed *Dead Man Walking* soundtrack.

Vega brings out a full-length release just in time to appear at the 1996 GAVIN A3 Summit. *Nine Objects of Desire*, on A&M, explores nine different types of desire, ranging from maternal desire ("Birth-day" and "World Before Columbus"), nostalgic remembrance ("Headshots"), forbidden longing ("Caramel"), and erotic friendship ("Stockings").

Vega experimented with themes of sensuality, and includes a song called "Lolita." Roll over, Humbert Humbert.

"[*Nine Objects...*] is more sensual than some of the records I've done," says Vega. "My early music was more astringent. I had to let go of the censoring voice in my mind—after I did, the songs felt very natural to me."

Nine Objects of Desire features top-flight musical support from Pete Thomas and Bruce Thomas from Elvis Costello's Attractions, guitarist Steve Donnelly, drummer Jerry Marotta, and Soul Coughing members Yuval Gabay and Sebastian Steinberg. Playing keyboards and producing is Vega's husband, Mitchell Froom.

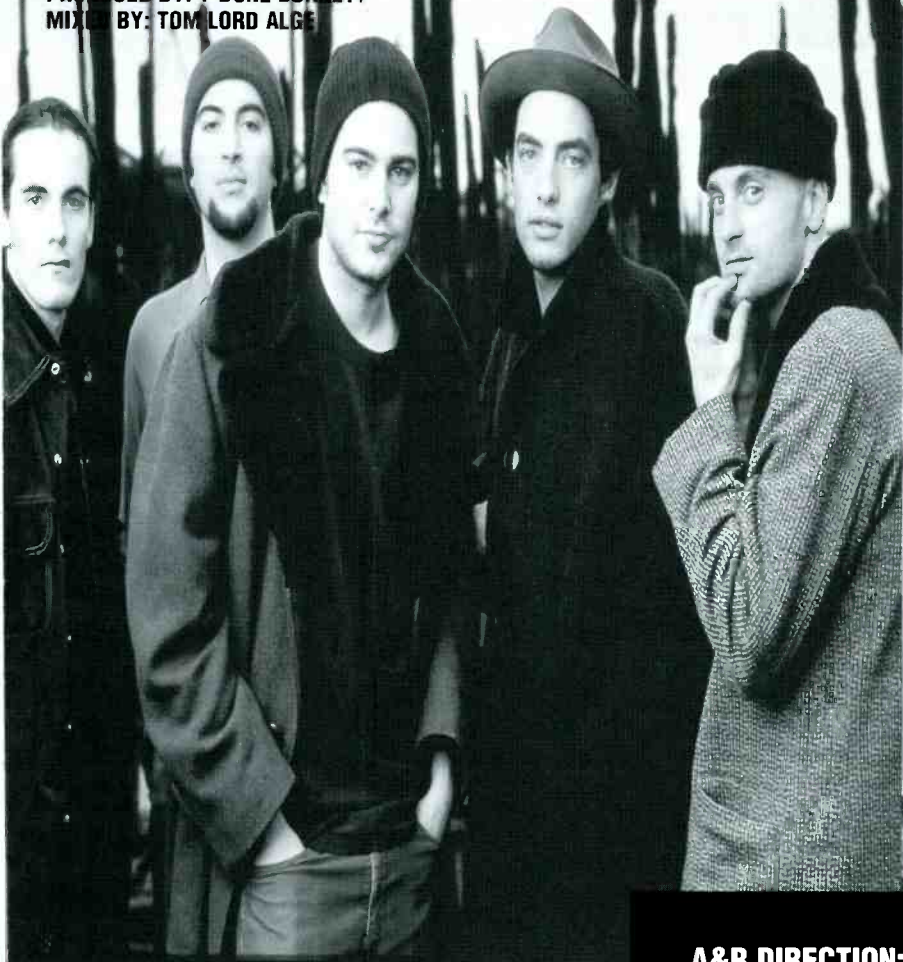
Some trivia: According to expurgated scenes from the film *Pulp Fiction*, movie character Vincent Vega, played by John Travolta,



INTERSCOPE ADULT ROCK: THE FIRST 150 DAYS

THE WALLFLOWERS

MANAGEMENT: ANDREW SLATER/HK MANAGEMENT
PRODUCED BY: T-BONE BURNETT
MIXED BY: TOM LORD ALGE



THE BRIAN SETZER ORCHESTRA

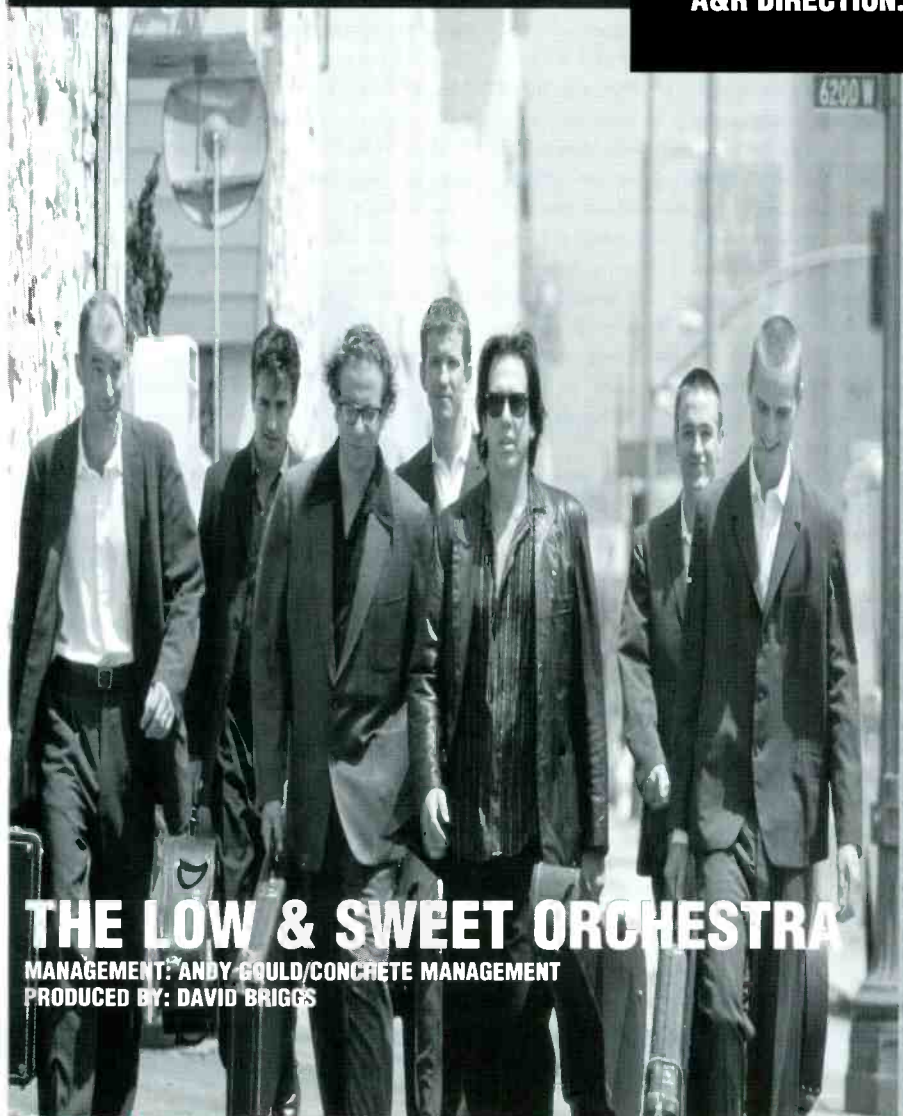
MANAGEMENT: DAVE KAPLAN MANAGEMENT
PRODUCED BY: PHIL RAMONE



A&R DIRECTION: TOM WHALLEY

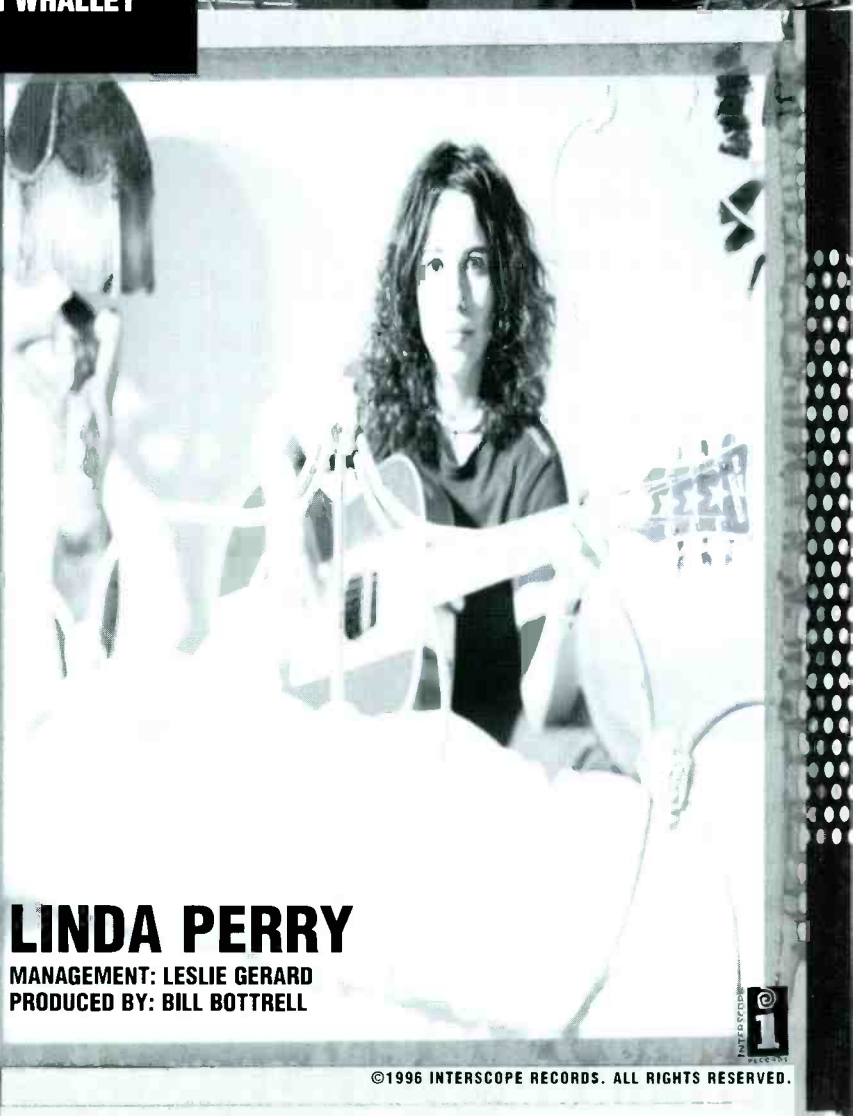
THE LOW & SWEET ORCHESTRA

MANAGEMENT: ANDY GOULD/CONCRETE MANAGEMENT
PRODUCED BY: DAVID BRIGGS



LINDA PERRY

MANAGEMENT: LESLIE GERARD
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claims he's Suzonne Vega's cousin.

Suzanne Vega will appear at the Fox Theater in Boulder, Thursday, August 22. The music starts at 8:30 p.m.

CRASH TEST DUMMIES

In 1990 Brad Roberts abandoned his studies in literature and philosophy to form the Crash Test Dummies with brother and bassist Dan Roberts, drummer Mitch Dorge, keyboardist



Ellen Reid, and harmonica player Benjamin Darvil. By 1991, the band signed with Arista Records and released their first album, *The Ghosts That Haunt Me*.

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

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

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

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

Their appearance at the Fox marks the grand reemergence of the Crash Test Dummies with brand new material and a fresh outlook.

The Crash Test Dummies will appear at the Fox Theater in Boulder, Thursday, August 22. The music starts at 8:30 p.m.

TERRELL

It's highly improbable that an artist appears at more than one GAVIN A3 Summit. The band slots are simply too tight. We're making an exception for Pointblank recording artist Terrell. Not only was his performance hot, he's got a brand new album out, *Beautiful Side of Madness*. Uptempo songs like "Hollywood Drag" and "Hopeful Sinner" have an air of

the forbidden, an irreverence reminiscent of the times when '50s society felt threatened by frenzied rockabilly types.

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

In 1995 Terrell jumped to the Virgin family and released *Angry Southern Gentleman* on the bluesy Point Blank label. But that was last year. *Beautiful Side of Madness*



portrays a more mature version of Terrell's drive and artistry. Besides featuring a soulful, duet ballad with Joan Osborne, Terrell has managed to close the gap between his fiery live show and his expressive side on CD.

Terrell will appear on Thursday, August 22 back at the Champs Bar at the Regal Harvest House 'round midnight after the Thursday Fox Theater shows.

FRIDAY, AUGUST 23

DAR WILLIAMS

Dar Williams spent 200 nights on the road in 1995, and her audiences have not only grown in size; they've grown accustomed to her witty, crafted songs and her three octave voice. For her new CD on Razor & Tie Music, *Mortal City*, producer/engineer Steven Miller—whose previous credits include Marianne Faithfull, Julianna Hatfield, and Suzanne Vega—was called in for duty. John Prine makes a rare appearance with Dar on *Mortal City* with a duet called "The Ocean." There are also cameos by the up and coming



band, the Nields, and progressive New York folkies Cliff Eberhardt and Lucy Kaplansky.

Earlier this year, Dar hit the road again and joined Joan Baez on her national tour. The bill was a natural, since Baez and Williams sang a duet version of Dar's "You're Aging Well" on Baez's *Ring Them Bells* album.

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

Williams is especially a favorite with non-commercial A3 radio, as *Mortal City* went Number One on the GAVIN A3 Non-Comm



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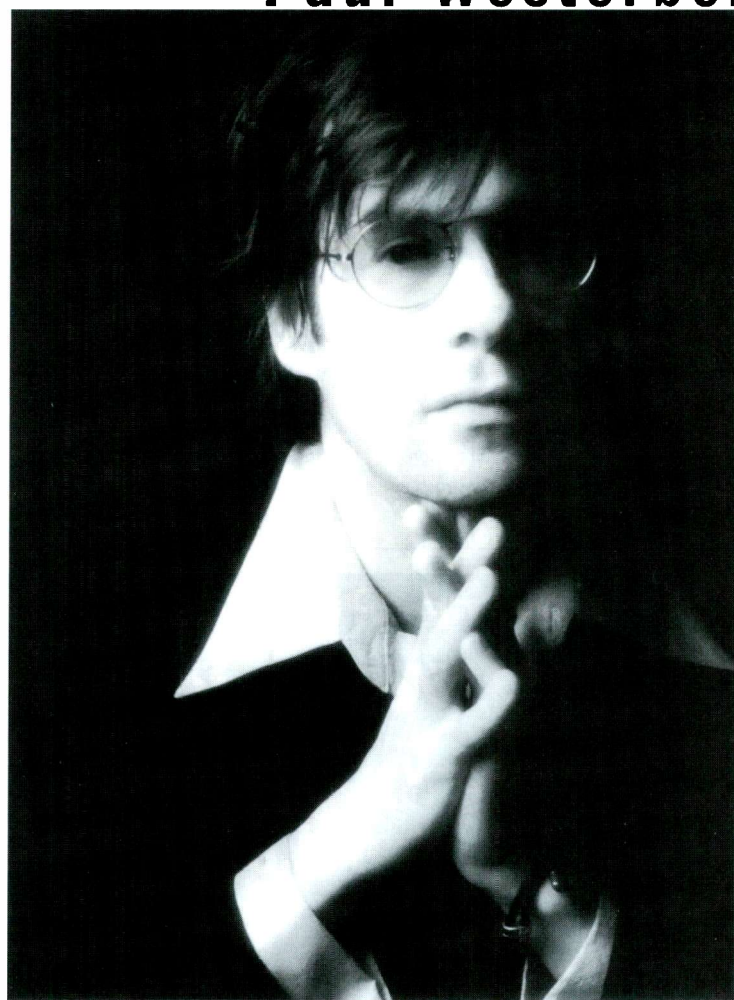
Holly Palmer



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Thursday, August 22
Food & Drink provided

Paul Westerberg



Next Track "Ain't Got Me"

Add it on 9/9

Appearing at the Fox Theatre
on Saturday, August 24

WATCH FOR OUR UPCOMING FALL RELEASES FROM

Chris Isaak Wilco Bodeans



airplay chart, as well as number four on the GAVIN Americana chart. She also draws very well in major market music towns like Los Angeles, Seattle, Philadelphia, and Austin. *Breakfast with Dar Williams will start at Friday, August 23 at 9 a.m., at the Regal Harvest House in the Grand Ballroom, courtesy of Razor & Tie and Michele Clark Promotion.*

LEAH ANDREONE

When you first meet 23-year old Leah Andreone, you'll sense a tireless work ethic, as well as her friendly demeanor. Her voice has



a pleasing, broad range that many will compare to Tori Amos or Kate Bush. The compositions on her debut RCA recording, *Veiled*, are poignant scenarios of the human condition dealing with such frail emotional topics as new love ("Imagining You"), taking personal responsibility in life ("Problem Child"), and stressful relationships ("Will You Still Love Me?").

The story behind Andreone signing with RCA Records is a bit of a storybook tale. Having studied classical piano and developed her songwriting skill through her teens, Leah sang in bars and clubs throughout Los Angeles while working in a Sunset Boulevard diner during the day.

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

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

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

ROBERT BRADLEY'S BLACKWATER SURPRISE

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

"Basically I'm a singer," says Bradley. "I

wasn't on the street because I was hungry. I was there because I'm a player. I wanted to sing."

One day, Bradley was booted from one of



his regular spots and moved to a sidewalk outside a studio where two brothers, Andrew and Michael Nehra, a bass player and guitarist, along with drummer Jeff Fowlkes, were recording. Subsequent jam sessions formed Robert Bradley's Blackwater Surprise. Keyboardist Jimmy Bones joined up, and the band has been going strong for almost three years. RCA Records signed the band and will release their self-titled debut CD on September 17.

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

GILLIAN WELCH

Almo Sounds recording artist Gillian Welch has been described as a neo-traditionalist and represents today's sophisticated Nashville songwriter/musician cadre. She's been influenced as much by Daniel Lanois

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

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



"I met T-Bone at the Station Inn in Nashville when [writing and performing partner] David Rawlings and I were opening for Peter Rowan," says Welch. "He said, 'Gee, I'd love to make a record with you guys,' and that was it. I spent almost a year meeting with other producers, but it came back to T-Bone."

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

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house performance Friday, August 23 at 1:30 p.m. at the Regal Harvest House in the Century Room.

THE WHY STORE

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



until they stole the show in 1992 at a music festival called Rock the Ripple. As the band gigged constantly and gathered a loyal following, they also accumulated a large mailing list of fans. In 1993, they recorded a home-grown CD called *Welcome to the Why Store*, which sold over 20,000 copies. A second album, *Inside the Why Store*, resulted in successful shows in Chicago, St. Louis, Memphis, Columbus, and, finally, New York City.

Several labels began calling, and the band

liked the creative chemistry of Mike Jacobs' Way Cool Music. With a satchel filled with 30 songs, The Why Store went into the studio with John Mellencamp's guitarist and co-producer Mike Wanchic and emerged with *The Why Store*.

The Why Store have a crisp, rocking approach, and each song displays maximum punch. Once you experience The Why Store, then Mellencamp at the Summit, you'll agree that Indiana has become a viable music center of the Heartland.

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

ELEANOR MCEVOY

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

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

In 1994, McEvoy released her first major label record on Geffen. With her newest

effort on Columbia, McEvoy is poised to spread her tremendous Irish success Stateside. She and her band performed for 80,000



people in Dublin to hear President Clinton speak. She also made a guest appearance on a recent solo record by Midge Ure. The music from *What's Following Me?* is very band-driven, with lots of great guitar sounds.

McEvoy is a concert violinist who played with the National Symphony Orchestra of Ireland, and is a gifted arranger who conducted her own orchestral parts for the record.

Eleanor McEvoy will appear at the Fox Theater Thursday, August 23. The music starts at 8:30 p.m. McEvoy's Friday performance at the Fox will be preceded by a special meet-the-artist reception, hosted by Columbia and Sony Records.

NIL LARA

Nil Lara provides the Fox Theater Concert Series with a unique regional taste, by way of the Miami progressive music scene. Lara was

raised on a combination of Cuban and South American music, coupled with a love of the Beatles, Led Zeppelin, and Pink Floyd. Lara spent much of his boyhood in Venezuela before settling in Miami during his early teens.

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

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

Lara was signed to Metro Blue/Capitol by Metro Blue and Blue Note President Bruce Lundvall.

When Lara began recording his self-titled debut album, he pushed for a unique, yet personal sound. His A&R label rep, Steve Schenfeld, envisioned a new rock sound with Latin influences, almost like a modern day



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Ugly

AMERICANS



Special in front of easels of his own paintings. To the left is a leggy brunette.

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

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

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

If you think seeing John Mellencamp in a club/theater as small as the Fox signals some kind of mini-tour, you're sorely mistaken. Rare doesn't even describe this gig. Expect a stadium worth of energy jammed inside this small venue. It's a benchmark for the GAVIN Summit, so welcome John Mellencamp and his band when they hit the stage.

John Mellencamp will appear at the Fox Theater Friday, August 23. The music starts at 8:30 p.m.

SATURDAY, AUGUST 24

DRIVING BLIND

The nucleus of Vanguard's Driving Blind is vocalist Bil Ringgenberg (no typos, folks) and

bassist Andrew Frank. The pair hail from Montreal. Ringgenberg is an undeniably soulful singer, and he likes to describe Driving Blind's sound as "crack" music, "because it slips through all the cracks."

Bil and Andrew were a successful duo in



Canada with a pop-funk-new wave act called Seven Sisters. After the band dissolved, they recorded two more records in 1992 and 1994 under the name of Monkeywalk, and delved into a more rootsy and soulful approach.

Monkeywalk eventually morphed into Driving Blind and they were signed by Vanguard Records.

"This record is an expansion of what we had experimented with on some of the tracks...combining percussion loops and samples within a very organic setting...splashes of acoustic guitars and violin, B-3 organ and a lot of ambient stuff," says Ringgenberg.

Driving Blind's debut CD hits the store this month with a U.S. tour to follow.

Breakfast with Driving Blind will start at Saturday, August 24 at 9 a.m., at the Regal

Harvest House in the Grand Ballroom, courtesy of Vanguard Records.

SUSANNA HOFFS

Susanna Hoffs is best known for having spent eight years with the platinum-selling all-female band, the Bangles. But now she's signed a new record deal and is releasing her self-titled debut on London Records. In putting together the 12 songs that make up her new album, she collaborated with various producers, players, and songwriters, including former Go-Go's Charlotte Caffey, David Lowery of Cracker, and David + David's David Baerwald. Musicians who sat in include Mick Fleetwood, Four Non Blondes' Linda Perry, and musicians from American Music Club and Wire Train.

Hoffs released a solo album back in 1991, but a lot has transpired since, giving her sustenance and inspiration for new material.

"Most of these songs," says Hoffs, "deal with things that have happened to me in the time since the last record. 'Falling' is about exploring feelings of vulnerability... 'Darling One' is about feeling sort of lost and adrift and trying to find a way out....and 'Eyes of a



Baby' is about the experience of getting involved with someone and having a baby. Hoffs became a parent last year with the arrival of her son.

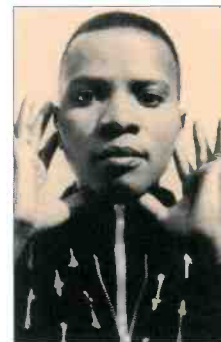
Hoffs doesn't shy away from her tenure with the Bangles.

"Hopefully the people who like what I did before will still hear the same influences that propelled me in the Bangles. I still love pop melodies and jangly guitars....I think all of those things are present on this album."

Susanna Hoffs will appear Saturday, August 24 at 1 p.m. at a special luncheon performance at the Regal Harvest House in the Grand Ballroom.

ANGELIQUE KIDJO

Angelique Kidjo is an electrifying singer who comes from the West African country of Benin, between Togo and Nigeria. She has recorded five albums on Island Records' custom label, Mango. Her newest, titled *Fifa*, is her first record utilizing English lyrics, and was recorded in studios around the world, including Paris, London, Los Angeles, and San Francisco. It's a



powerful fusion of Western technology and African traditional World rhythms. Kidjo's

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susanna hoffs

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THE REGAL HARVEST HOUSE IN THE
GRAND BALLROOM.



blend of Afrobeat soul grooves has created a strong worldwide following. She savors her individuality after moving to Paris from Benin in 1980 when she refused to play pro-Communist music for the government in power at the time.

As Kidjo experiments by injecting strains of American gospel music in *Fifa*, her music is hypnotically rhythmic and cosmopolitan, as well as vocally charged with ancestral and modern dynamics.

Each year the A3 Summit tries to push the music past rock and singer/songwriters. Angelique Kidjo could accomplish our mission with one single slamming performance.

Angelique Kidjo will appear Saturday, August

24 at 1 p.m. at a special luncheon performance at the Regal Harvest House in the Grand Ballroom.

LOS STRAITJACKETS

look out, Dick Dale, Link Wray, and Hank B. Marvin of the Shadows! If you've been deluged lately with new releases and have missed out on experiencing Los Straitjackets, let the GAVIN Summit help put you back on track.

Los Straitjackets have a smokin' new CD out on Upstart/Rounder called *Viva Los Straitjackets*, and it's a classic. The group is a four piece with Danny Amis and Eddie Angel on dueling, twangy electric Fender guitars.

Scott Esbeck plays bass, and L.J. Lester slaps the traps. Headquartered out of Nashville (not Country!), Amis played with the Raybeats, Angel with Planet Rockers. Esbeck was with a band called Dig Mandrakes, and L.J. Lester drummed for Webb Wilder.



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

We saw them on *Late Night with Conan O'Brien* and were taken immediately. Then, by a stroke of luck, they appeared one Friday afternoon in the GAVIN conference room for a fantastic mini-concert.

Los Straitjackets are superb. Don't miss them.

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

CAROL NOONAN BAND

On her new Philo/Rounder release, *Noonan Building & Wrecking*, Boston's Carol Noonan has shed her singer/songwriter tag for a stronger band identity, which bolsters her



powerful vocal delivery. Noonan is well-known and loved in the upper New England regions like Maine and Massachusetts. She studied classical voice training at the New England Conservatory and developed a cult following with a folk-

rock aggregation called Knots & Crosses.

There are traces of English traditional ballads in the Carol Noonan Band's driving rock sound, a cultured Sandy Denny with a backbeat. She's joined by two guitarists, Duke Levine and Kevin Barry, as well as bassist Paul Bryan, organist Tom West, and drummer Ben Wittman.

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

PATTI ROTHBERG

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

Gelernt arranged a place for Rothberg to stay and introduced her to an indie producer, Little David Greenberg. Rothberg and



Greenberg bonded like brother and sister and produced a quality set of demos. The tapes came to the attention of EMI A&R executive, Brian

Koppelman. Koppelman, who discovered Tracy Chapman playing on the streets, liked what he heard and wasted little time in signing Rothberg.

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

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

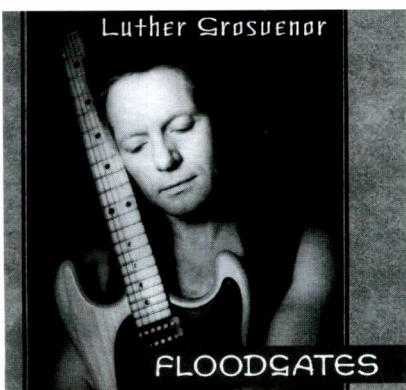
"When it comes to music, I know there are a lot of good writers, but I'm picky. I like Patti Smith, Bob Dylan, and Keith Richards," says Patti. "I really learned how to play guitar watching MTV after my sister showed me a few chords when I was 14."

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

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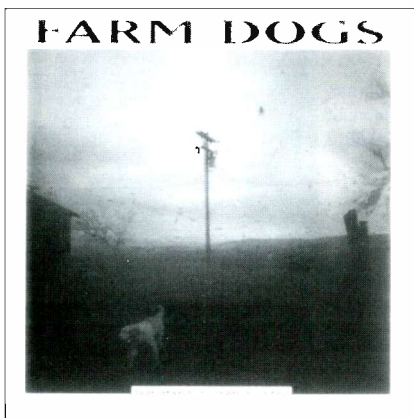
New artist with huge Australian success! Now out in America.

Tracks:
Be Firm & Coma



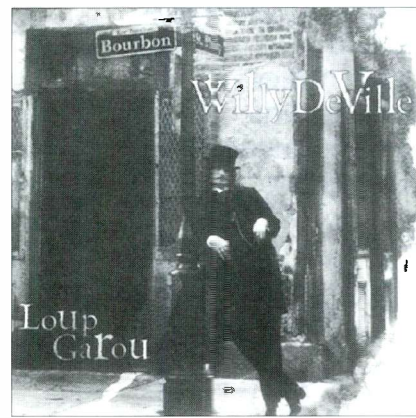
Former member of Lone Justice, Ryan Hedgecock & vocalist Amy Allison on this new A3 release.

Tracks: *Snow Dove & Devil's Door*



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

Tracks: *Beautiful & Pretty Bombs*



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

Track: *No Such Pain As Love*

KEB' MO'

We tried unsuccessfully in previous years to have Keb' Mo' appear at the GAVIN Summit. Since the debut of his self-titled release in June 1994, Keb' Mo' played over 250 gigs. We feel lucky that he has consented to appear this year, especially in line with his fine new Okeh/Epic release, *Just Like You*. On the surface, you may categorize Keb' Mo'—



whose real name is Kevin Moore—as a blues singer/guitarist/songwriter in the vein of early Taj Mahal classics like *Giant Step*

and *Natch'l Blues*. Others even compare him to blues great Robert Johnson, whose tune, "Last Fair Deal Gone Down," is covered on Keb' Mo's new album.

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

Listen to the song "More Than One Way Home" off the new CD, and you will hear some sterling songwriting as he reminisces about his days growing up in South Central Los Angeles. Keb' Mo's latest features some 12-bar blues pieces, but also folk/R&B-styled storytelling ballads like the aforementioned "...Home."

Kevin Moore got his musical start with Hot Tuna violinist Papa John Creach, then released a solo album in 1980 on Chacalate City Records. In 1990, he played a Delta bluesman in a Los Angeles theater production called *Rabbit Foot*. He studied country blues guitar, and from there developed his bluesy alter-ego, Keb' Mo'.

Keb' Mo' will appear at the Fox Theater Saturday, August 24. The music starts at 8:30 p.m.

PAUL WESTERBERG

If we had to draw up a ten best list for 1996 right now, Paul Westerberg's latest would rank. It took three years for Reprise recording artist Westerberg to follow up his first solo record, *14 Songs*, with the musically and lyrically richer *Eventually*. Westerberg is highly respected among American music circles as the unspoken leader of Minneapolis' legendary Replacements. His songwriting is as reflective as ever, but it's also a bit more disillusioned, resigned and unabashed. Westerberg plays all the guitars himself on *Eventually*, featuring a fascinating



collage of 6-string, 12-string and acoustic guitars that resonate like a modern day *Younger Than Yesterday* by the Byrds.

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

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

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

PATTI SMITH

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

Smith, funded by Mapplethorpe, booked time at Electric Lady Studios with guitarists Lenny Kaye and Tom Verlaine and cut one of the



first indie-rock DIY singles, "Hey Joe" backed with "Piss Factory."

In 1975, Clive Davis of Arista Records signed the Patti Smith Group after a residency at CBGB's and hooked them up with producer John Cale at Electric Lady Studios. *Horses* was released in November of '75, and by the Fall of 1979, after four albums, hit singles, and many exhaustive world tours, Patti Smith walked away from it all after a farewell gig before 70,000 fans in a Florence, Italy soccer stadium.

Smith married former MC5 guitarist Fred Smith and quietly raised a family in Detroit. She returned to recording in 1988 with *Dream of Life*, featuring the anthem, "People Have the Power." Smith dabbled with a novel, released two more poetry volumes, and gave a handful of poetry readings.


As Patti and Fred created songs for another comeback, Fred died of heart failure on

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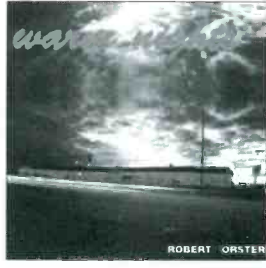

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DAVID GRAY

LATE NIGHT RADIO

THE NEW SINGLE FROM THE ALBUM *SELL, SELL, SELL*

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November 4, 1994. A month later her brother Todd died of a heart attack.

In the Summer of 1995, Smith pressed on and entered Electric Lady Studios with Malcolm Burn and Lenny Kaye producing. She emerged with *Gone Again*, her sixth and most visceral, emotionally scathing release. Whether it's the rhythmic trance of "Beneath the Southern Cross," the unabashed mourning of "Gone Again," the carnivorous growl of "Summer Cannibals," or the chaotic re-reading of Dylan's "Wicked Messenger," no unsettling emotional stone is left unturned.

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

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

PARLOR JAMES

Parlor James is the musical creation of Ryan Hedgecock and Amy Allison. Both have

adopted a traditional stance that has been described as an American version of Fairport Convention, or perhaps a Yankee-ized Richard and Linda Thompson.

Hedgecock came into the music business in a baptism of fire. At age 23 he helped form



the hot Los Angeles country rock band, Lone Justice. Frustrated by the band's fast-track major label antics, Hedgecock left Los Angeles and relocated to Brooklyn.

Meanwhile, in Manhattan, singer Allison was working with a Lower East Side band called the Maudlins. Her father is legendary jazz beaux/singer/poet, Mose Allison. Hedgecock and Allison met in 1994 during a songwriters showcase at New York's Mercury Lounge. They worked together on a set of demos, financed by Atlantic Records, and

eventually formed Parlor James. The band was signed to Discovery Records by label executive Syd Birenbaum, after their demo, "Snow Dove" was aired on KCRW in Santa Monica.

Dreadful Sorry is an intriguing EP that features production by Malcolm Burn. Ex-Lone Justice drummer Don Heffington also contributes.

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

JEFF BLACK (With Members of WILCO)

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

A little bit of fate and a little bit of luck hooked Black up with the members of Wilco, with whom he'll be performing.

"I called up Wilco's drummer, Ken Coomer, and he was free to do some work with me," says Black. "They'd heard my songs, so we got together, shared stories, and decided they'd be a great rhythm section. We're all fans of songs that are dynamic and breathe a little, so I feel it was meant to happen. It's a little overwhelming to me at times when people have heard my music without a record out."

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

Jeff Black with members of Wilco will appear on Saturday, August 24 back at the Champs Bar at the Regal Harvest House round midnight after the Saturday Fox Theater shows. ●



Interview

A THEORETICAL REALITY CHECK WITH OREN HARARI

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

By Kent Zimmerman

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

Will the same be true of radio? We've heard the good news about synergy—a word that causes Harari to reach for his gun—and corporate power. Now, what about the challenges? Harari has dealt with a lot of different industries at these very same crossroads. Here are some of his thoughts.

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

It is true, but you ask a multi-faceted question. Yes, in just about every industry, you're going to see consolidation. What happens then is that the popular press immediately leaps on this and starts shrieking, "Oh

my God, oh my God! Within two or three years, there's going to only be three players in an entire industry." We could be talking personal computers, banking, health care, or radio, but it never works out that way. What happens is, companies consolidate because it's a quick way of obtaining growth. Not only is it quick, but it's relatively painless compared to what you have to go through to grow through natural means. That's why executives love it.

[Business theorist] Peter Drucker was once asked why there were so many consolidations that really make no sense.

Drucker said, "Deal making beats working." Deal making is sexy and exciting if done in the clean confines of your boardroom, whereas growing a business is fairly grubby, requiring risk and innovation. A lot of folks don't want to go that route, so they're tantalized by the thought that if they could consolidate their balance sheets, they'd be more effective. The problem with that thinking is that in this new world economy, it's not whether you're big or not that's going to make the difference. It's how fast, responsive, and creative you are. This is whether you're in banking, PCs, health care, or radio. That's one side of the equation. A lot of these deals end up losing shareholder value and customer loyalty, and wind up creating a tremendous amount of employee carnage in the process, even as the CEO and executive teams make out like bandits, because they structured the deals that way.

What's the flip side?

Carefully developed, prudent acquisitions and consolidation as a part of broader strategy can be useful. Very good companies like 3M, Microsoft, and Hewlett Packard do these things. But it's not their primary growth engine. When you immediately see growth as your strategy, when you see size as your strategy, you're headed for choppy waters. Growth ought to be

the consequence of doing something really good, not the goal in and of itself.

What if we're not talking about growth but alliances?

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

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

What I've found in my research is that the best partnerships are those where there is a genuine open, trusting collaboration. If you don't feel that you can openly trust people who are your partners by sharing databases, financials, and operating plans, and involving multiple mix groups working on common problems, then

don't involve them as a strategic partner. Most strategic alliances don't meet those standards and as a result, they're not optimal or they're dysfunctional.

Isn't any government deregulation ultimately good?

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

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

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

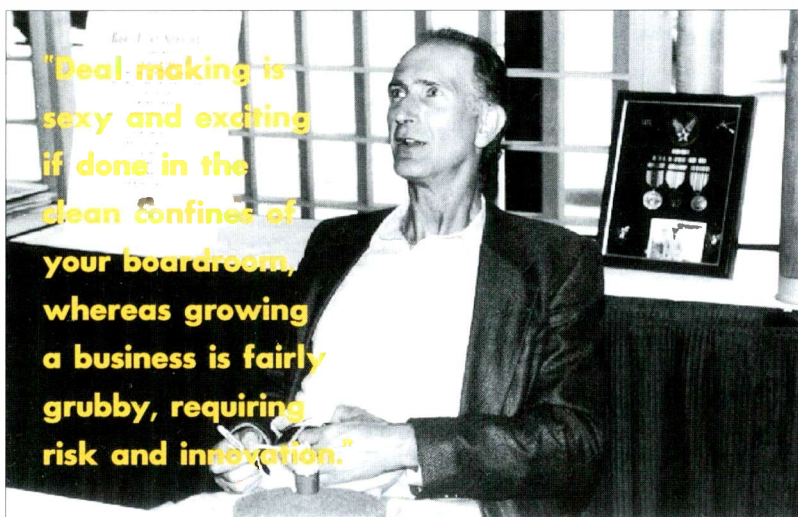
As people buy, eventually they unload?

You betcha. And they'll play that out. Some groups will grow larger than others through some smart acquisitions. Others will get exciting because they'll expand their talents by not only broadcasting, but linking up via the internet to all parts of the globe, and you're going to see some real trailblazers. I don't know what's going to happen to radio during the next five years. The problem with consolidation is that it assumes that things will stay fairly much the same and all you have to do is put together more pieces, then you'll have a more powerful organization. You may be building your blocks with things that are

obsolete.

Not that competition is completely eliminated in the marketplace, but if you suddenly have a family of big brothers who are former competitors, how do you stay sharp?

Very often competition after consolidation is more difficult, not because people get complacent, but because the competition is in their faces every day. As a radio consumer, I have all these choices among competing formats, competing stations, and competing sources of news and entertainment. You can't tell me that unless you own every single market medium there isn't any competition. I think it gets more difficult after you're bought out, because your primary energy's on 1) personal survival, and 2) trying to integrate what you do within this new system. So you take your eye off the ball a lot of times. Instead of focusing on the competition or leading the market, you wind up focusing on trying to



integrate yourself into this new organization that's bought you out.

How easy is it to adjust relationships from competitive to collaborative?

It's tough but very do-able, but it's very, very hard. Look, Scott Paper and Kleenex just merged. Brutal competitors. On paper—no pun intended—it looks like the best thing since sliced bread. Can they now start collaborating with each other? Yes. Are there personal, cultural, historical, policy, and system hurdles? Yes. It's difficult, but do-able.

What about synergism?

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

Meaning?

Synergy can be a big, fat con. Occasionally, you will find something that makes some sense. The group I spoke to

yesterday was just acquired: a big savings and loan acquired by a bank. There may be some synergism there. Why? Because the two companies are about the same size—same volume of assets and number of branches—but one is almost entirely in Northern California, the other in Southern California. There's very little overlap, but they do the same sort of business. Suddenly they have a market presence in both ends and they're not impacting one on the other. That may work. But over 50 percent of these bank mergers lose shareholder value. Look at Time Warner, or all these consolidations that happened in the record label business. There's some incredibly bright minds. There's nothing wrong with the people. It's the structure. Think about people joining forces in a consolidation. Where do you get the idea that two dinosaurs mating will produce a gazelle? It doesn't work that way in biology, and it certainly doesn't work that way in business. This concept

of synergy occasionally works, and when it does work, it's terrific. What I'm trying to say, though, is that it's been used as an excuse to justify some outrageous stuff.

It's been said that when radio was deregulated by Ronald Reagan during the '80s, a lot of bankers and venture capitalists bought in, and when they realized their profits (or losses) they bailed. But this current Telecom bill is enabling broadcasters to buy for the long ride.

The point is, in a free market, anyone can buy anything. Some people do pretty good with it. [Rupert] Murdoch does well with his acquisitions. Some people are good at it. Basically, what they run are empires. That's a different deal. I do have some concerns when they're talking about auctioning off airwaves. If you auction airwaves, you get the Murdochs, Disneys, the Time Warners, etcetera, buying up big blocks of airwaves. You may have an entirely new issue there. The whole idea of a free market is that people can get into nooks and crannies and grow, right? With banking, health care, high technology, manufacturing—even if it's capital intensive—you can get into it by accessing global capital. But if you've got airwaves, that becomes a different bag of beans. I'd be more worried

about that. I don't know how that's going to play out, but I'd be concerned that it could get monopolized by a few major players. That would be putting a wild card into the picture.

Radio is niched, and will continue to be niched if it is peddled on in portfolio style. Is niching still the way to go, super serving a core?

I think it is. The problem with trying to deal with mass markets is that mass markets are dying. Every industry will tell you that the marketplace is fragmenting and splintering into smaller and smaller segments. Look at the choices you have among leading magazines; just about every conceivable interest is represented by a magazine. If you're talking about margins and real growth, yes, you can have groups of magazines that might be a model. In other words, it's all niche, but it's family, even though there's a corporate presence. That might work. Niches are still the way to go. There are mass magazines like *Time* and *Newsweek*, but I'm all in favor of niches.

I recently talked to someone from Microsoft who put together a Music Central site. He was almost anti-niche. He felt his users would climb those niches fence, so he'll put different kinds of music side by side.

Isn't that what Triple A is, in some ways, all about?

Originally, but after four years, it focuses and gels. It is still diverse, particularly if you take into account the bands playing this weekend in Boulder. But still, it's focused.

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

One last question. If we were able to pull off a family of alliances rather than a big, bloated corporate structure, could we potentially create a farm team of inter-station or inter-company talent that might move up the chain of command?

Like the major leagues do, bringing people up? Absolutely. As a matter of fact, that's where you might get synergism. The problem is that a lot of times people talk about synergy as the means to do it, but they don't behave towards their assets as synergies. In other words, they use assets for financial slight of hand, or asset management, rather than using those assets as a way of developing, leading, helping, facilitating, and growing each other. Especially if you're leveraged with high debt and your primary consideration and love is not the music or the format, but basically your bottom line. Then you're more likely to look at assets as a source of income rather than as a source of collaborating with each other to grow the whole pie bigger. ●

By Kent Zimmerman

Interview

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

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

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

Early in your radio career, you moved around a lot. Can you give us a wrap-up leading up to becoming PD at KBCO?

I graduated school ten years ago and was lucky enough to become a Program Director my first year in the business, at age 22. I worked at a Top 40 station—WNKS—in Columbus, Georgia. From there I went to WRXR-Augusta, then WXFS-Montgomery, and after that, WAFX-Norfolk. Then it was four years in Atlanta at WZGC, '91 to '95. Before coming to KBCO, I put on KTEG, the alternative station in Albuquerque. I arrived at BCO last July.

That's the life of a radio person, a suitcase and lots of apartments.

A lot of stations in ten years! Considering four years in Atlanta, that's a lot of stations in a short period of time. Luckily, the only place I got fired was in Atlanta. I was the rocket scientist who thought it was a good idea to put the Greaseman on. I became the Infinity sacrificial lamb for that bonehead recommendation—although—I must say, the Greaseman has been holding his own in Atlanta.

After working Alternative in New Mexico, what brought you to Boulder?

My background in Classic Rock and Modern Rock probably made me a stronger candidate, plus I have a feeling a lot of other people turned this job down before KBCO came knocking in Albuquerque, New Mexico for a guy who was trying to pick his career back up. Basically, the station had just been clobbered by XPK. I saw it in the research, the perceptual study that was done three months before XPK signed on, that said that if KBCO did not reinvent itself for the younger demo, that it was very vulnerable for attack on the younger side. From my understanding, without knowing the specifics, the radio station grew old with its

demo, created a wide berth of dissatisfied under-35 consumers, and the Peak put together the perfect music format for those people and marketed it very well. So, the radio station [KBCO] probably reacted by going off in five different directions while under attack. My understanding is that it ranged from continuing to be a wide, very soft upper-end Triple A station, a progressive A/C, to what we started to do last summer when I was hired, which was to move the station younger than the Peak. I used the term "Mail-ternative station" to come in under the Peak and use Howard Stern as an engine. That, of course, would have meant the end of KBCO. We did some research to make sure that KBCO was, indeed, trashed beyond repair before continuing to venture on that journey. What we found was that KBCO had some very solid images, and the upside opportunity was to try to restore the radio station to the expectation of those images, but do it in a very tactical way, so that we could get back over the Peak, 25-54, which was the mission.

Which you accomplished.

Yes, but we're in a battle for our lives right now. In general, in the last year—according to all of our research—the radio station has successfully returned to a good position, 25-54.

What are the current similarities between KBCO and the Peak?

We share a lot of the same music. We are each other's biggest defensive front. We each share about 50% of our audience. Most of that is in that 25-34 zone. The Peak generally does better than us under 30, we do better over 30. When the dials fall more on the younger half of 30, the Peak does well in the ratings, and when they fall over 30, we tend to do bet-

ter. That's because we share a lot of the same '80s gold. Many of our current choices are similar. To look at the title composition of KBCO and the Peak, one might think there's not much difference between the two, but you really have to look at the segue-ways on each station to appreciate it. [They are a] Very focused gold-based alternative not stretching away from those styles. We, on the other hand, incorporate a wider variety of styles; some classic rock, obviously a lot of top and gold Alternative, reggae, blues, and what I refer to as hippie rock, Grateful Deadish type music. Those are the principal differences. We're stylistically broader and targeted slightly older. The Peak is more stylistically focused and necessarily targeting younger.

Is an older A3 demographic necessarily more valuable than a younger alternative demographic?

Not necessarily. 25-54 year-old adults is where many of the large buys are placed. However, if everybody targets 25-54, there can only be so many first, second,

Garry what records to play or how many times to spin it. I don't need his help on the technical applications. That's not his expertise. I wish I had discovered Garry Wall earlier in my career.

How has the Jacor acquisition affected your job? Will it make life easier?

I see that Jaycor is going to make the operations so that we maximize our profits and protect our space along various format spectrums. And we have a very exciting collection of stations, and we're just beginning to formulate a strategy for taking advantage of the synergies that we have. Operationally, we are a group of over 300 employees in the Denver radio market. That alone, considering human resources, provides us with unbelievable opportunities. We couldn't be at three concerts last night, yet there were three important KBCO concerts. We were able to call upon employees at the other radio stations to help us out, just as we're able to help out other stations in the chain. From our ability to strategically align and protect our spaces on the spectrum, to triangulate and conquer enemies who are a threat to us, the opportunities are endless with regard to the programming side. And, of course, from a sales side, we hope to be able to leverage not just money away from other radio, but also, to start going after print and other much larger holders of the revenue pie. We feel radio stations, because we've been so competitive and there's so many of us, we've all bastardized our-

selves and given the farm away. Well, no more! We're going to enjoy being able to at least get the dollars requisite to the share of audience that we have in the market. No more free rides from advertisers who have gotten very shrewd at pitting one station against another. Those are the opportunities for radio in an eight-station configuration such as the one we have.

What about upgrading radio's profile and reputation on Madison Avenue?

There's tremendous potential to do that. We'll actually be able to grow the level of persons using radio in the market. When you're able to control, in format spectrum, the level of diversity that we'll be able to apply, we'll be far greater than in any competitive situation. For example, when you have three to four radio stations all fighting for 25-40 year-old adults, our



KBCO'S MIKE O'CONNOR AND KENNY WAYNE SHEPHERD

and third place finishers who tend to get the lion's share of buys in that demo. Therefore, an Alternative station that's more alone in the game and at the top of their demographic group will do better than a station that's seventh or eighth, 25-54. I don't think there's much opportunity for a Triple A to be an 18-34 player, but we tend to have to do better in 25-54 by nature of where our audience is.

What about Garry Wall's role at KBCO?

He has a very, very substantial role, although not in many of the specific applications. Does that make sense? He's a strategic visionary. We talk more game strategy and big picture; how to cultivate and put together a brand of music that's compatible with the images of the radio station. He's great for that. I've never met anyone quite like Garry. I would never ask

playlists tend to look and sound very similar. We're all fighting for that Better Than Ezra record, all trying to out-rotate each other and collect the lion's share of the pie. Meanwhile, the total number of people using radio goes down because of the format closeness. We're not as wide appeal as we would be with three stations all carving out separate five-year niches along that 25-40 year-old adult rock spectrum. If competition breeds conservatism, I think spectrum control like this will breed diversity, which will increase persons using radio and will increase our ability to deliver results to clients and as a result, revenue will increase many times for radio stations. Our billing and revenues will live up to what Wall Street is already seeing as a stock price field day for the radio side of the telecommunications industry. We're going to do very well.

Isn't it strange working with some of the stations you've competed against in the past?

It is kind of strange. I've got to tell you, KBCO really did not directly compete with any of the stations that we've joined up with. Obviously our big adversary has been a format competitor, which we do not own. However, I guess we competed more on psychological warfare ground. I know that Jacor has used the same sort of intimate tactics on our station that they used elsewhere. So it's kind of nice not having to worry what [KBPI/KRFX Operations Manager] Jack Evans has up his sleeves while we're trying to execute kinetics. He's notorious for using guerrilla marketing tactics to take your eye off the ball and destabilize moral. I've fought with Jacor for years. It's good to be on the same

side, and be able to think up hare-brained schemes with them, and not have to draft up contingencies.

Give us the call letters under the Denver Jacor banner.

KRFX, which is the Fox, is the classic rock station in town. 93.3 KTCL is an Alternative station called the Adventure. KBPI is an active rocker. KBCO, which is, of course, a Triple A. KHHH is a Smooth Jazz station. KTCL is not technically owned by Jacor. They're owned by Tsunami and are operated under a joint sales agreement, so we don't control the programming on KTCL. We just sell the station for them.

Was it tough to balance the heritage of KBCO with the radical new decisions that had to be made to turn KBCO back into a winner?

It was. Since last summer, we have reclaimed our heritage. That's been the mission for the last year. We've done that while making substantial changes. To put a package on the radio station, our positioning statement is now World Class Rock. Luckily it has the same implication when you test it with research respondents as the radio station's image. World Class Rock cultivates the expectation of a station that is stylistically broad, playing the best of old and new music, and is delineated by a set of core artists from the past and present, from the Rolling Stones and Eric Clapton to Blues Traveler and Sarah McLachlan. KBCO is the mish-mash station. We're definitely not known as the Alternative station with our core. What we've done is put a package on, and we've done contests that reinforce the image. We run something called World Class Adventure Thursday. Every Thursday we give away an exotic

trip to see a world class artist in a world class city. We've done destinations as exotic as Maui, Costa Rica, Edinburgh, Glasgow, and Sydney. We've also spent this year reclaiming the heritage of Studio C, radio's original intimate live performance setting. KXPK, when they signed on, recreated Studio C with the Peak Lounge, and this radio station, in my opinion, did not defend its rights to that concept. KBCO is one of the first in the country—if not the first—to specialize in live radio performance settings. This year, we've gone out of our way through advertising efforts



to reclaim Studio C heritage with a free concert as part of a Spring book promotion. We gave away a 2,000 seat venue and put on a free show with some heritage. Studio C acts like the BoDeans, Sonia Dada, Subdudes, the Samples, and Kenny Wayne Shepherd. It was a successful promotion. Studio C is also supported twice yearly with live CDs. We just did a retrospective CD, the best of previous volumes of Studio C, now in its ninth year. This time was a record for us. We did 20,000 discs in just under two weeks.

If you close your eyes, can you see a composite KBCO listener?

Yes, and I don't have to close my eyes. All I have to do is go to station events. You can see whos listening. One thing that's different about Denver is that older people,

who in other markets might be listening to music they grew up with 15 years ago, are listening and are still very active. That's what makes Denver a very unique city. We had an event called the LoDo Music Festival—Lower Downtown—an event created when Coors Field was built. It's a very boutiquey, old-school, Triple A-type festival with bands like Dr. John, the Subdudes, and Average White Band alongside Poi Dog Pondering, and Johnny Clegg & Savuka. Tens of thousands of 30-plus adults showed up. That is the KBCO audience—the active, non-nostalgic thirtysomethings.

How does KBCO now handle the Denver/Boulder dual personality?

We're known as the Boulder station. We're the station for Denver and Boulder, but we are from Boulder and we have the "Boulder attitude." We actually did a research project last summer where we asked people to dress various radio stations. There was a duality assigned to KBCO. We were the Suburban-driving yuppie with 2.5 children, a family, and a professional white collar job with responsibilities, and we were also the long-haired, bearded, bong-smoking hippie. That's pretty much how I sense how the radio station fits in.

Aren't you glad you held on to that heritage?

If we had gone Alternative and put Stern on, we would be just another radio station. Whether we changed the name of KBCO or not, we would be over. It wouldn't have worked. There's too much traffic on the young, and Jacor would have come in, surrounded us, and crushed us, and we would have had a great morning show with no listeners the rest of the day. I'm glad we didn't do that. ●

Interview

MUSICCENTRAL.MSN.COM

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

By Kent Zimmerman

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

Start from scratch. What is Music Central Online?

Music Central Online is our internet magazine effort, which has evolved from the site originally produced by the Microsoft Network when it was launched in August

of 1995. At that time, MSN was intended to be an online service with the traditional business model and structure of AOL, Prodigy, CompuServe, and other subscription services. We originally decided to go to the internet and into MSN as a way of

providing updated information for the very first Music Central product, our CD-Rom. What we recognized early on was that, in going to this electronic realm, we were going to have the opportunity to actually create a separate stand-alone music information product. From the get-go, we understood we wanted Music Central—in its online version—to really work as a magazine.

When was the turning point?

In February of this year, we moved from MSN to the internet, where Music Central Online is structured in a different environment—one that's much more dynamic, similar to a traditional magazine, albeit with interactivity. We've been "publishing" since February, continuing to expand and revise

the content. To give you a fast run down on what the content consists of, it's essentially in categories. We have daily news published five days a week by Jaan Uhelszki who, of course, also does a column for GAVIN. She's working with a team of stringers situated around the country to bring us fast-breaking music news wherever it's happening. Additionally, on a weekly basis, we're going up with new feature articles with a broad variety of different artists and as many as 25 weekly reviews. That makes us one of the most prolific album review sources of any medium, certainly of any medium targeted primarily to consumers.

One hundred reviews a month is quite a bit of current information.

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

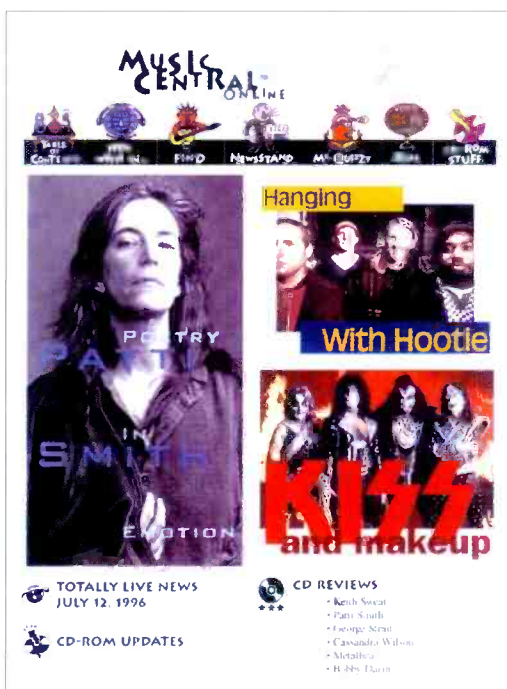
You can't treat your users as exclusive?

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

You mention not niching. Is everything musically on your service wide open as opposed to niched, the way radio deals with music?

I think we are. We're going to create ways for the user to move through the site by genre, if they want to. For example, among the information is a weekly report on whatever music was being released in the domestic U.S. That's information we obtained from M.U.Z.E., which is a com-

mercial discographic database provider that you see in *Tower* and *Borders*. They provide information to us, presorted by genre. But the philosophy we've taken is as follows: We recognize the fact that genres are a necessary evil for the industry to sort its merchandise and for the consumer to find that merchandise. But we also feel that the interactive world is one in which the ability of people to leap across those fences is particularly potent and attractive. As a result, we like to use genre as a secondary pathway to find music. We want a very inclusive approach to music in the main corridor of our site. As a result, on our



front page, on any given week, you may see an article on an Urban act alongside a Country act. You'll see articles on major mass appeal artists like Hootie and the Blowfish. We've also tried to do alternative coverage in which we cover something like *Towering Inferno*, which is an extremely edgy, performance art-oriented multimedia group from England—something decidedly non-mainstream, but uniquely adapted to our environment. We try to cover Jazz artists on a regular basis. We try to cover folk, blues, and reissues—in other words, we cover a very broad spectrum of music designed to address a fairly broad spectrum of users. We're not simply going for baby boomers or Gen-Xers. We think an intelligent music site should be able to attract traffic from all of those groups. And if you map computer users, modem owners, and online service customers against the music categories, it makes a lot of sense. You're going to find forty-five plus people as well as their kids surfing the net and going online to find information. We'd like to have something for the most active music customers in that group.

Are you bringing anything new for our people at the Summit to check out?

Part of the site that will be going live just before the GAVIN Summit in Boulder is a new massive engine that will serve as a core to Music Central. It will be called

BFD, short for Big Fat Database. That will be the M.U.Z.E. database—excluding classical titles for the moment—updated weekly. That means that every Tuesday, when the record industry unleashes its newest titles, those titles will be in *Music Central*. And you'll be able to find out about forthcoming releases as well.

What are the possible applications for radio?

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

A sort of "say it and play it" credit arrangement.

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

What exactly is Music Central's relationship with Microsoft?

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

How is your organization structured with Microsoft?

We have our own dedicated team that produces this product on a daily and weekly basis. We have two key editors, myself as Senior Editor and Ken Barnes as Editor. We have Peyton Mays, who is our Online Operations Manager, our virtual program director. Peyton, Ken, and I work

together in developing programming, which also includes polls, games, and other types of interactive areas within our site. We also have a copy desk, a page production team, and designers who create the site, sometimes with original art. There's also a marketing team trying to figure out ways to make money doing this. Nils von Veh is the lead program manager for the arts and entertainment unit of the interactive media at Microsoft.

So you're basically a magazine minus pages and ink.

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

The question you probably hear most is, How do you make money on the internet? Are you merely sowing seeds for the future?

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

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

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

By Kent Zimmerman

Interview

BLOOMINGTON'S GUERRILLA RADIO WARRIOR, RICH ANTON OF WTTS

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

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

How has WTTS evolved since you arrived six years ago?

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

What's Bloomington like?

It's a Big Ten university town which draws a lot of different kinds of people. You've got the student intellectuals, the red neck good ole boys around the perimeter, and a lot of people who have relocated from other cities like Denver, Chicago, and Milwaukee. They find WTTS to be a lot like their favorite radio station from their old home town. That's where the grass roots support of the Triple A format started. When we got here in 1990, WTTS was a rock/Top 40/AOR hybrid—all over the road with no focus, kind of a waste of a giant signal. The first thing we did was turn it into a full blown, mainstream rocker because WFBO [out of Indianapolis] was the number one rock station in Bloomington. That wasn't right. The first order of business was reestablishing ourselves in our own hometown, which we did.

At what point did it seem necessary to skew older?

When we wanted to become more competitive on a regional basis. While we were fine in our own hometown, in order to grow the station, we needed to take another step. That meant maturing the format and creating a regional station no one else had. There was lots of classic and main-

stream rock happening regionally, but we learned about opportunity from our audience members who came from Detroit, Chicago, and Denver, places that had this type of [Triple A] format. "You guys ought to think about playing artists like John Hiatt." That's the vision Tom had back in 1990. But we had to make a natural evolution. The next phase of our growth was in May of '93. We outgrew mainstream rock. There was no way to compete in the Indianapolis area with the enormous foothold Q95 has. Our position was to give the marketplace something it didn't have. We threw something together in '93 and watched for which part of what we put on the air stuck to the walls. That's where we are today, focusing and evolving. We've become a true reflection of Indiana even though its support of progressive radio is very conservative.

Virgin territory?

This is a market place that has never heard 80 percent of the classic rock we're playing. They've never heard Velvet Underground played on any radio station. They've never heard anything more than "Money for Nothing" by Dire Straits. Melissa Etheridge was unheard of before we started in '93. When we were mainstream in '92, we would take about two songs a hour—something by James McMurtry or Concrete Blonde—and call them "TTS records."

It looks like three years ago you did a good job anticipating where the market was going.

We feel good about our decision. Growth as been slow, steady, and forward with three tenths of a point increase here, half a point increase there, nothing exciting or earth shattering, but at the same time, we can't compete the same way because we don't have the kinds of budgets for mar-

keting that our larger competitors have. We are truly the guerrilla warriors of Indiana radio. We hide in the bushes, jump out and mess with the big boys and jump back into the bushes. We'll never go nose to nose, because we can't compete on their level.

When you talk about your regional market, how far is Bloomington from Indianapolis?

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

Having come from my hometown—



RICH ANTON WITH THE WHY STORE.

Pittsburgh—how was it moving to Indiana six years ago?

It was a bit of a culture shock. The only thing I knew about Bloomington was that Mellencamp lived here and Indiana University. I knew about the guy with the red sweater who throws chairs and coaches the basketball team. That's all I knew! I didn't realize how close we were to Indianapolis. That's when I understood the parallel descriptions between Boulder and Bloomington. There was no reason why TTS couldn't be a niche player in Indianapolis while developing its own groove and staying focused. Now I'm more entertained watching stations react to us. It's like exporting the Boulder attitude into Denver. That's what we're doing. People come from all over the state to see the ball games or to visit one of the Midwest's largest man-made lakes which is located in Bloomington. In the summer, we do boat

patrols with a 17-person pontoon boat decorated with TTS banners. Every Sunday we hand out free stuff. "Thanks for listening." Little things like that. We also present lots of concerts by bands who will only play Bloomington. If you live in Indianapolis and you want to see Sonia Dada or Tori Amos, you're going to have to come to Bloomington, and they do.

Any other form of guerrilla promotion in lieu of budget?

It would be nice to sit back and just buy it with a slew of billboards and TV ads and let it happen, but you still have to go out and meet the people. When we have a TTS stage at a big Indianapolis summertime event—which we've had three this year—they turn out. Our stages are always packed with a sea of people, and it annoys the hell out of the competition. Maybe it's something they'd like to do, but they can't. They're restricted in that they can't stray too far off the mainstream, classic rock path. The same thing with the modern rockers. It's that Oasis, Bush, and Soundgarden sound, and they don't deviate from that formula, which is great. It's working for them, giving them consistent numbers. That's our marketplace, extremely conservative. They don't like a lot of flavoring and spices. Maybe that's helped us focus ourselves from where we were three years ago to where we are now. We can wait six months to add Elvis Costello and we'll still be the first station on it.

While we all jump on the Why Store or Dave Matthews, nobody else is playing Blues Traveler, the Wallflowers, or the Cranberries, for Pete's sake!

Which gives you a pretty wide domain.

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

MOST ADDED

- SHERYL CROW (34/115 spins)**
- SUZANNE VEGA (19/118 spins)**
- SAM PHILLIPS (11/70 spins)**
- ELEANOR McEVOY (8/312 spins)**
- LEAH ANDREONE (8/192 spins)**
- TRIBUTE TO STEVIE RAY VAUGHAN (8/108 spins)**

TOP TIP

JOHN GORKA
Between Five and Seven (High Street)

A surprising debut at #40 for an A3 friend and storyteller. In addition, John Gorka comes in as our number two Spin Trend with +119 out of a total of 291. 25-3 NonComm!

RECORD TO WATCH

A TRIBUTE TO STEVIE RAY VAUGHAN
(Epic)

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

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	THE WALLFLOWERS (Interscope)
5	2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
2	3	DAVE MATTHEWS BAND (RCA)
3	4	LYLE LOVETT (Curb/MCA)
4	5	PHENOMENON SOUNDTRACK (Reprise)
7	6	JOHN MELLENCAMP (Mercury)
6	7	KEB' MO' (OKeh/Epic)
8	8	HOOTIE & THE BLOWFISH (Atlantic)
10	9	ELVIS COSTELLO (Warner Bros.)
12	10	NEIL YOUNG (Reprise)
13	11	PRIMITIVE RADIO GODS (Columbia/CRG)
15	12	BLACK CROWES (American)
11	13	THE CRANBERRIES (Island)
9	14	WHY STORE (Way Cool/MCA)
14	15	PETE DROGE (American)
18	16	DUNCAN SHEIK (Atlantic)
21	17	FINN BROTHERS (Discovery)
28	18	UGLY AMERICANS (Capricorn)
17	19	JACKOPIERCE (A&M)
23	20	J.J. CALE (Virgin)
34	21	MARSHALL CRENSHAW (Razor & Tie)
16	22	LOS LOBOS (Warner Bros.)
27	23	STORYVILLE (Code Blue/Atlantic)
31	24	FIONA APPLE (Clean Slate/WORK/CRG)
22	25	PATTI SMITH (Arista)
26	26	NIL LARA (Metro Blue/Capitol)
20	27	PAUL WESTERBERG (Reprise)
38	28	THE SAMPLES (MCA)
25	29	STING (A&M)
30	30	MARK KNOPFLER (Warner Bros.)
33	31	BRIAN SETZER (Interscope)
19	32	BLUES TRAVELER (A&M)
29	33	TRACY CHAPMAN (Elektra/EEG)
39	34	MELISSA ETHERIDGE (Island)
36	35	COWBOY JUNKIES (Geffen)
49	36	ELEANOR McEVOY (Columbia/CRG)
45	37	PEARL JAM (Epic)
24	38	PATTI ROTHBERG (EMI)
32	39	SQUEEZE (IRS)
NEW	40	JOHN GORKA (High Street/Windham Hill)
35	41	SUBDUDES (High Street)
42	42	MICKEY HART (Rykodisc)
37	43	NEVILLE BROTHERS (A&M)
NEW	44	JIMMIE DALE GILMORE (Elektra/EEG)
40	45	LITTLE FEAT (Zoo)
50	46	ELLIS PAUL (Philo)
41	47	THE CURE (Fiction/Elektra)
NEW	48	GIN BLOSSOMS (A&M)
NEW	49	VALERIE CARTER (Unity)
NEW	50	BECK (DGC)

LW	TW	COMMERCIAL
1	1	DAVE MATTHEWS BAND (RCA)
4	2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
2	3	THE WALLFLOWERS (Interscope)
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35	38	PATTI SMITH (Arista)
38	39	SQUEEZE (IRS)
46	40	GIN BLOSSOMS (A&M)
41	41	SMASHING PUMPKINS (Virgin)
NEW	42	ELEANOR McEVOY (Columbia/CRG)
40	43	THE CURE (Fiction/Elektra)
42	44	LITTLE FEAT (Zoo)
34	45	THE BADLEES (Rite-Off)
47	46	DOG'S EYE VIEW (Columbia/CRG)
NEW	47	SOVORY (Polydor/A&M)
49	48	NEVILLE BROTHERS (A&M)
48	49	JACKSON BROWNE (Elektra/EEG)
50	50	EVERYTHING BUT THE GIRL (Atlantic)

LW	TW	NON-COMMERCIAL
1	1	LYLE LOVETT (Curb/MCA)
2	2	KEB' MO' (OKeh/Epic)
25	3	JOHN GORKA (High Street/Windham Hill)
6	4	J.J. CALE (Virgin)
3	5	PATTI SMITH (Arista)
7	6	ELVIS COSTELLO (Warner Bros.)
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22	18	PHENOMENON SOUNDTRACK (Reprise)
29	19	ELEANOR McEVOY (Columbia/CRG)
12	20	MESHELL NDEGEOCELLO (Maverick/Reprise)
17	21	NIL LARA (Metro Blue/Capitol)
18	22	DAVE MATTHEWS BAND (RCA)
19	23	JACKOPIERCE (A&M)
21	24	VALERIE CARTER (Unity)
36	25	STORYVILLE (Code Blue/Atlantic)
24	26	DEAD CAN DANCE (4-AD/Warner Brothers)
34	27	SYD STRAW (Capricorn)
30	28	HARRY CONNICK, JR. (Columbia/CRG)
15	29	NEVILLE BROTHERS (A&M)
41	30	TEXAS TORNADOS (Reprise)
NEW	31	PATTY GRIFFIN (A&M)
28	32	THE SAMPLES (MCA)
33	33	PAUL WESTERBERG (Reprise)
23	34	GILLIAN WELCH (Almo Sounds/Geffen)
20	35	CAROL NOONAN (Philo)
33	36	DISAPPEAR FEAR (Philo)
35	37	MIDGE URE (RCA Victor)
38	38	LOS STRAITJACKETS (Upstart)
NEW	39	WILD COLONIALS (DGC)
48	40	MARTIN SEXTON (Eastern Front)
39	41	BLACK CROWES (American)
31	42	SQUEEZE (IRS)
46	43	LITTLE FEAT (Zoo)
NEW	44	JONELL MOSSER (Winter Harvest)
45	45	UGLY AMERICANS (Capricorn)
44	46	TIM O'BRIEN (Sugar Hill)
32	47	DUNCAN SHEIK (Atlantic)
49	48	WILLY DEVILLE (Discovery)
37	49	PATTI ROTHBERG (EMI)
40	50	EVERYTHING BUT THE GIRL (Atlantic)



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She's the One



Changes on the A3 front include Chris Mays of KMTT-Seattle, who has been promoted to the post of Station Manager. Retaining

her programming duties at KMTT, Mays' promotion is part of Entercom's reorganization of its Seattle radio properties. "We have an outstanding staff at The Mountain and I'm proud to be part of the franchise Entercom is building in Seattle," says Mays. "David Field, Entercom CFO, is an inspired leader and I welcome the chance to grow with the company."



Meanwhile Merilee Kelly departs KSCA-Los Angeles on September 1 after two years as Music Director and midday personality. Merilee

is looking to branch out. "I'd like, in a big way, to do television and pursue voice work both inside and outside radio," she says. We wish her the best. Meanwhile, look for Merilee on your television screen at the GAVIN A3 Summit. She'll be co-hosting our GAVIN A3 video reel.

A3 Picks

This just in...

R.E.M. "E-Bow the Letter" (Warner Bros.)

That's E-bow, not e-Mail, a magnetic device guitarists palm over the guitar pick-up that gives a note infinite sustain. You hear it on the intro strains. Patti Smith's presence rubs off on Michael Stipe, who gives the lyrics a poetic, stream of consciousness reading.

SHERYL CROW "If It Makes You Happy" (A&M)

This is the first of several airplay gems cooked up by Sheryl Crow and included on her self-titled sophomore release. Co-written with guitarist Jeff Trott (Wire Train, World Party, Pete Dinklage), Crow

sounds rootsy, swaying with a Mick Jagger-ish drawl. Self-produced and bones-basic, it's always good news when you hear dirty guitars, electric piano, and a distant pedal steel.

SUZANNE VEGA "No Cheap Thrill" (A&M)

Say good-bye to the folksinger we all used to know back in the '80s. Picking up where the magnificent "In Liverpool" left off, "No Cheap Thrill" is spry and electric. Still a touch of Astrud Gilberto in that voice with progressive production by Mitchell Froom.

A TRIBUTE TO STEVIE RAY VAUGHAN (Epic)

Some of the greats tread the boards in honor of Stevie Ray Vaughan. There's no doubt that, had Stevie Ray not taken that ill-fated flight

that night, his new music would remain a Triple A staple. Bonnie Raitt opens the floodgates with a rousing version of "Pride and Joy." Eric Clapton contributes a slow but burning blues, which is followed by Robert Cray on one of SRV's best tunes, "Love Struck Baby."

SARAH MASEN (re:think)

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

Spin Trends

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

A3 Gridbound

*SHERYL CROW (A&M)

WILD COLONIALS (DGC)

LEAH ANDREONE (RCA)

*SUZANNE VEGA (A&M)

JASON FALKNER (Elektra/EEG)

LOW & SWEET ORCHESTRA (Interscope)

PATTY GRIFFIN (A&M)

*JONELL MOSSER (Winter Harvest)

*STEVE EARLE (E-Squared/Warner Bros.)

DISAPPEAR FEAR (Philo)

*TEXAS TORNADOS (Reprise)

*SAM PHILLIPS (Virgin)

Dropped: #43 The Badlees, #44 Everything But The Girl, #46 Smashing Pumpkins, #47 Me'Shell Ndegeocello, #48 Harry Connick, Jr. Gillian Welch, Los Straitjackets, Sovory, Willy DeVille.

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A Breakfast Performance For All Gavin A3 Attendees

DATE: Saturday, August 24, 1996 • TIME: 9:00 am • PLACE: Grand Ballroom

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

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and you say why
but I dream things
that never were
and I say why not”

— *George Bernard Shaw*

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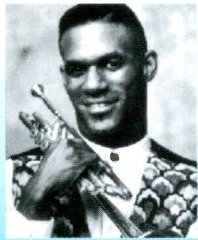
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Album produced by Crash Test Dummies



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MOST ADDED



- MARCUS PRINTUP (51)**
- GREG OSBY (37)**
- RACHEL Z (30)**
- MARK ELF (23)**
- PHIL MARKOWITZ (18)**

TOP TIP

GARY BARTZ

The Blues Chronicles
(Atlantic)

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

RECORD TO WATCH

RACHEL Z

Room of One's Own
(NYC)

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

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
3	1	JAMES CARTER (Atlantic)	84	0	78	6	0
2	2	DANILO PEREZ (Impulse!)	83	0	74	7	2
5	3	CEDAR WALTON (Astor Place Recordings)	83	0	68	11	4
6	4	HORACE SILVER (Impulse!)	78	0	69	8	1
7	5	BOB BELDEN (Blue Note)	84	2	59	18	5
4	6	TEDDY EDWARDS/HOUSTON PERSON (Muse)	78	0	68	8	2
11	7	KEVIN MAHOGANY (Warner Bros.)	79	0	52	25	2
9	8	CHARLIE HUNTER QUARTET (Blue Note)	75	0	64	7	4
1	9	RAY BROWN (Telarc Jazz)	77	0	60	12	5
13	10	MARCUS ROBERTS (Columbia/CRG)	77	2	49	18	8
10	11	BLACK/NOTE (Impulse!)	76	0	45	25	6
14	12	HOWARD JOHNSON (Verve)	72	0	49	18	5
12	13	KANSAS CITY SOUNDTRACK (Verve)	73	0	49	16	8
15	14	KARRIN ALLYSON (Concord Jazz)	71	0	44	19	8
16	15	CARNEGIE HALL JAZZ BAND (Blue Note)	72	0	40	25	7
19	16	JACK McDUFF/JOEY DeFRANCESCO (Concord Jazz)	69	0	40	20	9
21	17	ARTURO SANDOVAL (GRP)	73	0	30	30	13
17	18	CHARLES FAMBROUGH (Evidence)	67	0	38	25	4
8	19	BOB JAMES TRIO (Warner Bros.)	70	0	39	18	13
23	20	KENNY GARRETT (Warner Bros.)	67	2	34	27	5
26	21	JOHN HICKS (Landmark)	69	2	21	39	7
27	22	MARIA SCHNEIDER JAZZ ORCHESTRA (Enja)	66	1	25	29	11
25	23	LES McCANN (Music Masters)	63	1	25	29	8
30	24	ANTONIO CARLOS JOBIM (Verve)	66	2	15	36	13
31	25	DENISE KING (Eclectic)	65	4	17	31	14
32	26	SCOTT HAMILTON (Concord Jazz)	64	2	16	31	15
40	27	NNENNA FREELON (Concord Jazz)	72	8	9	33	22
22	28	MICHAEL WOLFF TRIO (Cabana Boy)	51	0	31	16	4
42	29	RONALD MULDRON (Kokopelli)	72	8	6	33	25
24	30	MARLENA SHAW (Concord Jazz)	57	1	20	26	10
—	31	GARY BARTZ (Atlantic)	67	11	13	24	19
18	32	TOM HARRELL (RCA Victor)	52	0	22	24	6
43	33	ERIC "SCORCH" SCORTIA (Heads Up)	68	7	7	28	26
39	34	RODNEY KENDRICK (Verve)	61	6	10	31	14
38	35	DIRTY DOZEN (Mammoth)	55	1	15	24	15
20	36	BOB MINTZER BIG BAND (DMP)	51	0	17	28	6
33	37	BABATUNDE (Diaspora)	54	0	10	30	14
44	38	MICHAEL COCHRANE (Landmark)	53	0	8	32	13
47	39	JAMES MOODY (Warner Bros.)	53	2	11	25	15
46	40	RON HOLLOWAY (Milestone)	63	5	6	26	26
34	41	RON AFFIF (Pablo)	50	2	16	23	9
48	42	DUTCH JAZZ ORCHESTRA (Kokopelli)	49	2	13	24	10
—	43	THE GREG HATZA ORGANIZATION (Palmetto)	66	9	2	25	30
—	44	ALPHONSE MOUZON (Tenacious)	53	4	8	22	19
45	45	CHUCK BERGERON (Gayle Force)	57	1	3	28	25
29	46	NICHOLAS PAYTON (Verve)	42	0	15	19	8
36	47	SHIRLEY SCOTT TRIO (Muse)	44	1	10	18	15
28	48	BLUE NOTE ALL-STARS (Blue Note)	41	0	10	20	11
50	49	ETTA JONES (Muse)	45	3	8	19	15
—	50	RICKEY WOODARD (Concord Jazz)	55	16	9	12	18

On Z Corner BY KEITH ZIMMERMAN



What's Shaking in New York City?

Checking In With WQCD's Steve Williams



WQCD's Steve Williams

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

GAVIN Urban Editor Quincy McCoy and I spoke with Steve late last week just as CD101 completed some focus group data, which included one-on-one interviews with listeners. We

discussed CD101 in relation to Gruver's departure and the huge impact Dance Top 40 WKTU had in the Spring book.

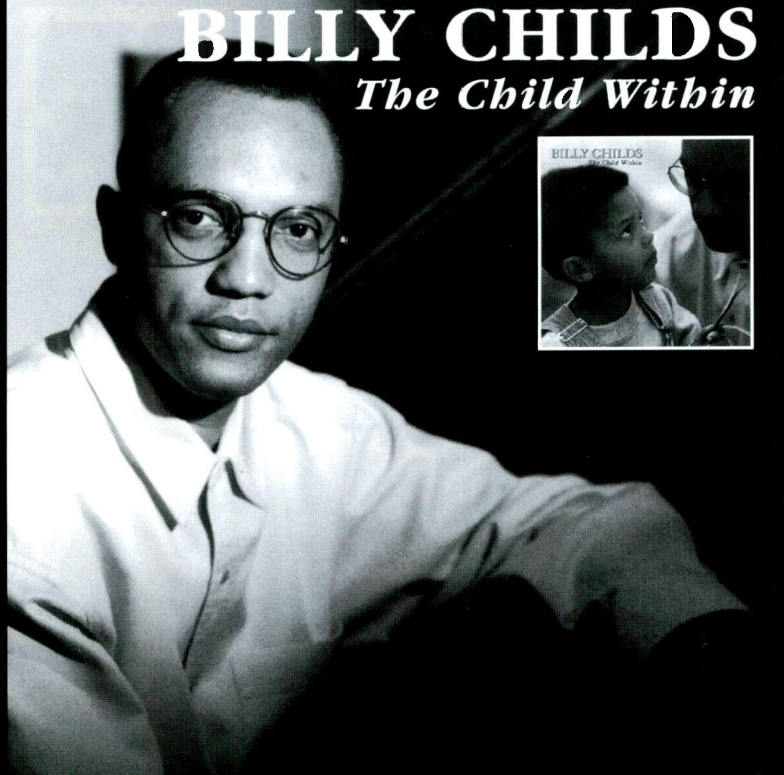
Quincy: What did you find out from this latest focus group?

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

Continued on page 75

BILLY CHILDS

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Some people hear and
some people listen.

(Listeners wanted.)



ANDY SNITZER

In The Eye Of The Storm

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

LARRY GOLDINGS

Big Stuff



Larry Goldings, a master of the Hammond groove and a player who has reestablished the organ as a major jazz instrument, returns with his second album *Big Stuff*. His long-time trio configuration with guitarist Peter Bernstein and drummer Bill Stewart is joined by Bashiri Johnson, Idris Muhammad (newest member), Kurt Rosenwinkle and John McKenna among others.

The new album features Larry's own compositions and takes on music by Carla Bley and Duke Ellington, as well as the Leonard Bernstein-penned title track.



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"Better Days Ahead"

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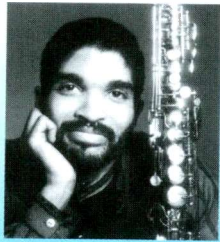
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MOST ADDED



ART PORTER
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ANDY SNITZER
(28/89 spins)
CHUCK LOEB
(18/185 spins)

TOP TIP
DAVE KOZ

Off the Beaten Path
(Capitol)

Dave Koz's change of direction is a success so far as he halves the Smooth Jazz chart with a debut at #24. After 50 adds last week, the Koz-man leads the Smooth Jazz Spin Trend list with +394.

RECORD TO WATCH

MAXWELL
"Ascension"
(Columbia)

A smattering of followers are "ascending" on Maxwell's groove including KBLX, WQCD, KIFM, KTNT, KKJZ, KQBR, WJFK, WJZF, KYFX, WJAB, and KNWB.

Gavin Smooth Jazz *Vocals*

LW	TW	Reports	Adds	Spins	Differences	
1	1	NORMAN BROWN - Better Days Ahead (MoJAZZ/Motown)	68	1	920	+24
3	2	JEFF LORBER - State of Grace (Verve Forecast)	69	0	850	+50
2	3	RAMSEY LEWIS - Between the Keys (GRP)	64	1	846	+2
4	4	BRYAN SAVAGE - Cat Food (Elation)	65	0	816	+46
7	5	GEORGE BENSON - That's Right (GRP)	69	1	799	+98
5	6	DOC POWELL - Laid Back (Discovery)	64	0	767	+15
8	7	JOE McBRIDE - Keys To Your Heart (Heads Up)	63	1	735	+44
11	8	PETER WHITE - Caravan of Dreams (Columbia/CRG)	67	2	719	+97
12	9	BRIAN CULBERTSON - After Hours (Bluemoon)	60	0	642	+44
10	10	BONEY JAMES - Seduction (Warner Bros.)	43	0	632	-13
9	11	JOE SAMPLE - Old Places Old Faces (Warner Bros.)	51	0	625	-53
6	12	RICHARD ELLIOT - City Speak (Blue Note Contemporary)	59	9	577	-137
19	13	CHIELI MINUCCI - Renaissance (JVC)	67	2	565	+46
15	14	BILL EVANS - Escape (Escapade)	56	1	554	+21
16	15	HERB ALPERT - Second Wind (Almo Sounds/Geffen)	53	2	523	-5
14	16	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)	49	0	519	-39
13	17	ED HAMILTON - Planet Jazz (Telarc Jazz Zone)	46	0	519	-64
17	18	RUSS FREEMAN/THE RIPPINGTONS - Brave New World (Peak/GRP)	51	1	507	-21
20	19	MARILYN SCOTT - Take Me With You (Warner Bros.)	51	0	497	-7
24	20	TOM SCOTT AND THE L.A. EXPRESS - Bluestreak (GRP)	59	3	491	+81
18	21	HERBIE HANCOCK - The New Standard (Verve)	46	0	463	-57
22	22	CHRIS CAMOZZI - Windows of My Soul (Higher Octave)	54	1	460	+27
21	23	SPYRO GYRA - Heart of the Night (GRP)	52	1	449	-24
—	24	DAVE KOZ - Off the Beaten Path (Capitol)	61	9	430	N
29	25	PHENOMENON SDTRK. - feat. Eric Clapton/Bryan Ferry (Reprise)	46	1	419	+31
28	26	DAVE CAMP - Torrid Rain (Blue Orchid)	48	0	417	+28
27	27	HARVEY MASON - Ratamacue (Atlantic)	54	2	405	+12
26	28	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)	46	0	400	-3
25	29	VANESSA WILLIAMS - "Erase" (Mercury)	47	0	400	-8
32	30	PAUL JACKSON, JR. - Never Alone (Blue Note)	53	2	388	+38
23	31	GEORGE JINDA - Between Dreams (Shanachie/Cachet)	37	0	370	-59
30	32	J MICHAEL VERTA - Time Line (BrainChild)	39	0	350	-20
31	33	COUNT BASIC - Movin' in the Right Direction (Instinct)	41	1	346	-7
34	34	TRUTH ABOUT CATS & DOGS SDTRK. - feat. Aaron Neville (A&M)	42	2	342	+4
38	35	KIM PENSYL - Under The Influence (Shanachie/Cachet)	42	1	336	+34
35	36	LIONEL RICHIE - Louder Than Words (Mercury)	37	0	333	+6
33	37	FREDDIE RAVEL - Soul To Sol (Verve Forecast)	36	1	326	-20
39	38	EVERYTHING BUT THE GIRL - Walking Wounded (Atlantic)	42	2	306	+11
40	39	DARYLE CHINN - From The Heart (MoJAZZ/Motown)	41	0	298	+5
42	40	TONI BRAXTON - How Could An Angel Break My Heart (LaFace/Arista)	32	0	284	+23
36	41	ANGELA BOFILL - Love In Slow Motion (Shanachie/Cachet)	37	1	281	-33
46	42	ACOUSTIC ALCHEMY - Arcanum (GRP)	35	1	274	+51
37	43	DOUG CAMERON - Rendezvous (Higher Octave)	38	0	269	-44
44	44	KEN NAVARRO - When Night Calls (Positive Music)	32	0	242	+13
43	45	PAUL TAYLOR - On The Horn (Countdown/Unity)	27	0	235	-2
41	46	PAMELA WILLIAMS - Saxtress (Heads Up)	27	0	207	-60
48	47	STEVE REID - Water Sign (Telarc Jazz Zone)	27	1	194	+29
47	48	KIM WATERS - You Are Not Alone (Warlock/Quality)	23	1	192	+26
45	49	JOHN TESH PROJECT - Discovery (GTPS)	21	0	190	-37
50	50	HIROSHIMA - Urban World Music (Qwest/Reprise)	31	7	188	+43

Continued from page 73

feeling is that the station just lost a little bit of its juice. I agree with what we found, and I think that the consensus in-house pretty much holds up to that.

Keith: This was after the Number One ratings success of WKTU across three demos.

They definitely had an effect, and we did not escape the effect of WKTU coming into the market.

Quincy: Your radio station has a fabulous group of "experiencers," people who go to concerts, movies, and go out and do things. Those are also the listeners who sampled WKTU because they like to experiment.

My theory is similar. If you look at the numbers, you see we got hit the hardest in our core—black men and black women. But we got hit very hard with black men. The partisan CD101 fan, the one that's giving us all the TSL, is a music lover. They're somewhat experimental in their musical tastes. Any time a new station comes on in the marketplace, and if they're better than Mantovani, [some of our listeners] are going to be interested and check it out.

Quincy: Did you lose listeners?

I don't think we lost them totally. They just spent less time with us. Our cume has really hung in there and has been pretty consistent. We're at about 1.1 million or 1.2 million. We've been as high as 1.5 million, but that was before WRKS made the switch [to Black A/C]. Back then we

had lost some listeners by default, being that we were the only smooth and relaxing thing in town, and KISS and WBLS were going at each other.

Keith: How are CD101's morning drive numbers looking?

Mornings is actually the bright spot of the book. It was flat, so there was no change. It didn't go down.

Keith: Considering the 'KTU impact, staying flat is encouraging.

Quincy: If WKTU is playing some of the same pop and crossover vocalists that you're playing, what is the advantage in continuing to play them?

In order to have substantial numbers in this market, we have to have black men. We also know that in order to have substantial cume we have to have black women. Everything I've ever seen about this station, in terms of its appeal, has to do with this duality. The men come to us as a jazz source, whereas the women are into the mood service. Women come to us for utility, to cool them out, to relax them. We accompany their candlelight dinner with their husband or significant other. They listen to us when they're taking their bubble bath. These are

SJ&V Spin Trends

1. DAVE KOZ +394
2. GEORGE BENSON +98
3. PETER WHITE +97
4. ANDY SNITZER +85
5. GLORIA ESTEFAN +83
6. CHUCK LOEB +72

Jazz Chartbound

- *MARCUS PRINTUP
- COUNT BASIE ORCHESTRA with NEW YORK VOICES (Jazz MCG)
- *MARK ELF (Jen Bay)
- EDDIE HENDERSON (Milestone)
- *GREG OSBY (Blue Note)
- TERRY MYERS (Contemporary)
- CHARLIE WATTS (Pointblank/Charisma)
- *RON STARR (Starr Productions)
- COLE BRODERICK (CBR)
- *RACHEL Z (NYC)
- Dropped: #35 Jeanie Bryson, #37 Jeremy Davenport, #41 Ahmad Jamal, #49 Either/Orchestra, David Murray Octet.

SJ&V Chartbound

- *ART PORTER (Verve Forecast)
- CHUCK LOEB (Shanachie)
- *ANDY SNITZER (Warner Bros.)
- GLORIA ESTEFAN (Epic)
- NESTOR TORRES (Sony Latin)
- ALPHONSE MOUZON (Tenacious)
- THE APOSTLES (Acid Jazz/Hollywood)
- SOLAR SYSTEM (Sonic Images)
- PHAREZ WHITTED (MoJAZZ/Motown)
- SHAHIN & SEPEHR (Higher Octave)
- NICK COLIONNE (Lake Shore Jazz)
- WALTER BEASLEY (Affable)
- PHIL UPCHURCH (Go Jazz)
- *SAM RINEY (Kokopelli)
- Dropped: George Michael.

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Gavin Mixshow

Like Fax?!

WELCOME to new callers this week, **WBLK-Buffalo's Bill Blass**, and **Kaous** from **WQMG-Greensboro NC**. Thanks for keepin' it TRUE with us...WHAT'S HOT? "Pony" by **Ginuwine** is makin' moves at **KVSP**. Says **Kila**, "It won't *Slam it or Jam it* and can't be ignored." **Latin Prince**: "Da Brat's stuff is lovely! She has songs with **Bone Thugs** and with **T-Boz** that are incredible"...ULTRA KOOL, DAWG! This week, **Our Turn Records** recording duo **Ultra** (comprised of **Kool Keith** and **Tim Dawg**) rocked the conference call with high-powered information and plain-ol' insanity. Props to Mickey and Pugh for achieving Most Added status this week at **GAVIN RAP...like fax**. ONE LOVE. —TM

Let The Mixshow Begin

Rich P. of Tommy Boy gets a birthday gift as he returns to the tables at **Z-100** in New York for mixshow **Planet Z**. **WPGC's Tracy Young** doesn't want to be known as "DJ Tre," but as "DJ Tracy." **Tony "Horse" Raney** brings his mixing skills back to **WJMH**. Call him at (910) 605-5200.

Shadow at Payday has **Jeru's** "One Day" which should raise a little sand out there. Call him at (212) 333-8479 for yours. **Greg Lee of Warner Bros.** and **Dan Charnas of American** have teamed up for **Chino XL's** "Creep" on **Wild West/American**, which is sure to be a smash. Peace. —MF

Caller, You Play What?

Bill Blass, WBLK-Buffalo

Hot: Nas "If I Ruled The World" (Columbia)
 Outkast "Elevators" (LaFace)
 A Tribe Called Quest "1nce Again"
MR: Ghost Town DJs "My Boo" (So So Def/Columbia)
BTW: Da Bush Babees "Love Song" (Warner Bros.)
Jam Master D., WZRB-New Boston
Hot: Ghost Town DJs "My Boo"
 Nas "If I Ruled The World"
 Aaliyah "If Your Girl Only Knew" (Blackground/Atlantic)
MR: Keith Sweat "Twisted" (Elektra/EEG)
BTW: Blackstreet "No Diggity" (Interscope)
EMZ, KKBT-Los Angeles
Hot: Common "The Bitch In Yoo" (Relativity)
 Outkast "Elevators"
 Beatnuts "Find That" (Relativity)
MR: A Tribe Called Quest "1nce Again" (Jive)
BTW: Jungle Bros. "How You Want It" (Gee Street/Island)
Wolf D., WNOV-Milwaukee

Hot: Do Or Die "Po Pimp" (Rap-A-Lot/Noo Trybe)
 Ghost Town DJs "My Boo"
 Bone Thugs N' Harmony "Crossroads" mega mix (Ruthless/Relativity)
MR: Do Or Die "Po Pimp"
BTW: Blackstreet "No Diggity"
Fred Nice, WAEG-Augusta
Hot: Nas "If I Ruled The World"
 Outkast "Elevators"
MR: Ghost Town DJs "My Boo"
BTW: Nas "Affirmative Action" (Columbia)
Kool Kila, KVSP-Oklahoma City
Hot: New Edition "Hit Me Off" (Rmx Feat. Warren G)
 Do Or Die "Po Pimp"
 Blackstreet "No Diggity"
MR: Ginuwine "Pony" (Epic)
BTW: Above The Law "City Of Angels" (Tommy Boy)
Latin Prince, KMEL-San Francisco
Hot: A Tribe Called Quest " (Jive)
 Blackstreet "No Diggity"
 2 Live Crew "Shake A Lil' Somethin'" (Lil' Joe)
MR: Keith Sweat "Twisted"

BTW: Click "For My People" (white label)
Kaous, WQMG-Greensboro
Hot: Nas "If I Ruled The World"
 Jeru "One Day" (Payday/FFRR)
 Blackstreet "No Diggity"
MR: Jay-Z "Can't Knock The Hustle" Feat. Mary J. Blige
BTW: Magical Sol Brothers "Yeah" (Ichiban)
D Street, KSJL-San Antonio
Hot: Outkast "Elevators"
 Do Or Die "Po Pimp"
 UGK "One Day" (Jive)
MR: Ghost Town DJs "My Boo"
BTW: Jeru "One Day"
Dre-Ski, WAMO-Pittsburgh
Hot: Crucial Conflict "Hay" (Pallas/Universal)
 Too Short "Gettin' It" (Dangerous/Jive)
 Bone Thugs N' Harmony "Crossroads"
MR: Bone "Shoot 'Em Up" (Epic Street)
BTW: Yo-Yo "Same Ol Thang" (eastwest)
 Roots "Concerto of the Desperado" (DGC)
James Dee, Z-90-San Diego
Hot: Whoridas, "Shot Callin' & Big Ballin'" (Delicious Vinyl)
 2 Live Crew, "Shake A Lil' Somethin'" (Lil Joe/Island)
MR: Ghost Town DJ's, "My Boo"
BTW: L.P.S.D. "Back At 'Cha" (Angel Trax)
Jeff Lee, MD, WJBT-Jacksonville
Hot: Outkast, "Elevators" remix (LaFace/Arista)
 Crucial Conflict, "Hay" (Universal)
MR: Bone, Thugs N Harmony, "Shoot Em Up" *Great White Hype Sdtrk* (Epic Street)
BTW: Jay Z f/Mary J. Blige, "Can't Knock The Hustle" (Roc-A-Fella/Priority)
Reg N Effect, KBXX-Houston
Hot: Blackstreet f/Dr. Dre, "No Diggity" (Interscope)
 For Real, "Like I Do" (Rowdy/Arista)
MR: Quad City DJ's, "Come On 'N Ride It (The Train)" (Big Beat/Atlantic)
BTW: Shades, "Tell Me, (I'll Be Around)" (Motown)
Frank E.D. KPRR-El Paso
Hot: Sam The Beast, "Knock Knock" (CLR)
 DJ Kool, "Let Me Clear My Throat" (CLR)
MR: Fugees, "Ready Or Not" (Columbia)
BTW: Kinsui, "U Gotta Go" (Phat Beach Sndtrk.) (Blunt/TVT)
Freska, KIKI-Honolulu
Hot: Blackstreet f/Dr. Dre, "No Diggity"
 Warren G. f/Adina Howard, "What's Love Got To Do With It" (Interscope)
MR: Bone, "Crossroads" (Ruthless/Relativity)
BTW: Dru Hill, "Tell Me" (Island)
DJ Book, WPGC-Washington DC
Hot: Bush Babees, "The Love Song" (Warner Bros.)
 Nine, "Lyn' King" (Profile)
MR: RZA f/ Method Man & Cappadonna, "Wu Wear" *High School High Sdtrk.* (Big Beat/Atlantic)
BTW: Bush Babees, "The Love Song"

Caller You Say What Key:

Hot: Mixer's hottest records of the week
MR: Most Requested
BTW: Breaker To Watch, i.e. testing well and/or a DJ favorite

Editor: **THEMBISA S. MSHAKA** •
 Contributing Editor: **MIKE FUTAGAKI**
 Editorial Assistant:

JACKIE JONES MCWILLIAMS
 Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

MIXSHOW PROFILE

STEVE PEREZ



TITLE: Mix Show Coordinator, **KCAQ Santa Paula**

FORMAT AND DEMO: Rhythm Crossover 18-34 female.

SHOW NAME AND TIME: Saturday Night Hot Mix, 9 p.m. to 1 a.m.

WRECKIN' SHOP AT NINE O'CLOCK: Fridays, 9 p.m. to 10 p.m.

BACKGROUND: At the age of 15, Steve Perez took his love for music to the next level and became a mobile DJ. Upon graduating from high school in 1986, Ventura County's **KMYX** approached this young DJ after watching him at high school dances and house parties. Steve developed a Saturday night mix show for **KMYX** which lasted until 1988, when he returned to his highly profitable club and mobile work. In September of 1994, **KCAQ Program Director Rooster Rhodes** and **Music Director Lucy Barragan** gave Steve one hour a week of mixing time to augment the Hotmix syndicated show. In the two years that have followed, three more mixers have joined Steve to expand **KCAQ's** mixshow to where it stands today.

ADVICE: "Work hard, never give up, and always look out for people who have taken care of you throughout the years. (This one's for you, Rooster and Lucy!)"

FAVORITE ARTISTS:

LL Cool J., Devone', New Edition, and Planet Soul.

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MOST ADDED

LUTHER VANDROSS

"Your Secret Love" (Epic)

MINT CONDITION

"What Kind of Man Would I Be" (Perspective)

FOR REAL

"Like I Do" (Rouady/Arista)

TOP TIP

LUTHER VANDROSS

"Your Secret Love"

(Epic)

Luther is back with a total of +756 spins and this week's most added with 81 stations.

Stations reporting spins include WPLZ (18), WAMO (17), and WALT (10).

RECORD TO WATCH

JOHNNY GILL

"Let's Get the Mood Right"

(Motown)

Johnny Gill has a spincrease of +700 this week. Stations reporting spins include WTUG (13), WOWI (11), and KJMS (10).

Gavin UNDER CONSTRUCTION Urban Landzcape

TW	SPINS	TREND	TW	SPINS	TREND		
1	NEW EDITION - Hit Me Off (MCA)	3135	+434	21	MAXI PRIEST - That Girl (Virgin)	1649	+170
2	112 - Only You (Bad Boy/Arista)	3071	-13	22	THE ISLEY BROTHERS F/RONALD ISLEY - Floatin' On Your Love (Island)	1487	+168
3	KEITH SWEAT - Twisted (Elektra/EEG)	2868	-415	23	ERIC BENET - Let's Stay Together (Warner Bros.)	1389	-112
4	D'ANGELO - Me and Those Dreamin' Eyes (EMI)	2658	+81	24	DRU HILL - Tell Me (Island)	1376	+191
5	GHOST TOWN DJs - My Boo (So So Def/Columbia/CRG)	2613	+218	25	SHADES - Tell Me (I'll Be Around) (Motown)	1375	+201
6	MISTA - Blackberry Molasses (eastwest/EEG)	2437	+94	26	HORACE BROWN - Things We Do For Love (Motown)	1334	-19
7	TONI BRAXTON - You're Makin' Me High (LaFace/Arista)	2372	-318	27	JOHNNY GILL - Let's Get The Mood Right (Motown)	1323	+700
8	MAXWELL - Ascension (Columbia/CRG)	2323	+187	28	DEBORAH COX - Where Do We Go From Here (Arista)	1185	-467
9	R. KELLY - I Can't Sleep Baby (If I) (Jive)	2191	-266	29	OUTKAST - Elevators (LaFace/Arista)	1148	+31
10	SWV - Use Your Heart (RCA)	2177	+441	30	BRANDY, TAMIA, GLADYS & CHAKA - Missing You (eastwest/EEG)	1101	+304
11	CASE - Touch Me, Tease Me featuring Foxy Brown (Def Jam Recording Group)	2143	-464	31	NNEKA - Say It Again (Island)	1091	+45
12	NAS - If I Ruled The World (Columbia/CRG)	2016	+183	32	AZ YET - Last Night (LaFace/Arista)	1090	+232
13	MONTELL JORDAN featuring SLICK RICK - I Like (Def Jam Recording Group)	1969	-448	33	MONICA - Why I Love You So Much (Rowdy/Arista)	1078	-208
14	THE BRAXTONS - So Many Ways (Atlantic)	1946	+179	34	NATHAN MORRIS - Wishes (Perspective/A&M)	1077	-189
15	WHITNEY HOUSTON - Why Does It Hurt So Bad (Arista)	1941	+246	35	AALIYAH - If Your Girl Only Knew (Background Ent./Atlantic)	1042	NEW
16	GROOVE THEORY - Baby Luv (Epic)	1884	+111	36	ART AND SOUL - All My Luv (Big Beat/Atlantic)	1036	-27
17	L.L.COOL J - Loungin' (Def Jam Recording Group)	1864	+175	37	DONELL JONES - In the Hood (LaFace/Arista)	1017	-483
18	GINA THOMPSON - The Things That You Do (Mercury)	1760	+308	38	MONIFAH - You (Universal)	957	-427
19	CECE PENISTON - Movin' On (A&M)	1759	+418	39	TEVIN CAMPBELL - Back To The World (Qwest/Warner Bros.)	929	-647
20	SOMETHING FOR THE PEOPLE - With You (Warner Bros.)	1737	0	40	T-BOZ - Touch Myself (Rowdy/Arista)	917	-81

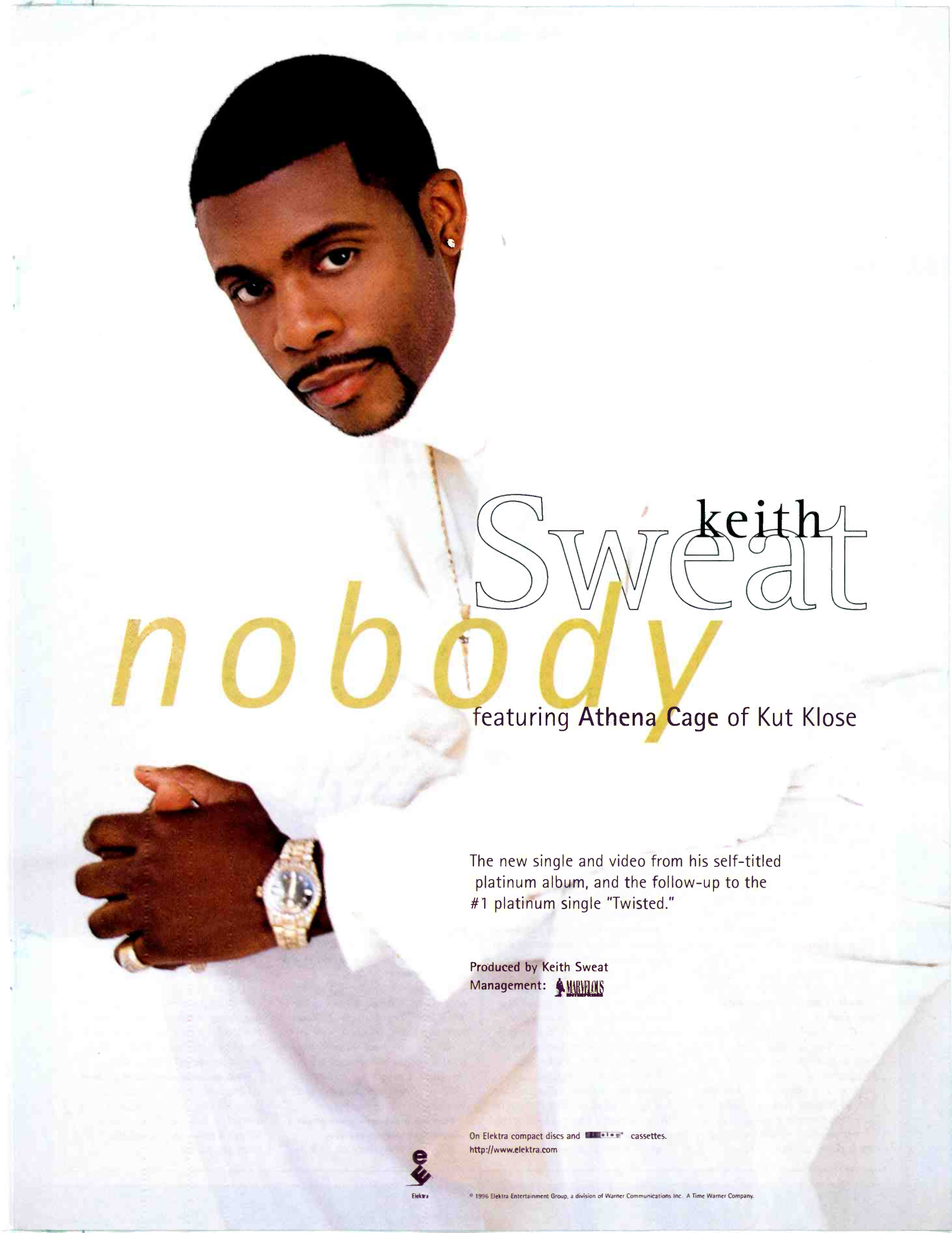
Making Noise The Regional View

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>CeCe Peniston +37 "Movin' On" (A&M)</p> <p>Johnny Gill +36 "Let's Get the Mood Right" (Motown)</p> <p>Aaliyah +35 "If Your Girl Only Knew" (Atlantic)</p>	<p>southwest</p> <p>CeCe Peniston +90 "Movin' On" (A&M)</p> <p>SWV +89 "Use Your Heart" (RCA)</p> <p>Aaliyah +79 "If Your Girl Only Knew" (Atlantic)</p>	<p>midwest</p> <p>Aaliyah +85 "If Your Girl Only Knew" (Atlantic)</p> <p>Johnny Gill +84 "Let's Get the Mood Right" (Motown)</p> <p>Ghost Town DJ's +68 "My Boo" (So So Def/Columbia/CRG)</p>
<p>mid-atlantic</p> <p>Luther Vandross +147 "Your Secret Love" (Epic)</p> <p>Mint Condition +130 "What Kind of Man Would I Be" (Perspective)</p> <p>Tina Turner +158 "Something Beautiful Remains" (Virgin)</p>	<p>southeast</p> <p>Luther Vandross +219 "Your Secret Love" (Epic)</p> <p>Aaliyah +187 "If Your Girl Only Knew" (Atlantic)</p> <p>Johnny Gill +178 "Let's Get the Mood Right" (Motown)</p>	<p>carolina/va</p> <p>Luther Vandross +162 "Your Secret Love" (Epic)</p> <p>Johnny Gill +139 "Let's Get the Mood Right" (Motown)</p> <p>CeCe Peniston +96 "Movin' On" (A&M)</p>


A black and white photograph of Keith Sweat, a man with a goatee and short hair, wearing a white shirt and a watch. He is looking towards the camera with a slight smile. The background is plain white.

keith
Sweat
nobody

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

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Management: 

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Music Meeting

BY QUINCY MCCOY

Kris Kelly

Music Director, WAMO/FM-Pittsburgh, PA

Like most people, Kris Kelly got into radio as an intern. While attending the University of Pittsburgh in 1989, she worked in the research department at WAMO for no pay. "Working in research gave me an excellent foundation for what I'm doing now," says Kelly. "Interning also gave me the opportunity to see how radio stations worked, and really get a good idea of what job I wanted." Once Kelly got on the air, "I knew that's what I wanted to do—I liked it," she confesses. "I was bit by the bug."

Kelly likens getting on the air to a Cinderella story. Former WAMO Programmer Hurricane Dave gave her a shot doing a weekend overnight shift. "Hurricane was the most supportive teacher I ever had for developing my on-air skills," recalls Kelly. He buried me with that shift, but it was an opportunity for me to make mistakes and really find myself. He help me gain confidence by teaching programming essentials like how to read and understand ratings."

With just a year and half of on-air experience, Kelly landed her current midday slot at WAMO. Then her teacher left the station.

"Hurricane Dave gave me my start and my foundation," says Kelly. "I was very fortunate that Ron Atkins was his successor, because he was able to take me to the next level. Hurricane gave me the star and Ron showed me how to make it shine."

Q: When did Ron make you Music Director?

Kris Kelly: Maybe about six months after he got here. I was already working in that department, and I really wanted to learn how to program. It's hard for women to move ahead in this business, especially if you're on the air [and dealing] with all the added responsibilities outside of the station. I've been very fortunate because I work for a great company that understands how I really want to do it all. Ron is the person that has made it happen for me.

What is the station's music philosophy?

I think the most important thing for developing a philosophy is to understand your market first. Pittsburgh, like every city, is unique. The people here are resistant to change, and it's a fairly conservative town. It takes getting out on the streets and talking to listeners and going to clubs to see

what's working there. All of this information helps you have a better feel for the city. Pittsburgh will only embrace you if you embrace it.

Ron Atkins described Pittsburgh to me like this a year ago: "Pittsburgh is not as blue collar as people think, it's perceived as a steel town but most of the mills closed a long time ago. Today, Pittsburgh is a high tech city. Its leading industries are computers, the medical field, and banking. The population is under 2 million and our target is women 25-44. WAMO is a full service black radio that super serves its core." Have any of these things changed?

We're changing a little because of the format changes and station acquisitions in the market. The Pittsburgh radio market is going through a dramatic re-structuring right now. We still super serve our core, but in response to these changes we are skewing our target demo a little younger. This change is very new, and I hesitate to say what our demo is, because we're in the process of changing and making adjustments.

What is the structure of the music department?

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

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

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

decisions about the music we play.

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

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

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

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

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

We use the basic three R's—Retail, research, and requests. But the good thing about WAMO is that almost everyone here is from the city. Our mixshow jocks are in

the streets and have a good handle on the pulse of the neighborhoods. They are a tremendous resource.

Is there a Pittsburgh sound?

That's a hard question. I want to say yes, as I think about saying it I want to say no. Pittsburgh is so funny; you never know where they're going or what they'll be into next. Just when you think Pittsburgh is into this East Coast rap thing, a record like "Crossroads" by Bone Thugs N Harmony comes along with a West Coast feel, and they go crazy for that. When you're sure they'll never go for a Miami bass record, the town goes crazy for "Tootsie Roll" by the 69 Boyz.

Can you tell when a record is not going to work?

Sometimes I can listen to a record and tell that it's not going to work here. For example, "C'mon Ride the Train" by Quad City DJ's. It did sell very well initially, but we tried it out on the air and got no response. I asked our mixshow jocks to investigate, and it wasn't working in the clubs, either.

Give me a success story about a record that worked for you.

We were very early on "All the

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

Give us another good example?

"My Boo" by Ghost Town DJ's is working well for us. It's got tempo, it's catchy. Sometimes I guess it's your gut that tells you this is going to work.

Do you put records in the mixshows to see if they break out?

Usually when we put records in like that, it's to hear how they sound on the air. We do a "Rush It or Flush It" on our nighttime show [6-10p.m.] and we're always interested with how the record did, but more importantly, I like to hear how it sounds on the air.

Do you check other stations' playlists before you make a decision on a record?

No. Not before we add a record. I know Ron keeps in touch with several PDs and I know Don E. Cologne at WGCI-Chicago is tired of hearing from me, but I think it's necessary to keep those lines of communication open to see what going on and what's hot in other markets.

What is the number one thing a record rep can give you?

A hit record. That is the best gift they could give me. It makes my station sound great, and we all win. I think a prepared and knowledgeable record rep is the best. Someone who is organized and professional, and tells the truth. Someone who doesn't take rejection personally. Someone who understands the needs of the radio station. As long as I've been in this business, you constantly hear record people talking about building a relationship, but that is a two way street. Radio should also nourish their relationship with record companies.

What are your plans for the future?

Ultimately, I would like to be a program director. But right now, I enjoy the fact that I can soak up all this knowledge down the hall from Mr. Atkins.



Kris Kelly

By Kent Zimmerman

Interview

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

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

How did you get Tom Petty to score your movie?

Tom's manager was friends with a guy who works at Fox. This guy recommended that Tom should check out *She's the One*, because he was a fan of *McMullen*. Next, I get a phone call saying Tom Petty loved the movie, and wants to meet and talk. We kind of hit it off. He was going to do an opening credit song, and maybe we'd incorporate some of that into the score. Two weeks later, he's got three songs, and I loved every one of them. We then assigned each song to a storyline, and he and the Heartbreakers went into the studio. You can't imagine how cool that was. Then he does the score. Then he does another four songs. That makes eight songs in the movie, the entire score, and five additional tracks fill out the album.

You don't come across as a twentysomething director. Your movies, in essence, speak ahead of your demographic.

We had a screening in Boston for *She's the One*, with a Q and A session afterwards. Half the audience was over 55 years-old. Old women were telling me how much they enjoyed my movies, while at the same time, 15 year-old guys are having the same reaction. I don't know why. I just try to hold up a mirror to the world that I know. These are the people I know, how they look, how they sound—occasionally I'll exaggerate a situation or a character for laughs—but I try to do

things honestly.

You played the cynical Barry in *McMullen*, and the impulsive but sometimes aloof Mickey in *She's the One* while Mike McGlone is Francis, the workaholic white-collar type. How close are any of these characters to the real you?

I'm probably more of a combination of Mickey and Fran than I am any of the guys in *McMullen*. Career-wise, I'm kinda driven the way Frannie is. I've got my blinders on, I know what I want, and I really do the work. As for how I treat people, I'm kind of like Mick. Mick is trying his best to be a fair, decent, and respectful guy. There's a

little bit of me in Mick.

Sarah McLachlan did the end credit song on *McMullen*. How did that happen?

Seamus Egan had done all the music for the film and already had a piece on the tail credits. He brought up the idea of getting someone to write lyrics, giving us more of a pop song than the traditional folk tune he had done. Sarah McLachlan was number one on [Seamus'] list. Fox showed Sarah McLachlan the film. She loved the movie and also loved the song that was already there. So she wrote lyrics and changed the arrangement a little bit. She and Seamus wrote that song together.

After *McMullen* made ten million, *She's the One* was budgeted at about three million, so it's not like you're doing a \$25 million follow-up picture.

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

Have you had any formal training in writing?

I went to a screenwriters lab at Sundance

[in Utah]. They had eight experienced screenwriters read your script—and then you sit down with them for an hour or two. I sat down with Steve Zaillian, who directed *Searching for Bobby Fischer* and wrote *Schindler's List*, a really smart guy and a great writer. In the most respectful way, he beat the living hell out of me and my script. It was just a matter of challenging me. He told me, "writing is rewriting." A screenplay is never done. Keep working at it. We went over the script line-by-line. Why are you saying this right here? Why isn't this line funny here?

Are you ever accused, as a writer, of being self-absorbed?

You sorta have to be. It's so competitive, and it requires so much time. I'll be out with my friends sometimes, and when I'm writing a screenplay, I'm gone. People will be talking to me and I'll be off with Mickey and Fran figuring what the hell's gonna happen with them.

One of the most stressful jobs has to be directing a film.

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

Any idea how they are going to market *She's the One*?

We've got a lot of weapons now. Tom Petty with the album, the video, and the single has been a big help. Jennifer Aniston's presence is big. In the markets where *McMullen* did really well, we're pushing big.

What are your tastes in music?

Bruce, Tom Petty, Neil Young, the Stones, Allman Brothers, Skynyrd, Zeppelin, Doors, all that stuff. Long Island white boy, guitar rock & roll.

Whatever happened to the flannel shirt and the Yankee hat that almost every cast member wore in front of the camera in *McMullen*?

The Yankee hat I still have. If you can believe it, the flannel shirt, we gave to Planet Hollywood. They're using it clean up the floors. ●

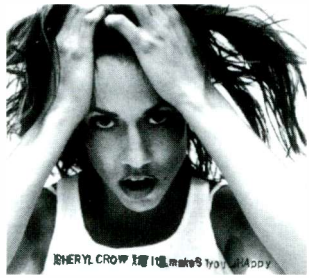


EDWARD BURNS (LEFT WITH HEADSETS) DIRECTS ACTORS CAMERON DIAZ (CENTER) AND MIKE MCGLONE IN *SHE'S THE ONE*.

GAVIN PICKS

Singles

BY DAVE SHOLIN



SHERYL CROW
"If It Makes You Happy"
(A&M)

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

ROBERT MILES
"One and One" (Arista)

Well, no one can argue that the words are better this time around. In all seriousness, Miles disproved the long-held belief that Top 40 programmers will not play instrumentals. They do play hits, and after overcoming some initial resistance, "Children" proved itself to be a smash here just as it had been around the world. This followup, which does feature a vocal, has a Euro feel, which B96-Chicago MD Erik Bradley describes as hypnotic. After two weeks of spins, he reports "a ton of calls from women. I think this will be one of the big records for fall."

WILD ORCHID
"At Night I Pray" (RCA)

There's more than a trace of Gospel influence on this song, which has been picking up a few more raves each week as programmers discover its blend of raw passion with a beautiful

melody. Prescribe this immediately for anyone in need of a soul injection. Early add at WIOQ-Philly, with a bunch of others spiking it and tracking strong response.

AMANDA MARSHALL
"Birmingham" (Epic)

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

POE
"Angry Johnny"
(Atlantic)

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

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

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

Albums

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

In reviewing the first half of the current decade, one can confidently conclude that the tidal force which brought a barrage of electronic musicians riding the crest of "rave" culture has subsided with a vengeance. While the bulk of these artists have long since

ebbed into the depths of obscurity like so much flotsam, the large and ever pulsating Orb has remained, anchored solidly by the enormity of its majestic aural brilliance. Attesting to this brilliance, Deviant Records has released a lofty double CD collection of Orb remix work in the form of *Auntie Aubrey's Excursion Beyond the Call of Duty*. Though by no means conclusive, Orb purists will savor the transcendently informed tracks of disc one, featuring remixes of Material, Yasuaki Shimizu, and a haunting interpretation of Primal Scream's "Higher Than the Sun." Disc two takes a decidedly more pop-oriented path with mixes of Depeche Mode, Erasure, and Love Kittens. Ultimately, *Auntie* is a lucid showcase for the group's primary creative force, Dr. Alex Paterson, particularly his indisputable ability to transform any unassuming melody into a serendipitous experience uniquely "Orbient."

—MIKE JOHNS

KRISTEN BARRY
The Beginning. The Middle. The End. (Virgin)



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

This album was recorded in L.A. back in 1995 and produced by the Robb brothers (Lemonheads, Buffalo Tom). Alternative cred? Yeah. Does it rock? Sometimes. These are not stupid pop tunes. If I said this album sounds like Melissa Etheridge meets Jewel, would you smack me? It's hard to describe, ok? But if you caught Kristen's showcase at SFO3, you'd understand. "Nothing's Too Good" is an easy radio play, but "Cool" has instant hooks and listeners will get it right away. "Gotta Go." "Take It

Away," and "Seeing Gun" will also rock your world.

—MAX TOLKOFF

TYPE O NEGATIVE
October Rust
(Roadrunner)

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

October Rust showcases Type O's knack for moody low-end grooves, and it will certainly see commercial airplay, but, get over the girl already and let's rock. —ROB FIEND

RACHEL Z
A Room of One's Own (NYC)

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

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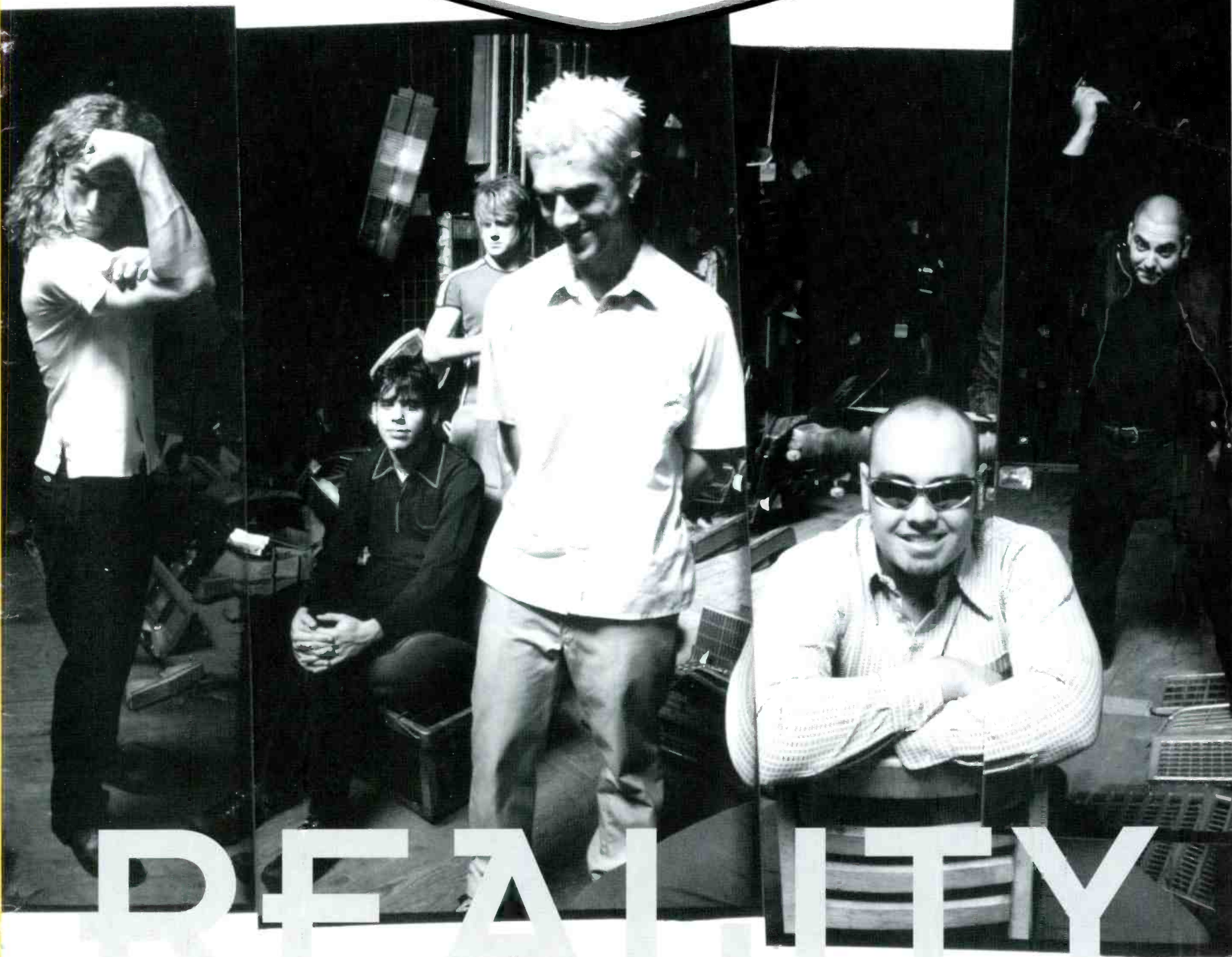
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