Yes, it can be lonely at the top. But it’s hard to beat the view from there, not to mention the perspectives one can have from that perch. So, on the occasion of our sixth anniversary charting jazz and A2, and of the NAB convention in Los Angeles, we took a few trips to the top. Keith and Kent Zimmerman spoke with 14 label executives, including Chuck Mitchell (top), VP and GM at Verve, to get their views on radio, marketing, artist development, and trends. For the NAB gathering, we decided to go to the heads of various radio nets and chains for thoughts on issues broadcasters are talking about at the NAB, including the impact of duopoly, LMAs, ownership limitation rules, and technology on radio. Richard Balsbaugh (middle), CEO of Pyramid Broadcasting, takes our questions further, discussing the success of KISS 108 and dissing a certain congressman for whom he has no kisses... In News, we roll out the Arbitrons, from the belated New York numbers to the latest from many other markets. Herb Alpert & Jerry Moss are back with a new label. A high-profile station owner claims that his life was threatened by a stalker. We cover the CMA’s 28th annual Awards and the first-ever Elvis tribute. And we even read the comics. On the Gavin-Only, and therefore GO Chart, Eric Clapton, (above) Jackson Browne and Cause and Effect prove that a worthy cause will inspire a positive effect.
Some of you have already seen the light...

the title track from the debut album from **Martin Page**

featuring special guests

Robbie Robertson,

The Blue Nile's Paul Joseph Moore,

and Nigerian singer Geoffrey Oryema

- also includes contributions from the legendary Bernie Taupin and Phil Collins

- the writer behind an impressive roster of hits including "These Dreams" (Heart), "King Of Wishful Thinking" (Go West) and "We Built This City" (Starship)

"Martin Page has produced an altogether compelling solo debut, one heavy with richly layered melodies and potent lyrics"

—Billboard, August 27, 1994
BRANDY
"I Wanna Be Down" (Atlantic)

RAP
FRESH SOUNDTRACK
Kool Kwon - "Heaven and Hell" (Loud/RCA)

URBAN
EBONY VIBE EVERLASTING (E.V.E.)
"Groove Of Love" (Gasoline Alley/WCA)

A/C
JOHN MELLENCAMP
"Dance Naked" (Mercury)

COUNTRY
MARTINA MCBRIDE
"Heart Trouble" (RCA)

ADULT ALTERNATIVE
JEFF BUCKLEY
Grace (Columbia)

MICHIEL CAMILO
One More Once (Columbia)

BRYAN FERRY
Mamouna (Virgin)

ALTERNATIVE
DAMBUILDERS
"Small" (eastwest)

COLLEGE
LAZY
Some Assembly Required (Roadrunner)

GAVIN ROCKS
TESTAMENT
"Low" (Atlantic)

TOP 40
EAGLES
"Get Over It" (Geffen)

JOHN MELLENCAMP
"Dance Naked" (Mercury)

GANG STARR
"Suckas Need Bodyguards" (Chrysalis/EMI)

PARIS
"Guerilla Funk" (Scarface/Priority)

URBAN
SILK
"I Can Go Deep" (Jive)

JANET JACKSON
"You Want This" (Virgin)

A/C
MICHAEL BOLTON
"Once In A Lifetime" (Columbia)

JOHN MELLENCAMP
"Dance Naked" (Mercury)

COUNTRY
JOE DIFFIE
"Pickup Man" (Epic)

A3
JONI MITCHELL
Turbulent Indigo (Reprise)

STING
"When We Dance" (A&M)

JAZZ
MICHEL CAMILO
One More Once (Columbia)

WESSYLL ANDERSON
Womaddaddy In The Garden Of Swing (Atlantic)

ADULT ALTERNATIVE
JAN HAMMER
Drive (Musicman)

DAVID BENoit
Shaken Not Stirred (GRP)

ALTERNATIVE
CRANES
Loved (Dedicated/Arista)

SOUL ASYLUM
"Can't Even Tell" (Chaos/Columbia)

COLLEGE
CRANES
Loved (Dedicated/Arista)

SICK OF IT ALL
Scorch The Surface (eastwest)

GAVIN ROCKS
MUBADIETH
"Crown Of Worms" (Capitol)

SICK OF IT ALL
"Scorch The Surface" (eastwest)

TOP 40
MADONNA
"Secret" (Maverick/Sire/Warner Bros.)

RAP
PARIS
"Guerilla Funk" (Scarface/Priority)

URBAN
INI KAMOZE
"Here Comes The Hotstepper" (Columbia)

A/C
MADONNA
"Secret" (Maverick/Sire/Warner Bros.)

COUNTRY
JOE DIFFIE
"Pickup Man" (Epic)

A3
THE CRANBERRIES
No Need To Argue (Island)

JAZZ
SHIRLEY HORN
I Love You, Paris (Verve/PoliGram)

ADULT ALTERNATIVE
GERALD VEASLEY
Signs ( Heads Up)
A&M: Together Again

They just couldn’t stay away. Herb Alpert and Jerry Moss, founders of A&M Records, have formed a new label, Almo Sounds.

Like A&M, the label name is derived from its founders. But unlike A&M, which, beginning in 1962, became one of the great independent labels, Almo Sounds’ recordings will be manufactured and distributed by Geffen Records in North America.

Alpert and Moss sold A&M to PolyGram in 1989 and left the company last year. They maintained their Rondor Music International, Inc., which includes publishing companies Almo Music Corp. and Irving Music, Inc., along with Almo Sounds, Inc., of which the new label becomes a division.

“I like making records and working with musicians,” said Moss, chairman and president of Almo Sounds. “The industry is in great shape and growing bigger and bigger. It’s a great time to start a new record company.” Almo Sounds, he said, will offer a wide range of music, including rock, country and urban. Its first releases are expected in mid-1995.

SF Broadcaster Says He’s Being Stalked

Jim Gabbert, longtime San Francisco radio and television station owner whose career has been a mix of innovation and controversy, is in the headlines again. A 25-year-old man has been charged with terrorizing, stalking and attempting to extort $10 million from Gabbert, the 57-year-old owner of KOFY/AM, a Spanish-language station, and KOFY-TV, an independent UHF station on which he hosts various shows.

“He said he was going to get me on the television show and make me beg for mercy,” Gabbert told the San Francisco Examiner. “Then he would make me confess that I controlled his mind, and then he would blow my brains out on television.”

Gabbert, who is credited with helping pioneer FM stereo in the ’60s with his first station, KPIE, and with conceiving one of the first forms of A/C, said he began getting threatening calls from the accused man, Sean Sebring of Santa Rosa, Calif., in August. Last month, Gabbert got a temporary restraining order against Sebring calling or stalking him. Sebring was arrested September 30 after making another call to Gabbert.

But Sebring, in jail, said he has not stalked Gabbert, and that it was Gabbert who victimized him. He accused Gabbert of drugging him and forcing him to have sex on Gabbert’s yacht. Sebring said he made only “legal threats…if he did not settle.” Sebring reportedly told his story to police on the day of the alleged incident, and his mother told the San Francisco Chronicle that he met Gabbert at a bar in July, that Gabbert began calling Sebring regularly and invited him to parties on his boat.

Gabbert, who told Gavin that “all of a sudden, Jim Gabbert is on trial,” said he “just barely” knew Sebring, who auditioned at KOFY-TV for a bit part on one of Gabbert’s shows, developed an obsession with him, and was upset because he had not been chosen for a role on his show. He said Sebring had never been on his boat, denied the drug charge, and dismissed the sexual allegation as a fantasy. “The guy is loony,” he said. “He’s going to say just about anything.”

Sebring, who has spent time in a mental health ward, is in jail on $1 million bond.

ARBITRON: NY’s So Nice, We Rated it Twice

 Arbitron re-issued its ratings for New York City on Thursday (October 6), after reporting a “calculation error.” And although WPLJ wasn’t the number one game in town as originally reported, they did take a half-point leap. WXKR posted a .2 increase, and their meal ticket. Howard Stern, was re-crowned king of all mornings.

New York’s book wasn’t Arbitron’s only problem, as the company had re-issued Indianapolis’ Spring book just one day before the Summer numbers came because, according to the Indianapolis Star, five “tainted” books may have been filled in by two people who misrepresented their media affiliations. And in Columbus, Ohio, WHK/WM/WRV/FM GM Mark Hanson says Nationwide Insurance, owned by the same company as WCU/WM and WCIL/EM, benefited from EMail, memos and one-sheets promoting Nationwide stations.

Back to basics: Pyramid Broadcasting’s Boston properties WXK/S and WMN put a vice grip on the market and KMEL-San Francisco and rival Wild 107 (KYLD) both slipped. (We reported Los Angeles and Chicago rankings last issue.)

NEW YORK

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Continued on page 6

David Geffen in New Power Trio

Record and film giant David Geffen has hooked up with Jeffrey Katzenberg, the recently-departed chief of Walt Disney Studios, and director Steven Spielberg to form a movie and TV studio expected to compete with Disney.

Katzenberg was the main executive behind such Disney hits as The Lion King and The Little Mermaid, Spielberg produced Who Framed Roger Rabbit, and the new company is expected to make animation features along with motion pictures, TV shows and interactive entertainment.

Geffen, who sold his record label to MCA Inc., and heads both the label and Geffen Films, will fold his film company into the new studio. Besides enormous successes in recording, Geffen has produced successful theatrical and film projects, the latest being the Tom Cruise film, Interview with the Vampire, part of his film deal with Warner Bros.
Elvis Tribute: They Treat Him Nice

BY BEN FONG-TORRES

There can no longer be a question about it. Elvis Presley is dead.

If Elvis had been in the building—The Pyramid Arena, Memphis—for Elvis Aaron Presley—The Tribute on October 8, he would have leapt onto one of the stages and either toppled—or stopped—the show.

Actually, it wasn't that bad, this gathering of 30 acts, ranging from Tony Bennett to Iggy Pop, doing an Elvis song apiece before an audience of 17,000. In fact, USA Today gave it a rave, in contrast to the Los Angeles Times, which called it "a feast not fit for the King." One critic could not recall one magic moment from the show (which was telecast on pay-per-view). But Dan York of TVKO told Gavin: "We were pleased with the show, and we got great feedback from people who ordered it." The New York Times listed as many low points as high ones, agreeing with USA Today that the lowest included Billy Ray Cyrus' overwrought lead vocal, complete with Elvis gyrations, on the finale, "Amazing Grace," and the work of co-host Duff of MTV

Duff, who could pass for a younger Priscilla Presley, wasn't born when Elvis reached stardom, and, outside the cue cards, was clueless, her main improvisatory remark amounted to: "Whoa!" Her co-host Kris Kristofferson was knowledgeable but casual to a fault. But at least his laissez-faire attitude, which extended into his performance of "That's All Right, Mama," seemed to be in the spirit of Elvis.

Several stars who'd been announced (or rumored) never showed, among them Bruce Springsteen, Jon Bon Jovi, James Brown, Cher, Jeff Beck, and Roger Daltrey. (Event publicist Dennis Fine said that Bon Jovi was the only "late no-show," and that Cher and others may be recorded by musical director Don Was and included in the ABC-TV version of the tribute, set to air December 15.)

The final lineup included Michael Bolton, U2 (by satellite), Aaron Neville, Travis Tritt, Tony Bennett, Bryan Adams, Ann Wilson, Faith Hill, Sammy Hagar, Marty Stuart, Michael Hutchence, Cheap Trick, John Cale, Ann Wilson, Sam Moore, Iggy Pop, Mac Davis, Paul Rodgers, Davis, and the Eddie Rabbit.

Most of them acquitted themselves well, with standout performances including the Mavericks "Love Me," Dwight Yoakam's "Mystery Train," Chris Isaak—a natch for the event—with "Blue Moon," the Scorpions "Marie's the Name" His Latest Effort, Wet Wet Wet's "near-operatic" "Now or Never," Melissa Etheridge's "Burnin' Love," and Tanya Tucker's cuddly (and pre-recorded) "Teddy Bear." The tribute reminded of Elvis' awesome musical range. To evoke his endurance over time, choose Atkins, Carl Perkins, the Jordanaires, and Elvis' original sidemen, Scotty Moore and D.J. Fontana, played, as did Jerry Lee Lewis.

"The Killer," whose envoy of Presley's success is legendary, didn't say a word about Elvis, choosing instead to pour himself into "See See Rider." Still, he couldn't help working his own name into the song. Even on "Amazing Grace," with Cyrus' antics having led many of the gathered performers into stony silence, Lewis took a couple of verses—and put his name into the song.

When Presley sang gospel, he did it with respect. That's what was missing whenever the tribute, as sincerely intentioned as it was, fell into the hands of the show-bots, the mediocre, and the uniformed.


Gill Tops CMA Awards

BY CYNDI HOELZLE

The Country Music Association knew what it was doing when it tapped Vince Gill to host its 28th awards ceremony at the Grand Ole Opry House in Nashville, broadcast on CMT- TV on October 5. Gill took three awards, including his fourth straight Male Vocalist of the Year and second Entertainer of the Year. He also contributed (along with 25 other artists) to Common Thread: The Songs of the Eagles, which won Album of the Year. The tribute brings Gill's total CMA tally to 14, the most in CMA history.

Pam Tillis surprised with her win for Female Vocalist of the Year, as she faced Wynonna, Reba, Trisha Yearwood, and Mary Chapin Carpenter. Carpenter's performance of "Shut Up and Kiss Me"—with a smile—and "Always and Forever" smoothly from Little Richard—brought down the house.

Brooks & Dunn won their third vocal duo award. "There's a lot of new duos on the market...and I keep waiting for someone else's name to come out," said Brooks backstage.

A seven-month pregnant Martina McBride gave one of the best performances of the evening, then picked up the Video of the Year award for "Independence Day.

John Michael Montgomery accepted the award for Single of the Year for "I Swear" and won the Horizon Award as most promising newcomer. Reba McEntire and Linda Davis won for Vocal Event of the Year for "Does He Love You." Diamond Rio won their third Vocal Group of the Year. Alan Jackson, won Song of the Year ("Chattahoochee"). Jackson was the big winner at the ASCAP awards earlier in the week (See Inside Country).

Mark O'Connor won as Musician of the Year for the fourth straight year.

KRS-One Krashes Into Comics

BY SPENCE ("HOOKEY") ABBOTT

While other rappers infiltrate the ranks of Hollywood, KRS-ONE has mounted an attack on the world of comic books. Sure, both Public Enemy and MC Hammer have had comic books based on their adventures, but KRS has gone one step further. With the aid of Marshall Chess and Kyle Baker, he has created Break The Chain, a multi-media project combining the street sensibilities of rap music with the way-out imagination of the comic books. The result is a new breed of comic book that KRS and company have dubbed "Psychosonic." "It's like sonic psychology," says KRS. "Using colors and sounds to put a message in the minds of kids that watch television and read comic books."

Break The Chain has been nearly four years in the making. It was the brainchild of Marshall Chess and Kris Parker (a.k.a. KRS-ONE), who came up with the concept of combining comic books and rap music to create an educational device aimed at youth. They had brought noted comic artist Kyle Baker (he supplied the artwork for KRS-ONE'S I.E.A.L. project), then shopped the idea to various outlets. Late last year, Marvel Comics took on the project.

The book and companion cassette follow the adventures of a fictional rapper named Big Joe Krash (the voice of KRS). The cast also includes Big Joe's younger sister Minasha and her two friends Malcolm and Bo. In the premiere issue, the kids visit Malcolm's grandmother who urges them to get to know their culture through reading books. This first issue was about knowing your culture and how you can learn outside of school," explains KRS.

The story includes several raps, performed by Big Joe Krash, that accentuate the self-knowledge theme that permeates the book and companion cassette. The book and cassette are aimed at kids ages four to 14. KRS says that "anybody that likes to get something new and refreshing to look at, to hear, can listen to this."

The comic costs $6.99 and is available at comic book shops and record store chains nationwide.
Batson Exiting MCA Music

Paula Batson, senior VP of public relations and special projects development at MCA Records, has left the music group.

Batson, who has been with MCA since 1989, had expanded her role in recent months and was particularly involved in such projects as Rhythm, Country & Blues and the latest Taylor Swift album as well as developing such projects as a mail-order catalog devoted to Texas music, and John Cale and Bob Neuwirth's song cycle, Last Day on Earth. She decided to leave rather than accept a redefined position at the company, one that would reduce her responsibilities at the label and increase them on the corporate publicity level.

Batson, who worked at Columbia and RCA Records before joining MCA, has expressed interest in work both in and out of the recording industry.
THAT'S SHO BIZ

S H O- B I T Z

Last week Rob Morris was named assistant program director/music director at KDWB/FM-Minneapolis, and he joins the staff October 17. He removes air personal-ity at WNCI/FM-Columbus... Andre Gardner steps up from APD to PD at WXRR. Tim Sabean, who was in charge of programming at X9R and WYSP-Philadelphia will concentrate on the action in the City of Brotherly Love. Julio Flores waves goodbye to "The Wave" (KTVW)-Los Angeles as he departs for crosstown KSCA to do weekends... That was easy. Chester Schofield has been named station manager at EZ Communications station Power 99 FM (WUSL)-Philadelphia. He moves up from New Orleans where he was GSM at EZ sister station B97 (WEZB/FM)-New Orleans... At KKRL/FM-Carroll, Iowa, John Ryan is the new PD. Joel Schroeder remains MD... WXZL-Baltimore/ Washington has changed calls to WRNR/FM and will use the identifier 103.1 WRNR Freeform Progressive Rock n Roll. On-air changes: mornings, PD Ron Bowen; afternoon drive, Sean O' Mealy; nights. Bill Wright;

WHO AM I?

My career began with a jazz-vocal group in the 1950s, and 20 years later I enjoyed success as a country singer. Some of my other interests include photography and interior deco-rating and you may have seen me act in TV movies such as Rio Bravo. I was once a spokesperson for Dole pineapples, and my latest album is a collection of pop standards from the '30s and '40s. Who am I? See page 9 for the answer.

oversights. Mike Edwards, WRNR's sister WYRE/AM has switched from A/C to jazz and news/talk, and is looking for product. Call Bowen for info at (410) 626-0103... In Honolulu, KPOI APD MD Ted Taylor has been promoted to PD, replacing Kerry Gray who's now at CKFY-Buffalo... WWSW-Pittsburgh morning personality Gary Dickson takes the same time slot at WMJX-Boston, replacing Tom Bergeron who jumped to cable network FX/... Jim Lago, last at KIKK/FM-Houston is replacing Doc Weldon and Terrence McKeever in the morning at KEBC- Oklahoma City... Sorry to report the death of Jerry ("The Bama") Washington, a popular DJ in Washington, D.C. since the '70s who died October 4 of a brain hemorrhage at age 64. Washington began on WPPW/FM and most recently hosted the "Bama Hour" on Saturdays. The show featured R&B tunes along with Washington's musical anecdotes and tidbits of wisdom. "Bama," he once said, was a slang word for "busyhead," and he adopted the name as a joke. A native of Albany, Ga., Washington is survived by two daughters, Lucille Washington and Antoinette Hunter, both of Washington, D.C.... ROTATIONS: Andrew D. Allen, last senior vice president/general manager of Island Records, has been named president of Alternative Distribution Alliance (ADA). Well-known around the biz, Andy worked at RCA in various capacities from 1978-1986. ADA distributes product and select releases from A&D, Asylum, Matador and Reprise, among others... Now this is a great name: James Broadway. He's joined MCA as national director of rap A&R, black music division. He was in the A&R department of Loud/ACA. Speaking of MCA, we haven't got the official word yet, but former Gavin rap editor Brian Samson nabbed a big job there. We'll run the news and photo as soon as it's set in stone... Former Continuum national rock promotion manager Blake Wilcox joins Libow Unlimited Inc. as national promotion manager... Sean "The Captain" Carasov leaves Jive Records where he was director of West Coast A&R for Atlantic Records where he's been named vice president of A&R... Perspective Records has formed a free-standing A&R department. Jr. Gelligford and Kobie Brown have been named senior A&R director and A&R director, respectively. Regisford was A&R manager/creative services manager for Third Stone Records/Third Stone Music; Brown was an A&R director for Playa Unit Management... Heading up A&R on the East Coast for Herb Alpert and Jerry Moss new label Almo Sound is Howard Thompson, a former A&R executive at Elektra Records... Mercury Records has formed a new publishing arm. Mercurial Music, in partnership with Dale Kawashima. Kawashima will serve as president and CEO of Mercury. The San Francisco chapter of the National Academy of Recording Arts and Sciences has moved to 1702 Union St., San Francisco 94123. Call (415) 749-0707 or fax (415) 749-1780.

James Broadway

Blake Wilcox

While staffers at Elektra have not received official word (at press time anyway), it appears that a certain Record Exec's founder Seymour Stein has been chosen to become the label's next president. As for Sire VP/VGM Howie Klein, the future is up in the air. Though Klein may eventually end up at the Big E, it's far from a done deal. Meanwhile, will Sire A&R chief Joe McGowan be part of the team?

All bets are off on who will cop the PD gig at WPXY (89PX)-Rochester due to Pyramid selling the station last week to the Lincoln Group, owners of crosstown A/C WYOR/AM and new/talk WHAM/AM.

Radio & Records: CQO Erica Farber reveals the name of the newspaper's new CQR editor. It will be Star 94 (WISTR/FM)-Atlanta OM Tony Novia replacing 14-year vet Joel Denver, effective November 7. In addition, senior VP/editor Ken Barnes has announced his resignation. Barnes, a member of the R&R team since 1975 leaves to become managing editor at ICE, a monthly CD newsletter targeted to those really into music. No word yet on who'll fill his vacant slot. When is Ken's first day on his new job? Halloween.

Less than a year after joining 104 (WZEE)-Madison, PD John Michaels has left the building as MD Joe Larson takes the baton. Michaels was as surprised as anyone by the move. He'd just bought a home 30 days before. Reach John at (608) 277-9379. Meanwhile, Larson is searching for an MD with Selectors/MusicScan experience that can also do a killer afternoon show. It's a tall order but if you're the right person send your T&R to 5721 Tokay Blvd., Madison, WI 53719.

Does the 'B in B-52's stand for "Buck"? Danny Boome, that is. Hope you saw the nice director this week to hear about Danny's efforts to use low power radio to expose music. In case you missed it, try to score a video. This man gets more press than our dry cleaner.

History was made at Gavin last week with the promotion of "Bite" Records' superstar Julie Iglesias dropped by for a lunchtime visit and became the first artist to sign the soon-to-be-infamous Gavin "Wall Of Fame." Our own Bob Galliani congratulates the superstar on the release of his current single "Fragile."

It wasn't all that long ago that the so-called experts pronounced mainstream Top 40 dead in Dallas. Tell that to John Cook and "Mr. Ed" Lambert at KHKS-Dallas. For the first time since Arbitron has been in business, a Top 40 station is number one in Big D, beating out both country outlets.

As we go to press, we learned Mark Wexler, GRP's senior VP of market-ing and promotion has resigned. Wexler says of his decision, "The past ten years has been an incredible journey as part of the team that guided this company to unprecedented success and growth. With the transition of manage-ment involving my mentors Larry Rosen and Dave Grusin, it's now time for me to pursue other challenges." Wexler can be reached at (201) 646-1511.

Is Moe Preskell leaving room on his mantle for an Oscar? Yes, you can see "The Godfather" of promotion in the number one box office winner last weekend, The Specialist. Look for him in the elevator scene—he's the good looking one, of course!

Many were saddened this week to hear about the passing of WHYY-Montgomery, Alabama PD and morning personality Bill "The Birdman"

According To Dave Sholin

www.americanradiohistory.com
Save this item for your next radio trivia contest. Try naming KRKA-Iowa City/Cedar Rapids, Iowa's first APD/AM? It's none other than Z-100 (WHZ)-New York's Steve Kingston, seen here partying with other alumni at the station's 20th anniversary bash last month.

Gavin gel-well wishes to Glenn Frey, who's recovering from recent surgery. It's expected that the Eagles' tour will resume early next year. Message for Glenn: "Get Over It!"

Two monumental ratings successes in the world of alternative radio. In Denver, KXPK (The Peak), debuts with a 3.8 and farther west, KOME-San Jose rockets from a 2.8 to a 5.3 just about six months after switching from dinosaur rock to Dinosaur Jr.

If you're planning on seeing Andrew Lloyd Webber's Phantom Of The Opera, odds are you'll run into Gavin's Annette M. Lai. Just ask Virgin senior VP, promotion Michael Plen. It was Michael's first time at the play when he saw it last month on Broadway. As for Annette, we've lost count, but she swears by Davis Gaines' (the Phantom) performance.

Call it coincidence or just a "press vibe," but on back on April 22, Sin-Drome Records prez Henry Marx appeared on the pages of Gavin as a "Friend Of Radio." Asked what artist he would sign to his label if he had his choice, he answered "Patrice Rushen." Someone told Ms. Rushen about that comment and this week her new album Anything But Ordinary, hits stores---on Sin-Drome, of course!

New KIIS/FM-Los Angeles afternoon stud Nastyman is about to take a head-er off a freeway overpass, making good on his threat, "Plug in or I'll jump." Asked if he'd rather jump or return to his last gig in Guam he answered, "Let me think about it.

THAT'S SHO-BIZ

SHO-TALK

On October 25, 4AD/Warner Bros. Records/Warner Reprise Video will release *Toward the Within*, a musical and visual documentation of new music from Dead Can Dance. The group recorded the music for their new album during a private performance at the Mayfair Theater in Santa Monica. The performance was filmed by Mark Magidson who first met Lisa Gerrard and Brendan Perry when he used their song "Host Of Seraphim" for the soundtrack to his 70mm film *Baraka*. Gerrard contributed an additional vocal track to the movie and Magidson compiled various segments from *Baraka* to make the video for "Yulangu." Following theatrical release, an edited version of *Toward the Within* will be made available for TV cable and the commercial home video/laser disc will be released concurrent with the album...

Collective Soul is out on tour with Aerosmith until October 15. The group—Ed Roland (vocals/rhythm guitar), Dean Roland (rhythm guitar), Ross Childress (lead guitar), Will Turpin (bass/backing vocals) and Shane Evans (drums)—will headline their own U.S. tour beginning in November. According to Ed, four songs have already been recorded for their second album. Due in March '95, it's being produced by Ed and Matthew Serletic (who co-produced three songs on the debut album). Among the songs expected on the as-yet-untitled album are "Balloon," "She Said" and "Gel." The latter has already been picked to appear on the soundtrack for the Jerky Boys' first film, which is set for a February release.

Zoo Entertainment's

Friends Of Radio

KEITH HOLZMAN

Managing Director Discovery Records Santa Monica, Calif.

Hometown: New York City

Radio stations you grew up listening to:
WABC (then CBS), WEAF (NBC), WNEW/All and WQXR

Stations you listen to now:
KPPC-Pasadena, KCRW-Santa Monica, KZLA and KSCLA (FM 107) 97-Los Angeles

If you could work with and/or sign any artist, it would be...
John Gorka. He's a singer/songwriter of great skill and connections—
and an asset to any label.

Your proudest career achievement so far:
Running Nonesuch Records in the early '80s while also handling all production coordination, manufacturing, marketing and engineering at Elektra.

If you owned a radio station...
I'd program music that I like a wildly eclectic mix of pop, jazz, world, country and classical and pray that enough listeners like my taste and would be willing to support it.

Last record bought:
Loreena McKennitt's Mask In The Mirror.

Last book read:
The Design Of Everyday Things by Donald Norman.

New Makers: The Philadelphia Music Conference

280 S. Broad St. Philadelphia, PA 19107

Phone: 215-567-6562

Fax: 215-567-6565

Call: (215) 426-4109

10/14/94

Gavin October 14, 1994

www.americanradiohistory.com
Great White is working with the St. Louis Police Department, KSHS-FM, the St. Louis Music and Streetside Records on a "guitar for guns" promotion scheduled for October 12. The gun return program Great White worked on in Aurora, Colorado produced more than 90 guns in three hours. The group is currently in the midst of a headlining tour.

In an effort to squelch rumors and speculation, long-time Motley Crue manager Doug Thaler has officially announced the amicable dissolution of his 12-year association with the band. "We spent 12 years together, most of them exciting and very successful. But while the personal friendships among us all have remained strong, the artist-manager relationship has grown stale and non-gratifying for both sides after these past couple of years. Upon completing their present Japanese tour, I expect the band will be making decisions about their future direction for which they will have more sincere best wishes."

Rhino Records has put together a very ambitious six-disc collection, The R&B Box: 30 Years of Rhythm & Blues (1943-1972), that will be available on November 25 at retail and via Rhino Mall Order (1-800-442-0020) for a suggested list of $74.98. The box is packed with 108 really old-school tracks. These are the original hits by the original artists sequenced chronologically.

**Sho-Pieces**

**Rolling Stones**

October 25 will mark the 40th anniversary of the Rolling Stones' first appearance on The Ed Sullivan Show. Sullivan was not favorably impressed and commented, "I promise you they'll never be back on our show. It took me 17 years to build this show and I'm not going to have it destroyed in a matter of weeks."

**Big Audio Dynamite**

Mick Jones, who's fronted Big Audio Dynamite, BAD and BADD, is coming back with a new band called simply Big Audio. Look for the group's first album next month on Columbia.

**Barbara Streisand**

Barbra Streisand's new 26-song video, The Concert, was taped on the last night of her concert tour in Anaheim, California. Her two-disc, 29-track CD, also titled The Concert, was taped months earlier during her shows at Madison Square Garden in New York City.

**Bon Jovi**

Bon Jovi's Richie Sambora proposed marriage to actress Heather Locklear on September 10, though the couple has yet to set a date to make it official.

**John Mellencamp**

Cancelling his concert tour after being diagnosed with a clogged artery is teaching John Mellencamp a lesson. "Fifty cigarettes a day and a cholesterol level of 330 is like a loaded gun," says Mellencamp, who also suffered a mild heart attack in August a few weeks prior to the tour's termination.

**Sophie B. Hawkins**

Almost all of the music for Sophie B. Hawkins' new album, Whaler, was recorded in her Lower Manhattan Hudson River apartment where she affectionately calls "Sophie's Tugboat Place."

**Dolly Parton**

Dolly Parton says that, despite old rumors, she and Burt Reynolds never had an affair. "Shoot, no," says Dolly. "Burt and I are too much alike to be involved. We both wear bags and high heels, and we both have a roll around our middle."

**Coolio**

Coolio tells Rolling Stone that one of the roots of his nickname comes from the fact that one of his friends thought he looked a lot like Coolio Iglesias.

**Black Crowes**

The new Black Crowes album, Amorica, will be available with two different covers when it's released next month. One cover will be a replication of an old Hustler magazine cover featuring a starfish and stripes bikini bottom. The other cover, for more conserva-

**Sho-Bitz**

Why would you hire a pretty face from Hollywood for your Radio Station Promos, Liners and IDs?

**Randy Thomas**

"Because She's Got Great Pipes!"

**Greg Strassell, VP Programming/American Radio Systems, Boston**

"The minute we added Randy Thomas to WBIX, the imaging sweepers seemed to jump out of the speakers in a Hot AC way!"

**Sonny West, PD, KYXY/San Diego**

"Every new hire at KYXY has been selected to make us a better radio station. The search for independent voice talent is no exception. Randy Thomas was a damn good hire. She understands and executes the plan."

The producers of the 65th Annual Academy Awards think so. Randy's the first female announcer ever to do the show. "Booked On Phonics" thinks so. "Call 1-800-ABC-36FG." Wonder how many of these she's sold?
### Gavin Top 40

**Editor:** Dave Sholin  
**Associate Editor:** Annette M. Lai

<table>
<thead>
<tr>
<th>#</th>
<th>TW</th>
<th>Title</th>
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**Chartbound**

- **NIRVANA** - "About A Girl" (DGC)  
  - Daypart  
- **EAGLES** - “Get Over It” (Getten)  
- **JOHN MELLENCAMP** - “Dance Naked” (Mercury)

**Most Added**

- **EAGLES** - “Get Over It” (Getten)
- **JOHN MELLENCAMP** - “Dance Naked” (Mercury)
- **STING** - “When We Dance” (A&M)
- **ACE OF BASE** - “Living In Danger” (Arista)
- **NIRVANA** - “About A Girl” (DGC)

**Top New Entry**

- **TONI BRAXTON** - “How Many Ways” (LaFace/Arista)

**Hot**

- **MADONNA** - “Secret” (Maverick/Sire/Warner Bros.)

**Top Tip**

- **LUCAS** - “Lucas With The Lid Off” (Big Beat/Atlantic)

**Crossover Action**

- **URBAN/DANCE**
  - **BRANDY** - “I Wanna Be Down” (Atlantic)
  - **JADE** - “Every Day Of The Week” (Giant)
  - **BOYZ II MEN** - “On Bended Knee” (Motown)
  - **NEXT EXIT** - “Somewhere In My Broken Heart” (Hasil&Craft)
  - **20 FINGERS** - “Short Shot Man” (E.L.D.)
  - **IMMATURE** - “Never Lie” (MCA)
  - **BMU BLACK MEN UNITED** - “I Will Know” (Mercury)
  - **ALTERNATIVE**
    - **LUCAS** - “Lucas With A Lid Off” (Big Beat/Atlantic)
    - **GRANT LEE BUFFALO** - “Mockingbirds” (Slash/Reprise)
    - **OASIS** - “Supersonic” (E.Ric)
    - **LIVE** - “1 Alone” (Radioactive)
    - **DINOSAUR JR.** - “Feel The Pain” (Sire/Reprise)
    - **SARAH MCLACHLAN** - “Good Enough” (Arista)
    - **WEEZER** - “one more sweater song” (DGC)
    - **THE JESUS & MARY CHAIN** - “Sometimes Always” (American)
    - **COUNTING CROWS** - “Rain King” (DGC)
    - **THE CRANBERRIES** - “Zombie” (Island)
Millie Jackson
Love Quake
America Rocks and Rolls

"It's exactly what we need, a great uptempo song for the adults. Everyone here loves it."

John Kimel, MD, WORK

AIRPLAY IMPACT DATE
OCTOBER 25th
**Up & Coming**

**Reports Adds**

70 66 399 +339  JOHN MELLENCAMP - Sanse Naked (Mercury)
72 2 1338 +269 CAUSE AND EFFECT - Alone (Zoo)
69 6 1125 +139 WEEZER - punk-the sweater song (DGC)
68 2 1402 +57 SARAN MCLACHLAN - Good Enough (Arista)
64 20 1059 +356 LUCAS - Lucas With A Lid Of (Big Real Atlactic)
60 14 951 +260 HARRY CONNICK, JR. - I Could Only Whispe Your Name (Columbia)
58 58 230 +230 * STING - When We Dance (A&M)
57 5 1572 +159 IMMATURE - Never Lie (MCA)
56 2 1045 +26 JACKSON BROWNE - Sky Blue and Black (Elektra)
52 2 1190 +31 3rd MATTHEE - Freedom Road (Reprise)
51 3 1399 +124 4PM - Sykaka (Next Parade/PLG)
47 4 894 +191 COLLECTIVE SOUL - Breath (Atlantic)
46 9 803 +224 ROXETTE - Crash! (Atlantic)
46 23 509 +171 SEAL - Brand New Friend (28/Sire/Warner Bros.)
43 15 576 +249 THE CRANBERRIES - Zombie (Island)
40 3 714 +120 JESUS & MARY CHAIN - Sometimes Always (American)
38 9 536 +265 JOSHUA KADISON - Picture Postcards From LA (SBK/EMI)
37 3 747 +57 YOSSOU N'DOUR & HENIEH CHERRY - Seven Seconds (Chaos)
34 1 697 +94 NINE INCH NAILS - Closer (Wiring TVI/Interscope/ARG)
33 1 844 +30 JAKI GRAHAM - Ain't Nobody (Avec Colique)
32 9 795 +56 FOR REAL - You Don't Know Nothin' (A&M/Perspective)
30 1 630 +88 SALT-N-PEPA - None Of Your Business (Next Parade/PLG)
30 5 625 +117 INI KAMOGE - Here Comes The Holidee (Columbia)
30 14 266 +190 LIVE - I Alone (Radioactive)
29 27 119 +101 * TOM JONES - I Only Knew (Interscope/Atlantic)
29 1 564 - 63 JOAN JETT & THE BLACKHEARTS - As I Am (Warner Bros.)
28 2 925 - 228 ERASURE - Run To The Sun (Mute/Elektra)
26 2 489 +133 CECE PENISTON - Hit By Love (AGM)
26 10 276 +197 DINOSAUR JR. - Feel The Pain (Sire/Priest)
23 5 451 +49 BMU (BLACK MEN UNITED) - U Will Know (Mercury)
22 1 648 +79 ICE CUBE - Bop Gun (One Nation) (Priority)
22 1 447 +142 OFFSPRING - Self Esteem (Epitaph)
21 3 525 +55 20 FINGERS - Short Short Man (L.O.)
21 4 490 +31 BRANDY - I Wanna Be Down (Atlantic)
20 2 343 +133 THE JULIHA HATFIELD THREE - Spin The Bottle (RCA)
19 1 583 +87 COUNTING CROWS - Einstein On The Beach (DGC)
19 8 248 +121 GRANT LEE BUFFALO - Mockingbirds (Stash/Reprise)
17 2 315 +93 JOE COCKER - The Simple Things (550 Music)
16 1 440 +81 TERROR FABULOUS - Action (Next/Atlantic Group)
14 1 383 +24 RAPPIN' 4-TAY - Pajay Club (Chrysalis/EML/Rag Top)
14 6 229 +164 JADE - Every Day Of The Week (Simon)
13 1 280 +101 DANIELLE BRSEBOSCH - What If God Fell From The Sky (Epic)
13 5 129 +92 * LIGHTNING SEEDS - Lucky You (Trina)
12 12 206 +34 * BONE THUGS N HARMONY - Thugz Wage-Ruggin' Bone (Relativity/Rebirth)
12 1 197 +21 SHAWN COLVIN - Every Little Thing He Does Is Magic (Columbia)
12 3 179 +72 * PAUL HARDCASTLE - Do It Again (AVC)
12 3 166 +26 TRAFFIC - Some Kinda Woman (Virgin)
11 3 348 +253 * BOYZ 'N' MEN - On Bended Knee (Motown)
11 1 192 +5 DA BRAT - My All Y'all (So So Def/Chaos)
10 190 +44 * COUNTRY CRUSERS - Rain King (DGC)
10 282 +111 NIKITA - Round & Round (Sunshine)
10 10 10 +10 * THE BARRIO BOYZ - Try A Little Tenderness

* Indicates Debut

**Inside Top 40**

Want a glimpse of the "good old days" of Top 40? Give KDWB PD Mark Bolke a call. Fresh from hosting a 35th anniversary celebration for the Twin Cities Top 40 mainstay, he can point to items such as free cigarette giveaways complete with station logo. He can also point to T-shirts created during the Buzz Bennett era proclaiming "KDWB Sounds Like A Bitch," some of which were illustrated with large-breasted women (nipples easily visible) or cars doing "number two" and fun times rising into the air. So much for political correctness! In fact, Mark notes that when listeners called and complained about hearing the word "bitch" they were simply told: "We sell it b-i-c-h, how do you spell it?" While few stations have the same format and same calls for more than 30 years (even though it's FM versus AM in 1994), any that do can turn that heritage into an advantage rather than a liability, says Bolke. He freely admits that "KDWB means we're the teen station, the station you grew up with. We can't change that or get rid of that baggage. If anything we're saying, it's 'If it moves, it means KDWB.'" The idea for the reunion was born about a year ago and it really swung into high gear in early summer. Mark's toughest task was locating air talent from the various eras with many people, of course, now using different names. In 1963, for example, early evenings were held down by Lou Riegert (now Lou Waters on CNN). KDWB alumni were heard Saturday, October 1 between nine and five with music spanning the years of 1959 through 1994. Those who couldn't attend, such as Rob Sherwood, Human Numan or "Mr. Ed" Lambert, checked in via phone, and a lot of listeners called in. Many recalled a fire that nearly destroyed the station in 1969. To add drama to the story, the disc Mark used on the air at the time was charred on one side. It was Steam's "Na Na Hey Hey Kiss Him Goodbye." Pleased by positive reaction from both the radio community and the public, Bolke added that the reunion "demonstrated to staffers and some of our younger personnel that while there may be another station on your resume, it's very likely that this one has a lot more depth to it than some others you may have worked at. Although the reunion wasn't created as a promotion to gain ratings, all the work and effort that went into it proved a valuable lesson. Bolke summarized: "In order to look to your future, you kind of have to look at your past."

**What's Going On**

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

**MIKE STEELE, PD, KIXY-FM/SAN ANGELO, TEXAS** "Brandy's 'I Wanna Be Down' sounds great on the air. It's going to be huge. Jade's 'Every Day Of The Week' sounds like a typical top ten Jade effort. The Bario Boyzz's 'Try A Little Tenderness' has a real good feel to it."  

**JON NORTON, MD, KYXY-BISMARCK, N.D.** "We're in love with Tom Jones' 'If I Only Knew' and the Eagles' 'Get Over It.' It's our thirteenth week on Hot 100. The Blackhearts' 'Hold My Hand' and sales have gone through the roof! Check out Andre Donald's 'Mistake' on Capitol. Mark Reed, APD/MD, KQXY-KEYARN, NEB. 'Lucas' Lucas With The Lid Off! Is pulling top two requests, right behind Boyz ii Men's 'I'll Make Love To You' with good sales action, too. We believe in 3rd Matinee's 'Freedom Road,' a record that gets better with time.

**DAVE BADDO, PD, WADER/DEKALB, ILL.** "Top ten phones on Mandy Star's 'Fade Into You.' As for the Rolling Stones — can you say Angie? Eric Clapton is proving that Top 40 can support the blues. 3rd Matinee's 'Freedom Road' is a great upper demo record. 'Editor's note: It's nice to have Dave back from what he says was the 'worst and best month of his life.'"

**RICK HOLLADAY, PD, WHMT-BOWLING GREEN, KY.** "Stone Temple Pilots' 'Interstate Love Song.' Bon Jovi's 'Always' and the Stones' 'Out Of Tears' appear to be the strongest comers right now. Look out for 'Weird Al' Yankovic's 'Headline

**THE BARRIO BOYZ - Try A Little Tenderness**

The station you grew up with. We can't change that or get rid of that baggage. If anything we're saying, it's 'If it moves, it means KDWB.' The idea for the reunion was born about a year ago and it really swung into high gear in early summer. Mark's toughest task was locating air talent from the various eras with many people, of course, now using different names.
**Gavin Go Chart**

**TW** | **SPINS** | **TREND**
---|---|---
1. **SHERYL CROW** - All I Wanna Do (ASCAP) | 5016 | +111
2. **BOYZ II MEN** - I'll Make Love To You (Motown) | 5006 | +205
3. **LUTHER VANDROSS & MARIAH CAREY** - Endless Love (Columbia) | 4083 | +100
4. **AMY GRANT** - Lucky One (ASCAP) | 4035 | -82
5. **MELISSA ETHERIDGE** - I'm The Only One (Island) | 3825 | +179
6. **PRETENDERS** - I'll Stand By You (Sire/Warner Bros.) | 3561 | +104
7. **MADONNA** - Secret (Maverick/Sire/Warner Bros.) | 3523 | +1186
8. **ELTON JOHN** - Circle Of Life (Hollywood) | 3282 | +235
9. **TOAD THE WROCKET** - Something's Always Wrong (Columbia) | 2832 | +320
10. **BABYFACE** - When I Wanna Be Down | 2785 | +51
11. **DON JUPE** - Always (Mercury) | 2718 | +561
12. **GLORIA ESTEFAN** - Turn The Beat Around (Crescent Moon/Epic) | 2705 | +457
13. **JON SEACOA** - Whipped (SBK/FM) | 2827 | +77
14. **SOPHIE B. HAWKINS** - Right Beside You (Columbia) | 2579 | +23
15. **FOUR SEASONS** - What A Night (Columbia) | 2560 | +172
16. **JOHN MELLENCAMP** - M/NE'SHELL NDEGEOCELLO - Wild Night (Mercury) | 2520 | +72
17. **GIN BLOSSOMS** - Allright (Asial) | 2533 | +329
18. **PRINCE** - Let's Go (Warner Bros.) | 2311 | -142
19. **THE REAL McCOY** - Another Night (Atlantic) | 2237 | -7
20. **LISA LOEB & NINE STORIES** - Stay (I Missed You) (RCA) | 2176 | -43
21. **ROLLING STONES** - Out Of Tears (Virgin) | 2097 | -305
22. **ANTA BAKER** - Body & Soul (Elektra) | 2045 | -92
23. **MAZZY STAR** - Fade Into You (Capitol) | 1843 | -217
24. **DEADEYE DICK** - New Age Girl (IchiLan) | 1709 | -192
26. **STONE TEMPLE PILOTS** - Interstate Love Song (Atlantic) | 1715 | -153
27. **CRYSTAL WATERS** - 100% Pure Love (Mercury) | 1690 | -141
28. **Hootie & THE BLOWFISH** - Hold My Hand (Atlantic) | 1686 | -284
29. **STEVE PERRY** - You Better Wait (Columbia) | 1636 | -91
30. **GREEN DAY** - Basketcase (Reprise) | 1588 | -96
31. **CANDLEDOD - Far Behind (Maverick/Sire/Warner Bros.) | 1399 | -109
32. **CUTTLE** - Shine (Atlantic) | 1265 | -70
33. **CAUSE AND EFFECT** - Alone (Zoo) | 1233 | -22
34. **3rd MATTINEE** - Freedom Road (Reprise) | 1190 | -50
35. **SEAL** - Prayer For The Dying Light (Sire/Warner Bros.) | 1159 | +36
36. **TOM BRAXTON** - How Many Ways (Laface/Atlantic) | 1104 | -NEW
37. **ERIC CLAPTON** - Motherless Child (Atlantic) | 1068 | -NEW
38. **COUNTING CROWS** - Round here (DG) | 1006 | +8
39. **JACOB BROOKS** - Sky Blue And Black (Elektra) | 979 | -NEW

**Go Chart Most Added**

**JOHN MELLENCAMP (31)**

**EAGLES** (30)**

**STING** (29)**

**indigo girls**

**Artist Profile**

**INDIGO GIRLS ARE:** Amy Ray and Emily Saliers

**HOMETOWN:** Decatur, Georgia

**LABEL:** Epic

**BIOGRAPHY:** Amy and Emily met in elementary school. They began performing in high school as Saliers & Ray, changing their name to The Indigo Girls in 1983 while attending Emory University. Signed to Epic in 1988, the duo has sold over four million albums since 1989.

**EMILY ON "LEAST COMPLICATED":** "This song is about repeating patterns in life, especially with regard to love relationships. I used the metaphor of school day education in trying to apply formulas to life situations and how they don't always work."

**EMILY ON NEIL YOUNG'S ANNUAL FUND-RAISING BRIDGE CONCERT:** "The bridge show was such a moving experience because it brought together a group of ecletic musicians (Ed. note: artists such as Pearl Jam, Tom Petty, Emmylou and the Indigo Girls) for the purpose of funding progressive and kind education."

It's said: "...their new, more elaborate songs still have fire, grace and melodies that leap out at the listener. Once again, they sing beautifully brained harmonies with the occasional hint of dissonance, and their lyrics as usual have an eloquent, freewheeling wordiness."

—Christopher John Farley, Time, May 23, 1994

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News. We’re getting all upper demo curiosity calls, all upper demo requests.

**COSMO LEONE, PD, KGKR-BURLINGTON, IOWA:** “If you’re looking for a secret weapon to hit your female demo, grab a copy of Tim Weisberg’s Naked Eyes (CD). Track nine, ‘Dion Blue’ is getting instant reaction. There’s a move to make it the love song for the film version of The Bridges Of Madison County.

**PAULA PAREZ, PD, AND SKIP CARP, AMPD/MY, WAVY (T-F) - POTTSVILLE, PA:** “Boyz II MEn, Green Day. Changing Faces and Aaliyah are hottest on the phones. Plus, Lucas’ ‘Lucas With A Lid Off’ is starting to generate huge requests as well.”

**BRIAN GARVIN, PD, KDDQ-MEMPHIS, MINN.** Big phones on Love Spit Love’s ‘Am I Wrong’ and Madonna’s ‘Secret’. Eric Clapton and the Rolling Stones break into

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**Gavin October 14, 1994**
we established that there was being able to enter creating onto much able to generate we nity for clear cut vision and plan.

glimpse into almost 40. Give our readers a glimpse into what you've done to keep on top.
The reason KISS made the scene in Boston and has been on top for virtually 15 years is that we had a clear cut vision and plan as to what was going to happen. The opportunity for entry into the market was disco; we knew that it was a fad but we also knew that it was a very big hole through which we would be able to generate large female numbers. So we took a radio station that was virtually unheard of—WHHL and WWEB—which was in Medford and didn't really show much in the Boston book—and all of a sudden dropped new call letters on 107.9—or 108—and it was almost as if a radio station just fell onto the dial. We had the luxury of creating a magical new station and being able to enter with a format that was very exciting at the time.
The plan was always to take it Top 40. This was in 1979 when WRKO was the big Top 40 station, an AM, and you know what was happening to AM in terms of music formats at that time, so we knew that there was going to be more opportunity to go after them. That was much more difficult to achieve than we thought because we established such an indelible stamp as KISS 108 disco that it was very hard to get people to think of KISS as a Top 40 station. In fact, it didn't take the two and a half years we thought it would, but it's still happening. Eventually we were able to become a Top 40 station, and the way we were able to stay on top was to always be ahead of the game. We are always pro-active rather than reactive. The whole idea about KISS was to make it the entertainment radio station of Boston, and we've always been true to that principle. We started the Kiss concerts and have a lot of in-touch events on the street. We get our listeners involved and have built a radio station based on personality and a lot of excitement.
The music, as it's changed from disco to Top 40 and as Top 40 has evolved, we've been able to keep the things around the music very consistent, and the music has changed with it and the radio station stayed on top.

Some owners have called for the FCC and Congress to relax the 20/20 rule. Others, specifically minority and small group owners, have charged that this would create unfair monopolies. Are you in favor of increasing the number of stations a company can own?

I'm a constituent of [Congressman] Ed Markey's (D-Massachusetts) and he doesn't even have the courtesy to return a phone call to somebody who knows about a business that he has no clue about. This guy is so holier-than-thou, he pontificates about all these rules and the way that broadcasting should be regulated, and he doesn't even have the intelligence or foresight to get together with his only constituent to talk about the issues and maybe gain some knowledge.

This guy pisses me off beyond belief. I look at the stuff that he espouses and I just say, 'I can't believe this guy; where's he coming from?' He's never run a radio station—I'd be surprised if he ever even listened to one the way he talks. It's just beyond me. The best that thing that could ever happen to Ed Markey is that he could be defeated and we could get somebody in who has an open mind and wasn't so stuck on himself.

As far as I'm concerned, I think that when radio was deregulated—unless we want to be like Russia and have the state own radio stations—when radio was deregulated and when it became a business we had to take a certain responsibility since we only are given renewals of licenses, we don't own them. We just own the right to operate for a certain number of years, and we have a certain commitment to public services. But people who are good at running radio stations and who have the wherewithal to be able to go out and raise funds to be able to buy them should have the ability to operate in more markets—it's good for the business. Better operators make the medium better.

Mel Karmazin is a very cocky and very egoistical owner who is on top of the world in radio, but the guy's good and he's good for the business and I think that the rules should be relaxed in terms of allowing people to own more radio stations, to be able to own more stations in more markets. I don't believe that there should be triopoly yet because I think that duopoly has to sink in and see how it's dealt with, but I think that it's something that definitely should be allowed—and even though I'm not sitting on enough of a bankroll to go out and do it myself, I'd at least like the opportunity. I think that in any other free enterprise, people who are good should have the ability to expand their business—that just gives you a right to compete. So I believe that the FCC should relax the 20/20 rule.

Bill Figenshu
President
Radio Division of Viacom

How many stations does Viacom have?

Is what the government's doing with ownership rules helping or hindering the radio industry?

From my perspective it's healthy

On the eve of the NAB Radio show, Gavin got on the phone with some well-known group heads. In the spirit of this week's theme, A View From The Top, we asked them to give us their take on some issues broadcasters are addressing in Los Angeles.
for the following reasons: We just went through an awful recession, which we're digging our way out of now. Part of the problem is that in the '80s the FCC changed the rules with respect to putting thousands more radio stations on the air. Many people lost money. There had to be a consolidation of the business. So by changing the ownership rules, what they allowed stations to do was to own more than one FM and one AM in a market. On the surface, one might say this allows the big to get bigger. The other side of that—I'll give you an example. We just put a jazz station on in Washington, D.C. where many have failed under single ownership because the jazz audience isn't big enough to run an entire radio station. But under duopoly, because we have one successful station there, we're able to front the second one to provide diversity of programming where it doesn't exist.

Might you be among the few thinking about diversity? Wouldn't most of us say, let's have both our stations go after the biggest audience possible?

Certainly owners need to make money or just want to run big radio stations—that's one way of looking at it. But there's another side to it. There's a myriad of examples of experimental formats that are happening in markets like Phoenix, Boston and Washington, where owners say yes, I have successful stations. Now I can experiment and find new audiences without losing the Farm. There's no one way to do duopoly. Owners are going to be as creative as they've always have been.

Is Viacom involved in LMA's? We are in San Francisco. It's working out pretty well. We're LMA-ing it to the owners who have KSOL. They have a contract to buy that radio station. Viacom still owns KSOL but by LMA-ing it again, we've allowed an owner—who's doing an urban format with Wild 107 (WXLD/FM) to experiment with a different kind of format on KSOL.

You mentioned the concept of the big getting bigger. That's what many minority owners fear about the new 20/20 ownership rule. Are there ways for them to increase the ratio of minority ownership?

I think so. I don't think the FCC has solved that problem, with respect to ownership. Because at the end of the day you still need money in the banks to make this work. So you can let minorities and women buy a hundred radio stations if they want, but if they can't get the money, it doesn't mean anything. I think one of the things govern-

ment has to do, with respect to broadcasting, is make available and change the small business rules to allow real people—not just minorities—to be able to borrow money and go into business.

What is the role of technology in the future of radio?

Technology is only as good as the people using it. Technology can be a real help in assisting people in being more creative with their time and with their programming abilities. I think it's a bad thing if we filled the airwaves with robots. It's kind of like voice-mail every day. I don't think so.

What new formats intrigue you or strike you as the next wave of radio?

There are a lot of them, and I won't lay them at duopoly. I'll lay them at the recession and the idea of 'We'd better get creative with radio.' One is the rock-talk thing, much like you see on WXR in Washington. Another format that's grown is what's going on at KNSF in San Francisco, which is replacing the easy-listening stations, using some experimentation and some light jazz. You're seeing the all-70's format as a hybrid to the next generation of oldies stations. And country has split up into three formats. That kind of diversity wasn't happening five or seven or ten years ago. One might say that ten or twenty years ago, 'Well, stations used to play a variety of everything, now they're playing the same stuff.' That's one side of it. The other side is: They're all playing different things; it's just spread over 70 stations.

Gerry De Francesca
President
Gannett Radio Division

What effect, if any, do emerging technologies have on radio? Radio is presently an analog technology for delivering entertainment to our listeners. As an analog service, radio cannot effectively compete on a quality basis with new digital technologies. In a digital quality conscious world where the benchmark for quality in the CD, analog radio is falling short. We must adopt digital technologies to remain competitive.

At Gannett Radio we saw both the opportunities and threats created by digital technology for radio and made a strategic decision along with CBS and Group W to create USA Digital Radio. USA Digital Radio has created a Digital Radio Broadcasting (DAB) which permits existing AM/FM broadcasters to broadcast digital sound quality within their existing dial position. New digital radios will be available to the consumer to receive the higher quality of radiocasting. The FCC's role is to serve the public interest. This FCC policy currently encourages new digital technology such as satellite CD Radio. Radio broadcasters can best assure that new digital radio technology policies from the FCC are beneficial to our industry by supporting the USA Digital Radio technology called In-Band On-Chip DAB. USA Digital Radio is showing the dynamic digital improvement of DAB Broadcasting for AM and FM in booth number 2641 at the NAB radio show in L.A.

Some owners have called for the FCC and Congress to relax the 20/20 rule. Others, specifically minority and small group owners, have charged that this rule create unfair monopolies. Are you in favor of increasing the number of the station a company can own?

Relaxing the 20/20 rule creates diverse opportunities for all involved in radio. Gannett believes in the First Amendment—freedom of speech. We show respect for the First Amendment and our responsibility to it. Relaxation of the original 12/12 rule has not adversely affected freedom of speech or opportunity, but has created a healthier radio economy that has benefited all the customers—the listeners, the advertisers, the employees, the owners, the shareholders. Gannett supports relaxing the 20/20 rule in radio in conjunction with the relaxation of the cross ownership rules for radio, television and newspapers. These modifications of the rules would result in a still healthier media industry and enhanced services to their communities.

Jeff Smulyan
CEO/Chairman of the Board
Emmis Broadcasting

The reason that KPWR tied with KLAX is because of the continuation of an effort that we began several years ago by putting Rick Cummings and Doyle Rose back in charge of the property. I don't think that anyone has a better sense of the pulse of that market than Rick Cummings. I think that he and Doyle really do a remarkable job of understanding the changing tastes of listeners and understanding the dynamics of the market. I think that they really are on the cutting edge of understanding the needs and wants of our listeners.

Some owners have called for the FCC and to relax the 20/20 rule. Others, including minority and small group owners have charged that this would create unfair monopolies. Are you in favor of increasing the number of stations a company can own?

The radio industry needs a greater critical mass. I think that while minority and small group owners definitely have a valid point, their needs can be addressed in other ways. I don't think that for the radio industry to have the size that will attract new advertisers and more capital we are going to need larger owners that are capable of going out in the capital marketplaces and making the industry more attractive. I don't think the two should be exclusive. I think that we can have larger groups and it won't create unfair monopolies and that we can create specific incentives to aid both small operators and also create incentives for minority owners.

Beverly Mire and Ben Fong-Torres

Gavin October 14, 1994
Heavy or Medium Rotation:

Total Reports:
This Week 81 Last Week 80
Hit Factor is a percentage of stations which will play it in Heavy or Medium rotation.

Reports Acceptance:
Monday at 8AM through 5PM Tuesday.
Station Reporting Phone: (415) 495-1900
Gavin Fax: (415) 495-2480

GAVIN URBAN

Editor: Bill Speed
Associate Editor: John Martiniucci

2W LW TW
1 2 1 ANITA BAKER - Body & Soul (Elektra)
1 1 2 BOYZ N THE HIVE - I'll Make Love To You (Motown)
10 7 3 JADE - 5-4-3-2-1 (You Time Is Up) (Gann)
11 5 4 BRANDY - I Wanna Be Down (Atlantic)
5 4 5 KARYN WHITE - Hangin' (Warner Bros.)
20 12 6 BMU (BLAME ME UNITED) - I Will Know (Mercury)
6 5 7 LUTHER VANDROSS & MARIANNE CAREY - Endless Love (Columbia)
3 3 8 AALIYAH - At Your Best (You Are Love) (Blackground Enterprise/Island)
11 12 9 TONI BRAXTON - How Many Ways (LaFace/Arista)
18 17 10 BARBIE WHITE - Practice What You Preach (A&M/Perspective)
9 10 11 EL DEBARGE - Bounce with BABYFACE - Where Is My Love? (Reprise)
21 15 12 BLACKSTREET Featuring TEDDY RILEY - Before I Let You Go (Interscope/Atlantic)
7 8 13 GERALD LEVERT - I'll Give Anything (Interscope/Atlantic Group)
4 9 14 CHANGING FACES - Srock You Up (Big Beat/Atlantic)
35 26 15 INI KAMOZE - Here Comes The Hotstepper (Columbia)
13 16 17 KEITH SWEAT - Get Up On It (Elastic)
25 22 17 TONY TERRY - When A Man cries (Virgin)
17 16 18 ZHANE - Vibe (Uptown/Motown)
19 19 19 LUIS - Can I Get Wit It (LaFace/Arista)
15 18 20 WHITEHEAD BROS. - Your Love Is A... (Motown)
37 25 21 MEN AT LARGE - Let's Talk About It (Interscope/Atlantic Group)
24 23 22 GLADYS KNIGHT - I Don't Want To Know (MCA)
8 14 23 PRINCE - Leiloo (Warner Bros.)
26 27 24 BEBE & CECE WINANS - If Anything Ever Happened To You (Capitol)
34 31 25 AARON HALL - When You Need Me (Epic/Atlantic)
23 21 26 ARIANNA FRANKLIN - Honey (Arista)
32 34 27 CRAIG MACK - Flava In Ya Ear (Big Boy/Atlantic)
36 33 28 KILL THE SKETCH - I'll Take Her (Mercury)
35 29 29 PATI LA BELLE - All This Love (MCA)
29 29 30 CINDY MIZELLE - I've Had Enough (Interscope/Atlantic Group)
37 37 31 CASPER Featuring KATY - Why Not Take All Of Me (Warner Bros.)
38 38 32 BLACK GIRL - Where Did We Go Wrong (Kaper/RCA)
16 20 33 IMMATURE - Never Lie (MCA)
28 32 34 JONATHAN BUTLER - I'm On My Knees (Mercury)
40 35 35 DA BRAT - Da Ali Yai (So Def/RCA)
22 28 36 4 C-C MUSIC FACTORY - Da Ya Wanna Get Funky (Columbia)
30 37 37 TANYA BLU/D - I'm Through (Capitol)
NEW 38 THE NOTORIOUS R . G . B - Juicy (Big Boy/Atlantic)
NEW 38 LISA STANSFIELD - Make It Right (Giant)
14 24 40 SHANICE - Turn Down The Lights (Motown)

Chartboard

Report Add Heavy Medium Light Hit Factor Weeks
JANET JACKSON - "You Want This" (Virgin)
CECE PENISTON - "Hit By Love" (A&M)
HEAVY D - Black Coffee (MCA)

Album Cuts

LUTHER VANDROSS "Hello" (LV/Epic)
BRANDY "Baby" (Atlantic)
VERONICA LYNN "Bring Your Loving Home" (PMD/RCA)

SILK (24)
"I Can Go Deep" (Jive)

LO-KEY (15)
"Tasty" (A&M)

JANET JACKSON (14)
"You Want This" (Virgin)

HORACE BROWN
"Taste Your Love" (Uptown/MCA)

Inside Urban

REGINA ON MY MIND

Most Added

On the road to the urban summit, Bill Speed visits WEAS-Savannah.

THE ROAD TO THE SUMMIT - A DAY IN SAVANNAH

On the way to the first Gavin Urban Strategy Summit, I had an opportunity to spend part of the day with one of the host stations, WEAS-Savannah. Floyd Blackwell, the station's morning DJ and Operations Manager, was a proud host.

Blackwell has spent the last 18 years at WEAS. He also consults the parent company's (Three Rivers Group) other station, JAMS 101 (KJM3-Memphis). Why has he stayed at WEAS for so long? "It's Savannah, a beautiful city with lots of history," he says "and as you..."
"can't help myself"

the new single from

Gerald

from his new album

Groove On

Levert

love is
an uncontrollable urge

PRODUCED BY GERALD LEVERT & EDWIN "TONY" NICHOLAS
FOR TREVEL PRODUCTION CO, INC.
Up & Coming

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- **DA YOUNGSTA'S** - Hip Hop Ride (eastwest/Atlantic Group)
- **RAJA-NEE** - Turn It Up (Perspective/A&M)
- **A FEAR GOOD MEN** - A Li Somethin' (LafacOriast)
- **PHIL PERRY** - One Touch (MCA)
- **SALT-N-PEPA** - None Of You Business (Nel Plateau/PLG)
- **THE TEMPTATIONS** - Emo Of Our Ways (Motown)
- **69 BOYZ** - Toozie Roll (Crown/Def-Jr)
- **EX-GIRLFRIEND** - You For Me (Facetul/Reprise)
- **LO-KEY** - Tasty (A&M)
- **TRELLINI** - Take It Slow (Luke)
- **JAMIE FOXX** - Experiment (Fox)
- **NANCY WILSON** - I Can't Make You Love Me (Columbia)
- **DIS-N-BAT** - Party (Epic)
- **AHMAD** - You Gotta Be (Giant)
- **HOWARD HEMMET** - This Love Is Forever (Caliber)

Dropped:
- #16 Sound Of Blackness, #16 Babyface

* Indicates Debut

know. Savannah has the best food in the world. There is a lot of black culture here too.” He says, “The people of Savannah are used to and expect the best. We also are a part of this city’s history. We’re heavily involved in serving the community. Every Thanksgiving, our staff sets up at the local YMCA the Saturday before the holiday and we cook and serve food. We feed over 600 people. We don’t just give away food. There is usually a themed program as well.” And there’s more: “We have a show in co-operation with the school system called Education 2000,” says Floyd. “In this program we discuss things that are of interest to the students. We are also involved in a Government Education program. Blackwell says his core audience is 18- plus. He describes his audience as diverse. “We play gospel music Monday through Thursday from 4 to 6 am, and on Sunday from 6 am to noon. We have just recently added rap and hip hop. There is also an oldies program on weekends. We try to cover all of the necessary bases.” Regarding the state of urban radio, Blackwell says, “I believe the days of doing general market radio are over. In order to survive, you must do more niche programming.”

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"WEAS", he notes "is the first station in some years that has been voted by the NAB as Georgia’s station of the year three years in a row."

Blackwell believes that their success is derived from a blend of community service and playing good music. Floyd called the Summit “a good idea, and we’re proud to be a part of it.” He praised its diversity. “We (black radio) need things like this so badly in our business. As far as I’m concerned this Summit is going to be a success, and you picked the right part of the country to do it. One last thing: What do the call letters WEAS stand for? He smiled. “We Entertain All of Savannah,” he said. Next week: a look at the Hilton Head Summit. —PEACE, BILL

New Releases

**HORACE BROWN**

Taste Your Love

(Uptown/MCA)

In the seductive tradition of Aaron Hall and the vocal richness of Bill Withers, sexy newcomer Horace Brown seeks more than just the heart of a woman. Horace has the right blend of sassy talk and funky swing for a direct hit, “cause it sounds great over the air.”—TASHINA S. MISHA

**QUEEN LATIFAH**

I Can’t Understand

(Motown)

Her Royal Dopeness keeps the hits coming from her certified gold triumph Black Reign. With piano splashes, dreamy vocals and a hypnotic baseline, Latifah asserts her lyrical prowess on the subject of that everyday stuff that is hard to comprehend and even harder to combat. The video is a must-see packed with the Queen’s infectious energy and spunk.—TASHINA S. MISHA

**ARTIST PROFILE**

**BRANDY**

- **BIRTHDAY:** 2/11
- **Current Residence:** Carson, CA
- **CURRENT SINGLE:** “I Wanna Be Down”
- **CURRENT ALBUM:** Self Titled “Brandy”
- **LABEL:** Atlantic
- **MUSICAL INFLUENCES:** Willie Norwood, Sr. (Father), Whitney Houston, Aretha Franklin.
- **FAVORITE RECORD:** Boys II Men.
- **Proudest Accomplishment:** First #1 Single.
- **LAST RECORD YOU BOUGHT:** Bebe & Cece Winans “Relationships”.
- **FAVORITE FOOD:** Chinese food.
- **FAVORITE PASTIME:** Shopping.
- **SOMETHING YOU DON’T LEAVE HOME WITHOUT:** Lipstick, money.
- **BEST ADVICE YOU’VE RECEIVED:** Trust in God.
- **IF I WASN’T A RECORDING ARTIST...** I would act.
- **CURRENT OR UPCOMING TOUR DETAILS:** No details yet.
- **SHE SAYS:** Keep the peace.
- **FUTURE PLANS:** Finish High School, go to college, continue to sing.

**SAVANNAH SMILES**

Taking time out to chat with Bill Speed are WEAS - Savannah staffs (L-R) Lester White, gospel/public affairs director; Renee’ Kennedy, Middays/Education Director/Co-Hst Education 2000; Floyd Blackwell, PD; Mark Waters, Traffic Manager; Deborah Copeland, Continuity Director/Secretary; Don Wilson, News/Sports Director; K.C. King, Morning Show Co-Hst; Rick Whitlon, GM; Vic Thomas, APD.
FALL TUNE UP

The Fall Arbitron sweep began September 22.

A lot of things needed to be done in preparation:

- Major promotions designed to build the audience should have been arranged, plans for their execution drafted.
- Advertising should have been ordered. Outdoor display should be approved, and the boards should be up soon. Your television video should be done and edited. If you use a direct mail house, they should have ordered the names of your First Preference audience.
- Your database should be updated for a series of mailers and time spent listening promotions.
- The on-air talent should be psyched up for their 12-week report card period.
- The music library should have been cleaned. All burned-out material should be gone.
- The clock should be clear of any chatter to encourage TSL.

All these items are important because they lead to success in the ratings. You can't manipulate the Arbitron ratings, but you can market to the diarykeepers. Knowing that, here are a few factors that will get your station the credit it deserves.

- The Station Information Package (SIP) was due at Arbitron on September 22. Did you do that? This document is critically important to the editing process and this information had to be submitted whether the station shows up in the ratings or not. Most radio stations in America are measured in the Fall sweep.
- Update the Station Information Package. If anything changes in your SIP, be sure to notify Arbitron immediately. The change doesn't take place until Arbitron is notified. They don't go back to re-edit diaries.
- If a major change takes place in your market, notify Arbitron. You have their eyes and ears. The biggest faux pas I remember is the survey that a station showed up with its highest share ever and it was off the air. Nobody notified Arbitron that the station was off the air and a competitor took the off-air station's slogan and made it its own without notifying Arbitron. Life went on normally until the book was delivered.
- The slogan list is mailed to stations on September 19. The document is now called the Station Name List. Review the list for possible conflicts in your market. Slogan/station name change can be done at any time during the survey period, but this form is designed to make radio broadcasters aware of potential conflicts. Call letters are the most frequently used station name, but in some markets and among some stations the alternate station name recognition by Arbitron is essential to success.
- The slogan/station name you send to Arbitron must be used at least four times per hour in order to credit for that name. Make sure all your bases are covered, particularly in syndicated shows and sports. Competitors have been known to tape your air and submit a complaint to Arbitron that you aren't using your station name.
- Stay in the ratings book by avoiding special station activities. That's special list of items that can distort or bias the ratings.

Arbitron can delist the station or knock it out of order in the book. No business may be lost, but you may have to work twice as hard to keep what you've got.

- Keep your own diary. Four months from now (that's 1995 already) when you're looking at the results of the Fall survey it will be hard to remember what went on within a certain time frame. Write down changes in call letters, slogans and talent. Write down major news or weather events. Write down when you begin and end advertising and when the competitor introduces and concludes theirs.

- Make sure that your talent is using the station name and address clearly. "93.5 WMAR" is very clear. "Q105 is the variety of music in the valley at 105.3 where we play the best mix of the 60s, 70s, 80s and 90s and the hits just keep on coming" is confusing.

If you're lucky, the diarykeeper writes down "105" and you can only hope that your station is the only one that is at that rounded frequency. Part of "clearly" is to pronounce the call letters "trippingly on the tongue." This is particularly true if the call letters contain a B, C, D, E, or V.

Good luck and good ratings.

SMALL MARKET SUCCESS

Gavin takes you this week to Charlottesville, Va., home of not only Monticello (Thomas Jefferson's home) and the University of Virginia, but of Top 40 WQMZ. Giving us the scoop and nothing but the whole scoop on WQMZ is PROGRAM DIRECTOR DANN MILLER.

Congratulations on your last ratings period.

We were happy with the numbers. We came in number one 12+ and number one 25-54. Over the past few years, we've seen progressive growth.

How were you positioned when you started as a Top 40 three years ago?

The first year we came in quite hot as a CHR. Sales were difficult because we were being labeled a "teen-only" station, so we decided to evolve and capture additional demos. The second year, we picked up nicely, but this year we really came through.

When you came on, wasn't there another Top 40 in the market?

Yes, but they went classic rock earlier this year. When we came on they had a ten-share in the market, but we stayed very focused on our music and we did things here a little unconventionally. It was definitely a building process.

What types of "different" things? Instead of getting a station van, we got a station limousine. Instead of taking the tenth caller as a winner of a contest, we took the tenth caller and then ran the contest. The questions we ask for the contest are usually pretty easy, but if someone misses the answer, it's even more entertaining for our listeners.

How are music sales affected by WQMZ?

Charlottesville is one of the top ten sales markets per capita in the U.S. We aren't breaking a lot of artists nationally, but we are for this market. We jumped on Sheryl Crow's single very early and we also came out right away on the current Soss Jordan single, "Sun's Gonna Rise." We've got good communication with our local retailers and trades.

Do your jocks "sell" the music on the air?

Our jocks are very personality-oriented. Everyone has a clear definition of the station's goal. The station has a personality, but that personality changes every time a new jock hits the air. Everyone has their own way of focusing in on our goals. So we don't only sell the music; we sell the station.

Has the industry been supportive?

Only a few of the labels believed in us from the beginning, but the rest are on the WQMZ wagon now. We now have good service and support. My music director Dave Reynolds has done a great job in building those relationships.

You report as Top 40 to Gavin, but as Hot A/C to Radio & Records. What format do you consider yourself to be?

We're Top 40 for this market. We do what works for this market. I'll let everyone else come to their own conclusion as to whom we should report.

WQMZ SAMPLE HOUR

4 p.m., Thursday, October 6

1. Missy McMillan (The Hour Lead)
2. "Fishface" - "What Can I Do for You"
3. The Cover Band - "Bob Child"
4. "Sweeper"
5. Melissa Etheridge - "Come To My Window"
6. Flock of Seagulls - "I Ran"
7. News/talk with sweeper
8. Joshua Kadison - "Jesse"
9. Elton John - "Can You Feel The Love Tonight"
10. "Sweeper"
11. Gloria Estefan - "Turn The Beat Around"
12. DEF LEPPARD - "Two Steps Behind"
13. "Sweeper"
14. Richard Marx - "The Way She Loves Me"
15. "Bizarre Love Triangle"
Most Added

GANG STARR
Suckas Need Bodyguards/The Question Remains (Chrysalis/ERG)

PARIS
Guerilla Funk (Sacrifice/Priority)

CHAMP MC
Sistas Betta Recognize (Eastwest/Atlantic)

Like That!!

...AND IT DON'T STOP...We've just come off of an amazing week of hip-hop representing in the 1995 Forefest anniversary special. But you knew it couldn't stop there. In two weeks (October 28th), we release the latest Gaviv Rap video, Chills 'N Thrills (in the Halloween spirit.) You know who to get with, John Austin in marketing (215) 424-6571. Slots are limited, and our reporters do watch them, so get 'em! I want to thank everyone involved with the anniversary special. I also have two points of clarification: Buckwild produced “Come On Wit The Get Down” for Artifacts, and “Wrong Side Of Da Track” was produced by T-Ray. Secondly, please note that Ball & MJ are from Memphis, but their label Suave Records, operates out of Houston...Changes are in effect over at Immortal Records and Buzztone Management.

Dontrell, who was in college radio at Immortal, has moved over to Buzztone. He will be executing management duties for Cypress Hill. Super Cat, Da Baka Boyz, and new signee, Keith Murray, Redman, Erick Sermon and the Rza. New in promotion at Immortal are Thad Stokes on the college rap tip, and Sean Bouldin handling mixshows. Dave Miller is coordinating the Immortal steet team, and James Andrews is still in A&R, having just completed the Basketball’s Best Kept Secret album. You can contact all of them at (510) 657-5425. American Records is on the straight come up! The label just inked a marketing and distribution deal with Wild West, so don’t be confused if you hear from Dan Charnas and Ray Tamarras. Wild West also has Suphro and Kinfolk to come for your listening pleasure...Chris Reade at Interscope publicity is looking for college students of color to intern in her department. If you’re in L.A. or can recommend someone, call Chris at (800) 982-1812...In a surprising turn of events, both Goner and Ron Hill have left Capitol (just when it was starting to heat up for rap over there!). They are looking for new opportunities, so call them at (213) 945-8527...True to rumor, former Gaviv Rap Editor Brian Sampson is the new director of rap marketing at MCA as of this week...Sure Rock from WLFR boasts a new mix DJ by the name of Flair. Call (609) 652-4780 for his servicing info...WDBM’s Jason Stanton is sprung on Raekwon’s “Heaven and Hell.” “It’s the best record I’m playing this week,” says he...Rappin’ 4-Tay is #4 in BOX requests with “Playaz Club,” and since a top five BOX video is a first
Country Radio Today and in the Future

By John Lund

What's Ahead for Country?
The country format is very strong now, and will grow stronger as new formats are developed that will invite more sharing with contemporary, rock, and news-talk formats. The growth of country listening and the number of stations playing country product are dependent on the creation of new format niches that serve the country audience. The development of these new country formats will bring many more listeners to country and possibly as many country stations as there are contemporary stations!

What will be new directions of country programming discussed this week at the NAB Programming Convention in Los Angeles?

Because top country artists and popular hits of the 80s are not heard much today, many stations will return to programming mainstream country. This presentation will still include current country hits along with the top artists and hits of the 80s. This broad niche has more era diversity and will produce older demos than contemporary country and emulate A/C in presentation.

The country classic format will be a big success in the future. Country standards of the 70s and 80s are not heard at all on radio any more. Format leaders will include 90s and recurrent country hits along with a few country standards of the 60s. Look to the success of oldies in contemporary radio and classic rock in rock radio as an indication of the potential of classic country.

The future of country will include a viable album country format driven by songs from major artists and aggressively adding new music to the mix (if it's gold, it's too old!!). Not unlike Modern Rock & A3, country CD cuts will become a new direction in the U.S. Likewise, formats may be similar to AOR depending upon research and competitive stations in the market.

An exciting new country direction will focus as much on the air talents as on the music. Personality country will resemble Personality ACs and, in some markets, take listening from news-talk. Air personalities talk with listeners about local concerns or views in each daypart, not just mornings. They will identify with the demographic and psychographic lifegroup of the country audience in each particular market.

Research indicates the potential for a combination of country and other format niches. Hybrid country Rock formats will combine classic rock and country to garner a specific niche in those markets where a certain style of music from each format has appeal to the same listener.

Country will borrow again from contemporary radio as stations conduct (bigger than life) marketing campaigns to add massive cume resulting in promotion-driven country formats. This marketing tool will benefit most mass appeal country-formatted stations, and the extent of the station being contest-oriented may become a format niche in itself.

What other format extensions are ahead for country? Will there be more growth in contemporary country? Progress means challenge and change. Consider the number of country competitors in your market. How are they unique?

The Future for Country is Strong

New stations will compete for the contemporary, rock, and news-talk audience and the listener who is not currently listening to country (or listening very little to it). In addition, Lund Media research indicates that there is a large Phantom Country group of people who like country music but for one reason or another can't find their niche on radio. Arbitron's impending methodology, the passive people meter, may help identify this niche. This phantom group simply needs to find the right station with the right country mix.

In the future, country programmers will go beyond hot country, develop new format presentations that borrow from the other formats, and bring more listeners to the country format.

Next week: the dynamic changes and challenges of Rock Radio.

John Lund is President of Lund Media Research and The Lund Consultants to Broadcast Management, Inc., a full service radio research, programming, and consulting firm in San Francisco. Call John Lund (415) 692-7777.

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(714) 778-6382

WESTERN BROADCASTING needs a talented creative Production Director. Minimum three years radio production, basic knowledge of digital audio equipment and creative writing abilities a must. No calls please. T&R: Denny Bedard. 400 Ryman, Missoula, MT 59802. [10/14]

B-100 (WQBB) needs an aggressive afternoon driver for Fresh Country. T&R: photo Bill West, PO Box 3106, Albany, GA 31706. EOE [10/14]

JUST FOR STARTERS Entry level jobs and "hands on" internships in TV and radio news. National listings. For a sample lead sheet call (800) 680-7513. [11/10]

WCLT-FM has an opening for midnight AT with possible promotion duties. Females encouraged to apply. T&R: Ron Strong, PO Box 899, Newark, OH 43058-0899. EOE [10/7]

WSBIG is searching for someone who is fun, energetic and passionate about radio. If these words describe you, we want to hear from you. No phone calls please. T&R: Program Director, 22 South Sixth Street, Stroudsburg, PA 18360. [10/7]

WDJX/FM is looking for a promotion genius. Must have at least one year experience in radio and/or marketing. Responsibilities include event management, remote broadcasts, contests and promotions. No calls please. T&R: Donnie Smelling, 612 Fourth Avenue, Suite 100, Louisville, KY 40202. [10/7]

MAGIC 97 (WMGR/FM) needs an entertaining evening host for a Hot A/C. T&R: photo Bill West, PO Box 3106, Albany, GA 31706. EOE [10/7]

KTTX/FM is seeking a fresh, hot, young talent for a morning sidekick/Promotions Director. T&R: Jon Lutes, 1673 Briarcrest, Suite 100-B, Bryan, TX 77802. EOE [10/7]

103.7 (WDBR) is looking for a night person and also an overnight AT with possible morning news sidekick duties. I want my night show to sound like a second morning show. Females strongly encouraged to apply. T&R: Bill Klaproth, 712 South Dirksen Parkway, Springfield, IL 62703. [9/30]


CLASSIC 103 (WJEQ) has an opening for a quick-witted schmoozer who's experienced, community oriented and mature. You'll do mornings and direct promotions with strong phones and frequent remotes. T&R: Cyndi Helling, 1506 East Jackson, Macomb, IL 61455. [9/30]

WAXX/WAYY has an immediate opening for a Sales Representative. Experience desired. Competitive salary/commission incentives. Send Cover Letter & Resume to: Sales Manager, PO Box 6000, Eau Claire, WI 54702. EOE [9/30]

OPERATIONS MANAGER N/T GIANT News, Programming, Winning Track Record, People skills required. T&R: Karen Wolf, GM WJKZ 590 W. Maple, Kalamazoo, MI 49008. EOE [M/F] [9/23]

WKSJ/FM is searching for a Production/Continuity Director. T&R: Nick Roberts, 2903 Derr Road, Springfield, OH 45503. EOE [9/23]

KLTA/FM Fargo/Moorhead's #1 A/C station needs experienced talent for midday shift and a Program Director position. Looking for attitude as well as aptitude. Strong phone, remote and production skills a must. Need by September. No calls please. T&R: Dan Michaels, PO Box 9919, Fargo, ND 58106. [9/23]

Q-96 (KSIQ) is searching for talent. If you live for hip-hop, R&B and dance music and you're looking for your break, don't hesitate. T&R: Dan Watson, 120 S. Plaza, Brawley, CA 92227. [9/23]

CAROLINE RECORDS in NYC is looking to fill an A3 radio promotions position. Please fax resumes to Glenn Boole at (212) 989-9791. [9/23]

106.7 (KDIL) is searching for an AT. If you are topical, have a bit of an attitude, have the ability to use phones and can do more than just read liner cards, then you are the person we want. T&R: Matt McCall, 812 DataPoint Drive, Suite 500, San Antonio, TX 78229. EOE [9/23]

WGFB 100K/W A/C is searching for an AT and possible Program Director. T&R: Tom Lavin, 3206 Lake Shore, Peru, NY 12972. EOE [9/23]

WDST is seeking a part-time AT/Promotions Assistant for Radio Woodstock. T&R: Jimmy Buff, PO Box 367, Woodstock, NY 12498. [9/23]

KWTX/FM is seeking full- and part-time AT. Previous experience is necessary. Females encouraged to apply. T&R: Tom Martens, PO Box 2636, Waco, TX 76702. No calls please. EOE [9/23]

94.3 KIK/FM is looking for a full-time morning co-host for news, entertainment features, sports, appearances and remotes. No calls please. T&R: Craig Powers, Two City Blvd E. #183, Orange, CA 92668. EOE [9/23]

KMGN is seeking applicants for future openings at Hot A/C. Morning News Director and afternoon persons. T&R: Paul Lancaster, 2615 N. 4th St. Flagstaff, AZ 86004. EOE [9/23]
JAMS 107.7/AM is looking for an announcer for drive time, you must get numbers and be experienced with strong production skills and tight on the board. If you feel that you qualify, send T&R: Al Stone. PO Box 711, Red Springs, NC 28377. [9/23]

KKOS/KCEO is searching for a promotions assistant. Part-time and weekends. Computer and typing skills a must. T&R: Tri-Cities Broadcasting Promotions. PO Box 949, Carlsbad, CA 92018. EOE [9/23]

PROGRAM DIRECTOR with 1 1/2 years experience ready for a sales position. Midwest region preferred. CORY: (316) 275-8405. [10/14]

PLEASANT, CREATIVE PROFESSIONAL individual in need of employment. Excellent production skills, willing to relocate. AOR preferred. STEVE: (417) 881-0084. [10/14]

HARDWORKING, PROFESSIONAL and willing to relocate. Complete production skills. Seeking sports job. JONATHAN: (417) 883-4060. [10/14]

EIGHT YEAR PRO has done it all. T.V. announcing, News, Live Sports, Programming and Production Director. S.E. preferred. DAVE: (703) 647-5514. [10/14]

INNOVATIVE EXPERIENCED Program Director seeks Midwest programming challenge. RON: (612) 774-8079. [10/14]

COUNTRY PROGRAM DIRECTOR/MUSIC DIRECTOR with #1 morning show seeks similar position. S.E. preferred. DON: (706) 236-9245. [10/14]

HOT COUNTRY AT available now. Ten years experience. Top 100 market preferred. JOHN: (505) 474-6270. [10/14]

INNOVATIVE PD/AT seeks Midwest challenge. turnaround and a specialty. RON: (612) 774-0074. [10/7]

HOT A/C Jock from northeast Ohio seeks full-time midday shift. RICK: (216) 773-1549. [9/30]

RECENT GRADUATE. hardworking, enthusiastic, reliable female looking for first on-air job. Format flexible and willing to relocate. SAMANTHA: (612) 444-5741. [9/30]


FIVE YEARS experience in Country. Young, hardworking individual and a total team-player as well. Seeking a midday AT position. Willing to relocate. BRADLEY: (314) 392-0346. [9/30]

WELL KNOWN Los Angeles talent available for on-air and voice over work. SHANA: (818) 249-7552. [9/30]

VETERAN NEWSPERSON/ANNOUNCER can cover the stories your demo wants to hear and your staff can sell. ALAN: (913) 234-5323. [9/23]

LOOKING for full-time airshift. Experience in Hot AC, Country and Oldies. ANDRE: (305) 274-7622. [9/23]

CREATIVE hardworking, dependable, expressive woman, recent graduate seeks first on-air job. Open with format, shift and location. SARAH: (612) 825-1552. [9/23]

ENTHUSIASTIC, reliable, hard-working female seeks on-air gig. A/C. Top 40, Oldies in MN area. LISA: (612) 588-5423. [9/25]

AMBITIOUS, seven-year live entertainment AT seeks full-time on-air position in any format. Prefer Rock, Top 40, A/C or Oldies. CHRISS: (612) 772-8578. [9/25]

SHARP AND EXPERIENCED News Talent with News Director experience seeking a medium market break. Will relocate. SUSAN: (217) 359-1624. [9/28]

ATTENTION: One year experience, very energetic, and will liven up your station, any format. CARL: (417) 881-3872. [9/23]

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E. 50 weeks: $40.00 (one year)

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ADVERTISEMENTS must be typewritten on company letterhead, and accompany orders with advance payment. Orders may be submitted by mail or fax. Faxed orders must include credit card payment (Visa or MasterCard), and the following information: credit card number, name as it appears on credit card, expiration date and phone number.

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For more information contact Stacy Baines at (415) 495-1990 or fax at (415) 495-2580 or write to the Yellow Pages Of Radio, c/o Gann's, 10 Second Street, San Francisco, CA 94105.
CONCORD, NH (KOZLOWSKI-PARADIS -WJYY) 603-228-9036

DALLAS, TX (BAINTEC/MATTHEW -WDFW) 214-393-5780

WASHINGTON, DC (FRANKIE H., WILFRED & BABYFISH -WJYI) 202-686-5844

viously recorded, the following stations were not included in this week's report: HLAQ-1

ASbury Park, KINNERT WINDGIL

0:54-1207

TRENDA. KAYEATTA CHES (NWS)- 505-771-2429


LONG ISLAND, KITHTON CAMELEON-WGR) 520-222-1103

STROUZBK. KYRIE EINSTEIN-TODD (W) 612-562-6530

[MTS-7] (w) 612-450-3125


PERFEK. NAYOANDO CHINCHIN-WMC) 701-361-4353


SOUTHEAST

WASHINGTON, DC/MICHAEL WGR-WHS) 501-246-1991


MOROGENIT, WUIMISTR STEPHENSON-WGR) 304-221-7500


CHAPEL HILL, NC/POST-WGR) 919-982-7708

[MTS-1] (W) 919-278-1600


COLUMBIA. SC/GEORGIA GREENWILL.WGR) 803-777-1172


ATLANTA. GA/PHELLOIS WGR-WGR) 404-651-2241


DALLAS. TX/JOHNSON WGR-WGR) 214-595-1227


CENTRAL

LINCOLN, NE/LEWIS WGR-WGR) 402-477-2233


Far West

OZONA, MIXTER HACHO-MARTILLO (WGR) 906-344-5122


SOUTH

NASHVILLE, THETHEISE LOWLE (WRN)- 142-750-2450


MEMPHIS, TENNACY CONRAD WGR) 303-135-1432


LEXINGTON, KY/IRAM (WRN)- 859-276-1557


NASHVILLE, THETHEISE BENJAMIN (WRN)- 303-135-1432


NASHVILLE, TANNHABER WGR (WGR) 804-746-0150


NASHVILLE, TANNHABER WGR (WGR) 804-746-0150


NASHVILLE, TANNHABER WGR (WGR) 804-746-0150


NASHVILLE, TANNHABER WGR (WGR) 804-746-0150


NASHVILLE, TANNHABER WGR (WGR) 804-746-0150

Southeast

BLACKSBURG, VA/BRADY GARDNER -WOKY) 254-470-6175
[441] A.M.Cluh. CarpenterTribe.. K's
419. 967.4000

411. 947.4700

508. 995.2160

606. 230.5300

701. 293-2295

301. 765-2000

404. 345-0720

407. 278-1443

302. 373-2161

317. 774-1315

503. 353-4740

601. 276-5871

212. 334-3310

617. 294-6960

304. 866-7200

850. 277-2143

850. 277-2143

801. 355-4707

757. 357-1041

304. 293-2500

225. 786-3722

614. 493-6501

780. 993-1727

303. 299-1945

303. 240-3300

713. 636-7300

202. 456-1300

307. 503-4630

704. 545-0046

706. 544-1684

203. 759-8000

305. 896-1535

704. 476-1000

704. 476-1000

704. 463-9000

302. 765-2000

304. 866-7200

304. 866-7200

202. 856-3500

225. 786-3722

225. 786-3722

225. 786-3722

225. 786-3722

225. 786-3722

202. 456-1300

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The New Single and Video

“TIC TOC”

Available on Cassette Single and Maxi Cassette

From the new album KEEPERS OF THE FUNK

The follow up to the GOLD Debut HERE COME THE LORDS

In-stores: 11/1

Produced by Marley Marl for House of Hitz
Executive Producers: Ruben Rodriguez and Marley Marl
Management: Hafiz Forid for Foremost Management

EMI Records
Serving The Music

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>SINGLES</th>
<th>2W</th>
<th>LW</th>
<th>TW</th>
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<td>1 1 1</td>
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<td>4 3 3</td>
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<td>3 4 4</td>
<td>69 BOYZ - Too Tired Roll (Downlow/Rip It)</td>
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<td>ILL AL SKRATCH - I'll Take Her (Mercury)</td>
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<td>WARREN G - This D.J. (Violator/RAL)</td>
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<td>9 11 9</td>
<td>ICE CUBE - Stop Gun (One Nation)</td>
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<td>— 20 10</td>
<td>DA BRAT - Fa All Y'all (So So Def/Chaos)</td>
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| NEW | 11 | DIGABLE PLANETS - 9th Wonder (Pendulum/EMI) |
| 13 10 12 | DA YOUNGSTA'S - Hip Hop Ride (eastwest/Atlantic Group) |
| 8 12 13 | P.M.D - I Saw It Cummin' (PMD/RCA) |
| 23 18 14 | BLACK MOON - Buck Em Down/Murder MC's (Nervous) |
| 12 8 15 | PETE ROCK & C.L. SMOOTH - I Got A Love / The Main Ingredient (Elektra) |
| 17 24 16 | ABOVE THE LAW - Black Superman (Relativity) |

| NEW | 17 | FU-SCHNICKENS - Breakdown (Jive) |
| 20 13 18 | GRAVEDEGGGAZ - Nowhere To Run, Nowhere To Hide ( Gee Street) |

| NEW | 19 | THE GENIUS - FRESH Soundtrack I Gotcha Back - Genius (Loud/RCA) |
| 14 14 20 | HEAVY D. & THE BOYZ - Nuttin' But Love (Uptown/MCA) |
| 22 17 21 | BOOGIEMONSTERS - Recognized Thresholds of Negative Stress (Pendulum/EMI) |
| 10 23 22 | DA BRAT - Funkadelic (So So Def/Chaos) |

| NEW | 23 | COMMON SENSE - I used to love h.e.r./Communism (Relativity) |
| 19 24 | COOLIO - Fantastic Voyage (Tommy Boy) |
| 21 21 25 | TERROR FABULOUS - Action (eastwest/Atlantic Group) |

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<td>P.M.D - Shade Business (PMD/RCA)</td>
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<td>UGK - Super Tight (Jive)</td>
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<td>OUTKAST - SOUTHERNPLAYALISTIC (CAPILLAMUSIC) (Lil'Uzi/Stafa)</td>
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<td>C-BO - Autopsy (A-Net)</td>
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<td>19 22 22</td>
<td>8 BALL M.J.G - On The Outside Lookin' In (Suave)</td>
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<td>14 17 23</td>
<td>COOLIO - It Takes A Thief (Tommy Boy)</td>
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<td>— 25 24</td>
<td>RAPPIN' 4-TAY - Don't Fight The Feelin' (Chrysalis/ERG)</td>
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<td>23 23 25</td>
<td>NAS - Illmatic (Columbia)</td>
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Shaquille O'Neal follows up his platinum debut with "biological didn't bother" re-mix by Warren G produced by I.G. and T.o.I rider

The first single and video from his new album shaq-fu: da return

On your desks now!
for EM! Marcus is hyped. Roddy Rod at Priority warns that "The new Ice Cube is dope. 'Ti-Dow!'." Cube's new single from the Bridge and B-side compilation entitled "East Side West Side Thing" has a version produced by A Tribe Called Quest and a version from Laylaw. It drops next month, and the Hetler Shelter project with Dr. Dre comes next year. Jason Butler at WMPI gets congrats on getting his studio production license. Pretty soon, he may have some remixes for ya, ya never knew. I was a panelist at Mad Sounds State Of Emergency day conference/showcase. It was hapa-n, with everyone from AD's Nadirah to Battlecato to Michael Mixxin' Moor to keynote/former NAACP Chairman Ben Chavis in the house. Pimp to Cassandra, Gwen, Tracy and Jerry Davis for an informative and successful event. Finally, condolences and respect go to the friends and family of former EM! promotion man Harry Fobbs, who passed away this week. He will be missed. Like that. ONE LOVE. —THEMISSIONA S. MIHAKA

New Releases

THE COUP

Takin' These (Wild Pitch)

The revolutionary Oakland trio are back on the scene with their first single from their sophomore effort, Genocide and Juice. "Takin' These" will satisfy your thirst for innovative jack-mix lyrics aimed at the real criminals — the capitalistic corporate oppressors. With a monotonous hook from Lady and the Tramp, blaring horns on the edit and a maple-rich guitar on the remix, The Coup flexes conceptual and musical muscle. Contact: Kim Norwood @ Wild Pitch (212) 929-0200. —THEMISSIONA S. MIHAKA

VARIOUS ARTISTS

I Like It Like That (Columbia)

This soundtrack from director Darnell Martin's film of the same name is not to be overlooked. It gives Latin hip-hop its long overdue respect, and brings music of quality and substance to light. My favorite examples: 'The Blackout Mix' of Cypress Hills never-before-released classic "Latin Lingo," "Like Father, Like Son" by Select Records newcomer Main One, and Fat Joe's "I'm Tryin' To Tell Em," all packed with bass and tight rhymes. Any of theses jams will definitely add dimension to your mix. Contact Tyesh Harris (212) 833-8872. —THEMISSIONA S. MIHAKA

ARTIST PROFILE

THUG LIFE

WHO: 2Pac, MoPreme, Syke, Macadashis, and the Rated R.

LABEL: Interscope

CURRENT SINGLE: "Pour Out A Little Liquor"

CURRENT ALBUM: Volume I

PROMOTION CONTACT: Soup @ Interscope (310) 208-6547

PUBLICITY CONTACT: Chris Reade (310) 443-4659


LITTLE KNOWN FACT: MoPreme is 2Pac's brother. After being separated as children, they reunited in 1990. MoPreme was part of Digital Underground and guest rapped on "Feels Good" with Tony! Toni! Tone!.

2PAC SAYS: "A thug is an underdog, 1000 against 1 and still fighting. We have nothing. To make something out of nothing is what America's about."

STANDOUT CUTS: "Burn Me A G," "Runnin' From The Police," "Cradle To The Grave."

IT'S SAYS: "[Volume I] is hardcore, catchy, and emotion-packed at the same time."

—Blues & Soul
“THE MOST COMPLETE AND THRILLING MUSICAL STATEMENT EVER”

Stephen Holden
The New York Times

Evergreen

The new release from "Barbra The Concert," recorded live at Madison Square Garden, New York City.

Produced by Barbra Streisand and Jay Landers.

COLUMBIA
**Gavin A/C**

**Associate Editor:** Diane Ruver

<table>
<thead>
<tr>
<th>TW</th>
<th>Artist</th>
<th>Title</th>
<th>Weekly Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ELTON JOHN</td>
<td>Circle Of Life (Hollywood)</td>
<td>205</td>
</tr>
<tr>
<td>2</td>
<td>AMY GRANT</td>
<td>Lucky One (A&amp;M)</td>
<td>195</td>
</tr>
<tr>
<td>3</td>
<td>LUTHER Vandross &amp; MARIAH CAREY</td>
<td>Endless Love (Columbia)</td>
<td>187</td>
</tr>
<tr>
<td>4</td>
<td>Sheryl Crow</td>
<td>All I Wanna Do (A&amp;M)</td>
<td>177</td>
</tr>
<tr>
<td>5</td>
<td>Billy Joel</td>
<td>To Make Love To You (Motown)</td>
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<td>ANITA BAKER</td>
<td>Body &amp; Soul (Elektra)</td>
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</tr>
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<td>7</td>
<td>Pretenders</td>
<td>I Stand By You (Sire/Warner Bros)</td>
<td>120</td>
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<tr>
<td>8</td>
<td>Madonna</td>
<td>Secret (Maverick/Sire/Warner Bros)</td>
<td>117</td>
</tr>
<tr>
<td>9</td>
<td>Harry Connick Jr</td>
<td>(I Could Only) Whisper Your Name (Columbia)</td>
<td>114</td>
</tr>
<tr>
<td>10</td>
<td>Babyface</td>
<td>When I Can See You (Epic)</td>
<td>126</td>
</tr>
<tr>
<td>11</td>
<td>Huey Lewis &amp; The News</td>
<td>But It's Alright (Elektra)</td>
<td>124</td>
</tr>
<tr>
<td>12</td>
<td>Sarah McLachlan</td>
<td>Good Enough (Arista)</td>
<td>121</td>
</tr>
<tr>
<td>13</td>
<td>Gloria Estefan</td>
<td>Turn The Beat Around (Crescent Moon/Epic)</td>
<td>113</td>
</tr>
<tr>
<td>14</td>
<td>Jon Secada</td>
<td>Sorry (SBK/EMI)</td>
<td>113</td>
</tr>
<tr>
<td>15</td>
<td>LAUREN CHRISTY</td>
<td>The Color Of The Night (Mercury)</td>
<td>112</td>
</tr>
<tr>
<td>16</td>
<td>Edie Brickell</td>
<td>What I Go (Columbia)</td>
<td>117</td>
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<tr>
<td>17</td>
<td>Rolling Stones</td>
<td>Out Of Tears (Virgin)</td>
<td>126</td>
</tr>
<tr>
<td>18</td>
<td>Anthony Crawford</td>
<td>On The Edge (Little Dog)</td>
<td>124</td>
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<tr>
<td>19</td>
<td>Crosby, Stills &amp; Nash</td>
<td>Only Waiting For You (Atlantic)</td>
<td>115</td>
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<tr>
<td>20</td>
<td>Melissa Etheridge</td>
<td>Come To My Window (Island)</td>
<td>108</td>
</tr>
<tr>
<td>21</td>
<td>Traffic</td>
<td>Some Kinda Woman (Virgin)</td>
<td>107</td>
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<tr>
<td>22</td>
<td>Tyrell Collins</td>
<td>Thanks To You (Reprise)</td>
<td>107</td>
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<td>Joshua Kadison</td>
<td>Picture Postcards From L.A. (SBK/EMI)</td>
<td>107</td>
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<td>Jackson Browne</td>
<td>Say Blue &amp; Black (Elektra)</td>
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<td>John Mellencamp</td>
<td>We'll Never Be Able To Love (EMI)</td>
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<td>26</td>
<td>America</td>
<td>American Grahamite (Capitol)</td>
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<td>We Will Find A Way (BMG Int'l)</td>
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<td>Robert Palmer</td>
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<td>We've Got That Kind Of Love (Alicia)</td>
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<td>Stay (I Missed You) (RCA)</td>
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<td>You (Capitol)</td>
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<td>Wet Wet Wet</td>
<td>Love Is All Around (London/PLG)</td>
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<td>The Way She Loves Me (Capitol)</td>
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<td>Eric Clapton</td>
<td>It's Over Now (Duck/Reprise)</td>
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<td>Kathy Troccoli</td>
<td>If I'm Not In Love (Reprise/Columbia)</td>
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<td>Amy Fradon &amp; Leslie Ritter</td>
<td>You Move (Sharachie/Cachet)</td>
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<td>Elton John</td>
<td>Can You Feel The Love (Hollywood)</td>
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<td>Joe Cocker</td>
<td>The Simple Things (S5O Music)</td>
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<td>Shawn Colvin</td>
<td>Every Little Thing He Does Is Magic (Columbia)</td>
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**Chartbound**

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<td>Arnold McCuller</td>
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<td><em>Michael Bolton</em></td>
<td>Once In A Lifetime (Columbia)</td>
<td>63</td>
<td>5</td>
<td>788</td>
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**Gavin A/C #1 Hits From:**

- 10/16/92 **Michael W. Smith** - "If I Will Be Here For You"
- 10/18/91 **Gloria Estefan** - "Live For Loving You"
- 10/21/88 **Whitney Houston** - "One Moment In Time"
- 10/16/87 **Kenny G & Lenney Williams** - "Don't Make Me Wait For Love"

**Record to Watch**

**John Mellencamp**

**Dance Naked**

(Columbia)

**Most Added**

- **Michael Bolton (54)** - "Once In A Lifetime" (Columbia)
- **John Mellencamp (47)** - "Dance Naked" (Mercury)
- **Sting (37)** - "When We Dance" (A&M)
- **Joshua Kadison (35)** - "Picture Postcards From L.A." (SBK/EMI)
- **Kathy Troccoli (33)** - "If I'm Not In Love" (Reprise/RCA)

**Top Tip**

**Michael Bolton** - "Once In A Lifetime" (Columbia)

**Inside A/C**

Finally, Elton John’s taboocircle “Circle Of Life” surpasses Amy Grant’s “Lucky One” to become the new #1 A/C single; it does it despite losing 87 weekly spins to Amy’s negative 54. Meanwhile, the only upward thrust is “Endless Love” by Luther Vandross and Mariah Carey, which takes about a 1% increase.

Only 167 stations reporting, but the Sheryl Crow is a classic example of where it plays, it works. “All I Wanna Do” now leads the format in Spins per playing station with 20.99 each. For old fans of HIT FACTOR, this stat is the best we can do these days to isolate success-were-played. Top spins from Z106, WTVN, KYKC, K99, KBOZ, KFOR, WCLQ, WRQX, WLUW, WHQH all of whom are spinning it at better than five times a day.

A static top seven and then, whom? Madonna’s "Secret" leaps to #8 in its second chart week. It scored 33 ADDs and a spincrease of 1,168, nearly double the increase of any other record in the format.

Among the A/Cs who now hear her secret are KGF, KEYI, KOSL, WPTI, KELL, WMEX, WSPR, WMJQ-JOY 99 and WDAY-FM.
ACE OF BASE

"Living In Danger" (Arista)

This hand came out of nowhere (actually Sweden) to make a major claim in pop music with their first debut album, 'The Signs'. "Living In Danger" is as infectious as their previous three smashes, with some innocent background rap added as an element of pop "danger." If Abba were dead, they'd be rolling over in their graves right about now.

WYNONNA & MICHAEL ENGLISH

"Healing" (Curb)

A straight-ahead pop ballad from Wynonna and Michael English featured in the soundtrack to the new Richard Dreyfuss movie, 'Silent Fall.' The track is produced by Guy Roche who's most famous for his work with Celine Dion.

The Eagles

"Get Over It" (Geffen)

This may be the most exciting single record release this year. There are both studio and live takes on this new Henley/Frey song composed for the band's 'Hell Freezes Over' tour and Unplugged special. Not for every A/C and not for all dayparts, but a competitive advantage for nearly anyone with Eagles catalogue in their oldies library.

New Releases

On the verge of her first-ever top ten is Sarah McLachlan (above) with "Good Enough." It's approaching 20 spins a week from its 135 players and the roster of believers now includes WCKQ, KMGQ, WSBE, WLSW, WJKL, WLDR, KESZ, KYWQ, KYMQ, WMQR and KQGE.

A big, big week for the Rolling Stones "Out Of Tears." The five-week-old track has grown from #36 to #17 in the past two issues and the roster of Stones players now includes KOSO, KMGQ, WCKQ, WMQR, WGMT, WFPS, WJSX, WSUL, WISU, KDMX and KGQ.

Two weeks on the chart and Joshua Kadison's "Seal Safe" is already at #25 with more than half the formular committed. Only the Rolling Stones single has a better five-week performance rating.

Last week's RECORD TO WATCH, Toni Braxton's "How Many Ways?" comes up with 157 more spins than last week and includes 11 new players like KBQX, KGGE, WHIZ, KLKC, WMVJ, KZFY, WQTR, WMQR, WQDU, KLJS, WMRT, WDEB and WJLK.

Gloria Estefan's "Turn The Beat Around" may now, finally, be able to benefit from exposure in the Satellite Stone/Piskell blockbuster 'The Specialist.' This week's #20 to #13 move comes with a 452 Spincrease and 15 ADDs like WLMR, WKWK, WQLJ, KFOR, WTJW, WDEB, WCKQ and KGGE.

Jimmy Buffett

"Frenchman For The Night" (MCA)

Jimmy Buffett, a clever storyteller even before losing that first shaker of salt, recounts the tale of an old salt with a kithbag full of French memories. Check out the unusually harmonious and melllow Buffett vocal arrangement.

Barbara Streisand

"Evergreen" (Columbia)

The most memorable musical moment from A Star Is Born becomes the single to highlight her famous '94 concert series. Were there any doubts as to her ability to sing live, this three-minute audition should convince the one remaining sceptic.
"I consider El DeBarge a classic vocalist; like Stevie Wonder, Luther Vandross, Marvin Gaye and Smokey Robinson, his voice is timeless. As a writer, I learned from El, and I still do. He's one of my favorites of all time."

Kenny "Babyface" Edmonds
“Blame It On Your Heart,” and Dennis Linde was dubbed Songwriter of the Year...SESAC, who hosted their awards show Thursday, October 6, gave attendees a break from black tie dress was “casual country” for the party at the Wildhorse Saloon. The company named W.B.M. Music Corp. Publisher of the Year and Susan Longacre Most Recorded Songwriter Of The Year (Longacre had this cut this year by Reba McEntire, Steve Wariner, Sammy Kershaw and others), while Karen Taylor-Good (“How Can I Help You Say Goodbye”) and Amanda Hunt-Taylor (“Your Love Amazes Me”) shared Songwriter Of The Year...David Spears has signed with SESAC...Mel Tillis, Jr. has joined Terry Rose Music as a staff writer. Terry Rose Music has recently had success with Tanya Tucker’s “Soon”...Jason Morris, formerly Manager of Creative Services of Cinarron Music, has been named Director of Creative Services for Gary Morris Music

RADIO NEWS
Would they really rather hear Supernummer than Alan Jackson? WQKB-Pittsburgh has gone to a ’70s format. Now known as “WZPT-The Point,” they are our second Country station in a month to make such a switch (KHTT-Austin flipped a few weeks ago)...John Walker exits KNYS-Santa Fe Albuquerque as they go to a satellite format. He’s looking for his next opportunity, so give him a call at (505) 74-6270...KUZZ-Bakersfield’s sister station, KTEE, has flipped from satellite to live Country and could use some help with service. Contact Jeff Wood at 261-1011...Michael Weis has left WXXQ-Rockford and is currently looking for his next opportunity. Give him a call at (815) 229-1787...Jeff Whitehead is no longer at WQBE-Charleston...WFMS/WGRJ-Indianapolis has added some new staff. Larry Logget is the new Public Affairs Director, and Kathy Lund is the new Promotions Administrative Assistant. Mark Menser becomes the newest member of the WGRJ Sales Team. and Winnie Wilson is upped from Traffic Director to Morning Show Producer...WMBC-Colgate's Johnny Denham was now taking music calls Thursday and Fridays from 11 a.m. to 12:40 p.m...WFMS-Stateville's Rita Kelly has changed her call times. You can now reach her Mondays and Tuesdays between 3:30 and 5 p.m. EDT...Congratulations to KKAJ Program Director Al Hamilton, who married Debbie Denham Friday, September 30. Debbie works at Southern Vending, the local jukebox vendor. Al lovingly relates that this new joint venture will “save him tons of research time and quarters.”

KNXV VP and GM Michael Owens looked smart accepting his CMA Award for Large Market Radio Station Of The Year.

ARTIST NEWS
We’re in hog heaven with the two new George Jones projects. First there’s MCA’s supercool Bradley Barn Sessions, featuring duets with Tammy Wynette, Vince Gill, Keith Richards and an amazing Alan Jackson Jones duet on “A Good Year For The Roses.” And on November 1 Legacy/Epic will release a 44 song double CD box set, The Essential George Jones: The Spirit Of Country. The imprint is also releasing a Spade Cooley collection, and two sets titled All Time Legends Of Country: Music and “Libby T. Boogie...Did the devil make Dolly do it? It was kind of an outcast,” said Dolly Parton in the Baltimore Sun about her adolescence. “My grandpa was just that I was the reincarnation of Jethro and that I was doomed...and that the devil had made me wear my hair like that. And I said, ‘No offense, Grandpa, but me and Miss Clairid did this all by ourselves’...Here’s one of those ‘only in Nashville’ stories: Songwriter John Jarrard uses the same hairdresser, Cheryl Riddle, as several members of Alabama. Jarrard had given Riddle tapes of his songs years, and when Alabama’s Teddy Gentry complained during a haircut that the band was having trouble finding bal- lads, Riddle pulled out a tape of “We Can’t Love Like This Anymore.” Gentry loved it, and didn’t realize until later that it was written by Jarrard, who is a staff writer at the group’s publishing company, Maypop Music...Hal Ketchum will be the guest performer at the annual Gene Autry Western Heritage Museum’s 1994 gala black tie benefit October 25...Michael Martin Murphey and several other Warner Western artists performed A Night In The American West with the San Antonio Symphony recently. John Gorka is opening for Mary Chapin Carpenter this November...Gary Chapman has invited Marty Stuart, Bill Monroe and Chapman’s wife, Amy Grant to debut his new series of Sunday evening concerts at the Ryman Auditorium, October 23. The six-week series, called “Sam’s Place” will also feature: Ricky Skaggs, Michael W. Smith, Ricky Van Shelton and Paul Overstreet...MCA and Country Club Enterprises have come up with a nightclub promotion based around Terry McBride & The Ride’s new single “High Hopes & Empty Pockets.” Club patrons can win an all expense paid vacation for two to Las Vegas, and the dj with the most entires will also win a trip...Tanya Tucker’s new line of Western Wear, The Tanya Tucker Collection, is out, and you can get your hands on a cata- log by calling 1-800-707-2220. Most of the fashions are standard fare, but she does model a Black nightgown at the back of the catalog. Funny thing, it covers more than her outfit on the CMA Awards show did...Though Vince Gill joked at the beginning of the CMA awards show that the whole point of hosting was to get him his own talk show, he made it clear back- stage that he was only kidding. “I have no desires to be a TV star or a movie star,” he said, “I really love being just a guitar player and song- writer and singer.” He also shrugged off the idea of writing a book. “I never feel like what I do or have done is of any interest to anybody but me. That’s the way that I am. I don’t think you’ll see me write a book,” he paused and smiled. “It cuts into my golf time too much.” “Brady Seals, the keyboard- surfing member of Little Texas, has decided to leave the group to pursue a solo career. He missed much of the band’s summer tour, suffering from anxiety attacks.

New Releases
RADNEY FOSTER - "The Running Kind" (Arista)
The lead single of Arista’s Merle Haggard tribute album, Mama’s Hungry Eyes, is one of the album’s finest. Foster offers a new interpreta- tion of this timeless song.

TIM MCGRAW - "Not A Moment Too Soon" (Curb)
If anyone has proven over the last year that they can pick hit singles, it’s Tim McGraw. This one, which McGraw performed on last week’s CMA Award show, is sure to follow suit.

TERRY MCBRIDE & THE RIDE - "High Hopes & Empty Pockets" (MCA)
Programmers immediately picked up on this upbeat rocker from McBride & The Ride’s current self-titled album.

WESTERN FLYER - "She Should’ve Been Mine" (Step One)
Western Flyer have chosen a Kent Blazy/Rob Crosby/Jim Dowell song, for their second single. Danny Myrick does a great job with the lead vocals, and once again the group’s harmonies really shine through.

From: South Carolina
Current residence: Atlanta
Label: Liberty
Promotion VP: Bill Catino
Current single: “You And Only You”

Family: He and wife Robin have two children, a daughter named Taylor and a son named Sean.

Turning Points: There have been two times in John’s life when he’s undergone serious medical crisis and had to fight for his health. In 1981, he was involved in a serious motorcycle accident and doctors feared he would never walk again. And on May 9 this year, he underwent a five and a half hour operation to drain fluid from a benign cyst in his brain.

Career beginnings: After John recovered from the motorcycle accident in ‘81, he started playing in college clubs. After moving to Athens, he developed such a large fan following that he started his own record company and sold more than 12,000 copies of his albums.

It’s said: “It would be next to impossible to find a more talented vocalist in country music today.” —Country Song Roundup

It’s also said: “John Berry is a good candidate to stand out from his competition on the current Nashville scene. He brings an extraordinary amount of emotion to well-chosen material.” —The Chicago Tribune
Joe Sample Brings Back The FUNK

By Keith and Kent Zimmerman

Joe Sample goes from playing with a Crusader to behaving like one. But for now he's just fed up. "I'm worn out," drawls the Southern Californian Sample with what's left of his Texas accent. "I am sick and tired of synthesizers. There is no power, no personality, every today's records sound the same. Everybody said the synthesizers would take the world and replace the piano. Well, it didn't, but it also took away all personality and character."

"When I first started doing sessions," Sample recalls, "we were going in there making hit records. In 1980 I told people to stop calling me if you want me to just come in and be a session man."

"You talk for a guy who played sessions for Marvin Gaye, Steely Dan and Alphonso Braithwaite, and frontline the Crusaders, the premier jazz-funk fusion combo of the '70s and '80s. A '55, Sample should have blended into bebop's woodwork. But as a solo artist he's been making records for the young adult alternative set.

Back in 1970 with the Crusaders' "Put It Where You Want It," Sample made magic when he combined elements of gospel, jazz and rhythm and blues. On jazz like Carole King's "So Far Away," with sizzling electric guitar the blues was born. Crusaders has yet to be transferred to CD, but Sample sees those sessions as invaluable. Don't be deceived, warns Sample, capturing that soulful vibe was not as easy as it sounded.

"On his latest Warner Brothers release, 'Did You Feel That?' Sample harks back to that fresh Crusaders feel with a band of heavy L.A. studio cats he dubbed the Soul Committee. The idea began percolating from an incident on the road a few years back.

"Steve Gadd, Freddie Washington and I were out touring with Al Jarreau three summers ago," he says. "Steve said, 'Let's play "Put It Where You Want It" please.' The other musicians didn't even want to play it because it was too funky. That was the most ignorant shit I ever heard in my life! Too funky?"

Sample and the Soul Committee's recorded manifesto was born from Sample's concern over today's pop sounds. Drummer Gadd and bassist reclaimed the funk.

Continued on page 77

Here's what the radio and music folks are saying about Joe Sample:

"It's on honor to be associated with Joe Sample. He is one of THE cats, the real Godfather of AJ music. I'm sure I'm not the only one who cut their teeth on all those smooth Crusaders albums. When Larry Carlton added that rock edge, they crossed all the way over Joe sounds as fresh today as he ever has."

"It's bluesy, it's funky, it's improvisational and it works with a lot of jazz we're currently playing. The Blue Note funk of 'The Sidewinder' fits in perfectly with the electric jazz funk sound he shaped with the Crusaders from decades past. Very few artists have extracted their own genre of jazz like Joe. Thumbs up!"

"We're on the groove-oriented side of the adult alternative rock, and even the mellower stuff on the new Joe Sample record has a groove. It's very reminiscent of the '70s Crusaders, a bona fide update to "Put It Where You Want It" and "Street Life." It sounds really fresh to my ears."

"I just had the album on repeat to see how many times I could keep it on my mind. "Joe recently asked me, 'Is it the marketing or is it the music that counts these days?' He is very concerned about the musical state of affairs in the '90s. He ponders the acceptance of each new song, each new album. This is a man who has truly married his music to the world. He feels strongly about it."

"Two things ring true about Joe's new album, One, just how great the Crusaders were, and two, who the main Crusader really was. Not that they all weren't important. In the truest sense, the Crusader were a group since their junior high school days. The interplay was fantastic. But Joe being such a quiet individual, you never got the sense of where the main compositions came from. When you listen to this album, you hear it all over the place,"

Gavin October 14, 1994
Most Added

MICHEL CAMILO (48)
One More Once (Columbia)

WESSELL ANDERSON (43)
Warm Daddy In The Garden Of Swing (Atlantic)

JIMMY SMITH (42)
The Master (Blue Note)

RODNEY KENDRICK (40)
Dance World Dance (Verve/PolyGram)

RAY BROWN TRIO (39)
Don't Get Sassy (Telarc)

PATRICIA BARBER (26)
Cafe Blue (Premonition)

THE BRECKER BROTHERS (24)
Out Of The Loop (GRP)

CONTEMPO TRIO (20)
No Jam's Allowed (Jazzline)

Top Tip

MARK WHITFIELD
True Blue (Verve/PolyGram)
Mark Whitfield meets members of the Tonight Show Band. Seventy-eight total sessions for a breakin' #30 debut.

RECORD TO WATCH

MICHEL CAMILO
One More Once (Columbia)
With some fun jazz with a big band bite and a little Latin flavoring on the side, "the Dominican (dandy)" hits again.

Chartbound

*MICHEL CAMILO (Columbia)
CONTEMPO TRIO (Jazzline)
*THE RAY BROWN TRIO (Telarc)
*WESSELL ANDERSON (Atlantic)
BOB CURNOW'S L.A. BIG BAND (Verve/PolyGram)
*RODNEY KENDRICK (Verve/PolyGram)
*JIMMY SMITH (Blue Note)
CHICO FREEMAN/JAZZ ON THE LINE (Edgetone)
ERROLL GARNER (Telarc)
JAZZ PASSENGERS (High Street)
JOHN GUNTHER/GERG GIBERT (Capricorn)
LEW TABACKIN QUARTET (Concord Jazz)
JAY LEONHARD WITH FRIENDS (GRP)
*GINGER BAKER TRIO (Atlantic)
*JAY ANDERSON (GRP)
QUATTROTE INDIGO (Landmark)
PHAREZ WHITTED (Motown/Coventry)

Dropped: #40) Ethel Ennis, #41, B. Hutcherson, C. Handy, L. White, J. Gonzalez, #45 Chick Corea, #48 Louise Bellson, #50 Sonny Simmons, Diana Kirk, Buckshot LeFonque, Bud Shank.

From: Capetown
Label: Mercury
Latest Release: Head To Head
Leave Jive: "As far as I was concerned, Jive lost track of the music and became more of a rap-oriented label. In 1990 I felt like I was in the wilderness. I needed three years to cool out from recording and find the real essence and spirit of writing songs that I enjoyed."
Time Off: "When I did all those long tours with Angela Bofill and Najee, I thought, 'I should sound like that or sound like this.' Just being at home, waking up at seven, taking the kids to school, watching Star Trek at five and just living brought about this record. I became sensitive again to hearing music without analyzing it."
Extra Songs: "There were five other tunes I would have liked to use including "The Love I Need," which I wrote with Graham Lyle, and with instrumentals with Noel Pointer, Herbie Hancock, Grady Tate, The Brecker Brothers and Ron Carter. Those will probably be on another CD."
Future Plans: "I'm looking forward to my five-week tour in November of the East and West Coast with Bobby Lyle, Gerald Albright and Rachelle Ferrell."
THE TITLE SAYS IT ALL...ALMOST

Wess speaks fluently the language of swing & blues.

you've known him as a sideman, now listen as he and his guitar take centerstage.

hangin' on a string

the debut recording from

WESSELL ANDERSON

in the garden of swing

the debut album from alto saxophonist

#2 MOST ADDED
GAVIN JAZZ

FUNKY.
COOL.
HIP.
this is guitar playing as it should be.

#2 MOST ADDED -
GAVIN A2
TIED #2 MOST ADDED -
R&R NAC

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### POST-BOP

<table>
<thead>
<tr>
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<td>My World (EMI)</td>
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<td>29</td>
<td>NAJEE</td>
<td>Feel Love (GRP)</td>
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<td>African Venus (Evidence)</td>
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<td>All About My Girl (Muse)</td>
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<td>- Hand Joe (Blue Note)</td>
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<td>- (Atlantic)</td>
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<td>- They Came To Swing (Columbia)</td>
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<td>- One For Namaste (Columbia)</td>
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<td>- Side By Side (Telarc Int'l)</td>
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<td>- Real Book (ECM)</td>
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### COMMERCIAL ADULT

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### New Artists

- **michel camilo**

**"one more once"**

Performing with a 21-piece all-star orchestra, Michel Camilo brings more excitement than ever to new versions of classics like CARIBE.

**On the other hand, and why not!**

It may be a bigger band, but it's the same fiery Latin beats and Caribbean-style jazz that has made Michel a favorite of fans all over the world.

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---

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

**Commercial Adult compiled by a sample of Adult Intensive reports**

---

*michel camilo*

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-Gary Giddins Village Voice

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Most Added

JAN HAMMER (17)
Drive (Miramar)

DAVID BENIOF (17)
Shaken Not Stirred (GRP)

ROHNI LAWRENCE (15)
Hangin' On A String (Atlantic)

HIROSHIMA (8)
Hiroshima/L.A. (Qwest/Reprise)

GERALD VEASLEY (8)
Signs (Heads Up)

Top Tip

LUTHER VANDROSS
Songs (Epic)

NAJEE
Share My World (EMI)

HIROSHIMA
Hiroshima/L.A. (Qwest/Reprise)
The soulful side of A2. Luther Vandross's first appearance is as our highest debut at #10 followed by Najee at #11 and Hiroshima at #12.

Chartbound

*ROHNI LAWRENCE (Atlantic)
*DAVID BENIOF (GRP)
ONE (Chazza)
BRYAN FERRY (Virgin)
MIKE TOMARE (Positive Music)
HERBIE MANN (Kidada)
*CHET MCCracken (West Maui)
BRUCE Rector (Shining Star)
KAL DAVID (Soul Coat)
JOSHUA REDMAN QUARTET (Werner Bros.)
*CHET ATKINS (Columbia)
*GLORY OF Gershwin (Mercury)
*PHIL PENNY (MC/GP)
NORMAN NEUMAN (Mordor)
Dropped: #2 Klaus, #4 Forest Gump, #7 David Huggins, #8 Mark, Williamson, #9 Basin, Duke Jones.

Jazz/A2 New Releases

QUIZ SHOW ORIGINAL MODEL PICTURE SOUNDTRACK (HOLLYWOOD)
Robert Redford's Quiz Show is bound to be one of 1994's must talked-about films and actor John Turturro is already being touted as an Oscar favorite for Best Actor or Best Supporting Actor. How does the movie's soundtrack composer Mark Isham capture the resonance of the '50s Americana? Mollie Oldies by Les Paul and Mary Ford? Early Elvis or doo-wop? As it rapidly becomes the case these days, the call goes out to hard core bop and jazz big hand and the result is Isham's finest soundtrack project ever. The jams alternate between small combos and large ensembles. Veteran session soloists like Conte Candoli and Pete Christlieb particularly shine. Love those '50s bongos, screeching Candoli trumpet runs. Isham is not slouch either at trumpet, and Lyke Lovett reenacts a wailing rendition of "Moritat," Kurt Weill's Bobby Darin-less "Mack The Knife." File next to Back Beat under "Swinging Jazz Soundtracks."

KIM PENSLEY
WHEN YOU WERE HERE (SHANACHIE/CACHET)
Keyboardist Kim Pensley also comes a long way since his one-man-studio Pensey Sketches recordings on Optimism. After a relatively short stint on GRP, Pensley recorded a fine sleeper full band record called Eyes Of Wonder. He then spent some quality time on the road with Acoustic Alchemy. Now with When You Were Here, the highest moments are on tunes like "Don't Look Back" and "Since You've Been Gone" when Pensley records with live drums and a hand sonor. He has also unfurkled his usual lush keyboard style over the past couple of years. Urban-styled background vocals give the title track and "Say You Will" a smooth, contemporary feel. "A Tribute To Aaun" continues his fascination with Pat Metheny-styled crafted melodies and electronic textures. Live drums and percussion mall all the difference on the aforementioned compositions.

CRAG CHAQUICO
ACOUSTIC PLANET (HIGHER OCTAVE)
Rock guitarist Craig Chaquico is fond of saying that he's broken from the pack of rock guitar heroes of the '80s who have enjoyed the success of platinum records and endless world tours. Since having to pick up the acoustic guitar after the birth of his first child, Chaquico has found that the Marshall amps and Gibson Les Paul guitars are still gathering dust in the corner of his home studio. Acoustic Planet broadens in scope in that there's more interplay, both on the solo and composition front, with co-writer and keyboardist Ozzie Ahlers. After repeated listenings, top airplay candidates for jazz A2 are still indigenous grooves of "Gathering Of The Tribes" and the romantic "Winterfame."
Gavin A² #39
OVER 40,000 SOLD IN 6 WEEKS

Gavin A² #31
STEVE REID'S DEBUT RELEASE

WOULD LIKE TO CONGRATULATE GAVIN A²/JAZZ ON YOUR 6TH YEAR ANNIVERSARY!

AND THANKS TO A² RADIO FOR YOUR SUPPORT OF SONGS FOR THE WILD AND BAMBOO FOREST

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NEW!
BRAD WHITE'S 10TH RELEASE JAN. '95

NEW!
LUSH STEEL STRING AND ENSEMBLE FEB. '95

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In celebration of our sixth anniversary covering Jazz and Adult Alternative, and in the spirit of trying new themes and concepts, we decided to give radio programmers and record promotion heads a well-deserved rest this year. Instead we opted to seek "a view from the top." We spoke with 15 executives from labels large and small to assess how jazz and A2 fares in conjunction with other more pop-oriented genres. We talked about artist development, marketing, radio (the jazz/A2 formats in particular), reissue and catalogue product, upcoming trends and more. The right spokesperson was different from company to company. Some labels, like Columbia and Blue Note, have legendary figureheads; others, like GRP, have actual presidents; still others, like Warner/Reprise and RCA/Novus, have powerful administrative heads who oversee multiple departments. We didn't speak with pure A&R executives because, frankly, that's another issue, and we apologize to those we missed due to timing logistics and space limitations.

It was easy to see why our subjects rose to where they are. They love radio and are lucid and provocative when it comes to talking music. Due to the magnitude of this editorial assignment, we distilled their comments to direct quotes. Enjoy the scenery, it's a view from the top.

Bruce Lundvall
PRESIDENT
BLUE NOTE RECORDS
Bruce Lundvall is still one of the true visionaries in the record business. Throughout most of his career, he's operated in the upper echelons of the music industry elite. His expertise has and probably will always center in jazz, although he's had many successes in the related fields of rock n roll, black music, pop, country stemming from his presidency at CBS and beyond. After landing the presidency of Jazz and A2 Worldwide the album sold about 1.5 million. On top of that we had a gold single which sold another million units and I don't know how many hundreds of thousands of 12 inch discs. We got lucky. Well, not really. David Field in England found two guys who wanted to put out a single based on a whole bunch of sampled Blue Note music on an independent label. When I heard it I thought, 'This should be on Blue Note; let's make a deal.' I flew over to London and they thought we were going to prohibit them from putting the record out. The deal was for the album and we said they could sample anything from the Blue Note catalogue, which was the start of a great personal relationship. What started as a studio creation ended up being a wonderful performing band. They hired some of the best young jazz musicians in the U.K. This summer they appeared at Mount Fuji in Japan. They absolutely broke the place up."

US 3, THE STORY
"I think US 3 was the most successful record in the history of Blue Note. At Blue Note and founding Manhattan, Lundvall rose to the challenge set forth by Blue Note's founding fathers, Alfred Lion and Francis Wolff, the George Washington and Benjamin Franklin of jazz label heads. This year has been phenomenal for Blue Note with Lundvall coming off the most successful record of the label's long history. "He's Hand On The Torch. Always on the go and an insatiable nightclubber and music junkie, Lundvall was in New York, just off the plane from Los Angeles. Here are just a few of the points we covered.

US 3, THE LESSON
"The lesson is that you have to keep your ears open. Jazz has always been a part of a culture and even the street.
HAPPY ANNIVERSARY
GAVIN JAZZ/A2!

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You have to be aware of people doing new things in all forms of music. Before Us 3, we were doing what I suppose you could call a more 'serious' album with Greg Osby, which was jazz hip hop. Greg had to replace all the samples with musicians because he couldn't get all the permissions he wanted. That album was a forerunner, it was a successful record and critically acclaimed. Blue Note, throughout its history, always represented jazz's cutting edge. Alfred Lion, when he was still alive, wondered whether [Michael] Cuscuna and myself would take the label as far Frank Wolff and he did when they were signing people like Cecil Taylor, Sam Rivers and Ornette Coleman. The situation with Us 3 and Greg Osby isn't much different. It represents the kind of direction Blue Note has taken throughout its history. Alfred would have loved these records. He was listening to artists like Living Colour and Prince album '76. Despite being quite ill, he was on top of everything that was going on.

A LOVE OF JAZZ, THE EXCITEMENT OF POP

"I've always worn more than one hat. Jazz has always been my first love. To me, it's still the most exciting music to me. But I also like the excitement of being involved in the pop world. That's why I'm pleased we've started this new label, Metro Blue, which is indeed a pop label. We also have a number of pop artists on Capitol. I've always done that, especially when we had Manhattan Records. When I was at CBS in charge of all the labels including Columbia and Epic, I signed everything from country artists to metal bands. The one thing you find out is that you have to sign your ego aside and personally, only sign the kinds of artists you understand. I don't think I'd have the nerve to sign an alternative band or even a hard-core rap group. Metro Blue, although it's a boutique pop label, it's going to be left of center, with artists that are very musical and, hopefully, unique."

THE JAZZ UNIVERSITY OF MUSIC APPRECIATION

"The only success I've had signing artists is when someone was very unique. Signing someone for a marketing reason or because it's what's going on at radio or what's fashionable in the business portends failure. You go for original voices, and you learn that by listening to jazz all of your life. I've been listening to jazz since I was 12 years old. I've been a collector and a rotten tenor player for that long. But my ears have been trained so I can differentiate a Lee Morgan from a Freddie Hubbard. Loving jazz helps you in all areas of music."

LOVING JAZZ IN A POP WORLD

"It used to be in this business, that if you were a huge classical or jazz fan, you weren't viewed by upper management as someone with a great future in pop music or someone who should run a record company. That perception has changed in the last few years. All through the years, though, being called a jazz guy was kind of a putdown. And yet, some of the greatest executives in the industry, including Gaddar Lieberson, really loved this music. It's very different now. Bob Krosnow loves jazz, Gary Gersh loves jazz. It's no longer the great liability. One of the wonderful things that happened when I was the president of CBS Records was when I left a very important function to go hear Dexter Gordon, who had just come to New York to play for the first time in many years. I signed him the next day. The first phone call I got about it came a week later from Ahmet Ertegun, of all people who said, 'You've done something unbelievably great. You signed Dexter Gordon. None of us would have thought to do that. He's one of the great artists and you signed him, and not because he's going to sell a million records.' It was an honor to get that phone call."

THIS I CAN DO...

"Two years ago when I was contemplating an offer to go to another company to do something larger, someone said to me, "If someone told you when you were seventeen and collecting all those Blue Note Records that you would one day be the president of the label, you would have fainted in your tracks. How could you possibly leave Blue Note for more money?" That was helpful in my decision, because I couldn't leave the label. I realize now that this is something I could do far as long as I'm on the planet."

Dr. George Butler

SENIOR VICE PRESIDENT/EXECUTIVE PRODUCER, JAZZ & PROGRESSIVE MUSIC A&R COLUMBIA RECORDS

Columbia Records has been synonymous with jazz tradition since its inception. Bessie Smith, Louis Armstrong, Miles Davis, Benny Goodman, Thelonious Monk, Dave Brubeck and many more recorded their definitive works on the label. Columbia Jazz is headed by the
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CHARISMATIC DR. GEORGE BUTLER, WHO'S KNOWN FOR DISCOVERING TALENTS LIKE WYNTON MARSALIS, BRANFORD MARSALIS AND HARRY CONNICK, JR. CONNICK BROKE PRIMARILY AS A RESULT OF BUTLER'S EFFORTS TO HELP ALIGN HIM WITH THE SOUNDTRACK "WHEN HARRY MET SALLY."  

LABEL LINEAGE  
"HISTORICALLY, COLUMBIA RECORDS HAS ALWAYS BEEN SUPPORTIVE OF JAZZ, GOING BACK TO THE EARLY DAYS OF BILLIE HOLIDAY AND DUKE ELLINGTON AND THE BEBOP ERA. WITH EACH ADMINISTRATION, ALTHOUGH YOU'RE LEERY AS TO HOW THAT PERSON IS GOING TO RESPOND TO THE MUSIC, THEY'VE ALWAYS BEEN SUPPORTIVE."  

ARTIST DEVELOPMENT  
"I DO SEE A DIFFERENT DEVELOPMENT CYCLE WITH JAZZ ARTISTS. TAKE WYNTON AND BRANFORD MARSALIS, TERENCE BLANCHARD AND HARRY CONNICK, JR. FOR EXAMPLE. HARRY FIRST BEGAN PLAYING STRAIGHT-AHEAD MUSIC AND, OF COURSE, NOW HE'S OUT DEMONSTRATING HIS VERSATILITY. YOU HAVE TO BE REALISTIC."  

COMPANIES ARE IN THIS BUSINESS FOR THE SOLE PURPOSE OF MAKING MONEY. THERE'S NO QUESTION ABOUT THAT. THERE HAS TO BE A FOCUS ON SOME OF THE MEGA-STARS WHOSE DEALS ARE ENORMOUS. THE COMPANY WANTS NOT ONLY TO RECAP ITS INVESTMENT, BUT MAKE A PROFIT. CONSIDERING THE REALITIES, COLUMBIA HAS ALWAYS BEEN SUPPORTIVE."  

RADIO AIRPLAY  
"AIRPLAY IS STILL VERY IMPORTANT AND WE'RE INDEBTED TO THE STATIONS THAT HAVE ALWAYS PLAYED THE MUSIC AND CONTINUE TO DO SO. A LOT OF YOUNG PROGRAMMERS HAVE AN APPRECIATION FOR JAZZ AND TRY TO FIND SOME WAY OF PROGRAMMING SOME OF IT, PROVIDED IT'S NOT CONTRARY TO THEIR FORMAT. THEY HAVE BEEN HELPFUL TO US IN TERMS OF CROSSOVER."  

"WE'VE BEEN TO GET SOME A/C AIRPLAY. THERE'S ALWAYS AN AUDIENCE THAT WILL FIND SMOOTH JAZZ APPEALING. ARTISTS OF MINE, LIKE GROVER WASHINGTON, JR. AND KIRK WHALUM, GET ENORMOUS PLAY ON SMOOTH JAZZ STATIONS. REALISTICALLY, THEY MAKE THE BOTTOM LINE LOOK GOOD. THEY SELL RECORDS AND OCCASIONALLY THEY FIND SOMETHING ON ONE OF THE STRAIGHT-AHEAD RECORDS THAT FITS THEIR FORMAT."  

LIFE WITH HARRY  
"THE THING THAT FRIGHTENS A LOT OF FOLKS ABOUT HARRY CONNICK, JR. IS THAT HE'S DEMONSTRATING HIS VERSATILITY. HIS CURRENT RECORD IS ROCK-ORIENTED. WHEN SHEWAS INTRODUCED A FEW MONTHS AGO, HARRY SAID TO ME, 'GEORGE, THIS IS NOT WHAT I PLAN TO DO FOREVER. I HAVE SOME OTHER THINGS I WANT TO TALK TO YOU ABOUT, BUT THIS SOMETHING I WANTED TO EXPERIMENT WITH.' [THE WHOLE CONCEPT OF JESS] WAS AN EARLY METERS' FOUR-TRACK RECORDINGS. SINCE THE METERS ARE FROM NEW ORLEANS, HARRY INCORPORATED A LARGE PART OF WHAT THEY DID, AND EVEN USED A COUPLE OF THE METERS GROUP ALONG WITH GEORGE FRENCH, AN INCREDIBLE BASS-PLAYER. HARRY'S OWN MAN AND HE WILL LISTEN TO YOU, MAYBE NOT IMMEDIATELY. ONE THING HARRY HAS IN HIS FAVOR IS HIS FATHER, HARRY CONNICK, SR., WHO STAYS IN THE BACKGROUND IN TERMS OF HARRY'S DECISION-MAKING, BUT WITH WHOM I COMMUNICATE FREQUENTLY."  

"IF I HAVE SOME CONCERN ABOUT WHAT HARRY JR.'S DOING, HARRY, SR. WILL GET TO JUNIOR AND WE'LL TALK ABOUT IT."  

BUTLER ON JAZZ HYBRIDS  
"WHEN THE RAPPERS AND THE HIP-HOPERS RUN OUT OF IDEAS THEY SEEM TO BORROW FROM JAZZ. INITIALLY IT WAS OUT OF HAND BECAUSE RAPPERS WERE ARBITRARILY CHOOSING RHYTHMIC OR MELODIC PATTERNS FROM WELL-KNOWN JAZZ PERFORMANCES. IT GOT INTO LITIGATION BECAUSE THEY WERE NOT SEEKING PERMISSION FROM THE PEOPLE WHO OWNED THOSE TAPES. WHAT'S ALWAYS INTRIGUING TO ME IS MANY RAPPERS SAY THEY GREW UP ON JAZZ, THAT THEIR PARENTS ALWAYS LISTENED TO JAZZ AND THEY WERE ALWAYS INTO IT. YET WHEN IT GOT DOWN TO WHAT KIND OF MONEY YOU COULD MAKE, THEY WENT TO HIP HOP AND RAP."  

"WHEN THINGS START TO RUN THIN, THEY SAY THEY'RE REALLY INTO JAZZ. SOMETIMES I'LL ASK [CERTAIN HIP HOP ARTISTS] TO DO A DEMO AND IT'S NOWHERE NEAR THE JAZZ IDIOM."  

THE FUTURE  
"A LOT OF INTERESTING YOUNG PLAYERS ARE COMING ALONG WHO CAN PLAY THEIR RESPECTIVE INSTRUMENTS, BUT THEY NEED TO LOOK BACK AT WHAT HAS HAPPENED SO THEY DON'T DUPLICATE WHAT'S BEEN DONE. THEY HAVE TO START THINKING ABOUT CREATIVITY, ORIGINALITY AND INNOVATION. OTHERWISE THE MUSIC WILL DIE."  

MILES AND MONK'S EXPERIMENTING WITH BEBOP WAS TOTALLY CONTRARY TO STRAIGHT AHEAD. MANY COMPANIES STILL LOOK FOR ARTISTS IN NEW YORK, LOS ANGELES, SAN FRANCISCO AND CHICAGO. I THINK THERE ARE GROUPS IN THE PACIFIC NORTHWEST AND THE..."
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Patti Austin - That Secret Place
Russ Freeman & The Rippingtons - Sahara
Brecker Brothers - Out Of The Loop
The Theodross Avery Quartet - In Other Words
Phil Perry - Pure Pleasure
Acoustic Alchemy - Against The Grain
Don Grusin - Banana Fish
Bob Berg - Riddles
George Howard - A Home Far Away
Southwest who are doing interesting things. They aren’t privy to many of the jazz stations in the major cities, yet they’re quite innovative. The guitar is making a lot of noise right now. There’s too much focus on trumpet and saxophone. Everyone that comes along is an extraordinary trumpeter or saxophonist. As good as they are, they’re playing the same things as their predecessors.”

Tommy LiPuma

PRESIDENT
GRP RECORDS

Thirty-five years ago Tommy LiPuma broke into the business cutting hair. “I asked my music industry customers for a job until someone finally took me seriously.” LiPuma has balanced executive positions with producing and A&R for such labels as A&M, Warner Bros and Elektra. He’s got a list of production credits longer than Manute Bol’s arm, including bestselling adult radio classics by Barbara Streisand, the Crusaders, George Benson, Natalie Cole, Anita Baker, Al Jarreau, Michael Franks, Randy Crawford, Bob James, David Sanborn, Everything But The Girl, Miles Davis and many more. Here are some of LiPuma’s thoughts, recorded before he takes the president’s seat at GRP November 1. “Until I looked at my bio, I’d forgotten what I’d done. The only depressing part is how quickly thirty-five years has gone by.”

A NEW ERA AT GRP?

“I hope so. If anybody told me four months ago that I would be president of GRP, I’d have thought they had just taken psychedelics. Larry Rosen recommended me for the job. I got together with [MCA chairman and CEO] Al Teller and some of the MCA people and I felt comfortable with them. This point of my career is a good time to put together ideas and projects that I’ve always wanted to do. Here I am with total autonomy and the chance to do it. It’s a very exciting situation. I’ve been making records for a long time and I’m still going to be in the position to record a few albums a year. The bottom line is that I’ll be dealing with areas other than making records. I told them [MCA] that I’m basically a creative person, and they [MCA] felt that was exactly what they wanted. They weren’t looking for a pencil pusher. It’s like being back in the time when record companies were being run by entrepreneurs. It was a gutsy move.”

NEW IDEAS AND PHILOSOPHY

“I’ve got mucho respect for Larry and Dave [Grusin], and especially with what they were able to accomplish having started as a production company. I was once part owner of a record company, so I know that the trials and tribulations of just keeping the doors open is a feat in itself. Larry and Dave have always been ahead of the game. Both were musicians; then they brought in MCA. As I told Larry at our first meeting, I’m coming in with my own ideas and philosophy. They know a lot of things will be run differently. I’m looking to try to make the mark based on the artists I’ll be signing. On the other hand, I don’t intend to upset the apple cart. That would be counter...
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The Godfather of A² has a few new tales to tell...

Jeff Lorber

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productive. The label as it stands is profitable. In looking through the artist roster, I found that only a very small percentage of GRP artists aren’t in the black.”

RADIO FRIENDLY PRODUCER
“I don’t want anyone to think for a moment that I won’t be looking for the next Natalie Cole, Randy Crowfords and Al Jarreus. We’ll want hits. For instance, we have a new saxophonist named Teodross Avery who is great. My background is hit radio, but before that, I was a bebopper. Still, I was always a pop animal. I discovered R&B after coming down with an illness as a child. The only friend I had was an R&B station in Cleveland. Radio has not only been a good friend to me, it sculpted my musical habits.”

THE ELUSIVE ADULT BUYER
“Marketing techniques are going to have to be very creative. How do you get to the buyer? That buyer is there because when you have a record by Natalie Cole that sells five million records domestically or even a Joe Sample record that sells 300,000, you know the buyer is there. Finding them is the most elusive element. I don’t think consumers go into record stores out of habit, therefore you have to find a million ways of getting through to the individual to let them know that this is something they would like. I would give my eye teeth to figure out how in the hell Arist made such a situation with Kenny G.”

FROM EVANS TO BENSON
“I know there are hardcore jazzers who don’t appreciate my lick, to use a Lord Buckley term. When I make records, I make them for myself. If anybody else likes them, I’m in luck. But I don’t twist artists’ arms. I didn’t have to twist George Benson’s arm to sing ‘This Masquerade.’ Half of the band on Breezin’ was already his band, his guys. The extreme individuals on both sides don’t seem to understand that this is a melting pot of sorts. I had as much fun working with Bill Evans in 1977 as I did making Breezin’. Loving all kinds of music, especially if you find things that mix together, is not necessarily prostituting music.”

STYLE
“One of the most important elements of music is style. I’m looking for people who have style. Whether they’re in the record or art business, if they have style and they stick out, or, in other words, if you’ve just heard Anita Baker, you know it’s Anita Baker. You know it’s Natalie. They have a style and a way of singing that makes them sound like themselves. That’s the challenge in an era where everybody wants to sound like everybody. However today, more so than three or four years ago, there’s going to be the ability to find people with style. Technology has been both a blessing and a curse, yet I’m noticing more and more artists coming back to acoustic sounds. Whether it’s a vocal or a saxophone, it’s the human voice crying out to be heard.”

Ray Harris
SENIOR VICE PRESIDENT,
BLACK MUSIC & JAZZ,
MARKETING & PROMOTION
WARNER BROS./REPRISE

Ray Harris is celebrating his twentieth year in the record business, having migrated over from advertising in 1974. His major label experience began with RCA, before he moved over to Warner Bros. and, ultimately, Warner Bros./Reprise. Harris oversees the marketing and promotion of the entire black music division. Warner Bros./Reprise’s jazz and progressive music squad, headed by Nick Schultz, reports directly to Harris. Starting with Michael Franks’ “Popsicle Toes,” continuing with

George Benson’s “Breezin’ ” in ’76, and on to David Sanborn’s early solo albums, Warner/Reprise has a pioneering Jazz/A2 tradition that Harris is adamant about upholding.

GOOD MUSIC IS THE KEY
“Our success always starts with the music. The music and the artist is the focal point in any company. Those are our assets. We’ve been blessed to have the kind of roster that we represent, whether you’re talking about a Joe Sample, an Earl Klugh, a George Benson or a Fourplay. One thing we do well, in terms of being interdepartmental, is work together as a team. If anything, teamwork gives us an edge in this competitive area.”

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RAY HARRIS ON A2 RADIO
"The good thing about adult alternative radio today is that stations like CD103 in Los Angeles or CD101 in New York are broadening their format. They’re going after that upper demos consumer, as are a lot of black A/C stations in the market. Apparently, music for both of these formats is compatible, to the point where a station can play either a Boney James or a Karyn White in a Quiet Storm urban format. As with CD103-Los Angeles and CD101-New York, it’s all geared toward that adult consumer."

EDGE AND DEMOGRAPHICS
"When dealing with radio, recognize the needs of those stations as your first line of promotion and marketing. Try to satisfy their demographics. Secondly, you need to convince them to put a little edge on what they do and offer them some alternatives. If they believe you and give it a shot, they’re offering their own listeners an alternative. In today’s micro-marketing, you have to fine tune and open up doors because the consumer has so many things to choose from today. It’s up to us to keep them captured to that radio station. It’s the great radio station that doesn’t mind growing with its listeners. You remember a time years ago when you could regionalize records? Country records did great in the South; rock records would do fine in the Midwest; urban records did great on the East Coast. That’s almost non-existent today because all these records do well everywhere. I think that’s because people are becoming more cosmopolitan regardless of where they live. Lifestyles are pretty much the same wherever you live. There’s an upscale consumer in Atlanta, New York and Phoenix. Nine out of ten of those upscale consumers will have an appreciation for jazz and adult alternative music. It’s the smart radio station that recognizes that."

A2 CROSSOVER
"Fourplay did crossover to urban radio in a major way. ‘After The Dance’ with El DeBarge and ‘Between The Sheets’ with Chaka Khan crossed over and charted very well for us at the urban level. A lot of these urban stations with the Quiet Storm format are the first place we attack. It’s a viable format."

BLACK ADULT LISTENERS
"Think about the wide range of black music that has to funnel through this one black radio station, be it hip-hop or rap, gospel, jazz, adult ballads. There’s so much stuff going through this one little radio station. A lot of times stations decide that they can’t satisfy all those needs. That would give a black A/C station an opportunity to be competitive. They might play some jazz late at night or have it programmed during the weekend. Some stations play R&B oldies as a major part of their format and have gotten some decent numbers."

DIGABLE JAZZ HIP-HOP
"I love acid jazz and bands like the Groove Collective. When I was a kid it was really hip to have that Coltrane or Thelonious Monk album. You wanted to be one of the cool kids on the block. Today kids are the same. Bands like Groove Collective and Digable Planets are really great, taking jazz influences and putting them into their rap and bringing it all together. Jazz can use this opportunity to grow a new audience. If my son can learn to appreciate some of my music through some of these fusions, acid jazz-type rap records, then he’ll want to hear some of my jazz records. It’s a good thing."

THE FUTURE
"When you have somebody like Joshua Redman, as great a jazz musician that he is, you can only feel good that jazz is going to grow. People his age could expand the audience. I do believe you’re going to see more jazz/hip-hop influences. You see videos on the Box, BET and MTV that have a hip-hop theme, but also have jazz influences. Those video channels are reaching all these kids who otherwise may have never thought about picking up a jazz album. Now they’re curious."

Chuck Mitchell
VICE PRESIDENT & GENERAL MANAGER
VERVE RECORDS
Verve Records, and its immense jazz legacy founded 50 years ago by Norman Granz, has a special relationship with PolyGram, its international parent company. Under the corporate umbrella, Verve is part of the classics and jazz division as opposed to having customary promotional ties with urban or pop. Chuck Mitchell, Verve’s General Manager, is a straight-shooter who is well-liked by his staff and respected by his peers.

CLASSICS AND JAZZ
"In the United States, Verve and its associated labels Verve Forecast and Antilles, reports to PolyGram Classics and Jazz, which is an umbrella for the Verve label and three classical labels, London, Deutsch Gramophone and Phillips. The advantage of our setup is..."
that, in addition to our staff in New York, we have a network of regional PolyGram Classics and Jazz managers who are totally dedicated to the sales and marketing of classical and jazz products. They work with PolyGram Group Distribution, the overall distribution company, in getting the records out there and making sure our marketing plans are executed to the fullest extent. However, we can implement PGG's resources wherever it's necessary if we have more go-to-learning things. We can route the product to those outlets, whereas jazz-learning things work through Classics and Jazz. The structure is fairly intricate, but it allows us to individually tailor a wide range of music.

**CATALOGUE AND REISSUES**

"Our reissues are a matter of pride for us as well as good business. We release a huge amount of catalogue titles, whether they're compilations, deluxe sets or straight title reissues. That number in 1995 will be roughly equal to the number of new releases we put out. I believe within PolyGram, Verve is regarded in its totality as a label with a very strong tradition which is constantly addressed and expressed in the monthly catalogue. It serves as not only a source of volume, but also as a source of inspiration to the musicians who sign with us now. I think it enables us to achieve a kind of continuity between new and old, as exemplified by our recent 50th anniversary concert at Carnegie Hall last April. That continuity was made explicit between our contemporary musicians and a lot of the great musicians—Bill Evans, Billie Holiday, Ella Fitzgerald—of the past that were paid tribute to."

**BLENDING OLD AND NEW**

"When it's appropriate, we're more..."
creative and aggressive at cross-marketing the catalogue along with the new releases. One of the things we're doing this fall is an advertising campaign that is based on great singers including Shirley Horn's new album, I Love You, Paris, and a new Fred Astaire compilation we did called Steppin' Out. It's positioned in such a way that it's not a pure jazz situation, it's focused more on the art of the vocal and the art of the classic pop song as interpreted by these two masters. Both records fit well together and we're going with broadly-based lifestyle magazines ads, such as New York Magazine, Metropolitan Home and the gay publication Out, etc.

**INCREASING AWARENESS**

"Radio is a lynchpin of our marketing strategy no matter what we do. We're aware of the existence of the GAVIN Jazz chart or your A2 chart. We want our records played on the radio and we're very aggressive about making sure that they are. But of course, radio is just one set of impressions. We are seeking to amass a critical number of impressions behind each project that will stimulate a purchase, whether it's within the first month of release or six months after. Many of our records continue to sell strongly into the second and third year of their release. The process of finding jazz is a process of discovery because in most cases we don't have the very high-level across-the-board attention of pop, rock and country artists."

**JAZZ VERSUS A2**

"It's very difficult to merge both styles of music. They are two separate radio formats. I'm glad the smooth jazz format is there. It's turned out to be a powerful format relative to the kinds of people they're reaching and the time spent listening. I respect the right controls they need to maintain on their programming in order that they can enhance their time spent listening and reach the right demographic. I sense that we're going to approach a critical time for these formats. It remains to be seen how pop they get. If they inject more pop elements, obviously the core artists are going to be competing more aggressively for air time."

**BEYOND JAZZ/A2**

"How is radio in general going to address this emerging mix of R&B, hip-hop and jazz elements that's come to be known as acid jazz, for lack of a better term? This is a format that radio is largely ignoring, yet it's quite obviously not going away. Will A2 open

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**Thank you GAVIN reporters for your support in '94!**

**A2**
- **La Vienta**, "Night Dance" CD83339
- **Hilton Ruiz**, "Heaven" CD83332
- **Jeanie Bryson**, "Touched I Need You So" CD83348
- **Jimmy McGriff**, "Right Turn On Blue" CD83366
- **Louie Bellson**, "Louie Bellson & His Big Band Live From NY" CD83334

**JAZZ**
- **Itzhak Perlman & Oscar Peterson**, "Side By Side" CD83341
- **Erroll Garner**, "That's My Kick & Gemini" CD83332
- **Dave Brubeck**, "Just You, Just Me" CD83363

**NEW ON TELARC**
- **Ray Brown**, "Don't Get Sassy" CD83368
- **Geoffrey Shearing**, "Once Again" CD83347
- **Gerry Mulligan**, "Dream A Little Dream" CD83364

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**FOR MORE INFORMATION CONTACT KATHY MONAHAN AT:**

**NOTEWORTHY RECORDS**

206.292.0989

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Contact:
Mike Carlton
MC Promotion
(800) 123-7450

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GAVIN October 14, 1994
up to it or are we going to start to see a new hybridized R&B format develop? Verve Forecast in particular is going to be somewhat more aggressive in pursuing this type of music of acid jazz."

**PREDICTIONS...NOT!**

"After following this music for 25 years, I feel the artists themselves are not about to be limited by any body's notions, be it journalists, radio programmers or record executives, about what this music should be. It's constantly changing and mutating. It is an art music that is also a music of the street. That's what gives it its vitality from generation to generation—not notions or theories about what it should or should not be."

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**Michelle Taylor**

**SENIOR DIRECTOR OF ATLANTIC JAZZ**

**ATLANTIC RECORDS**

Michelle Taylor started dabbling with jazz and adult alternative music at EMI Records when Bobby McFerrin released "Don't Worry, Be Happy." She gained her first full-fledged jazz position with PolyGram/Atlantic and soon after joined RCA/Novus. When Atlantic Records decided to revitalize their jazz division, Taylor was hired on the ground floor. She is the company's premier jazz/A2 spokesperson, as Atlantic banks heavily on new and developing jazz acts, already having signature A2 artists in Gerald Albright and Bobby Lyle.

**JAZZ IS BACK**

We're committed to both jazz and adult alternative. Gerald Albright and Bobby Lyle are already cornerstone artists for the company. With the creation of this new division it's important that we cover the spectrum. We've done very well in the year we've been up and running. We're not necessarily looking at like the pop and urban image and growth of our music.

**IMPORTANCE OF AIRPLAY**

Radio is very important in what we do, especially in breaking new artists. We rely on radio heavily, although radio is not the only way at this point. The days of counting on radio solely to break a record are over. That's true with all genres, and not just jazz. But simultaneous airplay across the country is important, especially for traditional jazz because there aren't that many outlets anymore. With jazz we rely on radio to help give the artists their initial exposure. What we do from a marketing perspective is based upon that artist's radio presence. A2 artists like Albright have the opportunity to cross over into Urban or A/C. I'm happy the A2 format is growing. Every week it seems we're getting new A2 stations coming onboard. It's good and we need as many outlets as possible.

---

**Joe Fields**

**PRESIDENT MUSE/LANDMARK/TRIX**

Joe Fields can be a savvy, feisty competitor, but his success with racking up Gavin Jazz number ones is proof he can play the game with the big boys. Record promotion runs in Fields' veins, having worked bubble gum hits in the '60s with Buddha Records and Neil Bogart prior to founding Muse. Fields fiercely savors his independence.

**A DECLARATION OF INDEPENDENCE**

"I find no trouble with Muse competing with the larger labels, and in turn the difference between me and the majors is that ultimately information, for the most part, has to percolate up. I never lost the beat of the street. For the most part, it's always been easier..."
AIRPLAY AND THE OLD DAYS

"It used to be when you talked radio, there was a guy down in New Orleans with a clear channel of 50,000 watts and it would boom up the prairie. Sid McCoy at WLCF in Chicago would boom down the prairie and almost over to New York. WIZ with Symphony Sid hooked onto the music. Today the audience is much more splintered. People don't sit and listen from dinner all the way to bedtime. The radio is certainly a factor for those who listen and it does motivate them to buy records. I'm beginning to sense these days, print is getting more like it was in 1950. When they had very little radio. People read about it and get interested, but radio is still all important. You don't buy something blindly unless you know the artist. For me, radio is still the main factor."

FUTURE PLAYERS

"People are suddenly doing things a little more angular, a bit more hard-edged. They all don't sound like Sanborn, ground out of the same situation. Tenor players are either in a Coltrane or a Sanborn school, but I do think you'll find that the jazz kids now who have echoed the '50s and the '60s—the Blue Note sound—will really begin to develop their own voice and take it to another level. The theory of all art run parallel. Kids who develop from Coltrane into their own voices will survive. The Redman kid might not be totally his own voice at this point, but I do feel he brings something new to the music."

FIELDS ON A2 RADIO

"I think smooth jazz radio is bullshit. When you take the music that gets played on those stations, you're doing the same things you did years ago by running to radio stations and making hit records. When it gets played it sells. It stops getting played it quits. I don't think people really listen and pay attention to it. If the numbers go down, they'll change their format. They're constructing something purely for a demographic, pure radio output. My approach is not from the radio output, it's from the art form. I've run into circumstances with [A2 radio] where they say, 'Sorry Joe. The record is a little too hard.' If you bring something where the arrangements are similar, they say they can't play Mark Murphy or Morgana King. Why? The artists project too old an image. Are they chasing music or image? But they'll use the term 'jazz' because it's hip. That's bullshit!"

reputations, but in their case, their crap shoot is infinitely more. Majors have a lot of arm and legs, a lot of strength and money. They have a huge advertising budget for rock 'n' roll and what have you, and they're the salesmen who sell the big chains and spread records all over this country. They're able to kick through the door to many locations that a jazz record might not normally get to in the hands of an independent. We have a track record of gathering good people and making good music over the years. The pressure isn't on me. I make these small works of art—if you want to call them that—and if they sell, that's wonderful. If they don't sell as much as I would expect, well, that's okay too."

Bruce Walker

SENIOR DIRECTOR
MOJAZZ

Bruce Walker, after working the A&R beat with Mojazz label head Steve McKeever for two years, was upped to Senior Director, incorporating Mojazz's day-to-day operations into his job description. Walker, clearly enthused about Norman Brown tapping the GAVIN A2 chart, sees Jazz/A2 as a perfect marketing companion to parent company Motown's stable of Urban Contemporary artists.

STORMIN' NORMAN BROWN HITS A QUARTER MIL

"We started the year with Norman Brown and all our artists playing the grand opening of the House Of Blues in New Orleans, which we've edited for a television show to be aired next year. It was a seven-camera, two-day shoot, the first time jazz has been

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NEW RELEASES - AVAILABLE ON COMPACT DISC

SHEILA JORDAN
Arranged and Conducted by ALAN BROADBENT
with Harvie Swartz, "Smitty" Smith, The Mirahe String Quartet Heart Strings MCD 5469

This is the album of her career. A string quartet, arranged and accompanied by Alan Broadbent, gives Sheila Jordan the accessibility that Shelly Horn and Abbey Lincoln have acquired in recent years. Critically acclaimed over the years, this will open her up to the masses.
CD UPC: 0 16565 5468 2 2

CECIL BROOKS III
with Craig Handy, Justin Robinson, Terrell Stafford, Kurtis Groove, Christian McBride, Neck Pedin' Jamnie MCD 5504

Read the line up. It's the best of the current crop! It could be called "The Young Leaders." Almost all of the tracks have that head bobbing, "Neck Pedin'..." quality. Cecil Brooks is emerging as the new Art Blakely—luscious drumming, blissful music.
CD UPC: 0 16565 5504 2 3

RON JACKSON
with Karen Graves, Lonnie Plaxico, Cecil Brooks III Thinking of You MCD 5515

This is the follow-up to a surprising first record (MCD 5465)... and it's better. It's melodic, sensitive, with a rhythmic pulse, unhurried phrasing. Jackson's style is a coming together of Wes with Chet and Metheny that results in wonderful scripture. Standard like "With a Song in My Heart," etc., and strong originals.
CD UPC: 0 16565 5515 2 9

"HANNIBAL" PETERSON
with Joe Ford, Michael Cochrane, Lonnie Plaxico, Jeff Haynes, Cecil Brooks III One With The Wind MCD 5523

A brilliant trumpet player, his solos play over the full range of the instrument, energy, fat and robust in every register. First small group recording outside his Sunrise Orchestra. Currently touring, performing his "African Portraits" work. Garry Giddens says, "one of his very best albums to date."
CD UPC: 0 16565 5523 2 8

JAY HOGGARD
with James Weidman, Belden Bullock, Pheeroan Aklaff, Lyndon Achee, Project Ensemble Love Is The Answer MCD 5525

Wood class vibe. Jay Hoggard's music is creative, celebrative, graced with technical finesse, intellectual and swing. The song selection of Ellington's "Harlem Airshaft," Dameron's "Good Boat," Charlie Parker's "Donna Lee" in addition to a newly written dance suite is an enjoyable slice of Hoggard's inven-
tiveness.
CD UPC: 0 16565 5527 2 4

Bruce Walker, after working the A&R beat with Mojazz label head Steve McKeever for two years, was upped to Senior Director, incorporating Mojazz's day-to-day operations into his job description. Walker, clearly enthused about Norman Brown tapping the GAVIN A2 chart, sees Jazz/A2 as a perfect marketing companion to parent company Motown's stable of Urban Contemporary artists.
recorded in SurroundSound. Since the artists got to meet each other, it's already fostered some collaborations. With Norman Brown at about 250,000 units — and we hope to get to 350,000 before the end of the year — we've further established MoJazz's label identity, not to mention increasing morale among the staff and artist roster."

NEW ON THE MOJAZZ HORIZON
"We have a new trumpet player, Pharez Whitted, already on the rise. We're in the studio with J. Spencer, which we feel is going to be an incredible urban contemporary jazz album. We've also just signed Lionel Hampton, Pete Escovedo and [NBA basketball player] Waymon Tisdale, who was just traded to the Phoenix Suns. There will be endless marketing opportunities with him. Waymon worked with Marcus Miller and turned in seven completed songs at the point of signing. Plus we have the MoJazz Christmas album coming out with 26,000 advance orders, and it's not due until October 18."

EARLY SET-UP
"Early set-up is the key. We're learning to set-up things earlier, even marketing the records while we're still in the studio. Since jazz is so organized and the jazz consumer is sophisticated, we need to have a lot of setup done in advance so we can reach and establish our core market which we now know is the 25 to 40 urban contemporary and jazz radio listener. We'll work on the traditional side of jazz with an artist like [pianist] Eric Reed, who will have 17 new tracks out in January. For a label that's now three and a half years old, we spent the first year and a half just getting the music together."

MARKETING MULTI-FORMAT
"We're working on 'LP number two' for a lot of our artists, setting up things properly, thinking multi-format. As evidenced by Norman Brown's success, Doc Remer has done an excellent job with the Jazz and A2 radio. With the expertise of Doc and James Cochran on the promotion side, we're able to come out-of-the-box with Jazz, A2, Quiet Storm and Urban simultaneously, as well as picking up A/C adds. That's our new formula. We're hoping we can expose jazz to a new listener. That's why we've changed our coin phrase to 'The New Face Of Jazz.' That separates us from most of the other jazz companies. We are a per-

Congratulations
Keith & Kent
and Gavin
Jazz & A.A.
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Storm Then The Calm
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Special Guest Vocalist:
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formance label and if we can get our artists in front of the people, we find that they are our best salespeople."

**MOJAZZ: THE NEXT GENERATION**

"The listener is changing. They're looking for good music again as evidenced by 'guy groups' like Boyz II Men, Jodeci and Aaron Hall. That music can be looked at as jazz inversion with a beat. There's also the influx of rap and hip-hop using jazz samples. That's exposed jazz to a whole new young listener who wouldn't otherwise be exposed to jazz partially because of a lack of music programs at the public school level. At first that hampered the younger listener getting into jazz, but they're now coming back. Kids are picking up instruments again, so we're trying to get the music to them and let the people choose."

---

**Bob Curnow's L.A. Big Band**

**The Music of**

**Pat Metheny & Lyle Mays**

This is an amazingly successful translation of the inimitable compositions of the Pat Metheny Group to the idiom of jazz big band. Curnow has done a magnificent job of writing arrangements that retain the integrity of the originals without deviating from the big band tradition. This disc features such luminaries as Bobby Shew, Buddy Childers and Bob Sheppard, and a rhythm section spearheaded by Steve Houghton, Tom Warrington and Bill Corddry. It's many colors, powerful soloists, pensive, quiet and roaring moments create a work of unusual scope and uncommon beauty.

—Bob Blumenthal

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**Jazz in Love**

**Gavin Record to Watch**

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of Washington D.C. In the spirit of D.I.Y., Navarro started Positive Music in 1990 and has helped other jazz/A2 artists develop their own recording identities as well.

**TAKING THE PLUNGE**

"I closed my eyes, jumped in and learned as quick as I could. What initiated Positive Music is that I was looking for an outlet for my own music. Within the first few months it became obvious that to do things that would have impact on both radio and retail and be considered viable, I had to become a actual label by having numerous artists and releases. Now that we’ve built a catalogue, by the end of this year we’ll have approximately 35 releases."

**POSITIVE RADIO**

"We could not have been able to start Positive Music without the Jazz/A2 format. Radio is a key for us because it’s such an effective way of debuting an artist nationally. We’ve had an awful lot of debut releases or so much time has lapsed since that artist’s previous album, we often feel we’re starting from square one. Radio has made it possible to let people know someone is out there and that a record exists. I would like to see major market radio be a little bit more open about what they play. An effort to keep a smooth sound seems to have overridden some of the progressive and alternative elements. But by the same token, the fact that people are becoming more focused on what they want to play, we do see the impact on sales." 

**TEACHING ARTISTS**

"Make it clear that while we’re a service label, we go to the trouble of helping teach artists how the business end of things work. We’re in it for the long run, more like a period of three, four or more records before everybody sees the benefit of all the work. However, there are a couple of artists we’re negotiating with right now who are already established."

**RUNNING THE SHOP**

"We’ve been very conservative with how we’ve run things, but we’ve been expanding in terms of sales and marketing. We’re financially sound and it’s paid off. We’re in the black for two and a half years running and we’ve done that without having a big retail success of any kind. We’ve done it by making money on everything we’ve put out. Now we’re ready for that big retail success."

**THE FUTURE**

"The musician in me has seen the four walls narrow a little bit, but the business part of me sees the benefits. A2 music sure seems to be going more urban and the kind of things we’re looking at for next year certainly have strong elements of that. Jazz radio seems healthy and there’s so much great jazz product out there, a programer can pick and choose. For jazz, we’re dealing more with seasoned players, like Bobby Militello, who have polish, experience and depth to their playing."

**POSITIVE DISTRIBUTION**

"When we started it seemed to be everyone’s goal to get big enough to be a major label. While we’re with five or six small distributors, we’re primarily with a company called the Navarro Corporation, a national distributor. Navarro continues to do first-rate work with us. We’ve been with them since we started, which says a lot about a label and distributor in general."

---

**Skip Miller**

**SENIOR VICE PRESIDENT, BLACK MUSIC & JAZZ RCA AND NOVUS RECORDS**

Prior to joining RCA, Skip Miller was an executive with Motown where mega-stars like Stevie Wonder ruled the airwaves. Miller was among the team that jetted Motown to its mega-pop status. He then brought his keen knowledge of urban radio and pop sensibilities to RCA where he now presides over urban, jazz and adult alternative marketing and promotion.

**MAJOR LABEL JAZZ**

"I’ve been fortunate in that all of the music I’ve been involved in has been a priority at RCA. So jazz has reaped the benefits of that as of late in that we re-stuffed and found a new direction by adding an A&R person (Brian Bacchus) as well as a marketing and promotion head (Paul Ramey). We’ve been consistently ranked top five as a jazz label, and have experienced tremendous growth for a 14-person roster, which I consider quite small."

---

**Billboard Debut #2**

Gavin AA 18* - 13*

R&R NAC 26* - 18* Most Increased Play

MAC PAC 34* - 20* Shooter

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Booking: Variety Artists
(865) 544-1444 Fax (865) 544-2444

Higher Octave Music
22015 S. Main St.
Toluca Lake, CA 91602
(310) 506-1553 Fax (310) 506-1525

Gavin October 14, 1994

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**WEB PAGE**

www.americanradiohistory.com
BREAKING NEW ARTISTS

"In order to run a profitable business, you must be smart and very aware of expenses and marketing costs. If you're selling 25,000 units of an artist you have to be wise in spending the money. There can be many ineffective outlets. We deal with touring, the concept of the album and the artist's direction almost as one. We also educate our roster about other things that we have coming out so that there are spokespeople out there all the time."

ARTIST DEVELOPMENT

"(Even) if you're in the jazz business, you're really looking for the possibility of somebody that can really do some big numbers. That isn't always the case, so patience becomes a virtue.

There's no doubt that Mulgrew Miller is one of the foremost pianists around right now. He's here, so what I do is spread the word, not only to the jazz community, but step outside with the rappers, who are the most curious people I have in the company. They want to know about every kind of music because they're looking for pieces of songs. They want a hook. That taught all of us how to hit the pipeline and get the buzz. People like Guru have turned on audiences that have never heard jazz.

CROSSING OVER

"Steve Coleman is an example. He's exploded overseas because he has rappers with him and hip-hop beats going on. Everybody knows Steve is a little off-center. (These contemporary influences) help an artist like that. For artists like Marion Meadows or John Pizzarelli, we're looking for crossover from other formats. I don't want to be restricted by the format game, so we're always looking for crossover. If stations narrowcast, we're always trying to expand their programming. We'd like to see A/C possibilities for Pizzarelli, as well as a film. That could be a great outlet for him because his music is edgy and fits scenes. He could get instant fame with something as volatile as film, just like Harry Connick, Jr. In the case of Marion Meadows, we've had tremendous crossover success with the Quiet Storm and then on to the mainstream urban."

SKIP MILLER ON RADIO

"Radio is always going to be important because that's the place where you can attract an awful lot of people very fast. Radio is amazing in terms of how fast they can spread the word on somebody. My only concern is that I'd like to see radio get more aggressive. The older black listener is starving for a radio outlet. I tell my own company that there are 91 black radio stations that have to be all things to all people, and that's a big problem when you run a radio station. If you have to be the rap, pop and jazz crossover and everything else all at once, you have to be a pretty special person these days."

PREDICTIONS

"Live playing is coming back, but there's still a place for sampling in the future. Sampliers are pushing a vinyl, analog sound with their samples and a lot of that will come back. Where you had a lot of technology ruling the music, a lot of live instrumentation blended with the correct samples will come back. I don't think anything's ever going to replace a great session..."
where people are just sitting down and sipping wine.”

Matt Marshall
PRESIDENT, CEO
HIGHER OCTAVE MUSIC
Before The Wave in Los Angeles, there was New Age and soon after there was Higher Octave. While most people scowl at the term “New Age,” Matt Marshall doesn’t bristle. Higher Octave remains a prime purveyor of meditative, world and pop melodies of the past New Age era. Ottmar Liebert’s platinum sales for Nouveau Flamenco helped catapult the label’s credibility and they’ve maintained a consistent release schedule ever since.

NEW AGE DAYS
“Higher Octave specifically came out as one genre, be it New Age or Adult Alternative or whatever it’s called. Mostly it was single artists creating their own records. There wasn’t much touring and other things associated with pop. You were lucky if you could get radio play and mainstream stores to buy it. You mainly sold to alternative markets. We still need the alternative markets like the Nature Company, the Natural Wonders and the gift industry. When we researched the industry, there weren’t that many labels outside of Windham Hill and a couple of others. We actually came out right before The Wave caught on, so there wasn’t even a radio outlet. We were actually working to create a syndicated radio show with Paul Hunter’s Scoundrel. We didn’t know there would be national radio so we were prepared to develop radio ourselves and get it on the public radio stations. Then the dynamics changed. We were fortunate that radio broke open and created an outlet.”

POST N’AGE
“We go with the way the industry is moving. Now we can plan something like a Craig Chaquico tour. We look at and receive a variety of masters from around the world. We develop relationships with artists who provide us product, like Cusco, who don’t come out and tour. Yet Cusco has become a staple for us and we can sell quite a few hundreds of thousands of his records.”

BATTLING FOR PRIZED AIRPLAY
“Radio airplay in the top ten is significant for us. It used to be easier. Now the big guys have moved in, there’s a lot of product flow from big name labels and it’s a tougher game. Any main release has to gain radio play. We hire promotion and get involved every time. The competition is fierce and the line between (smooth jazz) and our pop New Age sometimes gets blurry. Even our own artists like Craig Chaquico and Third Force can be different. Craig is more rockin’ and Third Force has urban and hip-hop elements.”

KNOWING YOUR PLACE
“We enjoy our independent status. When independent labels go with majors, there’s a certain time and reason for it. A lot of it has to do with the size of the genres or the goal. We sell music all over the world. Mexico and Southeast Asia are fabulous. Europe is picking up. We’re probably financially better off as an independent. You have to be important to a major because their machinery runs at a higher cost ratio. It’s a game of knowing your place. We’re a small company in a small genre.”

HOPES FOR THE FUTURE
“I’d like to see separate radio for the new age, meditative, spiritual based music. There’s a mixture on Adult Alternative stations because these two categories are being blended together. Why does new age have a bad name? The George Winston, Kitaros and Ray Lynches are very different than jazz, but it all comes down to good music. It has to have a lot of heart and simple melodies that the average listener can really feel. They can tap their foot and their heart to it. It’s not too complex. There has to be something magical there for the consumer to want to pick it up.”

Jac Holzman
CHAIRMAN
DISCOVERY RECORDS
Jac Holzman is one of the most refreshing characters in the music industry. He’s known as the founder of Elektra Records, and signed music as diverse as the Doors, Iggy Pop, the MC5, Love and Phil Ochs. After selling Elektra to Warner Communications quite a few years back, he’s finally back in the WE distribution system with a custom label appropriately called Discovery. Holzman still exhibits on almost adolescent enthusiasm about music that he blends with an unbothered realism of the business.

DISCOVERING JAZZ/A2
“One of our adult alternative success has been based on our Jazz At The Movies series. They’ve been promoted primarily through advertising, but even more aggressively through in-store point of sale, which could mean listening posts, end caps with as high a visibility in the store as we could achieve. The Jazz At The Movies Bond series has done well and we’re looking to continue it. Our fourth album is called One From The Heart—Sax At The Movies Two, which will be out early next year.”

DISCOVERING JAZZ
“The only jazz artist we have under contract is Bill Cunliffe. For jazz, in general, great critical reviews and the ability to see the artist a lot are very important. Unfortunately, the jazz audience in this country is relatively small. Jazz sores are approximately four percent over all domestic record sales. I don’t know what the numbers look like when you factor in the more contemporary jazz things, but jazz can be very difficult. It’s misunderstood, although I’m sensing a greater willingness on the part of people to experiment and listen to a wider mix of things. I notice among the young people I talk to, that there’s much more jazz awareness than I would have expected, which may bode well for the future.”

REISSUES
“We don’t have enough credibility to sign significant jazz artists. There are
other labels like GRP, Warner Bros., and Blue Note who do that very well. We sort of dance between the raindrops. We recognized that there was a great deal of value in records that were released in the very late '70s, early '80s that have never been transferred to CD. A number of those records came from a wonderful series called Elektra/Musician which included Dexter Gordon, Lee Ritenour, Pieces Of A Dream and more. We were able to license them from Elektra and reissue them as "Re-discoveries."

GONZO SAPLING
"We have the best of both worlds, one world being the independent mind, which is really more an attitude than it is a matter of who owns the stack certifi cate. It's an independent, more gonzoid approach to record-making. The support of WEA distribution is formidable, but equally important is having a parent company who understands that they now have three major labels, all of which grew from smaller saplings. I'm trying to get Discovery to the sapling stage. I think I'm best in terms of developing a label to its growth stage while I may not necessarily be the person to take it beyond that. I'm good at starting small companies and staffing them and planting their roots firmly in the ground and getting them to grow. I may not be the best person to grow a gigantic label, but I enjoy the nurturing part and getting it going."

HOLZMAN ON THE ADULT ALTERNATIVE
"I think The Wave definitely has an audience and a lot of our repertoire fits. They follow their own muse and there's clearly an audience for it. In Los Angeles, we're also very fortunate to have KCLU, which is a great classic jazz station. Then we have CD101.3, which falls somewhere between KCLU and The Wave. I like the fact that the entire spectrum is covered and there's an audience for each. That's one of the great advantages of drive time in Los Angeles. You have a lot of push buttons."

THE FUTURE
"I'm looking for combinations of jazz and world beat. I think the melting pot is going to get much bigger and that's all for the good. I'd like to see even more cross-pollination between jazz musicians and other cultures. Aside from that, I'm expecting something to break sometime soon and I have no idea what it is. I never really look for trends. A trend becomes a trend only when it's obvious to someone. I just keep looking for things that are quirky and unusual and pleasing to my ear."

FRAGMENTED FORMATS
"Things are too fragmented today. I'm uncomfortable with all the categories in music. I understand it has some value, but I think it's overdone. You guys aren't off the hook on that one. I think A3 is getting back to some of the excitement of discovery that occurred when FM began to dominate rock consciousness."

Patrick Berry
VICE PRESIDENT, SALES & MARKETING
WINDBER HILL/HIGH STREET
Windham Hill/High Street has always been an acclaimed emissary of progressive adult music. Today Windham Hill disassociates itself from the dreaded "new age" term. Barreling into the mid-nineties, Windham Hill is fast retooling. Gone are Tuck & Patti and the Windham Hill Jazz Mantra. The High Street label has outgrown its singer/songwriter tag in favor of more individualistic roster with artists like John Gorka, the Subdudes and the Jazz Passengers.

DON'T CALL THEM NEW AGE
"Windham Hill has always experimented with different things, but we've always been known as the founders as New Age. As you probably know, we hate that terminology. If you talk to people into New Age, you know we really don't belong. Even our traditional soul was a little bit different from deterrent to the development of certain artists. By late 1990 we began looking at how we would have more freedom to market new projects we were looking at. Granted, most of them were singer/songwriters. At that particular time we created High Street. By the beginning of this year we realized that we were working a lot of singer/songwriters and that people were starting to think that was all we did. If you look at our signings this year and some of the new projects that have come out, we've broken that mold with the Subdudes, Jazz Passengers, Crescent City Gold and Timbuk 3."

EXIT TRADITIONAL JAZZ
"One of the questions we asked ourselves this year was 'What do we do best?' It was an important decision. We looked at the jazz market and realized that other labels like Blue Note and Verve market traditional jazz much better than us and also have a significant catalogue. We're looking away from traditional jazz, but we continue our commitment to A3 artists like Roy Obiedo and Andy Narell."

STILL TRUE BLUE A2
"We're still very committed to the alternative market. It's a transition year and we didn't have that many projects in 1994. However, next year we have some great projects: Oystein Narell, Andy Narell and another Turrato Mariano record. We're changing rapidly. The label you saw last year and the beginning of this year is quite different from what you will see in January of next year. Two major formats we'll be working next year will be A2 and A3."

HIT THE ROAD, JACK
"If we're going sign an act, they must have a commitment to go out on the road and make it happen. Having the right music is simply not enough. We need commitment, the ability to tour, the ability to work with radio and retail. Otherwise it's very difficult to develop an artist. It's less likely for us to get lucky and have a mainstream mega-hit record so we need to develop acts over a longer period of time. The perfect example is John Gorka. Over the course of four albums, we will have developed awareness in both A3 and Country, creating a strong sales base. We're looking for longevity and consistency. If you look carefully at what we're doing now on Windham Hill, you'll see a much more diverse sound."

Jerry Gordon
PRESIDENT
EVIDENCE MUSIC
Evidence Music co-founder Jerry Gordon has released over 200 jazz and blues discs since its inception in 1991. Evidence has won over critics and buyers by making hard-to-find titles by Pharoah Sanders, John Coltrane and Sun Ra. "We make money with every CD we put out," says Gordon.

THE IMPORTANCE OF REISSUE
"First of all, jazz gains and loses fans all the time. There are some people who have just come to jazz since the advent of the CD. Reissues are a way to reach listeners who were unable to experience the music during the initial release. We find that we're successful with reissues, that they can sell as well as a new release. Part of the reason why we reissue is to make this music available to a broader audience. Reissuing is an artistic, creative outlet, and it's music that we're proud of."

JAZZ/HIP HOP HYBRIDS
"Jazz can still be hip-hop and jazz at

We put out a Brazilian sampler last year; Oystein Sevag's new album has certain ambient elements; we're looking at other unusual samplers. The Bach Variations is a continuation of our expansion into classical music. You're going to see quite a different range of music."

ASSESSING AZ RADIO
"The interesting thing about adult alternative radio is that four or five years ago, it was somewhat adventurous. People were discovering new music and it was exciting. I think the format has matured a lot and is not as dynamic as it once was. I think they've lost some of that excitement. I believe that jazz and adult alternative is really at a turning point. Some new artists need to be broken from this format."

THE FUTURE
"We're going to continue to look for unique artists who do something special, whether it's rock, jazz or world music. I think you can expect more world music from Windham Hill next year. We're looking at some acts similar to Deep Forest and we're experimenting with some ambient music. Also, next year we're releasing an ambient remixed version of Jon Anderson's Deseo, featuring remixes by Global Communication, Deep Forest, Future Sounds Of London and others."
the same time—it's just a different rhythm."

COMING IN OCTOBER
"Having reissued eight CDs that feature Pharoah Sanders, we're coming out with a new double CD of Pharoah's music recorded in late 1992, a tribute to 'Trane called Crescent With Love with Charles Fambrough on bass. We also have an unusual duo with Ron Carter and Richard Galliano, the world's premier jazz accordion player from Paris. Project G-5 will be our third series dedicated to Wes Montgomery. This new grouping features Herb Ellis, among others. We have a double Coltrane disc coming out called The Bethlehem Years featuring some obscure recordings including sides with the Art Blakey Big Band and an entire CD of unreleased takes with a group of all-stars. Then there's Johnny Hartman's Song From The Heart, Zoot Sims with six originals called Down Home, and a Herbie Nichols Trio album. We also have CDs recorded live from Sweet Basil's with Richard Davis and the Nat Adderly Sextet featuring Vincent Herring.

Carl Jefferson

PRESIDENT
CONCORD RECORDS

With more than 600 recordings, 40 Grammy nominations and eight Grammy awards under their belt, founder Carl Jefferson has taken his Concord Jazz label from industry upstart to major player. Initially bankrolled by his successful car dealership in Concord, California, Jefferson also founded the Concord Jazz Festival in 1969. Jazz radio has made many a Concord artist a regular 'heavy' on their playlists, and as long as Jefferson continues to pilot his Jazz and Picante operation with his personal successful touch, don't look for much deviation.

THE CONCORD STYLE
"We like melody. I don't like to describe us as "mainstream" like some people have done. What does that mean? I think we're eclectic. Heck, we've got Jesse Davis and you wouldn't call him straight ahead. Nobody's got a better collection of pianists than we do on our Mayback series."

POP CONCORD
"You have to make money on your more popular artists in order to support your jazz habit, to pay for the new artists or the ones that don't sell."

THE IMPORTANCE OF JAZZ RADIO
"Airplay is vital to keeping the music in front of listeners. We think jazz radio is the most important thing to sell our music. You don't make enough money from the volume of sales to buy big strip advertising in the newspapers, so we rely on radio to bring the music to the people. People claim jazz radio only reaches about five percent, but I don't believe those statistics. We're getting a lot of young and middle-aged people while retaining an older audience."

A&R-LESS
"We don't have paid A&R people per se. We started out with a small nucleus of artists like Herb Ellis and Ray Brown and as the Concord Jazz Festival grew, so did we. I don't want to compare myself with the great Art Blakey, but people used to ask him, 'Where do you get all those great players?' and he would say, 'They come to me.' That's how it is here. We never seek anyone out on a different label. It's like a referral service. They seem to come to us."

SOPHISTICATION
"Jazz, next to classical music, is as sophisticated as music gets. After you become sophisticated, it's hard to eat chili beans."

ANDY SNITZER TIES THAT BIND

The new album, featuring "You've Changed," "Last Kiss," and "Whenever I'm With Her."

With an A-list guest roster which includes Bob James, Harvey Mason and Joe Sample—just to drop a few names.
## Gavin A^3 Boomer Grid

**Editors:** Kent/Keith Zimmerman

<table>
<thead>
<tr>
<th>ZW</th>
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### Not too scary to add.

**Matt Keating**

**Scaryarea**

**On Your Desk Now!**

"Makes all the wrong people swoon..."

Melody Maker

Contact Jack Hope at 213.951.1600

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FILE UNDER: EASY LISTENING
debuted at #50 on the BILLBOARD TOP 200 ALBUMS CHART.
Four week Soundscan sales: 60,816. Over 250,000 units shipped.

"Your Favorite Thing" Top 15 at all Alternative charts.
493 BDS scans. 12 million total audience. On MTV.

The new single:
"Believe What You're Saying"
Going to Adult and Alternative radio 10/17/94.

A perfect album. Over 2.5M sales and it will be as much the stuff of classic rock radio
as U2's HOCKEY is now. Boston Phoenix.

SUGAR FALL 94 TOUR

<table>
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MOR WEST COAST DATES TO COME.

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315-781-3088

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HAPPY JESUS EVERYTHING BUT SINEAD O'CONNOR (Chrysalis/Ensign/ERG)
DAVID BROZA
VAG MUM
GRANT ROBBIE ROBERTSON & BLUE ROODE
THE OVER THE RHINE
SEAL (ZTV)
JULES SHEAR (Island)
CROSBY, STILLS & NASH
J.J. CALE
SWAM HOOTIE & THE BLOWFISH
WALTER BECKER (Giant)
RELI BIG HEAD TODD
BEAT THE RETREAT (Capitol)
RENAKED LADIES (Sire/Reprise)
BLUES REEDY PAVE
PAULA COLE (Imago)
WIDESPREAD ROLLING STONES
NANCI BRYAN FERRY
SHAWN COLVIN (Artist Tille)
THE CRANBERRIES (Island)
BRICKELL (Geffen)
JAVETT (Curb/MCA)
MATTHEWS GRIFFITH (Virgin)
RAY O'BRIEN)
WEI JOHNSTON (Elektra)
LEE MATTHEWS BAND (RCA)
JO WEINSTEIN)
BUFFALO TRAVELER ABM (Atlantic)
GAVIN A3 BOOMER GRID

ADDS INCLUDE:
WKZE KSUT
KFMQ KTYD
WBOS WERU
KRVM WNCW
KERA KTAO
WFUV WEBK
KRCL WERU
WCBE KUT
KRSH KVNF
KRCC KUWR

NOVEMBER RECORDS 530 Broadway 2nd Fl. NYC NY 10012 212-343-0789

Gavin October 14, 1994

THIS WEEK'S GRID...
As it looks, Life Is Larve is on only four. or five heavy rotations away from debrowning Eric Clapton. Should be a tight race. This week's top ten is tight with only a couple of changes. Bryan Ferry at #7 and Whipped Panick at #15. Knocking on the door is Dave Matthews Band, swapping 48-24-12 with lots of growth weeks ahead of it.

A couple of records are looking especially good, including Santana Brothers (32-27-22) and especially Big Head Todd (36-27). Expect upward movement for Walter Becker, The Cranberries, Robbie Robertson and Grant Lee Buffalo.

We love it when we have to put back those lines. Among those making a turnaround is Peter Gabriel and Rusty Roof. This week Hootie & The Blowfish record back 19-21. Wouldn't be surprised to see them doing a turnaround next week.

Lots of new blood is flooding the chart including young artists like Liz Phair (who debuts at #50) and Victoria Williams (debuting at #43).
Nanci Griffith Flyer

"You've no longer any excuse for ignoring Nanci Griffith. Flyer is a thoroughly contemporary record, maybe her best yet. The duet with Adam Duritz is absolutely exquisite! Don't cheat your audience – play Nanci."

–Mike Morrison, KSCA Los Angeles

Featuring "This Heart" and "Time Of Inconvenience"

Produced by Peter Collins with two tracks
produced by Peter Buck
Management: Vector Management
On Elektra compact discs and cassette.
© 1994 Elektra Entertainment, a division of Warner Communications Inc., A Time Warner Company
The Cranberries

No Need To Argue (Island)

Jeff Buckley

Grace

(Columbia)

Tin clocks stations including KGSR, KSRC, WDRT, KOTTER with adds at KSPN, KMMS, KZYR and KTAO.

A3 New Releases

Eagles

"Get Over It" (Geffen)

The Eagles take some medical leave from the road (get well soon, Glenn Frey), here's the opening shot from Hell Freezes Over. Don Henley and Frey are no strangers to litigation hassles in the music biz, and no doubt "Get Over It" lets them air out their frustrations to a rockin' Chuck Berry-styled 4-4 beat. In the shadow of Count TV light, Henley bemoans the sorry state of today's lack of personal responsibility. It's funny, back when Gavin's Dave Sholin saw the Eagles show, this was the song he raved about. He never got over it. In typical Eagles' tradition, the live version is as polished as the studio version.

Kim Wilson

That's Life (Antone's)

Kim Wilson is the batt-rockin' front man of the Fabulous Thunderbirds and That's Life is his second solo album. He has a penetrating singing voice that's as blazing and funky as his harp playing. On his own, Wilson the Texan borrows heavily from the Chicago blues masters like Sonny Boy Williamson and Howlin' Wolf. His own compositions, "Don't Bite The Hand That Feeds You" and the instrumental "Humpin' To Please" have that dirty harp growl and slappin' back-beat rhythm section that's entirely reminiscent of the '50s Chess Studios sound. You can almost imagine Willie Dixon and Fred Below thumping in the distance. Wolf's "Ooh Baby (When You Squeeze Me)", gets the same reverent treatment. "I've Been Searching" breaks things up with aively Texas blues feel. Wilson does a masterful job of recreating that vocals & harp blues magic, while affixing his own unmistakable croon on things. Duke Robillard sits in on a couple of tracks.

Chris Von Sneidern

Big White Lies (Heyday)

If you're into the pegged-pants '70s rock of Dwight Twilley, early Tom Petty, Chris Von Sneidern borrows from that genre of songwriting and presentation. The soaring, sweet harmonies on "On My Hands" and "Big White Lies" sparkle and shine. "Mindreader," sounds like a modernized nugget from John Lennon during his Rubber Soul days. Heyday, an independent label based in San Francisco, is always game to try something new. They are now offering a CD-ROM version of White Lies. With 270 mega-bites of information left over on the disc, they developed a clever program of interactive liner notes, which includes an additional track, a video of a new tune, interviews on each song as well as prose readings by Von Sneidern. It's a hoot, so call Heyday at 415-252-5590 and ask them for a special copy of the interactive version. Boot up and rock out.

Top Tip

The Cranberries

No Need To Argue (Island)

Robbie Robertson & The Red Road Ensemble

Music From The Native Americans (Capitol)

Our hottest debut of the week—The Cranberries in at #30 followed by Robbie Robertson at #32.
TESTAMENT

LINEUP: Chuck Billy, vocals, James Murphy, guitar, Eric Peterson, guitar, Greg Christian, bass, John Dette, drums

LABEL: Atlantic Records

ALBUM: Low

SINGLE: "Low"

ERIC PETERSON TALKS ABOUT:

THE RECORDING: "We tracked at A&M Records in Los Angeles because it's a big, prestigious studio and where producers Garth Richardson and Bill Kennedy wanted to record. We did the drums there and spent a good down payment on a house. We came back to Studio D in Sausalito which was where I wanted to record the whole thing. We got a houseboat and enjoyed all the great restaurants and the scenery. We mixed at A&M and half way through the session we decided we didn't like any of the mixes that Garth and Bill were coming up with. We had a hard time explaining ourselves. We all got frustrated and ended up duking it out with them until our management stepped in. We stuck it out but when it got down to the last two days and there were still five songs to mix we were freaking out. In the end we got our way, brought in Michael Wagener and he did a great job for us."

THE PRODUCER STORY: "It's pretty ironic because originally the label wanted us to work with Richardson and Kennedy. We said we'd work with Kennedy and Michael Wagener. That was our first pick. We also thought about Vinny Volojo from the Bay Area who just finished work with Machine Head. Then Atlantic turned us on to some of Richardson's work with L7 and Rage Against The Machine. I dug his production of Rage Against The Machine. Half-way through we started hearing that he dropped the ball in other projects and other people having to step in even with the Rage project. The same thing happened with L7. We got our way but had to spend a little more money. It was very important to us that the record came out right."

THE WRITING: "I wrote all the music but it all goes back to who you're working with. It turned out that Chuck wrote all the lyrics and Greg helped out a lot. The inspiration came from not having to compromise with anyone again. Chuck, Greg and I knew the direction we were headed and what we wanted to do. Finding James Murphy worked really well."

THE NEW DRUMMER: "We had a feeling that John Tempesta might be leaving. He's a mercenary. We'll be taking John Dette on tour. Tempesta actually told Dette about the gig. I told Tempesta that I wish we had found Dette before we did the record because he plays the parts so well maybe better than him. This time we didn't just pick a drummer. We auditioned 25 people and made sure this time that they'd be with us long-term."

SIDE PROJECTS: "We filmed a James Cameron movie, Strange Days while we were at Foundations Forum in September. Cameron is the producer/director of both Terminator movies and True Lies. We actually have a part in the movie besides the soundtrack. We'll be taking New York's Time Square into the year 2000 in a chase scene in between playing. We wrote "New Eyes Of Old" especially for the film, which is due out in April '95."

TOURING: "Chuck and I will be heading to Europe to do some promotional stuff and when we get back we'll hit the road. We plan to stay out until September '95. It's too soon to tell who we'll be out with. There are some great possibilities. My dream tour would be something like Lollapalooza but I don't want to be with the politically correct bands. I'd take Sepultura and Pantera—some really cool, heavy bands. I'm looking forward to just getting out there and playing. I'm excited about playing the club scene in Europe and not just festivals, which is what we've always done. We have a huge fan base in Europe."

MERCHANDISING: "It's a good time to come out with all the buttons and T-shirts. Summer is weak because the merchandising company doesn't want to come out with the cool long sleeve stuff because it's too hot. We'll have a great selection this time around."
Most Added

MEGADETH (34)  
"Crown Of Worms" (Capitol)  
SICK OF IT ALL (29)  
"Scratch The Surface" (eastwest)  
KORN (25)  
"Clown" (Epic/Immortal)  
MONSTER VOODOO MACHINE (20)  
Suffersystem (RCA/D-Trieb)  
FRONT LINE ASSEMBLY (20)  
Millennium (Roadrunner)  
OVERDOSE (17)  
Progress Of Decadence (Futurist)  

Top Tip

MEGADETH  
"Crown Of Worms" (Capitol)  
Dave Mustaine and company snag this week's highest debut with 143 plays. The heavy bands club includes KTSU(40), WVCR(21), KOFX(20), KZXR(18), WSOY(15), KZQR(10) and WXZI 101.

Most Requested

B-THONG  
Skinned  
(Pavement)  
Assume the position! It's another hard rock/metal alert from your friends at Pavement Records, who've unleashed yet another vicious, adrenaline-pumping hand. From Gothenburg, Sweden arrives B-Thong (Tony Jelencovich, vocals; Stefan Thuresson, guitars; Lars Haglund, bass; Morgan Pettersson, drums), an aggressive four-piece metal band that's already wowed rockers in Europe and are now setting their sights on the U.S. with their debut album Skinned. B-Thong offers slabs of low-end guitar grooves, vibrant bass lines, angry vocal screams, pummeling drums and the occasional sample that forms catchy metal riffs—perfect for your mosh-oriented listeners. Combining eerie Sublime-like riffs with the intensity of White Zombie or Biohazard, B-Thong will impress the most ardent metal critic with "S.F.M." (Schizophrenic Pavement), "Power Ranger" and "Godslave." The remaining ten tracks are riddled with steely riffs and are worth checking out. Skinned is a snare that will turn on your hard rock metal listeners and keep your request line lit.

KORN  
(Epic/Immortal)  
One of the most impressive shows at the Foundations Forum was the crushing performance by Korn whose hard rockin' prowess had all the industry people moving. A combination of Helmet and Pantera, Korn delivers a scorching sound that's dominated by chainsaw guitar riffs that feed off wondering bass thumps and offbeat drum lashing. This debut release is brimming with low-end hard rock alternative metal grooves that showcases the diversity of Johnathan Davis' twisted vocals, which fluctuate between harsh growls and light, seductive raps.

GAVIN ROCKS  

1 NATIVITY IN BLACK COMPILATION - White Zombie, Type O Negative, (Columbia)  
2 DANzig - "I'll Call On The Dark" (American)  
3 SLAYER - "Dito Head" (American)  
4 DREAM THEATER - "Live, Voices, 6:00 (eastwest/Atlantic Group)  
5 CORROSION OF CONFORMITY - Broken Man, Albatross, My Grain, Deliverance (Columbia)  
6 TOADIES - "Male Love (Introspective)  
7 TESTAMENT - Low, Chasing Fear, Shades Of War (Atlantic)  
8 SOUNDGARDEN - My Wave, Fell On Back, Black Hole (ASM)  
9 KILLING JOKE - "Millennium, Excitement (Big Life/Zoo)  
10 BAD RELATION - Stranger Than, 21st Century, Incomplete, Injected (Atlantic)  
11 OFFSPRING - Come Out And Play, Self Esteem, (Epiphaph)  
12 SAVATAGE - Edge Of Thorns (Atlantic)  
13 KREDBOS - End Of Green (Mercury)  
14 MACHINE HEAD - "Davidian" (Roadrunner)  
15 ARCADE - "Angry (Epic)  
16 DOWNSET - "Angeil Ritual (Mercury)  
17 BODYCOUNT - Born Dead (Virgin)  
18 PRO-PAIN - Make War (Not Love) (Energy)  
19 BONHAM - Tales From The Hard Side (Wanner Bros.)  
20 OBITUARY - "Don't Care (Roadrunner)  
21 MEGADETH - "Crown Of Worms (Cabbit)  
22 AIRHEADS - Motorhead, White Zombie, Anthrax, Prong (Fox/Arista)  
23 S.F.M. - "Monster Magnet, Pav, Marilyn Manson, Hole (A&M)  
24 SUICIDAL TENDENCIES - What You Need's A Friend, (Epic)  
25 GILBY CLARKE - "Cure Me Or Kill Me (Virgin)  
26 GREEN DAY - "Basketcase, Paradise, Longview (Reprise)  
27 THE CULT - "Coming Down (Drug Tongue) (Sure/Reprise)  
28 OVERKILL - "Fast Junkie (Atlantic)  
29 L.T. - Hungry For Sex (Stash/Reprise)  
30 WIDOWMAKER - "Long Gone, Ready To Fall (C/MC International)  
31 SHOOTZ GROOVE - "Jamm' In Vicious Environments (Mercury)  
32 MUST - "Push (EMI)  
33 PANTERA - "I'm Broken, Planet Caravan (eastwest/Atlantic Group)  
34 M.O.D. - "Devolution (Energy)  
35 SCATTERBRAIN - "Beer Muscles (Pavemnt)  
36 BRUCE DICKINSON - Cycoips (Mercury)  
37 GREEN JELLY - "Carnage Rules, The Bear Song (Zoo)  
38 STONE TEMPLE PILOTS - Intericate Love Song, Vastline (Atlantic)  
39 QUEENSGRYME - "Jet (EMI)  
40 HELMET - "Milkettaest (Introspective/Atlantic)  
41 SAMAM - "Capable (Atlantic)  
42 MELVINS - "Queen (Atlantic)  
43 NINE INCH NAILS - "March, Closer, Heresy, Dead Souls (Ninng/TVT/Interscopes/ARG)  
44 ALICE IN CHAINS - "No Excuse, Rotten Apple, I Stay Away (Columbia)  
45 WOOL - "Kill The Crow (London/PLG)  
46 DROWN - "What It Is To Burn (Elektra)  
47 MUTHAS DAY OUT - "Green (Chrysalis/EMI)  
48 HEADLOCK - Recirculation (Pavement)  
49 SOULS AT ZERO - "Don't Ask, Hardline (Energy)  
50 MADBALL - "Set It Off (Roadrunner)  

Reports accepted Monday 9am - 5pm and Tuesday 9am - 2pm  
Station Reporting Phone: (415) 95-1990. Gavin Fax: (415) 95-2540
KILLING JOKE
The new album Pandemonium
Also the Pandemonium CD Maxi Single with 7 remixes and a non-album bonus track!

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OCTOBER
24 Toronto, ON
25 Montreal, QUE
26 Boston, MA
28 Providence, RI
29 New York, NY
30 Asbury Park, NY
31 Philadelphia, PA

NOVEMBER
2 Atlanta, GA
3 New Orleans, LA
5 Houston, TX
6 Austin, TX
7 Dallas, TX

On tour through December.
More Dates To Follow!

GREEN JELLY
Their brand new full length release 333
Produced by Green Jelly Management: Kevin Coogan

SPADE GHETTO DESTRUCTION
Radio Edits on your desk now!
"Stop Look Listen" & "Murder"
From the self-titled album
Produced by Spade Ghetto Destruction and Sylvia Massy Management: WildCard

RED SQUARE BLACK
Their debut EP Square
Produced by Bob Marlette Management: Kahane Entertainment
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“Fairytales Of Slavery”

1994 FALL TOUR

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E-mail: mute@mute.com
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23 compositions
written and performed
by James and Brian Eno
recorded at Real World during
"the Laid Sessions 1993."

"Improvisations are almost always the seeds of James' songs... I suggested that instead of working on just one record we find two studios next to each other and develop two albums concurrently.
One of structured songs (Laid) and One Of Improvisations (Wah Wah)."
Brian Eno

"Every Song We've ever created was spawned from improvisation... All the songs on Laid evolved from this process. All but three pieces of Wah Wah are being born as you hear them in an attempt to capture the moment of creation spontaneously."

With Love,

Tim Booth
of James July, 1994

Wah Wah limited edition Digi-Pak compact Disc
In Stores 10/18
Inside Alternative

Linda Ryan's on the road, vacationing in England and Ireland with her sister Patty, so this week's Inside Alternative has a rather cosmopolitan slant...

So far vacation has been perfect. Today is Monday and I slept till noon. How's that for a good time? Actually, it's been loads of fun, and my sister and I have been busy from the minute we got in. Friday night's Blur show at the Alexandra Palace was incredible. The Palace is an amazing venue in itself, but when there are 7,000 screaming fans inside, it's that much better. We missed the first band but managed to see some of acid jazz gurus Corduroy—who I really liked a lot. Pulp was the support act for the event, and they really got the crowd revved up; if you saw Blur and Pulp on tour in America, count yourself among the truly lucky.

Finally, Blur appeared and brought the house down. Despite the Alexandra Palace's impersonal size, Damon Albarn's Blur's energetic frontman, made it seem quite cozy and very personal. If any of you doubting Americans question the viability of this band—see them in England. Very powerful. As my friend Ray said, "It was madness in the West End."

I've spent plenty of time shopping and trying to find a decent meal. As often as I've been here, I still haven't managed the latter—although I seem to excel at the former. However, after some

Top Tip

WEDDING PRESENT

Watusi (Island)

Surprise! last week's Most Added record is this week's Top Tip, as the Wedding Present's Watusi debuts at #56. The disc is already getting big spins at WRAS (36), WVFS (27), KGWI (20) and WNIC (20), and it debuted on our College Chart at a whopping #5.

Top Requests

OFFSPRING

CRANBERRIES R.E.M.

GREEN DAY VERUCA SALT

1. LIZ PHAIR - SUPERNOVA
2. CRANBERRIES - ZOMBIE
3. HOLE - DOLL PARTS
4. SUGAR - YOUR FAVORITE THING
5. BAD RELIGION - 21ST CENTURY DIGITAL BOY
6. VERUCA SALT - SEETHER/T.M.B.O. - SNAIL SHELL
7. GRANT LEE BUFFALO - MOCKINGBIRDS
8. OASIS - SUPERSONIC
9. URGE OVERKILL - GIRL, YOU'LL BE A WOMAN SOON
10. COMPULSION - DELIVERY

Record to Watch

DAMBUILDERS

"Smell" (cassette)

Boston's Dambuilders secure well-reserved ADDs this week from KLZZ and WDWH, while KNDD and KNRC pound "Smell" with 30 and 24 spins respectively.

Artist Profile

IDAO

From: J.J. O's neighborhood

Latest Release: This Way Out

Label: Caroline

Contact: The Want Adds (213) 845-1210 or Brian Long (213) 989-2929

They are: Idaho is essentially guitarist Jeff Martin; This Way Out was recorded with the help of Beck/Walt Mink drummer Joey Waronker and That Dog/Iron drummer Tony Maxwell.

It's said: "With their lugubrious tempos, elongated melodies, serrated guitar shards and morose, downbeat vocals, Idaho suggests a nocturnal collision between Nick Cave, American Music Club and Arc/Star-era Neil Young and Crazy Horse." —Guitar Player

About the band's name: "It's sort of a metaphor for L.A. I don't think there's much of a sense of community here at all—you just kind of drive around in your car here and go about your business. I don't feel like I'm part of anything. Like we might as well be in Idaho..."

—Jeff Martin

On the band's sound: "(It's) kind of modern blues—a catharsis thing...it's not really quick impact. It takes me personally a long time to get into my stuff." —Martin

Discography:

"Fuel" 7" (Caroline, September, 1994)
Year After Year LP (Caroline, 1993)
The Palms EP (Caroline, 1993)
"Skyscraper" 7" (Ringers Lactate)
e-mail: idaho@pop.com
SUN RECORDS COLLECTION
Various Artists (Rhino)

This three-disc, 76-song compendium of producer Sam Phillips’ Sun recordings is nothing short of a miracle. Many experts cite Jackie Brenston’s 1951 Rocket 88 as the first rock and roll record, and its distorted guitar and Ike Turner’s piano build a solid case to back that assertion. The terrifying simplicity of Howlin’ Wolf’s “Moanin’ At Midnight” combines a haunting harmonica with the Wolf’s gnarled branch-scratching vocals.

Other disc one highlights include Jimmy Walter’s honking instrumental “Easy” and Rufus Thomas’ Tarzan-like, rhythm & bluesy “Tiger Man (King Of The Jungle).” Disc two usher in Elvis, the exuberant “Mystery Train” and the infectious twirl of “Baby Let’s Play House” brilliantly capture the King’s awaking. Remastered classics like Carl Perkins’ “Blue Suede Shoes” and Johnny Cash’s “I Walk The Line” have a crisper sound but still pack their classic punch. Disc three introduces Jerry Lee Lewis. His like the hoogie wonky-haked “Breathless” and the detonating ‘High School Confidential’ display the danger associated with early rock and, as producer Phillips puts it, “a ferocity that was never faked.”

Carl Perkins’ seminal ‘Matchbox’ is a revelation, and leaves no doubt about the allure that prompted the Beatles to cover many of his songs. Other gems include a ripe Roy Orbison crooning “Devil Doll,” Charlie Rich’s bouncy “Lonely Weekends” and The Million Dollar Quartet (including Presley, Perkins and Lewis) improvising on “Down By The Riverside.” The 32-page booklet educates and illuminates with song information, pictures, anecdotes and a Sam Phillips interview. It’s fitting that Johnny Cash, when recording with Phillips, noticed that the producer didn’t have a clock in the studio because this music seems to draw a breath outside of time’s lungs. This set inspires a new rating system based on the parts of the bull a matador receives after winning a bullfight. Give it the highest honor: two ears @ @ and a tail.

SMACKMELON
(CherryDisc)

Packed with harmonies and hooks, Smackmelon’s self-titled six-song EP maintains Boston’s reputation for great music. Duke Roth, formerly of Bullet Lavolta, is joined by Eric Jarmon (Voodoo Dolls) on bass and Robert Brazier (ex-Orangutang) on drums. On this self-titled disc produced by Tim O’Heir (Lemonheads, Dinosaur Jr., Sebadoh) Smackmelon turns out swirly pop music that’s as uncluttered as it is engaging. “Spaceshot” and “Dick Driver” recall the style of fellow Beantown rockers The Damnbkers, and equally catchy offerings include “Ivanon” and “Question Mark?” Smackmelon’s commercial trends would be wise to hate the college radio jocks to the spins with Smackmelon.

—SANDRA DERIAN

“MIGHT” the new single from the album ICKY METTLE

Added at

ARCHERS OF LOAF

“Best indie-rock record of the year”

—Interview Magazine

Contact Dania Tomoecha at 818 362 3669

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www.americanradiohistory.com
Reports accepted Monday - 9am - 4pm and Tuesday 9am - 3pm
Station Reporting Phone: (+15) 495-1900  Gavin Fax: (+15) 495-2580

74
Gavin October 14, 1994

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Thanks to everyone playing Small's new record "Chin Music". See 'em live!

- GAVIN
Inside College

And our top story this week: The College Chart is approximately six months old, so Linda and I decided it was time for re-evaluation. As you know, many of the college stations that report rotations (Heavy and Medium) to the College Chart, also report spins to Alternative. Originally, we planned to keep as dual reporters all college stations that belonged to the Gavin panel prior to the College Chart's addition. However, after these few months, we've realized that some college radio stations report too few spins to have a real effect on the Alternative Chart. Therefore, we've begun the process of moving some college stations to college-only reporting status. That way, we won't have to needlessly dual-enter their reports, the process of calling will be that much quicker for all parties, and I'll get to have these great stations all to myself. (Weir, Elektra) - Tom Gates

GOLDEN PALAMINOS

Pura

(Restless Records: 1016 Vista Del Mar Ave., Hollywood CA 90026)

Since 1993, drummer Anton Fier has been leading the Golden Palominos on a grand scale venture that has criss-crossed every imaginable boundary in the musical spectrum. Fier and his ever-changing cast of sonic stallions have toured the prairies of avant noize-jazz, cowboy funk, progressive folk-rock and sultry dance music. In addition to Fier, the 1994 GFs include Knox Chandler (ex-Psychadelic Funk) on guitar, Bill Laswell on bass, Bootsy Collins on rhythm guitar, Amanda Kramer on keyboards, Nicky Skopelitis on 12-string guitar, and vocalist Lori Carson and Lydia Kavannah. Pure vibrates with intoxicating rhythms and rich ambient tones. The album is composed of delicate layers of activated trance as Kavannah and Carson weave their wizpy vocals into breathing, seeping lyrical passages. Serpentine guitar snakes around dreamlike keyboard washes and soft bass grooves, and rhythmic drumming further helps to create the record's dense celestial ambiance. "Heaven" is a slice of dreamlike minimalism. "Anything" rides along on a swirling hypnotic vibe while Kavannah and Carson use the sheer delicacy of their sensual voices to pull you into the track. Meanwhile, "Wings" and "Break In The Road" surge with an energetic boost of seductive funk. But it is the sweeter mass of steamy funk entitled "No Skin" which determines the album's apex. Bootsy's wah-wah guitar playfully teases Skopelitis' short, crisp riffs while Laswell allows the bass to slur in and out of the groove. Each of the nine tracks on Pura invokes a uniquely shimmering, crystalline funk-trance mood. These moods mesh to create an album that is—at its worst—seductively pleasing, and, at its best, Purely captivating.

MAN OR ASTROMAN/HUEVOS RANCHEROS

Split 7"

The Road surf with an energetic boost of seductive funk. But it is the sweeter mass of steamy funk entitled "No Skin" which determines the album's apex. Bootsy's wah-wah guitar playfully teases Skopelitis' short, crisp riffs while Laswell allows the bass to slur in and out of the groove. Each of the nine tracks on Pura invokes a uniquely shimmering, crystalline funk-trance mood. These moods mesh to create an album that is—at its worst—seductively pleasing, and, at its best, Purely captivating.

Most Added

CRANES (25)

Love (Dedicated/Arista)

SICK OF IT ALL (21)

Scratch The Surface (eastwest)

LAZY (20)

Some Assembly Required (Roadrunner)

IDAHO (17)

This Way Out (Caroline)

FRONT LINE ASSEMBLY (14)

Millennium (Roadrunner)

VELO-DELUXE (14)

Superelastic (Mammoth)

Top Tip

WEDDING PRESENT

Watusi (Island)

The Wedding Present turn last week's 36 ADDs into 34 rotations—17 Heavies and 17 Mediums. And, if Twitter gets three new ADDs from KGLT, WUMS and WRIU to sweeten the bargain and earn the Weddoes an unprecedented Top Tip debut at #5!

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**Inside Connections**

This week’s Gavin Connections chart is composed from the playlists of 239 Top 40, 220 Adult Contemporary and 81 Urban stations. A couple of standbys anchor this issue’s Connections chart—Boyz II Men and Luther Vandross & Mariah Carey. Boyz II Men has been #1 at Top 40 and Urban since late August, while they’re still moving upward at A/C where they’ve reached #5. Luther & Mariah’s “Endless Love” was released the same week Boyz II Men topped the Top 40 and Urban charts. A/C and Urban actually have three records in common within their respective top tens. Anita Baker’s “Body & Soul” is #1 Urban and #6 A/C, while the aforementioned BHM and Vandross-Carey are also single-digit at each format.

**Top 40**

1. **BOYZ II MEN** - “I’ll Make Love To You” (Motown) - 5
2. **SHERYL CROW** - “All I Wanna Do” (A&M) - 4
3. **LUTHER VANROSS & MARIAH CAREY** - “Endless Love” (Columbia) - 3
4. **MADONNA** - “Secret” (Maverick/Sire/Warner Bros.) - 8
5. **BABYFACE** - “When Can I See You” (Epic) - 11
6. **AMY GRANT** - “Lucky One” (A&M) - 2
7. **PRETENDERS** - “I Stand By You” (Sire/Warner Bros.) - 7
8. **JOHN MELLENCAMP W/ M’SHELL NDEGEOCELLO** - “Wild Night” (Mercury) - 25
9. **ELTON JOHN** - “Circle Of Life” (Hollywood) - 1
10. **LISA LOES & NINE STORIES** - “Staying With You” (RCA) - 31
11. **GLORIA ESTEFAN** - “Turn The Beat Around” (Crescent Moon/Epic) - 13
12. **PRINCE** - “Let’s Go Crazy” (Warner Bros.) - 23
13. **JON SECADA** - “Where Do I Go From Here” (Elektra) - 9
14. **TOMI BRAXTON** - “How Many Ways” (U.A./Atlantic) - 9
15. **ANITA BAKER** - “Body & Soul” (Elektra) - 9
16. **AAALIYAH** - “If I Can’t Have Ya (You Are Love)” (RCA) - 8
17. **CHANGING FACES** - “Stroked You Up” (Big Beat/Atlantic) - 14

A/C Top 40 share 70% of their top 10s in an unusually strong bonding of formats. That figure could be 80% by this time next week when Elton John’s “Circle Of Life” likely becomes a top 10 at Top 40.

**John Mellencamp’s “Dance Naked” is the multi-format winner in the MOST ADDED derby with 116 combined ADDs. Sting’s “When We Dance” comes in a respectable second with 95 out-of-the-box. It appears that dancing is the way to get attention.**

Big news on the Gavin GO chart is **Toad The Wet Sprocket’s** #9 vs. its #17 on the main as well as the #34 debut for **Cause & Effect’s** “Alone” which is alone on the GO with only an Up & Coming form the main panel.

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**The Media Connection**

John Travolta has a classic dance scene in Quentin Tarantino’s latest crime-starter *Pulp Fiction*, and the MCA soundtrack features dialogue from the movie interspersed between songs. Ice Cube’s new movie Friday has wrapped. He wrote and stars in the comedy and assembled a star-studded Priority soundtrack album featuring himself, Dr. Dre and a song reuniting George Clinton and Bootsy Collins ... look for *Billy Idol* in the upcoming independent film *Hostage City.*

The RCA soundtrack to New Line’s new *Jim Carrey* film *Dumb And Dumber* features tracks from the *Gigolo Aunts* and a brand new band called the *Lupins.* Atlantic Records has scored of cool soundtracks on the horizon including a hard rocker for *Devon’s Night,* an alternative collection for the T.V. show *My So-Called Life,* and a Latin soundtrack for the film *Don Juan* featuring a new track by *David Byrne.* Atlantic will also release the *Jerky Boys* movie soundtrack, and the first single is *Tom Jones* covering *Lenny Kravitz’* “Are You Gonna Go My Way.” Stay tuned for more. *Look* for a Christmas soundtrack to *John Travolta* and director Quentin Tarantino in the Miramax film *Pulp Fiction.*

John Travolta and director Quentin Tarantino in the Miramax film *Pulp Fiction.*

**CONGRATULATIONS** to John Murphy at WPFW-Washington, DC who won the last Trivia Clip contest for knowing that Grace Jones was the singer who appeared as the villain in the 1985 James Bond film *A View To A Kill.* This week’s Trivia Clip question: True or False: In 1979, plasmatic Wendy O. Williams appeared in a porn film called *Candy Goes To Hollywood.* One winner will be drawn from all correct answers received, and will be awarded soundtracks from Milan Entertainment, Epic Soundtrack and Varese Sarabande. Fax answers along with your address to my attention at (415) 495-2880, or phone Gavin at (415) 495-1990. Remember, it’s better to be a shadow of your future self, and we’ll see you on the big island.

**Gavin would like to thank the following labels for providing prizes awarded in the Media Connection’s Trivia Clip Contest:**

- **VARÈSE SARABANDE RECORDS**

By David Beran
"Every song we played was like a runaway horse," says Sample. "We'd walk and stop and look around and I thought, 'God damn, I hope you turned on the tape recorder.' These were rehearsals in a recording studio. This song goes like this. Okay fellas, here we go, one-two-three-four—.' The first time we ever played them became the actual recording. Seven or eight of the ten songs were (originally) rehearsals. They all felt it. Right away I could sense that this had that emotion that the Crusaders used to have."

"Sans synthesizers, Sample uses a mini '73 Fender Rhodes electric piano he had stored for two decades. Back in 1974 Sample visited the Fender factory after CBS bought the company. He was dissatisfied with their newest Rhodes line and made arrangements to buy three of the remaining 10 pre-CBS keyboards. He wore out two on the road over the years and saved the third for a rainy day.

Sample is delighted with his latest musical direction—party music. "When I listen to this recording," confesses Sample, "it sounds to me like a party album. You just put it on and let it run all night long. You don't have that kind of fun at a recording session. The titles were afterthoughts that came out of fun and foolishness. Once we started talking about the hijacking of automobiles as we were playing one of the songs, and we came up with the title, 'Brother Can You Spare Your Car?'"

Did You Feel That? is jazz/A'C'M's most urgent recording of 1994. Finicky programmers from both jazz and adult alternative have embraced its honesty. When outsiders describe A'C'M's smooth jazz radio as musical wallpaper, one can fend them off with Sample's latest gem.

Sample sounds reassured. "I was a little worried. I knew this record was going to be too hot, too funky, too soulful, too imposing, feels too good. I knew that shit. That's why we did it. Fuck, we're gonna give you something that's too everything!"

**THE RESULTS ARE IN**

He Seattle-based ratings service, Willhight Research, has been using a Pacific Northwest market for what they call a 'beta site' for special multi-part questions on cable TV viewership and newspaper readership.

They've completed the study and published it, and the station involved has given Gavin permission to identify them and report some of the results.

Willhight's client was KXRO/AM and KDUX/FM in Aberdeen, Wash., which is headed by general manager Roger Nelson. The study covered Grays Harbor County. In addition to receiving the regular annual ratings study, the stations received the study in two additional books.

The first book was a qualitative report for demographics 18+ and 25-54 men, women, adults, and covered employment and income level number of listeners who planed to spend more than $10 on beer and wine in the next week.

These statistics permit the stations to make selling statements like this: "KXRO and KDUX listeners will spend a combined $1,499,350 on groceries this week.

That's the sum of the combination multiplied by the $170 weekly figure. Here are other selling statements the stations were able to draw from the various qualitative displays:

"KXRO and KDUX listeners will spend a combined $459,808 on new cars and trucks this week!"

That's assuming the average unit cost is $15,000. "KXRO and KDUX listeners will buy a combined total of $86,537.50 worth of soda pop this week."

KXRO and KDUX listeners will spend a combined $49,134 on furniture this week."

What I find most exciting about this

"These 'beta site' statistics permit the stations to make selling statements like this: 'KXRO and KDUX listeners will spend a combined $1,499,350 on groceries this week.'"

Screents, renter/house ownership screens and profession screens. KXRO is a personality A/C AM with a strong emphasis on local news, and KDUX is a classic rocker. Both stations use the same air staff and sales staff, and can be bought individually or in combination.

The stations proved to be very complimentary. KXRO led the market in employed listeners, high income listeners, homeowner listeners and entrepreneurial and managerial listeners. KDUX was the overall audience leader, with a large number of homeowners and professional listeners too, but with market leadership in renters, blue and white collar listeners, etc.

KXRO's listeners were more apt to plan to buy a new car in the next year than any other station's listeners; KDUX doubled every other station in the book in the number of listeners planning to buy a used car in the next year. KDUX also led the market in listeners planning to spend $150 or more on groceries in the next week, and more than doubled the rest of the stations in the

Washington joined Sample along with two electric guitarists, two horn players and one percussionist.

"The whole idea of the band came from the fact that I miss that mixture of rhythm & blues and gospel," Sample says wishfully. "It seems to have vanished. Even though Janet Jackson and Whitney Houston are amassing big hits, to me they're more pop-oriented than rhythm and blues. Even though Whitney has this unbelievable gospel soul, she has to contain it in order to make pop records. In the old days we never had to do that. It just used to flow with Aretha Franklin, that gospel flavor would come out. Nowadays it seems like a sin to display our roots."

"How did that happen to us?" Sample wonders aloud. "What happened? Why are we ashamed of our gospel roots, across the board, whether you're white, black or whatever? It's like it's too soulful or too funky. What in the fuck is the matter with us? Technology and big business have taken over the creative senses that used to flourish in the U.S. Nowadays, it's don't make any waves."

Sensing the urgency of his mission, Sample retreated to his mountain residence in Mammoth Lake to write tunes. He began to sense the Crusaders' influence in the ten tunes that would later make up the album. Come time for the L.A. recording date, Sample used a sound board without EQ knobs and producer Stewart Levine spared echo and reverb in favor of a flat room sound. It all clicked in during studio rehearsals, even before the actual sessions.
Gavin Picks

Singles

<table>
<thead>
<tr>
<th>Name</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amy Grant with Vince Gill</td>
<td>House Of Love (A&amp;M)</td>
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<td>Barrio Boyz</td>
<td>Try A Little Tenderness (Columbia)</td>
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<td>Otis Redding</td>
<td>Silent Fall (Atlantic)</td>
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<td>Wyonna &amp; Michael English</td>
<td>Healing (Curb)</td>
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<td>College Boyz</td>
<td>Nuttin' Less, Nuttin' Mo (Virgin)</td>
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Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>George Jones</td>
<td>The Bradley Barn Sessions (MCA)</td>
<td>Here's a brilliant example of a superstar duet album that could have fallen flat, and instead caught fire. Producer Brian Ahern admit &quot;I've heard Alan Jack son sing a ballad the way he did...something about standing next to George Jones in the studio. It seems the same thing happened for Jones, who in his pairings with Tammy Wynette, Vince Gill, Mark Knopfler, Trisha Yearwood, Keith Richards and others is singing better than he has in years. Jackson and Jones talk &quot;A Good Year For The Roses,&quot; Tammy Wynette and her ex reprise &quot;Golden Ring,&quot; and Emmylou Harris, Dolly Parton and Trisha Yearwood sound absolutely heavenly on &quot;Where Grass Won't Grow.&quot; I promise you won't be disappointed; the inside photo of Keith Richards and Emmylou holding hands is by itself worth the price of admission.</td>
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By Dave Sholin

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Gavin October 14, 1994
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PWRPG WGTZ

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- TOM GARRETT, WZOK

"Best ballad I've ever heard."
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