

THE MOST TRUSTED NAME IN RADIO

ISSUE 2083

DECEMBER 3, 1997

GAVIN

Focus on
Alternative:
Swimming
Upstream
with Radio,
Records, &
the Rentals



This Week.....

Here's the thing, says Max Tolkoff, in his kickoff piece for our spotlight on Alternative: "The format's exploding, but it's like slogging through molasses to



find the right air talent." Then there's our upwardly-mobile cover guys, the Rentals, who, as our Spence

D. notes, scored a hit, "Friends of P," despite being mired in unseemly rumors, and with a sound that's an alternative to Alternative. And there's Hilly Kristal (top), whose whole career has been one of fighting the odds, at his pioneer New York club, CBGB, and, now, on the



radio. He tells his story to Steve Leeds of Rising Tide Entertainment. While John Loscalzo reports on

Alternative and radio talent, Max offers the anatomy of an unlikely hit, telling how Mazzy Star's "Fade Into You" took a mere year of work by Capitol Records to turn from molasses into sugar. In News, Doug Morris unveils his impressive new executive lineup at MCA, including Mel Lewinter (middle), Zach Horowitz, and Jay Boberg. The Beatles Anthology couldn't knock off ER on TV, but it scores big at retail, smashing the first-



week sales records set just last summer by Michael

Jackson. We play Santa's helper with a few ideas for gifts. And you'll find compelling reasons to pack for Atlanta and the GAVIN Seminar in both News and Urban On-Line. On the GAVIN-Only GO Chart, Ace of Base, Blues Traveler, Collective Soul and Better Than Ezra (bottom), are doing better than most.

The true hits
are always
crystal clear.

Meat Loaf

"I'd Lie For You (And That's The Truth)"

8-6* SoundScan Singles!
(5th Straight Week In The Top 10)

29* SoundScan Albums!
(Over 150,000 Over-The-Counter In Just Two Weeks!)

1500 Detections Top 40/Adult Top 40

WXKS

38 Spins Per Week

WZPL

28 Spins Per Week

WPRO

39 Spins Per Week

KQKQ

29 Spins Per Week

It's a hit (and that's the truth)!

Paul Drew

On What Makes For Great Radio

Paul Drew, one of GAVIN's first subscribers in 1958, received the GAVIN Heritage Award in 1993. Between those years, his achievements as a PD, national program director for RKO Radio, consultant, and entrepreneur spoke for themselves. But Drew, an internationally-connected broadcast adviser specializing in programming, can talk the talk as well as anyone, and is often called on for seminars and workshops. He can be reached at (213) 469-4100.



Paul Drew

Radio is 75 years old, and it's never been better! The owners and technologies keep changing, but radio broadcasting is still people, and the station's biggest assets are still the people behind the microphone.

Gordon McLendon's old Scotsman's law applies today: "The station with adequate coverage of its market, that works the hardest, the longest hours on programming, will win in the ratings." There are no shortcuts to success.

A great radio station is a work in progress. You can't save opportunities, effort, and ingenuity.

To an owner and an advertiser, a radio station is a delivery system for commercials. What goes on between the commercials is the programming. Commercials support the station and should receive the same creative treatment as everything else broadcast.

A new study of 1,000 consumers nationwide showed that only 25 percent of those questioned said a television ad would induce them to try a new product. Newspapers were at 15 percent, and magazines were at 13 percent. Radio spots are produced for a small fraction of what other advertising costs. In the last

decade, the cost of spot radio went up 28 percent, network radio by 33 percent, while the cost of a TV spot increased 54 percent, and network TV went up 68 percent. It's in the station's best interest to provide advertisers with commercials that build traffic and sell.

Owners think about this and so should programmers. Think like an entrepreneur, and listen like a listener.

The station's music makes an emotional connection with the listeners. The composer writes the emotion, the singer performs with emotion, the listener hears and feels with emotion. If the station sells the music, the music will sell the station.

Music by newcomers has always been a vital part of radio and the recording industry. People are curious. Check the top 20 for this week—any format. How many artists are in it for the first time, or making a return after a long absence? Listeners' loyalties to established favorites and artists has its place; however, the radio audience eventually becomes impatient with the same old stars recording the same old sounds in the same old way. There's always an interest in

growing newcomers.

What's right about the new Beatles album setting a first week sales record or albums shooting up to first place in the charts the first week is: it represents a superb marketing execution. Deals force companies to give marketing the highest priority. Yet the public has never been wrong when it comes to picking the real, legitimate hits.

There's a misconception by some that early Top 40 radio and rock & roll are synonymous. Top 40 was a variety. What a loss it is for America that most contemporary stations shun instrumentals and novelty recordings. What a loss it is for America that pop stations don't cross over legitimate pop sounding country hits. Black music, country, and jazz are true, grassroots, made-in-America forms of art and expression.

Don't be afraid to innovate. Innovation doesn't come from the masses demanding it. Opening up a playlist to an unproven song or artist gives the new music a special vitality and urgency in the minds of the air staff.

While there's more information today about music, a few words of caution about research from Warren Buffett, the richest man in America: "If you could know the future by studying the past, then all the *Forbes* 400 would be librarians." Don't substitute testing and research for your intuition and the opinions of those working with you. Ask two programmers whose stations have double-digit shares, Beau Richards and Michelle Stevens.

You can't research what doesn't exist. Successful programmers learn every day. Dale Carnegie says: "Winners make it happen. Losers let it happen." I agree. GAVIN

First Words

I've always been fond of MCA Records. Partly, it's because of friends who've worked there, and partly because of artists who've graced the label's roster. Maybe it's because I pull for underdogs. Whatever it is, it's good to see the new life being pumped into the company, much of it coming from Burbank. One of the latest additions, however, is Jay Boberg, new president of MCA Records, who slides over from the presidency of MCA Music Publishing.

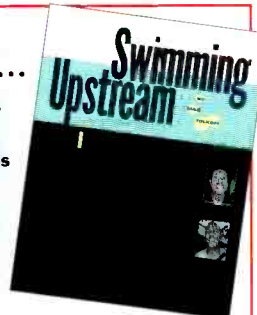
In the early '80s, he was the 20-something president of I.R.S. Records (which was distributed by MCA). What Boberg had then is exactly what MCA needs now, and, in a sense, what our spotlight on Alternative is all about: connections to the rock and roll edge.

Just as Max Tolkoff and crew show us how Alternative draws unlikely talent that produces unlikely hits, Jay has, over the

years, attracted and worked with left-field acts (R.E.M., Police, the Go-Gos, and, in publishing, Lisa Loeb and Alanis Morissette). A year removed from I.R.S., he's back on the label scene.

It sounds like a good fit. I've got a feeling that MCA Records won't be an underdog much longer.

Ben Fong-Torres
Managing Editor



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NEXT WEEK

These Are A3 of Our Favorite Things

A3 is in the spotlight again, with John Hiatt, Harry Levy, Jody Denberg, and David Einstein summarizing the year, and programmers and record execs naming a few of their favorite things.

GAVIN

Founded by Bill Gavin—1958

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**"We put Live in here
(at CBGB) 34 Mondays in a
row before they got signed."**

—Hilly Kristal,
See Page 32

Ahmet Ertegun to Go One-on-One

Ahmet Ertegun, Chairman/CEO of Atlantic Records and one of the industry's true legends, will sit for a one-on-one session at the GAVIN Seminar next February in Atlanta.

Ertegun, in recent years, has also served as Chairman of the Board of Directors of the Rock and Roll Hall of Fame and Museum, where he works on the Nominating and Induction Dinner committees as well.

It's a natural pairing, as Ertegun, as co-founder (with Herb Abramson) of Atlantic Records in 1947, produced and released much of the musical roots of rock and roll, making records, in the early years, at radio station studios in New York.

With A&R vet Abramson, brother Nesuhi, and producer Jerry Wexler, Ertegun built Atlantic into a major force in the industry, helping define R&B music with artists ranging from LaVern Baker, Ruth Brown and Big

Joe Turner to Ray Charles, the Drifters and the Coasters.

Along with Motown, Atlantic was the most successful black music label in the country, but it also grew



Ahmet Ertegun

with rock and roll, adding such British acts as Cream, the BeeGees, Led Zeppelin, Emerson Lake & Palmer, and the Rolling Stones to its roster.

Atlantic was sold in 1968 to Warner Bros.-Seven Arts.

Ertegun will be interviewed by GAVIN Top 40 Editor Dave Sholin.

Morris Taps Lewinter, Horowitz, and Boberg

BY ALEXANDRA HASLAM

New MCA Chairman and CEO Doug Morris announced his senior executive team on November 24. As expected, Morris appointed long-time ally Mel Lewinter to Vice Chairman of MCA Music Entertainment Group. Twelve-year MCA alum Zach Horowitz moved from COO to President of the company. Morris also named Jay Boberg President of MCA Records.

"I have worked closely with Mel for 17 years, and have a deep respect for his ability to balance business acumen with artistic vision," said Morris. He continued: "Zach has been instrumental in MCA's impressive growth and international success over the past 12 years...I am delighted that he will assume a more comprehensive role in guiding the future of MCA."

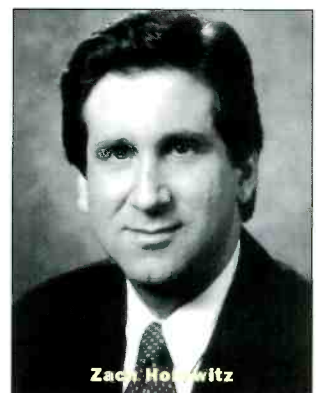
Boberg comes to the job with a long history of developing new talent, a reputa-

tion which should benefit MCA Records, long per-

deals and working records. When you do that, there's a



Mel Lewinter



Zach Horowitz

ceived as weak in signing and breaking rock acts. As President of I.R.S. Records, which he co-founded with Miles Copeland in 1979, Boberg signed and worked with such acts as R.E.M. and the Go-Go's.

Boberg, who had been serving as head of MCA's music publishing sector for the last year, seems up to the challenge of a makeover. "It's a matter of putting a human face on the company," he told GAVIN. "[We need] to be user-friendly both in making



Jay Boberg

bond that happens between artists and the people at the company. When that happens, you end up with artists coming to you."

And what do these moves mean for Rising Tide Entertainment, the MCA-affiliated startup company Morris headed before his move to MCA proper? According to Peter LoFrumento of Ken Sunshine and Associates, there have been no immediate changes in the company's structure: "It's business as usual. Doug and Mel are still deeply involved, and until we come full circle, we won't know what changes are in store."

Daniel Glass, Executive Vice President of Rising Tide, affirms a state-of-flux atmosphere, but stresses that the company is on solid ground.

Beatles Smash Sales Records

BY BEN FONG-TORRES

On television, *The Beatles Anthology* did just fine.

But it's in the record stores that the huge hype is really paying off.

In its first week out, the two-CD set—the first of three projected volumes—sold 855,000 copies, according to SoundScan.

But the real total is substantially higher, says Charles Koppelman, Chairman/CEO of EMI Records Group of North America. Some 300,000 or more

copies were sold, he estimates, in stores not counted by SoundScan, which is not in all discount outlets, supermarkets, and other retailers.

The official figure more than doubles the previous first-week sales record for a double-CD set, the 391,000 sold by Michael Jackson's *HIStory* just this summer.

(For single CDs, the out-of-the-box high mark is still Pearl Jam's *Vs.*, which sold 950,000 copies its first week out in 1993.)

"The world is ready for

another bout of Beatlemania," said an employee at HMV in London, which sold 350 sets in the first half-hour.

At ABC-TV, executives pronounced themselves pleased with the three night showing of the six-hour *Anthology* documentary, but, clearly, it was something short of mania.

The November 19 show scored a 17.4 rating/26 share, winning its time slot and giving ABC a big boost in the November sweeps. Part 2 slipped a bit, to 14.8/24, but

was strong enough to beat the competition.

It was on Thanksgiving that the closing segment ran, and pulled only a 12.0/21, losing to NBC, which ran *Home Alone* and a repeat of *ER*.

The Beatles gave ABC especially strong numbers in the 18-49 demo, and the network estimates that 47 million people saw at least some of the first night, 60 million saw at least part of the six hours, and some 22.4 million watched the whole *Anthology*.

L.B.C. Crew

featuring Tray D & South Sentrell

**BEWARE OF
MY CREW**

The First Single
Produced by Snoop Doggy Dogg + LT Hutton.

From Music From The Motion Picture

a **Thin Line**
between
Love & Hate

Starring Martin Lawrence.

Down With The Crew At:

WOWI, KIPR, WHTA, WHRK, WEJM, WTLZ, KKBT, KNJJ, KQXL, KVSP, KJMM, WZHT,
WRBB, WMBR, WBRU, WRTC, WESU, WXCI, DCR, WNWK, WHCR, WXJM, WRAS,
WZAK, KWUR, KALU, KPFT, KGLT, KUNV, KUCR, KPOO, KMEL, KSCU, KCMU and more...



©1995, 1996 Warner Bros. Records Inc.

Gifts That Keep on Singing

BY BEN FONG-TORRES

Three weeks before Christmas, and you're wondering what to get for your loved one?

We're talking, of course, about your GM or VP.

To help with your musical gift-giving, and as suggestions for fabulous giveaway prizes, we've sifted through our mail and come up with these goodies:

RECORDS

There are more box sets than ever. The ones that have gathered the most stars in critics' ratings include:

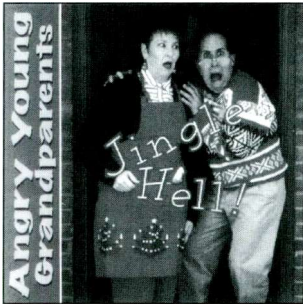
- *The Complete Reprise Studio Recordings*/Frank Sinatra: 20 discs make up the first CD suitcase set. Only \$499.98!
- *Playback*/Tom Petty (MCA)*Revolutions of Time...The Journey 1975-1993*/Willie Nelson (Columbia/Legacy)
- *Def Jam Music Group: Ten Year Anniversary* (Def Jam/PolyGram): Four hip-hopping platters make for a true boom box set.
- *The Bobby Darin Collection: As Long As I'm Singing* (Rhino): A one-man variety show.
- *John Coltrane, the Heavyweight Champion: The Complete Atlantic Recordings* (Rhino): Seven visionary CDs.
- *Blues, Boogie & Bop: The 1940s Mercury Sessions* (Verve): A seven-disc, \$114.99 lesson of rock roots, encased in what looks like an antique radio.

- *Troubadours of British Folk, Vol. 2 (Folk Into Rock)* (Rhino)

- *Peel Slowly and See/The Velvet Underground* (Polydor/Chronicles)

SEASONAL SOUNDS

Novelty, charity, classics and oldies rule, as evidenced by *Jingle Dogs: Christmas Unleashed* (800-XMAS-CAT); *Jingle Hell!* by



the Angry Young Grandparents (Peter Eden, Inc., Cincinnati); *Holiday Heroes*, a compilation benefiting *Feed the Children* (Soul Purpose Records, Chicago); *Our Gay Apparel* by the San Francisco Gay Men's Chorus (Golden Gate Performing Arts); *A Motown Christmas Carol: the Superstars of Christmas* (Capitol); sets from Aaron Neville and Amy Grant (A&M); and, from Atlantic, something global (*Winter, Fire & Snow*) and something Alternative (*You Sleigh Me*).

BOOKS

Beyond Howard Stern, there's the fistful of new Sinatra books, the best being Will Friedwald's *Frank Sinatra: The Song is*

You (Simon & Schuster), a detailed examination of Sinatra in the recording studio. Jerry Garcia's own *Harrington Street* leads the pack of Dead books. Also worthy: the *New Rolling Stone Encyclopedia of Rock & Roll*. In the useful novelty division, there's Wendy Diamond's *A Musical Feast* (Global Liaisons Inc.), with recipes from 100 artists and bands, from Ace of Base and Aerosmith to Weezer and Tammy Wynette, and including Meat Loaf (cheese



grits loaf) and, yes, Hootie & the Blowfish (but no recipe for blowfish cakes).



CHARLIE MINOR FOOTBALL POOL

Update: Week XII



Commissioner: Steve Resnik (left)

For the fourth time this season, we have an entrant

standing alone when the dust settles. Congratulations to Bob and Sue Emmer, who win the week with only two wrong.

LEADERS

- 54 Wrong: Al Moinet
- 56: Al Tavera
- 57: Randy Sadd
- 58: Don Anti, Calvin Atkinson, Tim Burruss, Daniel Savage, Denny Stilwell
- 60: Sue Davies, Stan Goman, Neal Marcus
- 61: Dave Margulies, Jayne Simon
- 62: John Fagot, Les Silver, Tony Smith, Jim Swindel
- 63: Ron Alexenberg, John Buzzerio, Mary Corsick, Bob Delaney, Jon Elliot, Tom Gorman, Adam Lowenberg, Joe Riccitelli, Alan Shapiro, J.D. Sussman, Steve Thompson
- 64: DJ Ennis, Charlie Foster, Paul Glass, Jim McGory, Howard Rosen, Jon Scott
- 65: Anthony Anzaldo, John Colasante, Les Garland, Cliff Gorov, Dick Merkle, Tom Noonan, The Phantom, Larry Weiss, Randy Wells

Westinghouse Owns CBS

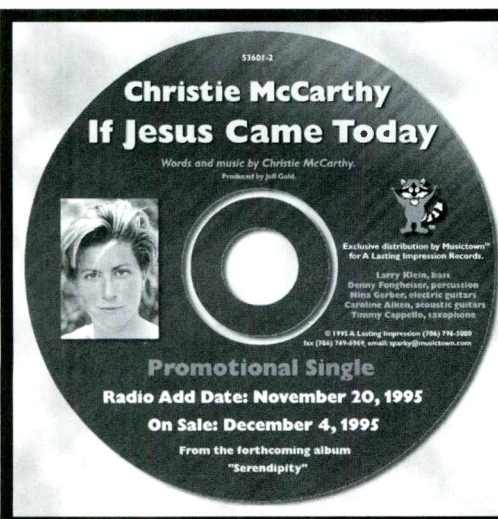
The Westinghouse Electric Corporation now owns CBS Inc.

The final price was \$5.4 billion, and the final obstacle—FCC approval—was cleared on November 22.

But while the Federal Communications Commission granted waivers, both temporary and permanent, of regulations limiting the ownership of broadcast licenses, Westinghouse may still have to sell some of its stations next year, pending enactment of the Telecommunications Bill by Congress, which would lift certain ownership restrictions.

The merger gave Westinghouse 16 TV stations and 39 radio stations, creating the nation's largest broadcast company. The FCC granted 18 waivers, 11 of which gave the company a year to sell stations and comply with federal rules. (Westinghouse had requested 18-month waivers.)

After complying, Westinghouse, which is based in Pittsburgh, may own up to 20 FM and 18 AM stations, and 12 TV outlets. It would have to sell a radio or TV station in New York, Los Angeles, Chicago, San Francisco, Philadelphia, and Detroit. The company may operate both radio and TV stations indefinitely in Boston, Washington, and Minneapolis.



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

Rating: ★★★★★

- Daniel Aloï, Gannett News Service

If Jesus Came Today

Going for more adds on November 27 and 28.

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

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

Junior Walker, Peter Grant, David Briggs Die

Junior Walker, Motown Star



Junior Walker, whose smooth sax and gritty vocals powered a string of hits for Motown beginning in 1964, died November 23 at his home in Battle Creek, Mich. of cancer. He was 53.

Born Autry DeWalt Jr. in Blytheville, Ark., Walker began playing in bands in Indiana in the mid-'50s before moving to Battle Creek and forming his own band. He found a name for the ensemble when, at one gig, an audience member jumped up and shouted, "These guys are all stars!"

Walker and the All Stars

signed with Soul Records, and when Motown absorbed the label in 1964 as a home for more street-level R&B, Walker scored the subsidiary's first hit: "Shotgun."

He and the AllStars followed with "(I'm a) Road Runner," "How Sweet It Is (To be Loved by You)," and, in 1969, the ballad, "What Does It Take (To Win Your Love)."

Peter Grant, Rock Manager

Peter Grant, former manager of Led Zeppelin, died of a heart attack on November 21, while traveling to his home on England's southern coast.

Grant, 60, also managed Bad Company and worked with seminal rock and R&B

artists including Little Richard, Gene Vincent, and the Everly Brothers. But it was with Led Zep that Grant gained his greatest notoriety. When the band rocketed to success in the late '60s, Grant was among the first to mount world-wide tours of stadium venues and to insist that concert acts should receive as much as 90 percent of box office revenue.

Born in London, the tall and imposing Grant was a professional wrestler before working with acts ranging from the New Vaudeville Band to the Yardbirds. When guitarist Jimmy Page

co-founded Led Zeppelin, Grant went along as manager. He retired from the management business after the band broke up in 1980.

David Briggs, Record Producer

David Briggs, the record producer best known for his work with Neil Young, died November 27 at age 51 of lung cancer.

Briggs was "Neil's consummate producer," said photographer Joel Bernstein, Young's archivist.

Briggs worked with Young throughout his solo career, beginning with the first album, Neil Young, in 1969, and including *After the Gold Rush*, *Everybody Knows This is Nowhere*, *Tonight's the Night*, and the recent and *Unplugged*. Popular songs he produced with Young included "Southern Man," "Cinnamon Girl," and "Like a Hurricane."

In the current issue of *Mojo* magazine, Young spoke about Briggs' unstinting honesty about the musician's work. "I always listen to what he has to say and take note of it," said Young.

REALITY BYTES

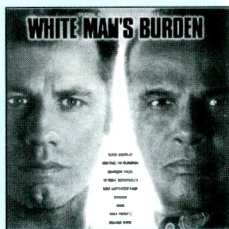
THIS PENGUIN ROCKS

Penguin Electronics' exhaustive CD-ROM, *ROCKnROM: The Ultimate Database of Popular Music*, contains over 500 million facts spanning 300 musical genres. Creator **MICHAEL WADLEIGH** has set up links enabling professionals to dig deep into artists, songs, and charts. The discs, currently available in PC, with Macintosh due soon, carry a hefty \$1,500 price tag, but look for an online mutation and consumer set down the road...

SOUNDGARDEN's new *Alive in the Superunknown* CD Plus is alive and well, and features four new tracks, interviews, videos, and 40 minutes of exclusive, atmospheric

Soundgarden music...Entertainment Radio Networks (ERN) has launched a Web Site to promote its syndicated radio shows. *Powerbits USA*, *The Hitlist with Elvis Duran* and *Country Club* are among the ERN programs found on the site, and different sections feature a Hitlist of popular songs, full-motion animation, and cutting edge sounds. Access it at <http://www.ernsite.com...Tag/Atlantic Records and Rysher Entertainment> have united to erect a *White Man's Burden* Web Site. Type <http://www.tagrec.com/whitemansburden> for soundtrack audio clips, cast profiles, interviews, and more. Atlantic will hold a Web chat featuring **CHANGING FACES**, and *Burden's* producer and director at AOL's MTV arena on December 7 at 8 p.m. EST...

MIKE OLDFIELD's Enhanced CD, *The Songs of Distant Earth*, is based on **ARTHUR C. CLARKE's** science fiction book. It's due out December 5...Looking for a song? Try the BMI-way, a new song title database. The BMI 7.5 million item database is on the Web at <http://bmi.com/> Questions, comments, inquiries? My e-mail address is DAVID BERAN@aol.com.



—DAVID BERAN



IN MEMORIAL:

DAVID KNIGHT

1945-1995

HE LIKED A GOOD SONG, A GRAND MEAL,
A TALL DRINK, A FUNNY JOKE, A LONG SMOKE,
A BASEBALL GAME, HIS FAMILY, HIS FRIENDS
AND HIS DOG, BILL.

HE WAS A GOOD GUY WHO DID 30 YEARS
OF GOOD THINGS FOR THE RADIO, TELEVISION
AND MUSIC COMMUNITIES.

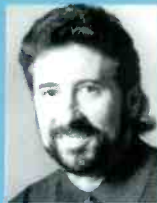
HE IS ALREADY MISSED...A BUNCH.



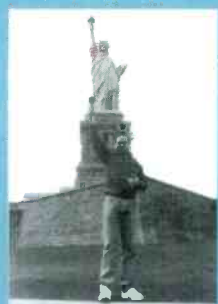
THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

All eyes in the music biz continue to look in the direction of Universal City, as new **MCA Music Entertainment Group** Chairman/CEO **Doug Morris** appoints **Mel Lewinter** Vice Chairman and **Zach Horowitz** President. Exiting the label are New York-based Senior VP **Mickey Eichner** and key A&R personnel, including **Ron Oberman** and **Denny Diante**. Expected future developments include **Rising Tide Entertainment** being folded into a new label, **Universal**, to be headquartered in NYC, while **MCA Records** remains in L.A. **Rising Tide** would then be a strictly Nashville entity run, as it is currently, by **Ken Levitan**.



Is that a saddle in the lobby of **WLS/FM-Chicago**? Most are placing bets that **Garth, Alan, Reba**, and friends will be logging spins there by the first of the year.



A long way from home, **KWNZ-Reno** PD **Larry Irons** strikes a pose with one of his favorite ladies. Larry was heard shouting, "Give me your poor, huddled, non-essential government employees yearning to go back to work!"

Could **Evergreen** be contemplating a change at **WYNY-New York**? VP/GM **Steve Candullo** has left the building. The firm's President/COO **Jim De Castro** will handle day-to-day operations until a replacement is found.

Will newly-appointed **KYSR (Star 98.7)** PD **Dave Beasing** chart a new course for the L.A. Hot A/C? That's been the speculation since Beasing, who took over as acting PD when **Randy Lane** resigned last month, arrived from across the hall at **Lite A/C KXEZ**.

Are promotions/new duties in the works for several key execs at 550 Madison Avenue?

There'll still be a **Jackson** on the air at **WQVW-West Palm Beach**, but it'll be **Alan** instead of **Janet** as the longtime Top 40 is LMA'd with **Fairbanks Broadcasting** and goes Country. PD **Neil Sullivan** and the entire staff survive, with the exception of morning host **Joe Mama**.

There are plenty of smiles around the **Capitol Tower** as sales of *Beatles Anthology Vol. 1* set new daily and one week records. These numbers come on top of stellar sales totals for **Garth Brooks**. Can you say H-O-T? Congrats.

Citing "differences with management" longtime **KTMT-Medford, Ore.** PD **R. Charles Snyder** has turned in his resignation. R. Charles, who was also the station's morning personality, just celebrated his 21st year in the market. **Toni Cruise** takes over as acting PD/MD with morning co-host **Brian O'Conner** handling a.m. drive. Snyder prefers to stay on the West Coast, and can be reached at (541) 773-5421.

Yes, that was former **Hot 97.7-San Jose** PD **John Christian** hosting **KLDR-Grants Pass, Oregon's** morning show the day after Thanksgiving with PD **Chad Bowar**. Nothing permanent though—just a one-time guest appearance.

Longtime **GAVIN** correspondent and pal **Tina Simonet** won't be returning to **WKSS-Hartford** after all. Tina, who has bravely battled cancer for the past two and half years, is moving back home to Minneapolis so she can "kick this disease once and for all." She has our prayers and wishes for a clean bill of health in the very near future. Friends who'd like to reach Tina can write in care of the station, and all mail will be forwarded to her. Meanwhile, PD **Jay Beau Jones** searches for a replacement MD and midday-er. Females encouraged.



A short run for **WZYP-Huntsville, Ala.** PD **Ken Wall**, who leaves to join computer software firm **Power Play**. Are several PDs currently down south in contention for the gig?

Condolences to friends and family of famed air talent **Tom Clay**, who passed away November 22. Clay earned national fame in 1971 with his emotion-packed production of "What the World Needs Now Is Love." Deepest sympathies also to **Fairwest Direct's Rob Sisco** on the loss of his dad, **Bernard "Bud" Sisco**.

Happy news in D.C. is that the planet has another **Albie!** Congrats to **WPGC APD/MD/p.m. driver Albie D.** and wife **Nicci** on the arrival of **Albert III** on November 26.

In the Grooves

Great shakes at **Hollywood Records**: **Susan Yeruski** is upped to VP, International; **Frank Murray** and **Peter Shaev** become National Directors, Promotion; and **David Wolter** and **Cathleen Murray** are promoted to Directors, A&R...**MCA Nashville** moves **David Haley** to the post of Senior Director of National Promotion...**Rob Dalton** is appointed Senior Director, National Country Promotion for **Epic Records Nashville**...**Amy Birch** is upped to VP of AOR Promotion for **Relativity**.

John Trumpbour moves to Director of Advertising and A&R Administration for the label...**Decca Records** promotes **Tami DeVito** to Director of Regional Promotion, Southwest...**RCA Label Group/RLG**

Nashville promotes **Sam Ramage** to Senior Director, A&R...**Stephanie Seymour** steps in to Manager of Video Promotion for **Virgin Records**...**Dan DeVita** is promoted to Director, Artist Development for **Priority**...**Vertical Records**, Nashville's newest indie has inked a distribution deal with **Ichiban Records**...**Experience Hendrix**, the company which handles the business affairs for the estate of **Jimi Hendrix** opens its doors December 1 in Seattle.

Owned and operated by the Hendrix family, **Experience** can be reached at P.O. Box 88376, Seattle, WA 98138, (206) 223-JIMI.

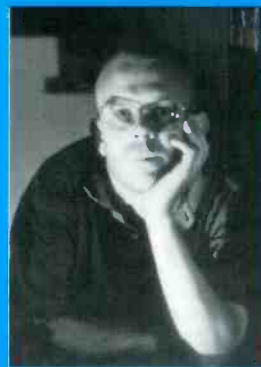
PETE WELDING BLUES AUTHORITY

Condolences to the family of **Pete Welding**, a jazz and blues producer, who died November 17 of a heart attack at his home in Rancho Cucamonga, Calif. He was 60. Welding worked in **EMI Records' A&R** division. While an editor at **Downbeat** magazine in the '60s, he founded **Testament Records** and recorded jazz and gospel artists. He also produced records and did A&R for several other labels. He was twice nominated for a Grammy, as a co-producer in 1973 and for album notes in 1993.

F.O.R. # 123

Friends Of Radio

Vince Clarke



One half of the **Mute/Elektra** duo **Erasure**

Current album:

Erasure

Hometown:

Chertsey, Surrey, UK

What radio station did you grow up listening to?

BBC Radio One, our equivalent of a pop music station.

What stations do you listen to now?

BBC Radio Four and BBC Radio Two, our equivalents of news/talk and adult contemporary stations respectively.

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

...employ deejays with very soft voices.

The last record you went out of your way to listen to?

Joni Mitchell's Turbulent Indigo.

If you could write a song for or produce another artist, who would it be and why?

Paul Simon because he's shorter than me.

Proudest career achievement:

Passing me motorbike test.

Future ambition:

To marry into the Royal Family.

NOTE: *On the Air* returns next week.

That's Sho-Biz
Continued on page 54

MOST ADDED**THE BEATLES (45)****NATALIE MERCHANT (33)****SEAL (24)****BIG MOUNTAIN (24)****EVERYTHING BUT THE GIRL (23)****DAVE MATTHEWS BAND (16)****TOP TIP****OASIS***"Wonderwall"*
(Epic)

Not much wondering needed here. This band from Manchester is wasting no time making its biggest impact yet on Top 40.

RECORD TO WATCH**QUINCY JONES****FEATURING BRANDY & HEAVY D.***"Rock with You"*

(Quest/Warner Bros.)

Spins are increasing for this hot Michael Jackson cover lifted out of *Q's Jook Joint*.

Gavin Top 40

| TW | | Weeks | Reports | Adds | SPINS | TREND |
|----|---|-------|---------|------|-------|------------|
| 1 | MARIAH CAREY w/ BOYZ II MEN - One Sweet Day (Columbia/CRG) | 9 | 167 | 2 | 6852 | +1261 |
| 2 | GOO GOO DOLLS - Name (Metal Blade/Warner Bros.) | 17 | 165 | 0 | 6385 | +149 |
| 3 | MARIAH CAREY - Fantasy (Columbia/CRG) | 14 | 148 | 0 | 6123 | -714 |
| 4 | TLC - Diggin' On You (LaFace/Arista) | 11 | 142 | 1 | 5538 | +412 |
| 5 | JANET JACKSON - Runaway (A&M) | 15 | 136 | 0 | 5393 | -557 |
| 6 | MADONNA - You'll See (Maverick/Warner Bros.) | 6 | 164 | 2 | 5209 | +454 |
| 7 | ACE OF BASE - Beautiful Life (Arista) | 7 | 146 | 0 | 5015 | +354 |
| 8 | ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise) † | 13 | 146 | 2 | 4757 | +132 |
| 9 | WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista) | 6 | 151 | 3 | 4566 | +584 |
| 10 | TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG) | 11 | 142 | 1 | 4475 | -71 |
| 11 | DEEP BLUE SOMETHING - Breakfast... (RainMaker/Interscope/AG) | 21 | 120 | 0 | 4363 | -96 |
| 12 | HOOTIE & THE BLOWFISH - Time (Atlantic) | 9 | 137 | 8 | 3887 | +320 |
| 13 | GIN BLOSSOMS - 'Til I Hear It From You (A&M) | 19 | 104 | 0 | 3611 | -635 |
| 14 | NATALIE MERCHANT - Carnival (Elektra/EEG) | 25 | 99 | 0 | 3559 | -890 |
| 15 | TAKE THAT - Back for Good (Arista) | 20 | 101 | 0 | 3486 | -580 |
| 16 | SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG) | 44 | 94 | 0 | 3297 | -553 |
| 17 | MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA) | 10 | 110 | 0 | 3290 | -451 |
| 18 | GROOVE THEORY - Tell Me (Epic) | 16 | 93 | 3 | 3198 | +110 |
| 19 | SELENA - Dreaming Of You (EMI Latin/EMI Records) | 15 | 89 | 3 | 2812 | +170 |
| 20 | MELISSA ETHERIDGE - Your Little Secret (Island) † | 8 | 107 | 0 | 2777 | -221 |
| 21 | EVERYTHING BUT THE GIRL - Missing (Atlantic) | 25 | 118 | 23 | 2727 | +689 |
| 22 | JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury) | 11 | 108 | 14 | 2473 | +421 |
| 23 | EDWIN McCAIN - Solitude (Lava/Atlantic) | 14 | 90 | 0 | 2440 | -227 |
| 24 | HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic) | 26 | 79 | 0 | 2430 | -680 |
| 25 | THE PRESIDENTS OF THE U.S.A. - Lump (Columbia/CRG) † | 16 | 104 | 1 | 2398 | -29 |
| 26 | DEF LEPPARD - When Love and Hate Collide (Mercury) † | 6 | 98 | 4 | 2379 | +368 |
| 27 | BLUES TRAVELER - Hook (A&M) | 14 | 91 | 4 | 2328 | +131 |
| 28 | LISA LOEB & NINE STORIES - Do You Sleep (Geffen) | 14 | 86 | 0 | 2313 | -540 |
| 29 | BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol) | 6 | 90 | 0 | 2227 | +21 |
| 30 | DEL AMITRI - Roll To Me (A&M) | 27 | 69 | 0 | 2181 | -246 |
| 31 | COLLECTIVE SOUL - The World I Know (Atlantic) † | 7 | 98 | 7 | 2117 | +299 |
| 32 | SEAL - Kiss From A Rose (Ztt/Warner Bros.) | 27 | 63 | 0 | 2085 | -601 |
| 33 | RED HOT CHILI PEPPERS - My Friends (Warner Bros.) | 11 | 84 | 3 | 2029 | -1 |
| 34 | BIG MOUNTAIN - Get Together (Giant) | 3 | 104 | 24 | 1913 | NEW |
| 35 | ARTIST FORMERLY KNOWN AS PRINCE - Gold (Warner Bros.) | 5 | 92 | 8 | 1875 | NEW |
| 36 | COOLIO - Gangsta's Paradise (MCA) † | 16 | 65 | 0 | 1856 | -643 |
| 37 | JON B. - Pretty Girl (Yab Yum/550 Music) | 20 | 58 | 0 | 1817 | -417 |
| 38 | BACKSTREET BOYS - We've Got It Goin' On (Jive) | 11 | 61 | 0 | 1631 | -354 |
| 39 | XSCAPE - Who Can I Run To? (So So Def/Columbia/CRG) | 10 | 54 | 5 | 1583 | NEW |
| 40 | TOM COCHRANE - I Wish You Well (Capitol) | 9 | 57 | 0 | 1573 | -521 |

† = Daypart

Total Reports This Week 201 Last Week 202

Chartbound

| | Reports | Adds | SPINS | TREND |
|---|---------|------|-------|-------|
| NATALIE MERCHANT - "Wonder" (Elektra/EEG) | 88 | 33 | 1175 | +750 |
| THE BEATLES - "Free as a Bird" (Capitol) | 87 | 45 | 972 | +821 |
| BETTER THAN EZRA - "Rosealia" (Elektra/EEG) † | 79 | 12 | 1420 | +192 |
| LaBOUCHE - "Be My Lover" (RCA) | 59 | 7 | 1506 | +380 |

Inside Top 40

 BY DAVE SHOLIN

The Mayoral Campaign Pt. II



Most have heard that well-worn real estate adage, "location, location, location." In both radio and the music biz, one might cite a similar theory about the importance of focusing on what, and who, is local, local, local. This week, two more pros of local promotion pass along the knowledge and skills that have earned them acknowledgment as "mayors of their markets."

LARRY REYMANN, COLUMBIA RECORDS (SEATTLE)

Years in market: Just shy of 20.

Years with label: 22.

Tips "1) Understand the job requirements of the person you

deal with at the station. When I first started out, I thought all PDs had to do was decide what music to add that week. 2) Maintain the relationship at all costs. No matter how fired up those you work for might get about a particular project, never carry that urgency so far that you burn a bridge. If all you're doing is running down your priorities and being a pain, there'll be trouble ahead. 3) Talk to a variety of people at the station, not just the PD or MD. Get to know the staff. Study the ratings. Who's the target demo? At Columbia, we always have something perfect for a morning show, even though it might never be a full-time add."

On Longevity "It's possible to know the entire staff. I have relationships with GMs at most of the stations in my territory. Stability gives you an opportunity to build long-term relationships and have a strong knowledge of different personalities.

"The secret of my longevity is

having quality programmers to work with in the Northwest. I've worked in a lot of different markets, and I can say without question these people are the best, which is recognized when they move to other markets."

On Credibility "The best way to maintain credibility is by being right! Sometimes a point is reached where the line is drawn, and it's time to say 'You've got to play this.' Our example this year was **Sophie B. Hawkins'** 'As I Lay Me Down.' But be accurate when it comes to knowing the audience it will deliver. Pick your battles, and avoid going to war over a mid-charting record. If you get to a situation where key people won't take your calls, your value to those who employ you is diminished quite a bit."

BOBBI SILVER, GEFGEN/DGC (PHILADELPHIA)

Years in market: Entire career in Philly ("I've been very fortunate."). Years with label: Six.

Tips "Cover your bases. Don't just talk with the PD or MD, get to know assistants and the assistants to the assistant. You never know who'll be next in line for a promotion. I listen to the radio constantly. People who ride in my car go crazy watching me push buttons. I never miss my rounds. More information is required nowadays, whether it's sales stats, airplay, or quotes. I provide everything necessary, but it still comes down to the basics. You must be enthusiastic

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

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

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

Up & Coming

| Reports | Adds | SPINS | TRENDS | |
|---------|------|-------|--------|--|
| 73 | 3 | 1554 | -75 | ELTON JOHN - Blessed (Island) |
| 49 | 13 | 837 | +452 | PAULA ABDUL - Ain't Never Gonna Give You Up (Captive/Virgin) |
| 48 | 9 | 859 | +414 | P.M. DAWN - Sometimes I Miss You So Much (Gee Street/Island) |
| 47 | 4 | 942 | +157 | BON JOVI - Lie To Me (Mercury) |
| 45 | 10 | 657 | +361 | OASIS - Wonderwall (Epic) |
| 42 | 1 | 1369 | +181 | MAX-A-MILLION - Sexual Healing (Zoo) |
| 42 | 2 | 1006 | +83 | SMASHING PUMPKINS - Bullet with Butterfly (Virgin) |
| 42 | — | 757 | -6 | AC/DC - Hard as a Rock (eastwest/EEG) |
| 40 | 4 | 1363 | +178 | 3T - Anything (MJJ/550 Music) |
| 40 | 1 | 696 | +55 | GARBAGE - Queer (Almo Sounds/Geffen) |
| 39 | 3 | 816 | +271 | ROLLING STONES - Like A Rolling Stone (Virgin) |
| 38 | 5 | 1166 | +203 | MONICA - Before You Walk Out Of My Life (Rowdy/Arista) |
| 37 | 1 | 767 | +150 | TINA TURNER - Goldeneye (Virgin) |
| 37 | 11 | 533 | +384 | QUEEN - Too Much Love Will Kill You (Hollywood) |
| 35 | 6 | 1018 | +207 | L.L.COOL J - Hey Lover (Def Jam Recording Group) |
| 34 | 8 | 645 | +65 | FOLK IMPLOSION - Natural One (London) |
| 34 | 14 | 458 | +388 | BODEANS - Closer To Free (Reprise) |
| 33 | — | 649 | -176 | GREEN DAY - Geek Stink Breath (Reprise) |
| 33 | 16 | 307 | +188 | DAVE MATTHEWS BAND - Satellite (RCA) |
| 28 | 1 | 518 | +7 | FUN FACTORY - Take Your Chance (Curb) |
| 25 | 2 | 902 | +198 | PLANET SOUL - Set U Free (Strictly Rhythm) |
| 25 | 3 | 728 | +195 | R. KELLY - You Remind Me of Something (Jive) |
| 23 | 5 | 344 | +26 | CURTIS STIGERS - Keep Me From The Cold (Arista) |
| 22 | 7 | 353 | +11 | THE RENTALS - Friends Of P. (Maverick/Reprise) |
| 20 | 8 | 344 | +253 | SOUL ASYLUM - Promises Broken (Columbia/CRG) |
| 20 | 10 | 218 | +158 | * FUN FACTORY - Celebration (Curb) |
| 18 | 1 | 654 | +171 | SHAI - Come With Me (Gasoline Alley/MCA) |
| 18 | 2 | 457 | +134 | D'ANGELO - Cruisin' (EMI) |
| 18 | — | 368 | -65 | SIMPLY RED - Fairground (eastwest/EEG) |
| 16 | 3 | 380 | +96 | BUSH - Glycerine (Trauma/Interscope/AG) |
| 16 | 2 | 290 | +17 | SLAUGHTER - It'll Be Alright (CMC International) |
| 15 | 4 | 254 | +84 | * BANANARAMA - Every Shade Of Blue (Curb) |
| 15 | 4 | 251 | +73 | TYLER COLLINS - Never Alone (Eeyore's Lullaby) (Disney) |
| 15 | 11 | 76 | +38 | * MICHAEL JACKSON - Earth Song (Epic) |
| 14 | — | 353 | +72 | SMASHING PUMPKINS - 1979 (Virgin) |
| 14 | 2 | 294 | +130 | JANN ARDEN - Insensitive (A&M) |
| 14 | 3 | 213 | +83 | DON HENLEY - The Garden Of Allah (Geffen) |
| 13 | 1 | 385 | +24 | MIGHTY DUB KATS - Magic Carpet Ride (Profile) |
| 13 | 1 | 364 | +31 | ROACHFORD - Only To Be With You (Epic) |
| 13 | 1 | 301 | +6 | OUTHERE BROS. - Boom Boom Boom (Aureus) |
| 12 | — | 234 | +63 | ERASURE - Fingers And Thumbs (Mute) |
| 11 | 1 | 307 | +58 | L.A.D. - Ridin' Low (Hollywood) |
| 11 | 3 | 196 | +153 | * J'SON - Take A Look (Hollywood) |
| 11 | 2 | 196 | +26 | * BLAKEY ST. JOHN - 40 White Pearls (Vesper Alley) |
| 11 | 1 | 176 | +66 | * MOON MARTIN - Enemy (Core) |
| 10 | 10 | 15 | +15 | * ROD STEWART - So Far Away (Lava/Atlantic) |

* Indicates Debut

Crossover

URBAN/DANCE

MONICA - "Before You Walk Out of My Life" (Rowdy/Arista)
 R. KELLY - "You Remind Me of Something" (Jive)
 3T - "Anything" (MJJ/550 Music)
 L.L. COOL J - "Hey Lover" (Def Jam)
 BRANDY - "Sittin' Up In My Room" (from *Waiting to Exhale*) (Arista)
 QUINCY JONES feat. BRANDY & HEAVY D. - "Rock with You" (Qwest/Warner Bros.)

ALTERNATIVE

OASIS - "Wonderwall" (Epic)
 DAVE MATTHEWS BAND - "Satellite" (RCA)
 FOLK IMPLOSION - "Natural One" (London/Island)
 SMASHING PUMPKINS - "Bullet with Butterfly Wings" and "1979" (Virgin)
 THE RENTALS - "Friends of P." (Maverick/Reprise)
 BUSH - "Glycerine" (Trauma/Interscope/AG)

about your records and work hard!"

On longevity "When something happens, people call you. You should know station personnel in various departments, and they'll help keep you abreast of changes. If you're doing your job and working hard, covering shows, inviting people out, they become your friends. A constant dialogue goes on that will naturally keep you on top of things...if you do your job."

On credibility "Honesty is the best policy." ●

Signals & Detections

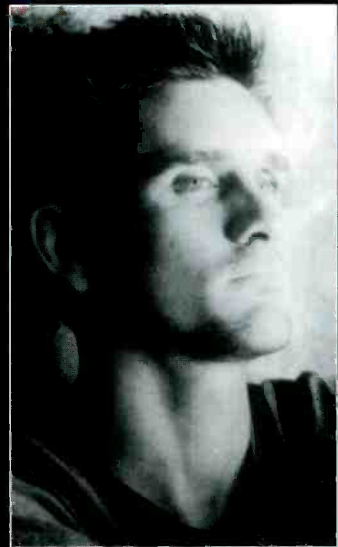
KHFI-Austin adds **TLC's** "This Is How It Works," from the *Waiting to Exhale* soundtrack... **B96**-Chicago's **Erik Bradley** predicts **N-Trance's** "Stayin' Alive" will probably become a hit over the holidays. The band was just signed to **Critique** and is a huge hit overseas. **Jam'n 94.5**-Boston was out of the box on **L.L. Cool J's** "Hey Lover," moving it to powers this week. MD **Cat Collins** likes **Brandy** and **Heavy D's** "Rock with You," but it's too early to track any reaction... **Z104**-Madison APD/MD **Dana Lundon** thought **Simply Red's** "Fairground" would be a passive record, but it's turning into a hot request record for us. Also, **Joan Osborne's** callout results came back strong the second time around." Dana is high on **Folk Implosion's** "Natural One," **Tatjana's** "Santa Maria" and **Sergio's** "In and Out of Love"... There's immediate response to **Rod Stewart's** "So Far Away" and **Hootie & the Blowfish's** "Dream Baby" off the *White Man's Burden* soundtrack at **WMGI**-Terre Haute, Ind. PD **Beau Richards** notes top five requests for **Denine's** "All Cried Out" after only 22 spins. The track is up to 32 spins at **98PXY**-Rochester, N.Y. and OM **Clarke Ingram** reports it's "the Number One testing record with women 18-21 and top five on the phones. I haven't seen anything take off like this in quite awhile. Top 40 can own this record!"... **Bush's** "Glycerine" is generating big phones at **Z100**-New York. MD **Andy Shane** says **Blues Traveler's** "Secret Agent Man" from the *Ace Ventura* soundtrack and **Pearl Jam's** "I Got It" are "reacting nicely." **Z100**, along with **104 KRBE**-Houston, **KDUK**-Eugene, **XL106.7**-Orlando, and many more add the **Beatles'** "Free As a Bird."

What's GOing On?

An overview of early indications from a select panel of **GAVIN Only Correspondents** **SIMON WILL, PD, WQCY/FM-QUINCY, ILL.** "The Artist Formerly Known As **Prince's** 'Gold' is on fire here. **Collective Soul's** latest has all the power of 'December' and then some. We're logging top five night-time calls for **Groove Theory's** 'Tell Me.'"

ARTIST PROFILE

CURTIS STIGERS



HOMETOWN: Boise, Idaho

CURRENT RESIDENCE:

New York City

BIRTHDATE: October 18

LABEL: Arista

VICE PRESIDENT,

PROMOTION: Bruce Schoen

CURRENT SINGLE:

"Keep Me from the Cold"

CURRENT ALBUM: Time Was

MAJOR MUSICAL

INFLUENCES:

Elton John, Ray Charles, the Band, Elvis Costello, Bonnie Raitt, and Joni Mitchell.

LIKES: The New York Knicks.

DISLIKES: Reggie Miller.

FAVORITE PASTIMES:

Playing hoops, skiing, mountain biking.

WHEN YOU WERE YOUNG,

YOU WANTED TO GROW UP AND BE...

Gladys Knight and the Pips.

FUN FACTS:

Stigers was once a DJ at Boise

State University's campus

radio station. And did you know

he likes to scat-sing?

FUTURE AMBITIONS:

To tour as long and as widely as possible.

GO Chart

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

GO MOST ADDED
THE BEATLES (27)
NATALIE MERCHANT (17)

| TW | | SPINS | TREND | TW | | SPINS | TREND |
|----|---|-------|-------|----|--|-------|------------|
| 1 | GOO GOO DOLLS - Name (Metal Blade/Warner Bros.) | 3663 | +133 | 21 | BLUES TRAVELER - Hook (A&M) | 1679 | +199 |
| 2 | MARIAH CAREY - One Sweet Day (Columbia/CRG) | 3311 | +828 | 22 | DEF LEPPARD - When Love and Hate Collide (Mercury) | 1675 | +277 |
| 3 | TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG) | 3207 | +122 | 23 | SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG) | 1548 | -99 |
| 4 | ACE OF BASE - Beautiful Life (Arista) | 3054 | +367 | 24 | JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury) | 1458 | +388 |
| 5 | MADONNA - You'll See (Maverick/Warner Bros.) | 3048 | +420 | 25 | COLLECTIVE SOUL - The World I Know (Atlantic) | 1434 | +207 |
| 6 | MARIAH CAREY - Fantasy (Columbia/CRG) | 2962 | +38 | 26 | TOM COCHRANE - I Wish You Well (Capitol) | 1434 | +20 |
| 7 | JANET JACKSON - Runaway (A&M) | 2942 | +136 | 27 | RED HOT CHILI PEPPERS - My Friends (Warner Bros.) | 1425 | +43 |
| 8 | ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise) | 2920 | +280 | 28 | SELENA - Dreaming Of You (EMI Latin/EMI Records) | 1395 | +309 |
| 9 | TLC - Diggin' On You (LaFace/Arista) | 2901 | +406 | 29 | THE PRESIDENTS OF THE UNITED STATES... - Lump (Columbia/CRG) | 1379 | +65 |
| 10 | HOOTIE & THE BLOWFISH - Time (Atlantic) | 2808 | +320 | 30 | EVERYTHING BUT THE GIRL - Missing (Atlantic) | 1297 | NEW |
| 11 | WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista) | 2593 | +415 | 31 | GROOVE THEORY - Tell Me (Epic) | 1285 | +139 |
| 12 | MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA) | 2455 | 0 | 32 | ARTIST FORMERLY KNOWN AS PRINCE - Gold (Warner Bros.) | 1163 | +257 |
| 13 | DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG) | 2379 | +101 | 33 | ELTON JOHN - Blessed (Island) | 1162 | +63 |
| 14 | MELISSA ETHERIDGE - Your Little Secret (Island) | 2184 | +47 | 34 | HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic) | 1162 | -126 |
| 15 | GIN BLOSSOMS - 'Til I Hear It From You (A&M) | 2172 | -26 | 35 | BACKSTREET BOYS - We've Got It Goin' On (Jive) | 1047 | -25 |
| 16 | TAKE THAT - Back for Good (Arista) | 2106 | +33 | 36 | DEL AMITRI - Roll To Me (A&M) | 1047 | +15 |
| 17 | NATALIE MERCHANT - Carnival (Elektra/EEG) | 1963 | -105 | 37 | THE CORRS - Runaway (143/Lava/Atlantic) | 1016 | +51 |
| 18 | BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol) | 1861 | +206 | 38 | EDWYN COLLINS - A Girl Like You (Bar None/A&M) | 983 | +20 |
| 19 | EDWIN McCAIN - Solitude (Lava/Atlantic) | 1780 | +50 | 39 | BIG MOUNTAIN - Get Together (Giant) | 965 | NEW |
| 20 | LISA LOEB & NINE STORIES - Do You Sleep (Geffen) | 1684 | +5 | 40 | BETTER THAN EZRA - Rosealia (Elektra/EEG) | 953 | NEW |



Everything but the Girl

GREG THOMAS, PD, WQNN-COLUMBUS, MISS. "Adult women call and ask about **Everything but the Girl's** 'Missing' every time we play it. We plan on testing the **Tony Rich Project's** 'Nobody Knows' real soon. The *You Sleigh Me* Christmas album is full of great tracks for the format."

CHAD BOWAR, PD, KLDR-GRANTS PASS, ORE. "Recycled music here with remakes or re-releases. We played **Everything but the Girl's** 'Missing' the first time around and now it's back on. I thought the **BoDeans'** 'Closer to Free' was a winner its first

time out. **Big Mountain's** 'Get Together' is different enough to be a hit again."

DAN DEATON, PD, KLRZ-LaROSE, LA. "**Oasis'** 'Wonderwall' is pulling top ten calls after only a couple of weeks. It's gonna be big. **Big Mountain's** new one is off to a nice start. It's getting some phones, mostly from older males."

BRIAN GARVIN, PD, KDOG/FM-MANKATO, MINN. "We added **Enya's** 'Anywhere Is' and like it a lot. Surprisingly, younger callers are asking for the **Beatles'** 'Free as a Bird.' They're curious about it."

JON NORTON, MD, KYYY-BISMARCK, N.D. "There's one word for **Hootie & The Blowfish's** 'Dream Baby' off *White Man's Burden*...awesome! It's too early for response, but it should be up to 28 spins by next



Janet Jackson

week. Added the **BoDeans'** track and loved it all three times it's been out. Check out two tracks from **Rocket from the Crypt:**

'Used' and 'Ball Lightning.'" **JEFF ANDREWS, INTERIM PD, KLYV DUBUQUE, IOWA** "Adult response is strong on **Tina Turner's** 'Golden-eye,' the movie has had a definite impact on requests."

DAVE EVAN, OM/PD, WILI/FM-WILLIMANTIC, CONN. "We're getting top three requests for the **Goo Goo Dolls'** 'Name.' Calls prompted us to put **Bush** on at night."

COSMO LEONE, PD, KGRS-BURLINGTON, IOWA "Natalie Merchant's 'Wonder' will cross the boundaries of most formats and roll top ten. 'Twenty Foreplay' will continue **Janet Jackson's** hot streak."

MARK REID, APD/MD, KQKY-KEARNEY, NEB. "We're getting great female response for **Curtis Stigers'** 'Keep Me from the Cold.' Number One phones on **Max-A-Million's** 'Sexual Healing.'"

STEVE HELLER, PD, ZFUN-MOSCOW, IDAHO "Seeing some good early response



The Beatles

to the **Beatles.** **Tina Turner** and **Garbage.** **VH1** play has generated requests for **Simply Red.**"

ED KANOI, PD, KONG-LIHUE, KAUAI, HAWAII "There's great phone reaction to **Big Mountain's** 'Get Together.' **Fun Factory's** 'Celebration' is starting to happen. For younger demos, **Skee-Lo's** 'Top of the Stairs' is the hottest track we're playing."

MOST ADDED

SUNDAY MORNING SESSIONS (7)
 CHESAPEAKE (7)
 RAY WYLIE HUBBARD (7)
 CHRIS JAGGER (6)
 MOLLY & THE HEYMAKERS (6)
 BRUCE SPRINGSTEEN (6)
 JOHN HIATT (5)
 DARRYL PURPOSE (5)



TOP TIP

JIM LAUDERDALE

Every Second Counts
 (Atlantic)

Lauderdale's latest is a mix of R&B and Country. Check out "Fireball," "Ready To Ramble," and "Learning How To Crawl."

RECORD TO WATCH

JIM HENRY

Jacksonville
 (Signature Sounds)

Independent singer/songwriter from New England area is breaking out of his regional base, gaining stations weekly.

Gavin Americana

| LW | TW | | Reports | Adds | H | M | L |
|----|----|---|---------|------|----|----|----|
| 1 | 1 | MAURA O'CONNELL (Hannibal) | 53 | 0 | 24 | 26 | 3 |
| 4 | 2 | CHERYL WHEELER (Philo) | 54 | 1 | 16 | 30 | 8 |
| 3 | 3 | ROSIE FLORES (HighTone) | 52 | 1 | 22 | 20 | 10 |
| 2 | 4 | JOE ELY (MCA) | 48 | 0 | 24 | 17 | 7 |
| 8 | 5 | JOHN HIATT (Capitol) | 51 | 5 | 17 | 20 | 14 |
| 6 | 6 | EMMYLOU HARRIS (Elektra/Asylum) | 46 | 0 | 21 | 21 | 4 |
| 5 | 7 | DAVID OLNEY (Philo) | 49 | 0 | 16 | 25 | 8 |
| 10 | 8 | CIGAR STORE INDIANS (Landslide) | 49 | 3 | 14 | 21 | 14 |
| 11 | 9 | TOM RUSSELL (HighTone) | 48 | 3 | 9 | 28 | 11 |
| 9 | 10 | PRAIRIE OYSTER (Zoo) | 46 | 1 | 14 | 22 | 10 |
| 7 | 11 | AUSTIN COUNTRY NIGHTS (Watermelon) | 45 | 1 | 15 | 20 | 10 |
| 13 | 12 | DWIGHT YOAKAM (Reprise) | 37 | 1 | 14 | 21 | 2 |
| 12 | 13 | BROTHER BOYS (Sugar Hill) | 43 | 1 | 7 | 20 | 16 |
| 15 | 14 | NASHVILLE BLUEGRASS BAND (Sugar Hill) | 40 | 1 | 6 | 24 | 10 |
| 16 | 15 | CARLENE CARTER (Giant) | 41 | 1 | 7 | 18 | 16 |
| 14 | 16 | JIMMY LaFAVE (Bohemia Beat/Rounder) | 38 | 0 | 10 | 17 | 11 |
| 19 | 17 | WAYNE HANCOCK (Deja Disc) | 35 | 1 | 9 | 18 | 8 |
| 17 | 18 | SON VOLT (Warner Bros.) | 32 | 0 | 11 | 16 | 5 |
| 18 | 19 | THE MAVERICKS (MCA) | 31 | 0 | 12 | 11 | 8 |
| 22 | 20 | CLIFF EBERHARDT (Shanachie) | 36 | 1 | 6 | 15 | 15 |
| 21 | 21 | RIDERS IN THE SKY (Rounder) | 35 | 1 | 5 | 17 | 13 |
| 29 | 22 | JORMA KAUKONEN (American Heritage) | 31 | 2 | 5 | 16 | 10 |
| 26 | 23 | IIIrd Tyme Out (Rounder) | 35 | 2 | 1 | 18 | 16 |
| 20 | 24 | KEVIN WELCH (Dead Reckoning) | 28 | 0 | 9 | 15 | 4 |
| 23 | 25 | LEO KOTTKE (Private Music) | 30 | 1 | 4 | 21 | 5 |
| 30 | 26 | CELINDA PINK (Step One) | 32 | 1 | 5 | 12 | 15 |
| 25 | 27 | JIM MATT (Little Dog) | 30 | 1 | 8 | 11 | 11 |
| 34 | 28 | CHRIS JAGGER (Curb) | 35 | 6 | 3 | 11 | 21 |
| 31 | 29 | OLD 97'S (Bloodshot) | 31 | 1 | 3 | 16 | 12 |
| 24 | 30 | BRYNDLE (Music Masters) | 29 | 0 | 4 | 15 | 10 |
| 33 | 31 | GREG BROWN (Red House) | 26 | 2 | 5 | 15 | 6 |
| 28 | 32 | WYCKHAM PORTEOUS (Bohemia Beat/Rounder) | 27 | 0 | 6 | 12 | 9 |
| — | 33 | SUNDAY MORNING SESSIONS (Munich) | 27 | 7 | 3 | 14 | 10 |
| 36 | 34 | JIM LAUDERDALE (Atlantic) | 27 | 2 | 4 | 13 | 10 |
| 27 | 35 | BIG SANDY (HighTone) | 26 | 0 | 4 | 14 | 8 |
| — | 36 | MOLLY & THE HEYMAKERS (Mouthpiece) | 28 | 6 | 0 | 15 | 13 |
| 37 | 37 | BLUE RODEO (Discovery) | 26 | 1 | 4 | 11 | 11 |
| 32 | 38 | JOAN BAEZ (Guardian) | 22 | 0 | 9 | 8 | 5 |
| 35 | 39 | ROSALIE SORRELS (Green Linnet) | 24 | 0 | 3 | 15 | 6 |
| — | 40 | DIRK HAMILTON (Core) | 26 | 2 | 2 | 11 | 13 |

Chartbound

JIM HENRY (Signature Sounds)
MUSIC NEVER STOPPED
 (Shanachie)
BRUCE SPRINGSTEEN
 (Columbia)

MAREE McRAE (Northwind)
SILVERWOLF PROJECT
 (Silverwolf)
DARRYL PURPOSE (Tangible)
HANGDOGS (Crazyhead)

DAR WILLIAMS (Razor & Tie)
Dropped: #38 Stephen Allen
 Davis, #39 The Picketts, #40 Four
 Bitchin' Babes.

Americana Inroads

BY ROB BLEETSTEIN



Springsteen's Other America

While *Born In The USA* remains Bruce Springsteen's most popular album, it's also his most misunderstood; it was never meant to be the flag waving anthem it was perceived as. But his latest effort, the starkly acoustic *The Ghost of Tom Joad*, leaves no room for wrongful interpretations. On *Ghost*, Springsteen, who is in the midst of a seven city solo-acoustic tour, not only tackles the plight of the downtrodden, whose numbers continue to grow in this country, but also examines the experiences of the immigrant population pouring in from Mexico. Beyond the individual characters who bring this work to life, there is a strong lyrical undercurrent that decries the lack of wealth and opportunity for much of the nation's citizenry.



Springsteen's been writing classic songs in the vein of **Woody Guthrie**, **Hank Williams**, and **Merle Haggard** for decades, but his folk/country side isn't what one generally thinks of when they hear his name. Inspired more by **John Ford's** movie interpretation of *The Grapes of Wrath* than **John Steinbeck's** original novel, Springsteen's central character is no stranger to any of us. He's on the move, fighting for his dignity, and sleeping underneath your nearest overpass. Taking further inspiration from Dale Mahanidge's book *Journey To Nowhere: Saga of the New Underclass*, Springsteen brings the economic hardship and struggles within every man to the fore on "Youngstown," which brings fiddle and pedal steel to his music for the

first time, and on "Sinloa Cowboys," where migrants take work in methamphetamine labs in California's fertile San Joaquin Valley.

At the November 26 opening night of what he called his "folk show" at Los Angeles' Wiltern Theater, Springsteen was in command, delivering a nearly 2 hour set of new material and other thematically relevant tunes. L.A. hasn't been so quiet since the earth stopped shaking in Northridge as it was during this set. He turned new songs like "Dry Lightning" and "Straight Time" into even starker gems than they already are, and the power of the story behind "The Line" was multiplied by Springsteen's honest conviction.

Springsteen is following his voice and being true to his muse with this latest work. He's made an album of potent and influential songs that not only should be heard, but strikes deep as a work that needs to be heard. With *The Ghost of Tom Joad*, one of rock & roll's biggest names has given us a musical entity that is the heart and soul of Americana.

On a programming note, Springsteen's also sharing his love of this genre with his audience. Before the L.A. show, a tape playing in the house featured songs by **Nanci Griffith**, **Townes Van Zandt**, **Haggard**, **Gram Parsons**, **Robert Earl Keen**, **Iris DeMent**, **Joe Ely**, **Steve Earle**, and **Emmylou Harris**. Not that he'll ever need it, but I think Mr. Springsteen has found something he can fall back on. His segues on the tape were pretty damn good, too. ●

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MOST ADDED
BEATLES (73)

MICHAEL BOLTON (46)

SEAL (43)

MANNHEIM STEAMROLLER (43)

PETER CETERA (31)

TOP TIP



THE BLENDERS

"Let It Fall"
(Orchard Lane)
No longer the novelty act, these guys are "blending" right in.

RECORD TO WATCH

MARY CHAPIN CARPENTER

"Grow Old With Me"
(Hollywood)

The coolest Lennon cover from the all-star tribute album Working Class Hero

Gavin A/C

Adult Contemporary

| TW | | Weeks | Reports | Adds | SPINS | TREND | 28+ | 21+ | 14+ | 7+ |
|----|--|-------|---------|------|-------|-------|-----|-----|-----|----|
| 1 | WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista) | 7 | 219 | 1 | 6019 | +321 | 119 | 51 | 39 | 10 |
| 2 | ELTON JOHN - Blessed (Island) | 12 | 213 | 1 | 5745 | -354 | 104 | 59 | 39 | 8 |
| 3 | MADONNA - You'll See (Maverick/Warner Bros.) | 7 | 221 | 5 | 5728 | +615 | 106 | 52 | 49 | 12 |
| 4 | MARIAH CAREY - One Sweet Day (Columbia/CRG) | 8 | 217 | 8 | 5677 | +897 | 100 | 57 | 45 | 15 |
| 5 | THE CORRS - Runaway (143/Lava/Atlantic) | 12 | 192 | 1 | 4876 | -333 | 87 | 49 | 38 | 17 |
| 6 | TAKE THAT - Back for Good (Arista) | 20 | 174 | 0 | 4629 | -495 | 85 | 49 | 29 | 11 |
| 7 | TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG) | 11 | 175 | 5 | 4598 | +84 | 86 | 44 | 27 | 18 |
| 8 | SARAH McLACHLAN - I Will Remember You (Arista) | 12 | 192 | 3 | 4331 | +39 | 67 | 40 | 52 | 28 |
| 9 | JOSHUA KADISON - Take It On Faith (EMI) | 12 | 153 | 3 | 3604 | +16 | 61 | 37 | 30 | 23 |
| 10 | MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA) | 11 | 134 | 2 | 3294 | -123 | 61 | 31 | 22 | 19 |
| 11 | NATALIE MERCHANT - Carnival (Elektra/EEG) | 20 | 130 | 0 | 3266 | -732 | 52 | 38 | 27 | 10 |
| 12 | BONNIE RAITT/BRYAN ADAMS - Rock Steady (Capitol) | 6 | 145 | 1 | 3257 | +155 | 46 | 40 | 38 | 18 |
| 13 | JANET JACKSON - Runaway (A&M) | 15 | 131 | 1 | 3250 | -464 | 56 | 32 | 29 | 14 |
| 14 | THE BEATLES - Free As A Bird (Capitol) | 2 | 175 | 73 | 3240 | +1667 | 27 | 48 | 55 | 40 |
| 15 | SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG) | 46 | 127 | 0 | 3237 | -222 | 54 | 34 | 26 | 13 |
| 16 | CELINE DION - (You Make Me Feel Like) A Natural Woman (Lava/Atlantic) | 8 | 150 | 5 | 3220 | +250 | 40 | 45 | 47 | 14 |
| 17 | HOOTIE & THE BLOWFISH - Time (Atlantic) | 8 | 130 | 3 | 3064 | +210 | 48 | 34 | 38 | 8 |
| 18 | CURTIS STIGERS - Keep Me From The Cold (Arista) | 7 | 148 | 9 | 2763 | +219 | 24 | 43 | 47 | 28 |
| 19 | GIN BLOSSOMS - 'Til I Hear It From You (A&M) | 19 | 104 | 0 | 2705 | -594 | 43 | 32 | 20 | 8 |
| 20 | BRUCE HORNSBY - Swing Street (RCA) | 4 | 155 | 20 | 2610 | +522 | 13 | 41 | 55 | 40 |
| 21 | ACE OF BASE - Beautiful Life (Arista) | 7 | 108 | 6 | 2436 | +308 | 35 | 30 | 28 | 14 |
| 22 | SEAL - Kiss From A Rose (Ztt/Warner Bros.) | 26 | 99 | 2 | 2376 | -159 | 37 | 25 | 22 | 15 |
| 23 | JOE BEAN ESPOSITO with TERESA JAMES - Show Me The Way To Your Heart (Pool Party) | 15 | 104 | 2 | 2196 | -3 | 24 | 35 | 32 | 12 |
| 24 | JIM BRICKMAN - If You Believe (Windham Hill) | 10 | 119 | 3 | 2151 | +134 | 14 | 32 | 46 | 21 |
| 25 | HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic) | 21 | 87 | 0 | 2123 | -229 | 34 | 22 | 17 | 14 |
| 26 | GOO GOO DOLLS - Name (Metal Blade/Warner Bros.) | 10 | 82 | 7 | 2030 | +341 | 34 | 19 | 19 | 9 |
| 27 | DEL AMITRI - Roll To Me (A&M) | 34 | 77 | 0 | 2001 | -202 | 34 | 20 | 14 | 9 |
| 28 | SELENA - Dreaming Of You (EMI Latin/EMI Records) | 7 | 112 | 19 | 1844 | +358 | 14 | 25 | 34 | 33 |
| 29 | SLIM MAN - Faith In Us (GES) | 9 | 91 | 3 | 1713 | -56 | 11 | 31 | 33 | 14 |
| 30 | SEAL - Don't Cry (Ztt/Warner Bros.) | 3 | 112 | 43 | 1651 | NEW | 4 | 22 | 41 | 42 |
| 31 | MICHAEL W. SMITH - Straight To The Heart (Reunion/Arista) | 7 | 91 | 5 | 1642 | +185 | 9 | 29 | 28 | 24 |
| 32 | GUESS WHO - Lonely One (Intersound) | 11 | 77 | 2 | 1555 | -44 | 13 | 29 | 25 | 10 |
| 33 | TOM COCHRANE - I Wish You Well (Capitol) | 7 | 79 | 2 | 1477 | -45 | 12 | 27 | 19 | 20 |
| 34 | LISA LOEB & NINE STORIES - Do You Sleep (Geffen) | 12 | 71 | 1 | 1431 | -775 | 11 | 26 | 22 | 11 |
| 35 | TINA TURNER - Goldeneye (Virgin) | 5 | 86 | 10 | 1408 | +198 | 6 | 22 | 36 | 17 |
| 36 | JUDE COLE - Believe In You (Island) | 10 | 77 | 1 | 1344 | -772 | 10 | 17 | 31 | 16 |
| 37 | STEVE WINWOOD - Reach For The Light (MCA) | 6 | 87 | 8 | 1291 | NEW | 6 | 12 | 31 | 35 |
| 38 | MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG) | 3 | 88 | 46 | 1277 | NEW | 7 | 13 | 28 | 35 |
| 39 | DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG) | 12 | 55 | 8 | 1264 | NEW | 19 | 14 | 14 | 8 |
| 40 | ALL-4-ONE - I Can Love You Like That (Blitz/Atlantic) | 29 | 56 | 0 | 1185 | -101 | 14 | 17 | 11 | 14 |

| Chartbound | Reports | Adds | SPINS | TREND |
|---|---------|------|-------|-------|
| CHUCK NEGRON - "Pretend" (Viceroy/GAP/AEC) | 77 | 8 | 1117 | +199 |
| THE BLENDERS - "Let It Fall" (Orchard Lane) | 68 | 15 | 1055 | +327 |
| k.d. lang - "If I Were You" (Warner Bros.) | 64 | 2 | 1048 | +39 |
| BON JOVI - "Lie To Me" (Mercury) | 62 | 8 | 1064 | +180 |

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Inside A/C



BY RON FELL

Christmas Music: An A/C Tradition

'Tis the season that A/C breaks format to accommodate some Christmas music. It doesn't seem to matter whether it's new music or old, as long as it captures the essence of the season. Our format is much more accommodating than most others when it comes to playing Christmas music, and some stations have already begun. I've learned of at least three stations, though not A/C, that have dedicated next month to the music of the season: KOY-Phoenix, KLAC-Los Angeles, and WOKY-Milwaukee (now in its fifth year of all-Christmas-all-the-time between Thanksgiving and Christmas night.)

Most major record companies count on Christmas music sales to close out the fiscal year.

Few of us get tired hearing Nat King Cole's 32-year old version of Mel Torme's "Christmas Song." Twenty-five years later, we can still appreciate the Carpenters' "Merry Christmas, Darling," and we can even handle a small dose of "Grandma Got Runover by a Reindeer" originally released in the late '70s by Elmo & Patsy.

For reasons I can't explain, there seems to be a dearth of seasonal classics from the '80s forward. In fact, the list of memorable and playable is pretty vacant except for two singles from 1985—Bruce Springsteen's "Santa Claus Is Coming to Town" and Bryan Adams' "Christmas Time."

HAT TRICK IN DAYTON

Mary Fleenor, PD and MD for WLQT-Dayton, Ohio has assumed the additional responsibilities of PD and MD for sister station WDOL, also in Dayton. Add to all that Fleenor's responsibilities handling promotion and an on-air shift at WLQT, and it looks like she's wearing six full-time hats. ●

A/C Up & Coming

Reports Adds SPINS TRENDS

| | | | | |
|----|----|------|--------|--|
| 61 | 5 | 879 | +13 | JANN ARDEN - Inensitive (A&M) |
| 61 | 31 | 875 | +469 | PETER CETERA - Faithfully (River North) |
| 57 | 5 | 886 | +31 | THE ASSOCIATION 1995 - Walk Away Renee (On Track) |
| 55 | 8 | 1264 | +154 | DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG) |
| 50 | 7 | 788 | +116 | EDWIN McCAIN - Solitude (Lava/Atlantic) |
| 50 | 7 | 648 | +59 | TOMMY JAMES - I Think We're Alone Now (Aura) |
| 50 | 16 | 715 | +260 | EXPOSE - I'll Say Goodbye For The Two Of Us (Arista) |
| 49 | 1 | 994 | +80 | DEF LEPPARD - When Love and Hate Collide (Mercury) |
| 49 | 2 | 617 | +25 | THE TEMPTATIONS - Some Enchanted Evening (Motown) |
| 44 | 3 | 598 | +59 | TYLER COLLINS - Never Alone (Eeyore's Lullaby) (Disney) |
| 43 | 43 | 398 | +398 * | MANNHEIM STEAMROLLER - Joy To The World (American Gramophone) |
| 42 | 7 | 727 | +181 | ROLLING STONES - Like A Rolling Stone (Virgin) |
| 41 | 8 | 627 | +143 | ANNIE LENNOX - Waiting In Vain (Arista) |
| 39 | 4 | 551 | +82 | JERRY WOODWORTH - Come A Little Bit Closer (SVR) |
| 36 | 9 | 451 | +148 | EMILY - Missin' You Again (Grey Wolf) |
| 34 | 4 | 562 | +75 | DEBBIE GIBSON - Didn't Have The Heart (SBK/EMI) |
| 30 | 2 | 407 | +13 | BEAUTIFUL WORLD - Spoken Word (Discovery) |
| 29 | 7 | 441 | +117 | QUEEN - Too Much Love Will Kill You (Hollywood) |
| 27 | 10 | 545 | +179 | EVERYTHING BUT THE GIRL - Missing (Atlantic) |
| 27 | 7 | 389 | +75 | MARY CHAPIN CARPENTER - Grow Old With Me (Hollywood) |
| 26 | 4 | 271 | +34 | BRIAN McKNIGHT - Still In Love (Mercury) |
| 25 | 6 | 502 | +119 | BLUES TRAVELER - Hook (A&M) |
| 25 | 2 | 569 | +51 | ALANIS MORISSETTE - Hand In My Pocket (Maverick/Reprise) |
| 22 | 3 | 559 | +70 | TLC - Diggin' On You (LaFace/Arista) |
| 22 | 8 | 408 | +205 | BIG MOUNTAIN - Get Together (Giant) |
| 22 | 8 | 247 | +88 | TONY RICH PROJECT - Nobody Knows (LaFace/Arista) |
| 18 | 9 | 278 | +150 * | NATALIE MERCHANT - Wonder (Elektra/EEG) |
| 18 | 2 | 306 | +46 | SOUL ASYLUM - Promises Broken (Columbia/CRG) |
| 17 | 13 | 261 | +215 * | ROD STEWART - So Far Away (Lava/Atlantic) |
| 17 | 17 | 185 | +185 * | LYLE LOVETT/RANDY NEWMAN - You've Got A Friend In Me (Hollywood) |
| 15 | 4 | 195 | +75 | PAULA ABDUL - Ain't Never Gonna Give You Up (Captive/Virgin) |
| 14 | 14 | 121 | +121 * | JAZZ AT THE MOVIES BAND - ...A Merry Little Christmas (Discovery) |
| 13 | 4 | 174 | +45 | THE CAPTAIN & TENNILLE - Love Survives (Nouveau/K-tel) |
| 12 | 6 | 159 | +63 * | BRADLEY KAPTURE - Sometimes Love Is (December Moon Music) |
| 12 | 11 | 96 | +96 * | LUTHER VANDROSS - Every Year, Every Christmas (LV/Epic) |
| 11 | 4 | 134 | +53 * | MALO - Take My Breath Away (GNP Cresendo) |

Dropped: Michael Jackson, Mariah Carey, Blues Traveler, Dave Matthews Band, The Beautiful South, Bette Midler, Bob Seger & The Silver Bullet Band, Pretenders, Jesse & Trina, Al Green, Gerald & Eddie Levert. * Indicates Debut

A/C Picks

ROD STEWART
"So Far Away" (Lava/Atlantic)

Stewart provides the first official single from the Carole King tribute album, *Tapestry Revisited*, and it's a doozy. Rod's in fine voice and gives it a solid recitation.

JOAN OSBORNE
"One of Us" (Mercury)

Joan Osborne has been picking off one format at a time, beginning with A3 around GAVIN Seminar time last February, and the game plan has now brought her nine months of solid airplay. This track, written by Eric Bazilian of Hooters and Cyndi Lauper fame, poses the big "if" with at least rhetorical results. It's a song

with ten weeks of recent Top 40 play as a single, and should be familiar to audiences with whom A/C shares.

NATALIE MERCHANT
"Wonder" (Elektra)

Merchant leaves to our imagination the specific cause of the wonder, but it's obviously about an inexplicably special and blessed person.

STING
"Moonlight" (A&M)

Sting solos from the soundtrack to Harrison Ford and Julia Ormond's new film, *Sabrina*. He didn't write it, but he and his usual playmates (Dominic Miller, Vinnie Colaiuta, and Kenny Kirkland) front the London Metropolitan Orchestra for a lush and hazy theme.

S/P/W

SPINS PER WEEK PER STATION

| | |
|--|-------|
| BLUES TRAVELER - Run-Around (A&M) | 27.68 |
| WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista) | 27.48 |
| ELTON JOHN - Blessed (Island) | 26.97 |
| TAKE THAT - Back for Good (Arista) | 26.60 |
| TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG) | 26.27 |
| MARIAH CAREY - One Sweet Day (Columbia/CRG) | 26.16 |
| GIN BLOSSOMS - 'Til I Hear It From You (A&M) | 26.01 |
| DEL AMITRI - Roll To Me (A&M) | 25.99 |
| MADONNA - You'll See (Maverick/Warner Bros.) | 25.92 |
| SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG) | 25.49 |
| TLC - Diggin' On You (LaFace/Arista) | 25.41 |
| THE CORRS - Runaway (143/Lava/Atlantic) | 25.40 |
| NATALIE MERCHANT - Carnival (Elektra/EEG) | 25.12 |
| JANET JACKSON - Runaway (A&M) | 24.81 |
| GOO GOO DOLLS - Name (Metal Blade/Warner Bros.) | 24.76 |
| MEAT LOAF - I'd Lie for You (And That's the Truth) (MCA) | 24.58 |
| HOOTIE & THE BLOWFISH - Only Wanna Be With You (Atlantic) | 24.40 |
| SEAL - Kiss From A Rose (Zt/Warner Bros.) | 24.00 |
| HOOTIE & THE BLOWFISH - Time (Atlantic) | 23.57 |
| JOSHUA KADISON - Take It On Faith (EMI) | 23.56 |
| DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG) | 22.98 |

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

| | |
|---|------|
| THE BEATLES - Free As A Bird (Capitol) | 1667 |
| MARIAH CAREY - One Sweet Day (Columbia/CRG) | 897 |
| MICHAEL BOLTON - A Love So Beautiful (Columbia/CRG) | 751 |
| SEAL - Don't Cry (Zt/Warner Bros.) | 741 |
| MADONNA - You'll See (Maverick/Warner Bros.) | 615 |
| BRUCE HORNSBY - Swing Street (RCA) | 522 |
| PETER CETERA - Faithfully (River North) | 469 |
| MANNHEIM STEAMROLLER - Joy To The World (?) | 398 |
| SELENA - Dreaming Of You (EMI Latin/EMI Records) | 349 |
| GOO GOO DOLLS - Name (Metal Blade/Warner Bros.) | 341 |
| THE BLENDERS - Let It Fall (Orchard Lane) | 327 |
| WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista) | 321 |
| ACE OF BASE - Beautiful Life (Arista) | 308 |
| EXPOSE - I'll Say Goodbye For The Two Of Us (Arista) | 260 |
| CELINE DION - (You Make Me Feel Like) A Natural Woman (Lava/Atlantic) | 250 |
| CURTIS STIGERS - Keep Me From The Cold (Arista) | 219 |
| HOOTIE & THE BLOWFISH - Time (Atlantic) | 210 |
| BIG MOUNTAIN - Get Together (Giant) | 205 |
| CHUCK NEGRON - Pretend (Viceroy/GAP/AEC) | 199 |
| TINA TURNER - Goldeneye (Virgin) | 198 |
| MICHAEL W. SMITH - Straight To The Heart (Reunion/Arista) | 185 |

Gavin A/C #1 Hits From:

- 12/2/94 MADONNA - "Secret"
 12/4/92 GENESIS - "Never A Time"
 12/7/90 ELTON JOHN - "You Gotta Love Somebody"
 12/4/87 GEORGE HARRISON - "Got My Mind Set On You"
 12/5/86 GLORIA ESTEFAN & Miami Sound Machine - "Falling In Love (Uh-Oh)"

A duet that's been a lifetime in the making.

Gerald Levert & Eddie Levert, Sr.

Already Missing You

"Already Missing You" from
the already gold record
Father & Son by Gerald
and Eddie Levert

Over 25,000 units
sold weekly

Top 50 SoundScan Chart

#1 Urban A/C record
two weeks running!

On over 40 stations!

The premiere single and video from
Father & Son.

When it comes to classic R&B, the Levert family has set the standard for over 30 years. On *Father & Son*, Eddie Levert, Sr., lead singer and founder of the legendary O'Jays, joins his son Gerald, one of R&B's most acclaimed artists, for an album of stunning duets that celebrates the Leverts' distinguished contribution to popular music.

Produced by Gerald Levert and Edwin "Tony" Nicholas
for Trevel Production Company, Inc.
Management and Direction: Trevel Production Company, Inc.
and LB Management, Inc.
Eddie Levert, Sr. appears courtesy of EMI Records.



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MOST ADDED**GAUNT (13)****JACK (10)****NEW BOMB TURKS (7)****16 HORSEPOWER (6)****TRIP HOP TEST 2 (6)****TOP TIP****MOUNTAIN GOATS***Nine Black Poppies**(Trance Syndicate/Emperor Jones)*

John Darnielle and company debut at #27 this week, largely on the basis of Heavy support from KCPR, KFJC, KWVA, WPRB, WRSU, WUSC, WUVT and WXYC.

RECORD TO WATCH**16 HORSEPOWER***Heel on the Shovel (A&M)*

KCMU, WRUV, KVMR, KCSB, WTUL, WMSU and WVXU all ADD *Heel on the Shovel*, 16 Horsepower's solid debut. Look for more action on this one in the weeks to come.

Gavin College

2W LW TW

| | | | |
|------------|----|----|---|
| 3 | 1 | 1 | BOSS HOG - Boss Hog (DGC) |
| 2 | 2 | 2 | STEREOLAB - Refried Ectoplasm [Switched on Volume 2] (Drag City) |
| 15 | 3 | 3 | CORNERSHOP - Woman's Gotta Have It (Luaka Bop/Warner Bros.) |
| 6 | 6 | 4 | AMPS - Pacer (4-AD/Elektra) |
| 10 | 8 | 5 | POLVO - thiseclipse (Merge) |
| 33 | 15 | 6 | SUNNY DAY REAL ESTATE - Sunny Day Real Estate (Sub Pop) |
| 43 | 7 | 7 | PIZZICATO FIVE - Music Is Organized by Sound (Matador) |
| — | 18 | 8 | PHARCYDE - Labcabin/california (Delicious Vinyl/Capitol) |
| 9 | 9 | 9 | RENTALS - Return of the Rentals (Maverick) |
| 26 | 10 | 10 | SPARKLEHORSE - Vivadixiesubmarinetransmissionplot (Capitol) |
| — | 19 | 11 | THIRTY OUGHT SIX - Hag Seed (Mute America) |
| 5 | 5 | 12 | G. LOVE AND SPECIAL SAUCE - Coast to Coast Motel (OKeh/550 Music) |
| 11 | 11 | 13 | BLONDE REDHEAD - La Mia Vita Violenta (Smells Like Records) |
| 18 | 14 | 14 | PAPAS FRITAS - Papas Fritas (Minty Fresh) |
| 24 | 24 | 15 | GARDEN VARIETY - Knocking The Skill Level (Headhunter/Cargo) |
| 16 | 16 | 16 | SMASHING PUMPKINS - Mellon Collie and the Infinite Sadness (Virgin) |
| 12 | 12 | 17 | BATS - Couchmaster (Mammoth) |
| 42 | 28 | 18 | SOFTIES - It's Love (K) |
| 34 | 34 | 19 | PAIN TEENS - Beast of Dreams (Trance Syndicate) |
| 25 | 20 | 20 | SUPERNOVA - Ages 3 And Up (Amphetamine Reptile/Atlantic) |
| 30 | 21 | 21 | HELIUM - Superball (Matador) |
| 4 | 22 | 22 | THE MAGNETIC FIELDS - Get Lost (Merge) |
| 40 | 23 | 23 | MR. BUNGLE - Disco Volante (Warner Bros.) |
| 1 | 4 | 24 | SONIC YOUTH - Washing Machine (Geffen) |
| 13 | 13 | 25 | RED RED MEAT - Bunny Gets Paid (Sub Pop) |
| 20 | 26 | 26 | OASIS - (What's the Story) Morning Glory (Epic) |
| NEW | 27 | 27 | MOUNTAIN GOATS - Nine Black Poppies (Trance Syndicate/Emperor Jones) |
| NEW | 28 | 28 | BUILT TO SPILL CAUSTIC RESIN - Built to Spill Caustic Resin (Up) |
| — | 45 | 29 | NOMEANSNO - The Worldhood Of The World (As Such) (Alternative Tentacles) |
| — | 30 | 30 | STEP RIGHT UP - The Songs of Tom Waits (Manifesto) |
| NEW | 31 | 31 | ANN MAGNUSON - The Luv Show (DGC) |
| 14 | 31 | 32 | THE SEA AND CAKE - The Biz (Thrill Jockey) |
| NEW | 33 | 33 | PASSENGERS - Original Soundtracks 1 (Island) |
| 7 | 17 | 34 | AIR MIAMI - me. me. me. (4-AD/TeenBeat) |
| NEW | 35 | 35 | DUB NARCOTIC - Ridin' Shotgun (K) |
| NEW | 36 | 36 | DEAD MILKMEN - Stoney's Extra Stout (Pig) (Restless) |
| 22 | 35 | 37 | ROCKET FROM THE CRYPT - Scream, Dracula, Scream! (Interscope/AG) |
| NEW | 38 | 38 | COCTEAU TWINS - Twinlights (Capitol) |
| 39 | 39 | 39 | NOTHING PAINTED BLUE - The Future of Communications (Scat) |
| 31 | 40 | 40 | SON VOLT - Trace (Warner Bros.) |
| 35 | 41 | 41 | SF SEALS - Truth Walks in Sleepy Shadows (Matador) |
| 29 | 42 | 42 | YO LA TENGO - Camp Yo La Tengo (Matador) |
| NEW | 43 | 43 | STRATOTANKER - Baby, Test the Sky (Homestead) |
| 27 | 27 | 44 | ECHOBELLY - On (Fauve/Rhythm King) |
| 41 | 44 | 45 | BRIAN ENO/JAH WOBBLE - Spinner (Gyroscope/All Saints) |
| 32 | 32 | 46 | 7 SECONDS - The Music. The Message. (Immortal/Epic) |
| — | 48 | 47 | OLD 97's - Wreck Your Life (Bloodshot) |
| 38 | 38 | 48 | SPACE AGE POP Vols. 1-3 - Various Artists (RCA) |
| 46 | 46 | 49 | GOD IS MY CO-PILOT - Puss 002 (Dark Beloved C./Making Of Americans) |
| NEW | 50 | 50 | SPACEHOG - Resident Alien (Sire/Warner Bros.) |

Inside College

BY SEANA BARUTH



The Adelphi Incident, Part 3

Once again, to recap: WBAU, the radio station at Adelphi University in Long Island, was shut down by university officials in August of this year; the last two Inside College columns have been devoted to analyzing the forces at work behind the university's seemingly abrupt sale of the 1100-watt station. Over the last weeks, John Schmidt, the station's technical director, and Vince Passaro, Adelphi's Director of University Communications and Special Assistant to the President, have each offered Inside College some insight into the Adelphi incident. Our determination: that the university's not-entirely-convincing explanation for the shutout sale is less striking than the reality of WBAU's helplessness in the face of the university's decisions.

Like, I think, most college radio station people, the WBAU staff was completely unprepared for its school's blasé abandonment. Nevertheless, the WBAU DJs and administrators rallied quickly to form the Friends of WBAU, an organization committed to re-instating WBAU as an operational radio station under the auspices of Adelphi University. The Friends, through membership dues and donations from outside parties, have raised the funds to hire a lawyer and have sued Adelphi.

John Schmidt explains, "The friends of WBAU are now taking action against the university. [We've] sued the university and requested monetary relief in the amount of five million dollars. [In addition], we've sued not only the university but the board of trustees individually for breach of fiduciary duty, which means not looking out for the university's resources. The board of trustees is supposed to be holding the university as a non-profit organization in trust for the public. In doing so, in the case of this university, its charter requires that [uni-

versity] funds be spent for academic purposes, things that benefit the students and the school."

The Friends of WBAU argue that the board of trustees failed in their duty to protect university resources when the station was sold for a mere \$30,000. That, they say, is particularly reprehensible in the light of the fact that, according to Schmidt, "the university is paying the president of Adelphi \$523,000 a year... which is the second highest-paid college president in the U.S. The only one who'd paid any more is John Silber, President of BU, who happens to be a member of the Adelphi board of trustees." Besides the sum of five million dollars, the Friends' suit asks for the removal of Adelphi's president and board.

Despite its thorny relationship with Adelphi administration, the main goal of the Friends of WBAU is not to wrest control of WBAU from Adelphi; rather, it is to get the station back on the air under the university's umbrella. Schmidt adamantly states, "We'd much rather have the university running the station [than own it and run it ourselves]. The Friends feel that WBAU has been a tremendous benefit to the students of the university. Although the station has had a lot of community volunteers over the years, it has primarily been a student-operated college radio station, and it has done quite well in that regard. Certainly many, many, many people who have come out of the station have done well in the industry. And most of those people will tell you that their involvement in WBAU was pretty important to their success. Therefore, our feeling is that it should be available to the students the way it has been."

Schmidt is confident that WBAU will eventually win in its action against the university without going to trial. A variety of factors—like the Adelphi's probable unwillingness to allow outside lawyers access to university files

Editor: SEANA BARUTH

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

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

and documents, the university's supposed violation of numerous FCC regulations when they took BAU off the air without warning, the possibility of university resources (i.e. the radio station's space, equipment and library) being frozen for five years of litigation, and the fact that the same lawyer recently won an almost identical suit for Adelphi's student paper—seem to support his presumption.

Furthermore, many other constituents, including the majority of Adelphi's educators, have petitioned for the president's resignation or removal.

At this early stage in the litigation, however, the university also claims confidence. ●

NEXT WEEK, THE FINAL CHAPTER OF OUR THRILLER, IN WHICH OUR HEROES' LONG-TERM GOALS ARE REVEALED AND THE TRUTH DEMON UNMASKED.

College Picks

THE GLANDS OF EXTERNAL SECRETION Nosejob (Starlight Furniture Company)

Transcendent pop person Barbara Manning and SF ziner (Bananafish) and weirdo thinker/happener Seymour Glass do a noise/sound collage trip and rack up some big points on the "impressive results" side of our ledger. This CD features recordings from past years and locations with the principals and accomplices—Michael Moreley of Gate fame, a Thinking Feller or two—

contributing everything from crucial engineering and talent to amusingly unfinished yet appealing sonic conceptualities. *Nosejob* is a real quality achievement as far as drugged-out, 4 a.m., living room four-track "don't erase anything" productions go. At one end of the external spectrum of projection is a kitchen recording of Barbara and her sister singing a charming pop-ish jangle from days gone by. Shift that dial of perception on over to the other side (*way* on over) for abused guitars hooked up to destroyed amps in dark, deserted apartments or in scenester-only niteclub/bars. It's all fine stuff, with oodles of obscure, hesitant little treasures nestled in between. Nifty editing and layering chop the whole affair to bits, so acoustic haze becomes static which becomes TV soundbyte which de-morphs into whatnot. Beautifully screwed up and just plain beautiful. —ALAN LOWE

Chartbound

U-ZIQ - In Pine Effect (Astralwerks)

NO DOUBT - Tragic Kingdom (Trauma)

VOODOO GLOW SKULLS - Firme (Epitaph)

CHROME CRANKS - Lost Time Blues (PCP)

MICK HARVEY - Intoxicated Man (Mute)

Dropped: #25 Superchunk, #29 Edsel, #33 Ken Nordine,

#36 2 Foot Flame, #37 Flaming Lips, #43 Mercury Rev,

#47 Rancid, #49 King Kong, #50 Meat Puppets.

ARTIST PROFILE

THIRTY OUGHT SIX



FROM: Portland, Oregon

LATEST RELEASE: Hag Seed

LABEL: Mute America

CONTACT: Roze Braunstein, (212) 255-7670 ext. 223

THEY ARE:

Sean Roberts, bass and vocals;
Ryan Paravecchio, drums; David Blunk, guitar.

THIRTY OUGHT SIX ARE:

"...A pastiche of no one, finding their own ground in the slanted, jazz-inflected rhythms of drummer Ryan Paravecchio and the diminutive bundle of wit and angst that is guitarist David Blunk." —NME

SEAN ROBERTS SAYS:

"I have a serious problem with [musicians] that literally project attitude and base their careers on the idea that music doesn't matter: that originality in songwriting doesn't matter, or that a genuine emotional commitment to the sounds that you produce does not matter. It's all about money, or it's all about style."

IT'S SAID: "If there's a Holy Trinity of Emo-Core, Portland has got to be Heaven, and there should be little statues of Thirty Ought Six on the dashboard of everyone's car." —PDX

IN ESSENCE: "This is it, the record to put on when life has fucked you around, the songs to play when everything hurts. This is the music to exorcise hurts." —Raygun

ON THE PHRASE "HAG SEED": "'Hag seed' is a term made up by the band which they say means 'sort of being ill-bred.'" —Tonic

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

Chris L. Mitchell 415-668-5483

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2 years experience.

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Summerland Key, FL
33042 EOE

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SBR Radio Company is assisting stations in finding talent to fill various on-air positions. If you can relate to an adult audience, we'd like to hear from you. T&R/cover letter: Tom Fricke, SBR, 7464 Arapahoe Rd., Ste. B4, Boulder, CO 80303. No calls please. EOE. (11/22)

KSFM Sacramento looking for winning morning show. If you think and act like a winner and can dominate 25-39 females, rush your package to Rick Thomas, KSFM, 1750 Howe Ave., #5009, Sacramento, CA 95825. Fem. & minorities encouraged. EOE. (11/21)

KILLY Central CA AC seeking creative individual for Morning Show. T&R: KILLY, Russ Davidson, 3651 Pegasus Dr., Bakersfield, CA 93308. EOE. (11/20)

WOBB Mornings in the South. 1000 Watt Country. Overnight T&R Photo: WOBB, Bill West, P.O. Box 3106, Albany, GA 31707. EOE. (11/20)

East TX 100,000-watt CHB seeks morning magic. T&R: Steve Ocean, 2714 S.

Medford, Lufkin, TX 75901. EOE. (11/16)

KWIC 99.3 is accepting tapes & resumes for future openings in all positions. Send to: 800 Jackson, Ste. 993, Topeka, KS, 66612. EOE. (11/15)

KTPI LA Area Country seeks creative news/public affairs person. Minimum 3 years experience. EOE. T&R to Alan McLaughlin, KTPI, 140 Sierra Ct., #B-2, Palmdale, CA 93550. EOE. (11/13)

WIBW-FM Topeka, KS-97 COUNTRY is looking for 7-Midnight personality. Heavy use of phones and lots of public appearances. T&R to Personnel Dept., WIBW-FM, Box 1818, Topeka, KS 66601. EOE. Deadline 12.1. (11/9)

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MOST ADDED



MOBB DEEP
Temperature's Risin'
(Loud)
FUGEES
Fugee-La/How Many Mics?
(Ruffhouse/Columbia/CRG)



TOP TIP
KRIS KROSS
Tonite's Da Nite/Da Streets Ain't Right
(Ruffhouse/Columbia/CRG)
The boys are all grown up, and gettin' busy! I'm partial to the B-side myself...



RECORD TO WATCH
CHEF RAEKWON
Incarcerated Scarfaces
(Loud)
This has been my favorite song from The Chef since his album dropped. I still love it!

Gavin Rap

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

Chartbound

- MAD LION** - Real Ting (Weeded/Nervous)
- LBC CREW** - Beware Of My Crew (Premeditated)
- ALL CITY** - Who Dat? (Army/ee/Mercury)
- MOBB DEEP** - Temperature's Risin' (Loud)
- GENIUS/GZA** - Cold World (DGC)

Like That!

BY THEMBISA S. MSHAKA



Accept Success! Mr. Smith Has...

What is it about success that scares some of us so? Hip-hop is one of the few places where just about all we focus on is gettin' paid and enjoying the fruits of success. When artists or entrepreneurs reach that goal, they encounter more PHin' (Playa Hatin') than congratlatin'. One need not be broke while keepin' it real or representin', folks. When a rapper or professional in our genre breaks a chart record or breaks ground, we all get closer to succeeding. The artist who goes gold without airplay isn't any less deserving of respect or adulation than the multi-platinum radio-darling-of-the-moment. Hard work goes into the making of both, and contrary to what every video shot in a club tells you, nothing worth having comes easy.

Few MCs can attest to this better than **Def Jam's** first recording artist, **LL Cool J**. Uncle L, the self-proclaimed "Future of the Funk", has matured considerably since his debut more than a decade ago. At 28, he's on his sixth album, has several film appearances under his belt, has founded **Camp Cool J** for urban youth, and now sparks the small screen on *In the House*.

In speaking with him at his release party, Mr. Smith (as in James Todd Smith, LL's given name) has embraced success fully and wisely. Here's how our conversation went.

Why call this album Mr. Smith?

Mr. Smith is representative of the transitions I've gone through in the last few years, all the growth I've experienced as a person and as an artist. I'm not a kid anymore.

How do hip-hop artists grow up?

By moving forward and expanding. Music will always be my first love, but you can't be afraid to grow.

You don't seem to be concerned with "selling out" or "going mainstream".

Oh no, because that has nothin' to do with reality. It's like this: the reality is that water is so soft and

pliable, yet it's the strongest substance on earth. Rappers can be flexible, too. I don't have to be afraid to be a man, be tender, be afraid of love or shedding tears. Those changes don't stop your music from being good. What stops that is when the MC stops making good music. The key is to deliver the unexpected. **Trackmasterz** produced the album and gave 110 percent, like real team players.

Does giving back expand horizons?

Absolutely. Camp Cool J touches the lives of our kids in a positive way. They deserve to have fun, and providing that outlet feels great.

As one of our veterans has said himself, it takes more than great expectations to become and remain successful. You also need focus and vision to go along with that exceptional, innovative music, whether you're making or breaking hits.

As **John Atterberry** and **Jimmy Thomas**, the partners of the newly-formed and poised-to-blow-up **Mergela Entertainment**, (the company behind the *One Million Strong* album) put it, "it's about taking control of and responsibility for your own actions. No one will come to you and hand you your dream—you have to go out and get it."

In other news, **2Pac** is definitely recording his next album for **Death Row**. DR's promotion maestro **Kevin Black** confirmed it. Though it's in the early stages, the label's top inmates are in on the project, from **Dre** to **Tha Dogg Pound**. Sounds like it has success written all over it...This is the last week for the college student Seminar registration rate.

Contact **Jackie** for the scoop—the deadline is **December 8**. According to **John Austin**, the showcase slots are fading fast! Get with him at (215) 924-7823 and lock yours in...*like that*. —ONE LOVE. ●

Gavin Rap Retail

| 2W | LW | TW | Singles |
|------------|----|----|--|
| 1 | 1 | 1 | GOODIE MoB - Cell Therapy (LaFace/Arista) |
| 17 | 2 | 2 | L.L.COOL J - Hey Lover (Def Jam Recording Group) |
| 2 | 3 | 3 | THE GENIUS - Liquid Swords (DGC) |
| 7 | 6 | 4 | BLAHZAY BLAHZAY - Danger (Mercury) |
| 6 | 5 | 5 | PHARCYDE - Runnin' (Delicious Vinyl/Capitol) |
| 4 | 8 | 6 | CHEF RAEKWON - Ice Cream (Loud/RCA) |
| 8 | 7 | 7 | THE CLICK - Hurricane (Sic Wid It/Jive) |
| 3 | 4 | 8 | COOLIO - Gangsta's Paradise (MCA) |
| 5 | 9 | 9 | ERICK SERMON - Bomdigi (Def Jam Recording Group) |
| 11 | 10 | 10 | LUNIZ - Playa Hata (C-NOTE/Noo Trybe) |
| 15 | 18 | 11 | JAMAL - Fades 'Em All (Rowdy/Arista) |
| 14 | 15 | 12 | ONYX - Last Dayz (JMJ/Def Jam Recording Group) |
| 12 | 12 | 13 | CYPRESS HILL - Throw Your Set In The Air (Ruffhouse/Columbia/CRG) |
| — | 17 | 14 | KOOL G RAP - Fast Life (Cold Chillin'/Epic Street) |
| 10 | 11 | 15 | METHOD MAN - The Riddler (Atlantic) |
| 20 | 16 | 16 | MYSTIKAL - Y'all Ain't Ready Yet (Big Boy/Jive) |
| — | 23 | 17 | JUNIOR MAFIA - I Need You Tonight (Big Beat/Atlantic) |
| — | 20 | 18 | SMIF N' WESSUN - Sound Soy Burell/Wrekonize (Wreck/Nervous) |
| 18 | 22 | 19 | JUNIOR MAFIA - Player's Anthem (Big Beat/Atlantic) |
| — | 25 | 20 | FAB 5: HELTAH SKELTAH/O.G.C. - Blah/Leflaur Leflah Eshkoshka (Duck Down/Priority) |
| NEW | | 21 | SPICE 1 - 1990-Sick (Jive) |
| 9 | 14 | 22 | A.Z. - Sugar Hill feat. missjones (EMI) |
| 24 | 19 | 23 | LORD FINESSÉ - Hip To Da Game (Penalty) |
| 19 | — | 24 | CAPLETON - Wings of the Morning (Def Jam Recording Group) |
| 16 | 21 | 25 | LOST BOYZ - Jeeps, Beemaz & Benz (Uptown/MCA) |

| 2W | LW | TW | Albums |
|------------|----|----|---|
| 1 | 1 | 1 | THA DOGG POUND - Dogg Food (Death Row/Interscope) |
| 7 | 2 | 2 | THE GENIUS - Liquid Swords (Geffen) |
| 2 | 3 | 3 | KRS-ONE - KRS-ONE (Jive) |
| 8 | 5 | 4 | 8 BALL M.J.G. - On Top Of The World (Suave/Relativity) |
| 20 | 11 | 5 | THE CLICK - Game Related (Sic Wid It/Jive) |
| 15 | 4 | 6 | ERICK SERMON - Double Or Nothing (Def Jam Recording Group) |
| 3 | 6 | 7 | KOOL G RAP - 4,5,6 (Cold Chillin'/Epic Street) |
| 19 | 12 | 8 | GOODIE MoB - Soul Food (LaFace/Arista) |
| 9 | 10 | 9 | CYPRESS HILL - III - Temple of Boom (Ruffhouse/Columbia/CRG) |
| 6 | 8 | 10 | ONYX - All We Got Iz Us (JMJ/Def Jam Recording Group) |
| 5 | 9 | 11 | JUNIOR MAFIA - Conspiracy (Big Beat/Atlantic) |
| 4 | 7 | 12 | A.Z. - Doe or Die (EMI) |
| 10 | 14 | 13 | CHEF RAEKWON - Only Built 4 Cuban Linx (Loud/RCA) |
| 14 | 13 | 14 | FAT JOE - Jealous One's Envy (Relativity) |
| 17 | 16 | 15 | COOLIO - Gangster's Paradise (Tommy Boy) |
| 12 | 15 | 16 | BONE THUGS N' HARMONY - E. 1999 Eternal (Relativity/Ruthless) |
| — | 23 | 17 | PHARCYDE - Labcabcinalifornia (Delicious Vinyl/Capitol) |
| — | 24 | 18 | 5TH WARD BOYZ - Rated G (Rap-A-Lot/Noo Trybe) |
| — | 17 | 19 | TOP AUTHORITY - G Rated (Trak/Solar) |
| NEW | | 20 | L.L.COOL J - Mr. Smith (Def Jam Recording Group) |
| 25 | — | 21 | JAMAL - Last Chance, No Breaks (Rowdy/Arista) |
| NEW | | 22 | MIC GERONIMO - The Natural (Blunt) |
| 11 | 18 | 23 | SHOW SOUNDTRACK - Soundtrack: Various Artists (Def Jam Recording Group) |
| 21 | 22 | 24 | JT The Bigga Figga - Dwellin' In The Labb (GLP/Priority) |
| 13 | 21 | 25 | DAS EFX - Real Hip Hop (eastwest/EEG) |

Rap Singles compiled by Spence Abbott
Rap Albums compiled by Matt Brown

h e a t r i s e s

GET WITH YOU

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"New rap trio has a contender on its hands..."

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| WJMH | KMVR | WOLF |
| WZIP | WROU | WQKI |
| KHRN | POWER95 | WFKX |
| WENN | WAPZ | KLBQ |
| KQKS | WRXB | KIKI |
| KJCK | KNEK | KRUS |
| WTCC | WTLZ | WPEG |
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| WCKX | WPAL | KCDD |
| KZFM | KZHT | WBAD |
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MOST ADDED

SOLO

"Where Do U Want Me too Put It"
(A&M/Perspective)

TONY RICH PROJECT

"Nobody Knows" (LaFace/Arista)

BOBBY CALDWELL

"Don't Ask My Neighbors" (Sin-Drome)



TOP TIP

SOLO

"Where Do U Want Me too Put It"
(A&M/Perspective)

One of this weeks most added is also a sure fire hit. Stations adding Solo this week include KPRS, KSJL, and WILD.

RECORD TO WATCH

LUTHER VANDROSS

"Every Year, Every Christmas" (Epic/LV)
Christmas seems to have come early this year for Luther Vandross. Every Year, Every Christmas is a wonderful melody for this time of year. Stations reporting spins include KMJJ (30), KSOL (24), and KMJK (20).

Gavin Urban Landscape

| TW | SPIKS | TREND | TW | SPIKS | TREND | | | |
|----|--------------------------------|---|------|-------|-------|---|-----|------|
| 1 | WHITNEY HOUSTON | - Exhale (Shoop Shoop) (Arista) | 2511 | +89 | 21 | AFTER 7 - Damn Thing Called Love (Virgin) | 916 | -46 |
| 2 | R. KELLY | - You Remind Me of Something (Jive) | 2213 | -2 | 22 | MONIFAH - I Miss You (Uptown/MCA) | 901 | +116 |
| 3 | TLC | - Diggin' On You (LaFace/Arista) | 1968 | +71 | 23 | SHAI - Come With Me (Gasoline Alley/MCA) | 866 | -319 |
| 4 | XSCAPE | - Who Can I Run To? (So So Def/Columbia/CRG) | 1909 | -85 | 24 | DEBORAH COX - Sentimental (Arista) | 815 | -119 |
| 5 | D'ANGELO | - Cruisin' (EMI) | 1835 | +11 | 25 | BRANDY - Brokenhearted (Atlantic) | 740 | -195 |
| 6 | MARIAH CAREY | - One Sweet Day (Columbia/CRG) | 1828 | +178 | 26 | JANET JACKSON - Runaway (A&M) | 679 | -84 |
| 7 | SILK | - Hooked On You (Keia/Elektra/EEG) | 1662 | +84 | 27 | ISAAC TO ISAAC - Ol Skool (Mercury) | 653 | -5 |
| 8 | FAITH EVANS | - Soon As I Get Home (Bad Boy/Arista) | 1615 | +152 | 28 | BRIAN MCKNIGHT - Still In Love (Mercury) | 634 | +85 |
| 9 | TERRY ELLIS | - Wherever You Are (eastwest/EEG) | 1598 | +159 | 29 | TOTAL - No One Else (Bad Boy/Arista) | 591 | +86 |
| 10 | GERALD & EDDIE LEVERT | - Already Missing You (eastwest/EEG) | 1554 | -243 | 30 | SOLO - Heaven (A&M/Perspective) | 585 | -58 |
| 11 | MONICA | - Before You Walk Out Of My Life (Rowdy/Arista) | 1513 | +176 | 31 | WILL DOWNING - Sorry, I (Mercury) | 583 | +7 |
| 12 | GROOVE THEORY | - Tell Me (Epic) | 1383 | -112 | 32 | JESSE & TRINA - Where Is The Love (Capitol) | 581 | -14 |
| 13 | MARIAH CAREY | - Fantasy (Columbia/CRG) | 1358 | +34 | 33 | ASANTE - Look What You've Done (Columbia/CRG) | 552 | -20 |
| 14 | L.L.COOL J | - Hey Lover (Def Jam Recording Group) | 1233 | +142 | 34 | KUT KLOSE - Surrender (Elektra/EEG) | 534 | +147 |
| 15 | QUINCY JONES introducing TAMIA | - You Put A Move On My Heart (Qwest) | 1180 | +162 | 35 | JASON WEAVER - I Can't Stand The Pain (Motown) | 532 | +53 |
| 16 | JODECI | - Love U 4 Life (MCA) | 1171 | +169 | 36 | MOKENSTEF - In the Rain (Outburst/Def Jam/Island) | 522 | +97 |
| 17 | MONICA | - Like This Like That (Rowdy/Arista) | 996 | -73 | 37 | BOYZ II MEN - I Remember (Motown) | 520 | +224 |
| 18 | INTRO | - Funny How Time Flies (Atlantic) | 993 | +75 | 38 | JON B. - Pretty Girl (Yab Yum/550 Music) | 511 | -231 |
| 19 | 3T | - Anything (MJJ/550 Music) | 963 | -24 | 39 | J.SON - Take A Look (Hollywood) | 501 | +105 |
| 20 | PURE SOUL | - I Want You Back (StepSun) | 948 | +105 | 40 | IMMATURE - We Got It (MCA) | 499 | +81 |

Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES
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west coast

Luther Vandross +44
"Every Year, Every Christmas" (Epic/LV)

Kris Kross +41
"Tonight's the Night"
(Ruffhouse/Columbia/CRG)

Island Inspirational All Stars +32
"Don't Give Up" (Island)

southwest

The Click +58
"Hurricane" (Sic Wid It/Jive)

R. Kelly +53
"You Remind Me of Something" (Jive)

TLC +50
"Diggin' on You" (LaFace/Arista)

midwest

Boyz II Men +78
"I Remember" (Motown)

Mariah Carey +71
"One Sweet Day" (Columbia/CRG)

Intro +65
"Funny How Time Flies" (Atlantic)

mid-atlantic

Monica +80
"Before You Walk Out of My Life"
(Rowdy/Arista)

Mariah Carey +62
"One Sweet Day" (Columbia/CRG)

Faith Evans +57
"Soon As I Get Home" (Bad Boy/Arista)

southeast

Faith Evans +146
"Soon As I Get Home" (Bad Boy/Arista)

Mariah Carey +139
"One Sweet Day" (Columbia/CRG)

Whitney Houston +112
"Exhale (Shoop Shoop)" (Arista)

carolina/va

Xscape +89
"Who Can I Run To?"
(So So Def/Columbia/CRG)

Kris Kross +52
"Tonight's the Night" (Ruffhouse/Columbia/CRG)

Michael Jackson +51
"This Time Around" (Epic)

SHAGGY

featuring Ken Boothe



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from the motion picture *Money Train*



the follow-up to the platinum single “Boombastic”/“In The Summertime”
from the gold album *Boombastic*

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| KACV | WKRO | WOWW | KJEE | KFMA |
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|------|------|------|
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| 91X | WBER | WEQX |

RADIOHEAD

the next single from the album THE BENDS.

Produced by Radiohead with Jim Warren • Managed by Courtyard Management: Chris Hufford & Bryce Edge • Mixed by Sear Blade and Paul Q. Koehler © 1995 EMI Records Ltd.
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Swimming Upstream

BY

MAX

TOLKOFF

It's the classic nightmare. You're running as fast as you can. But your legs feel like lead weights. Or you feel like you're running through molasses. You're pumping, pumping, pumping; working up quite a sweat. But in spite of all this effort, it's just a dream and you are, in fact, at the same spot you started from. Just when I thought the end of the year was within reach, I have another Alternative "special issue" to grapple with. It never ends. My legs feel like lead weights. Then it occurred to me, *this* is the unifying theme for this week's issue: struggle. strife. swimming up stream. Get it? I know it's a bit of a stretch, but what do you expect from a brain-dead Alternative editor who can't see beyond the final issue of the year? Here's the thing: the format's exploding, but it's like slogging through molasses to find the right air talent. John Loscalzo writes about that in "Hot Air." Spence D. talks to the Rentals, who decided to challenge the entire system as we know it (meaning you ain't Alternative unless you've got the guitars to prove it) with Moogs, creating the outta-the-blue hit "Friends of P." Who knew? Then, we have a piece of history for you. Steve Leeds interviews the legendary Hilly Kristal of CBGB's fame, wherein we experience Hilly's early struggles in launching his *Radio CBGB*. See how it all ties together? Yeah, right.

Whining Lesson #1: please, please, please don't make me add this.

Let's go back to this "outta-the-blue" thing for a minute. What do Mazzy Star's "Fade Into You," Portishead's "Sour Times," Folk Implosion's "Natural One," and Edwyn Collins' "A Girl Like You" have in common? None of these songs sounded like GreenSpringPearlStoneJamDayChains. They went against the grain of what everyone expects this format to sound like. They were unlikely hits. No one at radio wanted to deal with these songs at first. They were too quirky, they didn't fit what was being played. The audience wouldn't understand. But the labels refused to roll over on these songs. They never acknowledged the "fat lady" standing in the wings, waiting to go on stage and bellow "It's over!" Let's take a look at "Fade Into You" from Mazzy Star. Capitol worked the track for more than a year before alternative radio came to the party in a big way. Capitol's alternative guru Brian "Casper" McDonald, illustrates some of what it took to get "Fade Into You" going. "We knew that we had a band whose credibility and integrity were completely intact. It came partly from the records they did with Rough Trade, and partly from the fact that we went to college radio first. David (the lead singer) had massive credibility

from his first band, Rain Parade, and then later on Opal. And both of those bands were huge at college radio. We played off that history. We put the full Mazzy Star album out at college radio in front of the street date. And we didn't send anything to commercial radio at that point. We just superserved the college radio base. We also put the band on the road right away, 'cause over the years they've developed a touring base." But Capitol also drew on retail. Mom and pop outlets were selling the album very strongly at the time. "We had about 2500 units a week selling over the counter," explains Brian. "And Mazzy was getting a lot of great alternative press, because all the right people knew the band was cool as shit."

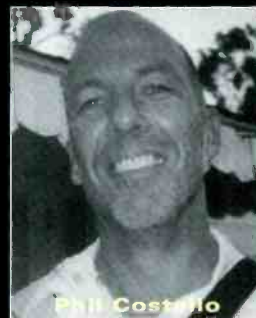
So what happened when Capitol went to commercial radio? Not much. It was definitely tough. Says Brian, "I credit WHFS with being the first to play the record. Bob Waugh, especially, knew the history of the band. And then KNDD in Seattle came in. And after that Richard Sands gave us a shot at Live 105. But that became our world for the next four months, although there were some important secondaries on it as well. But I couldn't spread that story to my mother."

Fortunately, "Fade Into You" researched well, and that helped extend the life of the single in those markets where it was being played. And sales exploded out of those markets. Internally, Capitol saw all the signs of a hit. To Senior VP of promotion Phil Costello, that meant going to the bunker and putting on the siege helmets and other battle gear they were going to need. According to Phil, "It didn't matter that radio was being resistant cause I trusted what I heard, and what I saw when Mazzy played live. Those are the two things that pointed us in the direction of staying on it." Phil felt the ghost in the machine. "As haunting as "Fade Into You" was, you just cannot turn your back on that. Or you just quit the business. One of the two. The moment you do that, you've lost."

Eventually, Capitol went back to MTV with a new video, convinced KROQ, 91X, Q101 and some others who were feeling warm toward the record, and pushed hard. As Brian puts it, "We had to find a second wave." And they did. But Mazzy Star's "Fade Into You" is just one story. The other songs I mentioned at the top of this column were also tough nuts to crack at this format. But perseverance pays off, if you truly believe you have a hit. But it's still like slogging through molasses. ●



Brian McDonald



Phil Costello

In The Moog

Relating To The Rentals Repertoire

by Spence D.

Whenever a new, virtually unknown group emerges on the Alternative soundscape, the industry quickly creates a buzz. Gossip, misinformation, and half-truths circulate like an uncontrolled firestorm.

When it comes to the Rentals, rumors abound. It was first believed that the band hailed from Czechoslovakia. Others insisted that they were direct descendants of the Cars, Devo, and Gary Numan, and that their arrival would subsequently herald the rebirth of New Wave. Still others said that the Rentals were merely a side project dreamed up by a discontented member of a mega-superstar pop group.

Truth be told, the Rentals were formed in a place far removed from the treacherous Slavic landscape: Los Angeles. They have little in common with the Cars, Devo, or Gary Numan, except their affinity for the quirky sounds of the Moog synthesizer. And while the Rentals' fearless leader, Matt Sharp, happens to be the bass player for Weezer, this is not some fly-by-night side project.

The first thing that strikes you about the Rentals is their name. It oozes ambiguity (as does the title of their album, *Return of the Rentals*). "I wanted to have a name like the Raincoats (an eccentric, early '80s English pop quartet)," explains Matt. "I wanted something that's bland, something that's not really that clever or interesting and that wouldn't really

paint a picture." As for the title of the album; "That came about from us trying to act like we'd had a record before. You know, [the title] sounds like a record you would have already owned. Basically we didn't want any connection to Weezer. The last thing I wanted to do was try to live off the Weezer thing and go 'Hey I'm from Weezer and check out this!' I didn't want people to say 'Oh great, the bass player wants to put out a record. I just feel nobody has to know anything about who's in a band to like the record.'"

The next thing to hit you is their sound. Drenched in heavy wafts of Moog, you can't help but flash back to the early '80s New Wave scene. "We really didn't set out to make a New Wave record; I didn't even set out to make a record," says Matt. "I just wanted to record and see what would happen."

Spearheading a Moog renaissance wasn't part of the Rental agreement either. "See, it wasn't really about that [bringing back the Moog]," he says. "We'd already finished the record and it was mixed. Then after about six months of listening to it I kinda freaked out and decided that I didn't like it. It wasn't interesting enough for me. I decided that I didn't like a lot of the lyrics, I wanted to put violins and keyboards on it and I wanted to change some of the melodies—just change the whole thing. I put synthesizers on a couple of songs and as soon as I did it, I said, 'I've got to redo the whole record.'"

The gurgling chug and infectious whirring hum emitted by the Moog settled into the Rental space very easily. "When you record you want to record with sounds you like. Pretty much all synthesizer sounds today are awful, so if you're going to use a synthesizer, you want to use one that sounds good. I think the best ones are old, kinda weird synthesizers where you get a sound once and then you can't get it back again. You know, they go out of tune and you've got to sort of kick 'em a little bit and they take a while to warm up."

The main synth responsible for the Rentals' off-kilter pop charm was just a synth that Tom Grimley (a Rental's co-conspirator) had lying around in the studio. "It's not like something we really planned on," says Matt. "It was more like, 'Let's use *that* thing over there.' It wasn't like 'Oh we're gonna bring back New Wave and we're gonna go out and get some old synthesizers.' It was just like, 'God, that thing sounds incredible.'"

The Moog's dated, retro-prog-pop ambiance has lent itself well to the Rentals. Their immensely catchy li'l ditty, "Friends of P," with its contagious chorus and bubbly synth hooks, has become somewhat of an Indian summer

anthem. "Gettin' played on the radio is a weird thing," says Matt. "I'm totally shocked if it happens to anything I'm related to. I really didn't expect it with this record. You gotta understand how weird it is that this record's on the radio at all. I mean, it's something that probably didn't cost me more than \$10,000 to make. I paid for it myself, I sold instruments I had, and borrowed money from friends to make it."

While Matt could've easily grabbed on to the coat-tails of "Buddy Holly" he chose to take the high road, instead. "I didn't get anybody involved, business-wise," he continues. "I didn't want anybody from DGC (Weezer's label) or anybody from Weezer's management to be involved at first—don't get me wrong, DGC did an amazing job with the Weezer record, so when I decided I wanted to put it out on Maverick I think a lot of people thought I was slighting Geffen, and I wasn't. I just wanted to



go and do [my own thing]. I was like, 'I'm just gonna go record some songs,' and then I sort of hid away from everybody. I didn't talk to anybody in Weezer about it except for Pat Wilson, who played [drums] on the record. I didn't let anybody hear anything until I was done with the first recording. I figured if the record was any good it would stand on its own. I didn't want people to go 'Oh here's Matt's side thing.' Maverick fights for me the whole way. They were like 'This *is not* a side project. This is a full-time thing and he's gonna make plenty of records.'"

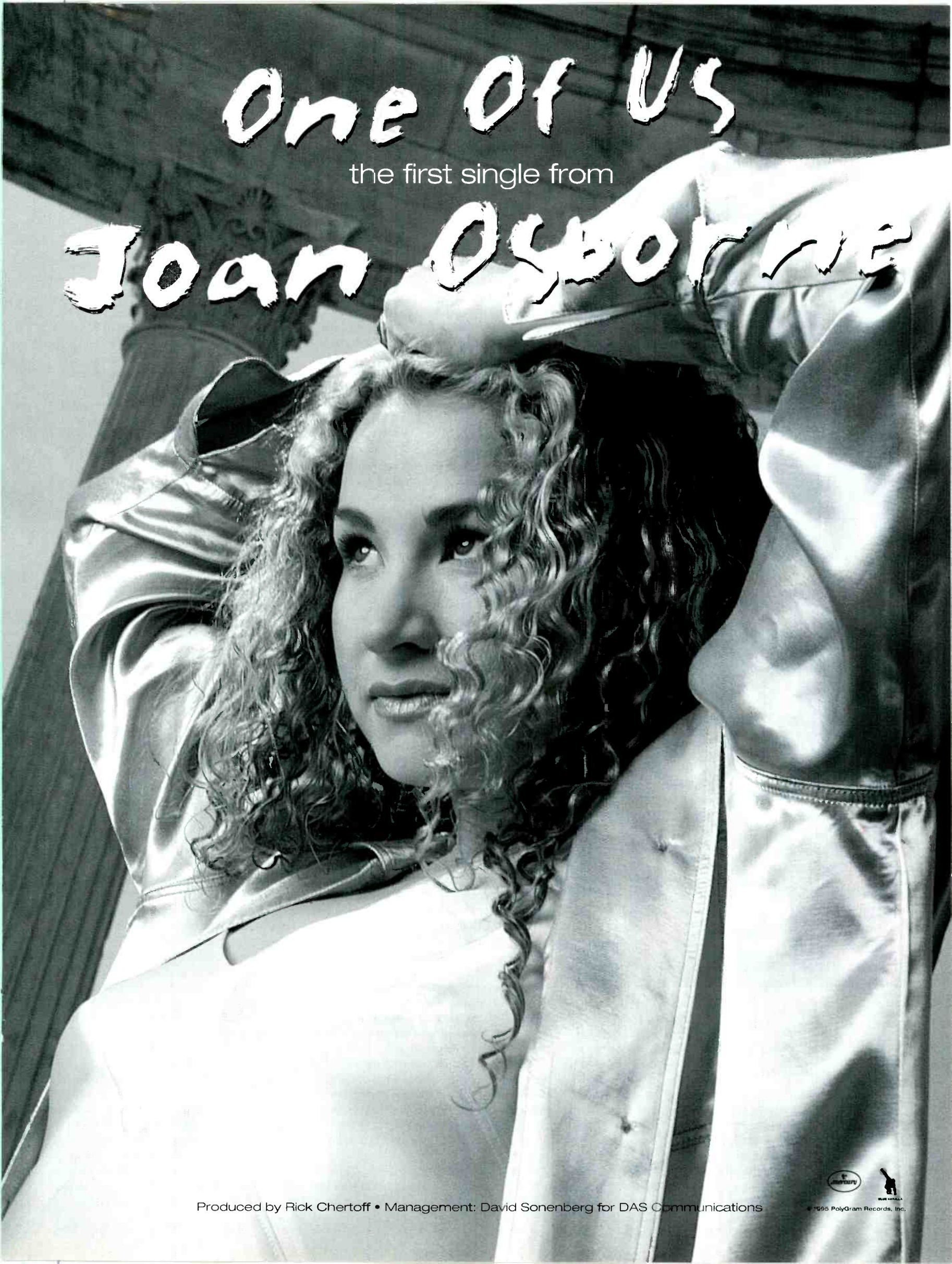
Once people got wind of the project and heard the music, speculations began to fly. "The big concern with everybody, with Weezer, with Geffen, and my management was 'What do you want to do with this? What are you trying to do? Are you unhappy in Weezer?' Kids even wrote me on the Internet asking, 'Why'd you quit? What's goin' on?'" says Matt. "Everybody thinks that you can't do two things at once and I just think that's absurd. People think being in a band is so much like a marriage that you can't do anything else, which is ridiculous."

The beauty of it all is that Matt and Weezer have an understanding, an open relationship which allows for both wife (Weezer) and mistress (the Rentals). And with "Friends of P" shakin' up the Alternative airwaves, it appears that the Rentals have signed a long term lease. ●

One Of Us

the first single from

Joan Osborne



Produced by Rick Chertoff • Management: David Sonenberg for DAS Communications



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Air Hot

by John Loscalzo

After spending many years as a Druid, John did time at AOR WPDH/Poughkeepsie as air talent. Next was WRCN/Riverhead, NY as Music Director/Afternoon drive jock (while getting Tom Calderone coffee). He then moved to L.A. to be National Director of Alternative Promotion at MCA. While in L.A., John spent time on the air at KROQ. Then it was back to NY for The Hard Report. After that he wound up doing afternoons at WDRE. He also currently hosts "Static" on SW Networks.

average Alternative programmer just five years ago. But today, as the format goes from "flavor of the month" to a permanent menu item, the need for the spice colorful air talent provides is growing, and PDs are grumbling about a talent pool that's more like a puddle. John Lassman, Program Director of The Edge in Minneapolis agrees, "I think the talent pool is incredibly shallow, not only in terms of style and delivery but also in musical credibility. A lot of the available talent didn't grow up listening to this music. If they did, why would they be in radio?" Richard Sands, Vice President of Programming at LIVE 105-San Francisco adds, "Most air talent falls into two categories—the too laid back phony type AOR jock or the overly hyped unreal CHR jock. You can listen to an entire garbage bag of air checks and hear only two or three good ones."

KROQ-Los Angeles is the mother of all stations in our format. It's not an opinion but a matter of public record that Jed the Fish, Kevin & Bean, and Sluggo are some of the strongest talents in the format. But they get enough press and attention, so that's all I'll say about them here. Responsible journalism? Maybe not. Space saver? You bet.

Go north to San Francisco and you'll find Alex Bennett on Live 105. If it weren't for Alex, Howard Stern would have had nothing to base his act upon and I wouldn't be in radio. In New York City in the '70s, Alex was an innovator with his WMCA/AM afternoon talk show, which covered topics as far ranging as the Middle East, the Ramones, Buddhism, and local UHF legend Uncle Floyd (ask Steve Leeds to explain). He was the first talk show host to hang up on me...when I was eight years old. After all these years, I still needed closure, so I called him.

Alex has been on LIVE 105 for most of its nine years, hosting a morning show that's mostly talk with perhaps two songs per hour. The show is topical and features a live audience every day. Yes *every day!* "It's not a talk show, it's not a music show, it's entertainment," says Bennett.

How does this guy appeal to the Modern Rock listener? PD Richard Sands says, "Even though the show doesn't have music, our listeners do accept it as fitting the station, basically because the overall attitude in mornings fits what we are the rest of the day." And what exactly is that attitude? Bennett explains, "The

music is sometimes out of kilter, a little bit different, a little bit outrageous, and sometimes rails against things. It's like my style, in a way; my show is like a Ramones song."

Bennett's philosophy is that Modern Rock audiences have other interests in their lives and that his job is to entertain them beyond playing music. "It doesn't matter if the morning show plays music, it's more [a question] of if its attitude appeals to the audience that listens to the station."

Another talent with attitude is Nick Carter, whom I first met in the fall of 1981 at New York University. As he tells it, he couldn't wait to

meet the geeky PD of WNYU, who had recently been pictured in *Rolling Stone's* first college radio issue; we've been friends ever since. Nick, who held down middays at WFNX-Boston until my pal Brent Peterson snagged him for mornings at WDGE-Providence (you're welcome, Brent), brings his own special magic to the air. Of course he does; he stole my entire act. Why Nick? Why now? "With a few exceptions, the blueprint for a successful Modern Rock morning show has not yet been written," Peterson says. "I think Nick has the potential to write it." (Nick is also prepared to write his own ticket when this gig takes off. I hope my 15% is enough to buy that extra 8 megs of RAM I've been eyeing.)

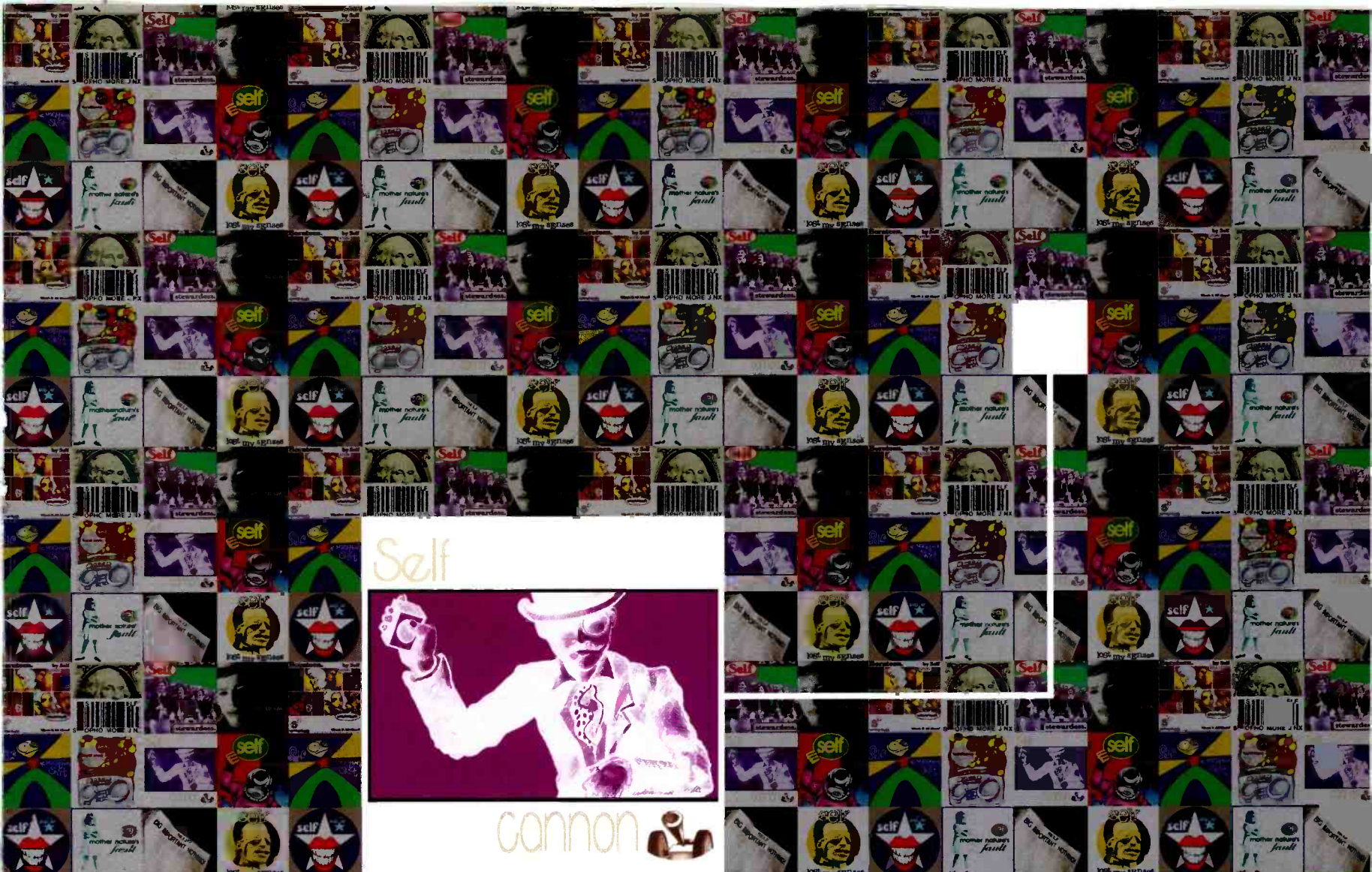
Nick is looking forward to the challenge, so much so he left his future PD a brilliant—if not modest—message when accepting the WDGE job. "Hey Brent, it's Nick Carter. I've got some good news and some bad news. The good news is you've got a morning show. The bad news is I *suck!!!*" Somebody take another look at that set of blueprints, eh?

I've been hearing about this Andy Savage guy, who works for The Edge in Minneapolis, for the last few months now. What makes him so special? I don't know exactly, but it might have something to do with the "throw cold water on your sleeping parents for Nine Inch Nails tickets" bit he did a few months back. Or the time he offered to help a woman who thought her boyfriend was cheating on her. Savage called the man and told him he'd won a dozen roses from the station to be sent to the significant other of his choice. Without hesitation the guy blurted out "Sure, for my wife!" The woman on the other end, *not* his wife, wiggled out. Nothing like outing a cheating husband to lighten the load of that morning commute. While his show is still developing, there's no doubt that Savage fills Lassman's criteria for solid Modern Rock talent: "Don't appear to take it too seriously, know the music and the lifestyle but entertain to all lifestyles."

By now I hope I've proven that the Alternative radio talent pool isn't a sandbox. But if it's not, then why is everyone still talking about the lack of great talent in this format—not to mention in radio at large? I don't want to sound too '60s, but this could be a simple case of *us and them*. From my side of the microphone, PDs have got it made. They sit at a desk all day taking phone calls from record guys, staring at that music computer, and going out to lunch. (Okay so maybe I've left out those meetings with sales guys who call them "chief" and repeatedly ask them for Mariah Carey CDs or tickets to Ace of Base. Oh yeah, and meetings with GMs who want to talk about sports and strip clubs, and why they don't play that Dada song so much anymore.) Forget about GMs and sales guys—to us creative folk, they might as well be working at the mall selling shoes. One jock friend of mine, who shall remain anonymous, related a story to me about his GM. In a staff meeting, the GM suggested that he and his sales staff worked "their asses off all day, while you guys work an easy four or five hour shift and go home. I wish I had it so good." Needless to say, my friend was blown away by the lack of understanding that this



PDs complain they can't find any good ones, GMs don't understand them, and many owners cringe at the thought of paying them a decent wage. Yes, ladies and gentlemen, we're talking about air talent. More importantly, Modern Rock air talent. Sure, rock radio has your Sterns, Mancows, and Mark and Brians, but our format has yet to put one of our faces on the Mt. Rushmore of radio personalities. Of course the word "personalities" would have scared the living bejezus out of your



Self



cannon

“cannon” from self

the first artist on the spongebath/zoo entertainment label.

from the album **subliminal plastic motives**

produced by matt mahaffey

BEN FOLDS FIVE



THE DEBUT SINGLE

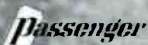
"Underground"

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| KLZR | WCHZ |
| KNNC | WHTG |
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| KROX | WOXY |
| KTLC | WPUP |
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| KXRK | WRNR |
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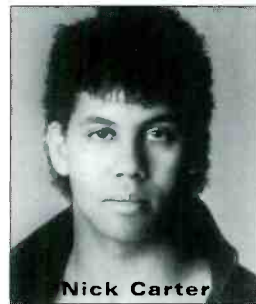
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SWIMMING UPSTREAM

statement represents. I'd like to suggest that this gap between management and talent is a big part of the problem.

Denise Oliver, VP/Programming at Westwood One, agrees that this gap could be a major issue facing the industry. Oliver, who started off as an air talent before moving into management, witnessed first-hand this sometimes condescending attitude towards jocks. "I heard the way they talked about talent, and I thought 'That wasn't me.'"

Right smack in the middle of all this brouhaha, is our pal, the program director. "There's a preconceived notion about PDs," says Oliver. "GMs think they're flakes and air talent thinks of them as pawns of management. We



Nick Carter

something different, [something that] makes them stretch." They like us! They like us! It's kind of like the end of *How to Succeed in Business Without Really Trying*, with that whole "brotherhood of man" thing.

Hmm. Just think if we all got along and treated each other with respect, those little talent seeds could grow into big ol' ratings beanstalks.

Do shortsightedness and fear sometimes stop a station from developing an air personality? Jacobs

Media consultant Tom Calderone thinks so. "Some Modern Rock stations have been afraid to put personality on in the morning due to audience response for more music," he says. "But in the end it's personality that gets numbers." The lesson? Take a chance, and support your decision. Good talent needs to be nurtured and understood. I don't want every PD in the format to become Leo Buscaglia overnight, but it couldn't hurt. A little hug now and then is comforting. Remember great jocks are creative people, and sometimes their square peg ideas don't fit into that cozy little round hole way of doing things some PDs have fallen into.

Calderone says that talent must begin to be developed internally—or stolen from other formats—if Modern Rock stations want to continue to grow. WDGE-Providence Program Director Brent Peterson echoes that advice, saying simply, "You *have* to look outside the format." And he should know, after all he built that station from scratch.

"When I put this station on the air," he says, "I got my first choice for all dayparts. My evening jock comes from a classical background. What it comes down to is you've got to look real hard for good talent." That's right, don't be an empty suit, be tenacious.

By now, I hope you've gotten the message that great air talent is important and worth nurturing. Take it from LIVE 105's Richard Sands, who describes his air staff as "weapons," who all have their own individual distinctive personalities and make the station what it is.

If you're an air talent looking to move up, keep pounding that pavement, and take some advice from WQXA-Harrisburg PD John Moschitta, who says, "Have some fire, some creativity and knowledge of the format." Get the feeling that great talent is important from all this? I think we've shared some quality time here and learned something.

And if you're a PD, the next time you trip over that box of air checks in your office, remember that deep down on the bottom, there could be a ratings magnet waiting to be heard. ●

"The music is sometimes out of kilter, a little bit different, a little bit outrageous, and sometimes rails against things. It's like my style, in a way; my show is like a Ramones song."

suffer from categorization. The bottom line is that if we treat each other as individuals instead of categories, we'd all be better off. I think there's a notion that certain groups have a lock on creativity, but some of the most creative people I've worked with have been in sales or engineering. I think we do ourselves a disservice thinking otherwise." Close the gap, solve many problems.

"It's a cooperative effort," according to Alex Bennett. "I don't think that I, as one person, have all the answers. It's always nice to have someone around who has a fairly good ear to bounce things off of. The problem is sometimes you have a program director who you don't respect, who doesn't have a good ear and whose opinion you don't really want to pay attention to. In that case, I'd go find another station because it's never going to get any better for you where you are."

Bennett continues: "I have found throughout the years, that a lot of program directors have been in my corner. Deep down, they do like creativity and

CHRIS ISAAK

9,330 SoundScan This Week
(35% increase)

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New This Week:

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Live105 **X-96** **KEDJ** **WQXA**
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KEDG **WENZ** **WBRU** **KTEG**
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WMMS **WEND** **WHFS** **KNDD**
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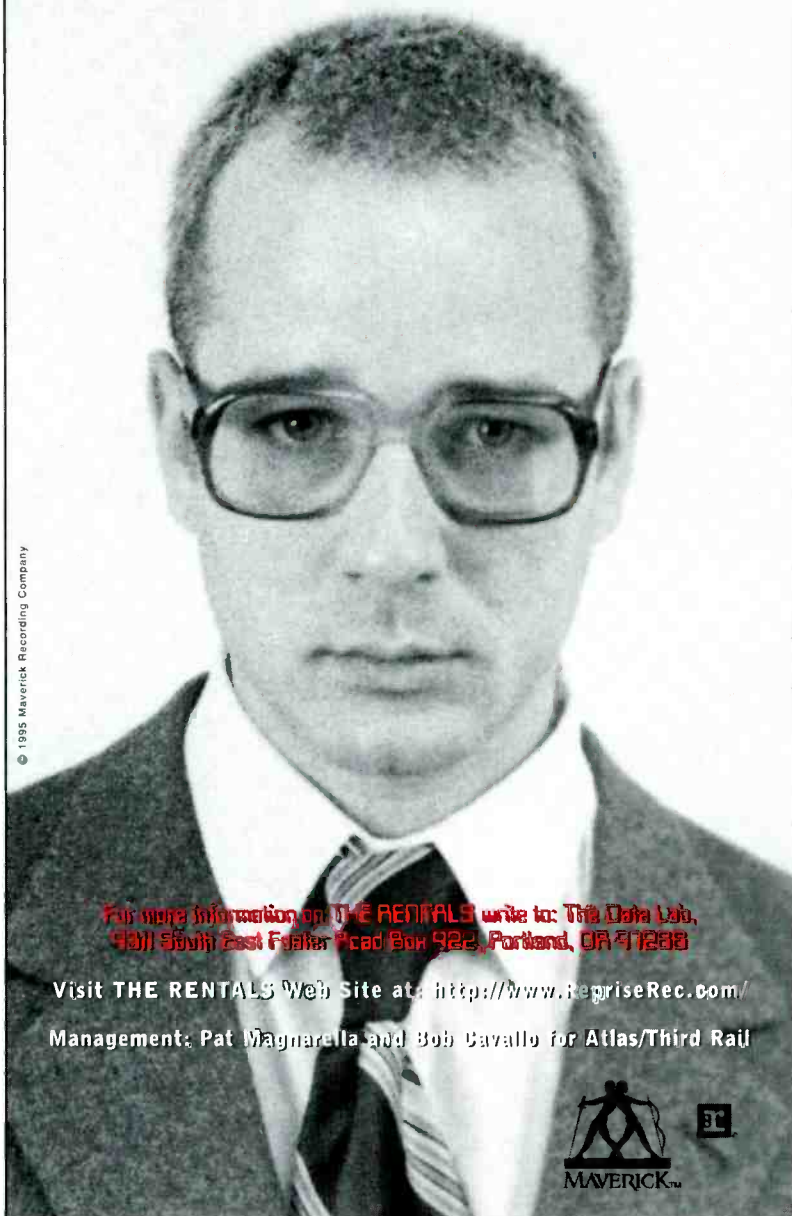
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Gavin Alternative 6*
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Now
That's
Alternative

Steve Leeds interviews Hilly Kristal. Who's Hilly Kristal? He's the reason you have a job in this format.

Back near the beginning of October, Steve Leeds and I were sitting in a "coffee house" in Amsterdam absorbing the ambiance. As usual, our conversations revolved around music, the biz, and radio. At the time, Steve was still Island's head of Alternative and video promotion. We were in Amsterdam to catch an amazing performance by Gavin Friday, a punk pioneer who inspired—of all people—Bono from U2 (the story goes like this: at the end of the '70s there were only two punk bands in Ireland; Friday's band, the Virgin Prunes, and U2).

Anyway, Leeds and I were on the subject of pioneers and he suddenly remembered that Hilly Kristal just started doing something on an AM station in New York. An hour a night, five nights a week. Very alternative, and totally free-form. Steve, ever the clever idea guy, suggested I do a column on *Radio CBGB*. This idea immediately triggered an alarm in my brain that only goes off when it senses a condition where actual work might be required. I suggested to Steve that since he knows Hilly maybe *he* should do an interview. He could cover some CBGB history and the new foray into radio. I thought I heard Leeds grumble a retort that contained the words "lazy bastard," but I couldn't be sure. Anyway, he agreed.

Hilly Kristal opened CBGB's on the lower east side of Manhattan way

back in pre-historic 1973. Many people have wondered what CBGB stands for. Well, it's Country, Bluegrass and Blues (and what of the clubs unofficial subtitle, OMFUG? Well, that's short for Other Music for Uplifting Gourmandizers. So there). Practically every rock band of every genre at some point in their careers played the infamous venue where the Bowery turns into 3rd Avenue.

CBGB's is still owned and operated by Kristal, and is still very much a crucible for young bands hoping to hit the big time. Just ask Live. They once played CBGB's 34 Mondays in a row. But we're getting a little bit ahead of ourselves here. Let's let Steve and Hilly chat for a bit.

Steve Leeds: Let's talk about Hilly Kristal before CBGB's. How did you get involved in the entertainment and club entrepreneurial thing?

Hilly Kristal: Well, I studied music. From the time I was about five or six, I studied violin. I was raised on a farm in central Jersey, and I knew Han Grola, who was the headmaster of Curtis Institute. I studied theory, harmony...I was gonna be a concert violinist. But, it didn't work out, so I started singing and studying for opera, and different things. I studied music all my life, and I was singing pop music before there ever was rock & roll. I was in the Marine Corps, and after I got out, I started singing at Radio City. I worked doing all kinds of singing and working, you know? Then

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#1* Alternative New Artist Album!!

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BDS Rock Monitor #3*

R&R #3*

Album Network PowerCuts #4*

Spins 3979

#4 Most Requested

ALTERNATIVE

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WDRE

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the Shirts and a whole lot of groups started coming around, and you know...

So I had this festival, and I put up big ads in the *Voice* and *Soho News*, and everybody came. There must have been about 70 bands, and nobody knew where [they] all came from. Back then, there weren't that many bands—especially unknown bands—nobody knew what was happening. I waited until after the Newport Festival, which was held in New York at that point. There was nothing happening, and the writers had nothing to write about, so they all came down, and that's where they heard everything. That's what kind of kicked it off. They came from *NME*, and *Rolling Stone*. The next year, the Ramones finally got signed—Patti, the Ramones.

Who were some of the unsigned groups you recorded for your 1975 compilation Live at CBGBs?

Some of the bands that weren't signed were the Shirts, Tuff Darts, Mink DeVille...Television was in the midst of getting, they were in the midst of getting a deal with some small company. Karen Bird at Elektra, was looking at them. Let's see, who was unsigned? Blondie was unsigned, Miamis, Talking Heads, and I recorded them all. Unfortunately, it took more than a live recording to make Blondie sound good. I mean, they really were good, you know. Debbie and Chris wrote some very good songs; they wrote all those songs that were on the first record, but the band was so sloppy, it was just the sloppiest band. But because Craig Leon is a good producer, and he loved Blondie, he went over and over it. But ultimately we thought it would be worse for them if we put it on a record. So we just didn't do it. I introduced Richard Gottehrer to them, and he got them to practice, and all of a sudden, a few months later, they sounded great. [laughter]

You're an observer of this new music. What defines whether something is new, alternative, punk, or new wave?

Many years ago, record companies weren't seeking this music out, as you know, and radio wouldn't play it very much. They just rebelled against it. There were a number of stations [that did play some of this music]. There was KSAN, one in Elgin, Illinois, BCN did, and in New York there was LIR, they didn't play much, but...there were a few others. The college radio scene then wasn't known. But I guess through the years it evolved, because all these new things are what kids want.

What makes it work? I used to tell bands the more they could be themselves, truly themselves, and not copy everybody—not that they can't have their roots in this and that, but more the personality of the band or the individual singer that came out—the better the chance they had, in whatever direction. Nowadays, almost every band that gets signed is not necessarily odd, but a little bit distinctive, and has its own charisma. Whether it's something that's far out, like Sonic Youth, that may not sell millions of records but is certainly one of the biggest

influences on other bands throughout the last ten years, or Hootie & the Blowfish, they have their own thing, you hear it and you know it's there.

I think record labels do seek things that are distinctive, and I guess seemingly uncalculated. In the last few years, I think a lot of lyrics are becoming important. One of the newest things that's happening, I'd say, is that the singer-songwriter is getting more of a chance. I guess you'd call them alternative singer-songwriters. This is doing very well. They have meaning for people, who like what they have to say. Also, the melodies are not calculated melodies. They make sense, but they're also full of surprises. There are so many things that work these days, and I think it's actually very healthy. Record labels, and slowly, I think, radio—Alternative and Triple-A—are really looking for new sounds, new kinds of things. They're still keeping their play lists small, but they're still looking for new sounds. In that way it's healthier for new artists than it's ever been before.

So, over two decades later, you still do this cause you love it.

Yeah. The most exciting thing is to find something—hear something—that's good, that's just a little different. The next exciting thing is to try to get somebody interested. And the most frustrating thing is when you find something that's really good and nobody comes. What's that band from Virginia, I tried to get everybody to see them...

Dave Matthews?

Nobody came. Nobody came.

So probably your biggest challenge is recognizing talent, and trying to convey that enthusiasm to somebody at a record company who can take it to the next level.

Yeah. We put Live in here 34 Mondays in a row before they got signed. *Thirty-four Mondays in a row!* People paid a little bit of attention, but that's what it took. We thought they were really special, we thought, "This band should get a chance. They should get signed. They're good."

What are some other defining moments, looking back over the years here at CBGB's? For me, I remember seeing AC/DC play here, which shook some of the cobwebs off the ceiling, no doubt.

You heard them blocks away. [laughter] **Surely you have other recollections that are defining moments...**

I think Patti Smith, every time she played, was great. I think those seven weeks in a row...and she didn't develop a following here. As a poet, people knew who she was. She was a great artist and had so much charisma, and just the whole time was great. John Cale did some great things here. He once went on for a second set at 3 o'clock in the morning, and nobody let him off until 5:30; we just closed the doors and let him play. There were a lot of things like that through the years.

What about the Talking Heads?

Talking Heads...they and the Shirts audi-

tioned on the same night. The Dead Boys, I thought, were possibly the greatest live punk band I saw in all those years—Cheetah and Stiv and Jimmy and Johnny and all those guys. There are so many great times, you know? The Police, the second time they played here, were exceptional. The first time, they were getting their feet wet, just off the plane, but the second time, they really hit their stride, and they were just great. Living



Steve Leeds pictured with Hilly Kristal

Colour was a band that I felt should get signed, and we put them on a lot. I don't know why the companies turned them down, almost everybody turned them down. And I just felt that at the beginning, when I heard them, their music was exceptional, and that they would get airplay. And we just kept putting them in for about two years before they got signed.

You've dealt with live music for 20-some-odd years. You've worked in management, you've put out a couple of records, even a Christmas single. So here it is, 1995, and I received a phone call from you saying, "You know what, Steve? I'm doing it." And you launched Radio CBGB on an AM station here in New York City.

It's the alternative to FM. [laughter]

I think that's the thing about Hilly that people need to remember: You're always the alternative guy. You know, when nobody could find places to play Folk music, or Country, or Bluegrass, you were there. And then there was this new Modern Rock, or whatever it was at the time...you were there. Now, everyone's playing Modern Rock on FM radio, and Hilly says, "Ah hah...the alternative."

Well, I'm doing this because, for years and years and years, everyone's complaining that, here we are, the number one communications area in the entire country, and we have very few stations that play new music. I think of late you have a station like 104.3, that plays probably more new music, but it's *hard*. They figured a scheme to play more new music, but new *hard* music. And DRE, quite frankly, you can't hear in most of Manhattan, and certainly not in the whole metropolitan area. And at all of those stations—I see all the statistics in GAVIN—but

very little is added every week.

I mean, they'll add three or four, have a 40-45 song playlist. Triple-A has longer ones, which is good, but here, in this big, big area, WDRE adds two or three or four songs a week; WNEW adds two or three. They're coming on and being sort of alternative in what they're doing, and that's good. It's better than it was. But when I think of *alterna-*



tive, I think of new music. New music loosely within Alternative and Triple-A, and most people never get a chance to hear it. They're never gonna listen and

they're never gonna buy anything if they can't hear it. We've been talking about "Radio New York" for years and years. And of course, the most practical way to make money is to use the name CBGB's and do a national thing, you know, take an hour a week. That's fine, but it's not needed as much. I felt, I'm here in this area, let me try to start something, and that's what I do five hours a week. I play 25 or 30 new releases a week, and repeat it. And while we only play about 13 or 14 songs an hour, people at least get a chance to hear what comes out.

So you're on WKDM, 1380 AM...

I'm on five days a week, Monday to Friday, 11 to 12. I think it's an excellent hour, from 11 o'clock at night, kids are home, it's after the prime time hours when people listen a lot.

Are you the program director of that hour?

I'm program director, but as far as music director, Luis and I, and the DJs do it. When we were first on, I started to go to 3 o'clock in the morning. I should have waited another few months, because I do need advertising. But finally, they're coming on. I got a .33 cume rating for one hour, which is in this area 50,000 people. That's not little, it's 1/11 of what WNEW did. All right, we're just starting with no promotion or anything, I think that's pretty good. And that was just from the June, July, and August—now it may be up to .5, or .6, or .7. So people are listening, I found out, and that's great. I think it can be meaningful when people call in, or they write.

So you're on the air Wednesdays?

Yeah.

And Monday, Tuesday, Thursday and Friday you have two other disk jockeys?

Four of them.

And how are you promoting the show?

We snipe posters all over the city. I put it in my ad which is in the *Village Voice* and the *New York Press*, and that's it. I think some other places put it in and list it, too. Anyone

who's into, you know, skimming through the clubs can see it. It's a big ad, and they're gonna see it, and they might tune in once or twice. I think that's happening. Plus people tell each other, too.

Ah, word of mouth.

We play hardcore. We play singer-song-writer. We program it pretty well. We *don't* play the biggest bands ever. We don't have to—everyone else plays them. We play up and coming bands. We don't only play the newest thing out, we play things that are up-and-coming. We play things they can relate to from years ago, you know, so they can get an idea what happened, like Talking Heads or even old Flipper things or Big Black. Big Black is now Steve, what's his name...Albini, and look what he's doing. I remember Big Black did a show here with Scratch Acid, and those were the Jesus Lizard guys. And it's interesting. Great show. Can you imagine Big Black and Scratch Acid the same night? Wonderful show. But it's interesting what they've done since, with different people.

So when we tune in, we're not going to hear the songs they play on 'DRE or 'NEW?

They're gonna hear some of them, but they're also gonna hear the newest releases we can get our hands on. These are from major companies, and independent companies. Everybody says, "Oh, major companies, they can get stuff played." Bull. They *can't* get stuff played. They can get some of it played, but hey, the Goo Goo Dolls didn't get played. [laughter] Luckily, they stuck with it. They didn't get played for months and months...a little bit here, a little bit there. Finally, they caught on. Now, Warners stuck with that, but a lot of times they don't. You can't stick with everything, you just can't do it.

If people tune in [to my show], they're gonna hear things that may [or may not] become hits, but at least they'll hear them. Maybe they'll like it and remember the next record. Or maybe [if they like it] they'll go to the store and look for it and find out more about it. And I think that's the least I can do.

GAVIN is read by people in the radio and record industry. So what would be your advice to them?

As far as radio, I think they should play more new releases. I think they can play more unknown bands. I know radio stations are not in it for the benefit of record labels, and they're not in it for the benefit of music. They are in it to survive and make a profit. But I think if they give some of their local things more of a chance, and even some of the national things, they might find they'll come out on top. I think the stations who are to be most commended, are the ones who did the best at finding new talent, and did promote new talent.

The people in this country—especially young people—like to hear new things. They love to hear things they haven't heard before. That's why all these fanzines are cropping up, because people like to know about it. They're all reading because they want to find out what's new. It's not gonna

hurt radio to isolate a new band here and there: "This is something, I'm not sure if I like it, but it's something a lot of people like. Let's see what you people think of it," you know.

NARAS is doing something now. They are trying to discover new, undiscovered bands. It just started. In fact, they're advertising, which is great—NARAS is advertising on Radio CBGB. They have a wonderful formula. They're having, literally, a talent contest, trying to encourage new, interesting bands. And I guess they're going to have them play at the Grammys, or have them play at different clubs around the country. I'm not into contests where people compete, you know, one kind of music against another. Still, at least it gets heard, and that's important, and I think it's good for NARAS to do it. For years, they championed the older, established bands, and I think that for them to get new artists acquainted with them and what they're doing, I think is good. I think they're on the right track.

Looking into your proverbial crystal ball, what's next? What will be the next musical trend? What will everybody be talking about?

Well, I don't know what's gonna happen. But it's obvious that diverse kinds of singer-songwriters, are becoming more important. I recently heard a couple of rock bands from South America that actually sounded like rock bands, but they also sounded like they came from the countries they came from, which I thought was interesting. They both sounded, not like imitation American rock,



but they really sounded like a *Brazilian* rock band. I thought that was great, and I'd like to hear more of that. I'd like to hear more music from more artists from around the world, and the flavor has to be from who they are.

But the American public tends to be xenophobic of anything that's not in English. Do you think a band that sings in another tongue, or has a different musical frame of reference, has a chance of being a commercial success in America?

I think they're going to have to sing in English, but I think you can mix the two. People in other countries know English, and it seems to me that it's going to be the language of choice even in South America, or China, or Japan. I don't think American audiences are attuned to learning enough languages. I just heard a German punk band that sang in English and German, and their English sounds great. ●

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MOST ADDED**VOIVOD (40)****MINISTRY (11)****BRUTAL JUICE (10)****REIGN (7)****CROWN OF THORNZ (5)****BEYOND (5)****TOP TIP****LOVE/HATE***I'm Not Happy (Mayhem)*

Thanks to heavy spins from WELH(20), DMX(19), WMHB(19) and WGLZ(10) Love/Hate claims this week's highest debut spot.

RECORD TO WATCH**VOIVOD***Negatron (MMS/Mausoleum)*

Voivod's unparalleled metallic grinds will keep metal radio energized and aliens at bay. Early spins come from CKWR(6), WKTA(30) and WKNH(2).

Gavin Rocks

| TW | | SPINS | TREND |
|----|--|-------|------------|
| 1 | OZZY OSBOURNE - Perry Mason (Epic) | 479 | -32 |
| 2 | ANTHRAX - Fueled (Elektra Entertainment Grp.) | 465 | +5 |
| 3 | DOWN - Lifer (Elektra Entertainment Grp.) | 397 | -22 |
| 4 | ALICE IN CHAINS - Alice In Chains (Columbia/CRG) | 371 | +16 |
| 5 | DEFTONES - 7 Words (Maverick) | 361 | -14 |
| 6 | G/Z/R - Plastic Planet (TVT) | 334 | +1 |
| 7 | LIFE OF AGONY - Ugly (Roadrunner) | 325 | +13 |
| 8 | GWAR - Rag Na Rok (Metal Blade) | 300 | -19 |
| 9 | WICKER MAN - You Annoy Me (Hollywood) | 290 | +5 |
| 10 | INTO ANOTHER - Seemless (Hollywood) | 278 | -31 |
| 11 | NATURE - Nature (Zoo) | 264 | -55 |
| 12 | IRON MAIDEN - Man On The Edge (CMC International) | 260 | -14 |
| 13 | SLAYER - Live Intrusion (American) | 247 | +19 |
| 14 | SKUNK ANANSIE - Selling Jesus (Epic) | 242 | -63 |
| 15 | CATHEDRAL - The Carnival Bizarre (Earache) | 231 | -43 |
| 16 | SAVATAGE - Dead Winter Dead (Atlantic) | 227 | +9 |
| 17 | SMASHING PUMPKINS - Mellon Collie and the Infinite Sadness (Virgin) | 221 | -12 |
| 18 | MARILYN MANSON - Smells Like Children (Nothing/Interscope/AG) | 219 | 0 |
| 19 | KORN - Shoots and Ladders (Immortal/Epic) | 194 | +18 |
| 20 | AC/DC - Ballbreaker (Elektra Entertainment Grp.) | 194 | -25 |
| 21 | BELLADONNA - Rob You Blind (Mausoleum) | 180 | -50 |
| 22 | SIX FEET UNDER - Haunted (Metal Blade) | 179 | +4 |
| 23 | SAIGON KICK - Devil in the Details (CMC International) | 163 | +26 |
| 24 | YNGWIE MALMSTEEN - Magnum Opus (Viceroy Music/Architect) | 161 | +35 |
| 25 | MASQUERADE - Surface Of Pain (Metal Blade) | 156 | +5 |
| 26 | THERAPY? - Misery (A&M) | 146 | +32 |
| 27 | REPLICANTS - Replicants (Zoo) | 146 | -15 |
| 28 | MY OWN VICTIM - Burning Inside (Century Media) | 145 | +11 |
| 29 | HOSTILITY - Brick (Century Media) | 140 | +17 |
| 30 | NAILBOMB - Proud To Commit Commercial Suicide (Roadrunner) | 138 | -3 |
| 31 | LEEWAY - Open Mouth Kiss (Futurist) | 124 | -16 |
| 32 | BRUCE DICKINSON - Alive In Studio A (CMC International) | 117 | +21 |
| 33 | LOVE/HATE - I'm Not Happy (Mayhem) | 116 | NEW |
| 34 | METAL MASSACRE XII - Metal Massacre XII (Metal Blade) | 110 | NEW |
| 35 | SEVENTH OMEN - Majestic (Independent) | 110 | +1 |
| 36 | DANGEROUS TOYS - The R*tist 4*merly Known as Dangerous Toys (DMZ) | 106 | -6 |
| 37 | THE OBVIOUS - Detached (Grindstone) | 104 | -5 |
| 38 | SHELTER - Mantra (Roadrunner) | 104 | -7 |
| 39 | PUNK ROCK JUKEBOX - Various Artists (Blackout/Cherrydisc) | 102 | +6 |
| 40 | SILVERCHAIR - Frogstomp (Epic) | 102 | -19 |
| 41 | CHANNEL ZERO - Unsafe (Metal Blade) | 101 | -6 |
| 42 | MACHINES OF LOVING GRACE - Gilt (Mammoth/Atlantic) | 101 | -15 |
| 43 | LEMONS - Lemons (Mercury) | 100 | -8 |
| 44 | CHASTAIN - Sick Society (Leviathan) | 99 | -24 |
| 45 | WHITE ZOMBIE - Astro-Creep:2000 (Geffen) | 96 | -7 |
| 46 | SCHUBERT - Toilet Songs (Mausoleum) | 95 | +1 |
| 47 | D.R.I. - Full Speed Ahead (Rotten Records) | 94 | +10 |
| 48 | WHORGASM - Smothered (Royalty) | 94 | -19 |
| 49 | M.O.D. - Clubbin' Seals (Mega Force) | 89 | NEW |
| 50 | INTERNAL BLEEDING - Varacious Contempt (Pavement) | 87 | -7 |

Hard Kopy BY ROB FIEND



Holiday Hell

Thanksgiving went by like a blur, and now we have to prepare ourselves for an even more intense string of holidays which include gift giving, eating, and the act of being nice to one another. Personally, I've always preferred Thanksgiving, because all that's required is stuffing yourself until you're so bloated that walking is almost impossible. It's not that I'm against acting like I'm a nice guy (ask, anybody in the music industry, and they'll tell you they can act like the coolest person in the world even when they actually despise the person they're talking to) or the whole gift exchange thing, I just fear shopping. Shopping, whether it's during the holidays or in the middle of July, makes me feel trapped.

I never know what to buy, so I always end up buying crap just so I can get the hell out of the store. I also don't like being accosted by perfume-wielding store clerks who pollute my space by spraying me with some funky smelling scent that makes my nose bleed. Those people should be behind bars. But the worst aspect of shopping has got to be waiting in long lines; I actually watched my hair grow out during one wait. I always end up in the slow line behind some insistently mumbling person whose gender is a complete mystery. Do I answer this insane person or pretend that I'm deaf? I never know. I do know, however, to never switch lines because no matter which line I'm in, it will be the slowest. So if you ever see me waiting in line, stand in the next one, it'll go much faster. If shopping gives you hives, there is a cure—catalogues. Just order everything by phone and you'll never have to come into contact with the unruly elements that plague all shopping malls...There are two more weeks of reports, and although several stations reported frozen this week, there were a few who

remained diligent, like **WMHW**-Mt. Pleasant's **Jim Renaud** who says, "**Marilyn Manson** and **Slayer** were the two big picks this week. **Six Feet Under** also got a lot of response"...**KFTH**-Memphis's **Tommy Davis** reports, "I've been receiving a lot of requests for **Korn**, **Deftones**, **Pigface**, **Marilyn Manson**, and **Stuck Mojo**"... "I'm getting good response from **g//z/r**, **Slayer**, **Anthrax**, **Metal Massacre XII**, and **Channel Zero**," says **KUNV**-Las Vegas' **Les Stewart**... "First of all, I highly recommend visiting Montreal where the hookers and strippers are quite friendly," says **WELH**-Providence's **Joey Severance**. "On the radio front, however, **Cathedral** and **Voivod** are doing extremely well here" ... "My listeners are getting off on **Therapy?**, **Machines of Loving Grace**, and **Whorgasm**," reports **KZRK**-Amarillo's **Eric Slayter**...**KIOZ**-San Diego has been dropped due to the cancellation of their metal programming and **KEYJ**-Abilene has been dropped because of their inconsistent reporting habits...**GAVIN** Rocks welcomes **WTFX**-Louisville to our reporting panel. It's a commercial station with 50,000 watts and four hours of hardrock/metal programming. Send your product to **WTFX** Radio, 520 South 4th Ave., Third Floor, Louisville, KY 40202, attention **Frank Webb**. Frank takes music calls on Mondays from 10 a.m.-5 p.m., and Tuesdays 10 a.m.-3 p.m. at (502) 560-1069...And now for something completely different. "The percentage of bimbos versus industry people at the Marilyn Manson/**Clutch** show [in Detroit] was horrendous," says **WSGR**-Port Huron's **Mark Morden**. "If I only had breasts to rub against a local rep, I'd probably have been on the list." Keep eating twice the amount of any normal human being, and you'll soon be ready for a manssiere. ●

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

Rock Chartbound

***Strange Days** (81) Epic
Home 33 (63) Another Planet
 ***Reign** (50) MMS/Mausoleum
Skarhead (26) Another Planet
 ***Voivod** (11) MMS/Mausoleum
Dropped: #33 Fear Factory, #34 Meshuggah, #43 Excel, #44 Kreator

TOP REQUESTS

ANTHRAX
 OZZY OSBOURNE
 DOWN
 LIFE OF AGONY
 GWAR

Rock Picks

NAPALM DEATH
Greed Killing
 (Earache)

Even if you've never heard of Napalm Death, the name speaks for itself. These guys are masters in the art aggression, as proved by their massive record sales and growing fan base. Considered the kings of grindcore, Napalm Death's latest offering won't let metal radio down. Although *Greed Killing* is just a seven-song mini LP, it will appease metal radio until Napalm Death's upcoming full-length, *Diatribes*, is released early next year. More abrasive than a brillo pad dipped in sulfuric acid, *Greed Killing* blasts off with the title track, which features a grueling display of chainsaw guitars, crazed drum bashing, and demonic vocal growls. "Self Betrayal," "My Own Worst Enemy," and "Antibody" are classic examples of metallic meltdown, saturated with shards of death metal elements. Also included is a live version of "Plague Rages," which I hear, if played at the right speed, has the potential to summon demons. Scare away any lingering angels with a dose of Napalm Death.

MINISTRY
The Fall/Reload
 (Warner Bros.)

It's safe to say that Ministry founder Al Jourgensen is the grandfather and, to many, the originator of industrial music. He was one of the first underground artists to clash metallic guitar riffs with dance rhythms, sampling, and mutant noise, and be successful at it. It's been a while since we last heard from Jourgensen, but thanks to Warner Bros. you should have received Ministry's new three-song sampler, *The Fall/Reload*, which is just a little teaser until the full-length, *Filthpig*, arrives on January 30. "The Fall" is the first track and contains deep brooding rhythms that flow around descending melodic chords, and synthesized yells. It's a dark, passively aggressive song that will get the nod from rock and Alternative radio. "Reload" shoots off the second track and showcases churning staccato guitar chords, off-beat drum slams, and clipped vocals. It's good progressive track that's dripping with industrial spuzz. "TVIII" rounds out the sampler and is my fave with its quick tempoed wa-wa guitars, frenzied drum beats, sirens (I love sirens), and clever sampling. Keep this track in a safe place because you won't find it on *Filthpig*. Hail Ministry.

VOIVOD
Negatron
 (MMS/Mausoleum)


French-Canadians Voivod have resurfaced from the North to present their latest extreme cyber-punk brew to rock radio. *Negatron*, which

is the band's eighth album and first for MMS/Mausoleum Records, is a searing display of metal, hard rock, thrash, industrial and any other form of extreme rock. This album also introduces new bassist/vocalist Eric Forest, who joins founding members drummer Michael Langevin and guitarist Denis d'Amour. Voivod's metallic prowess is evident from the start with the opening track, "Insect." Other volatile tunes include "Planet Hell," "Nanoman," and "Meteor." The flaring guitars of "Project X" and the low-end grinds of "Cosmic Conspiracy" are worth a listen, particularly since the lyrics of both songs mirror Langevin's belief that the governments of Earth are secretly allowing citizens to be abducted by aliens in exchange for technological knowledge. If you think ten great songs is enough, wait, there's more. *Negatron* is also a CD-ROM which features the band's video for "Instinct" as well as interviews, Langevin's impressive artwork, and other tidbits.

REIGN
Exit Clause
 (MMS/Mausoleum)

Reign hails from the U.K. and is currently clawing its way out of the underground with its sophomore effort, *Exit Clause*. Reign's excruciating full-throttled metallic sound got them added to 31 GAVIN Rocks stations last week, becoming the fourth most added record. *Exit Clause* will gain popularity at metal radio with its heavy metallic riffs, brutal drum bashing and throaty vocal growls. The title track, "In Isolation," "Dei Gratia," "Freakshow," and "Violate" are the album's most vicious tracks, and are best played loud. Reign's power grooves dabble with a little death metal, but they also showcase gloomy melodic chords which are strewn all over "Alles Im Arsch" and "Abolition (My Release)." Whether it's haunting harmonies or brutal guitar grinds, Reign delivers raw, gritty metal. Give 'em a spin.

ARTIST PROFILE

AT THE GATES



FROM: Gothenburg, Sweden

THE BAND: Tomas Lindberg, vocals; Anders Bjorier, guitars; Martin Larsson, guitars; Jonas Bjorier, bass; Adrian Erlandsson, drums.

RADIO PROMOTION CONTACT:

Joe Guzik (212) 343-9090

LATEST RELEASE:

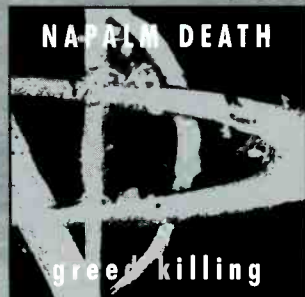
Slaughter of the Soul

ABOUT THE BAND: "We've been together for five years and have released three full-lengths and an EP in Europe. *Slaughter of the Soul* is our Earache debut and will be our first proper worldwide release. It's such a big step for us, and we're glad to be taking it with Earache." —Lindberg

THOUGHTS ON RADIO: "I've only been on one trip to the U.S. so we're just starting to realize how much more important radio is in the U.S. than in Europe, where it's smaller and less prevalent." —Lindberg

GENERAL INFO: "Our goal is to incorporate passionate melodies into focused and well structured extreme death metal without sacrificing any of the ferocity or aggression." —Lindberg

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 Part II: Diatribes "Coming Soon"

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 "THE REIGN IN BLOOD OF DEATH METAL"

MOST ADDED
DARYLE SINGLETARY (79)

JOHN ANDERSON (70)

MARTINA MCBRIDE (51)

LINDA DAVIS (41)

JOE DIFFIE (35)

TOP REQUESTS

ALAN JACKSON

TIM MCGRAW

GEORGE STRAIT

GARTH BROOKS

VINCE GILL

RECORD TO WATCH

JOHN ANDERSON

"Paradise" (BNA)

I took a little ribbing for last week's succinct review of Anderson's Christmas single, but it bears repeating: John Anderson rules.

KFMS, KNIX, KMPS, KBUL, WBKR, WTRS, WYNY, WNOE, KZLA and 65 others agree.

Gavin Country

| LW | TW | | Adds | H | M | L |
|----|----|--|------|-----|-----|-----|
| 1 | 1 | ALAN JACKSON - Tall Tall Trees (Arista) | 0 | 199 | 3 | 1 |
| 3 | 2 | ALABAMA - In Pictures (RCA) | 0 | 175 | 25 | 2 |
| 6 | 3 | PAM TILLIS - Deep Down (Arista) | 0 | 136 | 66 | 5 |
| 5 | 4 | VINCE GILL - Go Rest High On That Mountain (MCA) | 1 | 149 | 43 | 11 |
| 7 | 5 | AARON TIPPIN - That's As Close As I'll Ever Get To Loving You (RCA) | 0 | 159 | 31 | 5 |
| 10 | 6 | JEFF CARSON - The Car (MCG/Curb) | 0 | 126 | 77 | 4 |
| 11 | 7 | TIM MCGRAW - Can't Be Really Gone (Curb) | 0 | 124 | 78 | 5 |
| 8 | 8 | TRACY BYRD - Love Lessons (MCA) | 0 | 124 | 74 | 9 |
| 12 | 9 | CLINT BLACK - Life Gets Away (RCA) | 0 | 108 | 90 | 7 |
| 9 | 10 | THE MAVERICKS - Here Comes The Rain (MCA) | 2 | 115 | 69 | 20 |
| 15 | 11 | BRYAN WHITE - Rebecca Lynn (Asylum) | 0 | 83 | 116 | 8 |
| 13 | 12 | MARK CHESNUTT - Trouble (Decca) | 1 | 94 | 93 | 17 |
| 14 | 13 | DOUG STONE - Born In The Dark (Columbia/CRG) | 0 | 71 | 118 | 14 |
| 16 | 14 | LEE ROY PARNELL - When A Woman Loves A Man (Career) | 1 | 74 | 110 | 20 |
| 2 | 15 | LITTLE TEXAS - Life Goes On (Warner Bros.) | 0 | 148 | 10 | 7 |
| 17 | 16 | EMILIO - It's Not The End Of The World (Capitol Nashville) | 4 | 63 | 102 | 30 |
| 19 | 17 | TERRI CLARK - When Boy Meets Girl (Mercury) | 1 | 22 | 146 | 38 |
| 22 | 18 | JOHN MICHAEL MONTGOMERY - Cowboy Love (Atlantic) | 4 | 10 | 159 | 36 |
| 21 | 19 | DWIGHT YOAKAM - Nothing (Reprise) | 4 | 18 | 136 | 44 |
| 20 | 20 | JOHN BERRY - If I Had Any Pride Left At All (Capitol Nashville) | 1 | 16 | 134 | 50 |
| 23 | 21 | REBA MCGENTIRE - Ring On Her Finger, Time On Her Hands (MCA) | 1 | 7 | 140 | 53 |
| 24 | 22 | GARTH BROOKS - The Fever (Capitol Nashville) | 4 | 9 | 126 | 62 |
| 30 | 23 | FAITH HILL - It Matters To Me (Warner Bros.) | 11 | 3 | 130 | 68 |
| 31 | 24 | BLACKHAWK - Like There Ain't No Yesterday (Arista) | 6 | 3 | 107 | 89 |
| 27 | 25 | WADE HAYES - What I Meant To Say (Columbia/CRG) | 3 | 7 | 105 | 83 |
| 4 | 26 | LORRIE MORGAN - Back In Your Arms Again (BNA Records) | 1 | 109 | 16 | 12 |
| 28 | 27 | DOUG SUPERNAW - Not Enough Hours In The Night (Giant) | 5 | 3 | 109 | 81 |
| 26 | 28 | TY HERNDON - Heart Half Empty (Epic) | 0 | 7 | 99 | 85 |
| 25 | 29 | KEN MELLONS - Rub-a-Dubbin' (Epic) | 0 | 20 | 93 | 66 |
| 32 | 30 | COLLIN RAYE - Not That Different (Epic) | 7 | 1 | 95 | 96 |
| 36 | 31 | SHANIA TWAIN - If You're Not In It For The Love (Mercury) | 10 | 1 | 83 | 115 |
| 33 | 32 | LONE STAR - Tequila Talkin' (BNA Records) | 0 | 66 | 46 | 11 |
| 34 | 33 | RHETT AKINS - She Said Yes (Decca) | 4 | 12 | 67 | 91 |
| 37 | 34 | SHENANDOAH - Always Have, Always Will (Capitol Nashville) | 9 | 0 | 60 | 111 |
| 43 | 35 | JOE DIFFIE - Bigger Than The Beatles (Epic) | 35 | 0 | 41 | 138 |
| 40 | 36 | DAVID LEE MURPHY - Out With A Bang (MCA) | 17 | 0 | 42 | 132 |
| 41 | 37 | SAWYER BROWN - 'Round Here (Curb) | 22 | 0 | 39 | 136 |
| 18 | 38 | CLAY WALKER - Who Needs You Baby (Giant) | 0 | 63 | 31 | 15 |
| 29 | 39 | GEORGE STRAIT - Check Yes Or No (MCA) | 1 | 66 | 15 | 20 |
| 39 | 40 | HAL KETCHUM - Veil Of Tears (MCG/Curb) | 4 | 0 | 51 | 98 |
| 44 | 41 | TY ENGLAND - Smoke In Her Eyes (RCA) | 8 | 1 | 35 | 90 |
| N | 42 | MARTINA MCBRIDE - Wild Angels (RCA) | 51 | 0 | 9 | 126 |
| 46 | 43 | KENNY CHESNEY - Grandpa Told Me So (BNA Records) | 18 | 0 | 16 | 114 |
| 42 | 44 | KIM RICHEY - Those Words We Said (Mercury) | 0 | 2 | 36 | 68 |
| N | 45 | TRISHA YEARWOOD - On A Bus To St. Cloud (MCA) | 29 | 0 | 9 | 108 |
| N | 46 | LINDA DAVIS - Some Things Are Meant To Be (Arista) | 41 | 0 | 4 | 114 |
| 49 | 47 | RICKY SKAGGS - Solid Ground (Atlantic) | 12 | 0 | 14 | 89 |
| 50 | 48 | LISA BROKOP - She Can't Save Him (Capitol Nashville) | 12 | 0 | 21 | 76 |
| N | 49 | DARYLE SINGLETARY - Too Much Fun (Giant) | 79 | 0 | 4 | 100 |
| 48 | 50 | BILLY MONTANA - No Yesterday (Magnatone) | 4 | 0 | 17 | 77 |

Total Reports This Week 207 Last Week 208

Inside Country BY CYNDI HOELZLE



Bigger Than The Beatles???

We'll find out for sure next week, but preliminary sales figures are putting those lads from Liverpool a little ahead of **Garth Brooks**. As you might have read in the *Friday Fax*, several stations hired Garth impersonators to show up in stores the day *Fresh Horses* went on sale; apparently some were so convincing that customers who were planning to buy *The Beatles Anthology*, bought *Fresh Horses* instead so they could get it "autographed." See *News* for the battle of the big releases, and be sure to read this week's Americana section for the lowdown on **Bruce Springsteen's** return to his New Jersey Country roots.

THE BEST THING I'VE HEARD ALL WEEK...

Brian Holsten of **KMMO**-Marshall, Mo. sent me a tape of his edit of **John Berry's** "Your Love Amazes Me," with **Joel Nava's** excellent Spanish version of the song spliced in. Why hasn't **Dene Hallam** done this yet??

AROUND THE DIAL

That was none other than **WRCY** MD/afternoon driver **Dave Dylan** playing the role of "Pinnock" on the November 17 episode of NBC's *Homicide: Life on the Street*.

Here's a good way to relieve stress after your station's been bought—join a band. The staff at **WITL**-Lansing are showcasing their station band, the **LMA Railroad** next month in Nashville. Band members include VP/GM **Greg Capogna** and PD morning talent **Jay J. McCrae** on guitars, midday personality **AJ. Wilson** on lead vocals, afternoon talent **Johnny Deringer** on lead guitar and Chief Engineer **Kevin Larke** on bass.

Rick Knighten (formerly with **KNOE**-Monroe) is the new PD at **KRRV**, replacing **Bruce Mikells**

who left earlier for mornings at **KMDL**-Lafayette...**WCAV**-Brockton has gone satellite and will no longer report.

ARTIST NEWS

Clay Walker broke his collarbone in a horseriding accident at his Texas home this weekend. He is recovering well, and will not have to cancel any performances.

Dwight Yoakam will headline a benefit for the Los Angeles Mission and the Los Angeles Fireman's Relief Fund at L.A.'s Viper Room December 19. Tickets are \$100 a pop for the ultra-exclusive event.

Emilo will join **Gloria Estefan**, **Jon Secada**, and **Paula Abdul** as a performer on the *Bravo Honors Awards*, which will be broadcast on Fox December 27. The broadcast is expected to reach 450 million viewers throughout the U.S. and Latin America.

Barbara Mandrell and her husband **Ken Dudney** have invested in a franchise of the **Fazoli's** restaurant chain and will open several restaurants around the Nashville area.

AROUND THE ROW

Chrysalis Music Group, which represent the publishing interests of **David Bowie**, the **Smashing Pumpkins**, and other popsters, has opened a Nashville office, which will be headed by songwriter **Lewis Anderson**. ●

HOLIDAY SCHEDULE! HOLIDAY SCHEDULE!

GAVIN will be closed the weeks of December 18 and December 25 in observance of Christmas and New Year's. Our last chart day for Gavin-Onlys will be Friday, December 15. Dual reporters last report will be Monday, December 11. We reopen for reports on Tuesday, January 2. Please mark these date on your calendars, and feel free to fax early if you get the urge.

Editor: CYNDI HOELZLE

Consulting Editor: LISA SMITH • Assistant: MICHELE GOLDSWORTHY

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

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is worth more
than anything
we could say.

BRETT JAMES WORTH THE FALL

From his
debut album,
BRETT JAMES
AT RADIO NOW

Up & Coming

| Reports | Adds | Weeks | |
|---------|------|-------|---|
| 80 | 27 | 2 | RICOCHET - What Do I Know (Columbia/CRG) |
| 74 | 70 | 1 | * JOHN ANDERSON - Paradise (BNA Records) |
| 47 | 13 | 2 | WOODY LEE - Salt and Water (Atlantic) |
| 42 | 14 | 2 | PAUL OVERSTREET - We've Got To... (Scarlet Moon/Integrity) |
| 40 | 18 | 1 | * CURTIS DAY - My Baby's Cookin' (Asylum) |
| 39 | 1 | 3 | ALISON KRAUSS & UNION STATION - Oh, Atlanta (Rounder) |
| 38 | 1 | 6 | WESTERN FLYER - His Memory (Step One) |
| 32 | 17 | 1 | * TOBY KEITH - Santa I'm Right Here (Polydor) |
| 27 | 10 | 1 | * COOTER BROWN - Pure Bred Redneck (Reprise) |
| 26 | 26 | 1 | * JAMES BONAMY - She's Got A Mind Of Her Own (Epic) |

Dropped: #35-Brooks & Dunn, #38-Dolly & Vince, #45-Confederate Railroad, #47-Chely Wright, Helen Darling, Mark Collie, Rhonda Vincent. * Indicates Debut

CMT Adds

Courtesy of Country Music Television 

JOHN MICHAEL MONTGOMERY - Cowboy Love (Atlantic)
PHILIP CLAYPOOL - Strength Of A Woman (Curb)

Album Cuts

GARTH BROOKS - The Old Stuff/Beaches Of Cheyenne/Rollin'/The Change
TIM MCGRAW - Renegade
OLIN MILLER - Happy Anniversary

Country Picks

MARTINA MCBRIDE
 "Wild Angels" (RCA)

This song accomplishes the near-impossible, sounding both unique and comfortably-familiar at the same time. From Martina's excellent album of the same name.

TRISHA YEARWOOD
 "On a Bus to St. Cloud" (MCA)

Trisha is fast becoming one of our format's best song interpreters. She throws her heart into this hauntingly beautiful Gretchen Peters song.

PAUL OVERSTREET
 "We've Got to Keep on Meeting Like This" (Scarlet Moon/Integrity)

If you haven't heard this yet, don't wait any longer. Overstreet wrote this song, a welcome relief from some of the current in-your-face sonics.

DARYLE SINGLETARY
 "Too Much Fun" (Giant)

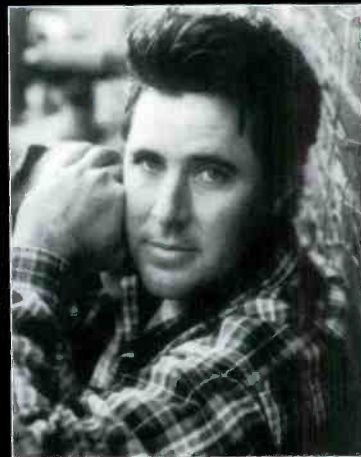
Now that Singletary has proven he can sing the hell out of a ballad, he kicks out the jams with this Curtis Wright/Jeff Knight song.

JOHN ANDERSON
 "Paradise" (BNA Entertainment)

Though this is not a "holiday" release, it should play very well through the season, as more and more folks experience the desire to be snowed in with their sweet-heart.

ARTIST PROFILE

VINCE GILL



BORN: Norman, Oklahoma, 1957

Vince received his first guitar at age 10, and was leader of his own bluegrass band at age 15.

HE GAVE IT ALL UP FOR

COUNTRY: Vince was a member of Pure Prairie League long

enough to record three albums.

That's his lead vocal on their hit "Let Me Love You Tonight".

HAIR: Gone.

HOBBIES: Golf, golf, basketball, golf...

ON HIS CURRENT SINGLE:

Gill wrote "Go Rest High On That Mountain" as a tribute to Keith Whitley. "It's got to be my favorite thing on the whole album. I sat down and started writing this song after he passed away.

I never finished it...then when my brother died in March of '93, I took the song back out. It sounds...




like a funeral march, real blue-grassy and traditional. Ricky

Skaggs and Patty Loveless had to sing on it—they're both

Kentuckians like Keith was and they're two special people that

have been a big part of my life for a long, long time."

IT'S SAID: "He's the kind of man you would hope your daughter would marry or you son would grow up to be." —Max D. Barnes


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MOST ADDED

- WHITE MAN'S BURDEN (19/64 spins)**
- THE BEATLES (13/666 spins)**
- ENYA (7/5 spins)**
- DON HENLEY (6/255 spins)**
- TOM PETTY (6/476 spins)**
- TOY STORY (6/11 spins)**

TOP TIP

THE BEATLES
"Free as a Bird" (Capitol)
BRUCE SPRINGSTEEN

The Ghost of Tom Joad (Columbia/CRG)
The Beatles shatter the record for the highest Spin Trend, +564 out of a total of 666 spins, debut #11. Bruce Springsteen is off to a roaring start, 591 spins, +325, 44-13.

RECORD TO WATCH

OASIS

(What's the Story) Morning Glory? (Epic)
The lads from Manchester are out to prove something to the rest of the world. Their music is guitar-driven and, in the case of "Wonderwall," hooky. These guys are for real.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



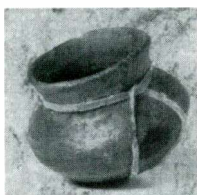
| LW | TW | COMBINED |
|------------|----|---|
| 1 | 1 | JOHN HIATT (Capitol) |
| 3 | 2 | BONNIE RAITT (Capitol) |
| 2 | 3 | NATALIE MERCHANT (Elektra/EEG) |
| 11 | 4 | ROLLING STONES (Virgin) |
| 6 | 5 | MELISSA ETHERIDGE (Island) |
| 4 | 6 | PRETENDERS (Sire/Warner Bros.) |
| 10 | 7 | TRACY CHAPMAN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

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

| LW | TW | NON-COMMERCIAL |
|------------|----|---|
| 1 | 1 | EMMYLOU HARRIS (Elektra/Asylum) |
| 8 | 2 | TRACY CHAPMAN (Elektra/EEG) |
| 2 | 3 | JOHN HIATT (Capitol) |
| 3 | 4 | OCTOBER PROJECT (Epic) |
| 4 | 5 | BONNIE RAITT (Capitol) |
| 7 | 6 | INDIGO GIRLS (Epic) |
| 6 | 7 | JOAN ARMATRADING (RCA Victor) |
| 5 | 8 | k.d. lang (Warner Bros.) |
| 11 | 9 | PRETENDERS (Sire/Warner Bros.) |
| 9 | 10 | JONATHA BROOKE AND THE STORY (Blue Thumb) |
| 13 | 11 | XTC—A TESTIMONIAL DINNER (Thirsty Ear) |
| 14 | 12 | CHERYL WHEELER (Philo) |
| 10 | 13 | FRANCIS DUNNERY (Atlantic) |
| 12 | 14 | SON VOLT (Warner Bros.) |
| 17 | 15 | ROOMFUL OF BLUES (Rounder) |
| 18 | 16 | DAN ZANES (Private Music) |
| 30 | 17 | ROLLING STONES (Virgin) |
| NEW | 18 | BRUCE SPRINGSTEEN (Columbia/CRG) |
| 19 | 19 | BEN HARPER (Virgin) |
| 15 | 20 | JOAN BAEZ (Guardian) |
| 20 | 21 | LLOYD COLE (Rykodisc) |
| NEW | 22 | THE BEATLES (Capitol) |
| 16 | 23 | MIKE SCOTT (EMI) |
| 27 | 24 | PAUL KELLY (Vanguard) |
| 28 | 25 | ERIC MATTHEWS (Sub Pop) |
| 24 | 26 | LOWEN & NAVARRO (Parachute/Mercury) |
| 29 | 27 | BILL MILLER (Warner Bros.) |
| 21 | 28 | MAURA O'CONNELL (Hambal) |
| 31 | 29 | PASSENGERS (Island) |
| 48 | 30 | GREG BROWN (Red House) |
| 25 | 31 | COWBOY JUNKIES (RCA) |
| 26 | 32 | TEARS FOR FEARS (Epic) |
| 22 | 33 | LISA LOEB & NINE STORIES (DGC) |
| 34 | 34 | NATALIE MERCHANT (Elektra/EEG) |
| 32 | 35 | TOAD THE WET SPROCKET (Columbia/CRG) |
| 36 | 36 | JOE GRUSHECKY & THE HOUSEROCKERS (Razor & Tie) |
| 35 | 37 | PATTY LARKIN (High Street) |
| 33 | 38 | JOAN OSBORNE (Blue Gorilla/Mercury) |
| 39 | 39 | FRIENDS SOUNDTRACK (Reprise) |
| 38 | 40 | BLUE RODEO (Discovery) |
| 23 | 41 | JOE ELY (MCA) |
| 37 | 42 | BEN ARNOLD (Ruff House/Columbia/CRG) |
| 44 | 43 | BEN FOLDS FIVE (Caroline) |
| 42 | 44 | DAVID BOWIE (Virgin) |
| 49 | 45 | JAMES MCMURTRY (Columbia/CRG) |
| 47 | 46 | HEATHER EATMAN (Oh Boy) |
| 46 | 47 | CLIFF EBERHARDT (Shanachie) |
| NEW | 48 | ANDERS OSBORNE (Okeh/550 Music) |
| NEW | 49 | ANI DIFRANCO (Righteous Babe) |
| 41 | 50 | ALANIS MORISSETTE (Maverick/Reprise) |

A3 Picks

JARS OF CLAY
"Flood"
(Silvertone/Essential)



Remember America? Three dudes from Southern Illinois link up with Adrian Belew in Music City and record an absolutely tremendous, hook-laden song. The song is called "Flood," and we bet that after a few plays, you'll get a flood of calls. You're not supposed to get this until the new year (and we probably shouldn't be writing about it yet), but we suggest rattling John Butler's cage for a copy. Call (212) 727-0016.



DAVID BROZA
Stonedoor
(Mesa)

Under Middle Eastern skies, David Broza sings the praises of Wyoming. "A Night in Wyoming" signals a whole new direction for David Broza. The album started when Broza recorded a song to help launch a campaign against reckless driving in Israel. The vibe was so good, an entire album was culled from Broza's batch of new songs. Broza's Spanish guitar juxtaposed next to a biting electric guitar and cracking snare is a welcome detour. "Under the Sun" and "O Captain! My Captain!" (A3 finally meets Walt Whitman!) as well as our favorite, "We Are Two" shows a well-timed rocky side for Broza, who is still the master of melding poetry and melody.

A3 ONE-TWO:



It's been a big year for John Hiatt, shown here at New York's Mercury Lounge. (L to R) Super Manager Will Botwin, EMI Group's Terri Santisi, Hiatt, Bonnie Raitt, and Capitol's Tim Devine. Next week, John graces the cover of GAVIN's A3 salute.

ONCE BLUE (EMI)



For those of us who dig the Cowboy Junkies, Rickie Lee Jones and Lisa Loeb, the music of Once Blue is mighty tasty. Once Blue is the boy/girl NYC duo of Rebecca Martin and Jesse Harris backed by a fine band. Both "Stardust and Snow" and the single "Save Me" have a swinging feel, with walking upright bass lines, shuffling snare drums with brushes, and acoustic jazz guitar licks. While producer Steve Addabbo and manager Ron Fierstein (the team that handles Suzanne Vega and Shawn Colvin) help the band maintain an A3 shine, it's obvious the band has a few jazz skeletons rattling in their closets. Add a few finger snaps, some lilting vocal phrasings from Martin, plus the odd marimbas and shakers, and you have the carefree sounding Once Blue.

DON HENLEY Actual Miles: Henley's Greatest Hits (Geffen)

Actual Miles, a collection culled from Don Henley's three fine solo recordings, is primarily an '80s music collection, with the addition of two 1995 songs, "The Garden of Allah" (named after a famous Hollywood hotel, a Henley fixation) and the bluesy "You Don't Know Me at All." Both songs emit the steely aloofness that's marked Henley's image/persona of a rock musician simultaneously blessed and mired in the hedonistic L.A. rock

scene. "It was a pretty big year for fashion/a lousy year for rock 'n' roll," cracks Henley with a cheeky sigh. The unlisted thirteenth track is Henley's version of "Everybody Knows" off the recent Leonard Cohen tribute disc. Turn up "Dirty Laundry" for old times' sake. Is the head dead yet?

CHERYL WHEELER Mrs. Pinocci's Guitar (Philo)

Cheryl Wheeler's latest might seem folksy and front-porchy until you're hip to the fact that *Mrs. Pinocci's Guitar* is moving about a thousand units a week. Hot spots include Boston, D.C., Philly, and Minneapolis, where Wheeler's following is starting to resemble the Kiss Army. If you think "Does the Future Look Black?" is a folk song, you got a different disc than we did. On the Sunday morning acoustic front is "School Girls," a duet with co-producer Jonathan Edwards.

ROOMFUL OF BLUES Turn It On! Turn It Up! (Bullseye Blues/Rounder)



Whoa! The ghost of Albert King (backed by a big band) just walked into the room playing a song called "Blind Love." Roomful of Blues has spent many weeks gathering steam and support, including 35 comm and non comm stations. Adds this week include KSCA and KSPN. Roomful is a Northeast legend that has been lighting up roomfuls for at least a decade. Those of you who spice things up with blues should

P. HUX

AUDITIES:
1995 ALBUM OF THE YEAR
"This band follows in the tradition of all the best bands to grace our turntables: the sum of its parts is, simply put, kick ass."

BIKINI:
"Proving that pop is alive and well, P. Hux's harmony-driven songs are some of the most radio-friendly and addictive tunes to come out this year."

UH:
"...the perfect recipe for unforgettable pop gems."

CD REVIEW:
"...one of the year's fresh surprises."

ZIA ZINE:
"This is the feel-good pop record of the year."

ALBUM NETWORK:
"P. Hux is beginning to create quite a buzz...there is a lot of great singing and playing on DELUXE."

LA READER:
"Highly recommended for the pop fanatic on your Christmas list."

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COMES

THE

SAVIOR



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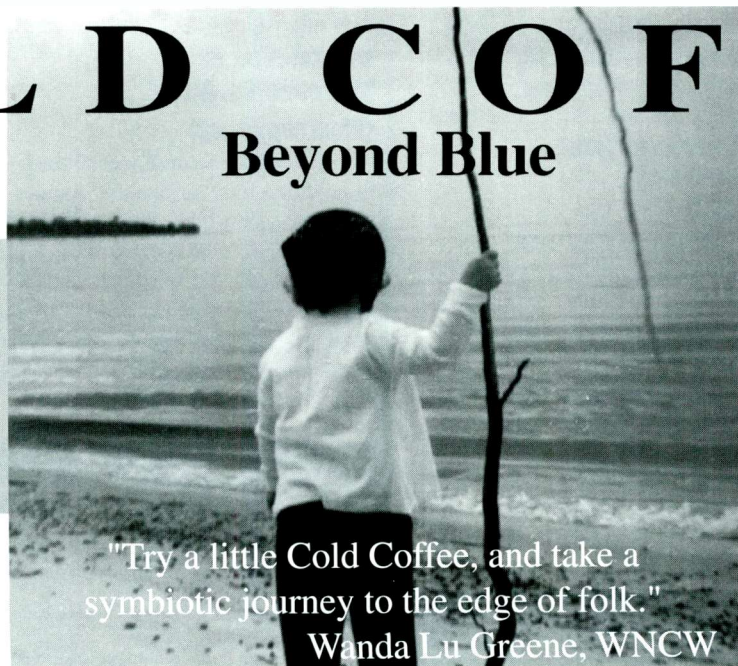
EDITORS:
KENT/KEITH
ZIMMERMAN



| TW | Title (Label) | Spins | Trend | CDJR | DMX | KBCO | KBYR | KEBA | KFAN | KFMG | KFOG | KGSR | KINK | KLCC | KLRF | KMMS | KMTT | KOTR | KPFT | KPIG | KQPT | KRSH | KRWV | KSCA | KSPN | KSUT | KTAQ | KTCZ | KTVX | KTUN | KUMT | KUPR | KUMR | KVNF | |
|----|---|-------|-------|------|-----|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|--|
| 1 | JOHN HIATT (Capitol) | 911 | -49 | 28 | 16 | | 10 | 12 | 32 | 12 | 20 | 22 | 8 | 9 | 22 | 23 | 12 | 4 | 15 | | 31 | 15 | 11 | 14 | 14 | 14 | 21 | 8 | 11 | 25 | 22 | 5 | 6 | | |
| 2 | BONNIE RAITT (Capitol) | 895 | -14 | 26 | | 23 | 4 | 7 | 28 | 20 | 20 | 42 | 8 | 21 | 11 | 4 | 6 | 4 | 13 | | 28 | 5 | 12 | 14 | 13 | 18 | 14 | 7 | 22 | 32 | 17 | 5 | 6 | | |
| 3 | MELISSA ETHERIDGE (Island) | 814 | +13 | 28 | | 11 | 10 | | 12 | 20 | 20 | 21 | 26 | 23 | 23 | 18 | 8 | | 8 | | 16 | 15 | 29 | 8 | | 12 | 14 | 8 | 11 | 20 | 26 | | 4 | | |
| 4 | NATALIE MERCHANT (Elektra/EEG) | 800 | -114 | 39 | 18 | 29 | 10 | 4 | 26 | 17 | 18 | 29 | 7 | 7 | 10 | 11 | | 4 | 17 | 8 | 17 | 8 | 10 | 14 | 11 | 8 | 20 | 12 | 33 | 34 | | | | | |
| 5 | ROLLING STONES (Virgin) | 797 | +93 | 30 | 19 | 20 | 6 | 7 | 32 | 19 | 22 | 23 | 15 | 28 | 23 | 6 | 13 | 2 | 12 | | 11 | 10 | 14 | 8 | 18 | 17 | 14 | 20 | 14 | 30 | 5 | 4 | | | |
| 6 | PRETENDERS (Sire/Warner Bros.) | 792 | -27 | 5 | 17 | | 5 | 12 | 15 | 18 | 21 | 30 | 8 | 20 | 23 | 4 | 7 | | 7 | 11 | 27 | 10 | 11 | 14 | 8 | 11 | 15 | 11 | 9 | 25 | 14 | 5 | 8 | | |
| 7 | TRACY CHAPMAN (Elektra/EEG) | 786 | +64 | 40 | 15 | | | 12 | 23 | 9 | 16 | 22 | 23 | 8 | 14 | 11 | 9 | 9 | 7 | 12 | | 27 | 15 | 12 | 14 | 7 | 10 | 16 | 8 | 8 | 16 | 14 | 5 | 8 | |
| 8 | TOAD THE WET SPROCKET (Columbia/CRG) | 779 | -33 | 26 | 11 | 30 | 6 | | | 22 | 12 | 22 | | 17 | 11 | 9 | 8 | 2 | | 19 | 4 | | 17 | 14 | 6 | 13 | 18 | 5 | 19 | 31 | 26 | 5 | | | |
| 9 | FRIENDS SOUNDTRACK (Reprise) | 749 | -6 | 26 | 11 | 30 | 6 | | 14 | 7 | 5 | 8 | | 21 | 11 | 9 | 7 | 2 | | 19 | | | 17 | 25 | 6 | 4 | 18 | 5 | 19 | 26 | 4 | | | | |
| 10 | k.d. lang (Warner Bros.) | 677 | -59 | 26 | 18 | 9 | 5 | 12 | 25 | | 8 | 21 | 25 | 8 | 19 | 12 | 8 | 4 | 6 | | | 18 | 15 | 13 | 14 | 12 | 8 | 13 | 8 | 13 | 14 | 5 | 8 | | |
| 11 | THE BEATLES (Capitol) | 666 | NEW | 8 | 8 | | 8 | | | 19 | 13 | 22 | 25 | 6 | 23 | 12 | 9 | | | | 17 | 15 | 25 | 11 | 19 | 16 | 10 | 10 | 14 | 26 | | 4 | | | |
| 12 | JOAN OSBORNE (Blue Gorilla/Mercury) | 663 | -81 | | 5 | 10 | | | | 17 | 21 | | | 8 | 11 | 21 | 13 | | | | 24 | 15 | 28 | 14 | 13 | 8 | 15 | 17 | 27 | 29 | | | | | |
| 13 | BRUCE SPRINGSTEEN (Columbia/CRG) | 591 | +325 | 30 | 8 | | 2 | 12 | 4 | 4 | 3 | 17 | 18 | 10 | 10 | 11 | 14 | 2 | 15 | | 19 | 10 | 9 | | 11 | 11 | 13 | 12 | 9 | 13 | 13 | 5 | 4 | | |
| 14 | INDIGO GIRLS (Epic) | 569 | -54 | | 24 | | 6 | 4 | 5 | 4 | 6 | 11 | 5 | 22 | 11 | 2 | 9 | 2 | 6 | | 26 | 15 | | 14 | 12 | 8 | 16 | 12 | 18 | 5 | 12 | 5 | 8 | | |
| 15 | TEARS FOR FEARS (Epic) | 563 | -63 | | | | 7 | | | 16 | 16 | 10 | 22 | 14 | 12 | 23 | | | | 28 | 10 | 15 | 13 | 14 | 7 | 14 | 6 | 12 | 18 | | 5 | 8 | | | |
| 16 | SON VOLT (Warner Bros.) | 550 | -57 | 9 | 8 | 9 | 25 | 4 | 20 | 11 | | 19 | | 8 | 5 | 11 | 4 | 10 | | 11 | 10 | 10 | 8 | 8 | 4 | 13 | 6 | 12 | 7 | | 5 | 8 | | | |
| 17 | RED HOT CHILI PEPPERS (Warner Bros.) | 490 | -6 | 25 | | 28 | 10 | | | 18 | 6 | 10 | | | 7 | 10 | 9 | | | 19 | | 19 | 22 | 11 | 4 | 6 | 5 | 16 | | 16 | | | | | |
| 18 | EDWIN McCAIN (Lava/Atlantic) | 480 | -27 | 9 | | 7 | 6 | | 13 | 13 | 6 | | | | 10 | | | | | 4 | 12 | 4 | 15 | 10 | 14 | 7 | 17 | 19 | 19 | 16 | 4 | | | | |
| 19 | LISA LOEB & NINE STORIES (DGC) | 479 | -61 | | 8 | 10 | 5 | 4 | 9 | 14 | 9 | | 4 | 7 | | 8 | | 4 | | 17 | 11 | 5 | 10 | 8 | 5 | 6 | 10 | 4 | 10 | 24 | 4 | 4 | 8 | | |
| 20 | TOM PETTY (MCA) | 476 | +232 | 27 | | | 15 | | 0 | 7 | | 22 | 7 | 6 | 23 | 5 | 8 | | 9 | | 7 | 5 | 8 | 11 | 15 | 10 | 4 | 10 | 22 | 14 | 5 | 3 | | | |
| 21 | ALANIS MORISSETTE (Maverick/Reprise) | 464 | -52 | 22 | 23 | 6 | 6 | | | 20 | | | | | 8 | 14 | | | | 18 | 15 | 30 | | 8 | 13 | 6 | 6 | 7 | 25 | 4 | | | | | |
| 22 | EMMYLOU HARRIS (Elektra/Asylum) | 462 | +12 | | 19 | | | 12 | 21 | | | 16 | 7 | 8 | 12 | 9 | 10 | 7 | 13 | | 23 | 10 | | 8 | 13 | 6 | 8 | 8 | | 5 | | | | | |
| 23 | CHRIS ISAAK (Repri) | 455 | -91 | 40 | | 26 | 9 | | | 20 | 2 | 12 | 5 | | 7 | 12 | | | 9 | | 20 | 5 | 10 | 10 | 5 | 6 | 15 | 9 | 39 | | | | | | |
| 24 | JOAN ARMATRADING (RCA Victor) | 443 | -4 | | 1 | | 6 | 12 | | 3 | | 25 | 8 | 20 | 11 | 4 | | | | 17 | 15 | | 11 | 12 | 16 | 11 | 1 | 10 | | 5 | 8 | | | | |
| 25 | JONATHA BROOKE AND THE STORY (Blue Thumb) | 425 | -13 | 14 | 10 | | 6 | 12 | | 1 | 7 | | 15 | 4 | | | | | | | 10 | | 20 | 11 | 12 | 4 | 7 | 9 | 7 | 2 | 4 | 8 | | | |
| 26 | HOOTIE & THE BLOWFISH (Atlantic) | 398 | +2 | 19 | | 29 | | | | 14 | 8 | | | | | | | | | 20 | 9 | | 20 | 11 | | | | 32 | 41 | | | | | | |
| 27 | FRANCIS QUINERY (Atlantic) | 383 | -67 | | | | 5 | 4 | 20 | 3 | 6 | | | 7 | 8 | 6 | | | | 7 | 5 | | 15 | 14 | 10 | 7 | | | | 5 | | | | | |
| 28 | PASSENGERS (Island) | 376 | +69 | 28 | | 19 | | | | 2 | 6 | 14 | | | 5 | 8 | | | | | 5 | 9 | 14 | 5 | 7 | 14 | 3 | 14 | 17 | 15 | | 6 | | | |
| 29 | JUDE COLE (Island) | 370 | -74 | | 8 | | 6 | | 18 | | 7 | 11 | | | 11 | 4 | | | | 4 | 9 | | 11 | 10 | | | | | | | | | 6 | | |
| 30 | FREDDY JONES BAND (Capricorn) | 369 | -47 | | 14 | | 4 | | 13 | 24 | 7 | | | | 5 | | | | | | | | 6 | 14 | | 13 | 12 | 5 | 17 | 7 | | | | | |
| 31 | LOWEN & NAVARRO (Parachute/Mercury) | 365 | -5 | | 10 | | | 4 | 21 | | | | | 9 | 11 | 4 | | | | | | 11 | 15 | 5 | 11 | 5 | 7 | 12 | 13 | 10 | | 4 | 6 | | |
| 32 | XTC—A TESTIMONIAL DINNER (Thirsty Ear) | 362 | +1 | 19 | | | 6 | 7 | 14 | 6 | | 9 | | 5 | 7 | 7 | | | | 13 | 5 | | 5 | 11 | 6 | 4 | | | | 6 | 27 | 4 | 8 | | |
| 33 | GOO GOO OOLLS (Warner Bros.) | 354 | -61 | | | 12 | 7 | | | 7 | 6 | | | | | | | | | | 20 | | 5 | 11 | | | | | | 6 | 27 | 4 | | | |
| 34 | SMASHING PUMPKINS (Virgin) | 327 | +2 | | 10 | 9 | | | | 19 | | 3 | | | 7 | 7 | | 9 | | | 14 | | 5 | 23 | | 6 | | | | | 3 | 3 | | | |
| 35 | JOE SATRIANI (Relativity) | 326 | -43 | | | 10 | | | 18 | 3 | 16 | 10 | 4 | | 7 | 8 | 9 | | | | | 10 | 4 | 8 | 4 | 7 | 20 | 1 | | 15 | 4 | | | | |
| 36 | DEEP BLUE SOMETHING (RainMaker/Interscope/AG) | 323 | -12 | 40 | | 20 | 8 | | | 13 | | | | | 4 | | | | | 16 | 4 | | 10 | | | 22 | | | 26 | 4 | | | | | |
| 37 | LLOYD COLE (Rykodisc) | 316 | -27 | | | | 5 | | | | 6 | 8 | | | 7 | 5 | | | | | | 10 | | 11 | | 7 | | 6 | 9 | | 4 | 6 | | | |
| 38 | DAN ZANES (Private Music) | 311 | -9 | | 9 | | | 4 | 10 | 2 | | 12 | | 5 | 7 | 5 | | | | | | 5 | | 11 | 7 | 9 | | 7 | 15 | | 4 | 6 | | | |
| 39 | DAVE MATTHEWS BAND (RCA) | 311 | +11 | 9 | 8 | 20 | 4 | | | 9 | 8 | | | | | 9 | | | | | | 7 | | 11 | 8 | | | 13 | 25 | 36 | | | | | |
| 40 | COLLECTIVE SOUL (Atlantic) | 309 | +68 | 28 | | 22 | 4 | | | 11 | 2 | | | | | 10 | | | | | | 11 | 14 | 5 | 11 | 5 | | | 13 | 25 | | | | | |
| 41 | STEELY DAN (Giant) | 303 | -51 | | | | 3 | | | 9 | | 22 | | | | | | 8 | | | | 11 | | 11 | | 4 | | 9 | 21 | 9 | | 4 | 6 | | |
| 42 | OCTOBER PROJECT (Epic) | 291 | -33 | | 10 | | | 12 | | | | | | 5 | 7 | | | | | | | 11 | 10 | | 11 | 12 | 5 | | | | 4 | | | | |
| 43 | JULIAN COPE (American/Reprise) | 289 | NEW | 28 | | 6 | | | 3 | 5 | | 3 | | | | 6 | | | | | | 12 | | 8 | 8 | 6 | 2 | 2 | 8 | | 14 | 3 | | | |
| 44 | BRUCE HORNSBY (RCA) | 285 | -37 | | | 19 | | | | 7 | 9 | | 9 | 5 | 13 | | 4 | | | | | 7 | | 11 | | | | 10 | 20 | | 4 | | | | |
| 45 | BEN ARNOLD (Ruff House/Columbia/CRG) | 274 | -6 | | 14 | | | | | 2 | 4 | 3 | | | | | | 6 | 2 | | | 9 | 5 | 7 | 8 | 6 | | 6 | 10 | | 4 | 6 | | | |
| 46 | PAUL KELLY (Vanguard) | 273 | +18 | | 14 | | | 4 | 0 | | | | | 8 | 7 | 12 | | | | | | 4 | 10 | | 11 | 5 | 9 | | 8 | | 4 | 6 | | | |
| 47 | MIKE SCOTT (EMI) | 273 | -11 | | | | | | | | | 12 | | 5 | 7 | | | | | | | | 10 | | 8 | 9 | 10 | 10 | | 9 | | 5 | 4 | | |
| 48 | DON HENLEY (Geffen) | 255 | NEW | | | 19 | 6 | | 0 | 2 | 1 | 12 | | 7 | 12 | 4 | | | | | | 16 | 12 | 11 | 6 | | 1 | 14 | 6 | 18 | 3 | 3 | | | |
| 49 | SOUTHERN CULTURE ON THE SKIDS (OGC) | 254 | -33 | | 10 | | | | 19 | 8 | | | | | | | | | | | | 9 | 10 | | 11 | 10 | 6 | 1 | 10 | 8 | | 8 | | 8 | |
| 50 | ROB LAUFER (Discovery) | 239 | -53 | | 9 | | | 7 | 28 | | | 2 | | 5 | 8 | | 5 | | | | | 10 | | 14 | | 5 | 6 | 13 | | | | | | | |

C O L D C O F F E E

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Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

| Artist - Title (Label) | KPRT | KZJH | KZON | SMEC | WAPS | WBOS | WBZC | WCBF | WCLZ | WDET | WEEB | WEEK | WFUV | WHII | WKZE | WMAK | WMMM | WMMO | WMPY | WNCB | WNCW | WNNL | WRLT | WRHR | WRXK | WRSI | WTTT | WVAW | WVPR | WVCO | WVLE | WVPR | WVRT | WVTV |
|---|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| JOHN HIATT (Capitol) | 13 | 20 | | 32 | 11 | 12 | 9 | 9 | 12 | 11 | 20 | | 14 | 7 | 16 | 10 | 23 | 8 | 18 | 17 | 5 | 16 | 31 | | 14 | 15 | 20 | 14 | 16 | 17 | 2 | 15 | 13 | |
| BONNIE RAITT (Capitol) | 12 | 10 | | 25 | | 21 | 9 | 3 | 12 | 11 | | | 12 | 14 | 16 | 9 | 21 | 6 | 18 | 7 | 15 | 16 | 17 | | 14 | 10 | 10 | 14 | 13 | | 33 | 2 | 18 | 14 |
| MELISSA ETHERIDGE (Island) | 2 | 20 | | 34 | 7 | 12 | | | 21 | | 13 | | | | 12 | 22 | 26 | 6 | 6 | 15 | | 14 | | | 14 | 10 | 19 | 14 | 32 | 33 | | 22 | 21 | |
| NATALIE MERCHANT (Elektra/EEG) | 13 | 20 | 41 | 24 | | 21 | 6 | | 17 | | | 14 | 6 | | 15 | 12 | 4 | 7 | 16 | | | 18 | | | 14 | 15 | 14 | 6 | 37 | 14 | 4 | 11 | 24 | |
| ROLLING STONES (Virgin) | 15 | 10 | | 19 | | 21 | 6 | | 8 | 12 | 15 | | | 13 | 12 | 22 | 1 | 6 | 5 | 17 | 15 | 13 | 13 | | 14 | 10 | 10 | 14 | 10 | | 12 | 23 | 7 | |
| PRETENDERS (Sire/Warner Bros.) | 20 | 12 | 31 | 12 | 21 | 12 | | | 19 | 16 | 7 | | | 14 | 12 | 9 | 14 | 6 | 5 | 12 | 15 | 16 | 16 | | 14 | 15 | 10 | 14 | | 16 | 29 | 25 | 8 | |
| TRACY CHAPMAN (Elektra/EEG) | 19 | 10 | | 29 | 9 | 12 | 12 | | 9 | 14 | 13 | | 13 | 13 | 16 | 10 | 5 | 6 | 18 | 14 | 7 | 18 | 17 | | 7 | 15 | | 14 | | 19 | | | 21 | |
| TOAD THE WET SPROCKET (Columbia/CRG) | 10 | 30 | | 9 | 21 | 10 | | | 20 | | 21 | | | 14 | 12 | 14 | 11 | 6 | 20 | 18 | | 17 | 14 | | 14 | 10 | 18 | | 31 | 22 | 38 | | 8 | 19 |
| FRIENDS SOUNDTRACK (Reprise) | 13 | 10 | 42 | 22 | 16 | 12 | | | 20 | | 21 | | | 14 | 12 | 10 | 11 | 6 | 12 | 18 | | 17 | 14 | | 14 | 10 | 16 | 14 | 31 | 22 | 35 | | | 19 |
| K.d. lang (Warner Bros.) | 12 | 10 | | 30 | 6 | | | 9 | 7 | 9 | | 45 | 12 | 7 | 16 | 3 | 11 | 5 | 8 | 7 | 7 | 7 | 19 | | 14 | 15 | | 7 | 15 | | 1 | 6 | 13 | |
| THE BEATLES (Capitol) | 13 | | | 19 | | 21 | | | 8 | 22 | 24 | | | | 12 | 10 | | 6 | 4 | 12 | 4 | | 24 | | 14 | 10 | 16 | 0 | 10 | | 8 | | 38 | 9 |
| JOAN OSBORNE (Blue Gorilla/Mercury) | 12 | 10 | 12 | 18 | | 21 | 6 | 6 | 3 | | 9 | | 6 | | 30 | 23 | 9 | 7 | 12 | | 7 | 12 | 24 | | 7 | 10 | 11 | | 5 | 20 | 34 | 1 | 9 | 19 |
| BRUCE SPRINGSTEEN (Columbia/CRG) | 1 | 5 | | 22 | | 12 | | | 8 | 6 | 14 | | 9 | 7 | 13 | 12 | 6 | 2 | 6 | 15 | 15 | 6 | 8 | | 14 | 15 | 9 | 0 | 11 | | 35 | 2 | 7 | 17 |
| INDIGO GIRLS (Epic) | 10 | | | 21 | 10 | 12 | 12 | 9 | | 10 | | | 9 | 11 | 12 | 6 | | 2 | 6 | 5 | 15 | 16 | 11 | | 14 | 4 | 10 | 14 | | 15 | 6 | 1 | | 24 |
| TEARS FOR FEARS (Epic) | 10 | 31 | | 26 | 12 | 8 | 12 | | 9 | | | | | 13 | 16 | 8 | 9 | 8 | 19 | 14 | | 4 | 5 | | 9 | 7 | | 15 | 6 | 1 | 10 | 18 | | |
| SON VOLT (Warner Bros.) | 20 | | | 31 | 4 | 8 | 6 | 9 | | 4 | 21 | | 7 | 7 | 16 | 3 | 12 | | 6 | 7 | 15 | 15 | 13 | 16 | 7 | 15 | 9 | 4 | 7 | 7 | 5 | 1 | 7 | |
| RED HOT CHILI PEPPERS (Warner Bros.) | | | | 38 | 17 | | | | 17 | | | | | 12 | 9 | 14 | | | 7 | | 10 | | 16 | | | 19 | | | 32 | 34 | 9 | | 11 | 7 |
| EDWIN McCAIN (Lava/Atlantic) | 15 | 10 | | 23 | | 12 | | | 10 | | 14 | | | 12 | 12 | 23 | | 7 | 7 | 7 | | | 11 | 5 | 7 | 16 | 7 | 31 | | 16 | 1 | | | 18 |
| LISA LOEB & NINE STORIES (DGC) | 12 | 10 | 30 | 15 | | 21 | | | 17 | | 14 | | | 7 | 6 | 3 | | 4 | 9 | 7 | 14 | 10 | | | 10 | 10 | 12 | 16 | 22 | 1 | | | 22 | |
| TOM PETTY (MCA) | 11 | 20 | | 22 | | 21 | | | 13 | | 20 | | | | 20 | 0 | 6 | 2 | 12 | 4 | | 15 | | | 9 | | | | 19 | | | 5 | 13 | |
| ALANIS MORISSETTE (Maverick/Reprise) | 13 | | 38 | 28 | | 21 | 9 | 3 | | | | 14 | | | 9 | | | 7 | 8 | | | 12 | | | 19 | | 5 | 31 | | 1 | | | 15 | |
| EMMYLOU HARRIS (Elektra/Asylum) | | | | 22 | 7 | | | 9 | | 11 | 6 | | 14 | 14 | 16 | | | 3 | | 15 | 14 | 20 | | | 15 | | 4 | | | | 2 | | | |
| CHRIS ISAAK (Reprise) | 10 | 12 | | 26 | | 8 | | 6 | | 5 | | | | | 9 | 9 | 4 | 7 | 8 | | | 10 | 8 | | 15 | 9 | 7 | 9 | 21 | 1 | 3 | 7 | | |
| JOAN ARMATRADING (RCA Victor) | | | | 15 | 5 | | | 9 | | 13 | 7 | 14 | 9 | 1 | 12 | | | 6 | 2 | 6 | 7 | 16 | 13 | | 7 | 10 | | 14 | | | 1 | 7 | 13 | |
| JONATHA BROOKE AND THE STORY (Blue Thumb) | 10 | | | 17 | | 12 | 9 | 9 | 7 | | 13 | 22 | 10 | 3 | 12 | | | 6 | 6 | 9 | 15 | 14 | 13 | | 14 | 10 | | 14 | | | 7 | 1 | | 17 |
| HOOTIE & THE BLOWFISH (Atlantic) | 18 | 10 | | 13 | | 21 | | | | | | | | | | 10 | 13 | | | | | 25 | | | | | 6 | | 4 | 16 | 19 | 8 | 12 | |
| FRANCIS DUNNERY (Atlantic) | | | | 18 | 0 | | 12 | 9 | 2 | | 24 | 14 | 6 | 14 | 6 | | | 6 | 4 | 9 | 7 | 14 | 6 | 11 | 7 | 15 | | 7 | | 9 | 1 | 7 | 18 | |
| PASSENGERS (Island) | 15 | 5 | | 11 | 11 | 8 | 6 | 0 | | 5 | | 14 | | | 4 | | | 4 | 15 | | | 7 | 6 | | 10 | 14 | | 16 | 7 | 1 | 5 | 13 | | |
| JUDE COLE (Island) | 20 | | | 18 | 4 | 12 | 12 | 9 | 4 | | | | 4 | 6 | 5 | 13 | 4 | 6 | 5 | | | 8 | 16 | 7 | | 8 | | | | | 7 | 1 | 5 | |
| FREDDY JONES BAND (Capricorn) | 10 | | | 18 | 6 | 12 | 12 | 9 | | | 4 | | | | 13 | 15 | 2 | 2 | 16 | | | 8 | 8 | | 10 | 10 | 7 | 14 | | 13 | | 13 | | |
| LOWEN & NAVARRO (Parachute/Mercury) | 10 | | | 15 | | | | 3 | | 7 | 22 | | | | 13 | 12 | 5 | 12 | 6 | 3 | 5 | 4 | 14 | 4 | 11 | 7 | 4 | | 9 | 1 | 6 | | | |
| XTC—A TESTIMONIAL DINNER (Thirsty Ear) | | | | 29 | 9 | | 0 | 6 | | 7 | | 22 | 4 | 13 | 12 | 4 | | 3 | | | 4 | 15 | 9 | 14 | 15 | | | | | | 1 | 4 | 12 | 12 |
| GOO GOO DOLLS (Warner Bros.) | 11 | | 31 | | | 21 | | | 21 | | | | | | 22 | 12 | | | | | | 6 | | 7 | | 16 | | 32 | 9 | 8 | | 12 | 12 | |
| SMASHING PUMPKINS (Virgin) | | | 32 | | | 12 | 12 | | | | 18 | 22 | | | 12 | | | | 3 | 7 | | | 3 | | 4 | | | | 33 | 4 | 1 | 25 | 7 | |
| JOE SATRIANI (Relativity) | 1 | 10 | | 12 | | 6 | | | | | | | 14 | 12 | 5 | 12 | 5 | 4 | 4 | | | 9 | | | 16 | 7 | 12 | 8 | | 4 | | | | |
| DEEP BLUE SOMETHING (RainMaker/Interscope/AG) | | | 12 | 9 | | 21 | | | 16 | | | | | | 18 | 9 | | | 6 | | | 15 | | | 9 | | 15 | 10 | 6 | | | | | |
| LLOYD COLE (Rykodisc) | 10 | | | 17 | 11 | | 12 | 9 | | 9 | | 4 | 6 | 14 | 12 | | | | 4 | 7 | | 3 | | 13 | 7 | 15 | | | | | 1 | | | |
| DAN ZANES (Private Music) | 14 | | | 14 | | | 6 | | 14 | 16 | | | 6 | | 12 | | | | 3 | 8 | 7 | 7 | 12 | 17 | | | 4 | | | | 1 | | | |
| DAVE MATTHEWS BAND (RCA) | | 5 | | | | 6 | | | | 9 | | | | | 13 | 12 | 9 | | | | | 11 | | | 14 | | 10 | | 35 | 10 | | 11 | 7 | |
| COLLECTIVE SOUL (Atlantic) | 12 | | 22 | | | 12 | | | 7 | | | | | | 8 | | | | | | | 9 | | | | 12 | | 5 | 22 | | | 16 | 12 | |
| STEELY DAN (Giant) | 10 | | | 17 | | | | | | | 22 | | | | 14 | 16 | | 6 | 10 | 3 | | 15 | | | 14 | | 7 | | 6 | | 4 | 7 | | |
| OCTOBER PROJECT (Epic) | | | | 9 | 8 | 9 | 9 | | 13 | | | | 12 | 6 | 12 | 6 | | 2 | | 9 | 15 | 14 | | | | 4 | | 4 | | | 1 | | 20 | |
| JULIAN COPE (American/Reprise) | 5 | 12 | | 9 | 12 | 8 | 6 | 3 | 3 | 4 | 13 | 22 | | | 12 | 5 | 10 | | | | 4 | | 3 | 20 | | | | | | | 1 | 11 | 12 | |
| BRUCE HORNSBY (RCA) | 10 | | | 23 | | 9 | | | | | | | | | 3 | | | 10 | 16 | 13 | | | | | 28 | | 14 | | | | | 5 | | |
| BEN ARNOLD (Ruff House/Columbia/CRG) | | | | 9 | 5 | 12 | | 3 | | | 18 | | | | 13 | 12 | | 11 | | 3 | 17 | 15 | 7 | 9 | | 4 | | 1 | | 27 | 2 | | 5 | |
| PAUL KELLY (Vanguard) | | | | 18 | | 9 | 6 | | 3 | 12 | 14 | | | | 12 | | | | | | 5 | 4 | 3 | 4 | 8 | 7 | 15 | 7 | | | 1 | | 12 | |
| MIKE SCOTT (EMI) | | 5 | | 9 | 6 | | | 9 | | 7 | 15 | | 9 | 14 | 12 | | | 5 | 3 | 8 | 7 | 15 | | | 10 | | 4 | | 3 | 1 | | 19 | | |
| DON HENLEY (Geffen) | | | | 12 | | 12 | | | | 9 | | | | | 4 | | 1 | 6 | 6 | | | | 5 | | 7 | | 9 | | 6 | | 6 | 5 | 7 | |
| SOUTHERN CULTURE ON THE SKIDS (DGC) | | | | 23 | | | | | | | 45 | | | | | | | 2 | 3 | | | | | 5 | 11 | | 10 | 8 | | | 4 | | 7 | |
| ROB LAUFER (Discovery) | | | | 28 | 6 | 12 | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | |

MOST ADDED



JAZZ TO THE WORLD
(13/0 spins)
RUSS FREEMAN
(5/123 spins)
CLOCKERS
SOUNDTRACK
(5/111 spins)



TOP TIP

RUSS FREEMAN

Holiday (GRP)
Leading the holiday pack is Russ Freeman with a ripping-good festive music package. Russ debuts at #49 with 25 reports, 5 new adds, 123 spins, +31.

RECORD TO WATCH

A WINTER SOLSTICE V

Windham Hill Artists (Windham Hill)
Windham Hill core artists (including newcomers Jim Brickman, Oystein Sevag, and Torcauto Mariano) induce seasonal sanity. Already a hot seller.

Gavin A2

| LW | TW | Reports | Adds | Spins | Differences |
|----|----|---------|------|-------|-------------|
| 1 | 1 | 50 | 0 | 677 | 0 |
| 2 | 2 | 51 | 0 | 615 | +7 |
| 8 | 3 | 50 | 0 | 527 | +47 |
| 4 | 4 | 47 | 1 | 527 | +11 |
| 7 | 5 | 48 | 0 | 519 | +23 |
| 9 | 6 | 46 | 0 | 519 | +46 |
| 3 | 7 | 43 | 0 | 504 | -13 |
| 6 | 8 | 42 | 0 | 493 | -9 |
| 5 | 9 | 47 | 1 | 477 | -26 |
| 10 | 10 | 45 | 1 | 464 | -4 |
| 12 | 11 | 49 | 0 | 454 | +30 |
| 13 | 12 | 40 | 0 | 443 | +27 |
| 14 | 13 | 48 | 0 | 428 | +26 |
| 11 | 14 | 37 | 0 | 401 | -30 |
| 15 | 15 | 43 | 1 | 390 | +16 |
| 19 | 16 | 43 | 0 | 385 | +23 |
| 17 | 17 | 42 | 0 | 378 | +10 |
| 16 | 18 | 39 | 1 | 375 | +5 |
| 20 | 19 | 43 | 0 | 359 | +1 |
| 18 | 20 | 37 | 0 | 350 | -13 |
| 21 | 21 | 38 | 0 | 345 | +10 |
| 22 | 22 | 45 | 2 | 344 | +13 |
| 24 | 23 | 39 | 2 | 333 | +5 |
| 23 | 24 | 36 | 0 | 327 | -3 |
| 25 | 25 | 38 | 0 | 317 | 0 |
| 28 | 26 | 36 | 1 | 317 | +42 |
| 27 | 27 | 29 | 0 | 297 | 0 |
| 26 | 28 | 33 | 0 | 294 | -21 |
| 29 | 29 | 33 | 0 | 280 | +9 |
| 31 | 30 | 28 | 0 | 264 | +3 |
| 30 | 31 | 30 | 0 | 263 | -3 |
| 32 | 32 | 30 | 0 | 254 | +12 |
| 34 | 33 | 24 | 0 | 217 | +4 |
| 33 | 34 | 25 | 0 | 215 | -6 |
| 43 | 35 | 27 | 1 | 188 | +50 |
| 40 | 36 | 16 | 0 | 167 | +12 |
| 37 | 37 | 20 | 0 | 165 | -6 |
| 36 | 38 | 15 | 0 | 163 | -21 |
| 39 | 39 | 15 | 0 | 159 | -2 |
| 35 | 40 | 26 | 0 | 157 | -42 |
| 44 | 41 | 26 | 1 | 156 | +20 |
| 42 | 42 | 25 | 2 | 150 | +10 |
| 38 | 43 | 16 | 0 | 143 | -22 |
| 45 | 44 | 18 | 0 | 140 | +14 |
| 41 | 45 | 14 | 0 | 138 | -8 |
| — | 46 | 29 | 4 | 135 | NEW |
| 46 | 47 | 21 | 1 | 135 | +11 |
| — | 48 | 14 | 1 | 124 | NEW |
| — | 49 | 25 | 5 | 123 | NEW |
| — | 50 | 19 | 2 | 119 | NEW |

On Z Corner

BY KEITH ZIMMERMAN



Mixing Acid Jazz, Funk and Traditional Bop

We continue our conversation with Wayne Parkins of Orlando's jazz outlet, WUCF.

How do you stay on top musically?

I need to see for myself that we're making a retail impact. I talk to the record stores weekly and I



Wayne Parkins

know we're making a sales impact for mainstream jazz. I find out what gets response from in-store play and what's selling. There's no tradeoff for getting out there, listening to people, and seeing what they're buying in the record stores. One 40-something white male who bought the new Bobby Shriver record told me he also enjoys the funky stuff we do in the afternoon.

How many air talents do you work with?

Counting myself, we have nine different jocks doing mainstream jazz. I have one guy in the afternoon and five different jocks doing the overnight show, *Cool Breezes*.

What kind of dialogue do you have with the air staff?

We talk about music, things that are hot. Specifically, we talked about the buzz behind the new Tony Bennett record. I'll make available recordings of some of the female jazz vocalists to whom Tony is paying tribute. Innovation and tie-ins are key. Anybody can front- and back-announce music. It's important to identify with listeners without just being an encyclopedia. People don't tune in to hear a lot of talk, but they like to learn something. Read Tony's quote about Rosemary Clooney, then play something from one of her Concord records. It's a misnomer to take for granted that the audience is very familiar with the musicians. A small percentage are, but overall, they don't know as much as we like to think they do. The art is to communicate that knowledge without rambling.

Which fundamentals do you stress?

Pronunciations, dead air and new music. Anybody can play '50s Blue Note and '60s Impulse! and come across as a good jazz station. The key is to integrate the new music, expose new artists, and make the audience aware that jazz is not bygone from the '30s, '40s, '50s, and '60s. It's new and fresh.

What are your feelings regarding classical music and public radio?

Some classical music programmers fool themselves about how much audience they're continuing to lose. In my opinion, they're in denial. If we're not careful, mainstream jazz stations like ours could fall into that same trap. We can't come across as holier-than-thou. We have to make ourselves aware of new artists, new trends, and new audience. We must be willing to cater and gear some of our station's sound to younger demographics. If the 60 or 70-year old jazz society listeners—who are big donors—die off, who will be tomorrow's supporters? I think NPR sees that jazz is going to have a better opportunity for them than classical music in the long haul."

Who were your biggest supporters when you boosted jazz coverage and experimented with acid jazz?

We had phenomenal support from the local newspaper. *The Orlando Sentinel* got behind us like you would not believe. They wrote some fantastic articles and did a feature on us in their Friday radio column. Every big time city, they said, has a jazz radio station. They compared us with the Orlando Magic, in terms of making Orlando a major league city! You can't buy that type of exposure. Still, it's not enough to reach 350,000 potential listeners in the newspaper.

When you listen to other jazz stations in other markets, what do you listen for?

Continued on page 50

MOST ADDED
CLARK TERRY (16)
HERBIE MANN (15)
CHARLES EARLAND
RUSSELL GUNN (14)
RANDY JOHNSTON (13)
ROYCE CAMPBELL (13)

TOP TIP
RICHARD HINDMAN TRIO

Once I Loved
(Lake Street)

Fifty-eight stations and a half dozen new adds squeaks the Richard Hindman Trio into top debut honors during a soft holiday week.

RECORD TO WATCH

RUSSELL GUNN

Young Gunn (Muse)

He dresses like a hip-hopper but he blows trumpet like a real jazzman. Thirty-eight total stations in two weeks for young Gunn.



Gavin Jazz

| LW | TW | Reports | Adds | H | M | L |
|----|----|---------|------|----|----|----|
| 2 | 1 | 84 | 0 | 72 | 11 | 1 |
| 4 | 2 | 82 | 0 | 72 | 10 | 0 |
| 6 | 3 | 84 | 0 | 67 | 16 | 1 |
| 5 | 4 | 82 | 0 | 69 | 10 | 3 |
| 1 | 5 | 80 | 1 | 68 | 8 | 3 |
| 3 | 6 | 77 | 0 | 60 | 14 | 3 |
| 11 | 7 | 79 | 1 | 46 | 26 | 6 |
| 15 | 8 | 84 | 1 | 34 | 36 | 13 |
| 7 | 9 | 75 | 0 | 54 | 16 | 5 |
| 8 | 10 | 72 | 0 | 55 | 11 | 6 |
| 14 | 11 | 72 | 1 | 48 | 14 | 9 |
| 13 | 12 | 67 | 1 | 50 | 11 | 5 |
| 10 | 13 | 65 | 0 | 50 | 12 | 3 |
| 19 | 14 | 78 | 1 | 25 | 33 | 19 |
| 16 | 15 | 71 | 0 | 33 | 27 | 11 |
| 9 | 16 | 64 | 0 | 47 | 15 | 2 |
| 24 | 17 | 76 | 2 | 19 | 39 | 16 |
| 20 | 18 | 66 | 1 | 35 | 21 | 9 |
| 22 | 19 | 64 | 1 | 35 | 22 | 6 |
| 25 | 20 | 63 | 0 | 24 | 35 | 4 |
| 31 | 21 | 72 | 2 | 16 | 36 | 18 |
| 29 | 22 | 68 | 1 | 20 | 33 | 14 |
| 32 | 23 | 66 | 1 | 21 | 33 | 11 |
| 23 | 24 | 62 | 1 | 26 | 28 | 7 |
| 12 | 25 | 61 | 0 | 32 | 20 | 9 |
| 35 | 26 | 77 | 3 | 8 | 37 | 29 |
| 27 | 27 | 68 | 0 | 11 | 43 | 14 |
| 18 | 28 | 60 | 1 | 33 | 18 | 8 |
| 26 | 29 | 67 | 2 | 15 | 36 | 14 |
| 30 | 30 | 61 | 1 | 18 | 32 | 10 |
| 28 | 31 | 61 | 3 | 22 | 28 | 8 |
| 38 | 32 | 71 | 5 | 9 | 33 | 24 |
| 34 | 33 | 56 | 1 | 18 | 25 | 12 |
| 17 | 34 | 49 | 0 | 25 | 22 | 2 |
| 21 | 35 | 53 | 0 | 22 | 17 | 14 |
| 36 | 36 | 55 | 1 | 11 | 29 | 14 |
| 47 | 37 | 65 | 9 | 6 | 27 | 23 |
| 39 | 38 | 51 | 1 | 17 | 20 | 13 |
| 48 | 39 | 65 | 6 | 5 | 23 | 31 |
| 40 | 40 | 55 | 5 | 9 | 25 | 16 |
| 50 | 41 | 61 | 6 | 4 | 28 | 23 |
| 33 | 42 | 46 | 1 | 14 | 23 | 8 |
| — | 43 | 58 | 6 | 2 | 22 | 28 |
| 46 | 44 | 47 | 4 | 6 | 29 | 9 |
| 49 | 45 | 46 | 4 | 9 | 23 | 10 |
| — | 46 | 63 | 15 | 3 | 17 | 28 |
| 45 | 47 | 43 | 0 | 6 | 27 | 10 |
| — | 48 | 51 | 9 | 4 | 19 | 19 |
| 37 | 49 | 38 | 0 | 11 | 17 | 10 |
| 42 | 50 | 33 | 0 | 12 | 15 | 6 |

Continued from page 49

I listen to see how consistent they sound, their station signal and how many hours they program. WCLK in Atlanta does a nice job of blending a lot of different styles together. I heard them segue Yellowjackets into Gene Ammons. In our market, our audience—not just the purists—are real particular about consistency. If I'm going to market WUCF as a straight-ahead jazz station, I better not have Kenny G float in there. I'll confuse people and alienate what I already have. I listen to see how other stations handle that.

Does Cool Grooves cause such confusion?

We're marketing it really tough. Our core audience knows no traditional jazz has been played in that time slot. When we launched the change and the program guides went out, we carried big write-ups saying we eliminated classical and alternative music for this new show. We do lots of IDs and cross-promotion, too.

Any final comments?

Don't take yourself too seriously. In this business, some people get caught up in themselves too much and forget that it's about good music, exciting radio, exposing new artists, generating sales and having a good time. ●

Jazz/A2 Picks

OLETA ADAMS Moving On (Mercury)

Singer Oleta Adams calls her own shots from behind the glass as producer, for her third solo release on Mercury called Moving On. Oleta has boosted the R&B quotient, the vein of Anita, Whitney and Mariah. In fact she uses musicians who played with all three. While she has a soaring richness ripe for Urban crossover, we prefer the upswinging energy of "Slow Motion." Oleta burns and soothes like a sapphire gin martini, straight up, no olive. For a twist, try the achingly soulful "You Need To Be Loved."

HERBIE MANN Peace Pieces (Kokopelli)

During the last couple of years, doing a record of Bill Evans tunes was a jazz way of playing it safe, vamping out those brooding chord

clusters and keeping everything subdued. Peace Pieces is proving to be Mann's most quickly embraced jazz airplay release in quite a while, as he salutes the compositional prowess of Evans. Mann, who recorded with Evans in 1962, brings bassist Eddie Gomez (who gigged with Evans for 11 years) along for authenticity. Mann's spry flute improvisations pump new life into

Continued on page 52

Jazz Chartbound

- BIG JOHN PATTON (Evidence)
- KEVIN HAYS (Blue Note)
- JON MAYER TRIO (Pullen)
- BHEKI MSELEKU (Verve)
- RUSSELL GUNN (Muse)
- DONALD BROWN (Muse)
- BRAD GOODE (Sunlight)
- *KEITH SAXTON & KEVIN HOLEVAR (KMH)
- GATEWAY (ECM)
- JOEY DeFRANCESCO (Big Mo)
- TURK MAURO (Milestone)

Dropped: #41 John McLaughlin, #43 James Moody, #44 Cecilia Smith, Ornette Coleman & Prime Time.

A2 Spin Trends

1. BRIAN KRINEK +50
2. RANDY CRAWFORD +47
3. GRP ARTISTS...BEATLES +3
4. DENNY JIOSA +42
5. RAW STYLUS +39
6. MICHAEL DAVIS +38

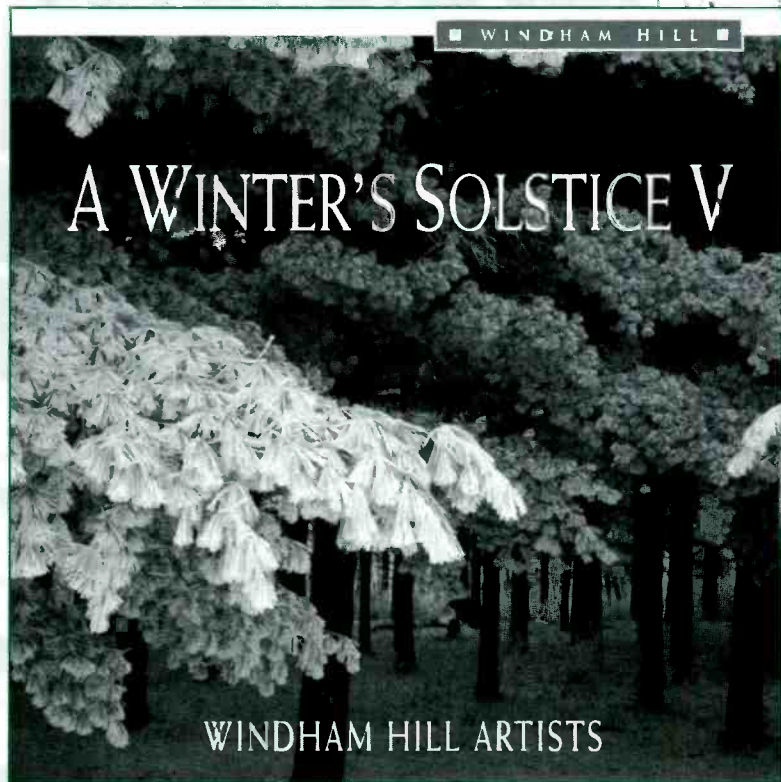
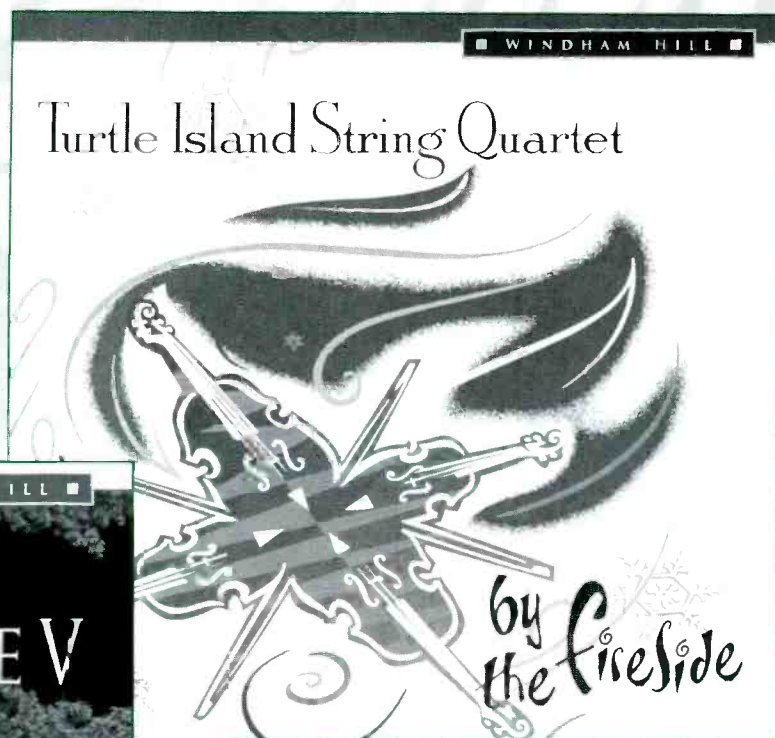
A2 Chartbound

- CLOCKERS SOUNDTRACK (MCA)
- STEELY DAN (Giant)
- YELLOWJACKETS (Warner Bros.)
- TAB TWO (Virgin)
- JESSE COOK (Narada)
- STRUNZ & FARAH (Selva)
- ANDY NARELL (Windham Hill)
- QUINCY JONES (Qwest)
- MICHAEL DAVIS (Lipstick)
- WILLIE & LOBO (Mesa/Bluemoon)
- WILL DOWNING (Mercury)
- MAX BENNET (Chase Music Group)

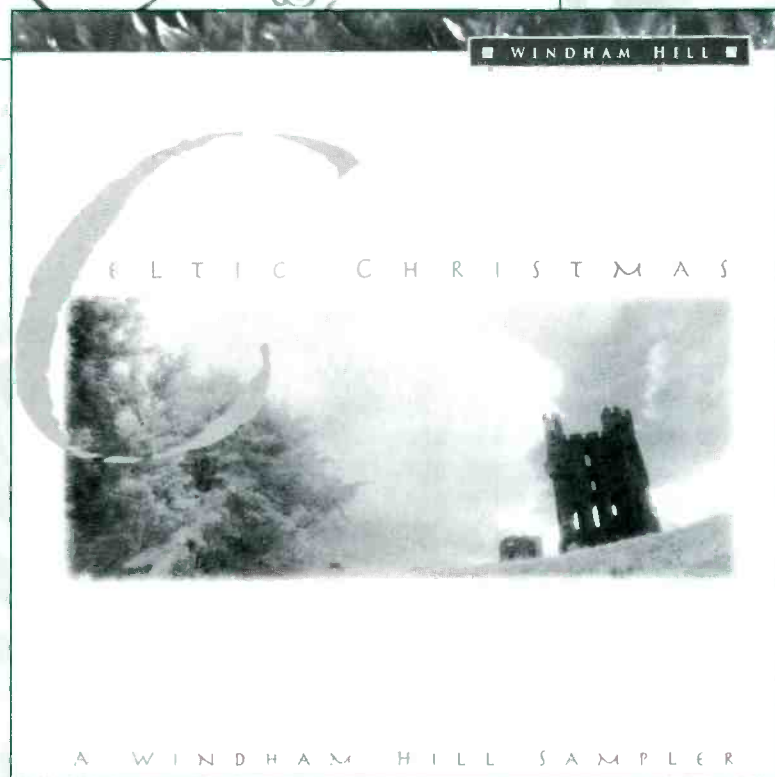
Please Note: All Chartbounders have upward Spin Trends.

Dropped: #48 Joe Taylor, Jazz Crusaders, Stevan Pasero, Mariah Carey.

'TIS THE MUSIC OF THE SEASON



BILLBOARD TOP 200 POP



BILLBOARD TOP 200 POP

NO ONE DOES THE SEASON LIKE WINDHAM HILL

PERENNIAL CLASSICS:

- December
- A Winter's Solstice
- A Winter's Solstice II
- A Winter's Solstice III
- A Winter's Solstice IV
- The Gift - Liz Story
- Hymns, Carols, & Songs about Snow - Tuck Andress
- The Nutcracker Suite - MMQ

Continued from page 50

this Evans tribute. Go for the Latin charged "Funkallero."

DARRELL GRANT QUINTET

"The New Bop"

(Criss Cross)

An audacious title, perhaps, but pianist Grant does do justice to the history of swinging hard through changes with this, his second Criss Cross release as a leader. With a history of hopping with such luminaries as Betty Carter, Woody Shaw, Roy Haynes, and Tony Williams, Grant takes his tight-knit quintet through the well-traveled terrain first pio-

neered by Bird and Diz, Clifford and Max, Blakey, and Horace Silver. Silver himself calls Grant a "musician worthy of some serious listening...a very fine pianist and composer." Some favorites from the twelve track selection include the funky, off-kilter "Struttin' To Tangiers;" the Afro-Cuban-inspired "Agua Profunda;" a delicate rendering of Ellington's "Come Sunday;" the fire-brewed, cold-filtered burner "Gettin' Mean With Mateen;" and the dynamically-conscious, playfully swingin' "The Blues We Ain't No More." Great solos throughout, too, with trumpeter Scott Wendholt, tenor saxist Seamus Blake, drummer Brian Blade, and Calvin

Jones on drums.—JASON OLAINE

JOE LOCKE

"Moment To Moment"

(Milestone)

You ever wonder why there aren't as many vibraphone players out there as pianists and drummers? I haven't, but it's not hard to assume why: a vibist needs to have the harmonic and melodic tools that pianists must be able to employ at a moment's notice to go along with the rhythmic feel and precision drummers must have. Add to the short list of great vibraphonists the name Joe Locke, a first-call player in New York and a veteran of recording sessions as a leader with Kenny

Barron and George Cables, and numerous sideman gigs with folks like Freddy Cole, Eddie Henderson, the Mingus Big Band, and Smitty Smith. On this beautiful debut on Milestone, Locke hooks up with Billy Childs, Eddie Gomez, and Gene Jackson to rework nine Henry Mancini tunes, each rendered with the kind of ensemble sound you rarely find from an all-star, get-together group. Whether it's a lilting chestnut like "Moon River," a mid-tempo, toe-tapper like the title cut, a sensuous ballad such as "Loss of Love," or a groover like "Slow Hot Wind," this disc has a whole day's worth of solid swingers to choose from.—JASON OLAINE

POST-BOP

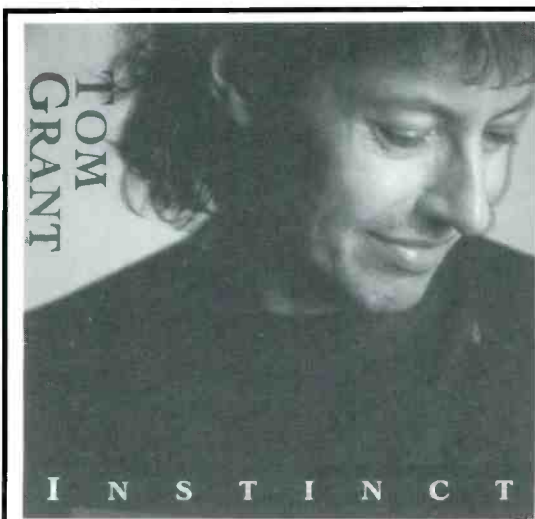
| 2W | LW | TW | Artist - Title (Label) |
|------------|----|----|--|
| 3 | 1 | 1 | DEE DEE BRIDGEWATER - Love and Peace (Verve) |
| 6 | 2 | 2 | MARK WHITFIELD - 7th Avenue Stroll (Verve) |
| 5 | 4 | 3 | VANESSA RUBIN - Sings (Novus/RCA) |
| 1 | 3 | 4 | McCoy TYNER TRIO - Infinity (Impulse!) |
| 8 |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

Post-Bop compiled by a sample of Jazz intensive reports

COMMERCIAL ADULT

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

Commercial Adult compiled by a sample of Adult intensive reports



"It's a great record! Tom has got a nice long run ahead of him here at the Oasis."

— Bret Michael, KOAI Dallas

"INSTINCT"

TOM GRANT



CACHET

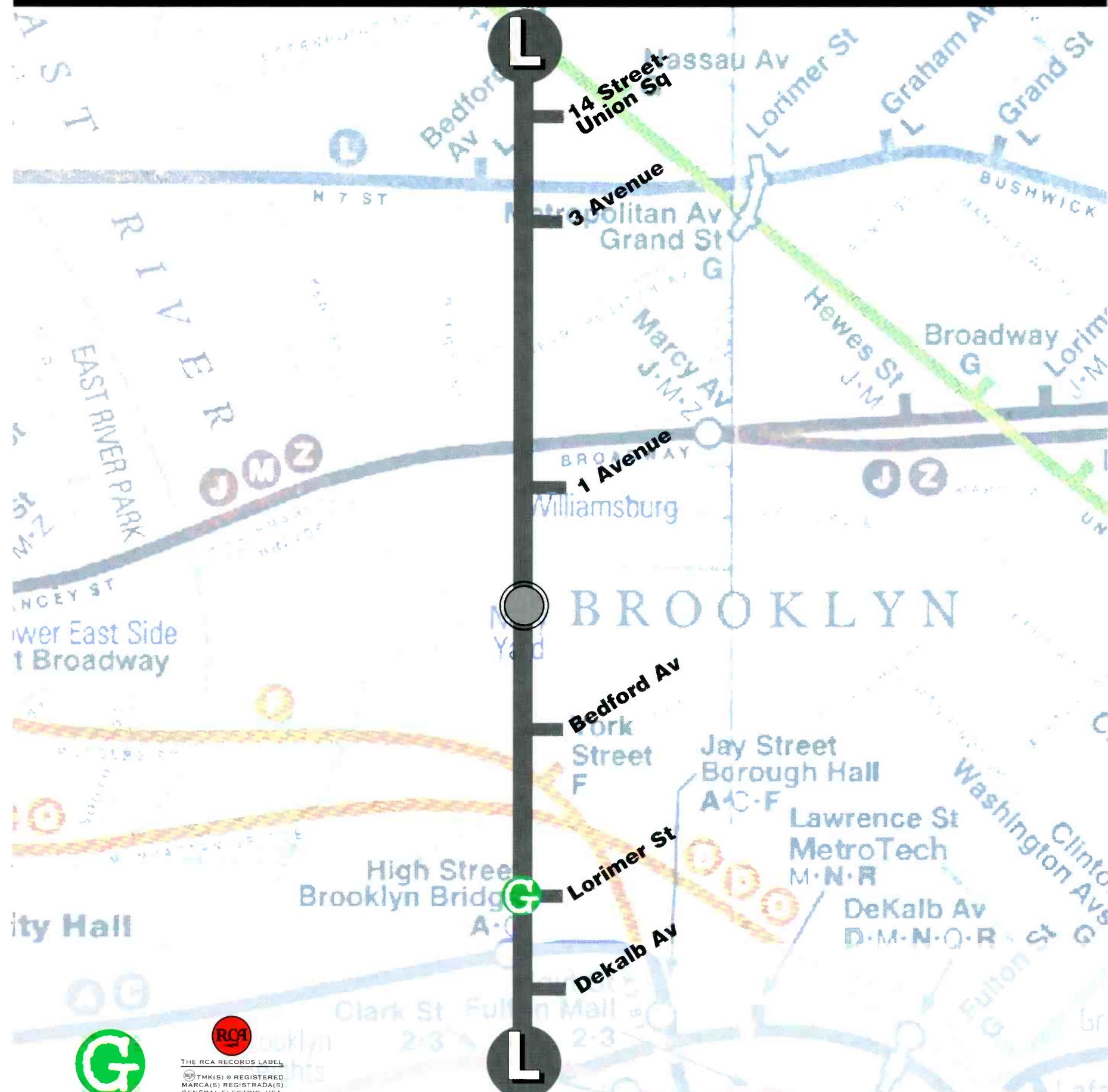
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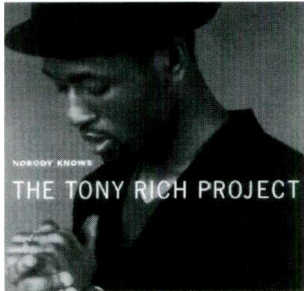


The Ultimate Drive-Time Sound

GAVIN PICKS

Singles

BY DAVE SHOLIN



THE TONY RICH PROJECT "Nobody Knows" (LaFace/Arista)

Detroit native Tony Rich hails from a family immersed in music. Making a smooth transition from writer and producer to performer, Tony's debut effort is among the very best by any newcomer this year. Seattle's KUBE was one of the first to give major exposure to this track, and not

surprisingly, MD Shellie Hart reports Number One calls from all female demos. Expect some dazzling stats by early '96.

BODEANS "Closer to Free" (Slash/Reprise)

Can a television show revive a song that has struggled for recognition more than once? The answer, apparently, is yes. Numerous programmers admit to being baffled that this track didn't happen on earlier outings, but *Party of Five* seems to have made a difference this time around. Screams f-u-n!

HOOTIE & THE BLOWFISH "Dream Baby" (Tag/Atlantic)

Unquestionably the most successful act of 1995 closes out the year with an awesome performance of Roy Orbison's 1962 classic. Actually, "awesome" was the way KYYY Bismarck's Bob

Beck and Jon Norton describe this entry from the soundtrack to *White Man's Burden*. Single or not, this one deserves airtime immediately.

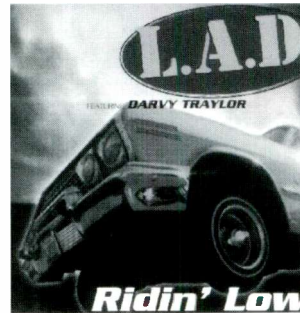
QUINCY JONES FEATURING BRANDY AND HEAVY D "Rock with You" (Qwest/Warner Bros.)

Brandy was likely still in the womb when Michael Jackson recorded what would go on to become one of his biggest hits. From the moment *Q's Jook Joint* hit the street, stations were buzzin' about this track, which sounds so hot on the air.

ROD STEWART "So Far Away" (Lava/Atlantic)

Twenty-four years ago, Rod Stewart was riding high on the charts with "Maggie May," while Carole King was making music history of her own with the *Tapestry* album. Who could have imagined back then that Rod would one day offer up his own beautiful rendition of one of the best known ballads from that collection? His brilliant interpretation gives the song new meaning.

CROSSOVER PICKS L.A.D. FEATURING DARVY TRAYLOR "Ridin' Low" (Hollywood)



Just when it seemed we'd heard it all, along comes something totally different. Producer Richard "Rikko" Preuss blends hip-hop with a classic R&B beach sound, and it works...big-time! The video is blowin' up on The Box (make sure to see it), as spins increase in many markets. Heavily played at WILD 107, POWER 106, KWIN, KLUC, and KGGI.
MONIFAH
"I Miss You (Come Back Home)" (Uptown/MCA)
Heavy D gets writing and production credit on this release, which is closing in on the top twenty at urban. It seems crossover play is a foregone conclusion. Very tasty.

SHO-BIZ Continued from page 8

Sho-Prep

ELTON JOHN

The most played BMI-licensed song on American radio over the past year was Elton John's "Can You Feel the Love Tonight," according to BMI.

EDWYN COLLINS

The Edwyn Collins single, "A Girl Like You," can be heard in three recent films; *Fresh Bait*, *Empire Records*, and *Never Talk to Strangers*.

WHITNEY HOUSTON

Whitney Houston has purchased the film rights to the Donald Bogle biography of black screen star Dorothy Dandridge.

AL GREEN

The Reverend Al Green is still pastor of the Full Gospel Tabernacle Church in Memphis.

DON HENLEY

Don Henley says his new single, "Garden of Allah," is loosely based on Andrew Delblanco's book *Death of Satan: How Americans Have Lost the Sense of Evil*.

BRANDY

After her appearance with Naomi Campbell and company on MTV's *Fashionably Loud*, sixteen-year-old singer Brandy signed with the modeling agency Bethann Hardison.

Brandy's cover shot on a recent issue of *Seventeen* helped it become the best-selling issue this year.

SMASHING PUMPKINS

Billy Corgan of Smashing Pumpkins expects technology to lead rock & roll into the next century. "I see the access to music technology similar to Chuck Berry figuring out the electric guitar," says Corgan.

DUSTY SPRINGFIELD

Dusty Springfield was born Mary Isobel Catherine Bernadette O'Brien.

GARTH BROOKS

When Aerosmith vocalist Steven Tyler heard Garth Brooks' version of Aerosmith's "Fever," he said it was the last song he ever expected to hear a fiddle on.

GREEN DAY

Green Day's new album, *Insomniac*, runs through 14 songs in a mercurial 33 minutes.

QUINCY JONES

In 1974, Quincy Jones suffered two brain aneurysms. Since then, he's not been able to play his favorite instrument, the trumpet.

SIMPLY RED

Simply Red's Mick Hucknall enters the theme restaurant wars in New York City December 6, when he opens *f-stop* on West 20th. The 130-seat eatery will highlight famous photography.

SHO-DATES

Joe Mattis Island Records 12/3
Dave Martin The Radio Consultants 12/3
Vince Garcia Y92-Sacramento, CA 12/3
Steve Bise KUIC-Vacaville, CA 12/3
John Douglas (Trash Can Sinatras), **Ozzy Osborne**, **Mickey Thomas**, **Montell Jordan** 12/3
Michelle Goldsworthy Gavin 12/4
Themisa S. Mshaka Gavin 12/4
Marc Ratner Reprise Records 12/4
Johnny Gray WKHX/FM-Atlanta, GA 12/4
Jim Koski WMQT/FM-Marquette, MI 12/4
Steve Barton (Translation), **Meryn Cadell**, **Darren Hill** (Red Rockers), **Chris Hillman** 12/4
Yolanda Hamm Curb Records 12/5
Frank Seres KLUR-Wichita Falls, TX 12/5
Dan Hollander WLLX/FM-Lawrenceburg, TN 12/5
Johnny Rzeznick (Goo Goo Dolls), **Craig Gill** (Inspirational Carpets), **Jim Messina**, **Jonathan Lewis** (Atlantic Starr), **Little Richard** 12/5
Katie Pedretty Mercury Records 12/6
Mary Pat LaRue WDCB-Glen Ellyn, IL 12/6
Peter Buck (R.E.M.), **Melisa Morgan**, **Frankie Beverly** (Maze) 12/6
Brian Futter (Catherine Wheel), **Tom Waits**, **Gary Morris**, **Andy Childs** 12/7
Sinead O'Connor, **Gregg Allman**, **James Galway** 12/8
Gregg Olson WDAY/FM-Fargo, ND 12/9
Zachary Foley (EMF), **Nick Seymour** (Crowded House), **Joan Armatrading**, **Donny Osmond** 12/9
Our **CONGRATULATIONS** to **ALBIE D.**, APD/MD/PM Drive at WPGC-Washington, DC, and his wife, **NICCI**, on the birth of their son, **ALBERT III**. Born November 26 and weighing 9 lbs. 6 1/2 oz. Our **WEDDING BELLS** rang in New York for **JOSEPH FRIAR**, music director at KVIC-Victoria, TX and his fiancée, **KAREN**. **CONGRATULATIONS** and best wishes!

GAVIN

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12/5 - PHILADELPHIA, ELECTRIC FACTORY

12/8 - BOSTON, ORPHEUM THEATER

12/9 - BURLINGTON, MEMORIAL AUDITORIUM

12/12 - ATLANTA, ROXY THEATER

12/14 - NEW ORLEANS, HOUSE OF BLUES

12/15 - DALLAS, DEEP ELLUM LIVE

12/17 - AUSTIN, LIBERTY LUNCH

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