Zo, what's up? The Zimmermen, that's what. Gavin's dynamic duo, Kent and Keith, are in Boulder for our second A3 Strategy Summit, along with hundreds of believers in Adult Album Alternative. They include consultants John Bradley of SBR and Dennis Constantine of Constantine Consulting, along with hundreds of others, including musicologists posing as DJs and musicians who've found a home at A3. There's much to talk about—in fact, "Reasons to Be Cheerful, Reasons to be Fearful" is the name of the opening session—and there's much to celebrate—especially the variety of vital music. That's what the showcases are for, and we're proud of the '94 lineup of talent, including our cover subjects and many, many others. Speaking of A3, this could easily have been a triple cover, with Reba McEntire (top) dominating the Country Music Awards nominations as she does, and with Rick Dees (above, right) discussing the state of Top 40. Our Cyndi Hoelzle and Lisa Smith profile Reba and all the nominees, and managing editor Ben Fong-Torres dishes with Dees in News. The recent Woodstock was Goodstock for several acts who played Saugerties, and it also set a pay-per-view record. Rick Rubin's American Records and UK parent Phonogram are not getting along. We offer a sneak peak at Red Hot + Country, and, in Reno, Nevada, A3 lives—again. On the Gavin-Only GO Charts, Pretenders (above), Edie Brickell, and Huey Lewis & the News will find good news.
"Endless Love," the Columbia single from Luther's forthcoming Epic/LV Records album, Songs.

Album in store Tuesday, September 20th.
**FOR REAL**
"You Don't Know Nothin'" (A&M/Perspective)

**RAP**
Pete Rock & C.L. Smooth
"I Got A Love" b/w "The Main Ingredient" (Elektra)

**URBAN**
Brandy
"I Wanna Be Down" (Atlantic)

**A/C**
Eon John
"Circle Of Life" (Hollywood)

**COUNTRY**
George Incas
"Teardrops" (Liberty)

**JAZZ**
Lalo Schifrin
More Jazz Meets The Symphony (Atlantic)

**ADULT ALTERNATIVE**
Bob Mane
Signs Of Life (Atlantic)

**ALTERNATIVE**
Lightning Seeds
"Lucky You" (RykoDisc)

**COLLEGE**
Folk Implosion
"Take A Look Inside" (Communion)

**GAVIN HOT**
Boyz II Men
"I'll Make Love To You" (Motown)

**RAP**
Da Youngsta's
"Hip-Hop Ride" (southwest/Atlantic Group)

**URBAN**
Anita Baker
"Body & Soul" (Elektra)

**A/C**
Elton John
"Circle Of Life" (Hollywood)

**COUNTRY**
Sammy Kershaw
"Third Rate Romance" (Mercury)

**ADULT ALTERNATIVE**
Don Grusin
Banana Fish (GRP)

**ALTERNATIVE**
Sugar
Your Favorite Thing (RykoDisc)

**COLLEGE**
Sugar
Your Favorite Thing (RykoDisc)

**GAVIN AT A GLANCE**

**TOP 40**

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<th>JUN SECADA</th>
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<tr>
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<td>El Debarge duet with Babyface</td>
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<tr>
<td>Brandi</td>
<td>&quot;Body &amp; Soul&quot; (Elektra)</td>
</tr>
</tbody>
</table>

**FEBRUARY 26, 1994**

NEWS
That's Sho-biz

A3 Summit Special
For those in Boulder, we have a complete program guide. But there's much more, as the Z-meisters talk with consultants Dennis Constantine and John Bradley, and profile the wide, wide world of talent being showcased. Here's to a most successful Summit. As Bradley says: "After a few years of hearing about this new format A3, people are paying attention."

1994 CMA Nominees
Reba McEntire dominates the list of nominees for the 28th annual Country Music Association Awards. Gavin shares the complete list and profiles the artists.

FORMATS

Top 40
14 Go Chart
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NEXT WEEK
We Will Rock You
Hard rock has never had an easy time with radio, but as more bands, like Soundgarden, Pantera, Killing Joke, Biohazard, and Machinehead break through, programmers are finding it increasingly difficult to knock the rock. Rob Fiend and Sheila Rene survey the scene.

What can we say about Gavin? GA VIN is published 50 weeks a year on Friday of each week. Subscription Rates $295 for 50 issues or $185 for 25 issues. Subscriptions and complete information: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may be reprinted only in any form without the publisher's permission. Copyright 4/31/94. Printed by D. H. Corp., San Francisco, GA 1994.

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Woodstock was Goodstock For Green Day, Candlebox

BY JENNIE RUGGLES

Joe Cocker came closest to a Woodstock '94 with his 25-year-later reprise of "With a Little Help From My Friends." But since that Moment, it has been younger acts that have found the recent festival to be a booster of record sales.

"Candlebox and Green Day." Debby Miller of Warner Bros. Reprise Records told Gavin, "are now in the top ten, which we are sure was an outcome of their Woodstock appearance."

Melissa Etheridge, Sheryl Crow and Nine Inch Nails also experienced jumps on the charts. In addition, Warner Bros. noted increased sales for Porno for Pyros and Red Hot Chili Peppers.

While Woodstock '94 artists and related ventures did well (see other story), product connected with the original Woodstock also sold well. They ranged from tickets to showings of the new edit of the Woodstock film, the album from the original festival, and a new CD of Jimi Hendrix's performance at Woodstock, which has moved into the Top 40.

For all the Woodstock activity, however, the king of record sales remains the soundtrack to The Lion King, which, with total sales of five million units, is the bestselling album of 1994, according to the RIAA. Simba's closest competition, at two million-plus each, are the Stone Temple Pilots, Pink Floyd, Tim McGraw, and those way cool Benedictine Monks.

None of them played Woodstock.

Woodstock '94 Sets Pay-Per-View Mark

Just as the first news reports underestimated the attendance at Woodstock '94 by about half, the pay-per-view telecast of the festival did much better than early reports indicated.

PolyGram Diversified Entertainment (PDE), which produced the broadcast, estimates a preliminary buy-rate for the 44-hour event at between 1.2 and 1.5 percent. The buy-rate would translate to between 288,000 and 310,000 homes, with customers paying between $10 million and $15 million.

Woodstock, says PDE, "out-performed all previous musical pay-per-view events." Priced at $49.95 for the two days, Woodstock '94 bypassed such previous record holders as a concert by The New Kids on the Block and the Judds' farewell concert, both in 1991.

Reports published after Woodstock '94 were gloomy, with the buy rate pegged by cable operators at under one percent.

"PDE's Woodstock '94 put pay-per-view back on the map," said Bruce Karpas, President/COO of Reiss Media Enterprises. "(Its) marketing raised pay-per-view to new levels of national awareness, and clearly demonstrated the success of music events on pay-per-view."
"i'd give anything"

"A proven hit song... was #1 at Country for many weeks. Give it a chance, it will be a #1 pop record."
—KEN BENSON, KKRZ

"Can you miss with David Foster? He's two for two with country hits. Let's make it three for three."
—DAMON COX, WAPE

Produced by David Foster for Chartmaker, Inc.
Management & Direction: Trevel Production Company Inc.

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Do you approach the countdown show differently than your live morning show?

No, we do it just like a live show. I do it in the same studio where I do the morning show. We take each break as it comes. It’s just a tremendous adrenaline rush.

Is your on-air team on the countdown the same as on your KIIS show?

No, but I bring them in to do voices and things. The Ed McMahon is Ellen K., and she’s wonderful. My sports guy is Vic the Brick, who when he gets mad throws a brick at the microphone. We still have Commander Chuck Street on traffic.

On the countdown, are you limited in terms of phoner?

There’s nothing limiting if you use your imagination and plan it a little more. In some instances it’s less limiting ‘cause it’s done when I’m fully awake and ready to roll.

There’s been a lot of talk in the industry about the “death of Top 40.” Since you do a Top 40 countdown, are you concerned?

Over the last decade there’s been a change in the direction of music. There was a time, I’d say about five years ago, when Top 40 really started to take a hit, including shows that I’ve done, and it was a real frustrating situation, where we were doing shows we felt were terrific, yet at the same time the audience was dwindling, and it led me to rethink where we are as far as music goes and the mission statement for our show.

At that point—I’d say about four years ago—I made a conscious effort to encourage a kind of a rebirth of Top 40. And it’s taken until now to actually get back to where it’s a real hot format again.

Rap came in and really did a number on Top 40. I’d say rap killed Top 40 for a while. Rap is another language. It is the language of—It’s a form of communication more than it is a form of music. And a segment of the audience—I think primarily non-urban—decided that they couldn’t understand that language, and they looked for another format that was more to their liking. And many ran to country. And country said, if we change a little and modernize, get some of the twang out and put in some of that Eagles and Poco sound of the early ‘80s, then, whooo, we’ll be embraced by these people. And they were exactly right.

Top 40 was out there saying, who are we? What kind of music do we play? I said let’s listen to every song. Let’s not turn away any rap songs—but let’s make sure a rap song says “Sing along with me if you want to.” So you get songs like “Whatta Man” by Salt N’ Pepa and “Wahoo!” There it is” by Tag Team.

We started trying to get more of a rhythm back into Top 40 and being selective about Alternative bands and putting more of those in—Collective Soul is a perfect example of a band that’s new but their music is very raw and has a beat to it. And you’re starting to see the rebirth of Top 40.

Now, if I can just influence some of the urban artists to give us some more songs that you can sing to, rather than rap to so much, they will be superstars and I guarantee them a tremendous amount of airplay—one of the local and the national show—and a tremendous return on their investment.

But the countdown show’s driven by the charts.

That’s true, but I have the opportunity to play requests and to spotlight certain songs.

Earlier this year, KROQ had someone in a Mercedes following your car to work and shouting at you through a bullhorn. You thought it was a shotgun and called 911.

It was the one time on my station that I mentioned another station and another show. That’s what they wanted, I’m sure. And by KIIS is doing average after 10 a.m., but we’re doing very well. We’re number one in cumes and number two or three in different Arbitron ratings. It’s a wonderful feeling to kick their ass, to have more listeners than Stern and these guys is a wonderful badge of honor. There’s such a mean spirit going on all over the place. It seems to be cool to be mean. I think the catalyst for that is that everybody’s a hypocrite. I’m not perfect, Bill Clinton isn’t and aren’t. But we keep on thinking that everyone we elect or our clergy are going to be perfect, and when we catch them not being perfect, it’s “Ah, HA HA.” There’s a lot of hate going on, and Howard Stern capitalizes on that feeling and fans the flames.

Stern has changed the rules of morning radio, and he has, to say the least, drawn the FCC’s attention. Does that change your style?

No. My style is to be cutting edge, but to also have some sense that it’s not fun for me to hurt people. You’d be surprised what you can get away with if the FCC and the audience at large know that you’re not about hurting people but about lifting people up and acknowledging people. If that’s your idea you can play that game a lot longer.

Since so much of your comedy is improvisational, with phone calls, haven’t you ever gone over the line and hurt people who never intended to even be on the radio with you?

Absolutely, and believe me, no one feels worse than I do. There’ve been several times when I hurt their feelings and made them feel embarrassed, and that’s not what I want to do. Some of the other people in radio reveal in those times but I wonder if there isn’t some price to pay somewhat down the line.

You had a good—if short—run with your own late-night TV show on ABC. Is there anything else happening for you in that medium?

I enjoyed doing the late-night, and we had good ratings, but I tell you, it was hard going on during the Gulf War and Johnny Carson’s last year, and after Ted Koppel. When he decided to go on an extra 47 minutes, it’d put me on after Richard Simmons’ Deal-a-Meal.

I loved doing it, and now, having gone through that experience with the reviews and being analyzed, I’d love to have another shot, and I think we might have one real soon. We’re talking with several companies about coming into the morning show, editing that and doing one show a week on TV and running it someone on the weekend.

Here at Gavn, we ask our “Friends of Radio” what they’d do if they owned their own radio station. What would you do?

I’ve always wanted to buy my own radio station and put in every general manager that ever fired me, every salesperson who ever made me go out and do a remote in the rain and lightning and thunder, every engineer who ever shocked me with a pair of headphones—and blow it up.

What a lovely thought. And the owner—you—are out of town.

In Maui.
That voice.

"The Simple Things"

Joe Cocker

From the new album

"Have A Little Faith"

Seen at Woodstock ’74.

Now Catch Him On His North American Tour

Sept. 8: House Of Blues, LA
Sept. 12: Cleveland
Sept. 13: Minneapolis
Sept. 14: Chicago
Sept. 15: Toronto
Sept. 18: Atlanta
Sept. 19: Washington D.C.
Sept. 20: New York

Thursday, Sept. 8: The Tonight show with Jay Leno

Executive Producer: Joe Cocker  Produced by Chris Lord-Alge and Roger Davies  Management: Roger Davies for RDM Inc.

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Red Hot + Country Lives Up to Name

By Ben Fong-Torres

It's been delayed once—to its current release date of September 13—but Red Hot + Country will be worth the wait.

The all-star album, headlined by Kathi Mattea, produced by the Red Hot Organization, and issued by Mercury Nashville, will benefit a variety of AIDS organizations. But it will also be a contribution to music history.

Initially intended, on the artistic level, to let some of Country's youngest artists pay tribute to their influences, the album, over the course of the year, took on a fruitier, grown beyond those parameters. Listeners will naturally be reminded of such recent successes as Common Threads—the album of country versions of Eagles songs—and Rhythm, Country & Blues, which offered pairings of Country and R&B greats.

Some, in fact, will be tempted to call the new collection Red Pop + Country, as the album kicks off with "Teach Your Children," with CS&N joined by Mattea, with guest solos by Vince Gill, Ricky Skaggs and Roy Huskey, Jr. Similarly, with her version of "You Gotta Be My Baby," Dolly Parton tips her wondercap to George Jones, while Mary-Chapin Carpenter chose "Willie Short," a song by singer-songwriter John Jennings. She based her choice on the song. "Willie Short" is written from the point of view of a man who has AIDS.

Most of the tracks don't address AIDS specifically, but, often, thematic connections are obvious, as in Ernest Tubb's "The T.B. Is Waiting Me," which Bob Dylan's "Forever Young" (performed solo by Johnny Cash).

The 17 tracks add up to a history lesson as well as one in social consciousness. The artists lineup is as eclectic as it is impressive. "There was a real sense that the more diverse we could make it, the more people we could bring to the party," said Mattea. "If somebody's heard Nanci Griffith or Jimmy Dale Gilmore through alternative connections who may not be real familiar with Country, but they go out and buy the record, then we've sold another record and we've made some more money and raised some more awareness."

CAMPAIGN OF THE WEEK

Rusted Root

When I Wake

Rusted Root already has a big following in the East, and Mercury's Launching a major retail push to break this eclectic Pittsburgh foursome. The band was exposed to A3 programmers at Gavin's A3 Summit in Boulder last weekend.

LABEL: Mercury Records

Radio: Strong early reaction at A3. Supporters include mainstays KBCO, KMOT, KGSR, WYEP and WXPN.

Retail: Fliers and Color sticker postcards promoting in-store date being used as bag stuffers, giveaways at summer concerts, and being mailed to Rusted Root fan club.

Tour: Group already received rave reviews for performance on the East Coast leg of the H.O.R.D.E. tour; booking now for September club dates.

Press: Aggressive campaign focusing on music publications, general interest and alternative lifestyle outlets.

By Beverly Mire

Gavin August 26, 1994
"FORE!"

J.J. Martell Foundation

Team Captain John Sykes & Team Captain David Johnson
cordially invite you to
The 3rd Annual T.J. Martell Team Challenge for the Martell Cup
September 26, 1994, Glen Oaks Club

Contact Peter L. Kauff c/o Laser Video Network
645 Fifth Avenue East Wing New York, NY 10022 (212) 888-0617
Stirring things up: Mix 98.5 (WBMX/FM)-Boston PD Greg Strassell has been promoted to vice president, programming, Boston for parent company American Radio Systems (ARS). In addition to overseeing programming at Mix 98.5, Strassell will oversee programming for the newly-acquired WGGY/FM, and he’ll consult ARS stations in gramm-...programming at Mix 98.5, Radio Systems (ARS). In parent company American programming, Boston for promoted to vice president...at KSTZ)-DesMoines...Ervin is the new MD/PM Ames, Iowa, Nicole “Nic” Ervin is the new MD/P..._mix on the station. We’ve heard varying reports, but the most recent lineup shapes up this way: 5 a.m.-9 a.m.: Jeff Blazy & Charlie Simon (from KOME-San Jose); 9 a.m.-12 noon: the Sports Babe (syndicated); noon-3 p.m.: Shann Nix (from new sister KGO-S.F.); 3 p.m.-7 p.m.: Tom Leykis (syndicated); 7-10 p.m.: Dr. Laura Schlesinger (syndicated); 10 p.m.-1 a.m. Emil Guerino...New address for B-97FM (WEZB): 201 St. Charles Avenue, Place St. Charles, Suite 201, New Orleans, LA 70170. Call (504) 501-7002 or fax (504) 566-4857...ROTATIONS: Curb Records and The Atlantic Group have inked a multi-layered agreement that will be in effect starting on January 1. The label will be distributed state-side by WEA distribution. Curb has also set up a new imprint, Curb AG. The pact doesn’t affect Lyle Lovett and Wynonna Judd, who will remain with Curb/MCA. In other news from Atlantic, Marybeth Kammerer has been promoted to director of national music video promotion, up from manager, national music video promotion...Acclaimed musician and Grammy-winning producer Michael Beinhorn (Herbie Hancock’s “Rockit”) who’s worked with such acclaimed artists as Red Hot Chili Peppers and Soul Asylum (the list goes on) has been named staff producer at Epic Records. In other news from Epic, Janet Guerra has been named associate director, single sales. She segues from Sony Music Distribution where she was marketing coordinator at the company’s Mid- Atlantic Branch...Selected to host around...National manager at Select Records: Ed Simek, who’s moves over from Profile Records where he was vice president of production/purchasing...Jenni Spectre and William Smith have been named to promotion positions at Rhino, Spectre has been upped to national manager, radio & video promotion from promotion coordinator and Smith takes her old job...At BMG Distribution, Bob Morelli has been promoted to vice president, field operations from, director, independent and ventured labels...Gwen Priestersley (above) joins Motown Records as director of publicity, based in Los Angeles. She was a partner in Group Public Relations. Priestly has worked with such hit acts as Bobby Brown, Vanessa Williams, Crosby, Stills and Nash and Digital...Elektra Music Review is a listening station that will supply music shoppers with both audio and video portions of songs. They start with 50 independent stores on September 1. Call (415) 626-7611 for details...Condolences to the family and friends of Island Records founding team member Denise Mills who died recently after a long illness. Mills worked with Bob Marley & The Wailers and signed Black Uhuru...
in his hometown of Cleveland last week to participate in the Rock and Roll Hall Of Fame ceremony celebrating the eagerly-awaited completion of the building's infrastructure. Clarke joined native Cleveland luminaries Wally Bryson from The Raspberries and singer-songwriter Michael Stanley in a six-song set which included B.B. King's "The Thrill Is Gone." Gilly's first solo album, Painshow Guitar, is whizzing up the charts. Before he joined the Modesty Cruze tour, Gilly played some unannounced gigs around the Los Angeles area including a celebrity-laden performance at The Viper Room which brought out such heavyweights as Alice In Chains Snakepit bassist Mike Inez. GN'R's Matt Sorum formed Jellyfish and current Snakepit singer Eric Dover and club owner Johnny Depp.

Megadeth recently took two days off from recording at their custom-built facility in Phoenix with producer Max Norman. They flew into New York City to pose for the celebrated lens of Richard Avedon.

**WHAT'S SHO-BIZ**

**SHO-PIECES**

**MATTHEW SWEET**
Richard Carpenter plays keyboards on Matthew Sweet's version of the Carpenters' "Let Me Be The One" from the soon-to-be-released Carpenters tribute album, If I Were A Carpenter. R.E.M.

R.E.M. is reportedly booked to perform on Saturday Night Live in November.

**NIRVANA**
Despite the death of Kurt Cobain, Krist Novoselic and Dave Grohl are mixing and editing a live Nirvana album due in October. The disc will include material from their In Utero tour and the MTV Unplugged set.

**STEVE PERRY**
While attending high school in Lemoore, California Steve Perry not only sang in the school choir but played drums in the school band.

**QUEEN**
We've not heard the last from Queen. Some unfinished demo tracks made with Freddie Mercury before his death are being remixed for a 1995 album, tentatively titled Penultimate.

**WET WET WET**
Wet Wet Wet is so popular it's already sold-out. A concert for next June and they've already announced it.

**REDA MCBETRIDGE**
Reba McEntire's bold new single, "She Thinks His Name Was John," was written by Sandy Knox and Steve Rosen. Knox also wrote "Does He Love You," Reba's duet with Linda Davis, and Reba's recent hit "Why Haven't I Heard From You?"

**ARETHA FRANKLIN**
In 1985 the State of Michigan's Department of Natural Resources designated Aretha Franklin's voice a "natural resource."

**ENIGMA**

**STEVIE NICKS**
Steve Nicks attributes the clarity and strength of her voice these days to the fact that she finally quit smoking just before Christmas last year.

**BETH NIELSEN CHAPMAN**

**HARRY CONNICK, JR.**
In a New York Post interview, Harry Connick, Jr. says about rock 'n roll, "It's the easiest of all music to play, so it sort of attracts the people who don't know anything about music."

**FRENET!**
Frenet's philosophy of music making is unique. The group's Angee Han says, "We want to create songs that are as strong as something a loud rock band would do, but played quietly."

**JIMMY BUFFETT**
Jimmy Buffett was born in Mobile, Alabama and attended Auburn University and the University of Southern Mississippi where he majored in journalism.

**TRAVIS TRITT**
The title of Travis Tritt's new album, Ten Feet Tall and Bullet Proof, was inspired by Tritt's tour bus driver Jackie McClure whom Tritt describes as a "closet poet."

**WHO AM I?**
Anita Baker

**Friends Of Radio**

**JAC HOLZMAN**
Chairman, Discovery Records

Hometown:
New York, New York

Radio stations you grew up listening to:
WQXR, WNED, WCBS

Radio stations you listen to now:
KCRW, FM101.9, KLOS, KPCC, KLON

If you could work with and/or sign any artist you're not presently working with, who would it be and why?
Natalie Cole—superbly flexible voice wedded to "right on" sense of a song. The most versatile singer since Ella.

Your proudest career achievement?
The continuing ascendency of Elektra and Nonesuch. The two labels I founded and nurtured for 23 years.

If you owned a radio station...
I'd give the station a personality by playing everything I and the DJs thought was great and pray that we could pay the electric bill for the transmitter. Of course I would have had to inherit the station.

Last record bought:
Chick Light Vessel's Automatic on Gyroscope Records

Last book read:
Jefferson by Max Byrd
### Gavin Top 40

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<th>Reports</th>
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<td>1.</td>
<td>LISA LOEB &amp; NINE STORIES: &quot;Stay (I Missed You)&quot;</td>
<td>22</td>
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<td>JOHN MELLENCAMP w/ ME'SHELL DONEGECHELLO: &quot;Wild Night (Mercury)&quot;</td>
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<td>BOYZ II MEN: &quot;I'll Make Love To You&quot;</td>
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<td>206</td>
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<td>STEVE PERRY: &quot;You Better Wait (Columbia)&quot;</td>
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<td>ELTON JOHN: &quot;Can You Feel The Love&quot;</td>
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<td>BABYFACE: &quot;When Can I See You&quot; (Epic)</td>
<td>9</td>
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<td>SEAL: &quot;Prayer For The Dying&quot; (ZTT/Sire/Warner Bros.)</td>
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<td>156</td>
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<td>HUEY LEWIS &amp; THE NEWS: &quot;But It's Alright&quot; (Elektra)</td>
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<td>PHILIPPINES: &quot;I'll Stand By You&quot; (Columbia)</td>
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**RE** = Re-entry

**T** = Daypart

**Total Reports This Week 239 Last Week 238**

Reports accepted Monday and Tuesday 8:30am - 4pm

Gavin Top 40

Gavin August 26, 1994

**Most Added**

- **Jon Secada (73)**
- **Stone Temple Pilots (43)**
- **Huey Lewis & The News (37)**
- **Anita Baker (34)**
- **Green Day (32)**

**Top New Entry**

**Gerald Levert**

"I'd Give Anything" (westcoast)

**Hot**

**Boyz II Men**

"I'll Make Love To You" (Motown)

**Top Tip**

**Deadeye Dick**

"New Age Girl" (Ichiban)

**Crossover Action**

**Urban/Dance**

**The Real McCoy** - "Another Night" (Arista)

**Aaliyah** - "At Your Best (You Are Lover)" (Blackground Enterprise/Liv)

**For Real** - "You Don't Know Nothin'" (Perspective & A&M)

**Joe Public** - "Easy Come, Easy Go" (Columbia)

**Des'Ree** - "You Gotta Be" (550 Music)

**Heavy D. & The Boyz** - "Nuttin' But Love" (Uptown/MCA)

**Changing Faces** - "Stroke You Up" (Big Beat/Atlantic)

**Jakki Graham** - "All Are Born" (A&M/Critique)

**Immature** - "Never Lie" (MCA)

**Alternative**

**Stone Temple Pilots** - " Interstate Love Song" (Atlantic)

**Deadeye Dick** - "New Age Girl" (Ichiban)

**Mazy Star** - "F*cks Into You" (Capitol)

**Nine Inch Nails** - "Closer" (Nothing/TVT/Interscope/ARG)

**Offspring** - "Come Out And Play" (Epic)

**Counting Crows** - "Einstein On The Beach" (C&DG)

**This Picture** - "Heart Of Another Man" (Dedicated/Arista)

**Banelce Brisebois** - "What If God Fell From The Sky" (Epic)
**Up & Coming**

Reports Adds/SPINS TRENDS
79 2 1779 +146 CELINE DION - Thin Line (550 Music)
75 73 143 +117 * JON SECADA - Whipped (SRB/EMI)
72 10 1384 +170 DEADLYGNUC - New Age Girl (Ichiban)
71 4 1431 +195 DES'REE - You Gotta Be (550 Music)
63 20 961 +655 THE REAL MCCADY - Another Night (Arista)
52 7 967 +76 HOOTIE & THE BLOWFISH - Hold My Hand (Atlantic)
52 2 960 +194 OFFSPRING - Come Out And Play (Epitaph)
50 12 1267 +176 CHANGING FACES - Stroke You Up (Big Beat/Atlantic)
47 — 1085 +79 MICHAEL DAMIAN - Time Of The Season (Wildcat)
47 2 955 +53 BLUR - Girls And Boys (Food/5SKEM)
45 43 201 +201 * STONE TEMPLE PILOTS - Interstate Love Song (Atlantic)
41 — 1003 -243 BONNIE RAITT - You (Capitol)
40 1 1019 -82 DA BRAT - Funkdified (So So Def/Chaos)
40 — 843 -32 JIMMY BUFFETT - Fruitcakes (MCA)
40 8 694 +201 3rd MATINEE - Freedom Road (Ryvies)
39 2 1151 +38 COLLAGE - I'll Be Loving You (Metracronic)
39 17 495 +429 BOSTON - What's Your Name (MCA)
37 2 718 +53 INDIGO GIRLS - Least Complicated (Epic)
35 4 944 +49 WARREN G - This D.J. (Vizart/GAL)
34 10 473 +143 GREEN JELLY - Slave Boy (Zo)
32 20 374 +237 MAZY STAR - Fade Into You (Capitol)
31 1 750 +416 BILLY LAWRENCE - Happiness (eastwest/Atlantic Group)
31 1 495 -91 DEREK SANDS - In The Summertime (Elektra)
29 1 813 -125 JANET JACKSON - And On And On (Virgin)
28 1 678 +84 UF - I Want It You (RCA)
27 8 716 +59 AALIYAH - If You're (Your Love Is) (Blackground Enterprise/Live)
27 3 373 +200 TYLER COLLINS - Thanks To You (Rapides)
26 2 478 +39 ALICE COPPER - It's Me (Epic)
26 3 465 +69 YOSSOU NDOUR & REMEN CHERRY - Seven Seconds (Chaos)
26 3 410 +87 MARCELLE DETROIT - I Believe (London/PLG)
24 — 587 -168 BLACKSTREET Featuring TEDDY RIDLEY - Booty Call (Interscope/Atlantic)
24 1 399 +103 ATLANTIS STAR - Everybody's Got Summer (Arista)
24 3 317 +51 SALT-N-PEPA - None Of Your Business (Next Plateau/PLG)
23 — 544 -103 STONE TEMPLE PILOTS - Big Empty (Atlantic)
23 15 223 +126 * JAKI GRAHAM - Ain't Nobody/Awes/Citruscale)
22 10 267 +176 THIS PICTURE - Heart Of Another Man (Definitive/Arista)
21 7 459 +93 ICE CUBE - Bop Gun (One Nation)/Pony
21 3 310 +94 JOE PUBLIC - Easy Come, Easy Go (Columbia)
21 18 64 +49 * LAUREN CHRISTY - The Color Of The Night (MCA)
20 2 338 +105 FREDDY JONES BAND - In A Daydream (Capricorn)
20 2 324 +1 CRACKER - Get Off (This Virgin)
20 10 297 +129 NINE INCH NAILS - Closer (MngTNT/Interscope/ARS)
20 3 282 +142 M PEOPLE - One Night In Heaven (Epic)
19 6 426 +33 HEAVY D & THE BOYZ - Nuttin' But Love (Uptown/MCA)
19 3 398 -33 TERROR FABULOUS - Action (eastwest/Atlantic Group)
19 3 321 +25 THE DEVILINS - Someone To Talk To (Capitol)
18 — 474 +60 R. KELLY - Summertime Funk (Virgin)
18 3 456 +163 DJ MIKO - What's Up? (ZKX)
18 — 315 +51 FRENTE! - Labor Of Love (Mammoth/Atlantic)
18 4 183 +160 TOMMY JAMES - Tight Tighter (Aqua)
17 — 413 -45 STONE TEMPLE PILOTS - Vaseline (Atlantic)
17 6 361 +82 4PM - Solitaire (Interscope/PLG)
17 6 222 -197 XSCAPE - Who Thas That Man (Chaos)
16 — 343 -63 PAULINE HENRY - Feel Like Makin' Love (550 Music)
14 2 371 +65 COUNTING CROWS - Einstein On The Beach (DG)
14 9 304 +92 * IMMATURE - Never Leave (MCA)

* Indicates Debut

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**Inside Top 40**

"Your Duke" Dave Sholin is away this week, so it's Annette M. Lai sitting in his chair. We've been inundated with photos lately, so I thought we'd share some with you.

A&M star Amy Grant made a recent stop at Star 94 (WSTR/FM) in Atlanta to promote her new album and single, "Lucky One." Little did she know she was standing next to the future VP of programming for VH-1, Lee Chesnut. Also shown (left to right): label rep Gina Suarez and station OM Tony Novia.

This week's MOST ADDED king, SBK/EMI artist Jon Secada visited B94 (WBZZ)-Pittsburgh on his promo tour. He's shown here with B94 PD Buddy Scott; and at the far end of the picture with B94's hottest tunes standing (left to right): label rep Gina Suarez and station OM Tony Novia.

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**What's Going On**

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

**STEVE MCKAY, PD, WSBG/FM-STROUDSBURG, PA** "Expect Tyler Collins Thanks To You to become a standard and expect HUGO 18-49 female phones on this song. Offspring's 'Come Out And Play' is a nighttime teen magnet."

**SHEILA SAND, PD, V100 (KFAV)-St. PETERS, MO** "If phone reaction means anything, and we think it does, Hootie & The Blowfish's 'Hold My Hand' could be a late-summer hit."

**COSMO LEONE, PD, KGSS-BURLINGTON, IOWA** "I love the re-make of 'Time Won't Let Me' by The Smithereens. This could be their biggest hit since 'Todd Too Much Passion.'" Laurence Christy's 'Color Of The Night' should pull solid upper female demos.

**REX HOLIDAY, PD, WHTW-BOWLING GREEN, KY** "This past weekend's hottest tunes were Candelbox's 'Far Behind,' Jimmy Buffet's 'Fruitcakes' and Steve Perry's 'You Better Wait.' Of special note are the ALL MALE calls for 'Prince's' "Let's Go' and the ALL FEMALE calls we're getting for Candelbox."

**BOB HAPI, PD, KLYK-LONGVIEW/KILSO, WASH.** "Coolio's 'Fantastic Voyage scores number one phones and is Top Five at retail. The Stone Temple Pilots 'Interspace Love songs sound great on the air."

**KEITH BASSMER, APD/MD, WDEK/FM-DEKALB, ILL.** "The Stone Temple Pilots own nighttime on the radio! Check out album sales in your area. The story is just beginning for Green Day's 'Basketcase. Our phones haven't stopped ringing for this one since their Woodstock '94 performance."

**STEVE HELLEN, PD, ZFUN (KZFN)-MOSCOW, ID.** "Nine Inch Nails' 'Closer' is doing well on our CD/Revision and will probably go into regular rotation very soon. I think Des'ree's 'You Gotta Be' will follow a path similar to Gabrielle's 'Dreams.'"

**TODD WISE, MD, KBKB-FM-MADISON, IOWA** "We're getting loads of adult phones Ruy Lewis & The News' track, 'But It's Alright.' Listeners even claim to remember J.J. Jackson's original version!"

**ED KAHN, PD, KQON-LINCOLN, NE** "Deadeye Dick's 'New Age Girl' is causing quite a stir, as is Changing Faces' 'Shake You Up.' Everything from The Lion King is hot. We're even getting requests for The Tokens' 'The Lion Sleeps Tonight.'"

**JON NORTON, PD, KYYT/FM-YORK, PA** "We're even getting requests for The Tokens' 'The Lion Sleeps Tonight.'"

**DAVE EVAN, OM/PD, WILI/FM-WILLIAMSPORT, PA.** "The only record I'm hot"
John's 'Circle Of Life' smokes, a stronger performance than on the main Top 40 chart. Correspondents who are not part of Radio & Record's or Billboard's panels.

Go Station Panel: Underlines indicate upward movement, while blue entries highlight significant movement.

John Hampton, PD, KSTN-Stockton, Calif.

"Edie Brickell's 'Good Times' is one of our most-requested songs, especially strong with females 18+. It's Top Five at retail."

"DANGEROUS DAN" Watson, PD, KS1Q/FM (Q6)-Imperial Valley, Calif. "B'Tribe's 'You Won't See Me Cry' is for real—number one requested with 18+ this week. Check out Forte's 'Girl I Want You Back.' Great harmonies with total female appeal, especially good for Hispanic markets."

Kevin Erickson, PD, WOLV-Houghton, Mich. "We're adding Basia's 'Drunk On Love.' Women really like it. Plus, War's 'Peace Sign' is a summertime hit with adults and kids."

Mark Reid, APD/MD, KGQY-Keene, N.H. "Coolio's 'Fantastic Voyage' is huge! Green Jelly's 'Slave Boy' is huge! Amy Grant's 'Lucky One' is huge! Green Day's 'Basketcase' will be the biggest one of all. And yes, Deadeye Dick's 'New Age Girl' is still huge! (Mark's excited—he just learned he's going to be a daddy.)"

Brad Anderson, KSSZ (KISS/FM)-Farro, N.D. "Prince's 'Let'sgo' sizzles on the phones. Coolio's 'Fantastic Voyage' also generates huge requests and retail sales are Top Five on the cassette and CD."

Tom Morgan, PD, WQKX (94KX)-Selensgrove, Pa. "With two huge concerts in our area last week, Aerosmith's phones are crazy. Sheryl Crow's 'All I Wanna Do' is grabbing our party lines, mostly men 18-34.""

Deadeye Dick is: Caleb Guillote (guitar/vocals); Mark Miller (bass/vocals); Billy Landry (drums/vocals).

Hometowns and Birthdays:

Label: Ichiban

Promotion Contact:
Timm Tittel (404) 419-1414

Current Single: "New Age Girl"

Current Album: A Different Story

Primary Musical Influences:

Likes:
Caleb/"Interesting foods, museums, my father's artwork and traveling; Mark/"Traveling and the movies; Billy/"Traveling."

Dislikes:
Caleb/"Ioretia, lack of common courtesy and traveling; Mark/"Arrogance; Billy/"Traveling."

Favorite Pastimes:
Caleb/"Basketball, reading, eating out and doing crossword puzzles; Mark/"Spending time with friends and family, tennis and basketball; Billy/"Golf and football."

If you couldn't be in a band you'd be Caleb/"...be a sail instructor in the Caribbean." Mark/"...be unemployed."

Deadeye Dick on "New Age Girl": "It's the first song on the album!"
Like That!

WHO WAS AT JACK THE RAPPER?
An explosive blend of everyone and
no one. Artists abounded at the
convention, including Organized
Confusion, Mad Lion, and
Redman. Indie labels and production
outfits were in no short supply
as evidenced by a roll call including
Blunt, Fox, Nervous, Flipmode

Reports accepted: Thursday Only 9am - 4pm
Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Gavin August 26, 1994

Most Added

PETE ROCK & CL SMOOTH
I Got A Love
Elektra

BAHAMADIAH
Total Wreck
Chrysalis/ERG

CRAUSTIFIED DIBBS
Bloodsleed Hoo Hoo
Jive

Chartbound

SODEG "Mystic Microfon" b/w "Rap Attack"
(WuAmerican)

BLACKALICIOUS "Swan Lake" b/w "Lyric Fathom"
(Silicon Sisters)

NICE & SMOOTH "Return Of The Hip-Hop Freaks"
(RAL/Del Jam)

Like That!

SGOD "Mystic Microfon" b/w "Rap Attack"
(WuAmerican)

BLACKALICIOUS "Swan Lake" b/w "Lyric Fathom"
(Silicon Sisters)

NICE & SMOOTH "Return Of The Hip-Hop Freaks"
(RAL/Del Jam)
Black Sheep, due this fall. You know I'll keep ya posed...like that. ONE LOVE. Thembisa S. Msaka

**New Releases**

**JR SWINGA**

**Chocolate City**

(Mad Sounds/Motown)

The timing couldn't be better. Just as school lets in, a battery track arrives with an edge driven by an undercover blast of 808, a tender set of college romance-and-good times lyrics, and an infectious vocal hook. New jack JR swings with an alternative soul twist, so commercial radio will love it, but I don't think the underground heads will be able to stop listenin'. I hear great request response in this track. I mean, who can't relate with props like "To all y'all bitches tryin' to get the check/To all y'all sistas tryin' to gain respect." —Thembisa S. Msaka

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**DON JAGWARR**

**Faded** (Priority)

With his debut album, Don Jagwarr delivers a devastating megablast of the ragga-funk, a raw mixture of deep funk, hard-core hip-hop and swingin' dancehall vibrations. What sets the Don apart from his fellow raggamuffin competitors is that his tracks are heavy on the bassistic tip, with plenty of deep-seated grooves and hard hititin' rhythms. Thanks to a wide array of producers, including Ice Cube, QDII and Laylaw, Faded plays like swap meet reggae, it’s ripe with plenty of South Central/CPT flavor that's perfect for the blazed-out mellow tip. On "If I Were A Cop" and "Money Man," the Don’s rhymes, and an infectious vocal hook. The timing couldn't be better. Just as school lets in, a battery track arrives with an edge driven by an undercover blast of 808, a tender set of college romance-and-good times lyrics, and an infectious vocal hook. New jack JR swings with an alternative soul twist, so commercial radio will love it, but I don't think the underground heads will be able to stop listenin'. I hear great request response in this track. I mean, who can't relate with props like "To all y'all bitches tryin' to get the check/To all y'all sistas tryin' to gain respect." —Thembisa S. Msaka

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**RAP RETAIL**

**Singles**

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**ARTIST PROFILE**

**MAESTRO FRESH-WES**

**NATIVE OF:** Canada

**RESIDING IN:** Brooklyn, N.Y.

**RHYMING SINCE:** 1979

**CURRENT SINGLE:** How Many Styles b/w Pray To Da East Pt. II

**ON THE SINGLE:** "It's a cool remix. I'd love to see it blow up. It's all about me getting my name and face out there right now."

**CURRENT ALBUM:** Naah, Dis Kid Can't Be From Canada?!

**LABEL:** LMR Street

**LABEL CONTACT:** Caryn B. Levitt (212) 586-3600

**LITTLE-KNOWN FACT:** A noted stage-wrecker, The Maestro has performed with Public Enemy, Ice-T, Big Daddy Kane, Wu-Tang Clan, and Doug E. Fresh.

**ALBUM FACT:** Showbiz has teamed up with Wes for several cuts, including his first single, "Fine Tune Da Mic."

**COLLABORATIONS:** Wes can be found guest rhyming on The B.U.M.S.' debut album for Priority.

**HE SAYS:** "These days I'm into any creative underground music. I'm especially checkin' for Channel Live's album. But when I first started, it was the sound of the Bronx that inspired me."
"If you listen to Kane you see that he ain't gone nowhere - he's still all that. The album is slammin'! It's a phat, phat album." - Shyheim

The New Single
Produced by Big Daddy Kane for Black Caesar Productions
From His MCA Debut Album Daddy's Home
Direction: Black Caesar Management

Check out the flipside “Show & Prove”
Editor: Cyndi Hoelzle
Consulting Editor: Lisa Smith

**Most Added**
- SAMMY KERSHAW (110)
- MARK COLLIE (61)
- GEORGE DUCAS (81)
- LARI WHITE (66)
- LITTLE TEXAS (59)

**Top Requests**
- JOE DIFFIE
- TIM MCGRAW
- RICK TREVINO
- GEORGE STRAIT
- TRISHA YEARWOOD

**Inside Country**
Congratulations to all the nominees for this year's CMA awards. See page 22 for a full list of nominees, as well as the winners of the Broadcast awards.

**Industry News**
- Carson Schreiber, who left RCA last month after 18 years with the label, will resurface as VP of Curb AG, which will have support from Atlantic Records Group, and distributed by WEA.

**Record to Watch**
GEORGE DUCAS
“Teardrops” (Liberty)
Everyone's talking about this newcomer, who racked up sixty-six adds this week. Already on: KDDK, KTEX, KZLA, KAST, WBTU, KECB, WDWA, WGKX, etc.

**Gavin August 26, 1994**
SAWYER BROWN
NOMINEE FOR CMA GROUP OF THE YEAR

NO LONGER ON THE "OUTSKIRTS".

CURB RECORDS
TKO ARTISTS MANAGEMENT
Jon Conlin exits WGKX-Memphis.

JERRY JEFF WALKER - GARTH BROOKS - Hard Luck Woman
ALAN JACKSON - Gone Country/I Don't Even Know Your Name

20 GAVIN AUGUST 26, 1994

move to Nashville... KAYD-
from middays to mornings at
Birmingham... Erin Kelly is moving
Elder, formerly with Top 40 WAPI-
new morning duo is Young &
sue a career in Christian radio. The
of the last nine years are off to pur-
time Andy
PD Bill Jones says he'll announce
RADIO NEWS...
Orleans are artists will be invited.
(TBA later). In addition, several New
invite a special guest performer
Young and John Conlee will each
Nelson, John Mellencamp, Neil
founding FarmAid members Willie
Superdome. The show will feature a
September 18 in New Orleans at the

Reports Adds Weeks
78 66 1  GEORGE DUCAS - Teardrops (Liberty)
68 11 4  S. ALAN TAYLOR - Black & White (River North)
68 27 2  BRYAN AUSTIN - I'll Just Me (Parl0n)
67 20 2  RODNEY CROWELL - Big Head (VCA)
66 10 3  DAWN SEARS - Nothin' But Good (Vesca)
54 4 3  MARC BEESEN - A Whoa And A Pitcher (BNA Entertainment)
48 31 1  DOUG SUPERNAW - You Never Even Called Me By My Name (BNA Entertainment)
48 18 2  KENNY CHESNEY - Someone's Callin' (Capricorn)
41 1 4  KIMBER CLAYTON - Bliss His Heart (Curb)
39 4 3  VICTORIA SHAW - Tears Dry (Pricery)
38 4 3  DAVID GATES - Love Is Always Seventeen (Discovery)
37 31 1  KIM HILL - Wine Beyond Her Tears (BNA Entertainment)
35 1 5  SUSIE LUCHINGER - Fox Pige's Take (Integrity)
33 32 1  BOB WOODRUFF - Alright (Asylum)
26 6 3  DON COX - In My Father's Eyes (Step On)
25 21 1  DAVID BALL - When The Thought Of You Catches Up With Me (Warner Bros.)
25 11 1  MAC RIGGERS - Honkytonkville (Sun)
Dropped: K4-Billy Dean, K4-Terry McBride, K4-Diamond Rio, K4-Wynonna, K4-Marvin McInrnie-Greg Holland, Nitty Gritty Dirt Band, John Good.

Top Ten Videos
1. TANYA TUCKER - Hangin' In (Liberty)
2. GEORGE STRAIT - The Man In Love With You (MCA)
3. RANDY TRAVIS - Whisper My Name (Warner Bros.)
4. MARTINA McBRIEDE - Independence Day (RCA)
5. VINC GILL - What The Cowgirls Do (MCA)
6. JOHN MICHAEL MONTGOMERY - Be My Baby Tonight (Atlantic)
7. RICK TREVINO - She Can't Say I Didn't Cry (Columbia)
8. CLAY WALKER - Dreaming With My Eyes Open (Epic)
9. JOE DIFFIE - Third Rock From The Sun (Epic)
10. THE MAVERICKS - O What A Thrill (MCA)

Album Cuts
ALAN JACKSON - Gone Country/I Don't Even Know Your Name
GARTH BROOKS - Hard Luck Woman
JERRY JEFF WALKER - I'll Be Here In The Morning

September 18 in New Orleans at the Superdome. The show will feature a limited number of performers—founding FarmAid members Willie Nelson, John Mellencamp, Neil Young and John Conlee will each invite a special guest performer (TBA later). In addition, several New Orleans artists will be invited.

RADIO NEWS...
Jon Conlin exits WGKX-Memphis. PD Bill Jones says he’ll announce the new MD shortly. At the same time Andy & Debbie Montgomery, the husband and wife morning team of the last nine years are off to pursue a career in Christian radio. The new morning duo is Young & Elder—Jay Young and Brian Elder, formerly with Top 40 WAPI-Birmingham. Erin Kelly is moving from middays to mornings at WGAR-Cleveland, replacing Lucy Grant, who is leaving the station to move to Nashville... KAYD.

Reburn's Von "Hot Rod" Cook has been promoted to OM, and will continue to do the morning show, and partner and AMD Jay Bernard. Frank Dawson has been upped to PD and will continue to handle music duties.

ARTIST NEWS...
Our sincerest condolences to John Michael Montgomery, whose father, Harold Edward Montgomery, died August 23 at his home in Danville, Ky. after a battle with cancer. John Michael got his start playing with his dad in the Montgomery Family Band. In lieu of cards or flowers, the family requests memorial donations to Heritage Hospice, 317 West Broadway, Danville, Ky. 40423. The band's Uncle Helm joined Mary Chaplin Carpenter on stage last week at the Road's Nashville superconcert, and giving show producers the idea to name Helm and Chaplin the "voices of the Road." Chaplin called Helm and Shawn Colvin, who had performed earlier, on stage for a version of Springsteen's "Atlantic City." Emmylou Harris was also on the bill, and she called up Rodney Crowell and Lucinda Williams to sing Williams' "Crease City"

New Releases
MARK COLLIE
"Hard Lovin' Woman" (MCA)
Mark co-wrote the song on his current album, Uninvented, with some of the top songwriters in Nashville. This cut, which he wrote with Don Cook and John Barlow Jarvis, is one of the album's best—a full-tfiler rocker that will sound great on the radio.

GEORGE DUCAS
"Teardrops" (Liberty)
What a cool sound. Ducas obviously is well versed in the classic sounds of Buck and Wynnt Stewart, but he adds his own twist on this song he wrote with Terry McRie. From Ducas' great self-titled Liberty debut.

DAVID BALL
"When The Thought Of You Catches Up With Me"
(Warner Bros.)
Ball is an excellent vocalist, and he lays his heart on the line with this ballad. Judging from the early adds, this looks to be Ball's second smash.

DOUG SUPERNAW
"Never Even Called Me By My Name" (BNA Entertainment)
Phones are guaranteed to light up immediately for this good-time cover of David Allen Cox's 1975 hit. David Allen, Waylon Jennings, Charlie Pride and Merle Haggard join Doug for a rowdy rendition of the Steve Goodman-penned "perfect country western song." It can't miss.

BOB WOODRUFF
"Alright" (Asylum)
Woodruff's Dreams & Saturday Night album is easily the best of the year so far, and "Alright" is the most commercial song on the album. Look for the video on this week's Gavin Video Magazine.

KIM HILL
"Wise Beyond Her Tears" (BNA Entertainment)
Kim's second single is a Gary Burr/Susan Longacre song that gives a feminine twist to the typical heartbreak song.

DON COX
"In My Father's Eyes" (Step One)
Tommy Barns wrote this edifying song which Don sings beautifully.

MAC ROGERS
"Honkytonkville" (Sun)
Rogers is the first new artist signed to Sun in years; he carries on the good as 'A Good Year For The Roses' I'd be happy.
MCA Nashville proudly salutes our nominees.

**Entertainer of the Year**
- Reba McEntire
- Vince Gill

**Male Vocalist**
- Vince Gill
- George Strait

**Female Vocalist**
- Reba McEntire
- Wynonna
- Trisha Yearwood

**Album of the Year**
*Easy Come, Easy Go - George Strait*

**Rhythm, Country & Blues**

**Single of the Year**
"Does He Love You" - Reba McEntire/Linda Davis

**Video of the Year**
"Does He Love You" - Reba McEntire/Linda Davis

**Vocal Event of the Year**
- Trisha Yearwood/Aaron Neville - "I Fall To Pieces"
- Conway Twitty/Sam Moore - "Rainy Night In Georgia"
- Reba McEntire/Linda Davis - "Does He Love You"
- Mark O'Connor Featuring Marty Stuart - "The Devil Comes Back To Georgia"
REBA TOPS CMA NOMINEES

Reba McEntire dominates the list of nominees for the 28th annual Country Music Association awards announced last week. She is up for six awards, including Entertainer of the Year (an honor she received in 1986), Female Vocalist Of The Year, Single of the Year, Music Video and Vocal Event of the Year for her duet with Linda Davis, "Does He Love You." Vince Gill, who will host the October 5 CBS telecast, and Alan Jackson are up for five awards each, including Entertainer of the Year and Male Vocalist of The Year. A full list of nominations follows, along with the winners of the broadcast awards.

ENTERTAINER OF THE YEAR
Brooks & Dunn
Garth Brooks
Vince Gill
Alan Jackson
Reba McEntire

FEMALE VOCALIST OF THE YEAR
Mary Chapin Carpenter
Reba McEntire
Pam Tillis
Wynonna
Trisha Yearwood

MALE VOCALIST OF THE YEAR
John Anderson
Vince Gill
Alan Jackson
George Strait
Dwight Yoakam

HORIZON
Faith Hill
Martina McBride
Tim McGraw
John Michael Montgomery
Lee Roy Parnell

VOCAL GROUP OF THE YEAR
Alabama
Confederate Railroad
Diamond Rio
Little Texas
Sawyer Brown

VOCAL DUO OF THE YEAR
Bellamy Brothers
Brooks & Dunn
Brother Phelps
Orrall & Wright
Sweethearts of the Rodeo

SINGLE OF THE YEAR
"Does He Love You"
Reba McEntire with Linda Davis
"Don't Take The Girl"
Tim McGraw
"He Thinks He'll Keep Her"
Mary Chapin Carpenter
"How Can I Help You Say Goodbye"
Patty Loveless
"I Swear"
John Michael Montgomery

SONG OF THE YEAR
"Tenn. River"
Brooks & Dunn
"Do You Believe In Life After Love"
Trisha Yearwood
"Hard To Get"
Reba McEntire
"I Love You"
Tim McGraw
"You Said You'd Miss Me"
Patty Loveless

ALBUM OF THE YEAR
"Greatest Hits IV"
Brooks & Dunn
"Flamingo"
John Anderson
"Easy Come, Easy Go"
Garth Brooks
"Songs Of The South"
Reba McEntire

MUSIC VIDEO OF THE YEAR
"The Thunder Rolls"
Brooks & Dunn
"One More Try"
Tim McGraw
"I Believe"
Garth Brooks
"One More Try"
Reba McEntire

MANAGEMENT AWARD
Don Eastwood

SPECIAL AWARD
Bill Walker

And The Nominees Are...

ALABAMA Vocal Group Of The Year
Alabama had its first number one record, "Tennessee River," back in 1980. Since then, they've literally set the standard for the current crop of Country bands. They've sold over 40 million albums worldwide and have posted 40 number one records; they've received countless awards, including being named The Artist Of The Decade at the 1989 ACM Awards Show; they've also done more than their share of charity work. Lead singer Randy Owen and fellow members Teddy Gentry, Jeff Cook and Mark Herndon are justifiably proud of all they've achieved over the years, especially their consistent quality. But perhaps they're most proud of the fact that the four of them have stayed together for 15 years and are, above all, a band.

BELLAMY BROTHERS Vocal Duo Of The Year
The Bellamy Brothers' career has actually spanned over 35 years. Their first public performance was with their father Homer at the Rattlesnake Round-Up in San Antonio, Texas back in 1958. Since their mega-hit "Let Your Love Flow" was released in the mid-'70s, David and Howard have had their share of successes. Though their song titles were sometimes quirky (i.e., "If I Said You Had A Beautiful Body Would You Hold It Against Me?" and "The Strength Of The Weaker Sex") their popularity continued to grow, especially in Europe, where they spent a lot of time touring and remain megastars. More recently, the Brothers' have taken the big step of opening and recording for their own label, Bellamy Brothers Records.
THE DEBUT SINGLE FROM

ARCHE

PARK

WHERE THERE'S

Smoke

THANKS for a great start!

IN STORES SEPTEMBER 6TH

PRODUCED BY RANDY SCRUGGS
HALLMARK DIRECTION

The Atlantic Group
ALBUM OF THE YEAR

Since the Pope was there in This year also marked his much tour of the U.S. won't be until 1997.)

This year when TV Guide ran a cover story with him proclaiming, "I'm quit-

record selling out the Houston Astrodome for four consecutive nights. He made a different kind of headline this year when Doug and Ricky Lee have been full-

They have definitely paid their dues. Chapman has had quite a year. Her last album, Come On, Come On, has sold over three million copies, and Her Workin' Man has sold over two million. Since the breakup of The Judds, Brooks & Dunn have had a look on both the CMA and ACM Vocal Duo Awards. Neither appears to be willing to let go anytime soon.

BROOKS & DUNN

Vocal Duo Of The Year
Since splitting with The Kentucky Headhunters a little over two years ago, Doug and Ricky Lee have been ful-

BROOKS & DUNN

Entertainer Of The Year

Vocal Duo Of The Year

(Asleep At The Wheel-Tribute To Bob Wills) (Common Thread)

Unquestionably Country music's most popular duo, Banjo and Mandolinist Gene Johnson, and bassist Dana Williams. "We have achieved a lot of goals, and we have worked together for so long," says Roe. "But we've become even more ambitious. The biggest reason we are in this band is to move forward, to make each album a listening experience.

VINCE GILL

Entertainer Of The Year

Male Vocalist Of The Year

Album Of The Year

(Asleep At The Wheel-Tribute To Bob Wills) (Common Thread), (Rhythm, Country & Blues)

In the last five years, Vince Gill has won more awards than he can count. In fact, he's won more CMA awards than any other artist. No one will begrudge him, though—Vince is definitely one of the most popular people on Music Row. He's always helped other artists with their pro-

FAITH HILL

Horizon Award

When Faith first came to Nashville, she was a nineteen year old hopeful from the tiny town of Star, Mississippi. Her first job in town was selling T-shirts at Fan Fair. Seven years later, Faith is one of Warner Nashville's brightest stars—a beautiful, charming performer whose debut album has already sold gold. This is the first time she's been nominated for a CMA award; earlier this year she picked up the ACM trophy for Top New Female Vocalist.

ALAN JACKSON

Entertainer Of The Year

Male Vocalist Of The Year

Song Of The Year

("Chattahoochee")

Album Of The Year

(Asleep At The Wheel-Tribute To Bob Wills) (Common Thread)

Since his debut album became a million-

Selling, Alan Jackson has been nothing short of a phenomenon. Each of Jackson's albums has sold a million more than the last. He's certainly come a long way from the jobs he had a little more than five
years ago—working in the mail room at TNN, driving a forklift at K-Mart. Now he travels with 39 tons of equipment, four tractor-trailers and three buses. He spends a lot of his time on the road writing songs that are becoming Country classics (he’s said that the awards he’s most proud of have been the one’s for his songwriting), and performing in front of SRO crowds full of women who just can’t wait to catch a glimpse of that shy grin. He’s been honored with twenty-six CMA nominations, and has so far come away with four trophies. This is the third year in a row Jackson’s been nominated for Entertainer Of The Year—will the third time be the charm?

LITTLE TEXAS
Vocal Group Of The Year

“Little Texas feels like we’re the country band that was influenced by ‘Young Country,’” says singer Tim Rushlow. “Sure, we love bands like the Eagles and Poco, but our real influences were Alabama, Restless Heart—country’s new sound.” Rushlow met vocalist and acoustic guitarist Dwayne O’Brien in Arlington, Texas in 1984, and when Rushlow moved to Nashville, O’Brien followed a year later. They both got gigs singing at Opryland, and soon hooked up with guitarist Porter Howell and bassist Duane Propes. They met keyboardist Brady Seals and drummer Del Gray while playing a state fair, and the lineup was complete. Though it took a few years of playing clubs before Warner Bros. thought they were ready, they hit a bang. Their debut album First Time For Everything, had five hit singles and has sold gold, and their latest Big Time is platinum plus. Now it looks like they’re ready to “kick a little,” if you know what we mean.

MARTINA McBRIDE
Horizon Award

The first time most radio folks got to see Martina McBride was back in 1992, when she was featured at RCA’s annual ‘Boat Party’ during the Country Radio Seminar. Previously unknown, she made quite an impression that night, bringing the group of program and music directors to their feet. Little did they know they may have run into Martina the previous year—when she was selling t-shirts during Garth Brook’s concerts. (Martina’s husband John worked as Garth’s lighting director). What a difference a year makes. After her boating party introduction to the industry, Martina released her debut album The Time Has Come, and went back out on tour with Garth—at this time as the opening act. She has since released two albums, The Way That I Am, which yielded the hits “My Baby Loves Me” and “Independence Day.” And while she still occasionally opens for Garth, she’s a little busier these days—she and John are expecting their first child.

REBA McENTIRE
Entertainer Of The Year
Female Vocalist Of The Year
Single Of The Year
(“Does He Love You” with Linda Davis)
Vocal Event Of The Year
(“Does He Love You” with Linda Davis)

Music Video Of The Year
(“Does He Love You” with Linda Davis)

Album Of The Year
(Rhythm, Country & Blues)
How does she find the time? Ms. Reba has just released her fifteenth MCA album, Read My Mind, her autobiography: My Story and starred in the feature film North, co-starring Don Akyroyd. Her duet with Linda Davis, “Does He Love You,” is up for both Single Of The Year and Vocal Event, and it’s a pretty sure bet that her current single, “She Thinks His Name Was John,” will be nominated for a few awards in 1995. With her husband Narvel Blackstock, Reba presides over a rapidly expanding business empire with six divisions—including a 400-acre horse farm and an aircraft leasing firm. She has sold over 20 million albums, won two Grammys and been named CMA’s Female Vocalist Of The Year four times. But she still has goals she has yet to accomplish. Reba says she’d love to win on Oscar—just about the only award she hasn’t already won.

TIM McGRAW
Horizon Award

Some might say that Tim McGraw’s success has come out of left field. (Get it? His father is baseball great Tug McGraw.) Whatever they may say, in a very short time, Tim has become Country music’s Golden Boy. A mere six months ago, he was singing “Indian Outlaw” and “Don’t Take The Girl” at the New Faces Show during the Country Radio Seminar. Those two songs both sold gold as cassette singles, and Tim’s album, Not A Moment Too Soon, has already sold double platinum. After picking up a pawn shop guitar in college, and teaching himself to play, McGraw started playing to audiences and became so enthralled that he packed up everything and moved to Nashville. He signed with Curb in 1990 and released his debut album in ‘93. But ‘94 has unquestionably been McGraw’s year—so far, he’s batting a thousand.

JOHN MICHAEL MONTGOMERY
Horizon Award
Single Of The Year
(“Swear”)

At the ’93 Givens Seminar, John Michael Montgomery was being introduced as Atlantic’s rising new star. A year and a half later, he can lay claim to stardom. Both of his albums have gone platinum, and this year’s smash, “I Swear,” is not only being sung at almost every wedding in America, it was also a #1 pop single by All-4-One. His “I Love The Way You Love Me” was named the ACM’s Song of the Year, and he was also named the Best New Male Artist by that organization. He received the American Music Award for Best New Country Artist, was named Star of Tomorrow at the TNN/Music City News Awards, and “I Swear” was named Single Of The Year at the Country Radio Music Awards. So for John Michael, life’s just going from good to better.

ORRALL & WRIGHT
Vocal Duo Of The Year

The merging of Robert Ellis Orrall and Curtis Wright into a duo seemed only natural. As songwriters and collaborators, they’ve written over 100 recorded songs between them. They’d both recently released well-received solo albums, but were excited about the prospect of combining their talents. As Wright tells it, “At the number one party for ‘What’s It To You,’ which we wrote, Giant/ Nashville president James Stroud made the announcement that we were going to be signed to the label. It all fell into place like it was meant to be.” With their debut album, the two are intent on making themselves stand out from the crowd. They co-wrote their debut single, “She Loves Me Like She Means It” and, like Orrall says, “Curtis and I are writing songs that are true duets, things that make sense for two friends to be singing, as though they’re conversations turned into songs.”

LEE ROY PARRELL
Horizon Award

Last year, at Arista’s annual CRS Jam, label president Tim DuBois hugged Lee Roy Parrell and told the crowd of programmers, “This man is my mission in life!” That dedication has paid off; fans have come to appreciate Lee Roy’s unique brand of Texas music, his songwriting and his red-hot slide guitar playing. Though a first time CMA nominee, Parrell has been making great music for years—his latest album, On The Road, has already yielded the hits “I’m Holding My Own,” and “On The Road.” “The longer I’m around as an artist, the more I realize that your most powerful work comes from the songs that are the most honest to who you are and what you feel,” Parrell explains. “What works is what comes naturally.”

SAWYER BROWN
Vocal Group Of The Year

“I think we feel more like a band than we ever did,” says Sawyer
Brown lead singer Mark Miller. "In the early years you have so many people tugging at you, and you're going in all different directions. At some point we just got rid of all those people and decided to focus on music. Music got us here and music will keep us here." The band have stuck it out through 13 years, eleven albums and countless days on the road, and today are better than ever. Their last two albums have gone gold, yielding four #1 singles. Their latest album, Outskirts Of Town, has already spawned the hits "The Boys And Me," and the current single "Hard To Say." "Our albums have gone gold, yielding eleven albums and countless [earnings]. We want to keep surprising the audience, and keep surprising ourselves."

GEORGE STRAIT
Male Vocalist Of The Year
Album Of The Year
(Easy Come, Easy Go)
(Asleep At The Wheel Tribute To Bob Willis)

George Strait is easily one of the most popular artists in the history of Country music. While we're pretty sure he wouldn't want to take credit for being one of the first of the Country hunks, the fact is undeniable that he is one of a handful of current artists topping the charts who were doing the same a decade ago. He's also hit that milestone of being an inspiration to the new breed of Country stars. Like Garth Brooks says, "My band's dream concert would be to play back-up for George Strait," Strait's nominated album, Easy Come, Easy Go is his eighteenth (the nineteenth, Lead On, is due out in November) and he's sold over 25 million albums worldwide. Last year saw him mark his successful foray into acting, as the lead in the movie Pure Country.

SWEETHEARTS OF THE RODEO
Vocal Duo Of The Year

Sisters Janis Gill and Kristine Arnold have been making music as long as they can remember. The music bug really bit during a performance in church when Kristine was seven and Janis was nine. They formed a band in high school and spent the next few years knocking on doors in L.A. trying to get a record deal. While they were a hit on the West Coast bluegrass circuit, the doors to the record companies remained shut, so in 1983 they decided to call it quits. But when Janis moved to Nashville with husband Vince, she saw doors starting to open and convinced Kristine to come to Nashville to give it one more try. Their first real break was when they won the Wrangler Country Showdown talent contest in 1985. Soon thereafter they signed with Columbia Records, and had immediate chart success with songs like "Since I Found You," "Midnight Girl/Sunset Town" and "Chains Of Gold." They have since switched labels to Sugar Hill, and have released a brilliant album closer to their acoustic roots.

PAM TILLS
Female Vocalist Of The Year

Though Pam spent a good bit of her early life getting out of the shadow of her famous dad, Mel, these days she is clearly a star in her own right. This is the second time Pam's been nominated for this prestigious award, and she's definitely got the goods to back it up. Her first two albums, Put Yourself In My Place, and Homecoming Angel, have both sold gold plus. Ever since her first Arista single "Don't Tell Me What To Do," went straight to number one, Pam hasn't looked back. Though she jokes about her time singing jazz and R&B in her youth, she acknowledges that background has been beneficial. "I really believe having sung another types of music has made me a better Country singer, because it made me stretch," she says. "And I found out I could do things with my voice, that I think now I'm known for."

WYNONNA
Female Vocalist Of The Year

Wynonna is no stranger to the CMA stage. As one half of the Judds, Wy has picked up eight CMA awards—first for Horizon in 1984, and then a string of Duo Of The Year awards. This time she's up for Female Vocalist of the Year, an honor given to her last year by the Academy of Country Music. Wy, who is expecting her first child in early 1995, recently wrapped up her 1994 tour in San Antonio. She will work on her third Curb/MCA album during her maternity leave and plans to resume touring in June of 1995. She's also recorded "Free Bird" for the upcoming Lynyrd Skynyrd tribute album, due out in October. Wynonna's two solo albums have sold more than 4.5 million copies, and she feels it's because of the songs. "In my personal life, I have friends that are diverse. I have friends that are responsible and have real jobs. I have creative, strange friends, and I have friends who are farmers and don't know anything about a Grammy award. I find myself in a lot of different situations in life, and maybe I'm speaking out about those situations through my music."

TRISHA YEARWOOD
Female Vocalist Of The Year

Though this is the first year that Trisha has been nominated for Female Vocalist of the Year, she has been acknowledged as one of Country's premier vocalists since her debut. "She's In Love With The Day," shot to number one. Actually, people started talking about her powerful, expressive voice even before that, when she was an instant demo singer in Nashville. Trisha grew up listening to Elvis records on a farm in Monticello, Georgia, a town of about 2,000 people, 60 miles south of Atlanta. She graduated from Belmont College with a degree in Music Business, and worked as a secretary at MCA Records. Her rise to stardom, including two platinum albums and her national Revlon campaign became the subject of last year's biography Get Hot Or Go Home: Trisha Yearwood. The Making Of A Nashville Star. Her storybook wedding to Mavericks bassist Robert Reynolds made all the tabloids this year, but through it all Trisha remains Trisha—stable, business-minded and a hell of a singer.

D WIGHT YOAKAM
Male Vocalist Of The Year

Ever since his first album was released on Arista Records back in 1984, Dwight Yoakam has been delighting and confounding the Country music industry. Bypassing Nashville and choosing instead to take his music to roots-rock fans in Los Angeles, he's been anything but conventional, but his instincts proved right. His five previous albums have all gone either gold or platinum and his current album, This Time, is his most successful ever. After a self-imposed three-year hiatus from touring, his much anticipated tour during the last two years have been sold-out and critically acclaimed. He continues to dabble in the world of acting, starring in the Peter Fonda directed play Southern Rapture in Los Angeles and appearing in two movies, Roswell and Red Rocks West. His current project is as the executive music producer, along with guitar/producer Pete Anderson, to the new Dennis Hopper-directed film Chasers. No matter the medium, it appears Dwight will continue to do things his own way.

—Lisa Smith & Cindy Hoelsle
Back In Boulder

The 2nd Annual
GAVIN A^3 Strategy Summit
"Few artists demonstrate the kind of passion and honesty that Jeffrey Gaines does. His new album proves that he knows how to rock. A killer record!"

Mike Morrison PD 101.9 Los Angeles

jeffrey gaines
somewhat slightly dazed

Top 10 AAA everywhere!
Over 600 AAA spins nationally!
In-store only
Appearances on Conan O'Brien and Friday Night
National tour begins in September
welcome
to the 1994 GAVIN A3 Strategy Summit. This year we're proud to have been able to significantly enhance and expand within our two day meeting agenda. Besides repeating the successful general sessions from last year, we are adding more meetings that will delve into a variety of substantive topics and issues that document the growth of A3 as a radio genre.

You'll no doubt notice the extremely high caliber of musical talent playing at this year's Summit. In addition to the nighttime Fox Theater lineups, we'll have many afternoon attractions as well as after hours entertainment.

The key this year is to celebrate the flavor of regionalism at this year's Boulder Summit and to encourage valuable networking opportunities as well as a chance to simply compare notes from market to market.

As you can see from the enclosed A3 Summit program, GAVIN is extremely committed to the success of A3 radio. But it wouldn't be as deep and substantial without the dedication, collaborative spirit and assistance of two allies, Dennis Constantine Broadcast Consulting and the SBR Radio Company. Special thanks to Dennis Constantine, Jason Parker, Ray Skibitsky, John Bradley, David Rahn, Dave Benson and the Fox Theater's Don Strasburg for their enthusiastic participation.

Also, thanks to those music and record industry folks who provided a vital extra dimension by supplying such great musical talent. We appreciate all of those who helped make it possible for stations to attend by sponsoring special events and services.

Take a moment to breeze through the program inside this issue of GAVIN. Check out the interviews, agenda and artist profiles. The 1994 A3 Strategy Summit promises to be a non-stop three-day music/programming fest of the highest quality.

—KEITH and KENT ZIMMERMAN

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GAVIN AUGUST 26, 1994
miss love

THE THIRD SINGLE FROM ANNUNCIATION

Included are new alternative versions & live radio performances unavailable anywhere else.

ADD DATE: TUESDAY
AUGUST 30, 1994

the subdudes
"The best new American band of the year may very well be Canadian..."  Rolling Stone

"What their music does, more than anything else, is reach out to a rarely touched spot — a place where music and imagery are fused and lyrics become emotions, not just stories..."  Chicago Tribune

"Blue Rodeo is already a major band in Canada. The truth is the group is a major band everywhere, only most of the world doesn't know it yet."  Rolling Stone

"Recorded over the course of five days in July (hence the title), the latest Blue Rodeo album is their most relaxed, buoyant record to date."  Stereo Review

"The album these musicians were put on this earth to create..."  The Detroit News

ADD DATE: AUGUST 29TH
Contact: Claudia Stewart and Ingrid Wilkersor / Discovery Records (800) 377-9620
Sean Coakley / Songlines (914) 833-2554
James Lewis / James Lewis Marketing (310) 820-4006
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*Be sure to catch the Freddy Jones Band and the Vigilantes Of Love under the tent at the Capricorn Picnic, 12 noon, Saturday, August 27th during the A' Summit.

Widespread Panic
* The Freddy Jones Band
Dixie Dregs
Ian Moore
* Vigilantes Of Love

...Of Course
Paula Cole

World Tour and Woodstock'94 with Peter Gabriel.
Opening for Counting Crows in August.
Touring with Jules Shear this fall

"Paula is an original voice both in what she is saying and how she is saying it"
- Peter Gabriel

"An extraordinary songwriter with a gorgeous voice"
- Bonnie Simmons, Rolling Stone

"Harbinger burns with honest fire, showing a plainspoken openness rarely heard in popular music"
- Timothy White, Billboard

Gavin A³ Top 10! 43 Stations Strong!
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Medium Rotation: KBXR, KFAN, KGSR, KINK, KKOS, KQPT, WBOS, WCLZ, WMAX, WMMM, WMYV, WRLT, WTTS, WVAH, WWCD, WXLE
and more... KMTT, DMX, KRSH, WEBK, KTCZ, KRCL, KTAO, WKOC, WRNX

LOVE SPIT LOVE
THE NEW BAND AND ALBUM FROM
RICHARD BUTLER
FORMER LEAD SINGER OF THE PSYCHEDELIC FURS
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"Wake Up"
"Half A Life"

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Light Rotation: DCR1, KGSR, KATO, WRLT, KUWR
Most Added

J.J. CALE (22)
HAPPY RHODES (12)
THE SAMPLES (9)
SHAWN COLVIN (9)
WALTER BECKER (9)

Top Tip

BARENAKED LADIES

"Jane" (Sire/Reprise)

The humor of Barenaked Ladies catches up with the band in the studio. Highest debut at #34.

A3 New Releases

DAVID BROZA
Second Street
(November)

Our album of the year so far. On Second Street, David Broza galvanizes his process of combining poetry by various poets with his own international instrumental fire. So consistent is the album's musical/literary balance, it's hard to believe the lyrics are a work of a dozen different poets. Not surprisingly, the material on Second Street sounds well-traveled but fresh, reflecting the streets of New Jersey ("Sorry For Our Innocence" and "Riding Car Top Down"), the Big Apple ("Along The Hudson" and "Second Street") to places afar (the burning "Marcha"). While the opening "When A Man Holds A Woman" is fiery and passionate and should place among the top in terms of airplay, it's "Wind Of Change" that's the album's true sleeper. What better way to reflect our shrinking world than to feature music fresh from the dusty highways of America, the Middle East and beyond?

RUSTED ROOT
When I Woke (Mercury)

Communal. Drum-based. African-seasoned. Hippie ethnic. Rusted Root are a youngish outfit whose on-stage antics have propelled them as the top new band in Pittsburgh. From the first two minutes of roaring hand drums and congas, you get a vivid picture that Rusted Root are all about energy and transcontinental good will. Here's a band that has lots to offer A3 radio in terms of injecting progressive youth into the universal heritage/new artist mix. The easy calls are tracks like "Ecstasy" and "Send Me On My Way," a Celtic/African goodie. Produced by Bill Botrell, When I Woke is a super impressive major label debut, full of thunderation and ensemble spirit.

Dan Hicks & The Acoustic Warriors

"Shootin' Straight is fourteen songs strong, each are amusing, sometimes beautifully cynical and sarcastic." -- The Zimmermen, Gavin

GRIDBOUND!

Susan Werner

"Susan is going to be huge!" -- Mike Morrison, FM101.9/Los Angeles, CA

See for yourself at Michele Clark's Saturday morning SUMMIT Breakfast!
It's Not Just For Breakfast Anymore.
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JULES SHEAR
Healing Bones (Island)

A magnificent collection of songs from one of the true masters of whimsy. While his last effort, The Great Puzzle was certainly no slouch in terms of insightful material, Jules Shear has never sounded so consistent as on Healing Bones. Thanks to the solid production team of Peter Hooke and Rod Argent (Tanita Tikaram and Nanci Griffith) and a core band that includes Cars guitarist Elliot Easton, Peter Gabriel rhythm sidemen Jerry Marotta and Tony Levin, Healing Bones was recorded alternately inside Jules' Woodstock home and a nearby converted rehearsal room. It's surprising, because the sound has a classic seventies English studio warmth, especially on the Eltonish/Paul Buckmaster-like “Never Again Or Forever.” There's also plenty of rock 'n roll songs to be found here, starting with "Listen To What She Says" into "A Bird In That Cage." Like every Jules album, there's always a winning couplet to be found. This time it's "the one who never lived but talked life theoretically/a Brazilian song we used to sing phonetically" off "A Prayer (For Those Not Here)."

MAGIC DICK & JAY GEILS
"I Got To Find My Baby"
(Rounder)

Here's the band you could almost hear between the grooves of the original J. Geils Band; a down and dirty blues band paying homage to Muddy, Wolf, Walter—all the greats. Jay, who's had his head into hot cars and away from pop music, sounds relaxed and clean. Magic Dick, in the spirit of Little Walter, is still taking the blues harp way past its usual limits. After a decade-long layout, these guys are obviously still in love with music.

HAPPY RHODES
Building The Colossus (Aural Gratification)

This is Happy Rhodes' eighth release. Building The Colossus features one of our favorite guitarists, David Torn, who adds enough wacked-out loops and screeches to keep Happy firmly on the progressive information highway. Steeped in influences like Yes, Kate Bush and Queen, Rhodes puts all four and a half octaves at work here, singing all the vocal parts and probably programming the rest. Born out the Woodstock art community, it seems clear that Rhodes (with partner Kevin Bartlett) has since taken on an intense love for the studio recording process. Start with "Just Like Tivoli.”

Magic Dick and Jay Geils

BLUESTIME

Debut Single
“I Got To Find My Baby”
From their upcoming Rounder Records Release
BLUESTIME
Going for adds on August 30th.

After a ten year absence from the music scene, the founding members of the J. Geils band are back with a blues band that'll knock your socks off! Focusing on classic blues, plus tasty originals, this heavily guitar-and-harmonica based recording is filled with the indescribable air of spontaneous joy that surrounds a couple of guys who, for one reason or another, put off making the album of their lives, until now.

Don't miss the Magic Dick & Jay Geils Bluestime showcase the Boulder A3 Radio Summit, Saturday Night at the Fox Theatre.

For A3 Radio Promotion contact Brad Paul (617) 354-0700
Richard Goyette (617) 354-0700 (X214)
James Lewis (310) 820-4006 • Harry Levy (818) 760-7499

ROUNDER

Gavin August 26, 1994
The first ever solo album from Walter Becker.

Four songs from the forthcoming album, II Tracks of Whack.
“Let’s Just Talk About Good Radio”

JOHN BRADLEY OF SBR
LOOKING BACK AT A YEAR OF CALCULATED RISK

by Kent & Keith Zimmerman

It’s been a productive year for SBR. Partner Ray Skibitsky is general manager of The Peak, a station built from scratch by SBR Radio Company. John Bradley and Dave Rahn are handling the lion’s share of client road trips. Dave Benson has joined up as music man, interacting with the record community and radio via computer. Over the last year, SBR client stations have seen some of their personal best ratings increases.

In our interview, John Bradley emphasizes using the Summit to talk about good radio. He sees A3 radio as different outlets playing sometimes different good songs rather than a rigid format. As for what he’s bringing to the Summit, here is John Bradley’s prescription:

“I want to make sure everyone has a good time, enjoys Boulder and tries to meet as many people as they can. That’s the most value you can get out of a gathering like this. Put a face with a name and introduce yourself. Everybody in Boulder will have one thing in common, and that’s A3. Nobody you bump into will think you’re crazy for doing this.”

Reasons to be cheerful, reasons to be fearful. Pony up, John. Give us some answers.

Reason to be cheerful would be ratings success at several stations over the past years. KMTT and KFPG both have enjoyed success. WKOC, the Coast, over the last year has reached good heights. Other stations have had personal bests, numbers that may not be overly impressive to people outside their markets, but the best the stations have had. WMAX and WITS. A small station, KBRX, did very well in their first book, coming in third in 25-54. A3 can work in small markets. Station successes are a reason to be cheerful.

Fearful?
The Arrow seventies format. I think they’re targeting the same age group and, in some ways, the same lifestyle group as A3. They’ve taken a chunk of listening out of the market.

Where is Arrow most successful?
I can only think of one station that has gone down. Everywhere else seems to be going well. Places like Nashville.

What’s the format difference?
Arrow is all hits, all oldies from the late sixties to early eighties. No currents. Less music integrity than A3, more Top 40-oriented while A3 is more album-oriented.

The Evil Empire?
JB: In a way. There are Arrow and seventies stations popping up everywhere. Chicago had a good book. Madison, Wisconsin. A new competitor on the dial targeted toward the A3 demo is a reason to be fearful.

Another reason to be cheerful?
Artist rosters and the available music that’s coming out. There’s so much to choose from and there’s a lot of great quality music starting from about a year ago. It wasn’t there four or five years ago.

But last year you told me that the record companies were ahead of radio as far as A3 was concerned.

I don’t know that it’s changed that much in a year, but it’s a reason to be cheerful. The fruit is still there. Things haven’t dried up. A reason to be fearful is the incredible increase in the amount of music being promoted to this format. It’s so voluminous that you can’t deal with all of it. Last year I thought there was a lot. This year, there’s even more. That’s a reason to be fearful because a lot of that music obviously isn’t the best, nor is it appropriate. A lot of labels are looking for bands that tempo and texture-wise will fit this format regardless of quality. On the other hand, with the increase, there’s bound to be lots of good things. A double-edged sword, both a cheerful and fearful quantity of music.

Is there much of a programmable overlap between what adults like and what younger listeners might buy?
Big bands transcend any demo. A good example is Woodstock. Even though there were mostly college-aged appeal bands performing, there were several heritage acts that commanded respect from the same college-aged audience. They know their music and roots. If the Stones had been there, they would have fit in perfectly. Dylan. Allman Brothers. The Band. Traffic. The quality that adults like transcends down to the college level.

Yes, but does it go the other way—young bands that appeal to adults?
A lot fewer younger bands go up as opposed to older bands that go down. It’s harder to get somebody over 35 interested in Green Day. Saturday night at the Fox Theater may show how young bands can interest adult radio—bands like Dave Matthews, Rusted Root and Over The Rhine.

Those are young bands that appeal to older people. Precisely. Counting Crows originally saw themselves as an alternative band. Next, we’ll see Dave Matthews taking the same route. What I’m saying is there’s a lot of young blood in this format that we’ll be taking advantage of, and it will be easier and more natural than you might think.

How old are those bands?
Older than you think, younger than you think. Twentysomething while some sneak into their thirties. However, Rusted Root seem very young, mid-twenties. They don’t sound like it. They play beyond their years. They seriously studied aspects of playing like, for instance, African drumming.

The same thing goes for A3’s audi-
THE NEW ALBUM BY
JACKOPIERCE

Anderson's Luck
the follow-up to their top ten debut Late Shift

from their new album Bringing On The Weather
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KUWR AND MANY MORE...

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609-589-4229

Meteor
enence. There are people in college who like an A3 station, because they're musically aware beyond their years. There are also musicians who seem musically aware beyond their years. Yet I still think they're few and far between.

Bear in mind, we’re pulling two bands off the HORDE tour for Saturday’s gig—Rusted Root and Matthews—which the Allmans happen to be headlining. That’s amazing. Then I would agree there’s fresh talent out there appealing to people over thirty. No question about it.

Is an SBR client still a regional animal or is it easier to adapt a national perspective?

Our stations are as different today as they were a year ago, if not more so. They’re developing with their own identities. I don’t think A3 has become homogeneous in a year’s time.

Will it eventually?

No. I go back to the Arrow stations. They’re completely homogeneous. Same oldies. That format has popped up in a year since the first Summit. But A3 stations have remained true to being distinct to their market, not trying to follow just for the sake of following, while at the same time taking in what everyone else is doing. You have to learn from other people, taking ideas from somewhere. Everyone is hungry to find out what other radio stations are doing. Very hungry. They want information. Then they’ll do it their way.

How are things at KFOG? We’ve noticed a new billboard design and an increase in ratings. KFOG has had consistent ratings success over the three years we’ve been working with them. They’re a lot more consistent, reflecting the mood of San Francisco. Other than that, you’ll have to ask Paul.

Have things been happening at KFOG to the extent where it will influence other major market outlets to consider A3?

I think there are lots of people in the top twenty-five markets eying this format. I think that’s due as much to longevity as success. Familiarity. After a few years of hearing about this new format A3, people are paying attention. Just like when a new band comes along. Some people pick up on it instantly, but there are still people who, after a year, are still trying to figure out those Crash Test Dummies. They’ve been around a long time, but it takes hearing and seeing to know we’re not a flash-in-the-pan format. It’s the day-in, day-out, year-in, year-out consistency of the format that will make the big markets pay attention. One of the things that we, as a corner of our industry, have to show people is that we’re here to stay.

How long does it take to build up an A3 franchise and what kind of managerial commitment do you need as far as time span?

I think it depends on the market, whether you’re blowing it up and starting from scratch or changing a station a little bit. It depends on the amount of marketing money you’re willing to put into it. The more money, the faster the time line. I think you’re looking at anywhere from one to two years. That’s pretty quick. I was thinking more like three years.

What’s the goal?

Making a living, allowing the PD to keep the owners and the GM at bay.

One to two years, which makes me slightly more optimistic than you, which is hard to believe.

How deep does a good A3 station go on a record? Are one or two tracks worth of familiarity still the best route?

I still think you have to take a new artist and establish one song. If that one goes, go deeper. To take a new artist out on a limb and play lots of songs, you have less chance of succeeding.

How important is rotation in terms of familiarity?

That’s a tricky question. I think the word you have to use in addition to familiarity is accessibility. Songs don’t have to necessarily be familiar where you know all the words and sing along. If they sound like other songs with similar construction, with a voice like Jagger or Lennon, it may be accessible. I can get into it because it fits better with the song played just before and after. It’s not going to be a tune-out. That’s what I look for. A great example is Counting Crows. They sound like they fit in with a lot of successful rock bands. They’re not breaking new territory in terms of a bold new sound where nobody’s gone before, yet they sound fresh, updating music that’s been around through the sixties, seventies and eighties. That’s an important ingredient. You have to keep fresh interpretations of rock n roll.

You’re pleased that Freedy Johnston, Jeffrey Gaines, Jules Shear and Nanci Griffith are all bringing bands, why?

Because I don’t think we should give people the opportunity to pigeonhole this as a folk format or a singer/songwriter format. Those are certainly elements, but A3 is truly band-oriented and rock n roll. We’re trying to be good adult rock radio stations.

How distinctive need the music be? Can’t you just get into a groove and hold an audience much like A2?

I don’t think you want to get into a groove so that an entire 15 minutes sounds the same, like a blues set, a female singers set, an older rock set. You have to showcase variety in a very small amount of time. You have to show what your station is all about in twenty minutes time. There’s a danger when you get into a groove. The music has to fit, but not necessarily sound alike.

Views of AOR now? Does AOR wish it had absorbed A3 a couple of years back?

A lot of people in AOR radio probably wish they would have either taken this direction or wish they could get into this type of radio personally. It seems that occasionally an A3 band will rise up through the AOR ranks. While they’re taking in some A3 bands, they’re taking on a majority of the harder artists. I don’t have the Gavin Rocks chart in front of me, but I think there’s a lot more rock bands being played on AOR these days. I think AOR is more often butting heads with the modern rock station in a market. A3 stations are more in danger of sharing artists and songs with A/C as much as AOR. A/C is getting a lot hipper, pushing the envelope in terms of artists they play that we think of as exclusive A3 core artists. I think A/C is the format to be fearful of.

Interesting, I remember Jim Trapp
citing the fifth A/C station in a market to target as a potential new A3.

I think that an A/C station would be a great station to flip a format to A3. You’ve got a cume that’s already adult that you’re not going to blow away with a different tempo and texture, still playing some of the same artists. Obviously there are different degrees of A/C around the country, but in general they’re playing lots of Sting, Bonnie Raitt, Marc Cohn and Steve Winwood. A/C is a lot closer to A3 in the nineties than A/C would have been during the eighties.

What’s the best way for an A3 to co-exist with a modern rocker in the same market?

Some stations scrap with them on the 25-34 end. Some respect a DMZ between the two, you don’t come across toward us and we won’t go your way. The best way to co-exist is market dependent. Some don’t play each other’s artist. Can it get that turfish?

Oh yeah! You look at a song or artist and say, nope, that’s the modern rock station’s artist. Obviously out of necessity you play a few that overlap, but sometimes you give in and let them have it so that you remain distinctive to your audience. If you’re in a market without modern rock, you can be more broad and play that young girl alternative sound. I’ve seen A3 stations do pretty well with no modern rock. When one comes on, you can watch the alternative audience divide. The older end stays, the younger end walks.

It’s both funny and sad watching modern rockers dealing with the Top 40 carpetbaggers who are checking into the alternative hotel.

Not unlike A/C in getting hipper and closer to adult rock, Top 40 is getting hipper and closer to modern rock.

But don’t you think that a kid in San Diego is going to notice the difference immediately between 91X and a Top 40 competitor just as A3 listeners are going to feel the A/C difference immediately? The point is that what was once exclusive you now share.

What about co-existing with classic rock?

I’ve become more accepting of classic rock since it’s been around so long. It doesn’t sound special to me, nor does it light a fire under listeners anymore. So I don’t see Classic Rock as a threat as much as A/C radio or modern rock. It’s there, yes, you share listeners with it, but it’s what it is and not nearly as dynamic as it once was a few years ago. Even though our audience is sick of the same primary classic tracks, depth tracks by heritage artists are still a big area to be mined by A3 stations.

Tell us about The Peak, that whole experience in Denver/Evergreen.

Well, it’s not A3. Sure you want to put The Peak in an A3 article? We try to be involved in a variety of radio here at SBR. We’re not exclusively A3, although that’s our specialty. We knew the opportunity in Denver wasn’t there for an A3 station since that base was covered by KBCO. So we squeezed between a lot of format competitors. It’s called Denver’s Rock Alternative and it’s library-based alternative music somewhere between modern rock and A3. The advertiser acceptance has been tremendous. We cover Denver extremely well with a 100,000 watt class C signal atop a 10,000 foot mountain. No ratings are in yet. The signal right now is poor in Boulder, but sometime this fall we’ll be installing a booster. If you’re coming to the Summit you’re going to have to listen to The Peak to and from the airport.

What did you think of all the pre-Peak publicity and speculation?

It’s fantastic to hear rumors of what’s going to happen when you know exactly what’s really going to happen. It’s the best feeling in the world.

Will The Peak evolve?

All stations evolve. I believe in experimentation that you try all along to smooth out the bumps. We experiment on the air although we try to take calculated risk without too much bumbling every hour. I think it’s okay when you question an artist or song to go ahead and throw it on the air to hear how it sounds in the mix.

Caution to the wind?

No. Calculated risk. SBR learned a tremendous amount signing on to a new radio station. We built The Peak from scratch. We budgeted for it, hired the staff, put the format together, got the signal on the air and with the equipment. It’s the greatest feeling when you flip the switch. It didn’t matter what music we were playing or what the format it was. Just to sign on a new 100,000 watt station in Denver was a tremendous feeling.

"Quiz Show" the soundtrack to the motion picture featuring Lyle Lovett performing "Moritat" Original score by Mark Isham In stores September 27
MMR, Make Mistake Radio

DENNIS CONSTANTINE OF CONSTANTINE CONSULTING WITH HIS LATEST PROGRAMMING PHILOSOPHY

Our opening session is called Reasons To Be Cheerful, Reasons To Be Fearful, What Have We Learned In A Year? Care to take the first stab at an answer? If nothing else, we've learned to look at the audience in a nontraditional way. Traditionally the way broadcasters look at a radio audience is in terms of getting the most audience they can. Because of that, the mentality becomes one of critical mass, but the reality is that no radio station in any market reaches critical mass. In the simplest of terms, if you think about it, a radio station with a 10 share means there exists a 90 share not listening. With this in mind, a 5 share has a whole new meaning. You can be a successful radio station by completely differentiating yourself from everything else in market place. That difference is the spirit of A3.

Being regional? Being regional! Not being afraid to take chances. Making mistakes. That's something we've all forgotten; we need to make more mistakes. When we're making mistakes, it means we're trying something different.

Aren't mistakes radio's biggest fear? Mistakes make listeners tune out. Radio tends to program out all of the negatives.

I think mistakes make a station more human. Lately at KBCO, we not only encourage people to make mistakes, we plan them. I know this sounds bizarre, but we plan out skits that make it sound like we have no idea what it is we are doing. Here we are, throwing CDs on spontaneously. Spontaneity is a very appealing part of this format.

Do listeners really sense a playlist? "Coming up in the next set we'll have one from Fleetwood Mac, some Spin Doctors and a brand new thing from Keb' Mo'. Don't go away." We're the opposite. In the old days of progressive underground radio, there was a feeling you were sitting in the deejay's living room as he was pulling out new and old releases. A lot of radio stations have lost that spirit. The real spirit of A3 radio is to recap the essence of the old progressive radio. Lots of our listeners have fond memories of that period. The idea is that the deejay is your friend who knows all the new music and the deep cuts from the old albums. He's the artist, the guy who puts it together in a way that makes it entertaining.

Don't most folks block out underground radio's excesses and pretensions? And more importantly, haven't listening habits actually changed to the point where today's listeners wouldn't even listen to true underground radio even if it existed? They might settle for something more specialized and niche. Are people saying one thing and actually, in practice, demanding something else?

Let me go through all your points. Number one. True. People remember the good things and forget the bad things. People forget the self indulgence and the problems of repetition and deejays going off on tangents. They remember the essence, the spirit. Underground radio was entertaining. The deejay was excited. Deejays now have become announcers without enthusiasm. When I hear someone excited on KBCO, that presents a completely different feel than someone cooler. Enthusiasm is very important. Have people changed? Absolutely. In our twenties we sat down in front of our speakers and smoked a bowl, listened to music all night under the black light. I don't know anyone who has time to do that anymore. There's so much going on. Radio is background. It's not as important. But listeners still have fond memories. What we're trying to do is recapture an essence so that even though our listeners are busier and doing things, the radio station brings memories of positive experiences. By transference, that positive experience is brought into the present tense.

My memories of underground radio was Merle Haggard's "Okie From Muskogee," just to piss people off, into the Grateful Dead, much later into Miles Davis' "In A Silent Way." Can A3 ever hope to incorporate a spread like country into rock n roll into jazz all in the same format? Yes. Sure, radio got niche and more specific about the types of music they played. My belief is that A3 is not a niche format, rather a mass appeal format because it plays a wide variety of music. Male and female singer/songwriters. Guitar rock. Country-flavored songs. Symphonic rock. Acoustic rock. Harder-edged things. World music. Blues. Classic rock. Easy-listening. James Taylor. Modern music and dance. Reggae. Jazz. Jam rock like Blues Traveler. International rock. Rhythm and blues and soul. So many different styles make up what we do. I encourage radio stations to find things that are different. I thought the US3 record was perfect for A3. Some of the country-sounding records are perfect for us. It's all part of the flavors you put into the stew that makes A3 flavorful.

Do you limit some of the rotation of the fringe stuff?
This comprehensive new collection documents the career of one of the most intriguing, legendary figures in pop culture.

FAITHFULL includes "As Tears Go By" and "Broken English" as well as two previously unreleased tracks; "She" from her forthcoming album of new material and a version of Patti Smith's "Ghost Dance," produced by Keith Richards and Don Was.
7.50

Gavin
August 26, 1994

101.9 in Los Angeles seems very set-oriented. Hearing an artist like Luka Bloom on a mass appeal station was refreshing. "Cold Comfort" sends chills up my spine when I hear it.

Then allow me to engage in some armchair programming. Somebody played "Sunny Sailor Boy" by Luka into a Paul Simon song off the Still Crazy After All These Years album. As a listener, I would much rather have gone from Luka Bloom to the Waterboys to Steve Earle with the Pogues back to Jim Lauderdale, making the connection between Celtic and country, from Dublin to Nashville. Am I dreaming or should I have dined in DC?

No. That's something I encourage. I probably wouldn't have gone from Luka into Paul Simon. It was probably the mood of the person picking the music at the time. Everyone has a different way of constructing sets. That's what makes A3 special. Every station has its own personality and flavor, depending on who is at the helm picking the music.

Garry Wall who'll be addressing the Summit, seems to feel that rotation is important. If you spread an album too thin without enough repetition, that might be a problem.

I'm totally with Garry on that. Example. The new Crosby, Stills & Nash came in last week. I put it on and listened, thinking, "What a piece of drivel." We talked about it at 'BOO.

They felt that because it was Crosby, Stills & Nash, they had to play it. So we agreed not only to play it, but put it in the hottest rotation, play it until it caught on and see what people think. We played it every five hours for a week! Five hours, which is what we're doing now! After about the third day, having heard it every time it played, I started to like it. By day four, I tuned the radio up every time it came on. By the fifth day it was my favorite song because I was hearing it over and over. If we hadn't played it with repetition, the song might have gone by the wayside. We wouldn't have heard it enough for the hook to set in. That is one thing that A3 is missing out on. There are good songs out there, and the only way we're going to make them familiar is to play them over and over. Of course, you have to pick the right song. You can't assign horrific songs to five-hour and seven-hour rotations. At some point, people will recognize you with awful songs. Somebody at the station has to be able to recognize a well-constructed song with hooks that are relatable, because with repeated play the song gets response.

But are there really enough ticks in the clock to rotate a song enough to make it familiar while at the same time exposing all the philosophy of being deep enough to be diverse? Plus play oldies? Yes. It all depends on how current-intensive you want to be. If you want to be a gold-intensive A3, you have to limit your current list, playing them to the point where folks will know them and keeping your [current] list small, going deep in the gold. If you want to be a current-intensive A3, then you need to play lots of current in an environment. Here in Denver and in Phoenix and Austin we play more than 50 percent current. When we go to the library, and if classic rock is already being provided in the market-place like in Denver and Phoenix, you don't need to play the classic rock stuff.

Is classic rock competition or opportunity? Both. Again, it depends on the market. There is no set answer for what a mix on an A3 station should be.

Which is good. It is. Here in Denver, why play classic rock? But in a market like Bozeman, Montana or Minneapolis, where there is no classic rock, you can lean more in that direction and capture listeners who would enjoy an occasional Led Zeppelin cut.

On A2 radio, mediocrity saxophonists can be a problem. On A3 we seem to have a bumper crop of female singers who sing in the same key, timbre, tempo—Lemme see, would that be Mazzy Star, Frentel or Lisa Loeb? Cowboy Junkies?

Jane Silberry into Wild Colonials into 10,000 Maniacs could make a great no-n drives quarter hour.

Those bands are definitely part of the mix. Going over the list, you may need separation codes so you don't get too much of the same in a row, or even too close to each other. The ideal situation is to spread the styles out in such a way so there is this flow of music coming out of the radio that never gets stuck in a genre, always moving from style to style. Another problem is the acoustic guitar. You can get carried away with being overly acoustic and soft. People need energy.

Michele Clark Promotion

"Michele Clark is the best! She's a real homeboy. I trust her as much as anyone can trust an indie..." —Mike Morrison, FM109.9, Los Angeles

"I wouldn't let most indies wash my car, baby-sit my kid, or walk my dog... but Michele and Madeleine are welcome to do all of the above any old time." —Jim Trapp, KZON, Phoenix

"Michele and Madeleine are obnoxious bitches and I love them!" —Susan Castle, KGRS, Austin

"I don't think they're THAT obnoxious (but they are bitches)." —Ron Sorensen, KFMC, Des Moines

"I love talking with Michele and Madeleine! Not only do they work great records, they work with passion!" —Brad Hockmeyer, KTAO, Taos

"Whenever Michele calls me with a new song, I know there's got to be something special about it. It's very old and great friends." —Bill Evans, KFOG, San Francisco

"Michele and I have been friends for so many years that I would even trust her to baby-sit my dog!" —Jane Purcell, WWCD, Columbus

"I always look forward to hearing from Michele and Madeleine during my music calls. They're knowledgeable about music and are very committed to the artists they're promoting. They're indies you can trust." —Bruce Warren, WORLD CAFE

"What separates Michele Clark Promotion from other indies is that they know about their artists and their records so they don't waste their time. I love talking to them!" —Rick Mackenzie, WMAX, Rochester

"They always keep our market goals and format needs in mind. They direct us to tracks that work for us and we appreciate that." —Sybil McGuire, WMMM, Madison

Jane Silberry

88 Goliview Dr. • Sewell, N.J. 08080 • (609) 589-4229 • Fax (609) 589-1495

Gavin August 26, 1994
What's In A Name, Anyway?
(A^3, PAR, AAA, APM, ADULT ROCK)

Cowboy Junkies
The Water is Wide

Matraca Berg
Guns in my Head

Dillon O'Brian
Scenes from my last confession

Smithereens
Time won't let me

Dave Matthews Band
Coming September 26

No Matter What You Call It, Our Music Fits.
act, you’re ready to jump off the balcony. You want energy as opposed to being lulled to sleep.

Is it a bitch finding air talent, or are there enough hungry people who were previously shackled or shut out by album radio roaring to express themselves?

What it takes is someone willing to put aside their ego and just talk to the listener on a one-to-one basis. A lot of radio stations have indoctrinated their desegays, putting them into the box reading liners. Some radio stations have a buzzer or light that comes on after ten or fifteen seconds. Shut up!

Like the dancing chicken at the fair dancing on a griddle stage. If they don’t shut up, the mic shuts off after twenty seconds. It’s a Pavlovian thing. Deejays have been conditioned to be brief or shut up, get in and get out. There are talents so indoctrinated by that they can’t sit and interact on a one-to-one basis with the person listening at the other end. Those are the people we avoid. When I get tape of someone just announcing, forget it. But if I hear a glimmer of someone being themselves, I’m interested. A guy like Mike Morrison is the same guy on the air as he is off. That’s what you want. Just be yourself. It’s really that simple.

All eyes are on Los Angeles. How has that experience been? The GM, PD, MD and sales manager all seem fired up. Money is being spent on buses and promotion. The station sounds good. A thrilling experience for me. There’s nothing like putting a new station on.

When you consider all the corporate radio stations in town. We have a small facility with a well-equipped studio, all digital with a nice performance room where Harry Connick, Jr. can play his piano or set up a band live on the air. We have good production facilities. It’s very basic. No corporate mentality. We figured in Los Angeles with ABC Cap Cities and all these big company radio stations, we’ll be the mom and pop shop, the little guy. Much the same way GAVIN has kept the spirit away from being a corporate newspaper. I walk in there and see Sheila working with envelopes. You have a family and that’s what we’re doing in Los Angeles.

With live artists on the air, something phased out of the AOR world! People connected with the music! Breaking the fifteen/twenty seconds rule of “Shut up, play the music like a juke box.” We’re bringing back the essence of being a radio station that communicates and entertains one-to-one. Having Harry Connick or Shawn Colvin live talking about their lives and playing music for you is like inviting them into your living room.

Give me a prediction. Will A3 trickle up to the major markets? By this time next year, when we’re doing this interview for next year’s A3 Summit, we’ll be wondering which major markets don’t have an A3 station.

Seriously? This year you’ll see an explosion, here’s why I believe; AOR has become such a niche format. AOR has become hard rock. Some of the trades have even given AOR the name “roar” or “rock” or whatever. AOR is no longer the full-service type of radio it once was five or ten years ago. A3 is now AOR radio. Do AOR guys get pissed off at you? I know we ended up dropping our AOR chart in favor of a more specialized Gavin Rocks chart.

Congratulations! AOR wishes they were doing A3. When you think about it, AOR originally targeted 18-34 men. Their original audience is all over 35 now. They’ve grown up. A3 radio is now aimed at them. We now have all the spirit and life that AOR radio had ten years ago.

Are still finding vibrant AOR competitors? Again, it’s market by market. There are some AORs who have maintained their heritage. Stations like WDVE and KLBJ. There are AORs around the country who have grown with their audience, still remaining relatable. But there are a lot of AORs who have moved to a younger stance. Sure they have their fans, but they’ve been forced into niche formatting.

What subjects are you packing into your suitcase for the upcoming Boulder Summit? I have a lot of ideas. One of the things I want to talk about is Arbitron and how we can affect the Arbitron ratings to get better performance for A3 stations. There is a bias against effluent adults in Arbitron, against a lot of the people who listen to A3. I want to address that. I want to talk about making our stations more relatable in the way that we present music. I also want to talk about morning shows. One of the big questions is, what kind of morning shows work on A3 stations? Do you have a zany morning zoo? Howard Stern? Mornings set up the rest of the day. If they’re good, there’s a better chance listeners will stay all day. We’ll talk about getting people tuned in to your station every morning the right way for A3. We’ll cover promotion and marketing in addition to a lot of the things we’ve discussed during this interview.
GINGER BAKER JACK BRUCE GARY MOORE

**BBM**

**AROUND THE NEXT DREAM**

featuring *Waiting In The Wings*

---

**JJ CALE**

**CLOSER TO YOU**

featuring *Long Way Home*

---

**Cracker**

**KEROSENE HAT**

over 700,000 sold!

featuring *Eurotrash Girl* and *I Want Everything*

---

**Ben Harper**

**WELCOME TO THE CRUEL WORLD**

featuring *Don't Take That Attitude To Your Grave*

---

**Sam Phillips**

**MARTINIS & BIKINIS**

featuring *Baby I Can't Please You*

---

**Boz Scaggs**

**SOME CHANGE**

featuring *I'll Be The One*

---

**Traffic**

**FAR FROM HOME**

featuring *Some Kinda Woman*

---

**Pops Staples**

**FATHER FATHER**

coming soon: **DUKE ROBILLARD, DAVID GRAY, MARK CURRY & BRYAN FERRY**
THURSDAY, AUGUST 25

9:30AM THE KID LEO INVITATIONAL NON-MASTERS GOLF OUTING
—Coal Creek Golf Course, Louisville, Colorado (ten minutes from Clarion Hotel)

4:00PM JAMES LEWIS MARKETING PRESENTS THE 2ND ANNUAL REGISTRATION/BBQ UNDER THE TENT SPONSORED BY ANTOINE’S/DOS & DISCOVERY RECORDS
Featuring Beto & The Fairlanes with special guest Sara Hickman. Pick up your registration bag and limited Fox Theater showcase tickets (tickets available on a first come/first served basis) at the barbecue.

6:30PM COLUMBIA RECORDS PRESENTS A SHAWN COLVIN SUMMIT SEND-OFF
An up front and personal half hour acoustic set inside the Clarion Grand Ballroom. All are invited, radio and record!

8:30PM FOX THEATER SHOWCASE #1
Fox Theater, 1135 13th St.
Starring Lyle Lovett, Luka Bloom, Paula Cole, David Broza and special guests Jackopierce. Jackopierce hits the stage at 8:30 p.m. sharp. Shuttles to and from the hotels will be provided by Pyramid Records to make sure you hear note one.

LATE NIGHT AFTER MIDNIGHT HIGH STREET LOUNGE & CAFE FEATURING KRISTEN HALL AND TIMBUK 3 WITH SPECIAL GUESTS THE SUBDUIDES.

FRIDAY, AUGUST 26

8:00AM THE BONE/AURAL GRATIFICATION BREAKFAST.
Grand Ballroom
Read Bone Magazine and find out how to customize Bone specially for your marketplace. Dig Happy Rhodes’ latest CD, Building The Colossus on Aural Gratification.

9:00AM OPENING GENERAL MEETING—REASONS TO BE CHEERFUL, REASONS TO BE FEARFUL—WHAT THE HECK HAVE WE LEARNED IN A YEAR?
Grand Ballroom
Our opening general session subject-driven by you, the attendees. Hosted by the Zimmermen, guests are Dennis Constantine and Jason Parker of Constantine Consulting with John Bradley and Dave Rahn of SBR.
It’s been a whole year giving birth to a whole new batch of issues. Is A3 niche-driven or free-standing? What about its relationship with A/C, Classic Rock, Modern Rock, AOR, Arrow and other components on the dial? Building a successful franchise in a quick fix financial world will also be discussed. Plus, you never know what surprise guest might drop by.

11:30AM SPONSORED LUNCH, NOVEMBER IN AUGUST BY NOVEMBER RECORDS.
Under the tent.
Get stuffed, Thanksgiving style and enjoy the music of November’s latest signing, The Syrens. This is November’s first anniversary celebration.
NEW MUSIC FROM

JOHNNY CLEGG & SAVUKA

LOOK OUT FOR THE E.P. FEATURING:

ORPHANS OF THE EMPIRE
AFRICA (WHAT MADE YOU SO STRONG)
IBHOLA LETHU

AND THE SPECIAL "ACCOUSTIC" AND STUDIO VERSIONS OF:
THE CROSSING

GOING FOR ADDS MONDAY, AUGUST 29TH.

RHYTHM SAFARI: (213) 467-0151
1:15AM GAVIN PRESENTS GARRY WALL OF GARRY WALL MEDIA
Grand Ballroom
Gavin proudly presents Garry Wall, founder of Wall Media, a company that evolves and keeps pace with the revolutionary changes the entertainment industry faces. A3 is no exception, a format Wall feels is asking the right questions about itself and its competitive industry. Wall will address present and future thoughts about radio and music followed by a brisk Q&A session.

3:30PM ON THE GRIDdle OLYMPIC STYLE
Grand Ballroom
Yes, it’s On The GRIDdle, but each time it sheds its skin and changes its scoring techniques. This year we present a larger sample of programmers (plucked by surprise from the crowd), scoring each song numerically. Who will cop the Gold, Silver and Bronze? Preceded by Songlines/Sean Cooke’s kegger party. Get loose with some new music and assorted surprises.

5:30-7:30PM SECOND ANNUAL A3 SUMMIT COCKTAIL PARTY SPONSORED BY MCA AND MARGARITAVILLE
Under The Tent
Featuring Horse, Todd Snider and special guests The Murmurs and Sass Jordan. Beer, wine, soft drinks and mineral water will flow.

9:00PM Fox SHOWCASE # 2
Fox Theater, 1135 13th St.
Starring Nanci Griffith, Jules Shear, Jeffrey Gaines and very special guest Freedy Johnston. Shuttles will be provided to and from the Clarion Harvest House sponsored by Pyramid Records. First note hits promptly at 9:00pm.

LATE NIGHT AFTER MIDNIGHT ROUNDER RECORDS LOUNGE & CAFE
E.T.C. Lounge, Clarion Harvest House Lobby
Featuring Jimmy LaFave and Disappear Fear and surprise special guests. Come in for a early nightcap, a post-club pop or round of pool.

Saturday, August 27

8:00AM SPONSORED BREAKFAST BY MICHELE CLARK PROMOTIONS
Grand Ballroom—Southern Half
featuring Private Music’s Susan Werner and a pre-meeting breakfast spread courtesy of Michele Clark Promotion.

9:00AM UNDERSTANDING THE ARBITRON GAME
Grand Ballroom—Southern Half
Moderated by Dennis Constantine. This session will focus on how Arbitron computes the radio audience with an open discussion on how A3 stations can get better Arbitron measurement. Constantine recently toured the Arbitron facility and will share the Arbitron method from beginning to end. This will be a nuts and bolts session that will discuss marketing strategies that A3 stations can use to increase the response rate from their listeners.

Artistry That Endures The Test Of Time

THE BAND ▲ DAVE EDMUNDS ▲ JOE WALSH
EARTH RISE - THE RAINFOREST ALBUM
Rock's Greatest Stars Unite To Save The Rainforests

PYRAMID RECORDS
thanks for your support
See Rusted Root during the A² Summit at the Fox Theater, August 27th.

Rusted Root

The debut album  WHEN I WOKE

featuring: SEND ME ON MY WAY, CAT TURNED BLUE and ECSTASY

Rusted Root...Primal, aggressive, acoustic body-moving music utilizing weaving harmonies and Tribal Rhythms...In Light.

Produced by Bill Bottrell   Management: Rob Kos for Metropolitan Entertainment, Inc.
10:30AM MARKETING BEYOND THE CORE
Grand Ballroom—Southern Half
This session will address one of the main A3 questions; How do we attract a larger audience with A3? Moderated by SBR's Dave Rahn, Beyond The Core will explore how everything your station does—from advertising campaigns and special programming to how you answer the phone—is marketing and how that marketing is a cumulative process in reaching new listeners.

12:00NOON THE CAPRICORN RECORDS PICNIC
Under The Tent
Featuring Freddy Jones Band and the Vigilantes Of Love

1:30PM A3 RETAIL IMPACT WORKSHOP CO-HOSTED BY HARRY LEVY OF RADIOACTIVE AND KENT ZIMMERMAN.
Grand Ballroom—Southern Half
Like it or not, A3 will eventually be measured by whether or not the format is making musical retail impact. If there’s an adult radio revolution going on, will an adult retail revolution follow? Opening topic deals with station CD anthologies. Guests Robert Smith of Geffen/DGC, Paul Bradshaw of Mod Lang, Steve Feinstein of KKSF, Sheri LaPres of Rocky Mountain Records and Carter—artist manager/A&R, Island Records cover the bases of A3 retail impact.

3:00PM BREAKOUT EXCLUSIVES
Closed-door exclusives where specific interest groups tackle custom issues pertaining to their own Private Idahos.

CONSTANTINE CONSULTING—Grand Ballroom—Northern Half

WE'RE GONNA SALSIFY YOU!
ANTONE'S / DOS RECORDS PRESENTS BETO Y LOS FAIRLANES
AT THE GAVIN AAA BBQ KICKOFF IN BOULDER
A CROSS-CULTURAL BLEND OF SALSA, JAZZ, ROCK AND LATIN RHYTHMS.
IRRESISTIBLE.
ON YOUR DESK NOW!
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(310)820-4006
Nanci Griffith
This Heart

The premiere single and video from the forthcoming album *Flyer*.

Album in stores September 13.
Produced by Peter Collins.
Management: Vecto Management

Thanks to A3 radio for Freedy Johnston's first #1 record! Don't miss Nanci and Freedy, Friday August 26 at the Fox Theater.
Here’s a Line-up of the Diverse Talent Playing at the 1994 Gavin A³ Summit

**SARA HICKMAN**

Sara Hickman’s artistic independence began when her third record, Necessary Angels (following Shortstop and Equal Scary People), went unreleased as she parted company with her previous label, Elektra Entertainment. In the process of moving to Jac Holzman's Discovery Records—Jac was, ironically, the founder of Elektra—she began an unprecedented campaign of buying back the rights to her previously recorded songs. After liquidating her assets and gathering contributions from her fans, Hickman accomplished her goal. This Texan recording artist (the Dallas Observer once named her Best Solo Artist and Best Female Vocalist) examines the human condition through her songs, including themes of friendship, divorce, career versus life experience and human compassion. Sara Hickman will appear at the Thursday 4:00 p.m. Barbecue under the tent.

**BETO AND THE FAIRLANES**

Led by keyboardist Robert “Beto” Skiles, Beto and the Fairlanes mirror the wacky border town sensibility of the Rio Grande. They fuse influences of jazz, Latin, rock, salsa and tropical and came out with a hard-driving dance beat style. Over his career as a musician and bandleader, Skiles has penned enough music for five Fairlanes albums (four of which appear on Austin’s Fable Records) and three symphonies. Skiles has also conducted several live orchestral renditions of his compositions. Still, Beto and the Fairlanes is all about recreating Satisfied’s (the title of their latest Antone’s/’dos release) antics on the dance floor. Beto and the Fairlanes will appear at the Thursday 4:00 p.m. Barbecue under the tent.

**SHAWN COLVIN**

Although Shawn Colvin broke out of the Cambridge folk scene in Massachusetts, she was born in Vermillion, South Dakota. Her father was a staunch folkie who was into the Kingston Trio and Peter Seeger. Eventually Colvin left home and ventured down to Texas to play with a country swing band. She spent time in San Francisco and later New York City where she established her musical persona via open-mike sessions at Folk City and extended gigs at the Other End. Her airplay debut came from an independent live cassette played on Boston’s WERS/FM. Cover Girl is Colvin’s third Columbia record, after 1989’s Steady On and 1992’s Fat City. Cover Girl is a cover collection unlike any other because she uses a comprehensive spectrum of writers inside and outside the mainstream from Steve Earle and Judee Sill to Bob Dylan and Talking Heads. Shawn Colvin will perform at the Columbia Reception Thursday 6:30 p.m. in the Grand Ballroom.

**JACKOPIERCE**

More Texas talent invades the ‘94 Summit as JACKOPIERCE (always in caps) opens the three-day Fox Theater blow out. JACKOPIERCE is a vocal har-
monizing, songwriting duo made up of Dallas types Jack O'Neill and Cary Pierce. Their A&M debut is called Bringing On The Weather and was produced by another Texas favorite son, Henry “T Bone” Burnett. O'Neill is described as the quiet one, while Pierce is the outspoken of the two. But JACKOPIERCE's folk/rock/songwriter stance is guaranteed to speak louder than words. JACKOPIERCE will appear Thursday, 8:30 p.m. at the Fox Theater.

David Broza is one of the vibrant international talents gigging at the 1994 Strategy Summit. His debut November release, Time Of Trains, now has a sequel and it's the gutsy Second Street. Born in Israel and raised and educated in Spain and England before becoming a U.S. resident, Broza has a fiery, passionate style. Part of what ignites the intensity of his songs is that he likes to bolster his musical compositions with lyrics adapted from poetry. Second Street was recorded with a full band and his lyrical adaptation process has reached full bloom. A hot talent in Israel and steadily crossing over in the States, Paper magazine went so far as to dub him "a postmodern Leonard Cohen." David Broza will appear Thursday night at the Fox Theater.

In the August 12 issue of Gavin, Paula Cole was the subject of a cover story extolling the praises of her far-reaching talent. Her "other woman" anthem, "I'm So Ordinary," has the tenacity to puncture several radio formats including Top 40, Alternative, A/C and more. Her Harbinger release on Imago is one of the year's best. Originally from Rockport, Massachusetts, Cole studied jazz composition at Berklee, turned down a jazz record deal and moved to San Francisco to sharpen her musical priorities. Her big break came when her manager, John Carter, got her signed to Imago. Cole scrapped plans to self-produce Harbinger and chose Kevin Killen, Peter Gabriel's engineer, for the task. Soon after, she replaced Sinead O'Connor as the opener for Gabriel's So tour and enhanced her live performing skills. Cole's poignant vocal style is augmented onstage by a guitarist and percussionist. Paula Cole will appear Thursday night at the Fox Theater.

Luka Bloom is to be had that you should see Luka Bloom live to truly appreciate his music. With his newest Reprise release, Turf, Bloom has finally captured his special one man/one guitar performance style on CD. Although he's from Dublin, Bloom is not your mellow Irish folkie. He appears solo, but his amplified acoustic guitar and upfront vocal presence is forcefully indescribable. Turf was recorded live in the studio with a simulated live ambience that included a full stage and lights to recreate the spatiality of playing on stage. Five of the tunes were then performed in front of an audience chosen from some previous solo-out gigs. Bloom's people contacted these die-hard fans as they arrived early and invited them down to the studio a few days later. The only stipulation was that they had to be silent throughout the tape-rolling session—no clapping or talking. Bloom's music is as brilliantly Celtic as it is modern and innovative. Not to be missed. Luke Bloom will appear Thursday night at the Fox Theater.

LYLE LOVETT
Lyle Lovett has just competed his fifth album for MCA called I Love Everyday. Lovett is famous for his dry, gonzo sense of humor, his sadistic tunes and an eclectic style that utilizes rock, acoustic folk, country, bebop, gospel, Texas swing and more. His four previous albums, Joshua Judges Ruth, Lyle Lovett and his Large Band, Pontiac and Lyle Lovett are highly individualistic works. Besides being a well-known musical personality, Lovett is also a successful actor who has starred in two heavily acclaimed films by Robert Altman, The Player and Short Cuts, the latter which featured him as the enigmatic, screwball baker, Mr. Bigtover. Musically unpredictable, moving, smart-ass and disarmingly clever—sometimes all in one go—Lovett has reached the same status as his own songwriting influences, Randy Newman, Tom Waits and John Prine. Lyle Lovett will headline Thursday night at the Fox Theater show.

KRISTEN HALL
She's been called an introspective and self-analytical songwriter, but Kristen Hall joins fellow Atlantans, the Indigo Girls, as part of a new breed of female musical expressionists. Her latest High Street Records release, Be Careful What You Wish For... is actually her third effort. Real Life Stuff came out in 1990 and Fact & Fiction appeared on Indigo Girl Amy Ray's independent Daemen Records in 1990. High Street inked the singer in 1993. The other Indigo Girl, Emily Saliers, has appeared on all three of Hall's discs, and other guests on Careful... include Matthew Sweet and Bill Dillion, who worked with Daniel Lanois. Therapeutically introspective as well as outwardly entertaining, Kristen Hall is a ringing Southern belle. She joins the Summit lineup while touring nationally with, you guessed it, the Indigo Girls. Kristen Hall will appear at the Midnight High Street Lounge & Cafe (the E.T.C. Lounge, Clarion Harvest House Lobby) on Thursday after hours.

TIMBUK 3
Lots of people still remember Timbuk 3 as those folks who scored a big hit in 1986 with "The Future's So Bright I Gotta Wear Shades." In 1987 they received a Grammy nomination for Best New Artist, gigged on Saturday Night Live and opened for Bob Dylan, Bonnie Raitt, Sting and Jackson Browne. Timbuk 3 return as a quartet with High Street Records, and in anticipation of their first studio recording in four years, Timbuk 3 unveils a six-song EP, Looks Like Dark To Me, in late September. One of the songs is an updated acoustic version of "The Future's So Bright..." and

At Putumayo World Music, we have discovered an exciting array of accessible, melodic world music which can be programmed into many formats. Majek Fashek's "So Long", Kotoja's "Sawale" and undiscovered reggae treasures like Foundation's "If They Could They Would", Alexander Bernard's "Eclipse My Soul" and Arturo Tappin's jazz-reggae "Breaking Up" are just a few songs from our 3 new releases which comfortably fit into A2, A3 and even Top 40.

For more information, call Lynn Grossman at Putumayo World Music, 415 Camden Drive, Los Angeles, CA 90210 310-246-1175

Gavin August 26, 1994
THE SUBDUDES
Making a somewhat last-minute guest appearance at the after hours Clarion E.T.C. Lounge, dubbed “the Midnight High Street Lounge & Cafe,” are A3 faves, The Subdudes. Annunciation, their third album and first for High Street Records, articulated itself into the Gavin A3 top five a few months back and in honor of their Boulder arrival, they’ve released Miss Love & Much, Much More, an EP to tide themselves over until their next full length CD. The ”Dudes brand of New Orleans, quarter rock is filled with driving funk and Crescent City back-beats. After single-disc stints with Atlantic and East West, High Street has put the Subdudes squarely on the A3 map. The Subdudes will appear at the Midnight High Street Lounge & Cafe (the E.T.C. Lounge, Clarion Harvest House Lobby) on Thursday after hours.

THE MURMURS
Four-and-a-half octaves of vocal artistry makes Happy Rhodes one of the most esoteric and engaging independent performers going. Building the Colossus is her seventh release on Aural Gratification should you include Rhodes I, Rhodes II, Rearmament, Ecto, Warpaint, Equinox and Rhodesongs. Some see Rhodes as a left-of-center Kate Bush styled songwriter/musician whose crafted vocals frame dark and textural melodies. Building the Colossus highlights the free-form guitar talents of David Torn, known for his work with David Sylvian and Mark Isham.

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THE MURMURS
Heather Grody and Leisha Hailey are two uncompromising 22-year-olds whose whimsicality has taken hold in the form of an acoustic duo called the Murmurs. Their self-titled latest came out on MCA, after the duo sparked major label interest through their independently-released debut album, Who Are We. The Murmurs live in the Chelsea district of Manhattan, but started out with acting ambitions at the American Academy of Dramatic Arts, where Hailey and Grody first became acquainted. Their songwriting chemistry will appeal to both A3 and Alternative sensibilities. The Murmurs will appear at the Second Annual Gavin A3 Summit Cocktail Party, Friday, 5:30 - 7:30 p.m. under the big tent.

HORSE
The international flavor continues as Horse ride into the Boulder Summit all the way from Glasgow, Scotland. Led by the captivating and soulful vocals of Horse McDonald, the trio is rounded out by McDonald’s writing partner, lyricist Angela McAlinden and guitarist George Hutchinson. In 1990 Horse released a debut called The Same Sky and followed it up in 1994 with God’s Home Movie on Oxygen/MCA Records. Horse has a soulfulness similar to Mick Hucknall and Simply Red. The group is currently a heavy draw in Scotland, receiving tons of praise from Scottish music reviewers, as well as the “jimmies” on the street who make up their local fanatical base. Horse have their sights set on the States next. Horse will appear at the Second Annual Gavin A3 Summit Cocktail Party, Friday, 5:30 - 7:30 p.m. under the big tent.
Counting Crows’ Adam Duritz, Dire Straits’ Mark Knopfler, the Chief, ex-Buddy Holly Cricket Sonny Curtis, the Indigo Girls and U2’s Larry Mullen and Adam Clayton. Narci Griffith will headline Friday night at the Fox Theater.

**JIMMY LaFAVE**

For those into soulful, blues-stompin’ singers like Delbert McClinton and early Rod Stewart, don’t miss out on Austin singer/songwriter Jimmy LaFave. Highways Trance, on the Bohemia Beat ‘Rounder label, is sixteen tracks deep of rich, rockin’ blues. Originally based in Oklahoma with his band Night Tribe, LaFave migrated south into the Texas indie market with another 16-

**VIGILANTES OF LOVE**

Direct from the hip Southeast pocket of Athens, Georgia, singer/guitarist Bill Mallonee began making records under the name Vigilantes Of Love starting in 1990 with Jugarul and continuing in 1991 with Chillin’ The Nails. Once Mallonee turned VOL into a full-fledged band, their next record Killing Floor (co-produced by REM’s Peter Buck), started amassing critical attention. Welcome To Cruel Sun, the band moved over 20,000 units before inking with Mercury Records, which released their latest album, When I Woke. Produced by Bill Bottrell (Toy Matinee, Sheryl Crow, David Baerwald), the band continued their course playing “primal, aggressive, acoustic, body-moving” music. On The Earth In Truth and Light...Right On!” Rusted Root will appear Saturday night at the Fox Theater.

**MAGIC DICK & JAY GEILS BLUESTIME**

Here are two familiar faces to those who love blues and rock n roll. Of course both trod the boards with the J. Geils Band, the Boston blues rock institution known best for bringing blues to the rock masses. Bluesltime is actually what Jay and Dick were all about before recording 14 J. Geils Band albums in 15 years. The two met in college in Worcester, Massachusetts when each discovered a mutual passion for the music of Muddy Waters, Buddy Guy and John Lee Hooker. Since 1984, when the J. Geils Band turned out the lights, Dick has spent ten years working on a harmonica invention, having recently been awarded a U.S. patent. Jay has been working with high performance sports and racing cars, maintaining his own auto business while staying on top of blues and jazz music. The two signed to RCA and will release their first Bluestime album. Magic Dick & Jay Geils Bluestime will appear Saturday night at the Fox Theater.

**THE FREDDY JONES BAND**

While trying to figure out a name for their group, this Chicago-bred quintet opted for “The Freddy Jones Band,” even though there’s nobody in the band by that name! The founding members, lead singer/guitarist Marty Lloyd and guitarist/vocalist Wayne Healy, met as college kids in Indiana during the late ‘80s and digged around acoustically. Jim Bonaccorsi, a bassist from Chicago, his brother Rob on guitar, plus drummer Simon Horrocks all joined up in 1991, turning the Freddy Jones Band into a full-throttle band. They signed with Capricorn Records in the spring of ’93 and soon after released the A3-acclaimed Waiting For The Night. Their self-titled homegrown 1992 debut sold an impressive 10,000 units-plus in the Midwest and Capricorn plans to re-release it in lieu of their next studio follow-up to Waiting For The Night. The Freddy Jones Band will appear at the Saturday Capricorn Picnic at 12:00 noon under the tent.

**OVER THE RHINE**

Following up their debut album Patience, Over The Rhine has released Eve just in time to open Saturday’s Fox Theater.

**RUSTED ROOT**

When it came time to book new faces for the special Gavin Summit Saturday Night Fox Showcase, Rusted Root was the very first act considered after we spoke with WYEP’s Mike Elcessor. The band already has a youthful cult following in Pittsburgh (not far from the Zimmerman hometown, East McKeesport) and are a cross between Jefferson Airplane, King Sunny Ade, Talking Heads and, well, Rusted Root. A communally powerful ensemble, Rusted Root built their sound on a foundation of drums and acoustic guitars. After an independent release in 1992 titled Cruel Sun, the band moved over 20,000 units before inking with Mercury Records, which released their latest album, When I Woke. Produced by Bill Bottrell (Toy Matinee, Sheryl Crow, David Baerwald), the band continued their course playing “primal, aggressive, acoustic, body-moving” music. On The Earth In Truth and Light...Right On!” Rusted Root will appear Saturday night at the Fox Theater.

**DAVE MATTHEWS BAND**

The Dave Matthews Band boldly headlines the Gavin A3 Fox Theater Saturday night showcase. Back in 1991 a Charlottesville, Virginia bartender named Dave Matthews approached Carter Beauford and LeRoi Moore to help him out on a demo tape. It didn’t bother Matthews that both were talented jazz players. After adding bassist Stefan Lessard and violinist Boyd Tinsley, the Dave Matthews Band was born. As word spread, the Dave Matthews Band CD debut, Remember Two Things, took off nationally. Soon the band was selling out gigs in New York, Athens, Georgia and, of course, Boulder, where they became instant headliners. Last November the band signed to RCA and expect to release their first major label in September. Dave Matthews Band will headline Saturday night at the Fox Theater.
Enticing harmonies and enchanting melodies from a refreshingly original female duo. Earthy, dynamic Canadian Greta Lauran and poised, English-born Sarah Symons write eloquent songs with poetic messages of struggle, empowerment and redemption in a captivating blues and gospel influenced folk-rock setting.

"One of the year's surprise 'must listens.'"
Boston Herald

"A pleasure from start to end ... a 'no-risk' disc."
New York Post

"[Malford Milligan's]" voice is a window to the soul ... one of Austin's richest natural resources."
Austin American Statesman

"David Broza has a rare gift for writing haunting and compelling songs."
Interview

"Destined for superstar status."
Chicago Sun Times

"An artist who who writes better melodies than just about anybody."
Pulse! Magazine
Gavin Jazz

**Most Added**

| Toshiko Akiyoshi Jazz Orchestra (36) |
| Abraham Burton (36) |
| Steve Khan (16) |
| Herbie Mann (16) |
| Lalo Schifrin (15) |

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**Jazz/A2 New Releases**

**STEVE KHAN**

Crosstings

(Verve Forecast/PolyGram)

Like the little man in the rowboat on the Jean-Michel Folon-designed cover art — using Folon graphics on his covers is a running motif for guitarist Steve Khan’s releases — here’s another CD that could successfully traverse the tastes of both contemporary and traditional jazz radio. Something to encourage both sides is the opener, “Descarga Khanalonious,” which is a mesh of sax, guitar, bass and drums, accented with a wide-screen stereophonic curtain of Latin percussion.

Michael Brecker heats things up with his spacy cameo on tenor sax. As opposed to Pat Martino, Khan’s ricocheting guitar presence adapts a more atmospheric role to the band, rather than being the traditional primary soloist. Bassist Anthony Jackson (of Michel Camilo trio fame) supplies a sub-woofer styled bass as drummer Dennis Chambers plays in careful tandem with ex-Weather Reporter percussionist Manolo Badrena. Crosstings is dedicated to Khan’s father, lyricist/composer Sammy Cahn. For hardened bop types, Khan’s moving version of “It’s You Or No One,” co-written by Khan’s late father, could fill your jazz ticket, rather than being the traditional primary soloist. For hardened bop types, Khan’s moving version of “It’s You Or No One,” co-written by Khan’s late father, could fill your jazz ticket, rather than being the traditional primary soloist. For hardened bop types, Khan’s moving version of “It’s You Or No One,” co-written by Khan’s late father, could fill your jazz ticket.

**Top Tip**

Steve Khan

Crosstings

(Verve Forecast/PolyGram)

Sixteen more adds boosts Steve Khan’s latest to 66 total reports, enough for top debut honors.

**Record To Watch**

**Lalo Schifrin**

More Jazz Meets The Symphony

(Atlantic)

With Wallace Roney’s latest hitting the jazz top spot, why not try a little more symphonic jazz from Lalo Schifrin?

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**Chartbound**

**Robert Hurst** (Columbia)

**Jimmy Heath** (Landmark)

**Abraham Burton** (Eiji)

**Lalo Schifrin** (Atlantic)

**Charlie Haden** (Verve/PolyGram)

Toshiko Akiyoshi Jazz Orchestra (Columbia)

Etel Ennis (Hijder Productions)

Bud Shank (Candid/DA)

Sonny Simmons (Qwest/Reprise)

Ken Peplowski Quintet (Concord Jazz)

* Quartette Indigo (Muse)

Gryphon Robinson (Blue Note)

Joanne Brackeen (Concord Jazz)

* Hilton Ruiz (Candid/DA)

Toni Tennille (Frontstreet)

Earl Klugh (Warner Bros.)

* Stanley Clarke (Epic)

* Pharez Whitted (Moluj/Milow)

Dropped: #32 Charles Earland, #40 David Sanborn, #41 Black Note, #47 Jim Mcleod, Twin Tenors.

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Reports accepted Thursday only 9am - 3pm
Station Reporting Phone: (415) 495-1990. Gavin Fax: (415) 495-2580

Gavin August 26, 1994
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<td>Earl Klugh</td>
<td>Move (Warner Bros.)</td>
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<tr>
<td>2</td>
<td>Rick Braun</td>
<td>Night Walk (Blue Note)</td>
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<td>3</td>
<td>Kilaeua</td>
<td>Midnight On The Boulevard (BrainChild)</td>
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<td>Boney James</td>
<td>Backbone (Warner Bros.)</td>
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<td>Keiko Matsui</td>
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<td>6</td>
<td>Patty Austin</td>
<td>That Secret Place (GRP)</td>
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<td>7</td>
<td>David Sanborn</td>
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**Most Added**

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<td>3</td>
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<td>Stew Reid</td>
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<td>Chris Adderson</td>
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<td>Michael Watts</td>
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**ARTIST PROFILE**

**BOB MAMET**

**FROM:** Chicago

**LABEL:** Atlantic

**HE SAYS:** "My background comes from an even dose of jazz and pop. I grew up playing both interchangeably."

**EARLY DAYS:** "I was in L.A. for 12 years working in the studios as a composer and I still do that. I composed music for jingles and did full scores for 12 international films. I also did some underscoring for television too."

**FROM SYNTH TO GRAND PIANO:** "By 1990 I was in a room full of synthesizers, without a piano, and had come away from the reason I moved to L.A.—to pursue a career as an artist. Nothing quite duplicates the acoustic piano. Nothing takes the place of those hammers actually hitting real strings. The CD cover art is the inside of my own piano." 

**BROTHER DAVID THE PLAYWRIGHT:** "He’s my half-brother and is about 15 years older than me. He’s also a musician, and plays piano. As a young kid I would hear nothing but jazz all over the house. Everytime I played rock, Dave and my father would say, ‘Stop playing that crap!’ "

**INFLUENCES:** "Bill Evans, Chick Corea, Bob James and Yellowjackets."
POST-BOP

2W LW TW
1 1 1 WALLACE RONEY - Misterioso (WARNER BROS.)
5 6 2 PATTI AUSTIN - That Secret Place (GRP)
4 3 3 KILAUEA - Midnight On The Boulevard (Brainchild)
6 5 4 RICK BRAUN - Night Walk (Bluemoon)
2 2 5 BONEY JAMES - Backbone (WARNER BROS.)
10 8 6 KEIKO MATSUI - Doll (White Cat/Unity Label Group)
3 4 7 NORMAN BROWN - After The Storm (MoJazz/Motown)
15 12 8 EVERETTE BARR - Common Ground (Blue Note)
7 7 9 BASIA - The Sweetest Illusion (EPIC)
18 14 10 ZACHARY BREAU - Lay Back (VC)
12 11 13 BD FORCE - 3rd Force (Higher Octave)
9 12 14 DAVID SANBORN - Hearsay (Epic)
16 13 15 BOBBY LYLE - Rhythm Stories (Atlantic)
20 17 14 EVERYTHING BUT THE GIRL - Amplified Heart (Atlantic)
11 15 16 AL JARREAU - Tenderness (Papaye)
8 10 16 BILL EVANS - Pussh (Lipstick)
13 16 17 DOC McBRIDE - A Gift For Tomorrow (Heads Up)
28 22 18 JULIA FORDHAM - Falling Forward (Virgin)
21 19 20 ALPHONSE MOUZON - On Top Of The World (Tenacious)
— 26 20 COLOUR CLUB - Colour Club (JVC)
— 27 21 GEORGE HOFFMAN - A Home Far Away (GRP)
25 24 22 HENRY JOHNSON - Missing You (Heads Up)
14 19 23 PAUL HARDCASTLE - Hardcastle (JVC)
19 18 24 CARL ANDERSON - Heavy Weather Sunlight Again (GRP)
23 23 25 TAKE 6 - Join The Band (Reggae)
17 20 26 BLUE KNIGHTS - Red Night (DR Music)
— 29 27 PETER WHITE - Reflections (Sin Drome)
26 28 28 SADAO WATANABE - Earth Step (Verve Forecast/Polym)
**GAVIN URBAN**

**Editor: Bill Speed**

**Associate Editor:** John Martiniucci

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**Most Added**

EL DEBARGE duet with BABYFACE

"Where Is My Love?" (Reprise)

**BRANDY**

"I Wanna Be Down" (Atlantic)

**Top New Entry**

USHER

"Can U Get Wit It" (LaFace/Arista)

**Hat**

ANITA BAKER

"Body & Soul" (Elektra)

---

**Top Tip**

JONATHAN BUTLER

"I'm On My Knees" (Mercury)

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**RECORD TO WATCH**

BRANDY

"I Wanna Be Down" (Atlantic)

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**Inside Urban**

**THE CHOICE IS YOURS**

One Love Records/Mercury Records artist Emage chat with one of their favorite female vocalists Shanice. Emage's new single, "The Choice Is Yours" is gaining popularity at radio and is in this week's top 26 reports.

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**Jack The Rapper's Family Affair '94** was held this past week (August 17-21) in Orlando, Florida. The five days were filled with workshops, showcases, unfamiliar faces, weird sounds and strange bugs. The industry people that I did recognize were, for the most part, happy to be with friends but apprehensive about the event's activities. Jack, Jill and their support staff was very helpful and professional. The hotel staff was courteous, but a bit surprised at the turn out and people attending. I also met venturing around the hotel, so we huddled together most of the time, comparing notes about the event's popularity at radio and is in this week's up & coming with 26 reports.

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**Chartbound**

**Top Tip**

JONATHAN BUTLER

"I'm On My Knees" (Mercury)

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Radio you don’t have to “Make Up Your Mind.”
It’s a hit! Give it a listen
and then give it a spin!
ALRIGHT ALRIGHT

At a recent reception held in his honor, Atlantic records artist Gerald Albright was congratulated by friends and colleagues. Albright's single, "For The Lover In You," is in this week's Up & Coming with 26 reports and two new adds. Pictured left to right: WNUA-Chicago music director Mike Fischer; Albright; Eileen Orr; Atlantic group Straight Ahead; Mesa/Bluemoon artist Brian Culbertson; Atlantic's Eileen Cathey and Andrea Parks. 

some new friends and spoke to many Gavin's reporters. Perhaps the biggest turn off was the amount of disrespect shown to property; there were stickers everywhere. It will be interesting to see what the general consensus will be throughout the industry. KMMJ-St Louis is gearing up for their 1st annual Dancehall special. Gavin Marketing rep John Austin did an outstanding job. A big up to Thembisa Mshaka for making it a special special special and a special thanks to Marcus Nash of the Pro's record pool. Remember we're gearing up for our 4th anniversary Rap special and be sure to call John Austin for prime placement. His number is (215) 424-6571...Also stay tuned for the final details on the hit Dancehall special. -PEACE, BILL

New Releases

EL DEBARGE duet with BABYFACE

"Where Is My Love?" (Reprise)

Somewhere out there, there's one in a million for you, but if you only knew where! This is a killer duet by two gentlemen who have proven that they have what it takes to pull on the ol' heart strings. Where Is My Love? is a great follow-up to "Can't Get Enough" and at the same time the perfect invitation to listen to the rest of DeBarge's new album, Heart, Mind & Soul. This week's Most Added.

KARYN WHITE

"Hungah" (Warner Bros.)

Look for harm White's mid-tern-"Hungah" to burn up the charts over the next few weeks. Programmers have been wondering if White's upcoming album, Make Him Do Right will be feast or famine. From the sound of "Hungah" it looks like good eatin'. Word is Make Him Do Right will have Karyn continuing to work with producers Jam & Lewis while reuniting with producer H fatface for a couple of songs.

LUTHER VANDROSS & MARIAH CAREY

"Endless Love"

(Columbia)

In early 1981, Diana Ross & Lionel Richie sat at the top of the charts for several weeks with the title song from Brooke Shields' movie, Endless Love. Twelve years later the Richie-penned ballad resurfaces as a duet between Luther Vandross & Mariah Carey. Luther and Mariah's cookie cutter performance will receive a warm-fuzzies reception from fans. "Endless Love" will be included in Luther's forthcoming album Songs on Epic Records.

AARON HALL

"When You Need Me"

(Silas/MCA)

As Aaron Hall descends the Urban chart with "I Miss You," he's looking to keep the momentum going by releasing the slow jam, "When You Need Me." Going for adds now.

KEITH SWEAT featuring KUT KLOSE

"Get Up On It" (Elektra)

Keith Sweat slows jams us again as he releases the title track featuring his all-female group discovery Kut Klose. Added this week at KMJ, KKZZ, KRKO, KFXZ, WWRF, WFEF, WVWE, WAIB and WCDX.

U R B A N

HANGIN' WITH GEORGE

Reports

36 4 TINA MOORE - "Color Me Blue" (Scoti Brothers)
36 5 CINDY MIZELLE - "I've Had Enough" (eastwest/Atlantic Group)
35 16 JONATHAN BUTLER - "I'm On My Knees" (Mercury)
31 3 RACHELLE FERRREL - "With Open Arms" (Capitol)
31 8 *DEBRAH - "Free" (Atlantic)
30 3 OUTKAST - "Southernplayalisticadillacmuzik" (LaFace/Arista)
28 24 *BRANDY - "I Wanna Be Down" (Atlantic)
28 4 LONDON JONES - "Jos" (Sisqo/MCA)
26 2 GERALD ALBRIGHT - "This Is For The Lover In You" (Atlantic)
26 7 EMAGE - "The Choice Is Yours" (Murray)
25 2 VENONICA LYNN - "Make Up Your Mind" (PMG/RCA)
24 1 ICE CUBE - "Boy Gun" (One Nation) (Priority)
24 3 TERROR FABULOUS - "Adion" (eastwest/Atlantic Group)
22 3 69 BOY - "Tootsee Roll" (Downlow/Rip-It)
21 3 SISTA - "Brand Nu" (Elektra)
19 1 *EX-GIRLFRIEND - "X In Your Sex" (Forceful/Reprise)

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Get ready for the ride of your life

gonna take you on a "hip hop ride"

the first cut from their new album

Ne Mercy

Produced by Marley Marl for House of Hitz, Inc.
Management: Popular Artist Management
GAVIN A/C

Gavin A/C #1 Hits From:

8/29/92 PETER CETERA - "Restless Heart"
8/31/90 PAUL YOUNG - "Oh Girl"
8/29/86 HUEY LEWIS & THE NEWS - "Stuck With You"
9/2/83 MICHAEL JACKSON - "Human Nature"

Most Added
ELTON JOHN (51)
ANITA BAKER (48)
SARAH McLACHLAN (34)
TRAFFIC (31)
JON SECADA (26)

Top Tip
TYLER COLLINS
"Thanks To You" (Reprise)

Inside A/C

THE BIZ
Congratulations to Greg Strassell who's been promoted to vice president of programming, Boston for American Radio Systems. Strassell will maintain programming responsibilities at WXBM-FM where he's been p.d. since 1991 while developing and directing programming for ARS's latest acquisition, WGGY-FM.

Good luck to Bill Bartlett as he leaves Sin-Drome Records in Los Angeles to re-locate to Huntington, West Virginia where he'll be by September 8. His new address will be 609 10th Avenue East, Huntington, WV 25701 and his phone will be (304) 522-9572.

For those of you who might be new to the reporting procedures here at Gavin, we'd like to remind you that on any week prior to a Monday federal holiday such as Labor Day, Gavin takes A/C reports via fax or phone on the Friday before the Monday holiday as well as Tuesday until 2p.m. Pacific time. So, this coming Friday September 2, we will accept telephoned reports until 2 p.m. Pacific time and the fax machine is on 24 hours a day. If you plan on freezing your list, we would appreciate your letting us know as soon as possible. However, we do not freeze playlists two weeks in a row, however.

THE MUSIC
The #1 and #2 positions held by Richard Marx and Bonnie Raitt had flat week results as Marx dropped a nominal 16 spins and Raitt gained 14. Meanwhile, Amy Grant kicks a little A/C butt with a 1,081 spincrease from 4,235 to 5,319. Grant's totals come after just four weeks. She may be the first artist, in the short history of A/C spins, to clear 6,000 a week. Elton John's "Can You Feel The Love Tonight" holds the record with 5,800 in one week.

Two new entries in the top ten: Sarah McLachlan's "Good Enough" rises to 2 and was new to the reporting procedures here at Gavin, with 147 players and an average spins per station of 23.64, while Celine Dion returns to the big ten with "Think Twice," which shows 157 players and an average spins per station of 21.99 spins per player.

Chartbound Reports Adds SPINS TREND

TYLER COLLINS "Thanks To You" (Reprise) 68 12 978 +264
GER HALLORAN "One Love" (Triple-Threat) 65 7 919 +196
PROJECT PARADISE "Just You And Me" (Sun Paradise) 61 10 920 +264
CRASH TEST DUMMIES "Afternoons & Coffeebeans" (Arista) 58 2 950 +41
STEVIE NICKS "Blue Denim" (Maden/Atlantic) 58 20 849 +400

RECORD TO WATCH
SARAH McLACHLAN "Good Enough" (Arista)

EDITOR: RON FELL
ASSOCIATE EDITOR: DIANE RUWER

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Total Reports:
This Week 229 Last Week 226

Gavin August 26, 1994

Reports accepted:
Monday at 8am through 2pm Tuesday
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2580
the new track and video from his forthcoming album, HONEY
As predicted last week, Anita Baker’s brilliant “Body & Soul” leaps into the chart as the highest debut. Getting numbered at #31 comes with 48 more ADDs (second only to Elton) and Baker already has 24 of last week’s 60 starters, reporting three plays a day or more.

Some people may now be wondering why the new Traffic single, “Some Kinda Woman” wasn’t the first single. It’s exploding out-of-the-box at A/C with another 31 ADDs this week and a debut, second only to Anita Baker at #34. Reporting stations include WQH, K99, KEYW, KVIC, KVYQ, WCSS, KQMG, WSUL, WFPS, W1SB and KELI.

We’re going to get agitated if “Elle Make Love To You,” the new Boyz II Men record, doesn’t become a staple for the format. In the two weeks since we made it RECORD TO WATCH it has taken on 30 players and among the playing stations it’s getting better than 18 spins a week. But it needs a lot more than 40 stations to make it onto the chart where it belongs. The first 40-station list includes WBXM, WAIR, WQX, WQJ, WALS and the stations that have combined 40 spins a week. KQIC and Q93, let’s get it on!

Last week’s RECORD TO WATCH, Sheryl Crow’s “All I Wanna Do,” is ADDED by just 8 more A/Cs (KKRB, KMLE, WTIP, WQX, W1SB, KIHO, K99 and W1SB) but it gets an average of nearly 19 spins a week from its 37 stations. For those of you jamming the A&M phone lines for A/C service on this track, we’re told it’s in the mail.

The new RECORD TO WATCH is Sarah McLachlin’s “Good Enough,” which was “good enough” for a first-week ADD total of 34, which puts her in Elton and Anita’s company over in the MOST ADDED box. Instant play reported at KHOZ, WCGM, K99, WTTR, KQMG, WQX, KQIC, WCKQ, XRXO and W1SB.

As expected last week, Ty Collins’ (above) “Tops” is Tyler Collins (below) “Thank You” with nearly 1,000 spins in the bank and a movie soundtrack. Andre from which to breed familiarity. On track already are 68 A/Cs including KPQD, K1BLQ, WMT, WTIP, KYMG, K1NO and KLMJ.

Seal’s stations reporting 30 or better plays per week include KLS, W1QXQ, WQX, WQJ, KVIC, KQ93, WQGQ, WSTU and W1CGP. Dion’s legion of 30 plus players includes K102, W1LC, K1BLQ, W1BG, KIHO and KV1C.

Check out the Pretenders’ growth pattern. Its ranking has escalated +26 to +20 to +14 with 46 ADDs in that span of time, and an increase of total spins per week of 1,093 in the past two working weeks. Significant play reported from WMJQ, W1SQQ, KMQG, K199, K1SO, W1TSX and K1LLS.

The true strength of “Circle Of Life,” Elton John’s second single from the new Lion King soundtrack, has yet to be seen as it continues to compete with his first single for air space. Imagine how often “Circle” could be played if “Can You Feel…” wasn’t still in mega rotation. Nevertheless, “Circle” has gone from CHARTBOUND to #15 in the past two weeks and no record in the format increased its total spins by as much as it did, 1,076.

Edie Brickell’s comeback is in full swing with “Good Times” moving from #37 two weeks ago to #20 today. Forty-four A/Cs have picked up on the good times in the past fortnight and at 130 players, only 13 singles are getting more station reports.

With its latest 18 ADDs, Harry Connick, Jr’s funky new single, “O (Could Only) Whisper Your Name” is a bona fide A/C hit as it passes the 50% mark in total stations and the list of players at three or more spins per day now includes W1TSX, KMQG, K199, WHAJ, KQIC, JOYQ99 and W1LXT. ADDs come through this week for W1PZ, W1SP, W1M1X, W1LC and W1KJ.

Top Tip is Tyler Collins (above) “Thank You” with nearly 1,000 spins in the bank and a movie soundtrack. Andre from which to breed familiarity. On track already are 68 A/Cs including KPQD, K1BLQ, WMT, WTIP, KYMG, K1NO and KLMJ.

Up & Coming

<table>
<thead>
<tr>
<th>Reports</th>
<th>ADDs</th>
<th>SPINS TRENDS</th>
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<tbody>
<tr>
<td>49</td>
<td>5</td>
<td>637 +41</td>
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<tr>
<td>48</td>
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<td>10</td>
<td>3</td>
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<td>10</td>
<td>3</td>
<td>184 +91 *</td>
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<tr>
<td>10</td>
<td>4</td>
<td>118 +73</td>
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Chopped: Steve Nicks (Maybe), Michael Mishaw, Kathy Troccoli, Mitch Malloy, Kevyn, 68

Top Tip is Tyler Collins (above) "Thank You" with nearly 1,000 spins in the bank and a movie soundtrack. Andre from which to breed familiarity. On track already are 68 A/Cs including KPQD, K1BLQ, WMT, WTIP, KYMG, K1NO and KLMJ.

Artist Profile

Ger Halloran

Label: Triple-Threat Entertainment
Promotion Contact: Tim Smith
Birthplace: Dublin, Ireland
Current Residences: Los Angeles and Ireland.
Musical Influences: "Steady Dan, Trevor Horn, Quincy Jones, The Police, Human League and Burt Bacharach."
Favorite Record by Another Artist: "Harvest For The World by The Isley Brothers."
Likes: "Children, family, friends and the ocean."
Dislikes: "Greed, jealousy, racism and war."
Favorite Pastime: "Visiting exotic places."
If I weren’t a recording artist, I’d be: "A member of the Jacques Costeau diving team."
Last CD You Purchased: "Burt Bacharach’s greatest hits."
Ambitions You Still Have To Fulfill: "To watch my children, Melia and Con, blossom."
Best Advice You've Ever Received: "Be yourself."
Three Essentials You Would Need to Survive on a Desert Island: "A bible, fishing pole and boat."
The DEVLINS

"Someone To Talk To"

From the album Drift

Produced by Malcolm Burn • Additional Production by Josh Deutsch • Career Direction: Warren Earner Management
Listed above are the top ranked singles based on the division of each song’s total stations into its total Spins.

**S/P/W**

<table>
<thead>
<tr>
<th>Single</th>
<th>Spins Per Week Per Station</th>
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<tbody>
<tr>
<td>RICHARD MARX - The Way She Loves Me (Capitol)</td>
<td>27.59</td>
</tr>
<tr>
<td>DONNIE WILSON - You (Capitol)</td>
<td>26.73</td>
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<tr>
<td>LISA LOEB &amp; NINE STORIES - Stay (I Missed You) (RCA)</td>
<td>26.36</td>
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<tr>
<td>ELTON JOHN - Can You Feel The Love (Hollywood)</td>
<td>26.16</td>
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<tr>
<td>JOHN MELLENCAMP w/ ME'SHELL NDEGEOCCELLO - Wild Night (Mercury)</td>
<td>25.58</td>
</tr>
<tr>
<td>WET WET WET - Love Is All Around (London/PLG)</td>
<td>25.32</td>
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<tr>
<td>HUEY LEWIS &amp; THE NEWS - But It’s Alright (Elektra)</td>
<td>25.27</td>
</tr>
<tr>
<td>STEVE PERRY - You Better Wait (Columbia)</td>
<td>25.25</td>
</tr>
<tr>
<td>ACE OF BASE - If You Go (SBK/EMI)</td>
<td>24.94</td>
</tr>
<tr>
<td>JON SECADA - If You Go (SBK/EMI)</td>
<td>24.90</td>
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<tr>
<td>AMY GRANT - Lucky One (A&amp;M)</td>
<td>24.84</td>
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<tr>
<td>GARTH BROOKS - Hand Luck Woman (Mercury)</td>
<td>24.60</td>
</tr>
<tr>
<td>TONI BRAXTON - You Mean The World To Me (Elektra)</td>
<td>24.54</td>
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<tr>
<td>MARIAM CAREY - Anytime You Need A Friend (Columbia)</td>
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<td>SEAL - Prayer For The Dying (Elektra)</td>
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<tr>
<td>MADONNA - I’ll Remember (Theme From With Honors) (Maverick)</td>
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<tr>
<td>MELISSA ETHERIDGE - Come To My Window (Island)</td>
<td>22.12</td>
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<tr>
<td>CELINE DION - Think Twice (550 Music)</td>
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<tr>
<td>JOSHUA KADISON - Beautiful In My Eyes (SBK/EMI)</td>
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<tr>
<td>RICHARD MARX - Now &amp; Forever (Capitol)</td>
<td>20.91</td>
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**SPINCREASES**

<table>
<thead>
<tr>
<th>Single</th>
<th>Ranked Increase in Total Spins</th>
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<tr>
<td>ELTON JOHN - Circle Of Life (Hollywood)</td>
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<tr>
<td>AMY GRANT - Lucky One (A&amp;M)</td>
<td>1031</td>
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<tr>
<td>ANITA BAKER - Body &amp; Soul (Elektra)</td>
<td>843</td>
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<tr>
<td>TRAFFIC - Some Kinda Woman (Virgin)</td>
<td>614</td>
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<tr>
<td>CELINE DION - Think Twice (550 Music)</td>
<td>589</td>
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<tr>
<td>PRETENDERS - I’ll Stand By You (Sire/Warner Bros)</td>
<td>564</td>
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<tr>
<td>EDDIE BRICKELL - Good Times (Geffen)</td>
<td>509</td>
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<tr>
<td>STEVIE NICKS - Blue (MCA)</td>
<td>408</td>
</tr>
<tr>
<td>BOYZ II MEN - I’ll Make Love To You (Motown)</td>
<td>395</td>
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<tr>
<td>SARAH MCLACHLAN - Good Enough (Arista)</td>
<td>371</td>
</tr>
<tr>
<td>HUEY LEWIS &amp; THE NEWS - But It’s Alright (Elektra)</td>
<td>370</td>
</tr>
<tr>
<td>HARRY CONNICK, JR. - (I Could Only) Whisper Your Name (Columbia)</td>
<td>357</td>
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<tr>
<td>AMERICA - Hope (American Gramaphone)</td>
<td>345</td>
</tr>
<tr>
<td>JON SECADA - If You Go (SBK/EMI)</td>
<td>343</td>
</tr>
<tr>
<td>MELISSA ETHERIDGE - Come To My Window (Island)</td>
<td>324</td>
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<tr>
<td>LAUREN CHRISTY - The Color Of The Night (Mercury)</td>
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<td>STEVE PERRY - You Better Wait (Columbia)</td>
<td>282</td>
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<tr>
<td>TYLER COLLINS - Thanks To You (Reprise)</td>
<td>264</td>
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<tr>
<td>PROJECT PARADISE - Just You And Me (Sun Paradise)</td>
<td>244</td>
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<tr>
<td>SHERYL CROW - All I Wanna Do (A&amp;M)</td>
<td>220</td>
</tr>
</tbody>
</table>

**New Releases**

**LUTHER VANDROSS & MARIAH CAREY**

"Endless Love" (Columbia)

The supposedly unbeatable duet by Diana Ross/Lionel Richie from 1981 is wonderfully reprised by another dynamic box office duo for Luther’s new Epic/1V album called Songs. The fully-involved arrangement by Walter Afanasieff is the difference between the original and the comeback.

**ROBERT PALMER**

"Know By Now" (EMI Records)

One of many highlights from his forthcoming new album, Hover, this one sounds like it wrote itself. It sounds so much shorter than its 4:12 running time that it must be a hit.

**JULIA FORDHAM**

"I Can’t Help Myself" (Virgin)

One of highlights of her new album and our recent Gavin A/C Video magazine, this track is a straight-on admission from someone who’s fallen and can’t get up.

**JOE COCKER**

"The Simple Thing" (550 Music/Epic)

Here’s an easy-going track from Cocker’s brand new album, Have A Little Faith. It sounds like those Tina Turner-like ballads we used to embrace at A/C.

**THE DEVILS**

"Someone To Talk To" (Capitol)

Collin and Peter Devlin’s best song sets a moody and dramatic pace for an excellent debut album, Drift. The song builds in classic fashion to a flourishing John Waite-like climax. Should do well with the modern segment of the A/C spectrum where fully-involved ballads are so popular.

**ARNOLD MCCULLER**

"Change All Of That" (Coyote)

Veteran studio singer Arnold McCuller has decades of experience working behind format icons like Phil Collins and James Taylor, so his appreciation for what works helps him make a record we can and will play.

**ANTHONY CRAWFORD**

"On The Edge"

Debut on the Gavin AC chart at #36 (August 19) with 79 reports, 9 adds and 1271 SPINS!

Anthony Crawford is following in the path of his Top 20 success of "Know By Now" with his forthcoming new album, Honey, due later this year.

"His music is definitely for people who want music they can sink their teeth into - it’s music to live by. If stations just give him a spin, the audience is going to do the rest.”

—Scott Stevens, WKXD Cookeville, TN

**ANTHONY CRAWFORD**

is On The Edge. Are you?

For more radio info contact Larry Cumings at Little Dog Records 510-777-1040 or Brad Paul at Rounder Records 617-354-0700. Little Dog Records, part of the Rounder Records Group.
Julia Fordham
I Can't Help Myself
from the new album Falling Forward

Produced by Larry Klein and Julia Fordham

Representation: J.D. Management
Most Added
KERBDOG (17)
BODY COUNT (17)
OBITUARY (15)
DEMOLITION HAMMER (10)
DREAM THEATER (8)
M.O.D. (7)
ACCEPT (7)

Top Tip
GREEN DAY
"Basketcase" (Reprise)

Rock Releases
DREAM THEATER
"Lie"
(eastwest)

CREMATORY
...Just Dreaming
(Massacre Records)

Ask yourself one question: How compelled do you feel about breaking your playlist's monotony? Death metal may not be a priority, but you may reconsider after listening to Crematory's "Just Dreaming." Just back from a long European tour with My Dying Bride, Crematory rises and blesses us with nine sinister yet melodic songs. Their mystical style reveals more of what you would get when you cross Christian Death with Morbid Angel. However serious (or not) you want to take Crematory's melodrama, don't fear the foreboding tracks "Transmigration," "Shadows Of Mine," "I Saw The Angels Fly," "In My Hands" and "The Prophecy."

—SANDRA DERIAN

Savatage's "Handful of Rain" (Atlantic)

It's obvious that Savatage's prolific lyrics and powerful melodies are winning over programmers across the U.S. Stations heavily spinning Savatage include The Blaze(24), WVCR(21), KQAL(20) and KZRX(19).

RECORD TO WATCH

SAVATAGE
"Handful of Rain"
(Atlantic)

DREAM THEATER
...Just Dreaming
(Massacre Records)

Ask yourself one question: How compelled do you feel about breaking your playlist's monotony? Death metal may not be a priority, but you may reconsider after listening to Crematory's "Just Dreaming." Just back from a long European tour with My Dying Bride, Crematory rises and blesses us with nine sinister yet melodic songs. Their mystical style reveals more of what you would get when you cross Christian Death with Morbid Angel. However serious (or not) you want to take Crematory's melodrama, don't fear the foreboding tracks "Transmigration," "Shadows Of Mine," "I Saw The Angels Fly," "In My Hands" and "The Prophecy."

—SANDRA DERIAN
ARTIST PROFILES

GILBY CLARKE

LINEUP: various
LABEL: Virgin Records
ALBUM: Pawn Shop Guitars
SINGLE: “Cure Me...Or Kill Me...”
PRODUCER: Waddy Wachtel

GILBY CLARKE TALKS ABOUT:

THE ALBUM’S SUCCESS: “I’m very pleased; everything is starting to gel. When this record came out I knew promoting it was going to be a lot of work. I’m going to work my ass off, and do the best I can to get it heard. When I started this record, Virgin took it very seriously. I wrote these songs and I wouldn’t make a record if I didn’t think they were important. I’m glad this music is being taken seriously.”

THE VIRGIN CONNECTION: “The person I signed with was Danny Goodwin. Even before I joined Guns N’ Roses he signed my publishing—that was years and years ago. I wanted to be treated like a new artist. I wanted Virgin to work my record as if I were a new artist. If I had gone to Geffen Records it would have been more like they were doing me a favor. This is something I want to do and it won’t be my only solo record. There are plenty of guitar players who have stepped away from their bands and had full careers. With GNR we’re either fully on or fully off. I’m still with GNR but I just can’t be without something to do.”

WADDY WACHTEL: “Waddy was a good choice for me because we’re both guitarists. I think that he understands I might have limitations. He really got me working and he made sure that the guitar was as important as any other element. We also had the same vision; he backed me up.”

THE STUDIO: “We booked A&M Studios in Los Angeles. We had a great setup with the drum kit and a couple of rooms for guitars, bass and acoustic stuff. It was always ready for whoever was coming in. The cool thing was that everyone who worked on the album knew each other. Matt would be in on my day and Rob would be in the next. Then Matt would come back and check things out and they’d both hang out. Marc knows them both. It was a party. We had the biggest lounge. Even when I was working something would be going on upstairs. Slash came down just to hang out. They were all doing it for me. That was really nice.”

TOURING BAND: “I’m taking a guy named Mark Danzelsen who’s played drums in bands like Little Caesar and River Dogs. He’s a great drummer that I’ve known for 10 years. The whole band is people who’ve been friends of mine for a long time. Ryan Roxie is a guitarist from Electric Angels and played on the songs that didn’t make the album. I’m using Will Effertz on bass and he hasn’t played with anyone else. I’ve been out on the road for two and a half years and even before that. If I’m going to do this again I’m going to take my friends.”

COVERING THE CLASH’S JAIL GUITAR DOORS: “I think it just gets down to the songs. The Clash really had some cool songs. The same with the Sex Pistols. Rowdy troublemakers or whatever, they had some catchy songs. It’s one of the songs I wish I had written.”

THE TOUR: “We’re hitting the club circuit on August 26 with Motley Crue and we’ll be out for about two months. I think it’s the right way for us to do it. We have to get it in our heads that I’m a new artist. We’re starting at the beginning to get some excitement going. There’s nothing better than getting a buzz going by starting in a club and then moving up. There’s a lot of people I’d love to tour with. I’d love to play with the Stones but I’m probably not going to get a shot. I’d like to go out with the Black Crowes too.”

Hard Rock Releases

MOTHER TONGUE

Mother Tongue
(Sony 550)

Listening to Mother Tongue calls back memories of classic guitar melodies and epic rock ballads without sounding retro. The band just knows how to be their music explain a feeling rather than weighted down with words. In fact, Mother Tongue’s songs tend to start simple, quiet and meditative then build to a pyromaniac finish, as happens in “Burn Baby.” An incredible sound pours forth on “Damage,” when they switch into chorus-mode and guitar solos. The sinister bass and guitar reverber in the intro to “Fear Of Night” leads into catchy verses while the conveniently sequenced “So Afraid” provides even more haunting qualities. Could “Venus Beach” be inspired by the Southern California circle this quartet runs with? Other cool, rocking songs include “Entity,” “Broken” and “Mad World.” Check out the moody “Using Your Guts,” with its ups and downs, bringing the Mother Tongue self-titled disc to an epic close. Lastly, if the simple and sacred cover art doesn’t spark your interest then use your appreciation for subliminal messages.

—SANDRA DERIAN

SOULS AT ZERO

Six+Six
(Energy Records)

A clear example of channeling negative energy into powerful music would have to be the latest EP from Souls At Zero, a hard-hitting quartet hailing from D.C. Heavy on the tuned-down guitars, the half dozen tracks produced by Souls At Zero add a ferocious edge to any break thought. “Don’t Ask” drives forth electrifying guitar leads and rhythms while “Flies” lashes out furious vocals spitting anger and disgust. The vocals include Bad Brains’ “1 Against 1” which thrashes at breakneck speed without sacrificing melody and, the Circle Jerks’ “When The S-t Hits The Fan,” which exposes the Souls’ punk attitude. Six+Six is the EP to empower your listeners and inspire their dedication. —SANDRA DERIAN

ROADRUNNERS DOG EAT DOG AFTERNOON

Dog Eat Dog recently stopped by Vintage Vinyl for an in-store performance. Left to right: Sean Kilkenney, Scott Mueller, Dave Neabore, Dan Nastasi (Dog Eat Dog); Marni Halpern (Roadrunner Radio), John Conner/Dave Malby (Dog Eat Dog), Mike Vinosky/Tom Tighe (Roadrunner Retail), Rob Roth (Vintage Vinyl), Bob Johnsen (Roadrunner Retail)
THE SOUP DRAGONS

FOR THOSE WHO DON'T KNOW

1990
LOVEGOD
SALES OVER 350,000

"I'M FREE" -#1 ALTERNATIVE
TOP 20 CHR
BUZZ BIN-MTV

1992
HOTWIRED
SALES OVER 450,000

"DIVINE THING" -#1 ALTERNATIVE
TOP 15 CHR
TOP 30 AOR
BUZZ BIN-MTV

"PLEASURE" -#1 ALTERNATIVE
TOP 20 CHR
BUZZ BIN-MTV

1994
HYDROPHONIC
ON A "ONE WAY STREET"
TO PLATINUM

ONE WAY STREET

THE NEW SOUP DRAGONS SINGLE.
IT'S HYDROPHONIC

PRODUCED BY SEAN DICKSON
MIXED BY RON SAINT GERMAIN
MANAGEMENT: RICK ROGERS MANAGEMENT
©1994 POLYGRAM RECORDS, INC.
**Inside Alternative**

Live 105-San Francisco and The Gigolo Aunts teamed up to present three—count 'em, three—free shows for listeners in San Francisco, Berkeley and San Jose. A few hundred gathered in the sun on Monday's Union Square show, singing and shouting requests to the band. Keeping the emphasis on a fun time, The Aunts treated the San Francisco audience to versions of Blur's "Girls & Boys" and Morrissey's "Ask," while the Berkeley audience got an earful of Rick Springfield's "Jessie's Girl" and Duran Duran's "Rio." But as wonderful as those covers were, nothing compares to hearing "Bloom" and "Cope" close live.

Speaking of Live 105, music director Steve Masters was telling me he met Nicholas Cage last weekend while spinning at The Sound Factory. The two hung out and drank a few beers, and Steve said he couldn't get over what a normal guy the actor is. (Did you know that promotion director Gabby Medecki and AFD Mark Hamilton are heading out to the Reading Festival this week? Since PD Richard Sands is on vacation, Steve is in charge of the station. It'll be interesting to see what gets added next week.)

KPNT/The Point-St. Louis' PointFest went off without a hitch last weekend—no mean feat for an event whose attendance capped off at 20,000. Material Issue, They Might Be Giants, MC 900 Ft. Jesus, Violent Femmes and Lisa Loeb (who completely charmed everyone) gave their all to what everyone is calling a highly professional, smooth running show. Alex and Jim are taking a much deserved break after this endeavor, and are heading to England for the Reading Festival.

KTCI-Ft. Collins/Denver's Mary Moses is being inundated with the hoards of promotion people descending on Boulder for Gavin's A3 Summit. After being wined and dined (three meals a day for three days), she's heading off for a much needed vacation at some exotic place I can't pronounce, but it's down the coast from Cancun. If Mary brings music along on this trip, I know she'll include The Jesus And Mary Chain's Stove And Drum because it's her absolute favorite album.

And speaking of vacation, Columbia's Todd Bisson just got back from a trek across country with his wife and child. Driving across the country with family in tow might not be your or my idea of a good time, but Todd says that driving and watching the world go by me at my

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**Most Added**

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<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>Sam I Am</td>
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<tr>
<td>Jabberjaw</td>
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<tr>
<td>Public Enemy</td>
<td>(16)</td>
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<tr>
<td>Jesus and Mary Chain</td>
<td>(15)</td>
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<tr>
<td>Sebadoh</td>
<td>(14)</td>
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**Top Tip**

**They Might Be Giants**

John Henry (Elektra)

"Small Shell" kicks in this week with an increase of 154 Spins Per Week.

**Top Requests**

**Green Day**

Offspring

MC 900 Ft. Jesus

Stereolab

---

**Chartbound**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>Lightning Seeds</td>
<td>- Lucky You (Trauma)</td>
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<td>Pato Banton</td>
<td>- Baby Come Back (IRIS)</td>
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<td>Veruca Salt</td>
<td>- Seether (VindtFire/Scand Hitless)</td>
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<td>Velvet Crush</td>
<td>- Teenage Symphonies (550)</td>
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<td>April's Motel Room</td>
<td>- Black 14 (Immortal)</td>
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own pace" is one of his favorite things to do. As you can imagine, Todd listened to quite a bit of radio on his trip, and had especially nice things to say about WOXY-Cincinnati, citing the station as one of the few "to throw things in that surprised me; stuff I hadn't heard in a while." He also gives an enthusiastic thumbs up for KTOZ's Joe Kinder, calling him "The best jock on the air." Ask Todd about his Brother Theodore find in Iola, Kansas and you'll make his day.

Also back from vacation is KLZR-Lawrence's Jeff Petterson, who took a week off to go camping. Lots of backpacking and hiking was involved, making us wonder exactly what kind of vacation that was. Give me a hotel room with indoor plumbing any day.

In label news, Thomas Westfall has made his way back to the West Coast, and back to Mercury Records. Thomas will ease into Mark Chotiner's newly-vacated job and, if you'll remember, it was Chotiner who filled the position when Thomas headed out to New York. One of the most appealing aspects of this job was A) getting back to the Bay Area (Thomas will split his time between San Francisco and Los Angeles) and B) getting to work the upcoming Catherine Wheel single, which is a duet with Belly's Tonya Donnelly. Thomas will start with Mercury on September 6. Thomas takes his position just in time, as Mercury's Tim Hyde turned in his resignation this week. Tim, who plans to start his own independent promotion/consulting company, says he really "enjoyed my seven years with Mercury, and I'm looking forward to the challenge of running my own business." Tim's last day will be Friday, September 2. All of us at GAVIN wish Tim the best in his new endeavor.

I saw an excellent show by Australia's You Am I at San Francisco's Bottom Of The Hill. A favorite of Sonic Youth (Lee Renaldo produced one of their singles), You Am I are on tour with The Downset and Shooty Groove, and should not be missed when they hit your city.

And while we're on the subject of Australian music, I got a new EP from The Earthmen, and Swirl's new album this week, and loved 'em both. Give  Mark Lipsitz at Seed a buzz at (212) 691-8805 to get yer paws on a copy of The Earthmen's very wonderful The Full And Rise Of My Favorite Sixties Girl. Swirl's The Last Unicorn comes out soon on Dirt records. And I'd be remiss in my duties as a loudmouth if I didn't point out that the crackin' new single from The Hoodoo Gurus lands on your desk this week.

**“IN THE MORNING”**

In the afternoon.
In the evening.
All day long.

The first single from the forthcoming album STRATEGEM

**Big Head Todd and the Monsters**

Also appears on the Shown Away soundtrack from Sony SSO Music/Epic Soundtrack

---

**ARTIST PROFILE**

**SAMIAM**

**HOMETOWN:** Berkeley, California

**CURRENT RELEASE:** Clumsy

**LABEL:** Atlantic

**PRODUCER:** Lou Giordano (Sugar Husker Du, SSD, Lou Reed)

**THE LINEUP:**
- Jason Beebout,
- James Brogan,
- Sergie Loobkoff,
- Aaron Rubin,
- Victor Indrizzo

**INCESTOUS LINKS:** Genes from Redd Kross via drummer Victor Indrizzo, and nearly all the members played with Gilman Street Project bands, the epicenter of Berkeley's punk club scene.

**ON BEING LABELED MELODICORE:** "If one person takes what we do as melodicro, I say 'run with that.' That's OK with me, if you have to put a tag on it.

---

- James Brogan, guitarist.

**INFLUENCES:** "I come from the Husker Du/Replacements school. We're all into Bob Mould.

**WORST TOUR EXPERIENCE:** "It has to be the first European one. When we were in Yugoslavia, and all these farmers were buying us shots of crazy drinks. We got really hammered and me and Jason went to this club and he jumped on my back and my shoulder came out of the socket. It was the worst pain I've ever felt."

---

- James Brogan

**ON THE PUNK POP AESTHETE:** "Some are trying to say what we're doing is a new thing, but we've been doing the same thing for almost six years. We have evolved and tried to improve and stuff, but basically we've been doing it for years. The same is true with Green Day."

---

- James Brogan
"Supersonic"
from the album,
Definitely Maybe

Produced by Oasis & Mark Coyle.
Management: Ignition

"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada/ is a trademark of Sony Music Entertainment Inc./ © 1994 Creation Records Ltd.
This week's Record To Watch is from The Lightning Seeds, who are an official five-piece band now. Immediate plans include a stateside tour in October.

I hear that Suede have already found a new guitarist, whose name will be revealed any day now. Unfortunately, not before we go to press.

Well, I'm heading off to the airport now. Expect a detailed report on the Reading Festival next week.

**New Releases**

**THE HOODOO GURUS**

"The Right Time" (Zoo)

The Hoodoo Gurus are back with a vengeance my friend, and they haven't sounded this right on in a long time. I guess the world has finally caught up with the Gurus, who have always been fond of loud, chunky guitars and a heavy backbeat. And here's a little-known fact: The Hoodoo Gurus are one of the few bands that both Seana Baruth and I followed religiously during our college radio days, but exactly how many shows we saw during the Stoneage Romeos and Mars Needs Guitars tours we'll keep to ourselves. "The Right Time" is a loose, ready-to-rock pop gem waiting to be discovered by another generation, and is already heating up on 99X, WRAS and KNDD/The End.

**LIZ PHAIR**

"Supernova" (Matador/Atlantic)

After last year's sleeper hit "Never Said," from the highly-acclaimed Exit In Guyville, Liz Phair's follow-up is one of the most anticipated releases this fall. The first single, "Supernova," is a tough-but-chirpy ode to good sex—or at least, a good sex partner ("Your kisses are as wicked as an M-16/you fuck like a volcano/and you're everything to me"). Phair has put a fun foot forward, and this time out it won't be just the critics who are raving about her. "Supernova" is a perfect pop hit, and is this week's no-brainer add.

**OASIS**

"Supersonic" (Epic)

England's newest brightest hope and former Gavin coverboys, Oasis, release their first domestic offering in the form of the guitar-sharp "Supersonic." Many stations are already spinning this one via import, but now there's something in the stores for your listeners to covet, cheaply. "Supersonic"'s sexy grind and quirky lyrics ("I know a girl called Elsa/she's into Alka Seltzer") will permanently attach themselves to your central nervous system, so be prepared to get intimate with your repeat button.

During NMS, it was difficult to say which was talked about more, the band's sizzling show at the Wetlands or their escapades in the Paramount Hotel's Whiskey Bar. Already on WFNX, X96, WMNF, WCBI and KACV, to name a few.

**GRANT LEE BUFFALO**

"Mockingbird" (Slash/Reprise)

After being hipped to this one by KROQ's Gene Sandbloom, I eyed my mail anxiously for the better part of a week before it finally arrived. "Mockingbird" sounds surprisingly retro for Grant Lee Buffalo, sounding like a mix between the Beatles, David Bowie and Led Zep's "Going To California." Grant does some pretty impressive vocal gymnastics on this track, and the sparse production coupled with beautiful strings is a nice touch, too. It might be fair to say that your audience will embrace this one the same way they did Mazzy Star's "Fade Into You."

Already collecting spins on KROQ, KNDD, WXRT, WOXY, 91X, Q101 and WDST, among others. This one's deadly.

---

1. WEEZER - UNDONE
2. JESUS & MARY CHAIN - SOMETIMES ALWAYS
3. MC 900 FT. JESUS - IF I ONLY HAD A BRAIN
4. BAD RELIGION - STRANGER THAN FICTION
5. L7 - ANDRES
6. DINOSAUR JR. - FEEL THE PAIN
7. FRANK BLACK - HEADACHE
8. LOVE SPIT LOVE - AM I WRONG
9. PAVEMENT - GOLD SOUNDZ
10. LUSCIOUS JACKSON - CITY SONG

---

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200 BANDS IN 20 CLUBS FOR THREE NIGHTS

Among the 200 bands will be: Barnyard Slut, Billygoat, Brown Betty, Citizen King, Cowboy Mouth, Fig Dish, Go Kart, Goober & the Peas, House of Large Sizes, The Millions, Sinister Dane, Sunday Club, Veruca Salt, Matt Wilson, Wreck.

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The Weekly Newspaper of St. Louis

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American Society of Composers, Authors & Publishers
The first track from the album “Rotting Pinata.”

Not everything from Detroit comes off an assembly line.
GAVIN COLLEGE

Most Added
SAMIAM (28)
JABBERJAW COMPILATION (28)
PUBLIC ENEMY (22)
SEBADOH (16)
BABE THE BLUE OX (15)

Top Tip
JESUS LIZARD
Down (Touch & Go)

Down makes a #16 debut on the strength of a passel of Heavy reports including KCRW, KCSB, KUCI, KUSF, WDCR, WNUR, WRSU, WUWM, WUJC, WUNH, WVFV and WXYU.

RECORD TO WATCH
FOLK IMPOSION
Take A Look Inside
(Communion)

Lou Barlow is half of Folk Implosion, and I suspect that this excellent record, whose release is nicely timed to coincide with Sebadoh's Bakesale, might grab some extra attention as a result.

ADDs this week from KTRU, WNUR and WNYU; KUCI, KZSC, WUVT and WVFS. Bar\None has also been kind enough to do some mentions of this excellent record, whose release is nicely timed to coincide with Sebadoh's Bakesale, might grab some extra attention as a result.

Inside College

John Trombone, who just days ago parted ways with Caroline, has scored the TVT radio gig vacated (just days ago) by Sivan Schecter. John's already behind his TVT desk, and you can reach him at (212) 979-5410 to offer your congratulations.

Guess what almost happened this weekend? Well, during a Thursday night dinner (at the appropriately named Stinking Rose) I had the pleasure of introducing Alternative Tentacles' Eric Rose to the lovely Ms. Roze Bronstein from Real World (the label, not the TV travel). Turned out that Roze had long nursed a secret desire to be Roze Rose (or, as she writes it, Rose2), so after dinner (and a couple of drinks), Roze, Eric and myself piled in my little Honda and, at 11:30, drove to Reno, Nevada, with the intention of seeing those two weds. We got to Reno at 3:30 a.m., I promptly won $25 at Circus Circus, and after Roze and Eric picked me away from the slots we discovered that—contrary to popular belief—there are no 24-hour chapels in Reno. Apparently, in Nevada you can only get a marriage license between 8 a.m. and midnight. So we turned right around and drove back to SF and got Eric to work at 10:00 a.m. sharp. But I swear—they were REALLY going to get married. Roze had to go back to New York the next day, but the good news is that their nuptials have been rescheduled for Gavin (President's Day weekend), and we're thinking about label sponsorship and a bus trip to Reno. Any takers?

Even more good news: Mark Murdock (an excellent individual) has replaced Karin Thompson as MD at WUTK-Knoxville. Mark's an Artesian with fine taste in music, so give him a call and introduce yourself. Really really fabulous news: Bar\None has just re-released the fabulous first Original Sins LP on CD. Big Soul (the album) came out years ago (in 1988) when I was in college radio, and this CD re-issue is a great idea, especially since the Sins' subsequent releases never offered a track as noteworthy as Big Soul's "Possession." The folks at Bar\None have been kind enough to do some reserving of this little nugget, so you should consider playing Big Soul (again) if you're among the chosen.

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SEBADOH
Bakesale (SUB POP 1832 FIRST AVE., SUITE 1103, SEATTLE, WA 98101)

During the course of their new Sub Pop full-length, Sebadoh's main songwriters, Jason Lowenstein and Lou Barlow, make (as they usually do) many startling, insightful observations, most of which concern the oh-so-tangled thoughts and emotions that accompany relationships.

One, however, addresses the very nature of artistry. "Crazy people are right on/Crazy people are right," sings Lowenstein in "S.Soup." And, since modern evaluation of psychoactive drugs has led researchers to declare a link between "mental illness" and creative brilliance, science hacks Lowenstein up. What does this mean to you, the music listener? I'm not really sure, but I know that as a fellow crazy person, I'm comforted. Maybe you are, too.

Anyway, Bakesale is the new full-length from Boston-based Sebadoh, and it continues a trend set with last year's Bubble and Scrape in that its production quality is light years better than the band's early recordings, and the record is more cohesive than the discs that preceded it. This new cohesiveness may be a result of Eric Gaffney's departure (which reduces the number of Sebadoh's contributors to about two), but Lowenstein's continual development as a writer (he seems more indistinguishable from Barlow on each record) is also a factor.

Although Sebadoh have pretty much forsaken the lo-fi noise that used to all-but-obscure their melodies, Bakesale remains a simple offering of spuzzi guitar, meaty bass and chattering drums. Highlights: the single "Skull," "Not A Friend," "Careful," "Rebound" and "S.Soup."

By Seana Baruth

GIANT SAND
Glum (IMAGO, CARNEGIE HALL TOWER, 152 W. 57TH ST., NEW YORK, NY 10019)

Although Giant Sand's Howe Gelb is a songwriter who deserves to be mentioned in the same breath as alternative's most revered (Mark Eitzel and Lou Barlow come to mind), he isn't nearly so tortured. While, over the course of his long and productive career, Gelb has demonstrated an eerie talent for subtly revealing his songs' characters' inner lights and shadows, when compared to the likes of an Eitzel or Barlow, he is a veritable Buddha, rather than raging against loneliness or wallowing in indecision and inadequacy (incidentally, I applaud those two courses of action), Gelb embraces life's emptiness, doesn't stress about filling it, and has learned to enjoy the echo.

Giant Sand's music reflects Gelb's semi-spiritual luminescence and wanders a southwestern landscape suspended somewhere between earth and dreams. Glum, the band's first for a major label, boasts more focus than much of their previous material; Gelb and company have meandered in a bit from the peyote-soaked fringes, and the results are tremendously satisfying. This time, Giant Sand's cast of characters include long-time drummer John Covertino, Nothing Painted Blue's Joey Burns (on acoustic bass) and Trina Shoemaker (electric bass). Glum features guest appearances from Victoria Williams and Gelb's daughter Indiosa, among others. Recommended.

By Seana Baruth

PALACE BROTHERS
(DRAG CITY P.O. BOX 476867, CHICAGO, IL 60647)

As the cyber highway paves its way across the skyline, ushering in a new millennium of techno-aristocracy, it's a pleasant surprise to stumble upon the Palace Brothers, who take a trip to the past, digging up old musical roots in an attempt to create a new folk aesthetic. Hailing from Louisville, Kentucky, the Palace Brothers are now the brainchild of one man. Will Oldham is the eldest (and sole) Palace Bro, his siblings a loose aggregation of friends and colleagues who, more often than not, play the part of absent relatives (they are mostly assembled for live gigs and touring purposes).

With this album you get nothing but the bare essentials: battered acoustic guitar, Will's shaky, melancholic vocals and seemingly sullen, alienated lyrics. All this makes for a subtle brand of "downer" folk. "You Will Miss Me When I Burn" contains a chorus that plaintively proclaims "when you have no one, no one can hurt you..." On "Come A Little Dog" Oldham is joined by his brethren as they strain their voices, barking and singing about killing a little dog and little cat. And call me a wigger, but "Meaulnes" reminds me of an acoustic version of Emerson, Lake and Palmer's classic art-rock ballad "Lucky Man." Disturbingly soothing, the Palace Brothers second album is nothing short of grassroots indie folk at its purest level.

By Spence Dooley
Not content to simply follow a formula, Jade pushes the envelope and takes it to the next level. Riding a groove that doesn’t quit, this newest effort should more than please a whole lot of folks.

**KARYN WHITE Humpage (Warner Bros.)**

Offering up a mid-tempo groove as the first single from her third album, *Make Him Do Right*, Karyn White is back. Co-produced and co-composed by Karyn along with husband Terry Lewis and Jimmy Jan, expect this one to be a chart contender as fall approaches. (AML)

**ERASURE Run To The Sun**

 displays of how music from different parts of the globe can be inextricably bound. The *Super Savoule Collection* is spirited juju by Kotoja (Yoruba for “let’s be friends”), ten African and American musicians, discovered in San Francisco’s Golden Gate Park and Reggae contains tracks by everyone from Foundation to Dennis Brown to Majek Fashek. Spice for Alternative and College playlists.

**BILLY LAWRENCE One Might Say**

In July 8’s GAVIN, Billy Lawrence described her debut album as “an album with true meaning that I hope to relate to everyone worldwide.” Well, she’s on her way. One *Might Say*’s first single, the effervescent “Happiness,” went Top 30 at Urban radio and saw limited success at the Pop level. Personal opinion is that the song should’ve been a much bigger hit. One *Might Say* has definite multi-format appeal with tracks such as: the Stacy Lattisaw/Deniece Williams-like “Feelings Carry On” and “Distant Love.” “My Heart My Angel” and “I’m In A Daze” are bouncy and uplifting, filled with potential.

—ANNE1TE M. LAI

**GERALD LEVERT Groove On (eastwest)**

After reaching number one two weeks ago with “I’ll Give Anything,” Gerald Levert introduces us to his second solo album *Groove On* which marks a new chapter in his musical career. Whether it’s serving a slinky groove or heart-wrenching ballad, Levert’s rich, soulful voice will impress any listener. All tracks deserve your attention, but “Groove On,” “Rock Me,” “Someone,” “How Many Times,” “Can’t Help Myself” and “Have Mercy” will instantly grab you.

—JOHN MARTINECCI

**J.J. CALE Close To You**

J.J. CALE’s *Close To You* (Virgin)

J.J. CALE is still synonymous with “down-home,” assuming there such a word. With Eric Clapton’s blues album on the horizon and now J.J.’s *Close To You*, look for ’94 to be a blues-rich year. Not that *Closer To You* is entirely a blues album. J.J. invented his own brand of music years ago and, being more a tech head than you might suspect, has been reinvigorating his style ever since. Half the album is helped along by familiar in-the-pocket players. The other half is synthesized J.J., completely on his own. Start with “Long Way Home.”

—KENZ ZIMMERMAN

**JIM CHAPPELL & HEARSAY Manila Nights**

Manila Nights (Real Music)

Many major Adult Alternative acts chiseling out their American fan-base, have already developed a strong following in Pacific Rim countries like Japan, Singapore and the Philippines. Dave Koz, Tom Scott and pianist Jim Chappell are three artists who spring to mind. *Manila Nights*, Chappell’s ninth release, is named for Jim’s fondness for touring the Philippines. He highlights his backup quartet, Hearsay, as he strays from his usual solo identity to one of a more energetic group sound.

—KEITH ZIMMERMAN

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**GAvIN PICKS**

**Singles**

Dave Sholin is on vacation this week. Picks are written by Annette M. Lai where indicated.

**LUTHER VANDROSS & MARIAH CAREY**

Endless Love (Columbia)

Conventional wisdom might argue that this now-classic from 1981 couldn’t be improved upon. But superstars Luther and Mariah have put their soulful stamp on a single that will be played over and over again, endlessly.

**FOR REAL**

You Don’t Know Nothin’ (A&M/Perspective)

Here’s the track that’s going to bust this very special foursome wide open! KMET-San Francisco confirms the appeal of the song and reports active phones from all demos. For Real’s harmony is nothing short of awesome.

**ALL-4-ONE**

Breathless (Blitz/Atlantic)

Qualifying for a spot among 1994’s most successful new groups, the quartet with all the vocal moves continues to breathe a lot of excitement into Top 40 airwaves nationwide.

**JADE**

5-4-3-2 (Yol Time Is Up) (Giant)

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**Albums**

**THE BEST OF WORLD MUSIC/ World Dance Party**

**THE BEST OF WORLD MUSIC/ Kotoa/The Super-Sawale Collection**

**Reggae (Putumayo World Music)**

A great three-record release from Putumayo, highlighted by World Dance Party, a superb collection of throbbing rhythm. Tracks like the reggae-tinged “Cairo” by the English group Amazulu and the zouk of “Rete” by Jean Philippe Marty from Martinique are fascinating.

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**Gavin August 26, 1994**

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**Gavin Radio Services**

**Ron Donovan**

Country Marketing Lisa D’Addario (615) 356-5725; Fax: (615) 356-5703.

**Rick Galliani** (843) 459-1569; Fax (843) 459-1796.

**Top 40 Marketing Steve Koke**

—KEITH ZIMMERMAN
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