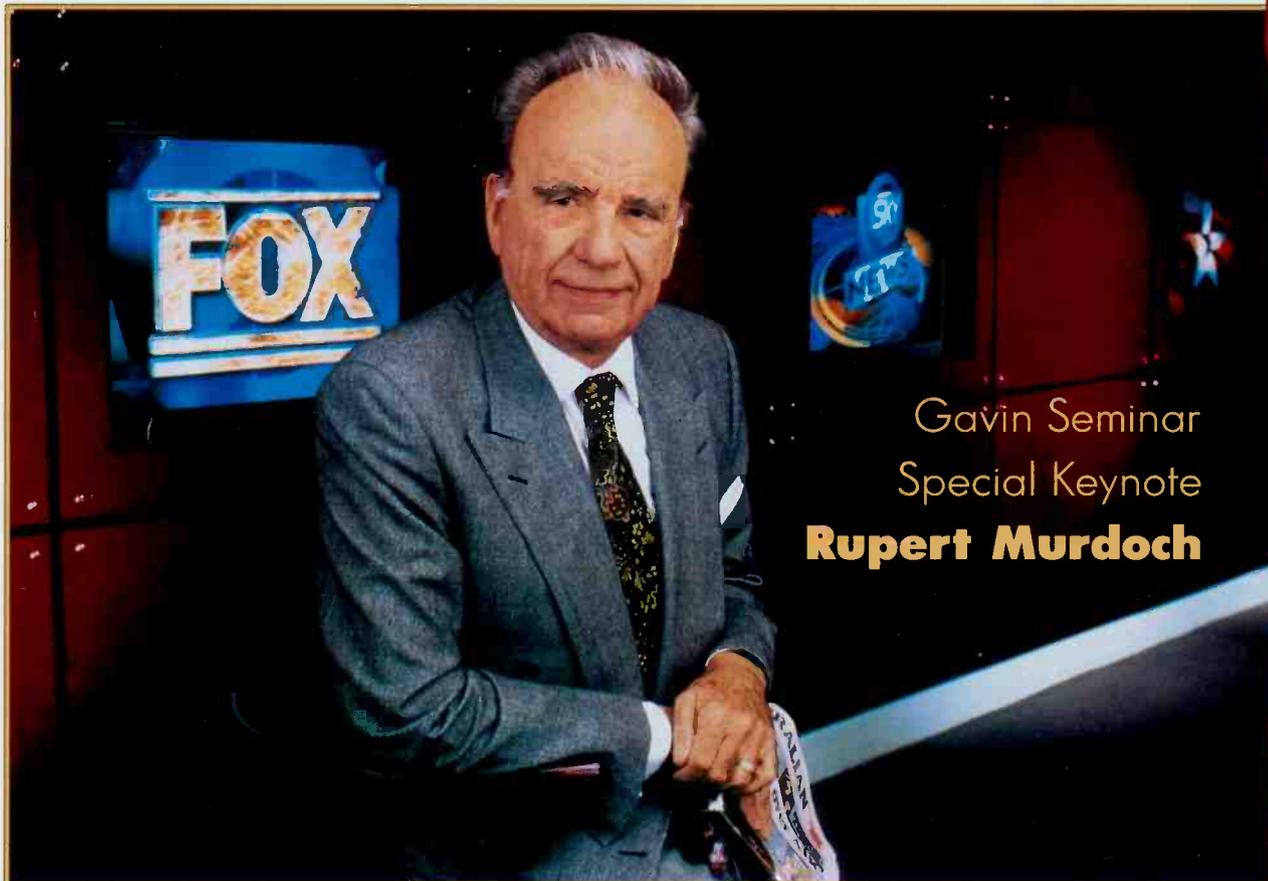


# GAVIN

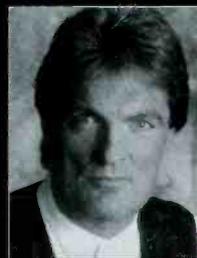
## Going for the Gold in ATLANTA

Speakers, Showcases, Panels, Parties, and Awards: Our Editors Look Ahead to Winning Moments



Gavin Seminar  
Special Keynote  
**Rupert Murdoch**

Last year, Rob Bleetstein, our Americana editor, lost it in New Orleans. Back in San Francisco from the GAVIN Seminar in the Crescent City, he was a man without a voice. He blew it out at the Tipitina's, or at Howlin' Wolf's...or maybe it was at one of his own panels. So, making his list of what he's looking forward to at this year's Seminar, Rob writes: "I'll be taking precautions to have a



voice for all four days." Most of Rob's fellow editors are looking forward to hearing other voices, most notably those of Ahmet

Ertegun and the media baron who graces our cover, Rupert Murdoch, who will each sit for keynote conversations. Also highly anticipated: Author Stanley Crouch, who we introduce as our First Person subject this issue; Scott Shannon (top), who'll lead a panel of radio legends; Pierre Bouvard, who'll explain and



defend Arbitron; Keith Clinkscales of Vibe; Urban keynoter Terri Rossi (middle), keyboard wizard Herbie Hancock, and more show-

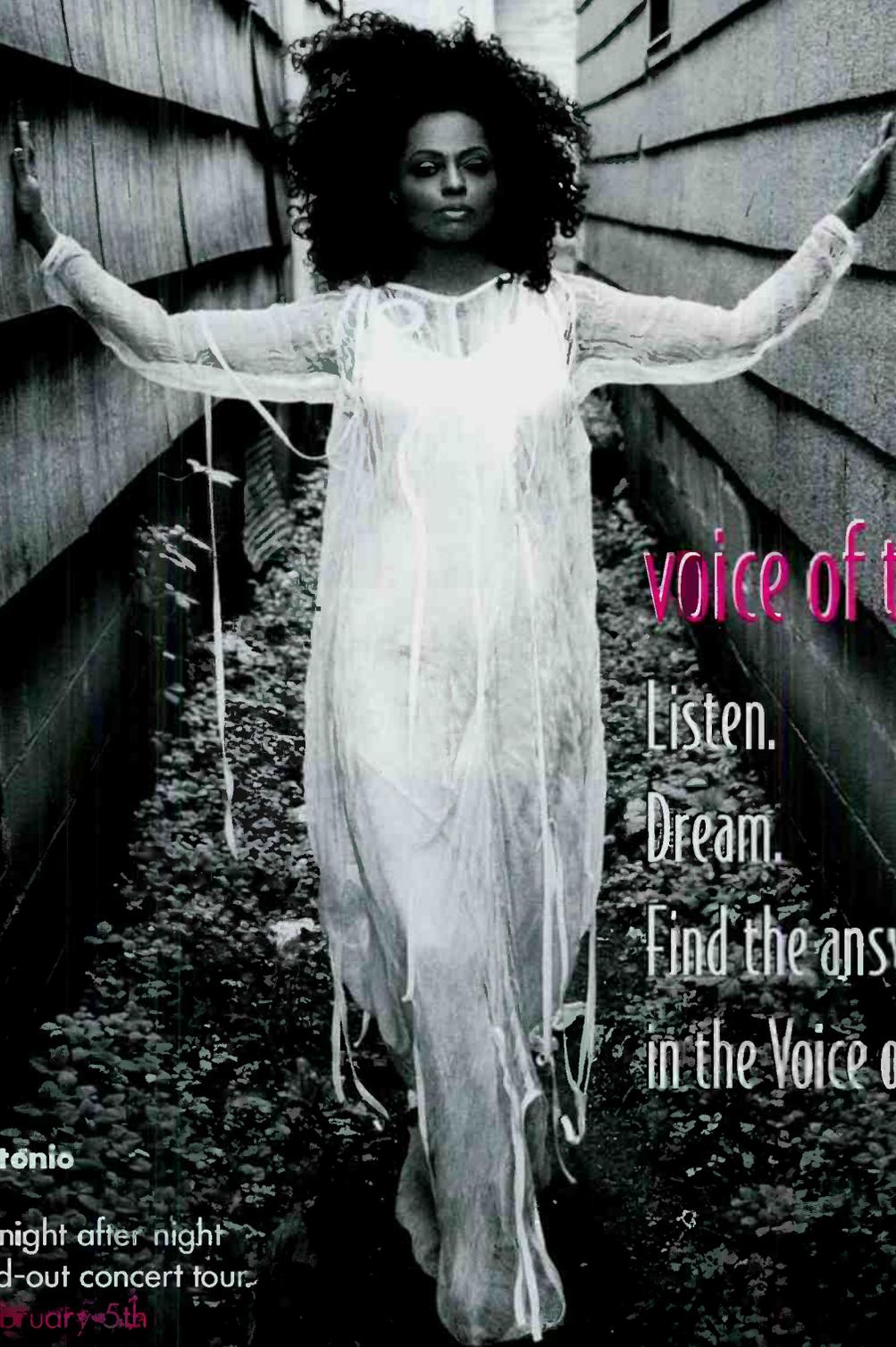
cases than you'll ever be able to attend (30, in case you're wondering). And that's not to mention Max Tolkoff doing Letterman, demos of GAVIN's various cyberspacey adventures, two hot reggae panels, and the long-awaited demystification of the "C" word. For details, check within. In News, SoundScan is fielding talk that record marketers have found



ways to get around its sales-tracking system. What a surprise. Outpost Recordings is up and running, with strong support

from Geffen Records. Craig Lambert (bottom) is also on the move. And we report on other winners, from Arbitrons to American Music Awards. But the big winners will be in Atlanta, so sign up and get packing.

# diana



voice of the heart

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Dream.

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in the Voice of the Heart.

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**Early believers:**

**KOSI - Denver**

**KQ102 - San Antonio**

Stancing ovations night after night  
on Diana Ross' sold-out concert tour.

Going for Adds: February 5th  
at Adult Contemporary

**EXECUTIVE PRODUCER: DIANA ROSS**

**PRODUCER: NICK MARTINELLI for MNM MUSIC GROUP INC.**

Written by: J.T. Stanley, J. Bettis, B. Roberts

From the album that brought you the #1 single *Take me higher*



AS TOLD TO KEITH ZIMMERMAN

# Stanley Crouch

## On the All-American Name Game

*Stanley Crouch will speak at the GAVIN Seminar on Thursday afternoon, February 8. He's the author of The All-American Skin Game, or, the Decoy of Race, a collection of his essays published by Pantheon. His sharp commentary has run in many top periodicals including the Village Voice, Esquire, The New Republic, and the Sunday New York Daily News. He is also a frequent guest on television talk shows like Nightline, the Oprah Winfrey Show, and Charlie Rose. "Mr. Crouch," the New York Times wrote on December 11, 1995, "loves the stew of American democracy, the ferment of nationalities, what he calls the 'gumbo' of our culture and 'our miscengenerated identity as Americans.'"*



Stanley Crouch

**W**e find ourselves in a time where categories are more important than individuality. A good number of people have been sold the idea that they should believe more in categories than their own individuality, which plays itself in unusual ways. You become a representative of some sort of condition.

For instance, a black person might be talking to a white person, and the white person may say in the middle of the conversation, "Well you know, as a white person, I can't understand that." That kind of a statement is at the far end of the objectives of the civil rights movement. The civil rights movement was founded on the idea that there was a human commonality that could speak across these categories.

You constantly hear people talking about being African. I saw these people on C-Span the other night speaking at Howard University. You have some guy in the psychology department talk-

ing about creating a new African culture. What does the history of psychology have to do with Africa? It's nutty stuff based on accepting an alienated relationship to American society and American history. It's unrealistic.

It's not only unrealistic, it's not true. Black Americans have been in the center of the development of America from the time they arrived. They became Americans whether they liked it or not. They fought in the French and Indian Wars, the Revolutionary War, the War of 1812, the Alamo, the Civil War. They were involved in the winning of the West, riding in on wagon trains. They fought in the Spanish-American War and on and on. To throw all of that out in the interest of some romantic attachment to a foreign continent is bizarre.

In fact, that's what I ought to talk about in Atlanta. Maybe I'll talk about the "American-ness" of the issue and one of my favorite subjects, the challenge of civilization under capitalism—morality, ethics and the profit motive. That's the issue. We already

know what barbarism under capitalism will get you—the slave trade, child exploitation, etcetera.

\* \* \*

I use the term "Negro" because it is about the epic tales that stretch from the Atlantic to the Pacific, to the Canadian to the Mexican border. That's what I'm talking about. I'm not talking about African, the Caribbean, South American. I'm talking about the U.S.A.

How do we get to the point where we suddenly have rules on what you can call people in major publications? What is that? I won't publish in a magazine if they choose to try and change that. I don't submit to that. That's not the same as calling someone an insulting name. What if somebody decides you cannot use the term "Hebrew" in this paper or you cannot use "Japanese-American"? It sounds totalitarian to me, especially since it is not officially conceived as a term of insult.

\* \* \*

I think those radio guys, starting [with KACE and WBLS], who decided they were not going to play [gangsta rap] were good. Sometimes we have to wean people from the worst sides of their own tastes, if we can, by providing them with something better.

We know that there was an appetite in America [in previous decades] for the Negro buffoon. The way people began to get away from that was by writing roles for people like Sidney Poitier and others. It wasn't like they suddenly told people like Mantan Moreland that they could no longer be comedians. They just made it so that every time a black person came on the screen, he had to be another kind of black person. That's how you wean the public from the lower side of its taste. **GAVIN**

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**to Atlanta**



*As Gavin goes for the gold, our editors reveal what's got them going.*

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### NEXT WEEK

**Oh Atlanta!**

Ron Fell profiles the artists and labels that make their home in the Olympic City.

**GAVIN** Founded by Bill Gavin—1958

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## First Words

In this issue Gavin editors get to highlight what they are looking forward to in Atlanta at the 1996 Gavin Seminar and the accompanying Seminar Program profiles all the big events (believe me, there's lots of 'em). So what am I anticipating most keenly this year? Naturally, as a life-long media man myself, I'm relishing the prospect of hearing Charlie Rose tease out some of Rupert Murdoch's ultra-successful business philosophy. Having covered the music business as a journalist for 20 years, I can't wait to drink in the rich anecdotes of Atlantic legend Ahmet Ertegun, to watch Herbie Hancock discourse at the piano, and to sample some of the fabulous live showcases.

Beyond just music, I'm expecting sparks from high caliber speakers such as Stanley Crouch, who appears above, and insights from the radio-intensive and technology-driven sessions. I know

I'll have a great time at the outrageous cocktail party. I can guarantee it will be fun.

Yet much more than any of those individual events, the best thing about the GAVIN Seminar, for me, is the chance to meet with people from all over the country who are constantly redefining our business. I look forward to seeing all of you in Atlanta.

*David Dalton*

David Dalton, CEO



**"You build a better mousetrap,  
and...the mouse starts finding  
ways around your trap."**

— Michael Shalett

see below

## NY Times Report Tells of SoundScan Loopholes

BY BEN FONG-TORRES

For SoundScan, it's not anywhere near a SoundScandal. But the recent report in the *New York Times*, about how some record companies and retailers are manipulating what appeared to be a fool-proof method of tracking record sales, could not have been good news.

In the article, the *Times* told how SoundScan, based in Hartsdale, N.Y., revolutionized chart methodology in 1991 by using a point-of-sale computer system that scanned the bar codes of records at thousands of stores, adding a "legitimacy and authority to the charts."

But, writer Neil Strauss noted, last year, four singles debuted at Number One, and, he added, it wasn't because more people were buying singles. It was because labels had found loopholes in the system.

One method is the sending, by a marketing company on behalf of a label, of free copies of singles the label is trying to push to an immediate top position on the charts. Stores that report

to SoundScan have reportedly received four singles for the price of one. In the case of Mariah Carey's "One Sweet Day," which has been on top of the *Billboard*



MARIAH CAREY

charts for nine weeks, some stores could offer the single for as low as 49 cents, thereby boosting unit sales.

Others take advantage of the status of independent record stores. Because SoundScan concentrates on major chains and is in far fewer independent shops, records sold at the smaller stores are weighted to account for those that do not report to SoundScan. A single record sold at a rap music store in Brooklyn is tallied as three singles sold by SoundScan.

Said a sales executive at a label: "It's common practice to tweak your sales by giving free singles to mom-and-pop stores in quantity—from 60 to 90 cassettes—to put on sale."

Michael Shalett, founder of the company that developed SoundScan, did not appear surprised to hear of the manipulations.

"One of the things that we've learned is, you build a better mousetrap and all of a sudden the mouse starts finding ways around your trap." Still, said Shalett, SoundScan is virtually fool-proof. "We're talking about campfire and nuclear power when it comes to where we were five or six years ago and where we are now in terms of...accuracy," he said.

As with reports of payola, industry figures agreed that manipulation can only go so far. "Ultimately," said one record executive, "if the record doesn't work with people, no matter how much you pervert the figures, it doesn't matter. What these things can only do is help expose a record...it's up to the public to decide."

## Outpost Records Is Instantly 'In'

BY JAAN UHESZKI

Outpost Recordings, a new record label formed by a producer, a manager, and an A&R exec with cutting-edge credentials, has catapulted into industry prominence.

With backing by Geffen, which will distribute its products, Outpost is the brainchild of Andy Gershon, former manager of the Smashing Pumpkins and Bryan Ferry; Scott Litt, Grammy-winning producer of such seminal works as R.E.M.'s *Out Of Time* and *Nirvana's MTV Unplugged*, and Mark Williams, who was responsible for signing such acts as R.E.M. and The Smashing Pumpkins.

The question on everyone's mind is whether Outpost will be the new home for R.E.M., given the band's longstanding relationship with both Litt and Williams, and the fact that they only owe Warner Bros. one more album.

"We have a relationship that's been there over the years," Williams said with caution. "If it feels right for them and us, then of course we'll talk to them, but we by no means expect anything to happen. They have to do



l-r: Andy Gershon, Mark Williams, and Scott Litt.

what's right for them."

Whatever happens, Litt expects to still produce the band. He told us that he does not plan to sever all his connections with bands that aren't on his label. "I think it's important that everybody recognizes that I still need to stay active in the producers community outside our situation."

Although the Outpost principals have all made their mark in alternative music, they are quick to point out that they aren't limiting themselves to alternative. "We're not just looking for one particular kind of music," said Williams. "We want to sign artists who make music that we love."

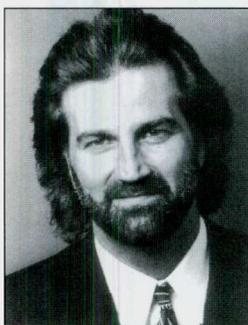
Gershon said that the trio aren't in any rush to release a record just for the sake of making a mark on the industry. "I wouldn't even be upset if we were just releasing our first record this time next year. We subscribe to the three S's—slow, steady and smart." But it looks like their first release will debut early this fall with Veruca Salt, who are moving from Geffen to Outpost.

## It's Official: Lambert Lopes to Epic

Confirming what the industry seemed to have known for weeks, Epic Records announced last Monday that Craig Lambert, the popular Executive Vice President of Elektra Records, has joined Epic as Senior Vice President.

Lambert will oversee Epic's promotion activities. At Elektra, he worked with artists including Natalie Merchant, Better Than Ezra, and Adina Howard. Before Elektra, he was with eastwest

Records, where his artists included En Vogue and



Simply Red.  
Thomas D. Mottola, Presi-

dent and CEO of Sony Music Entertainment, called Lambert "a resourceful and well-respected executive" who "played an important role in the success" of his previous labels.

Added David Glew, Epic Records Group Chairman: "Craig's abilities and strengths complement our long-term goals."

Lambert, said Epic Records President Richard Griffiths, "joins Epic at a new stage in our development, and I'm

delighted to welcome him to Epic's senior management ranks."

Lambert returned the compliments, adding: "Another compelling reason for moving to Sony Music was the opportunity to work with Tommy Mottola and Michele Anthony."

It was the first time in several years that Mottola had been referred to as "Tommy." But, as we went to press, Lambert still had his job.



# Ziggy Marley and The Melody Makers "LOVE POWER"

T H E S I N G L E

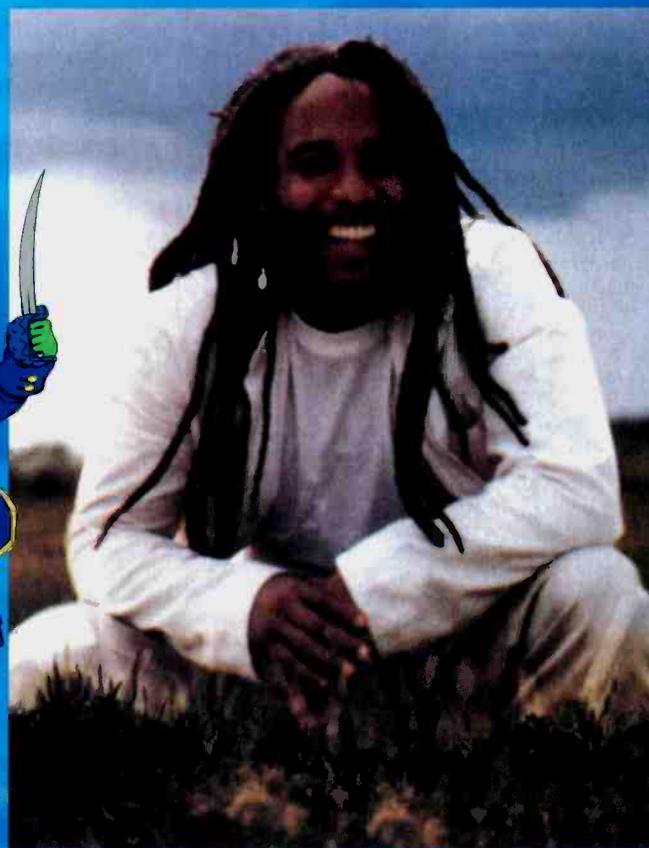
IMPACT WEEK 2/5

FROM THE ORIGINAL MOTION  
PICTURE SOUNDTRACK

Muppet  
TREASURE  
ISLAND™



STREET DATE  
FEBRUARY 13



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# It's All News to Rupert Murdoch

On the eve of his scheduled appearance at the Gavin Seminar in Atlanta, Rupert Murdoch is all over the news. Literally.

The Chairman of the News Corporation and Fox Inc., in partnership with MCI Communications, won the last unclaimed orbital slot for a television satellite, with a bid of \$682.5 million.

Murdoch then announced plans for an all-news channel to compete with CNN and with similar projects announced by NBC and ABC.

Unlike his rivals, Murdoch would have to build a network news operation. He has tapped Roger Ailes, former president of CNBC, to be chairman of the new channel, which Murdoch promised would be something "not like" the others.

On the satellite front, MCI and News Corporation said they plan to invest another \$1 billion into the system, which will be called American Sky Broadcasting and be in competition with DirecTV. Within two years, he said, it will beam 200 channels of television pro-



## SEMINAR FLASH

Charlie Rose, the PBS late-night interviewer, will conduct the on-stage keynote conversation with Rupert Murdoch at the GAVIN Seminar.

The interview will take place following Opening Ceremonies Thursday morning February 8.

gramming and a range of business communications services straight to homes and offices across the country, and should grow to offer some 400 channels.

Last year, MCI paid \$2 billion for a 13.5 percent stake in Murdoch's company. Under their joint venture, MCI is expected to be primarily responsible for developing business-oriented services, while the News Corporation would focus on consumer services.

# American Music Awards: Garth Takes Two of Three

BY BEN FONG-TORRES

The 23rd American Music Awards have managed to make the Grammys appear cutting-edge.

The awards, voted by the record-buying public, leaned heavily towards veteran acts like Alabama, Reba McEntire, the Eagles, and Garth Brooks.

Brooks, who, along with the Eagles, won three awards, thought his Favorite Artist of the Year honor was so wrong that he refused it, stunning the audience.

"I cannot agree with this," said Brooks, who also won for Favorite Male Country Artist and Favorite Country Album (*Hits*), and who stirred the audience with "The Change," accompanied by video of the aftermath of the Oklahoma City bombing.

Music, he said, "is made up of a lot of people," and "without disrespect for the American Music Awards and...for the people who voted, for all the people who should be honored, I'm gonna leave it right here." He then strode off stage.

Backstage, Brooks, who did not tour issued an album

of new material only late last year, said that the award should have gone to Hootie & the Blowfish, for their impact on the record industry in 1995.

The Atlantic act had more nominations than any other artist, but out of five cate-



Coolio and Weird Al Yankovic

gories, won only for favorite pop-rock new artist.

The Eagles beat Hootie and others for favorite pop-rock album, A/C artist, and pop-rock group.

Boyz II Men took home two awards: Favorite R&B album and R&B group. They were up for the artist of the year award and praised Brooks for his refusal of the honor.

Mariah Carey (Favorite female soul-R&B artist and pop-rock artist) and Pearl Jam (heavy metal-hard rock group and alternative group) were the other dou-

ble-winners.

Michael Jackson won for male Pop-Rock artist, but was a no-show, as were Pearl Jam.

Alabama won its 19th American Music Award, for favorite country group. Reba McEntire won as favorite female country artist, and Shania Twain was named favorite new country artist.

Coolio won favorite rap/hip-hop artist and presented an award with "Weird Al" Yankovic, who styled his hair to simulate Coolio's every-which-way-but-loose do.

Rapper LL Cool J performed, but censors clipped big chunks of his medley of "Mama Said Knock You Out/Hey Lover." Other performers included Brandy, who won for favorite new soul/R&B artist, and Luther Vandross, favorite male soul-R&B artist.

Tammy Wynette received the Award of Merit, while other veterans, including Neil Diamond, Kenny Rogers, and Lionel Richie, also made appearances.

Hosts were comics Sinbad and Jeff Foxworthy, who appeared about as compatible as O.J. Simpson and Fred Goldman.

# Seminar Spins a Web

BY DAVID BERAN

The 1996 GAVIN Seminar in Atlanta, Georgia will be the spot heard round the world, courtesy of digital broadcasting over the World Wide Web. Listeners can be hip to the happenings by aiming browsers at GAVIN's home page at <http://www.gavin.com>.

During the Seminar, visitors to the page will find schedules and instructions regarding real-time audio broadcast of various sessions, including "The Internet: What's In it For Radio and the Music

Business," moderated by RealAudio's Rob Glaser.

The 24-hour, real-time audio and video cybercast is presented by GAVIN, in association with Musictown Online, which plans to provide free World Wide Web sites to the first 200 radio station to stop by their exhibit at the Seminar.

"As far as radio is concerned, video is one of the most powerful parts of the Web," says Jeff Gold, president of Musictown Online. "Ten to 12 stations are already broadcasting live audio on the Web, but video offers true potential

for a station. If a station had an in-studio guest, they could tell people to go to their Web Site and view the person in the studio."

Musictown will unveil its system by featuring audio/video cybercasts of Alex Bennett's Show on LIVE 105 (KITS) in San Francisco and Atlanta's alternative rock station 99X. Gold urges radio stations to bring VHS recorded tours of their stations, interviews, or anything else they'd like to include on their sites. Stations interested should call 1-800-800-2786.

## MOVES TO KLSX

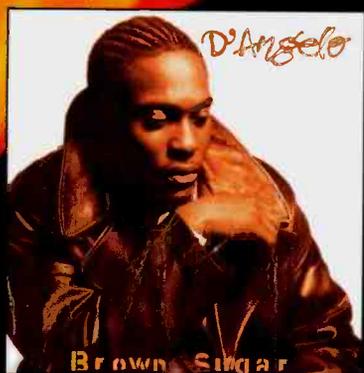
# Rachtman Falls Out of 'Loveline'

Riki Rachtman, one of the hosts of the popular *Loveline* show, which is syndicated to 19 markets from its home base at KROQ-Los Angeles, has left.

Rachtman, former host of MTV's *Headbanger's Ball*, was one of three hosts of *Loveline*, a call-in show set to splinter off into a late-night TV version later this year.

Beginning last Monday (January 29), he has his own show, on KLSX, from 2 to 4 p.m., replacing actor/O.J. Simpson house guest Kato Kaelin, who left the station ostensibly to pursue his acting career.

KLSX said Rachtman, "has been looking for somebody like me...As much as I loved doing *Loveline*...the administrative people made me feel like anybody could do the show." Rachtman shared *Loveline* with comic Adam Corrolla and Dr. Drew Pinsky.



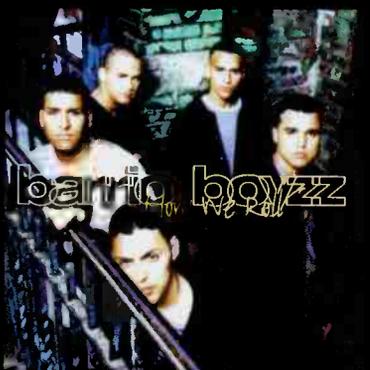
### D'ANGELO BROWN SUGAR

GOLD album and GOLD single  
THREE GRAMMY NOMINATIONS  
Best R&B Song  
Best R&B Album  
Best R&B Male Vocal Performance  
featuring the new single "LADY"



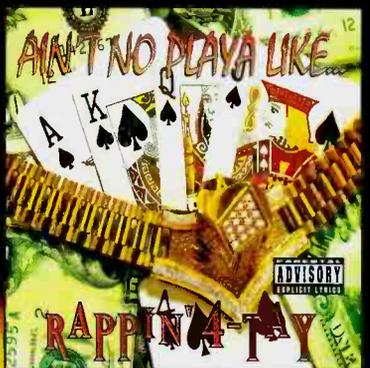
### BLESSID UNION OF SOULS HOME

the gold debut album  
featuring the multi-format hit  
"OH VIRGINIA"



### BARRIO BOYZZ HOW WE ROLL

the new album breaking at  
urban and crossover radio  
featuring the debut single  
"HOW WE ROLL"



### RAPPIN' 4-TAY AIN'T NO PLAYA

the debut single from the  
new album "OFF PAROLE"

**MOST ADDED**



**2 PAC**  
California Love  
(Death Row/Interscope)  
**SHABAZZ**  
**THE DISCIPLE**  
Crime Saga  
(Penalty)

**TOP TIP**

**NON-CHALANT**  
5 O'Clock  
(MCA)

22 adds places the D.C. native at second Most Added. The video's fly and the hook is addictive! If you ain't on it, take a listen...

**RECORD TO WATCH**



**MANNISH**  
Jive U Da Mann  
(Correct)  
Egomania hasn't sounded this refreshing in a while. 15 impressive adds. Check the video on the Seminar reel.

# Gavin Rap

| 2W         | LW | TW |   |
|------------|----|----|---|
| \$         | 2  | 1  | <b>A.Z.</b> - Gimme Yours (EMI)   |
| \$         | 1  | 2  | <b>FUGEES</b> (Tranzlator Crew) - Fugee-La/How Many Mics (Ruffhouse/Columbia/CRG)             |
| \$         | 10 | 3  | <b>REDMAN</b> - Funkorama (Interscope)  |
| \$         | 3  | 4  | <b>THE GENIUS</b> - Cold World (DGC)  |
| \$         | 8  | 5  | <b>BAHAMADIA</b> - Uknowhowwedu/True Honey Buns (Dat Freak Sh*) (Chrysalis/EMI)               |
| \$         | 4  | 6  | <b>FAB 5: HELTAH SKELTAH/O.G.C.</b> - Blah/Leflaur Leflah Eshkoshka (Duck Down/Priority)      |
| 8          | 6  | 7  | <b>MOBB DEEP</b> - Temperature's Rising/Still Shinin (Loud/RCA)                               |
| \$         | 7  | 8  | <b>THA DOGG POUND</b> - Let's Play House/Do What I Feel featuring Rage (Death Row/Interscope) |
| 11         | 11 | 9  | <b>REAL LIVE</b> - Real Live Sh*t (Big Beat/Atlantic)   |
| \$         | 14 | 10 | <b>MAD SKILLZ</b> - Move Ya Body/Extra Abstract Skillz (Big Beat/Atlantic)                    |
| \$         | 5  | 11 | <b>THE GROUP HOME</b> - Livin' Proof (Payday/FFRR)  |
| 6          | 9  | 12 | <b>MIC GERONIMO</b> - The Natural (Remixes)/Train Of Thought/Lifecheck (Blunt)                |
| 18         | 16 | 13 | <b>DAS EFX</b> - Microphone Master (eastwest/EEG)   |
| \$         | 30 | 14 | <b>BLAHZAY BLAHZAY</b> - Danger Pt. 2 (Mercury)   |
| 30         | 18 | 15 | <b>ROYAL FAM</b> - Summin' Gotz To Give (Capitol)   |
| —          | 24 | 16 | <b>ERICK SERMON</b> - Welcome (Def Jam Recording Group)                                       |
| 23         | 19 | 17 | <b>DARK SUN RIDERS</b> featuring <b>BROTHER J</b> - Dark Sun Riders (Island)                  |
| —          | 31 | 18 | <b>BROADWAY</b> - Must Stay Paid (Nervous)  |
| \$         | 12 | 19 | <b>CHEF RAEKWON</b> - Incarcerated Scarfaces (Loud/RCA)                                       |
| <b>NEW</b> | 20 | 20 | <b>BUSTA RHYMES</b> - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)      |
| 32         | 27 | 21 | <b>BIG NOYD</b> - Recognize & Realize (Tommy Boy)   |
| \$         | 20 | 22 | <b>L.L.COOL J</b> - Hey Lover featuring Boyz II Men/I Shot Ya (Def Jam Recording Group)       |
| 14         | 17 | 23 | <b>KRS-ONE</b> - Rappaz R. N. Dainja (Jive)   |
| 21         | 21 | 24 | <b>PUDGEE</b> - On The Regular (Perspective/A&M)  |
| 27         | 26 | 25 | <b>ALL CITY</b> - Who Dat? (A&M/Mercury)  |
| \$         | 28 | 26 | <b>JUNIOR MAFIA</b> - I Need You Tonight Remix/Get Money (Big Beat/Atlantic)                  |
| —          | 33 | 27 | <b>YOUNG ZEE</b> - Everybody Get (Perspective/A&M)  |
| 12         | 13 | 28 | <b>LORD FINESSE</b> - Hip To Da Bame (Penalty)  |
| <b>NEW</b> | 29 | 29 | <b>GURU PRESENTS ILLKID RECORDS</b> - Guru Presents Illkid Records Sampler (Illkid/Payday)    |
| 13         | 22 | 30 | <b>PHARCYDE</b> - Runnin'/Drop (Delicious Vinyl/Capitol)                                      |
| 20         | 25 | 31 | <b>AKINYELE AND SADAT X</b> - Loud Hangover (Loud/RCA)  |
| <b>NEW</b> | 32 | 32 | <b>2 PAC</b> - California Love feat. Dr. Dre and Roger Troutman (Death Row/Interscope)        |
| \$         | 23 | 33 | <b>CYPRESS HILL</b> - Throw Your Set In The Air/Killa Hill (Ruffhouse/Columbia/CRG)           |
| \$         | 15 | 34 | <b>KOOL G RAP</b> - Fast Life Feat. NAS (Columbia/Chillin'/Epic Street)                       |
| <b>NEW</b> | 35 | 35 | <b>ACEYALONE</b> - Greatest Show On Earth (Capitol)   |
| <b>NEW</b> | 36 | 36 | <b>SHABAZZ THE DISCIPLE</b> - Death Be The Penalty II/Crime Saga (Penalty)                    |
| \$         | 37 | 37 | <b>KRIS KROSS</b> - Tonite's Da Nite (Ruffhouse/Columbia/CRG)                                 |
| <b>NEW</b> | 38 | 38 | <b>SPECIAL ED</b> - Freaky Flow (Profile)   |
| 25         | 29 | 39 | <b>SMIF N' WESSUN</b> - Sound Boy Bureil/Wreckonize (Wreck/Nervous)                           |
| 16         | 38 | 40 | <b>MANNISH</b> - Expect That (Correct/Grindstone Ent.)  |

**Chartbound**

**MANNISH** - Jive U Da Mann (Correct)      **SUNZ OF MAN** - No Love Without Hate (Wu-Tang)  
**DON'T BE A MENACE SOUNDTRACK** -      **LBC CREW** - Beware Of My Crew (Premeditated)  
 Various Artists (Island)

## Like That!

BY THEMBISA S. MSHAKA



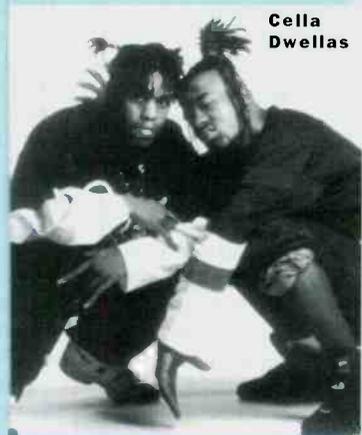
### It's On Like That...

... And everybody's welcome. Even the playa hatas, 'cause they'll have no action at the GAVIN Seminar, knowhumsayin? Seems like Atlanta is everybody's town—I've heard nothing but home pride excitement from her music industry residents, be they **Erick Sermon**, **Shanti Das**, or my **Morehouse** brother **Johnny** (waddaup?!). This week, as promised, I'll hit you off with all the off-site happenings, but first, allow me to do like this week's chart (six debuts!) and finish up a little Spring Cleaning...Between the rise of **Redman** in two short weeks and the staying power of the **Dogg Pound** record, **Troy**, **Sean B.** and **Emz** and have been gettin' busy! **2Pac** tied with **Shabazz the Disciple** for most added, showing the universality of the Westside story...Speaking of **Pac** and **DPG**, **Death Row** keeps it rockin' with new staffers, **Lou Dogg** handling pools and **CL** on the college radio tip. Give 'em a holla at (310) 824-8844...**Busta** ain't doin' bad at all with a debut halfway up the chart. His record is getting rave reviews. DJs are as excited to play it as he sounds to be flowin' on it. Among **Busta's** biggest cheerleaders are **Yvonne** at **WNAA** ("we knew it was a hit in 30 seconds") and **Dante Hill** at **KICB**...Will **LBC Crew** ever hit the chart? The song is tight, y'all, and **Terry** has been representin' on the phones, so just do right...**Reg Reg** has left **Gee Street** to build something new over at **Epic**, namely **RZA's** **Razor Sharp Records**. New labels usually mean a new round of musical chairs, and with **Epic**, **Motown**, and **MCA** goin' through changes, the next round will be serious!...**Julio G.** is now rockin' Monday through Fridays at **KKBT-Los Angeles** from 6-10

p.m. call **Zenobia** for details, at (213) 991-1531...Hip-hop meets sports on **KBEV-Beverly Hills**, as **J-Ro** of **Tha Alkaholiks** anchors *Likwit Sports* with **Justin** and crew...Big respect to **Erick Sermon**, **Redman**, **Mystikal**, and **Vell Bakardy** rolling through **GAVIN** over the last two weeks. You'll get some saucy interviews from their visits real soon...Now, for the off-site events taking place during the Seminar. Special props to **Def Jam**, who are holding their performances 'til after midnite on Saturday (see, we can all get along!)...Condolences to the families of the three young people murdered in **Jefferson Park** this week (see news for more)...like that. ONE LOVE.

### Hip-Hop Off-Site Events

THURSDAY, FEB 8



Cella Dwellas

- Bay Area Hip-Hop Coalition Presents: **Cella Dwellas**, **Akinyele & Sadat X**, **Large Professor**, **Suga-T**  
*Club Legend, 5343 Old National Hwy, College Park*  
*Gavin badges free before midnight*
- Tommy Boy/Penalty Present: **De La Soul**, **Lord Finesse**, **Above the Law**, **L.V.**  
*Club Kaya, 1068 Peachtree Street, near 10th & 14th, Midtown show starts 12 midnight, 21+ please, \$5 cover w/ college ID, GAVIN badges honored*

Continued on page 28

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



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# Paul Stewart: Making Power Moves

It is often said that inside of every dark cloud there's a silver lining. This maxim recently proved true for manager extraordinaire Paul Stewart. Just over 30 years old, Stewart founded Powermove Productions nine years ago when he found himself out of a job due to restructuring at Island Records. His dark cloud of unemployment revealed a platinum path to starmaking as his own boss.

His is no overnight success story, however. His career began early, when he was just 22. Stewart did short stints in staff positions at Arista and Delicious Vinyl. He served as A&R executive for both Ice Cube's Street Knowledge Productions and John Singleton's New Deal Records. The Baldwin Hills native became the nation's hip-hop tour guide of Los Angeles as a regional columnist for *The Source*. Known informally as DJ P, he was the guy that was, as he recalls, "just happy to be spinning" in LA's hottest clubs. Wearing all these hats was priceless practice for Stewart. Once he turned his attention to promotion, PMP (Powermove Productions) became instrumental in breaking super-groups Naughty by Nature and Cypress Hill with its special brand of street-intensive indie promotion.

Soon, labels that wouldn't hire him initially came to depend on him as their "man in L.A." Stewart was constantly in the streets, from the ghetto to Hollywood Boulevard. His fierce love for hip-hop and R&B kept him looking ahead for the next musical breath of fresh air. He recalls "Even when there wasn't a check in it for me, it was about being' down and reaping the intangibles down the line—never knowing how they'd pay off."

By 1990, artists were approaching Stewart for management. With his easygoing manner, unspoiled ear, and street savvy, trusting DJ P seemed more realistic to hungry

rappers than turning to those whom Stewart calls "cigar-chomping clowns with their 'Yeah, kid, we'll make ya a stahhhh!' crap." I was more like the artists, plus I had a little juice," he jokes. His first management client was House Of Pain, followed by The Pharcyde, whom he met at Gavin Seminar '90 when they were the dance crew Two For Two. He got both groups their deals, but it was the non-Irish foursome that garnered national props for Stewart as a guy with an eagle's eye for the kind of talent that could pull in acclaim and high sales.

Teamwork, above all, is the main ingredient to Stewart's success. "we run our company as a family business," he says. "I love developing young executive talent as much as I enjoy finding new creative talent. Our philosophy is to understand the music, offer constructive criticism, and contribute to the project. PMP does the A&R that labels don't do anymore."

Teamwork means bringing great artists to record companies with a clear success strategy and a positive attitude toward the label. It is this formula that has taken clients Coolio and Warren G. to multi-platinum heights. Stewart advises avoiding adversarial label relationships whenever possible, saying "I'm continually frustrated with labels because of the stupid battles we wage with record people who don't understand hip-hop culture. Still, I maintain a friendly attitude until we have the leverage to make decisions."

As a key player in getting Def Jam its first Number One pop hit, with client Montell Jordan's "This Is How We Do It", it is apparent that Stewart's approach is getting him the leverage he seeks. While believing firmly in the uniqueness of his clients, Stewart nonetheless believes that hats of psychologist, accountant, and deal-

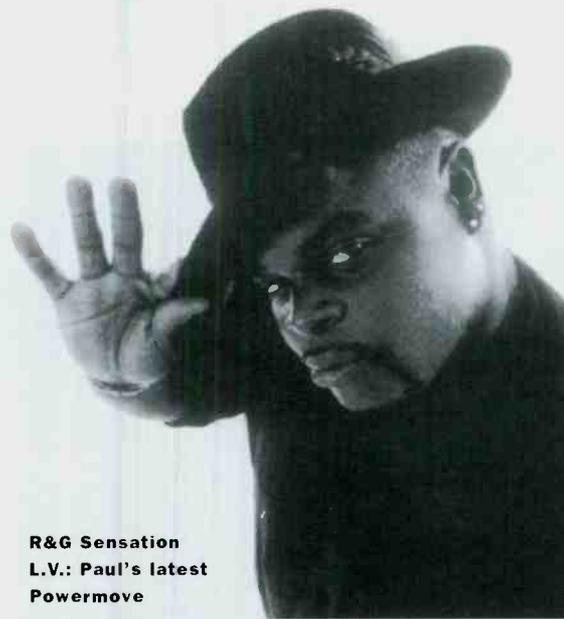
maker have served him well.

"Management is incredible training for this business," says Stewart. "Everyone who's big were or still are great managers: Freddy DeMann, Irving Azoff, David Geffen. I plan to be

around 20 years from now as a leader in hip-hop and street-oriented R&B, which is as fresh now as hip-hop was ten years ago."

Having weathered the storms, including being broke with The Pharcyde as roommates and 60-hour weeks as an Arista intern, Paul Stewart and PMP have sunshine on the horizon. Stewart has redirected PMP Records from Def Jam to Loud, where he will work closely with one-time indie promotion rival Steve Rifkind. Arguably the boldest pairing of hip-hop moguls since Russel Simmons and Rick Rubin decided to create Def Jam in 1985, Stewart's label will now be distributed through RCA/BMG with the debut of alterna-hip-hop trio Delinquent Habits, scheduled to be the first release to benefit from the

new arrangement. In addition to Coolio, PMP Management steers the careers of urban crooner L.V., Brooklyn-based duo Ill Al Skratch, and soul quartet Universal Nubian Voices. Powermove Productions houses songwriters, producers, and a recording facility. Stewart's "Fantastic Voyage" is poised to reach a well-deserved zenith in 1996. —THEMBISA S. MSHAKA ●



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for the killer  
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Executive Producer: Dallas Austin

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ILLEGAL

physical

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fun

# domino

physical funk

Domino's back with the follow-up to his platinum debut. "Physical Funk" is the new smash single and album.

**MOST ADDED**



**PURE SOUL**

"Stairway to Heaven"  
(Stepsun)

**JON B**

"Isn't it Scary" (Yab Yum/550)

**A FEW GOOD MEN**

"Have I Ever" (LaFace)

**TOP TIP**

**TONI BRAXTON**

"Let It Flow" (Arista)

"Let It Flow," the fourth single from the Waiting to Exhale soundtrack, is sure to follow suit and do as well as its predecessors. Stations reporting spins include WGCI (37), KSOL (30), and WAMO (17).

**RECORD TO WATCH**

**XSCAPE**

"Do You Want To" (So So Def/Columbia/CRG) Xscape has increased its spins this week from +849 to +1168. "Do You Want To" is quickly racing its way to the top of the chart. Stations reporting spins include KHRN (41), V103 (33), and WPEG (24).

# Gavin Urban Landzcape

| TW | SPINS   | TREND | TW   | SPINS | TREND  |     |            |
|----|---|-------|------|-------|--|-----|------------|
| 1  | MARY J. BLIGE - Not Gon' Cry (Arista)   | 2114  | +161 | 21    | QUINCY JONES introducing TAMIA - You Put A Move On My Heart (Qwest)          | 890 | -208       |
| 2  | R. KELLY - Down Low (Jive)  | 2026  | +223 | 22    | BRIAN McKNIGHT - Still In Love (Mercury)                                     | 865 | -11        |
| 3  | BRANDY - Sittin' Up In My Room (Arista)   | 1962  | +248 | 23    | SHAWN STOCKMAN - Visions Of A Sunset (Polydor/A&M)                           | 858 | +59        |
| 4  | MONICA - Before You Walk Out Of My Life (Rowdy/Arista)                            | 1800  | -84  | 24    | <b>SOMETHING FOR THE PEOPLE</b> - You want this party started (Warner Bros.) | 857 | +126       |
| 5  | SOLO - Where Do U Want Me To Put It (A&M/Perspective)                             | 1615  | +222 | 25    | JOE - All The Things Your Man Won't Do (Island)                              | 849 | +354       |
| 6  | FAITH EVANS - Soon As I Get Home (Bad Boy/Arista)                                 | 1530  | -69  | 26    | GERALD & EDDIE LEVERT - Wind Beneath My Wings (eastwest/EEG)                 | 736 | +159       |
| 7  | MARIAH CAREY - One Sweet Day (Columbia/CRG)                                       | 1481  | -200 | 27    | DEBORAH COX - Who Do U Love (Arista)   | 735 | +138       |
| 8  | JODECI - Love U 4 Life (MCA)  | 1306  | +55  | 28    | GROOVE THEORY - Keep Tryin' (Epic)   | 697 | +133       |
| 9  | D'ANGELO - Lady (EMI)   | 1238  | +376 | 29    | MONIFAH - I Miss You (Uptown/MCA)  | 668 | -80        |
| 10 | IMMATURE - We Got It (MCA)  | 1228  | +74  | 30    | YVETTE MICHELLE - Everyday & Everynight (Loud/RCA)                           | 612 | +27        |
| 11 | WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)                                   | 1213  | -136 | 31    | XSCAPE - Who Can I Run To? (So So Def/Columbia/CRG)                          | 598 | -196       |
| 12 | <b>XSCAPE</b> - Do You Want To (So So Def/Columbia/CRG)                           | 1168  | +319 | 32    | THA DOGG POUND - Let's Play House (Death Row/Interscope)                     | 501 | +15        |
| 13 | L.L.COOL J - Hey Lover (Def Jam Recording Group)                                  | 1074  | -32  | 33    | AL GREEN - Your Heart's In Good Hands (MCA)                                  | 474 | +57        |
| 14 | <b>2 PAC</b> - California Love featuring Dr. Dre (Death Row/Intrscp/Priority/Atl) | 1072  | +308 | 34    | MICHAEL JACKSON - This Time Around (Epic)                                    | 471 | -269       |
| 15 | KRIS KROSS - Tonight's The Night (Ruffhouse/Columbia/CRG)                         | 1048  | +29  | 35    | R. KELLY - You Remind Me of Something (Jive)                                 | 446 | -41        |
| 16 | JANET JACKSON - Twenty Foreplay (A&M)   | 1022  | +37  | 36    | <b>RANDY CRAWFORD</b> - Give Me The Night (Warner Bros.)                     | 439 | <b>NEW</b> |
| 17 | TOTAL - No One Else (Bad Boy/Arista)  | 1002  | +89  | 37    | SPEECH - Like Marvin Gaye Said (EMI)   | 420 | +16        |
| 18 | TERRY ELLIS - Wherever You Are (eastwest/EEG)                                     | 989   | -146 | 38    | TLC - Kick Your Game (LaFace/Arista)   | 395 | -98        |
| 19 | <b>ISLAND INSPIRATIONAL ALLSTARS</b> - Don't Give Up (Island)                     | 930   | +93  | 39    | GROOVE THEORY - Tell Me (Epic)   | 366 | +60        |
| 20 | THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)                              | 907   | +38  | 40    | MC HAMMER - Goin' Up Yonder (Giant)  | 362 | -31        |

## Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES

Urban reports accepted through Tuesday 3 p.m.

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

**west coast**

**D'Angelo +75**  
"Lady" (EMI)

**Joe +68**  
"All The Things Your Man Won't Do" (Island)

**Randy Crawford +65**  
"Give Me the Night" (Warner Bros.)

**southwest**

**Xscape +68**  
"Do You Want To" (So So Def/Columbia/CRG)

**Joe +49**  
"All The Things Your Man Won't Do" (Island)

**D'Angelo +45**  
"Lady" (EMI)

**midwest**

**Joe +84**  
"All The Things Your Man Won't Do" (Island)

**D'Angelo +66**  
"Lady" (EMI)

**Chantay Savage +64**  
"I Will Survive" (RCA)

**mid-atlantic**

**TLC +60**  
"Kick Your Game" (LaFace/Arista)

**Mary J. Blige +36**  
"Not Gon' Cry" (Arista)

**Joe +31**  
"All The Things Your Man Won't Do" (Island)

**southeast**

**2 pac featuring Dr. Dre +157**  
"California Love" (Death Row)

**D'Angelo +102**  
"Lady" (EMI)

**R. Kelly +98**  
"Down Low" (Jive)

**carolina/va**

**Mona Lisa +73**  
"Can't Be Wasting My Time" (Island)

**LL Cool J +71**  
"Hey Lover" (Def Jam Recording Group)

**Brandy +55**  
"Sittin' Up In My Room" (Arista)



# On-line

BY QUINCY MCCOY

## Last Call for Atlanta



Having this year's GAVIN seminar in Atlanta, during Black History Month, provides some interesting alternatives for attending Urban Landscape programmers. Atlanta offers a vast array of black historical institutions and cultural delights. On the Southwest side of A-town is the home of the **Martin Luther King Center** and Martin's beloved **Ebenezer Baptist Church**. Also on the Southwest side is the Atlanta University Center, where the African American colleges of **Spelman, Morehouse, Clark and Morris Brown** are located. Any of these locations would make a tremendous backdrop for black history profiles or remotes.

Musically, Atlanta is a hotbed of talent. Hometown artists includes **TLC, Silk, Cameo, Xscape, Kris Kross, Diamond D, Outkasts, Kilo** and the **Goody Mob**. **LaFace Records**, the label started by **L.A. Reid** and **Babyface**, is still headquartered here. Many of these artists will be making appearances at the Seminar and nearby showcases.

If you're worried about missing your down home cooking, don't. Once you've eaten in Atlanta a city which may have the largest list of African American restaurants in the country, you will think you've died and gone to heaven. Take your pick from places like **The Beautiful**, opened 24 hours, or try the gourmet soulfood menu at **Shantrelle's**—it's all good.

### SEMINAR NOTES

Before I give you the final rundown of the Urban events, I want to mention a few other attractions that you should not miss. On Thursday at 4 p.m. don't sleep **Stanley Crouch**, the controversial essayist/author. Crouch will give the Jazz/A2 Keynote address about culture, race, and jazz. If you're unfamiliar with this talented brother, do yourself a favor and attend his speech. It's sure to have conventioners talking about it for the rest of the weekend.

**Herbie Hancock's** band will be playing on Friday at 2 p.m. His group's performance will be video-taped, and Hancock will be interviewed about the state of American music prior to the performance.

### URBAN EVENTS LINEUP: FOR THE LAST TIME

I'm thrilled to have **Terri Rossi, BMG VP of Marketing**, as the **Keynote Speaker** for the Urban Landscape. Terri Rossi's extensive career in the business started at Philadelphia International in 1979. She served as *Billboard Magazine's*, R&B and Jazz editor for several years. Her experience and dedication make her one of the most loved, trusted, and treasured individuals in the music industry. Her speech is entitled *The Music, and The Business, a Reality Check*. Come and learn from a true

leader, Friday morning at 10 a.m. in the Learning Center.

### URBAN AWARDS LUNCHEON:

What can I say about **Phil Perry** that you don't already know. He's one of the world's greatest singers, he's funny, he's a family man, and he looks as good as I do in a hat. Needless to say, I'm delighted to have Phil as my co-host and featured entertainer, as we honor this years best and brightest at the awards luncheon, sponsored by **Blue Thumb/GRP Records**.

### WOMEN OF THE URBAN LANDSCAPE:

Gavin's Rap editor **Thembsisa Mshaka**, and I have gathered some of the industry's top ranking women to meet and discuss their struggles to get in the business, how they survived, maintained, and prospered. This session will be moderated by **Motivational Consultant Louis C. Young**, who will outline his seven step principles to success called *The Coltrane Canons*.

Session members include **Vivian Scott (VP Black Music Sony/550)**, **Helen Little (Music Director WBSL-New York)**, **Neferiti (Straight Up Management)**, **Toni St. James (KJMS-Memphis)**, plus musical guests **Gasoline Alley/MCA** recording artists, **II D Extreme**. Be there Saturday morning at 10 a.m. in the Hanover meeting rooms F and G.

### URBAN RADIO WORKSHOP: THE CHALLENGE

Two teams, one representing radio and the other records, will be asked questions that deal with serious issues and problems in the industry covering topics such as getting airplay, research, promotions, deregulation, employment, format diversity, and the state of the Urban music world. The Challenge will be moderated by **Consultant Ray Boyd**, with **Team Leaders Tom Bracamontes (Sony 550 Music)**, and **Tony Brown (V103-Atlanta)**. Session members include **Barry Benson (Rhino)**, **Harold Childs (Orchard Lane Music)**, **Chris Jonz (Warner Bros.)**, **Eric Faison (WBLK-Buffalo)**, **Sam Weaver (KPRS-Kansas City)**, **Frank Iemmiti (Hot 97/WQHT-New York)**, and **Waymon Jones (Virgin)**. Join us Saturday at 12 noon in the Learning Center.

This is my first GAVIN Seminar where I'll be responsible for setting up the sessions instead of just sitting in on them, so I'm a little nervous. What I'm not worried about is the quality of people that have volunteered to appear and offer up their knowledge. These speakers are some of the best minds in our business today, who not only want to improve themselves, but want to see our industry grow on every level. In order to make this seminar work, the final necessary ingredient is your participation. If you are among those with a passion for excellence and a desire to succeed, join us in Atlanta. —Q

## BLACK HISTORY PROFILE

# LANGSTON HUGHES (1902-67)



**ROOTS:** James Langston Hughes was born in Joplin, Missouri, February 1, 1902.

**EDUCATION:** Hughes graduated from Lincoln University, in Philadelphia in 1926.

**ACHIEVEMENTS:** Hughes was a multifaceted artist, but his greatest impact was in bringing the black experience to American literature as a poet. He was known as "the Poet Laureate of the Negro Race." Examples of his protest poetry can be seen in his books, *The Weary Blues* (1926), *One Way Ticket* (1949), *Montage of a Dream Deferred* (1951), and his last volume *The Panther and the Lash* (1967).

Hughes will always be remembered as the leading voice of the Harlem Renaissance of the 20's and 30's. He encouraged other black writers to use black culture as a weapon in the struggle against racism and discrimination.

As a writer of both fiction and non-fiction, a playwright, columnist, and poet, he symbolized the values of the ordinary black people in his work. Hughes believed, "There are certain practical things American Negro writers can do, and must do. There's a song that says, 'the time ain't long,' that song is right; something has got to change in America—and change soon. We must help that change come." —Q

## Urban Workshop Black History and More

All Urban formatted stations should do some form of Black history programming throughout the year. This is an essential ingredient in becoming a community leader in your market. Let's face it, the month of February is much too short to do a decent job of educating people about their history, no matter how concentrated your promotional plan. Your listenership perceives this once a year promotion as mere lip service to a subject that is central to their identity and character.

The following are samples of some institutional concepts you can apply to your programming to make Black history a part of your

routine programming and give your audience a real sense of commitment from your station.

### PROFILES

Be innovative, develop your own profiles, and dare to be different. Make your features longer and as cinematic as possible. Include sound, sound effects, and music. Use your air-personalities to voice these features, and integrate them into your promo packages. Run them year round. These profiles will serve the dual purpose of connecting you to the community and jock cross-promotion.

### SCHOLARSHIPS

It is very simple to set up a scholarship fund for deserving students in the name

of your station. Many corporations and businesses are interested in co-sponsoring this type of promotion. A lot of stations use their scholarship program to encourage record companies to supply artists for concerts that benefit the fund.

### CO-PROMOTION

Work with your sales department and your local newspaper or television station to exchange promotional time in a joint giveaway. For example, you could do a Black history crossword puzzle with a newspaper; a major contest like this should run the entire month and the grand prize should be substantial. —Q

i w i l l s u r v i v e

# chantay savage

### Stations Playing:

|      |      |      |      |
|------|------|------|------|
| WGCI | WYLD | WQQK | WDAS |
| WBLS | WDZZ | KMJM | WPEG |
| WKYS | WTLZ | WFXA | KSOL |
| WPGC | WQUE | WEUP | WZAK |
| WEJM | WGZB | WENN | WROU |

Reaching **62 Stations** and over **8 Million** in Audience

### Impacts with...

- #1 Most Added - R&B Mainstream
- #1 Most Added - R&B Adult Contemporary
- #1 Most Added - Rhythm Crossover
- Debuts 37\* - R&B BB Monitor Mainstream
- Debuts 26\* - R&B BB Monitor Adult Contemporary



**ELROY SMITH** on Chantay Savage's I WILL SURVIVE: "One of the best remakes I have heard in quite some time, 'I Will Survive' is guaranteed to become a mainstay on your radio station.... If tested today, this single would have major favorable response."

Music so nice, they added it twice!



**TONY FIELDS V-100 (MILWAUKEE)** "This single will take female demos 18-34 by storm!!! The single is absolutely phenomenal, performs well for all female demos straight across the board and has staying power which programmers will find very quickly!!! Chantay Savage is an exceptional artist."

exceptional artist."

**JAMILLAH MUHAMMED, M.D. and MAXX MYRICK, P.D. V-103**

"This single performed exceptionally well at V-103... 'I Will Survive' heavy female phones!...instant reaction among female listeners. 'I Will Survive' will help female demos exhale!"



Executive Producers: Chantay Savage, Steve "Silk" Hurley and Kevin Evans • Management: Andre Halmon and Steve Hurley, Silk Entertainment Management



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**MOST ADDED**  
**MICHAEL McDERMOTT**

(10/95 SPINS)

**GIN BLOSSOMS (9/421 SPINS)**

**CATIE CURTIS (8/268 spins)**

**JOHN HAMMOND (8/27 spins)**

**TOP TIP**

**JACKSON BROWNE**

*Looking East (Elektra/EEG)*

**GIN BLOSSOMS**

*Congratulations I'm Sorry (A&M)*

Two super huge debuts. Jackson Browne's eleventh album hits #16 right off the bat, 502 spins, +294. The Gin Blossoms are next at #23, 421, +331, number one Spin Trend.

**RECORD TO WATCH**

**LOUDON WAINWRIGHT III**

*Grown Man*

(Charisma/Virgin)

Wannabe lesbians unite! For every faithful Non Comm (i.e. WFHB, KXCI, WNKU, WBZC) there's a mighty Comm (KFOG, KGSR, KSCA, WRLT). Loudon slides in at #47, 283 spins, +118, and #4 Spin Trend.

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:  
KENT/KEITH ZIMMERMAN

| LW         | TW | COMBINED                                  |
|------------|----|---|
| 1          | 1  | MELISSA ETHERIDGE (Island)                |
| 2          | 2  | TRACY CHAPMAN (Elektra/EEG)               |
| 3          | 3  | JOHN HIATT (Capitol)                      |
| 5          | 4  | TOM PETTY & THE HEARTBREAKERS (MCA)       |
| 4          | 5  | BONNIE RAITT (Capitol)                    |
| 7          | 6  | JOAN OSBORNE (Blue Gorilla/Mercury)       |
| 6          | 7  | BRUCE SPRINGSTEEN (Columbia/CRG)          |
| 8          | 8  | NATALIE MERCHANT (Elektra/EEG)            |
| 10         | 9  | SON VOLT (Warner Bros.)                   |
| 9          | 10 | ROLLING STONES (Virgin)                   |
| 11         | 11 | SMASHING PUMPKINS (Virgin)                |
| 13         | 12 | COLLECTIVE SOUL (Atlantic)                |
| 18         | 13 | TORI AMOS (Atlantic)                      |
| 14         | 14 | VAN MORRISON (Verve)                      |
| 15         | 15 | k.d. lang (Warner Bros.)                  |
| <b>NEW</b> | 16 | JACKSON BROWNE (Elektra/EEG)              |
| 20         | 17 | OASIS (Epic)                              |
| 19         | 18 | TOAD THE WET SPROCKET (Columbia/CRG)      |
| 16         | 19 | WHITE MAN'S BURDEN (Tag/Atlantic)         |
| 24         | 20 | ALANIS MORISSETTE (Maverick/Reprise)      |
| 35         | 21 | DOG'S EYE VIEW (Columbia/CRG)             |
| 17         | 22 | ANDERS OSBORNE (OKeh/550 Music)           |
| <b>NEW</b> | 23 | GIN BLOSSOMS (A&M)                        |
| 12         | 24 | PRETENDERS (Sire/Elektra)                 |
| 21         | 25 | CHRIS ISAAK (Reprise)                     |
| 44         | 26 | AIMEE MANN (DGC)                          |
| 30         | 27 | DAVE MATTHEWS BAND (RCA)                  |
| 23         | 28 | JULIAN COPE (American)                    |
| 33         | 29 | DEAD MAN WALKING (Columbia/CRG)           |
| 32         | 30 | GOLDEN SMOG (Rykodisc)                    |
| 26         | 31 | EDWIN McCAIN (Lava/Atlantic)              |
| 31         | 32 | CHERYL WHEELER (Philo)                    |
| 28         | 33 | TRIBUTE TO BUDDY HOLLY (Decca)            |
| 42         | 34 | ONCE BLUE (EMI)                           |
| 46         | 35 | JARS OF CLAY (Silvertone)                 |
| 27         | 36 | JONATHA BROOKE AND THE STORY (Blue Thumb) |
| 39         | 37 | ENYA (Reprise)                            |
| 37         | 38 | THE BADLEES (Rite-Off)                    |
| 36         | 39 | RED HOT CHILI PEPPERS (Warner Bros.)      |
| 38         | 40 | DAVID BROZA (Mesa/Blue Moon)              |
| <b>NEW</b> | 41 | DAR WILLIAMS (Razor & Tie)                |
| 25         | 42 | PASSENGERS (Island)                       |
| 45         | 43 | ROOMFUL OF BLUES (Rounder)                |
| 22         | 44 | THE BEATLES (Capitol)                     |
| 29         | 45 | TEARS FOR FEARS (Epic)                    |
| 34         | 46 | JOAN ARMATRADE (RCA Victor)               |
| <b>NEW</b> | 47 | LOUDON WAINWRIGHT III (Charisma)          |
| 43         | 48 | DAN ZANES (Private Music)                 |
| 40         | 49 | EMMYLOU HARRIS (Elektra/Asylum)           |
| <b>NEW</b> | 50 | CATIE CURTIS (Guardian)                   |

| LW         | TW | COMMERCIAL                                |
|------------|----|---|
| 1          | 1  | MELISSA ETHERIDGE (Island)                |
| 2          | 2  | TRACY CHAPMAN (Elektra/EEG)               |
| 4          | 3  | TOM PETTY & THE HEARTBREAKERS (MCA)       |
| 3          | 4  | JOHN HIATT (Capitol)                      |
| 6          | 5  | JOAN OSBORNE (Blue Gorilla/Mercury)       |
| 7          | 6  | NATALIE MERCHANT (Elektra/EEG)            |
| 5          | 7  | BONNIE RAITT (Capitol)                    |
| 9          | 8  | BRUCE SPRINGSTEEN (Columbia/CRG)          |
| 11         | 9  | COLLECTIVE SOUL (Atlantic)                |
| 8          | 10 | ROLLING STONES (Virgin)                   |
| 10         | 11 | SON VOLT (Warner Bros.)                   |
| <b>NEW</b> | 12 | JACKSON BROWNE (Elektra/EEG)              |
| 14         | 13 | SMASHING PUMPKINS (Virgin)                |
| 15         | 14 | TORI AMOS (Atlantic)                      |
| 16         | 15 | OASIS (Epic)                              |
| 13         | 16 | WHITE MAN'S BURDEN (Tag/Atlantic)         |
| <b>NEW</b> | 17 | GIN BLOSSOMS (A&M)                        |
| 23         | 18 | k.d. lang (Warner Bros.)                  |
| 21         | 19 | ALANIS MORISSETTE (Maverick/Reprise)      |
| 17         | 20 | TOAD THE WET SPROCKET (Columbia/CRG)      |
| 32         | 21 | DOG'S EYE VIEW (Columbia/CRG)             |
| 19         | 22 | CHRIS ISAAK (Reprise)                     |
| 18         | 23 | ANDERS OSBORNE (OKeh/550 Music)           |
| 20         | 24 | EDWIN McCAIN (Lava/Atlantic)              |
| 27         | 25 | DAVE MATTHEWS BAND (RCA)                  |
| 26         | 26 | VAN MORRISON (Verve)                      |
| 25         | 27 | JULIAN COPE (American)                    |
| 12         | 28 | PRETENDERS (Sire/Elektra)                 |
| 35         | 29 | AIMEE MANN (DGC)                          |
| 29         | 30 | THE BADLEES (Rite-Off)                    |
| 33         | 31 | JARS OF CLAY (Silvertone)                 |
| 28         | 32 | RED HOT CHILI PEPPERS (Warner Bros.)      |
| 37         | 33 | GOLDEN SMOG (Rykodisc)                    |
| 31         | 34 | JONATHA BROOKE AND THE STORY (Blue Thumb) |
| 22         | 35 | THE BEATLES (Capitol)                     |
| 30         | 36 | TEARS FOR FEARS (Epic)                    |
| 24         | 37 | PASSENGERS (Island)                       |
| 36         | 38 | DON HENLEY (Geffen)                       |
| 40         | 39 | CHERYL WHEELER (Philo)                    |
| 46         | 40 | ONCE BLUE (EMI)                           |
| 38         | 41 | JOE SATRIANI (Relativity)                 |
| 47         | 42 | TRIBUTE TO BUDDY HOLLY (Decca)            |
| 34         | 43 | JOAN ARMATRADE (RCA Victor)               |
| <b>NEW</b> | 44 | ROOMFUL OF BLUES (Rounder)                |
| 42         | 45 | LOWEN & NAVARRO (Parachute/Mercury)       |
| 41         | 46 | PAUL KELLY (Vanguard)                     |
| <b>NEW</b> | 47 | DEAD MAN WALKING (Columbia/CRG)           |
| <b>NEW</b> | 48 | DEL AMITRI (A&M)                          |
| 49         | 49 | DAVID BROZA (Mesa/Blue Moon)              |
| 48         | 50 | POI DOG PONDERING (Pomegranate/Bar None)  |

| LW         | TW | NON-COMMERCIAL                            |
|------------|----|---|
| 2          | 1  | VAN MORRISON (Verve)                      |
| 31         | 2  | DAR WILLIAMS (Razor & Tie)                |
| 4          | 3  | BONNIE RAITT (Capitol)                    |
| 8          | 4  | DEAD MAN WALKING (Columbia/CRG)           |
| 7          | 5  | TRACY CHAPMAN (Elektra/EEG)               |
| 3          | 6  | JOHN HIATT (Capitol)                      |
| 1          | 7  | BRUCE SPRINGSTEEN (Columbia/CRG)          |
| 5          | 8  | TRIBUTE TO BUDDY HOLLY (Decca)            |
| 10         | 9  | CHERYL WHEELER (Philo)                    |
| 9          | 10 | SON VOLT (Warner Bros.)                   |
| 6          | 11 | k.d. lang (Warner Bros.)                  |
| 32         | 12 | TORI AMOS (Atlantic)                      |
| 12         | 13 | DAVID BROZA (Mesa/Blue Moon)              |
| 15         | 14 | ENYA (Reprise)                            |
| 20         | 15 | ONCE BLUE (EMI)                           |
| 36         | 16 | LOUDON WAINWRIGHT III (Charisma)          |
| 38         | 17 | CATIE CURTIS (Guardian)                   |
| 11         | 18 | EMMYLOU HARRIS (Elektra/Asylum)           |
| 17         | 19 | MELISSA ETHERIDGE (Island)                |
| 13         | 20 | SMASHING PUMPKINS (Virgin)                |
| 22         | 21 | GOLDEN SMOG (Rykodisc)                    |
| 19         | 22 | JOAN OSBORNE (Blue Gorilla/Mercury)       |
| 21         | 23 | ROLLING STONES (Virgin)                   |
| 23         | 24 | DAN ZANES (Private Music)                 |
| 18         | 25 | ROOMFUL OF BLUES (Rounder)                |
| 16         | 26 | ANDERS OSBORNE (OKeh/550 Music)           |
| 26         | 27 | JOAN ARMATRADE (RCA Victor)               |
| 25         | 28 | ERIC MATTHEWS (Sub Pop)                   |
| <b>NEW</b> | 29 | DOG'S EYE VIEW (Columbia/CRG)             |
| 14         | 30 | PRETENDERS (Sire/Elektra)                 |
| <b>NEW</b> | 31 | AIMEE MANN (DGC)                          |
| 37         | 32 | JONATHA BROOKE AND THE STORY (Blue Thumb) |
| 34         | 33 | FRANCIS DUNNERY (Atlantic)                |
| 39         | 34 | PASSENGERS (Island)                       |
| <b>NEW</b> | 35 | THE CAT MARY (Orchard Music)              |
| 30         | 36 | LLOYD COLE (Rykodisc)                     |
| 28         | 37 | MIKE SCOTT (EMI)                          |
| 47         | 38 | POI DOG PONDERING (Pomegranate/Bar None)  |
| 24         | 39 | PAUL KELLY (Vanguard)                     |
| 35         | 40 | BEN ARNOLD (Ruff House/Columbia/CRG)      |
| 27         | 41 | INDIGO GIRLS (Epic)                       |
| 42         | 42 | TOAD THE WET SPROCKET (Columbia/CRG)      |
| 33         | 43 | KING SUNNY ADE (Mesa/Blue Moon)           |
| 41         | 44 | TOM PETTY & THE HEARTBREAKERS (MCA)       |
| 43         | 45 | HEATHER NOVA (Big Cat/WORK/CRG)           |
| 44         | 46 | WHITE MAN'S BURDEN (Tag/Atlantic)         |
| 29         | 47 | OCTOBER PROJECT (Epic)                    |
| 48         | 48 | NILS LOFGREN (A3)                         |
| 49         | 49 | OASIS (Epic)                              |
| 50         | 50 | CAROLINE LAVELLE (Discovery)              |

## Extension 606 BY KENT ZIMMERMAN

Friday and Saturday, February 9 & 10 Steve Earle, Jars of Clay, the Olympic GRIDdle, our 2nd Annual Radio Exposé, the A3 Awards, a Monster Cocktail Party, and more!

Let us recap. Thursday is feed your head/music day with the 1:30 p.m. A3 Whenjigetin starring the Subdudes. At 4 p.m. author Stanley Crouch delivers a keynote, while later, Catie Curtis, the Band and Skeleton Crew deliver live showcases

of new material. Among the bands terrorizing the Atlanta club scenes later that night are Tracy Chapman, Ben Folds Five, Aimee Mann, Michael McDermott, and an A&M line-up of new acts including Josh Clayton-Felt, Dishwalla, and 16 Horsepower. Be forewarned: You might need hard tickets to get into some of the clubs. Consult your label reps.

Which brings us to Friday and Saturday. Besides the host of general research, ratings and programming sessions you'll have to cram into

### Spin Trends

- |                        |                               |
|------------------------|-------------------------------|
| 1. GIN BLOSSOMS +331   | 4. LOUDON WAINWRIGHT III +118 |
| 2. JACKSON BROWNE +294 | 5. DOG'S EYE VIEW +102        |
| 3. DAR WILLIAMS +168   | 6. TORI AMOS +98              |

### A3 Gridbound

- |   |  |
|---|--|
| *POI DOG PONDERING (Pomegranate/Bar None) | *MOJAVE 3 (4-AD/Warner Bros.)  |
| *ERIC MATTHEWS (Sub Pop)                  | *LOU REED (Warner Bros.)   |
| *MICHAEL McDERMOTT (EMI)                  | *PAUL CEBAR & THE MILWAUKEEANS (Don't)                                       |
| DEL AMITRI (A&M)                          | Dropped: #41 Paul Kelly,   |
| RADIOHEAD (Capitol)                       | #47 Francis Dunnery, #48 Joe   |
| THINGS TO DO IN DENVER... (A&M)           | Satriani, #49 Don Henley,  |
| *BLUES TRAVELER (A&M)                     | #50 Lisa Loeb & Nine Stories,  |
| *THE CAT MARY (Orchard Music)             | Heather Nova, Kenny Wayne Shepherd, Hootie & the Blowfish, Caroline Lavelle. |

# THE BAND

high on the hog

NEW ALBUM

IN STORES

FEBRUARY 27

Music From

Big Pig



PYRAMID  
RECORDS

# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



| TW | Title (Label)                             | Spins | Trend | CDR | DMX | KBCC | KBKR | KEFY | KFMG | KFOS | KGSR | KINK | KLCC | KLRF | KMMS | KMTT | KOTR | KPFT | KPIG | KDPT | KRSH | KRHM | KSCA | KSPN | KSUU | KTAO | KTZ | KTHX | KTMN | KTUN | KUMT | KUPP | KUWR | KWNE |  |
|----|---|-------|-------|-----|-----|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|-----|------|------|------|------|------|------|------|--|
| 1  | MELISSA ETHERIDGE (Island)                | 879   | -2    | 37  |     | 15   | 12   | 22   | 32   | 22   | 12   | 28   |      | 20   | 23   | 19   | 8    | 2    | 8    |      | 28   | 15   | 31   | 14   | 13   | 16   | 9   | 12   | 20   | 27   | 30   | 7    |      |      |  |
| 2  | TRACY CHAPMAN (Elektra/EEG)               | 844   | -15   | 24  | 9   | 29   | 17   | 30   | 12   |      | 22   | 27   | 8    | 8    | 12   | 17   | 11   | 7    | 12   |      | 15   | 15   | 13   | 14   | 11   | 8    | 12  | 10   | 19   | 9    | 16   | 26   | 7    | 8    |  |
| 3  | JOHN HIATT (Capitol)                      | 830   | -22   | 24  | 9   | 15   | 15   | 30   | 19   | 16   | 22   |      | 8    | 25   | 23   | 11   | 12   | 7    | 15   |      | 17   | 15   | 28   | 14   | 14   | 10   | 18  | 12   | 16   | 19   | 34   | 7    | 8    |      |  |
| 4  | TOM PETTY & THE HEARTBREAKERS (MCA)       | 763   | +42   | 36  |     |      | 18   | 28   | 19   | 17   | 20   | 20   |      | 15   |      | 23   | 8    | 2    | 9    |      | 21   | 10   | 22   | 14   |      | 19   | 15  | 14   | 13   | 37   | 29   | 7    | 6    |      |  |
| 5  | BONNIE RAITT (Capitol)                    | 746   | -50   |     |     | 17   | 16   | 20   | 8    | 18   |      | 22   | 8    | 20   | 23   | 10   | 9    | 7    | 13   |      | 19   | 15   | 14   | 14   | 12   | 15   |     | 4    | 19   | 22   | 23   | 7    | 8    |      |  |
| 6  | JOAN OSBORNE (Blue Gorilla/Mercury)       | 698   | +3    | 26  |     |      | 22   |      |      | 5    | 16   |      |      | 25   | 23   | 15   | 13   |      | 9    |      | 17   | 15   | 27   | 11   | 11   | 7    | 18  | 8    | 13   | 19   | 27   | 32   | 8    |      |  |
| 7  | BRUCE SPRINGSTEEN (Columbia/CRG)          | 677   | -26   | 24  | 8   |      | 11   | 18   | 6    |      | 22   | 26   |      | 20   | 11   | 4    | 14   | 7    | 10   |      | 14   | 10   | 10   | 14   | 12   | 6    | 8   | 6    | 13   | 10   | 16   | 7    | 8    |      |  |
| 8  | NATALIE MERCHANT (Elektra/EEG)            | 645   | -8    |     | 17  |      | 20   | 25   | 21   | 2    | 21   | 29   |      |      |      |      | 18   | 11   |      |      | 18   | 7    | 5    | 24   | 14   | 6    | 6   |      | 13   | 13   | 34   | 14   |      |      |  |
| 9  | SON VOLT (Warner Bros.)                   | 596   | -23   | 21  | 9   | 3    | 21   | 20   | 18   |      | 17   |      |      |      | 11   | 10   | 13   |      | 10   |      | 20   | 15   | 2    | 14   | 8    | 11   | 7   | 2    | 14   | 15   | 13   | 6    |      |      |  |
| 10 | ROLLING STONES (Virgin)                   | 590   | -40   |     | 8   |      | 12   | 28   | 14   | 20   | 6    | 15   | 5    | 13   | 23   | 5    | 9    | 4    | 12   |      | 11   | 10   | 10   | 14   | 6    |      | 5   | 5    | 18   | 9    | 35   | 7    |      |      |  |
| 11 | SMASHING PUMPKINS (Virgin)                | 568   | -3    | 26  |     | 31   | 16   | 19   | 28   | 5    | 24   |      |      | 5    | 18   | 9    | 2    |      |      |      | 5    | 11   | 8    | 5    | 10   |      |     | 12   |      |      | 7    | 8    |      |      |  |
| 12 | COLLECTIVE SOUL (Atlantic)                | 562   | +39   | 34  |     | 41   | 17   |      | 18   |      | 11   |      |      |      |      | 8    |      |      |      | 32   | 5    | 5    | 24   | 14   |      |      |     | 20   | 12   | 4    | 37   |      |      |      |  |
| 13 | TORI AMOS (Atlantic)                      | 553   | +98   | 17  |     | 21   | 8    | 8    | 16   | 5    | 23   |      |      | 11   | 8    | 6    | 2    |      |      | 14   | 29   | 15   | 8    | 8    |      |      |     | 5    | 14   | 6    |      |      |      |      |  |
| 14 | VAN MORRISON (Verve)                      | 507   | +9    |     |     | 10   | 21   |      |      |      | 22   | 20   | 5    |      |      |      | 9    | 4    | 11   |      | 11   | 5    | 14   | 12   | 6    | 12   | 8   |      | 17   |      |      | 6    | 8    |      |  |
| 15 | k.d. lang (Warner Bros.)                  | 506   | +12   | 24  | 16  |      | 11   | 14   | 7    | 7    |      | 29   | 8    |      |      | 20   | 8    | 7    | 6    |      | 19   | 15   | 11   | 14   | 10   | 6    |     | 5    | 6    | 19   | 7    |      |      |      |  |
| 16 | JACKSON BROWNE (Elektra/EEG)              | 502   | NEW   |     | 8   | 8    | 10   | 4    | 7    | 6    | 12   | 8    |      | 7    | 5    | 9    | 7    |      |      |      | 7    |      | 14   | 11   | 8    | 19   | 9   | 15   | 14   | 24   | 16   | 6    | 4    |      |  |
| 17 | DASIS (Epic)                              | 469   | +25   | 10  |     |      | 13   | 9    | 20   |      | 20   |      |      |      | 13   | 18   |      |      |      | 19   |      | 10   | 11   | 11   |      |      | 1   | 13   |      | 27   | 6    |      |      |      |  |
| 18 | TOAD THE WET SPROCKET (Columbia/CRG)      | 445   | -5    |     | 9   | 34   | 16   | 4    | 18   |      |      |      |      | 7    |      | 10   |      |      | 2    |      | 1    |      | 11   | 14   | 4    | 9    |     |      | 12   | 18   | 20   |      | 6    |      |  |
| 19 | WHITE MAN'S BURDEN (Tag/Atlantic)         | 437   | -51   |     |     | 13   |      | 16   | 28   |      | 10   |      |      | 10   | 11   |      | 6    | 4    | 3    |      | 9    | 10   |      | 14   |      |      | 5   | 7    | 14   | 17   |      | 7    | 4    |      |  |
| 20 | ALANIS MORISSETTE (Maverick/Reprise)      | 432   | -48   | 24  | 14  | 11   | 11   |      | 20   |      |      |      |      |      | 12   | 20   |      |      |      | 1    |      | 16   | 21   |      | 7    |      | 6   |      |      |      |      | 35   |      |      |  |
| 21 | DOG'S EYE VIEW (Columbia/CRG)             | 429   | +102  | 27  | 16  | 7    |      | 9    |      | 10   |      |      |      | 5    | 6    | 9    |      | 2    | 10   |      |      | 5    | 14   | 8    | 8    | 11   | 13  | 1    | 21   | 8    | 4    | 14   | 4    | 4    |  |
| 22 | ANDERS OSBORNE (OKeh/550 Music)           | 428   | -34   |     | 9   |      | 12   | 8    | 4    |      | 15   |      |      | 25   | 3    | 3    |      | 7    | 12   |      | 11   | 5    | 7    | 14   | 9    | 7    | 26  | 5    | 12   | 15   | 6    | 14   |      |      |  |
| 23 | GIN BLOSSOMS (A&M)                        | 421   | NEW   |     |     | 19   |      |      | 15   | 18   | 8    |      |      |      | 5    | 6    |      |      |      | 11   |      | 18   | 11   |      | 9    | 15   |     | 12   | 7    | 21   | 16   |      |      |      |  |
| 24 | PRETENDERS (Sire/Elektra)                 | 409   | -160  |     | 17  |      | 13   |      | 14   | 18   |      | 21   | 5    |      |      |      | 13   |      |      | 27   | 19   | 10   |      | 11   |      |      | 8   |      |      | 11   |      | 7    |      |      |  |
| 25 | CHRIS ISAAK (Reprise)                     | 387   | -17   |     | 17  | 27   | 11   |      | 17   |      |      |      |      |      | 12   | 20   | 9    |      | 9    |      | 7    | 5    | 9    |      |      |      |     |      | 14   | 24   |      |      |      |      |  |
| 26 | AIMEE MANN (DGC)                          | 377   | +92   |     |     | 5    |      | 9    | 9    | 12   | 23   |      |      | 6    | 5    |      |      |      |      | 13   | 7    | 19   | 7    | 11   | 5    | 12   | 5   | 3    | 13   | 7    |      | 14   | 4    | 3    |  |
| 27 | DAVE MATTHEWS BAND (RCA)                  | 376   | +35   | 25  |     | 17   | 16   |      | 14   |      |      |      |      |      | 11   | 5    |      |      |      | 17   |      | 15   | 8    |      | 15   |      |     |      | 24   | 18   |      |      |      |      |  |
| 28 | JULIAN COPE (American)                    | 366   | -24   |     |     |      | 11   |      | 15   | 6    | 11   |      |      |      | 12   | 4    | 6    | 4    |      |      |      | 15   | 4    | 11   | 5    | 21   | 6   |      | 11   |      | 27   | 6    |      |      |  |
| 29 | DEAD MAN WALKING (Columbia/CRG)           | 363   | +35   |     | 17  |      |      |      |      | 9    | 6    |      |      |      |      | 12   | 4    | 15   |      |      | 10   | 5    |      | 8    | 9    | 7    | 4   |      | 10   |      |      | 6    | 6    |      |  |
| 30 | GOLDEN SMOG (Rykodisc)                    | 358   | +23   |     | 27  |      | 11   |      | 3    | 12   |      |      |      | 6    | 5    | 12   |      |      |      |      | 10   |      | 11   | 14   | 14   |      |     | 13   |      |      |      | 4    |      |      |  |
| 31 | EDWIN McCAN (Lava/Atlantic)               | 350   | -15   | 24  |     | 2    |      | 22   |      |      |      |      |      | 26   | 7    |      |      |      |      | 22   |      |      | 11   | 4    | 7    |      |     | 19   | 9    | 20   |      |      |      |      |  |
| 32 | CHERYL WHEELER (Philo)                    | 347   | +9    |     |     |      | 32   |      |      |      |      | 5    | 12   |      |      |      | 8    | 7    | 9    |      |      | 10   |      | 8    | 9    |      | 6   |      |      |      | 7    | 8    |      |      |  |
| 33 | TRIBUTE TO BUDDY HOLLY (Decca)            | 347   | -4    |     | 15  |      |      | 19   | 1    |      | 22   |      |      |      |      |      | 7    | 8    |      |      |      | 10   |      | 11   | 9    |      | 8   | 11   | 8    |      |      | 6    | 8    |      |  |
| 34 | ONCE BLUE (EMI)                           | 330   | +39   | 8   | 8   |      |      |      |      |      | 7    | 8    | 19   | 10   |      |      | 2    |      |      |      | 10   | 10   | 1    | 11   | 10   | 9    |     |      | 11   | 8    | 5    |      |      |      |  |
| 35 | JARS OF CLAY (Silvertone)                 | 324   | +56   | 10  | 17  | 18   |      |      | 9    |      |      | 4    | 6    | 6    | 5    |      |      |      |      | 19   | 5    | 10   | 3    | 14   | 9    | 15   |     | 12   | 8    |      | 14   | 4    |      |      |  |
| 36 | JONATHA BROOKE AND THE STORY (Blue Thumb) | 322   | -38   |     | 10  |      |      | 7    |      |      |      | 11   | 18   |      |      |      |      |      |      |      | 10   |      | 11   | 12   | 6    |      |     | 18   | 16   |      |      | 6    |      |      |  |
| 37 | ENYA (Reprise)                            | 317   | +11   | 15  |     |      |      |      |      | 20   | 9    | 7    |      | 4    |      | 2    |      |      |      |      | 16   | 5    | 14   | 8    |      |      | 7   | 13   |      | 29   |      |      | 6    |      |  |
| 38 | THE BADLEES (Rite-Of)                     | 312   | -2    | 9   |     | 20   | 7    |      | 13   | 6    |      |      |      | 15   | 13   | 6    |      | 9    |      |      | 10   | 10   | 6    |      | 5    | 17   | 3   | 14   | 6    | 5    | 14   | 4    |      |      |  |
| 39 | RED HOT CHILI PEPPERS (Warner Bros.)      | 310   | -7    |     |     | 16   | 13   |      | 21   | 17   |      |      |      |      |      | 20   | 9    |      |      | 35   |      |      | 11   |      | 17   | 1    |     |      |      |      |      | 6    |      |      |  |
| 40 | DAVID BROZA (Mesa/Blue Moon)              | 308   | -3    |     | 17  |      |      |      |      |      |      | 5    | 19   | 6    |      |      | 4    | 8    |      |      | 9    | 15   |      | 8    | 7    | 4    |     | 23   |      |      | 7    | 6    |      |      |  |
| 41 | DAR WILLIAMS (Razor & Tie)                | 302   | NEW   |     |     |      | 4    |      |      |      |      |      |      | 10   |      |      | 7    | 2    |      |      | 6    |      | 6    |      | 11   | 11   |     |      |      | 3    | 6    | 4    |      |      |  |
| 42 | PASSENGERS (Island)                       | 300   | -83   |     |     | 11   | 3    | 8    |      | 12   |      |      |      |      |      | 4    | 8    | 2    |      | 13   | 10   | 5    | 15   | 11   |      |      |     | 18   |      | 6    | 15   | 7    |      |      |  |
| 43 | ROOMFUL OF BLUES (Rounder)                | 298   | +26   |     |     |      | 23   |      | 5    |      |      | 4    | 7    |      |      |      | 4    | 6    |      |      |      | 5    | 9    | 11   | 11   | 8    |     |      | 16   |      | 7    | 8    |      |      |  |
| 44 | THE BEATLES (Capitol)                     | 292   | -100  |     |     | 16   | 9    | 9    | 6    |      | 24   |      |      |      | 23   |      | 9    | 4    |      |      |      | 5    |      | 14   |      |      |     |      | 23   |      | 7    | 6    |      |      |  |
| 45 | TEARS FOR FEARS (Epic)                    | 290   | -58   |     |     |      |      |      | 5    | 3    | 24   |      |      |      | 13   | 7    |      |      |      | 32   |      | 10   | 11   |      |      |      | 3   |      | 11   | 5    | 7    |      |      |      |  |
| 46 | JOAN ARMATRADE (RCA Victor)               | 289   | -39   |     |     | 11   | 9    |      |      | 10   | 24   | 8    |      | 12   | 3    |      |      |      |      |      | 13   | 15   |      | 11   | 12   | 4    |     | 3    | 11   |      |      | 7    |      |      |  |
| 47 | LODDON WAINWRIGHT III (Charisma)          | 283   | NEW   |     | 16  |      |      | 4    |      | 17   | 11   |      |      |      |      |      | 9    | 4    | 13   |      |      | 3    |      | 6    | 8    |      | 9   |      |      |      | 4    | 4    |      |      |  |
| 48 | DAN ZANES (Private Music)                 | 280   | -7    |     | 10  |      |      | 7    |      |      |      | 5    | 16   | 6    |      |      | 4    |      |      |      | 9    | 5    |      | 11   | 7    | 8    |     | 8    | 13   | 14   | 5    | 6    | 8    |      |  |
| 49 | EMMYLOU HARRIS (Elektra/Asylum)           | 276   | -30   |     | 16  |      |      | 15   |      |      | 5    | 8    | 7    |      |      |      | 10   |      |      |      | 14   | 10   |      | 13   | 4    |      |     |      | 9    | 5    | 7    |      |      |      |  |
| 50 | CATIE CURTIS (Guardian)                   | 268   | NEW   |     | 17  |      |      | 20   |      |      |      | 12   | 5    |      |      |      |      | 2    | 4    |      |      | 5    |      | 11   | 12   | 7    |     |      | 7    |      |      | 6    | 6    |      |  |

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33\*-17\* Gavin A3 Non-Comm  
D-50\* +95 SPINS Gavin A3 Combined  
D-22\* Gavin Americana

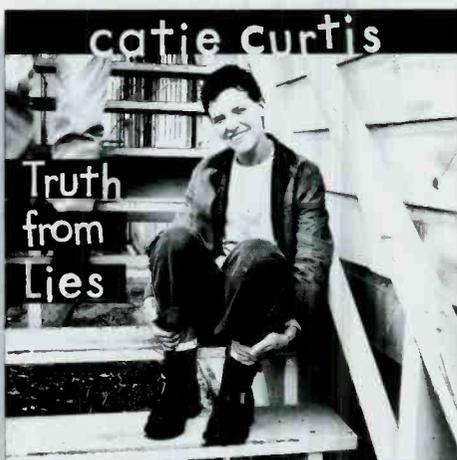
D-23\* +82 SPINS FMQB Public  
D-26\* +87 SPINS Album Network Non-Comm

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| Artist - Title (Label)                    | KXPT | KZLH | KZON | SWEC | WAPS | WBOS | WBZC | WCOB | WCLZ | WDET | WEEK | WEEK | WFLV | WIII | WKCE | WMAK | WMMH | WMMO | WMMY | WWSB | WWSW | WTKL | WTVR | WTVN | WTVZ | WVLE | WVPR | WVPT | WVZY |    |    |    |    |    |    |
|---|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|----|----|----|----|----|----|
| MELISSA ETHERIDGE (Island)                | 2    | 20   |      | 27   | 10   | 12   | 9    | 6    | 4    |      |      |      |      | 16   | 12   | 29   | 14   | 8    | 15   | 13   |      | 7    | 8    |      | 14   | 10   |      | 14   | 15   | 22 | 13 | 15 | 18 | 19 |    |
| TRACY CHAPMAN (Elektra/EEG)               | 19   | 10   |      | 19   | 6    | 12   | 12   | 9    | 7    |      |      |      | 7    | 16   | 16   | 4    | 9    | 8    | 15   | 18   | 7    | 15   | 19   | 12   | 14   | 15   |      | 14   | 13   | 30 | 12 | 10 | 16 |    |    |
| JOHN HIATT (Capitol)                      | 13   |      |      | 27   | 12   |      | 6    | 9    | 6    |      |      |      | 15   | 20   | 11   |      | 6    | 12   | 11   | 4    | 15   | 18   | 15   | 15   | 29   |      | 14   | 11   | 11   | 16 | 26 | 6  |    |    |    |
| TOM PETTY & THE HEARTBREAKERS (MCA)       | 11   | 20   |      | 18   | 12   | 21   |      |      | 2    |      |      |      | 12   | 10   |      | 6    | 12   | 14   | 8    | 17   | 24   |      | 7    | 22   |      | 14   |      | 7    | 30   | 27 | 13 | 8  | 14 |    |    |
| BONNIE RAITT (Capitol)                    |      |      |      | 12   |      | 21   | 9    | 3    | 3    | 14   | 21   |      | 12   | 16   | 16   | 9    |      | 8    | 16   | 10   | 15   | 17   | 20   |      | 14   | 10   |      | 28   | 32   | 5  | 5  | 6  | 16 |    |    |
| JAN OSBORNE (Blue Gorilla/Mercury)        | 19   | 20   |      | 21   |      |      | 21   | 6    | 3    | 9    |      |      | 3    |      |      | 31   |      | 12   | 9    |      |      | 17   |      | 14   | 10   |      | 4    | 9    | 24   | 31 | 7  | 13 | 19 |    |    |
| BRUCE SPRINGSTEEN (Columbia/CRG)          | 12   | 10   |      | 18   | 5    | 12   | 10   | 9    | 14   | 9    | 2    |      | 12   | 22   | 16   | 3    | 8    | 6    | 15   | 10   | 15   | 16   | 16   |      | 14   | 15   |      | 14   | 11   | 9  |    | 11 | 15 |    |    |
| NATALIE MERCHANT (Elektra/EEG)            | 20   | 10   | 27   | 25   |      | 21   | 6    | 6    | 7    |      |      |      | 3    |      |      | 11   | 10   | 10   | 5    | 16   |      | 5    |      | 14   |      |      | 14   | 21   | 27   | 34 |    | 9  | 22 |    |    |
| SON VOLT (Warner Bros.)                   |      | 10   |      | 25   | 7    | 8    | 6    | 9    | 6    |      |      |      | 3    | 15   | 12   | 5    | 9    |      | 6    | 7    | 15   | 16   | 11   | 7    | 15   |      |      |      |      |    | 12 | 12 | 6  |    |    |
| ROLLING STONES (Virgin)                   |      | 10   |      | 13   |      | 21   | 6    | 6    | 13   | 6    |      |      | 5    | 12   |      |      | 8    | 8    | 7    | 15   | 15   | 33   |      | 14   | 15   |      | 28   |      |      |    |    |    |    |    |    |
| SMASHING PUMPKINS (Virgin)                | 3    |      | 36   |      |      | 21   | 12   | 3    | 6    | 6    | 8    | 20   |      | 6    | 12   | 5    | 17   |      | 8    | 8    |      | 13   |      |      |      |      |      |      | 32   | 7  | 14 | 31 | 7  |    |    |
| COLLECTIVE SOUL (Atlantic)                | 20   |      | 34   | 18   |      | 21   |      |      | 3    |      | 6    |      |      |      |      | 22   | 9    |      | 12   |      |      |      |      |      |      |      |      | 32   | 25   | 30 |    | 19 | 12 |    |    |
| TORI AMOS (Atlantic)                      | 12   |      |      | 29   | 10   | 12   | 12   | 6    | 7    | 8    |      |      | 4    | 16   | 6    | 4    | 8    |      | 9    | 12   | 15   | 3    | 11   | 11   | 7    | 10   |      |      |      |    |    | 6  | 6  | 19 |    |
| VAN MORRISON (Verve)                      |      | 5    |      | 9    | 7    |      | 10   | 9    | 14   | 17   | 8    | 20   | 10   | 16   | 12   |      | 8    |      | 11   | 15   | 15   | 7    | 11   | 11   | 12   |      | 4    |      |      |    |    |    |    |    |    |
| k.d. lang (Warner Bros.)                  | 11   | 10   |      | 21   | 7    |      |      | 9    | 4    |      |      |      | 20   | 10   |      | 12   |      | 11   | 2    | 17   |      | 6    |      | 8    | 7    | 15   |      | 7    |      |    |    |    | 7  |    |    |
| JACKSON BROWNE (Elektra/EEG)              | 22   | 20   |      | 18   | 5    | 21   |      |      | 6    | 12   |      |      | 5    | 15   | 6    | 3    | 9    | 6    | 14   | 14   | 4    | 9    |      | 14   | 10   |      | 7    | 11   |      | 9  | 11 |    | 2  |    |    |
| OASIS (Epic)                              |      |      | 27   | 22   |      | 12   |      |      | 4    | 23   | 20   |      |      |      |      | 12   | 9    |      | 5    | 19   |      | 14   |      |      |      |      |      | 13   | 28   |    | 13 |    | 14 |    |    |
| TOAD THE WET SPROCKET (Columbia/CRG)      | 12   |      | 12   | 13   | 12   | 12   |      |      | 4    | 12   |      |      |      |      |      | 16   | 3    | 9    | 1    | 16   |      | 15   |      |      |      |      | 7    | 7    | 20   | 7  | 3  | 3  | 18 |    |    |
| WHITE MAN'S BURDEN (Tag/Atlantic)         | 11   |      |      | 17   | 7    | 21   |      |      | 7    | 13   |      |      |      | 16   | 6    | 16   |      | 2    |      | 8    | 4    | 7    |      |      |      |      |      | 7    | 13   |    | 36 |    | 6  | 11 |    |
| ALANIS MORISSETTE (Maverick/Reprise)      | 22   |      | 43   | 26   |      |      | 6    |      | 7    | 6    |      |      |      |      |      | 11   | 11   |      | 10   | 17   |      | 24   |      |      |      |      |      |      | 28   | 6  |    |    | 15 |    |    |
| DOG'S EYE VIEW (Columbia/CRG)             |      |      |      | 15   | 5    | 12   | 9    | 3    | 5    | 6    | 15   | 10   | 5    | 15   | 12   |      |      |      | 5    | 10   |      | 3    |      |      |      |      |      |      | 15   | 8  | 14 |    | 6  |    |    |
| ANDERS OSBORNE (OKeh/550 Music)           |      |      |      | 12   |      | 12   |      |      | 3    | 9    |      |      | 1    | 17   | 12   | 3    |      | 6    |      |      |      | 7    | 18   | 10   | 17   | 14   | 10   |      |      |    |    |    | 17 | 5  |    |
| GIN BLOSSOMS (A&M)                        | 12   |      | 21   | 16   | 5    | 21   |      |      |      |      | 22   |      |      |      |      | 20   | 9    |      | 1    | 14   |      | 5    |      |      |      |      |      |      | 10   | 13 | 22 | 2  | 12 | 8  |    |
| PRETENDERS (Sire/Elektra)                 | 10   |      | 11   |      | 6    | 21   | 9    |      | 7    |      |      |      | 3    |      | 6    | 13   |      | 2    | 9    |      | 15   | 15   | 8    |      |      |      | 15   |      | 14   | 13 |    | 5  | 19 | 3  |    |
| CHRIS ISAAK (Reprise)                     |      |      | 13   | 19   |      | 8    | 12   |      | 5    | 5    |      |      | 11   |      |      | 21   | 20   | 10   |      |      |      | 16   | 9    |      |      |      |      |      | 13   | 24 |    | 5  |    |    |    |
| AIMEE MANN (DGC)                          |      |      |      | 12   | 10   |      |      |      |      | 7    | 16   |      |      |      |      | 3    | 6    | 6    | 13   | 10   |      | 7    | 9    | 7    | 15   |      |      |      |      |    |    |    | 14 | 6  | 17 |
| DAVE MATTHEWS BAND (RCA)                  |      |      | 26   |      |      |      |      |      | 5    |      | 11   |      | 5    |      |      | 10   | 16   | 6    | 5    | 9    |      | 14   |      |      |      |      |      |      | 11   | 22 | 18 |    | 11 | 19 |    |
| JULIAN COPE (American)                    | 10   | 13   |      | 12   |      |      | 9    | 3    | 5    |      |      | 20   |      |      | 6    | 2    | 17   |      | 4    | 12   |      | 12   | 15   |      |      |      |      |      | 15   | 9  |    | 13 | 11 |    |    |
| DEAD MAN WALKING (Columbia/CRG)           |      | 10   |      | 32   |      | 8    |      | 9    |      | 14   | 3    | 10   | 3    |      | 12   |      |      |      | 5    |      |      | 15   | 17   |      |      |      |      |      |      |    |    | 12 | 3  |    |    |
| GOLDEN SMOG (Rykodisc)                    |      |      |      | 20   | 6    |      | 12   |      |      | 11   | 21   | 20   | 5    |      |      |      |      |      |      | 6    | 15   | 8    | 4    | 8    |      |      |      |      |      |    |    | 10 | 2  | 15 |    |
| EDWIN McCAIN (Lava/Atlantic)              | 20   | 5    |      | 20   |      | 21   |      | 12   | 4    |      | 12   |      |      |      |      | 11   |      | 4    | 8    |      |      | 4    |      | 7    |      |      |      | 7    | 11   |    | 6  |    | 15 |    |    |
| CHERYL WHEELER (Philo)                    | 20   |      |      |      | 5    | 8    | 6    | 9    |      | 14   | 9    |      | 3    | 16   | 16   |      |      | 2    | 10   |      | 7    | 5    |      | 14   | 15   |      |      | 14   |      |    |    | 5  | 5  |    |    |
| TRIBUTE TO BUDDY HOLLY (Decca)            |      |      |      |      | 6    | 8    | 6    | 6    |      | 13   | 7    |      | 7    | 17   | 12   |      |      | 9    | 6    | 3    |      | 15   | 15   | 10   |      |      |      | 10   |      | 7  |    | 4  |    |    |    |
| ONCE BLUE (EMI)                           | 10   |      |      | 8    | 10   |      | 6    | 9    | 8    |      |      |      | 2    | 15   | 6    |      |      |      | 7    | 6    | 7    | 6    |      |      |      |      |      | 4    |      | 8  | 8  |    | 26 |    |    |
| JARS OF CLAY (Silvertone)                 |      |      |      | 9    |      | 12   | 6    |      | 7    | 7    | 15   |      |      |      |      | 6    | 5    |      | 6    | 5    | 11   |      | 5    | 6    |      |      |      | 4    |      |    | 7  | 4  |    | 14 |    |
| JONATHA BROOKE AND THE STORY (Blue Thumb) | 20   |      |      | 15   |      | 12   | 6    | 9    | 3    | 5    | 20   | 3    | 6    |      |      |      | 8    | 9    | 10   |      |      | 3    |      | 14   | 10   |      |      |      |      |    |    |    | 13 |    |    |
| ENYA (Reprise)                            |      |      |      | 8    | 10   |      | 9    | 4    | 13   |      |      |      | 12   | 16   | 12   |      |      | 10   | 2    |      |      | 15   | 16   | 6    |      |      |      |      |      |    |    | 18 |    |    |    |
| THE BADLIES (Rite-Off)                    | 13   | 5    |      | 12   | 4    |      |      | 6    |      |      |      |      |      |      |      | 4    | 9    |      |      |      |      |      |      |      |      |      |      |      | 12   | 15 | 21 |    |    |    |    |
| RED HOT CHILI PEPPERS (Warner Bros.)      |      |      | 22   |      |      | 21   |      |      | 7    |      |      |      |      |      |      | 25   |      |      |      |      | 6    |      |      |      |      |      |      |      |      | 6  | 20 | 7  |    | 19 | 8  |
| DAVID BROZA (Mesa/Blue Moon)              | 10   |      |      | 11   | 5    |      | 6    |      | 13   | 7    |      |      | 3    | 17   | 12   |      |      |      | 5    |      |      | 7    | 15   | 4    |      |      |      |      |      |    | 3  |    | 20 |    |    |
| DAR WILLIAMS (Razor & Tie)                | 10   |      |      | 6    | 4    |      | 9    | 9    | 8    |      |      |      | 10   | 9    | 6    |      |      | 6    | 1    |      |      | 15   | 15   | 2    | 6    |      |      |      |      |    |    | 26 |    |    |    |
| PASSENGERS (Island)                       |      |      |      | 9    |      | 8    | 10   | 6    | 7    |      |      |      | 10   | 2    | 6    | 3    |      |      |      | 5    | 7    | 4    | 3    | 2    | 5    |      |      |      |      |    |    | 4  | 8  | 12 |    |
| ROOMFUL OF BLUES (Rounder)                | 10   |      |      |      |      |      | 9    |      |      | 12   | 9    |      | 3    | 15   | 12   |      |      | 2    | 3    | 5    |      | 17   | 9    | 7    |      |      |      | 14   |      |    |    |    | 7  |    |    |
| THE BEATLES (Capitol)                     | 19   |      |      |      |      |      |      |      | 6    |      | 21   |      |      |      |      | 7    | 16   | 4    | 1    | 8    |      |      |      |      |      |      |      | 7    | 6    |    | 8  |    | 3  | 10 |    |
| TEARS FOR FEARS (Epic)                    |      |      | 12   | 22   | 10   |      | 12   |      | 5    |      |      |      |      |      |      | 16   | 13   |      | 4    | 5    |      |      |      |      |      |      |      |      |      |    | 13 | 4  | 11 | 13 |    |
| JOAN ARMATRADING (RCA Victor)             | 5    |      |      |      |      |      | 9    |      |      |      |      |      | 10   | 11   |      |      |      | 2    | 5    |      |      | 3    |      |      |      |      |      | 14   |      |    |    |    | 19 | 8  |    |
| LOUDON WAINWRIGHT III (Charisma)          |      |      |      | 14   |      |      | 6    |      |      | 9    | 16   | 10   |      |      |      | 6    |      |      | 5    |      |      | 7    | 19   | 2    | 9    |      |      |      |      |    |    |    |    |    |    |
| DAN ZANES (Private Music)                 | 10   |      |      | 13   |      |      | 6    |      | 15   |      |      |      | 3    |      |      |      |      |      |      | 7    | 12   |      | 4    | 12   |      |      |      |      |      |    |    | 7  | 6  |    |    |
| EMMYLOU HARRIS (Elektra/Asylum)           | 5    |      |      | 18   | 5    |      | 9    |      |      |      |      |      | 10   |      | 6    |      |      |      |      | 5    |      | 15   |      |      |      |      |      |      |      |    |    |    |    |    |    |
| CATIE CURTIS (Guardian)                   | 20   |      |      | 9    | 4    |      | 9    |      |      | 5    | 12   |      | 3    |      | 12   |      |      |      |      | 1    |      |      | 7    | 3    | 12   |      |      |      |      |    |    |    | 4  |    |    |

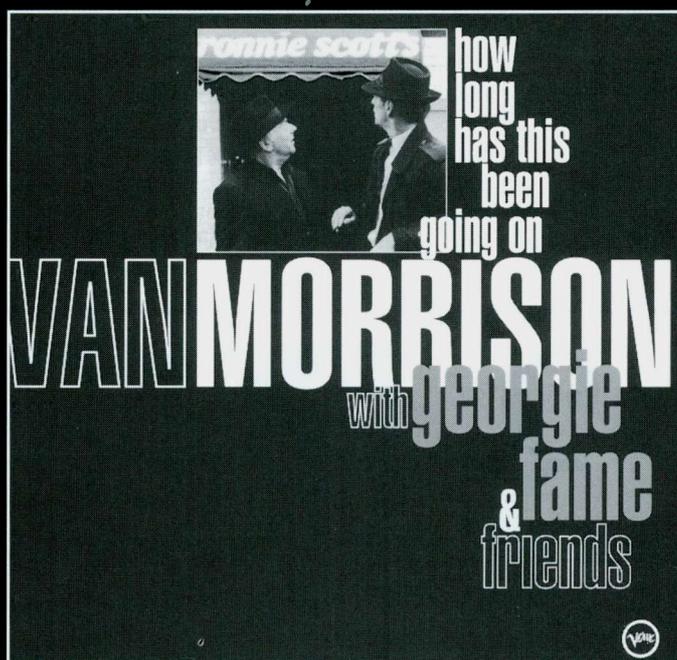
three days, the custom A3 meetings are already etched in stone. **Jon Peterson** of **WRLT** has spent weeks beating the bushes for Friday's **On the GRIDDLE** music evaluation session starting at 10:30 a.m. which will be preceded by an impromptu performance by **George Huntley** of the Connells. Peterson's selection of music will be new and challenging, and we've even devised a new Olympic scoring method. Participating programmers will be plucked from the audience, so look out.

Of course, this year's Cocktail Party promises to be unique, put on by the same folks who brought us live gators, marching bands, gospel choirs, and talking watermelons last year.

This just in, **Dennis Constantine** and **Jason Parker** are buying drinks—well, actually gourmet coffee—for all

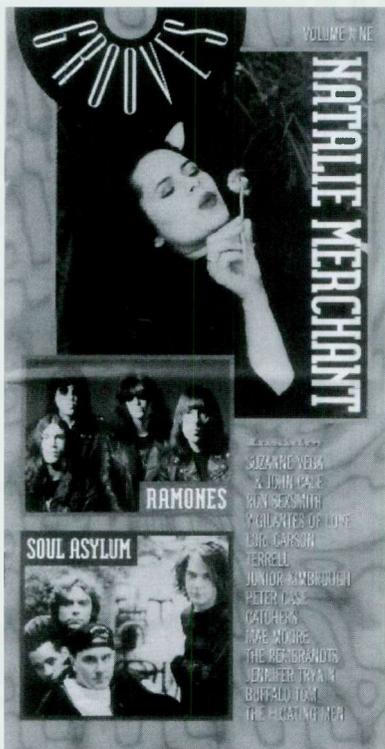
# VAN MORRISON ON VERVE

how  
long  
has this  
been  
going on?



A BRAND NEW COLLECTION  
OF STANDARDS,  
BLUES,  
JAZZ JUMPS,  
AND A NEW VERSION OF "MOONDANCE"





Grooves CD mag.

page ad for *Grooves*, a tidy CD magazine compilation put together by New York radio legend **Vin Scelsa** and some outlaws at Time/Life music. With a cool collection of music (Volume Nine features **Natalie Merchant**, **Soul Asylum**, **the Ramones** and more) and an informative magazine folded inside,

*Grooves* is a pretty nifty propaganda machine furthering the cause of adult rock n roll. By the way, Scelsa has jumped ship from NYC's **K-Rock** to 'NEW, which, according to sources, has finally seen the A3 light. Hallelujah!

★★★

**Columbia Records Group** rolled into town with their traveling Branch Tour '96, *The Road Ahead*, an impressive sideshow unveiling new acts on video and live on stage. On hand was prez **Don Jenner**, former San Franciscans **Burt Baumgartner** and **Jim Burris**, **Jerry Blair**, **Charlie Walk**, local branch brass, assorted VIP VPs, and a packed, hootin', hollerin' house of radio, retail, and music people. Especially grand were the **Philosopher Kings**, a band from Canada who mix elements of rock n roll and acid jazz in a most unusual way. **Jason Parker** passed by the food spread muttering, "Philosopher Kings, Boulder Summit, Philosopher Kings, Boulder Summit." ●

**COLUMBIA RECORDS GROUP**  
 "The Road Ahead" Branch Tour '96  
 Featuring New Music and Live Performances from:  
**THE PHILOSOPHER KINGS**  
**STABBING WESTWARD**  
**KENNY LATTIMORE**  
**PUFF JOHNSON**

**Branch Tour '96**

VENUE:  
 SLIMS  
 333 116 Street  
 San Francisco, CA  
 Corner of 11th & Market

DATE:  
 Tuesday, January 30, 1996

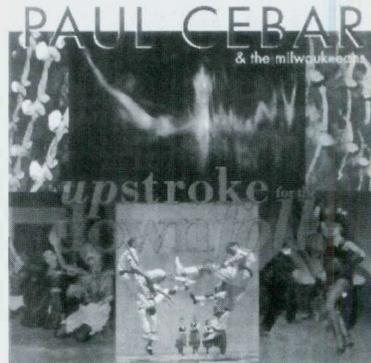
TIME:  
 6:30 PM

RSVP:  
 Laura Talley  
 (415) 884-5012

**Hottest ticket in town, the Columbia road show.**

**A3 Picks**

**PAUL CEBAR & THE MILWAUKEEANS**  
*Upstroke for the Downfolk*  
 (Don't Records)



With his red beard, Paul Cebal looks a little like comedian Chris Elliot, the former Letterman sidekick best forgotten for his cable industry ads and the movie *Cabin Boy*. What Cebal, however, will be remembered for is funky James Brown-like soul out of Milwaukee, of all places. The opening "Don't Leave Me No Ladder," with its crackin' snare and organic dance beat, is a grinder, all right. Further into the disc, Cebal and his beer barrel band members mix up the tempos, walking the bass here and shuffling the beat there. What you get is a dash of Feat, a little vintage

R & B, and Cebal, a rootsy new American treasure.

**DAR WILLIAMS**  
*Mortal City*  
 (Razor & Tie)

Northeast singer/songwriter Dar Williams, one of Razor & Tie's signature artists, is gathering plenty of steam on this week's A3 chart. Outside of New York sideman Jeff Golub's electric guitar licks, *Mortal City* has a distinctively spare, acoustic ambiance, with vocal support from John Prine and Village folkie Lucy Kaplansky on two tracks. Still, songs like "The Blessings" and "The Ocean," featuring Golub's amplified chords, are the best bets for commercial A3, while cheeky lyrical pieces like "As Cool As I Am," "February," and the upbeat "The Christians and the Pagans" should satisfy both Non Comm and the more esoteric Comm playlists. Williams, nominated for GAVIN's A3 New Artist of the Year, eschews polished production in the interest of adopting a more intimate songwriting repose.

**DAN BAIRD**  
*Buffalo Nickel*  
 (American Recordings)

The Georgia Satellites were never a haircut band, so the ex-leader's "good ol' boy" mode translates well to current rock stations into the Black Crowes. If the Crowes hark

**A3**

= ATLANTA, ATLANTA, ATLANTA

Showcases and club performances\* including



STEVE EARLE



CATIE CURTIS



JARS OF CLAY



THE SUBDUDES



TRACY CHAPMAN



AIMEE MANN

**Steve Earle**  
**Jars of Clay**  
**The Subdudes**  
**the Band**  
**Catie Curtis**

**Skeleton Crew**  
**George Huntley**  
**Tracy Chapman**  
**Aimee Mann**  
**Michael McDermott**

**Dishwalla**  
**Josh Clayton-Felt**  
**16 Horsepower**  
**and more!**



LEVON HELM OF THE BAND

\*please consult promo rep as to whether you need a hard ticket or badge for admittance

**Featured A3 meetings include**

**Thursday, February 8**

1:30 p.m. A3 Whenjagitin? Party starring the Subdudes  
 4 p.m. Keynote Address: Essayist/Writer Stanley Crouch  
 5:30 p.m. Catie Curtis and her band  
 6:30 p.m. The Band  
 8 p.m. Skeleton Crew

**Friday, February 9**

10:30 a.m. Breakfast performance with George Huntley followed by  
 11 a.m. A3 On the GRIDdle with WRLT's Jon Peterson  
 2 p.m. Herbie Hancock VSOP  
 3:30 p.m. One-On-One w/ Ahmet Ertegun, the legend behind Atlantic Records  
 6 p.m. GAVIN'S Outrageous Cocktail Party

**Saturday, February 10**

11 a.m. A3 Coffee with Dennis Constantine Consulting  
 12:30 p.m. The Warner Bros. A3 Marathon starring Steve Earle featuring the 2nd Annual Radio Exposé with WXRT's Norm Winer followed by the GAVIN A3 Awards  
 4 p.m. Jars of Clay Getaway Performance

**PLUS** rebel renegade meetings, dinners, hospitality suites, hallway hiring and various networking

**ALSO** Keynotes by Rupert Murdoch, Opening Ceremonies, Arbitron Boot Camp, On-line Internet, Raging Research Debate, Reggae Breakouts, Alternative Tonight Show, Smooth Jazz Revolution, and more!



For detailed maps of Atlanta, restaurant, bar and record store recommendations, cab information, and info on Atlanta public transit, check out the Ichiban Records-sponsored Web site at <http://lowmedia.com/~ichiban>

# Jars of clay

## "Flood"

The first single and video  
from the self-titled debut

Produced by Adrian Belew.

**After 3 weeks:** Over 230 detections on Adult Alternative radio  
with rotation on over 30 stations!

**Billboard Heat Seekers Chart:** 13\*-7\*

**R&R Adult Alternative Chart:** 24\*-20\*

**Gavin A3 GRID:** 46\*-35\* **Gavin Alternative #1** Most Added!

New this week at: **WHPT, KUMT, and WTTS**

**Key airplay includes:**

|      |      |      |      |      |      |
|------|------|------|------|------|------|
| WBOS | KAEP | KUPR | KFOG | WMVY | WXLE |
| WXRV | WRLT | KBXR | DMX  | WCLZ | WXPB |
| WNCS | WJBX | KTCZ | KSCA | WDET | KLRF |
| WXRC | WXLE | KFXD | KMTT | WKZE | KMMS |
| KXPK | CIDR | KBCO | KTAO | WMMO | KRVM |
| KQPT | KTMN | KMBY | WMAX | WRNR | KUWR |

See the JARS OF CLAY  
perform live at the  
**GAVIN SEMINAR:**  
Sat., Feb. 10th at  
4:00pm in the Cairo  
Room at the Hyatt!

\* Watch for their debut video for "Flood"  
coming soon to MTV's 120 Minutes!



**MOST ADDED**

- AMY GRANT (61)
- SOPHIE B. HAWKINS (37)
- MARTIN PAGE (35)
- JOE BEAN ESPOSITO (30)
- \*TROY NEWMAN (26)
- \*GIN BLOSSOMS (26)



**TOP TIP**

**AMY GRANT**  
 "Things We Do For Love"  
 (Hollywood)  
 Ms. Right sings a 10cc hit  
 for Mr. Wrong.

**RECORD TO WATCH**

**THE PRETENDERS**  
 "Angel Of The Morning"  
 (Reprise/Warner Bros.)  
 Chrissie Hynde sings a not-so-merrily  
 version of the '60s classic.

# Gavin A/C

Adult Contemporary

| TW |  | Weeks | Reports | Adds | SPINS | TREND      | 28+ | 21+ | 14+ | 7+ |
|----|--|-------|---------|------|-------|------------|-----|-----|-----|----|
| 1  | <b>MARIAH CAREY</b> - One Sweet Day (Columbia/CRG)                     | 15    | 200     | 1    | 5802  | -459       | 127 | 37  | 30  | 6  |
| 2  | <b>SEAL</b> - Don't Cry (Ztt/Warner Bros.)                             | 10    | 203     | 2    | 5254  | +100       | 100 | 49  | 35  | 17 |
| 3  | <b>ROD STEWART</b> - So Far Away (Lava/Atlantic)                       | 8     | 204     | 6    | 5136  | +420       | 86  | 60  | 35  | 21 |
| 4  | MADONNA - You'll See (Maverick/Warner Bros.)                           | 14    | 186     | 0    | 5029  | -1013      | 102 | 41  | 33  | 10 |
| 5  | WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)                        | 14    | 180     | 0    | 4625  | -1139      | 86  | 45  | 36  | 13 |
| 6  | <b>HOOTIE &amp; THE BLOWFISH</b> - Time (Atlantic)                     | 15    | 161     | 2    | 4376  | -121       | 83  | 44  | 23  | 11 |
| 7  | <b>MICHAEL BOLTON</b> - A Love So Beautiful (Columbia/CRG)             | 10    | 174     | 0    | 4363  | +55        | 77  | 43  | 38  | 15 |
| 8  | <b>GEORGE MICHAEL</b> - Jesus To A Child (DraamWorks/Geffen)           | 3     | 196     | 13   | 4294  | +851       | 49  | 65  | 53  | 22 |
| 9  | <b>SELENA</b> - Dreaming Of You (EMI Latin/EMI Records)                | 14    | 158     | 3    | 3909  | +77        | 64  | 45  | 34  | 15 |
| 10 | <b>EVERYTHING BUT THE GIRL</b> - Missing (Atlantic)                    | 69    | 139     | 7    | 3658  | +305       | 68  | 34  | 26  | 11 |
| 11 | <b>NATALIE MERCHANT</b> - Wonder (Elektra/EEG)                         | 8     | 153     | 5    | 3634  | +389       | 59  | 44  | 33  | 16 |
| 12 | ELTON JOHN - Blessed (Island)  | 19    | 143     | 1    | 3604  | -229       | 68  | 30  | 26  | 18 |
| 13 | <b>PETER CETERA</b> - Faithfully (River North)                         | 9     | 158     | 8    | 3367  | +303       | 36  | 45  | 50  | 24 |
| 14 | <b>GOO GOO DOLLS</b> - Name (Metal Blade/Warner Bros.)                 | 17    | 108     | 0    | 3085  | -8         | 68  | 20  | 13  | 6  |
| 15 | <b>MELISSA ETHERIDGE</b> - I Want To Come Over (Island)                | 5     | 122     | 7    | 2785  | +452       | 34  | 44  | 30  | 13 |
| 16 | CURTIS STIGERS - Keep Me From The Cold (Arista)                        | 14    | 128     | 0    | 2776  | -1053      | 38  | 35  | 33  | 20 |
| 17 | <b>JANN ARDEN</b> - Insensitive (A&M)                                  | 14    | 136     | 16   | 2533  | +270       | 17  | 42  | 46  | 24 |
| 18 | <b>THE BLENDERS</b> - Let It Fall (Orchard Lane)                       | 11    | 114     | 7    | 2509  | +184       | 29  | 38  | 37  | 9  |
| 19 | <b>THE TONY RICH PROJECT</b> - Nobody Knows (LaFace/Arista)            | 9     | 135     | 25   | 2493  | +519       | 21  | 37  | 39  | 23 |
| 20 | <b>JOAN OSBORNE</b> - One Of Us (Blue Gorilla/Mercury)                 | 13    | 106     | 9    | 2344  | +340       | 32  | 26  | 31  | 14 |
| 21 | <b>SOUL ASYLUM</b> - Promises Broken (Columbia/CRG)                    | 9     | 113     | 13   | 2318  | +285       | 23  | 33  | 37  | 19 |
| 22 | TAKE THAT - Back for Good (Arista)                                     | 27    | 98      | 1    | 2303  | -272       | 35  | 25  | 21  | 16 |
| 23 | DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG) | 19    | 83      | 1    | 2301  | -118       | 44  | 20  | 16  | 3  |
| 24 | <b>EXPOSE</b> - I'll Say Goodbye For The Two Of Us (Arista)            | 11    | 120     | 2    | 2258  | +42        | 14  | 40  | 42  | 22 |
| 25 | <b>CHUCK NEGRON</b> - Pretend (Viceroy/GAP/AEC)                        | 11    | 106     | 4    | 2187  | +120       | 27  | 23  | 41  | 12 |
| 26 | <b>MARY CHAPIN CARPENTER</b> - Grow Old With Me (Hollywood)            | 10    | 119     | 12   | 2158  | +246       | 18  | 27  | 45  | 23 |
| 27 | <b>PHIL COLLINS</b> - Somewhere (RCA Victor)                           | 4     | 120     | 21   | 2011  | +638       | 6   | 36  | 45  | 28 |
| 28 | BIG MOUNTAIN - Get Together (Giant)                                    | 9     | 87      | 5    | 1938  | +9         | 28  | 22  | 26  | 11 |
| 29 | SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)                    | 53    | 84      | 0    | 1908  | -212       | 29  | 18  | 18  | 17 |
| 30 | <b>JONATHAN CAIN</b> - Little River (Intersound)                       | 4     | 117     | 16   | 1869  | +422       | 10  | 19  | 53  | 30 |
| 31 | STEVE WINWOOD - Reach For The Light (MCA)                              | 13    | 92      | 2    | 1860  | -568       | 25  | 24  | 22  | 20 |
| 32 | BRUCE HORNSBY - Swing Street (RCA)                                     | 11    | 89      | 0    | 1754  | -1216      | 19  | 26  | 21  | 23 |
| 33 | <b>BLESSID UNION OF SOULS</b> - Oh Virginia (EMI)                      | 5     | 88      | 15   | 1540  | +363       | 8   | 24  | 32  | 22 |
| 34 | GIN BLOSSOMS - "Til I Hear It From You (A&M)                           | 26    | 61      | 0    | 1526  | -232       | 25  | 16  | 6   | 12 |
| 35 | <b>THE REMBRANDTS</b> - Drowning In Your Tears (eastwest/EEG)          | 4     | 90      | 11   | 1476  | <b>NEW</b> | 8   | 20  | 35  | 25 |
| 36 | <b>EMILY</b> - Missin' You Again (Grey Wolf)                           | 10    | 75      | 5    | 1370  | +147       | 8   | 23  | 28  | 16 |
| 37 | CELINE DION - (You Make Me Feel Like) A Natural Woman (Lava/Atlantic)  | 15    | 64      | 0    | 1202  | -701       | 9   | 18  | 19  | 18 |
| 38 | TOAD THE WET SPROCKET - Good Intentions (Reprise/Columbia/CRG)         | 18    | 56      | 0    | 1127  | -381       | 13  | 15  | 13  | 14 |
| 39 | <b>ENYA</b> - Anywhere Is (Reprise)                                    | 8     | 71      | 12   | 1117  | <b>NEW</b> | 3   | 15  | 32  | 19 |
| 40 | <b>TIN DRUM</b> - Surrender (Brainstorm)                               | 8     | 63      | 6    | 1029  | <b>NEW</b> | 9   | 7   | 27  | 20 |

**Chartbound**

|  | Reports | Adds | SPINS | TREND |
|--|---------|------|-------|-------|
| *AMY GRANT - "Things We Do For Love" (Hollywood)                     | 68      | 61   | 904   | +846  |
| CHRISTOPHER CROSS - "Been There, Done That" (Rhythm Safari/Priority) | 65      | 18   | 936   | +351  |
| EDDIE MONEY - "Take It From The Heart" (Wolfgang)                    | 62      | 7    | 1013  | +157  |
| TROY NEWMAN - "Don't Make Me Ask" (Curb/edel)                        | 62      | 26   | 814   | +355  |

Total Reports This Week 236 Last Week 240

Editor: RON FELL  
 Associate Editor: DIANE RUFER  
 A/C reports accepted: Mondays  
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.  
 Station Reporting Phone: (415) 495-1990  
 GAVIN Fax: (415) 495-2580

**Inside A/C**



BY RON FELL

## 500' Tower Iced In Olympia, Wash.

**KXXO**-Olympia, Washington has been off the air since January 16 because so much ice built up on its 500-foot transmitter tower that the top 100 feet broke off and fell to earth. The site is five miles from the nearest country road and is accessible only by snowshoes. The station hopes to broadcast from a low-powered alternative site until repairs can be made at the 500-foot level.

Congratulations to **KPLZ**-Seattle's P.D. **John Dimick** who's on his way to Nationwide's **WNCI**-Columbus, Ohio to replace **Dave Robbins**, who was himself elevated to General Manager last fall. **Kent Phillips** has been named interim PD. At **WSPT**-Stevens Point, Wisc., Music Director **Keith Collins** takes over as P.D., replacing **Darren Lee**, who remains as Regional Program Director for the Americus Communications' five Wisconsin stations.

**THE MUSIC**

"One Sweet Day" by **Mariah Carey** and **Boyz II Men** holds a commanding lead over all comers at the top of the chart. It's the only single to have a 29+ spin rate per playing station. It's also worth noting that **Goo Goo Dolls'** "Name" is ranked #2 in that all-important Spin rate with 28.56 from its current base of 108 players.

**George Michael** blasts into the top ten with "Jesus to a Child." By this time next week, it should be over the 200-station and 5,000 Spins levels, which should be good enough for a top fiver. Not bad for a three-week old single.

The **Tony Rich Project's** "Nobody Knows" is streaking up the chart. Its past three weeks have

Alannah Myles

*"You Love Who You Love"*

from **Two if by Sea**  
Original Motion Picture Soundtrack



Going for A/C adds:  
February 5th

Radio Contacts: Gary Jay at TVT Records  
tel 212.979.6410 fax 212.979.6489  
or Tom Callahan 303.545.0232



# The Things We Do For Love

performed by

# Amy Grant

From The Original Motion Picture Soundtrack

## MR. WRONG

Film opens February 16

Also includes new music from

Shawn Colvin \* Once Blue \* Faith Hill

Joan Osborne \* Chris Isaak

Sophie B. Hawkins \* Ben Folds Five

The Wild Colonial

Soundtrack Available On Hollywood Records  
Compact Discs & Cassettes



©1996 Touchstone Pictures  
©1996 Buena Vista Pictures Distribution, Inc.

Executive Soundtrack Producer: Mitchell Leib. Music Consultant: Karen Glauber. Amy Grant appears courtesy of A & M Records, Inc.

## A/C Up & Coming

| Reports | Adds | SPINS | TRENDS |   |
|---------|------|-------|--------|---|
| 49      | 12   | 625   | +200   | CAROLINE LAVELLE - A Case Of You (Discovery)              |
| 48      | 4    | 674   | +69    | IVAN NEVILLE - After All This Time (Iguana)               |
| 45      | 3    | 542   | +69    | JAMES INGRAM - So This Is Love (Disney)                   |
| 44      | 22   | 580   | +309   | BOB SEGER AND THE SILVER BULLET BAND - I Wonder (Capitol) |
| 42      | 37   | 545   | +448 * | SOPHIE B. HAWKINS - Only Love (Columbia/CRG)              |
| 40      | 3    | 980   | +77    | BLUES TRAVELER - Hook (A&M)                               |
| 38      | 30   | 436   | +324 * | JOE BEAN ESPOSITO - One Track Mind (Pool Party)           |
| 38      | 26   | 690   | +472   | GIN BLOSSOMS - Follow You Down (A&M)                      |
| 35      | 4    | 603   | +124   | DEL AMITRI - Tell Her This (A&M)                          |
| 35      | 8    | 530   | +139   | BONNIE RAITT - Burning Down The House (Capitol)           |
| 35      | 35   | 430   | +430 * | MARTIN PAGE - Light in Your Heart (Mercury)               |
| 32      | 2    | 485   | +23    | MALO - Take My Breath Away (GNP Cresendo)                 |
| 32      | 5    | 425   | +72    | WET WET WET - Somewhere, Somehow (Island)                 |
| 30      | 10   | 369   | +150   | CHRIS ISAAK - Graduation Day (Reprise/Elektra)            |
| 29      | 5    | 351   | +112   | OLETA ADAMS - Never Knew Love (Mercury)                   |
| 28      | 7    | 562   | +125   | COLLECTIVE SOUL - The World I Know (Atlantic)             |
| 28      | 4    | 523   | -55    | JANET JACKSON - Twenty Foreplay (A&M)                     |
| 28      | 5    | 601   | +116   | TOM PETTY & THE HEARTBREAKERS - Waiting For Tonight (MCA) |
| 27      | 6    | 397   | +120   | MEAT LOAF - Not A Dry Eye In The House (MCA)              |
| 24      | 19   | 310   | +239 * | NIGHT RANGER - Precious Time (Drive)                      |
| 23      | 6    | 279   | +87    | SPYRO GYRA - Fine Time To Explain (GRP)                   |
| 23      | 23   | 255   | +255 * | JIM BRICKMAN - By Heart (Windham Hill)                    |
| 21      | 21   | 268   | +268 * | PRETENDERS - Angel Of The Morning (Reprise/Warner Bros.)  |
| 20      | 3    | 287   | +53    | NANCI GRIFFITH - Time of Inconvenience (Elektra/EEG)      |
| 18      | 7    | 313   | +129   | SMASHING PUMPKINS - 1979 (Virgin)                         |
| 15      | 6    | 250   | +132 * | OASIS - Wonderwall (Epic)                                 |
| 13      | 13   | 124   | +124 * | JESSICA - Stair Angels (Moonridge)                        |
| 11      | 4    | 258   | +92 *  | BoDEANS - Closer To Free (Reprise)                        |
| 11      | 11   | 97    | +97 *  | BRUCE ROBERTS - Let Me Steal Your Heart (Atlantic)        |
| 11      | 11   | 100   | +100 * | CELINDA PINK - Unchained (Step One)                       |
| 10      | 6    | 134   | +100 * | LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)        |

Dropped: The Beatles, Bon Jovi, Sarah McLachlan, Bradley Kapture.

\* Indicates Debut

posted at #36, #28, and now #19. In the last two weeks, it has picked up 42 Adds and 943 weekly spins.

Last week's Top Tip, the **Rembrandts'** "Drowning in Your Tears," is this issue's highest chart debut, thanks to 11 Adds and 301 more spins. The new Top Tip, **Amy Grant's** "The Things We Do for Love," is off to a hot start with 68 over 61 Adds. With half again that much action and it should chart well up the ladder.

Last week's Record to Watch, **Caroline Lavelle's** "A Case of You," takes on another dozen stations; **WCTW, WEAI, KSCQ, KNTI, KKBN, KSND, WVOK, WPXZ, KSDN, KMXL, WEBS,** and **WSRV.** This week's RTW

is the **Pretenders'** "Angel of the Morning," which is already up and around at 21 A/Cs, like **KOKO, WQTU, KLKC, WMT, WCKQ, KVYN, WFPS, KATW, KLWN,** and **KLRQ.** ●

## A/C Picks

**THE CORRS**  
"The Right Time"  
(143/Lava/Atlantic)

Rising above the novelty of their "Runaway" initial success, the Corrs siblings have a second hit on their hands with this brightly mixed, multi-ethnic hoot. The coupling of authentic Gaelic fiddling, crystalline vocals and up-to-the-minute production

## Gavin A/C #1 Hits From:.....

2/3/95 MADONNA - "Take A Bow"

2/4/94 RICHARD MARX - "Now & Forever"

2/7/92 GEORGE MICHAEL & ELTON JOHN - "Don't Let The Sun..."

2/8/91 WHITNEY HOUSTON - "All The Man That I Need"

2/3/89 ROD STEWART - "My Heart Can't Tell You No"

2/8/85 WHAM! - "Careless Whisper"

2/4/83 KENNY LOGGINS - "Heart To Heart"

THIS VALENTINE'S DAY, YOU WON'T BE ALONE.

**"LET ME STEAL YOUR HEART"**

the new single everyone will be playing  
from

**BRUCE ROBERTS**

ON YOUR DESK NOW.



atlantic  
<http://www.atlantic-records.com>

THE ATLANTIC GROUP

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## S/P/W

## SPINS PER WEEK PER STATION

|  |       |
|--|-------|
| MARIAH CAREY - One Sweet Day (Columbia/CRG)                            | 29.01 |
| GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)                        | 28.56 |
| DEEP BLUE SOMETHING - Breakfast At Tiffany's (Rainmaker/Interscope/AG) | 27.72 |
| HOOTIE & THE BLOWFISH - Time (Atlantic)                                | 27.18 |
| MADONNA - You'll See (Maverick/Warner Bros.)                           | 27.04 |
| DEL AMITRI - Roll To Me (A&M)  | 26.76 |
| EVERYTHING BUT THE GIRL - Missing (Atlantic)                           | 26.32 |
| SEAL - Don't Cry (Ztt/Warner Bros.)                                    | 25.88 |
| WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)                        | 25.69 |
| BLUES TRAVELER - Run-Around (A&M)                                      | 25.45 |

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

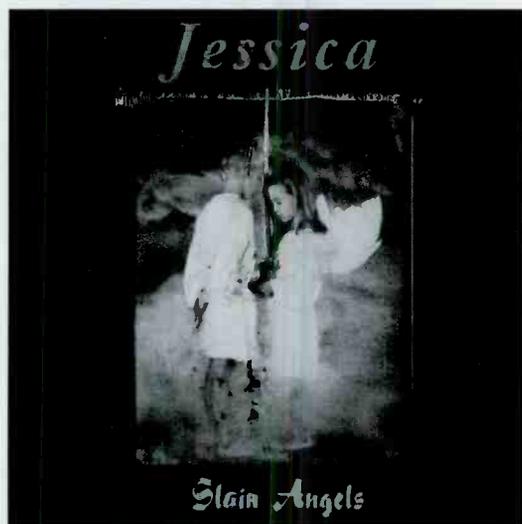
## SPINCREASES

## RANKED INCREASE IN TOTAL SPINS

|   |     |
|---|-----|
| GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen) | 851 |
| AMY GRANT - The Things We Do For Love (Hollywood)     | 846 |
| PHIL COLLINS - Somewhere (RCA Victor)                 | 638 |
| THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)  | 519 |
| GIN BLOSSOMS - Follow You Down (A&M)                  | 472 |
| MELISSA ETHERIDGE - I Want To Come Over (Island)      | 452 |
| SOPHIE B. HAWKINS - Only Love (Columbia/CRG)          | 448 |
| MARTIN PAGE - Light In Your Heart (Mercury)           | 430 |
| JONATHAN CAIN - Little River (Intersound)             | 422 |
| ROD STEWART - So Far Away (Lava/Atlantic)             | 420 |

JESSICA  
SLAIN ANGELS

FROM: MOONRIDGE RECORDS



On Your Desk Now.  
DEBUT WEEK 13 ADDS!

National Radio Promotion  
Tom Mazzetta (708) 831-0550



WE SUPPORT  
Chidhelp USA

In-House Promotion  
John Christian (408) 441-2000  
Lary Bartley (818) 966-8601

effects of bass and percussion, give the "Radio Mix" of this song every chance in the world of succeeding wherever fine pop music is played.

## DEBORAH COX

## "Who Do U Love?"

(Arista)

Until now, Deborah Cox has been exclusively embraced by the Urban and dance-leaning pop stations, but this new single has plenty of mainstream appeal, and it's sure to get significant play from A/C radio. It's an all-hook-all-the-time song.

## BUDDY HOLLY &amp; THE HOLLIES

## "Peggy Sue Got Married"

(Decca/MCA)

Yes, Buddy Holly sings with the band that named themselves after him. Thanks to modern technology, the late Mr. Holly can be accompanied by Graham Nash and his old mates in the Hollies. The real Peggy Sue, by the way, was married to Cricket Jerry Allison.

## k.d. lang

## "Sexuality"

(Warner Bros.)

Ms. lang's bold, non-gender specific love song recalls the pleas and sentiments of Marvin Gaye's "Sexual Healing." Lang's character is now less the ingenue and more the seductor.

## DIANA ROSS

## "Voice of the Heart"

(Motown)

The queen of Motown has this year's musical Valentine. It's from her recent *Take Me Higher* album and was written by Bruce Roberts, John Bettis, and J.T. Stanley. The Nick Martinelli production is right down A/C's alley and should renew her longstanding relationship with the format.

## ALANNAH MYLES

## "You Love Who You Love"

(TVT Records)

Alannah showcases her ballad style for this attractive cut, which is written by Carole Bayer Sager and featured in the soundtrack of Sandra Bullock's *Two If By Sea*. Myles' textured vocals give the song depth, while producer Guy Roche (of Celine Dion fame) provides a rich environment of strings that compliment the package.

JIM BRICKMAN  
featuring LAURA  
CREAMER

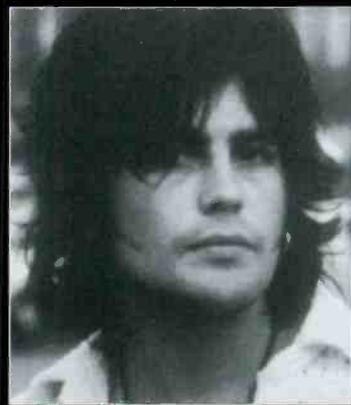
## "By Heart"

(Windham Hill)

Brickman gives up a portion of the old piano bench for his first singing accompanist, Laura Creamer. The result is a duet of stellar proportions thanks to his tickled ivories and Creamer's hearty vocals.

## ARTIST PROFILE

## TROY NEWMAN



LABEL: Curb/edel

PROMOTION CONTACT: Claire Parr

BIRTHDATE &amp; PLACE:

10/12/64 - Perth, Australia

CURRENT RESIDENCE:

Los Angeles

MUSICAL INFLUENCES: "Rolling

Stones, Dylan and Van Morrison.

FAVORITE RECORD BY ANOTHER

ARTIST: "Girls Got Rhythm by AC/DC."

LAST CD YOU PURCHASED:

"AC/DC boxed set."

FAVORITE MOVIE OF ALL TIME:

"The Good, The Bad and The Ugly."

FAVORITE VACATION SPOT:

"Mexico."

FAVORITE SPORTS TEAM:

"Green Bay Packers."

MOST INTERESTING PERSON

YOU WOULD LIKE TO KNOW:

"k.d. lang."

LIKES: "Love."

DISLIKES: "Gold diggers of the female species."

IF I WEREN'T A RECORDING ARTIST, I'D BE: "Producing."

THE BEST ADVICE YOU'VE EVER RECEIVED: "Living in the now."

MOST TREASURED MATERIAL POSSESSION: "My guitars."

AMBITIONS YOU STILL HAVE TO FULFILL: "To record more albums."

THREE ESSENTIALS YOU WOULD NEED TO SURVIVE ON A DESERT ISLAND:

"A beautiful, sweet and kind woman, a guitar and a surfboard."

**MOST ADDED**

- TERRY ALLEN (25)
- FRED EAGLESMITH (16)
- CATIE CURTIS (10)
- JOHN MCEUEN (9)
- HUGH MOFFATT (9)
- THE MONTE CARLOS (9)
- TWISTED WILLIE (7)
- DAVID NELSON BAND (7)
- SMALL POTATOES (7)

**TOP TIP**

**TERRY ALLEN**

*Human Remains*  
(Sugar Hill)

This week's top debut goes to one of Texas' greater tunesmiths. No question that this CD speaks the Americana language, and Terry will make a special appearance at the Gavin Seminar next week in Atlanta.

**RECORD TO WATCH**

**JO CAROL PIERCE**

*Bad Girls Upset by the Truth*  
(Monkey Hill)

Once you get past the dialogue and into the songs, you'll be won over by the wit and charm of Ms. Pierce. *Bad Girls* is doing good things at WPKN, KUSP, KCMU, WMNF, and KVMR.

# Gavin Americana™

| LW | TW | Reports | Adds |
|----|----|---------|------|
| 1  | 1  | 62      | 2    |
| 2  | 2  | 57      | 0    |
| 3  | 3  | 54      | 1    |
| 4  | 4  | 56      | 1    |
| 5  | 5  | 54      | 2    |
| 6  | 6  | 45      | 2    |
| 13 | 7  | 47      | 5    |
| 7  | 8  | 46      | 2    |
| 12 | 9  | 38      | 1    |
| 18 | 10 | 42      | 4    |
| 14 | 11 | 37      | 2    |
| 9  | 12 | 36      | 1    |
| 23 | 13 | 40      | 3    |
| N  | 14 | 42      | 25   |
| 20 | 15 | 36      | 3    |
| 8  | 16 | 33      | 0    |
| 10 | 17 | 33      | 0    |
| 11 | 18 | 35      | 0    |
| 16 | 19 | 36      | 0    |
| 21 | 20 | 35      | 1    |
| 22 | 21 | 32      | 2    |
| N  | 22 | 34      | 10   |
| 19 | 23 | 26      | 0    |
| 37 | 24 | 30      | 5    |
| 24 | 25 | 28      | 0    |
| 30 | 26 | 28      | 0    |
| 25 | 27 | 28      | 0    |
| 15 | 28 | 30      | 0    |
| 31 | 29 | 25      | 0    |
| 29 | 30 | 26      | 1    |
| 17 | 31 | 29      | 0    |
| N  | 32 | 29      | 7    |
| 27 | 33 | 24      | 0    |
| 26 | 34 | 26      | 0    |
| 40 | 35 | 23      | 2    |
| 28 | 36 | 24      | 0    |
| 32 | 37 | 20      | 0    |
| 33 | 38 | 26      | 1    |
| 36 | 39 | 20      | 2    |
| 38 | 40 | 23      | 0    |

## Americana Inroads BY ROB BLEETSTEIN



### Twisted Limits

February is as good a time as any to check in on the Lone Star State. Doing their part to shake up conventional thinking and leave a distinct imprint, Houston's **Justice Records** is making quite a buzz with its tornado-like *Twisted Willie* release. Conceived and produced by Justice President **Randall Jamail**, *Twisted* brings the universally loved songs of **Willie Nelson** to not only a new audience, but also to a new crop of artists, many from the alternative rock scene.

The results are a surprisingly fresh approach to many of Nelson's tunes, which also serve to emphasize some of the alternative acts' country roots or leanings.



Johnny Cash with the cream of Seattle's Grunge crop.

Kidnapping **Johnny Cash** out of his "House of Cash" and transplanting him into a Seattle grunge-supergroup environment gives "Time of the Preacher" a bend that will either thrill you or mortify you, depending on your taste.

That's where this work really leaves its mark. Naturally, if you're unfamiliar with bands like **L7** or **Gas Huffer**, you will be shocked at first. But with continued listens, these works take on a life of their own, and can clearly win you over, as they have me. **The Supersuckers** tear up "Bloody Mary Morning" with some help from Willie, and **Alice In Chains'** **Jerry Cantrell** gives a spectacularly haunting read on "I've Seen All This World I Care to See." **The Reverend Horton Heat's** take on "Hello Walls" gives clear indica-

tion of the Rev's roots, and the **Presidents of the United States of America** pay homage to Willie and **Junior Brown** on "Devil in a Sleepin' Bag."

Willie Nelson has always been a boundary breaker, and now this un-tribute record continues that tradition, as only Willie would have it.



Asleep at the Wheel

Also cooking on the South Coast is the 21st season of the highly acclaimed PBS television series *Austin City Limits*. Featured guests this season include **Alison Krauss**, **Merle Haggard**, the **Allman Brothers Band**, **Joe Ely**, **John Prine**, **Todd Snider**, **Los Lobos**, **Pam Tillis**, **B.B. King**, **Asleep at the Wheel's** 25th Anniversary show, and an old-fashioned guitar pull with Haggard, **Iris Dement**, Nelson, and **Freddie Powers**. Continuing their eclectic programming with often imitated but never outclassed production, *ACL* is affirming its place in history as the longest-running and one of the most invaluable popular music series on television. ●



Old-Fashioned Guitar Pull with Willie Nelson, Merle Haggard, and Iris Dement

Editor: **ROB BLEETSTEIN** • Consulting Editor: **CYNDI HOELZLE**  
Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.  
Station Reporting Phone: (415) 495-1990 • GAVIN FAX: (415) 495-2580

### Chartbound

- DEAD MAN WALKING** (Columbia/CRG)
- VOLEBEATS** (Third Gear)
- TAILGATORS** (Upstart)
- 16 HORSEPOWER** (A&M)
- LARRY CRANE** (GSR)

- THE CAT MARY** (Orchard Music)
- KATE BRISLIN & KATY MOFFATT** (Rounder)
- JO CAROL PIERCE** (Monkey Hill)
- FRED EAGLESMITH** (Vertical)

Dropped: #34 Austin Country Nights, #35 Prairie Oyster, #39 Darryl Purpose.

**MOST ADDED**

- HENRY BUTLER (49)**
- GONZALO RUBALCABA (44)**
- FRANK MANTOOTH (23)**
- RON CARTER (21)**
- RANDY WESTON (19)**
- DALE FIELDER QUARTET (18)**

**TOP TIP**

**BARBARA DENNERLEIN**  
*Take Off!*  
(Verve)

Seventy-three total stations with 14 new adds places Barbara Dennerlein straight into the top 30, ahead of ten other titles.

**RECORD TO WATCH**

**HENRY BUTLER**  
*For All Seasons*  
(Atlantic)

This bluesy, jazz pianist from New Orleans scores 49 adds the first week out for top Most Added status.



# Gavin Jazz

| LW | TW | Reports | Adds | H  | M  | L  |
|----|----|---------|------|----|----|----|
| 1  | 1  | 84      | 1    | 70 | 11 | 2  |
| 2  | 2  | 81      | 0    | 70 | 9  | 2  |
| 4  | 3  | 81      | 2    | 57 | 19 | 4  |
| 6  | 4  | 79      | 0    | 54 | 21 | 4  |
| 8  | 5  | 77      | 0    | 48 | 21 | 8  |
| 9  | 6  | 75      | 1    | 51 | 18 | 5  |
| 5  | 7  | 73      | 0    | 42 | 24 | 7  |
| 11 | 8  | 72      | 4    | 47 | 14 | 7  |
| 13 | 9  | 71      | 0    | 42 | 20 | 9  |
| 14 | 10 | 73      | 1    | 29 | 33 | 10 |
| 16 | 11 | 67      | 2    | 40 | 18 | 7  |
| 3  | 12 | 64      | 0    | 45 | 15 | 4  |
| 20 | 13 | 69      | 8    | 34 | 24 | 3  |
| 10 | 14 | 62      | 0    | 43 | 16 | 3  |
| 15 | 15 | 62      | 0    | 37 | 21 | 4  |
| 17 | 16 | 63      | 0    | 28 | 26 | 9  |
| 12 | 17 | 58      | 2    | 37 | 15 | 4  |
| 21 | 18 | 60      | 0    | 23 | 31 | 6  |
| 7  | 19 | 58      | 0    | 32 | 18 | 8  |
| 19 | 20 | 59      | 2    | 28 | 20 | 9  |
| 37 | 21 | 76      | 5    | 8  | 30 | 33 |
| 31 | 22 | 62      | 2    | 12 | 32 | 16 |
| 23 | 23 | 61      | 1    | 13 | 31 | 16 |
| 32 | 24 | 58      | 2    | 14 | 31 | 11 |
| 29 | 25 | 60      | 4    | 19 | 19 | 18 |
| —  | 26 | 73      | 14   | 6  | 28 | 25 |
| 18 | 27 | 50      | 0    | 22 | 22 | 6  |
| 22 | 28 | 48      | 0    | 18 | 28 | 2  |
| 27 | 29 | 49      | 0    | 16 | 25 | 8  |
| 35 | 30 | 48      | 4    | 11 | 22 | 11 |
| 39 | 31 | 41      | 3    | 11 | 22 | 5  |
| 26 | 32 | 38      | 0    | 9  | 25 | 4  |
| —  | 33 | 62      | 18   | 3  | 16 | 25 |
| 42 | 34 | 44      | 5    | 8  | 19 | 12 |
| —  | 35 | 64      | 21   | 1  | 19 | 23 |
| 34 | 36 | 38      | 0    | 12 | 15 | 11 |
| 30 | 37 | 37      | 0    | 11 | 19 | 7  |
| —  | 38 | 51      | 8    | 2  | 18 | 23 |
| 25 | 39 | 35      | 0    | 13 | 15 | 7  |
| 28 | 40 | 35      | 0    | 10 | 21 | 4  |
| 50 | 41 | 41      | 5    | 8  | 16 | 12 |
| 43 | 42 | 40      | 2    | 4  | 23 | 11 |
| —  | 43 | 61      | 17   | 0  | 13 | 31 |
| —  | 44 | 54      | 11   | 1  | 14 | 28 |
| 44 | 45 | 36      | 2    | 6  | 22 | 6  |
| —  | 46 | 51      | 10   | 1  | 15 | 25 |
| —  | 47 | 46      | 16   | 6  | 15 | 9  |
| —  | 48 | 51      | 19   | 3  | 17 | 12 |
| —  | 49 | 40      | 8    | 4  | 20 | 8  |
| —  | 50 | 39      | 5    | 9  | 8  | 17 |

**On Z Corner** BY KEITH ZIMMERMAN

## More Quotations From Chairman Crouch



**Stanley Crouch**

*I've always respected Stanley Crouch as a tough-minded intellectual, so, naturally, a little nervousness set in prior to my conversation with him. But thankfully, all went well. We spoke for nearly an hour, with topics ranging from jazz to the Simpson trial.*

**WRINGING OUR HANDS AFTER THE O.J. TRIAL**

"We can look at all of those people who were involved in the trial and realize that 30 years ago, if a famous black athlete had been on trial, it would have been him, a white lawyer, a white jury and a white judge. That's the way it was, but it's not like that now.

I was really amazed at all the things going on, and how certain people in the media couldn't get it together. They couldn't see (the whole scenario) and acted hysterically. You had a Jewish female prosecutor, a black prosecutor, all kinds of experts who were male and female, Asian, black, white, etcetera. The judge was a Japanese-American, the son of two people interned in relocation centers during World War II. All these people were in the courtroom, central to the case. The press didn't see it.

The Simpson trial wasn't so much entertainment, it was just an American drama of enormous importance. People were tied up

in it, just as they were the Anita Hill or Watergate hearings. Murder trials have a magnetic charisma whether anybody likes it or not."

**SUPPOSE A FAMOUS WHITE MAN WAS ACCUSED OF MURDERING HIS BLACK EX-WIFE. DOES THE O.J. TRIAL SURVIVE THE FLIP TEST?**

"Probably. Especially if the Geraldo Rivera-types were able to whip up the same kind of hysteria about this white guy murdering a black woman and they had a tape of her calling the police. They would have gone on about another example of how black women have been mistreated. Suppose the guy had been essentially convicted by the media. Suppose there had been a police officer who found a piece of evidence that was central to the case, and was found to be a member of the Nation of Islam? Suppose he believed all white people were devils and it was okay to fabricate evidence? The prosecution would lose.

"Part of the problem was the media did not do its job. It was a true example of media irresponsibility. You can talk to every lawyer and judge that you know, and they will all tell you that nine out of ten times, juries acquit when a star prosecution witness—especially a cop—is found lying on the witness stand. That has nothing to do with race. The media didn't make that clear. They went into something else.

"Can you imagine some black cop taking the defendant's blood and driving around for 25 miles with it in his pocket instead of turning in the evidence immediately? Or some EDTA is found on the socks and on the gate? That's enough to raise a reasonable doubt on the part of any jury."

**TOUGH ON YOUTH CULTURE?**

"As long as pop music and youth culture stays in what I consider its real arena, it's fine. 'Hey girl, I saw you. You sure do look good.

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

**MOST ADDED**

**AVENUE BLUE** feat. **JEFF GOLUB** (24/29)  
**THOM ROTELLA** (20/45)  
**STRANGE CARGO** (17/10)  
**COUNT BASIC** (16/33)  
**ZAPPACOSTA** (10/58)

**TOP TIP**

**GEORGE MICHAEL**  
*Jesus to a Child* (DreamWorks/Geffen)  
 Growing slow but steady (170 spins, +16), the George Michael profile is on of major market stations. New adds include WNUA and KYCT.

**RECORD TO**

**ZAPPACOSTA**  
*Innocence Ballet (Sin-Drome)* (KIFM, Art Good and KKSF (three tracks deep) lead the way while new adds this week include KSSJ, KFSH, KXDC, WNND, KSBR, WMT, WONDB, WEZV and WUKY.

**Gavin A2**

| LW | TW | Reports | Adds | Spins | Differences |
|----|----|---------|------|-------|-------------|
| 1  | 1  | 50      | 0    | 711   | +20         |
| 2  | 2  | 48      | 3    | 573   | 0           |
| 5  | 3  | 46      | 1    | 548   | +21         |
| 3  | 4  | 44      | 1    | 534   | -9          |
| 8  | 5  | 43      | 2    | 524   | +68         |
| 4  | 6  | 49      | 0    | 494   | -38         |
| 7  | 7  | 42      | 0    | 451   | -18         |
| 9  | 8  | 42      | 0    | 437   | -17         |
| 13 | 9  | 41      | 0    | 434   | +5          |
| 15 | 10 | 38      | 0    | 416   | -1          |
| 14 | 11 | 37      | 0    | 416   | -8          |
| 6  | 12 | 40      | 0    | 415   | -59         |
| 17 | 13 | 42      | 0    | 412   | +11         |
| 10 | 14 | 39      | 0    | 394   | -59         |
| 11 | 15 | 39      | 0    | 385   | -54         |
| 12 | 16 | 37      | 1    | 378   | -53         |
| 19 | 17 | 38      | 1    | 375   | -3          |
| 16 | 18 | 35      | 0    | 372   | -31         |
| 21 | 19 | 21      | 1    | 369   | +13         |
| 18 | 20 | 38      | 1    | 353   | -27         |
| 20 | 21 | 35      | 1    | 332   | -33         |
| 22 | 22 | 32      | 0    | 296   | -55         |
| 23 | 23 | 37      | 0    | 293   | -19         |
| 27 | 24 | 33      | 1    | 290   | +29         |
| 24 | 25 | 22      | 0    | 273   | -22         |
| 25 | 26 | 28      | 1    | 272   | -16         |
| 32 | 27 | 27      | 0    | 233   | +2          |
| 26 | 28 | 26      | 2    | 231   | -34         |
| 28 | 29 | 27      | 0    | 230   | -22         |
| 29 | 30 | 24      | 0    | 229   | -12         |
| 31 | 31 | 24      | 1    | 226   | -13         |
| 37 | 32 | 31      | 3    | 220   | +39         |
| 30 | 33 | 22      | 0    | 218   | -22         |
| 33 | 34 | 23      | 1    | 209   | -20         |
| 42 | 35 | 33      | 4    | 185   | +19         |
| 39 | 36 | 18      | 0    | 180   | +6          |
| 41 | 37 | 27      | 0    | 173   | +5          |
| 44 | 38 | 26      | 3    | 170   | +16         |
| 34 | 39 | 19      | 0    | 167   | -57         |
| 35 | 40 | 18      | 0    | 153   | -54         |
| 38 | 41 | 18      | 0    | 148   | -29         |
| 43 | 42 | 17      | 0    | 148   | -7          |
| 47 | 43 | 17      | 0    | 148   | +6          |
| 36 | 44 | 18      | 0    | 147   | -57         |
| 50 | 45 | 21      | 1    | 140   | +8          |
| 40 | 46 | 15      | 0    | 139   | -29         |
| 49 | 47 | 13      | 0    | 138   | +1          |
| 48 | 48 | 16      | 0    | 130   | -12         |
| 46 | 49 | 18      | 0    | 122   | -21         |
| —  | 50 | 15      | 0    | 121   | +11         |

**Enchanted forest.**  
**george duke:**  
*Muir Woods Suite*  
 (4/2-46132)

...north of San Francisco grows an ancient forest known as Muir Woods. It is a celebration not only of Muir Woods, but of all forests throughout the world. — George Duke

This new album from the Grammy-winning keyboardist was recorded live at the Montreux Music Festival, and features Duke joined by three other virtuosic jazz players — Stanley Clarke, Paulinho DaCosta and Chester Thompson — along with an 83-piece symphony orchestra. Bridging the worlds of jazz and classical music, and described by Duke as "the most difficult piece of music I've ever written," *Muir Woods Suite* is an ambitious composition and a remarkably lyrical and adventurous album.

**Musicians:**  
 George Duke, *piano*  
 Stanley Clarke, *bass*  
 Chester Thompson, *drums*  
 Paulinho DaCosta, *percussion*  
 and L'Orchestre National de Lille,  
 Ettore Stratta, *Conductor*

*Produced, Orchestrated and Arranged by George Duke.*

Recorded at the Montreux Music Festival, Montreux, Switzerland, July 12, 1993.  
 Live concert produced by Claude Nobs, Herb Cohen and Quincy Jones.

<http://www.wbjazz.com>

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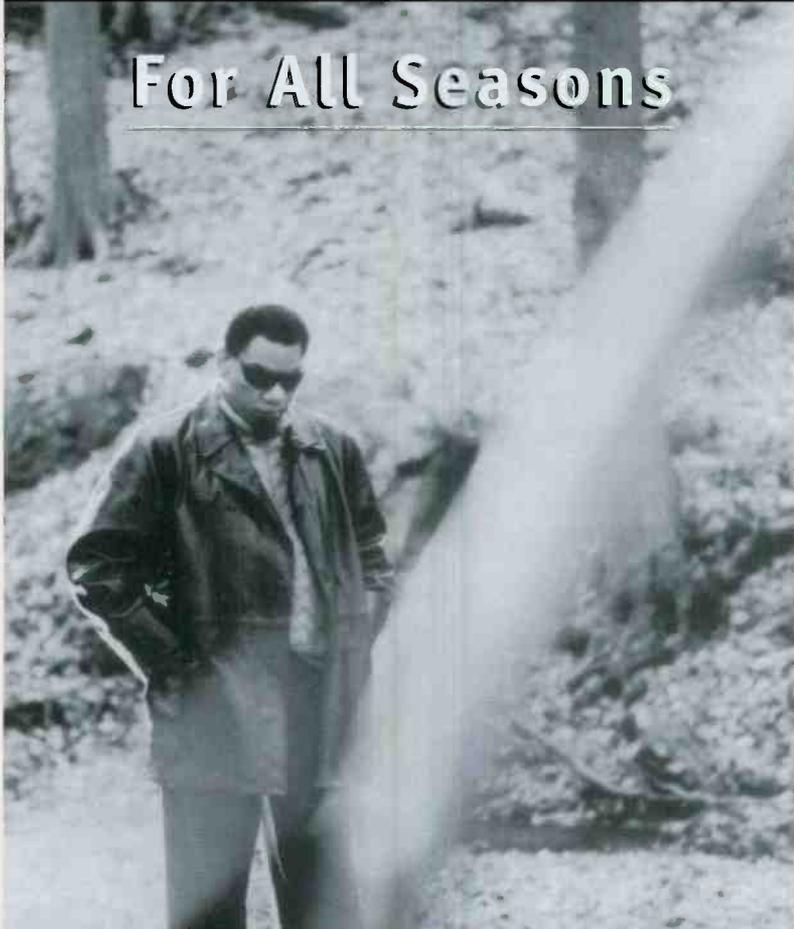
Renowned pianist

# Henry Butler

returns with his

Atlantic Jazz debut

## For All Seasons



#1 Most Added  
This Week!

Thanks Jazz Radio!!



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Surf Atlantic <http://www.atlantic-records.com>

It would be nice if you and I would get together. Hey boy, you sure are fine. How could you do this to me?" Etcetera.

"That's fine. Adolescent versions of the romantic songs. Wonderful. It doesn't have to be heavy. We're talking about kids.

"But when it gets into the stuff Madonna does, like freelance slut-tishness, or when people are bragging about shooting somebody for doing this or that, or insane fantasies about shooting police officers, I just think it's irresponsible.

"Further, as I've pointed out many times, if Rick Rubin had gotten a bunch of white guys together and they had written the lyrics and directed the videos to all these songs like what the Geto Boys and Niggas With Attitude did, that stuff would have been out of here over ten years ago. The civil rights organizations and the responsible white people in the media would have come out of the walls on these things. 'How dare you depict Afro-American youths as essentially a bunch of anarchic monsters?'

"They wouldn't have let them get away with it. That's the problem I have. I just think it's irresponsible, because it objectifies the reasons why Afro-American communities are presently oppressed. They're oppressed, not in an overt sense by so-called white society, but by these marauding criminals in their own community.

"Street gangs have killed over 7,000 people in the last 25 years. Can you imagine a police department allowed to kill that many people? "The homicides committed by police departments are under 20 people every year in New York, Chicago and Los Angeles. If they got up to 50, the police chief would be gone, along with the mayor.

"I don't care about kids having their sentimental music that they can dance to and fall into puppy love with. That's just part of twentieth century adolescent evolution. But celebrating anarchy and irresponsible sexual behavior and contempt for authority—and I'm not talking about nose-thumbing authority, but rather serious criminal contempt—is bad. You may be advocating something that has terrible repercussions socially."

**DOLORES TUCKER, WILLIAM BENNETT, AND THE INTERSCOPE UPHEAVAL**

"I think it's good, because they're making people think. When you get to a point where you come into a meeting with the lyrics of a so-called song, and the president of the company will not read those lyrics aloud, that says a lot.

"I know those same words are in *Ulysses* and they've been used by

major writers. That's not what we're talking about. It's about a body of material that largely advocates anarchic behavior. I don't think it's very good for the society, and I don't think it should be censored either. I remember the kind of pressure put on Warner Bros. over Ice Tea's 'Cop Killer.' Take the word 'cop' out and put in 'black' or 'Jew' or 'woman.' See how you react to it then.

"Our society is driven by the ambition to become wealthy. You have people who have learned how to regenerate garbage. In other words, you can always sell garbage. The thing that is basically different in American society now than it was in 1940, is now people will buy garbage from anybody. In the old days, ethnic minorities couldn't really sell garbage, because white people didn't buy garbage from them. They only bought garbage from themselves. A guy like Russell Simmons wouldn't make any money in 1940. White America wouldn't buy his product."

**HOW JAZZ MEASURES UP TODAY**

"A lot of good things are happening. More and more young people are coming out to play [jazz]. There's a little piece in my new book called "True Blue Rebel." I talk about the fact that these young musicians, who are actually trying to learn how to play, are the real rebels in contemporary music, and not somebody who walks out there with his pants falling down and his finger up in the air, or some woman who comes out looking like she should be working on Times Square or in a burlesque house, like Madonna doing pornography with a back-beat. All these other people are playing along with conventions of today's media.

"I'm glad young jazz musicians have that kind of individuality today, and the willingness to try something outside of the ordinary. The vulgar, the heavy-handed, the obnoxious, the anarchic is what's conventional today.

"You don't see young women playing jazz going on the bandstand looking like prostitutes. They come out and get respect for being able to play. When you have made a decision to play like that—which is not what is advocated by mass media—you are the real rebel."

We were saddened by a phone call from PD Darrell Brogdon informing us that KANU-Lawrence music director and evening radio personality Bob Hammond passed away at 10:30 p.m. on Sunday, January 28. According to Brogdon, Hammond had been battling ill health for the past several months. He had finished his usual 8 o'clock to midnight airshift on Friday night, and we even spoke to him the day before

when he phoned in his report, as he did religiously every week. Bob had been with the University of Kansas station for 22 years, dating back to when he was a student. Bob was a real jazz beaux and a GAVIN jazz reporter from Day One. We loved him as a friend and we'll miss him.

\* \* \*

Because of the Seminar, we will take reports on Wednesday, February 7 until noon, instead of the usual Thursday. That's because the Gavin Jazz/A2 crew has to catch the last afternoon flight out of San Francisco to Atlanta. Please make a note, and we apologize for the change in routine.

\* \* \*

Speaking of the Seminar, unfortunately, the Thursday night showcase with Ricardo Silveira has been canceled. Evidently, Silveira's tour was cut short and that affected his appearance in Atlanta. However, we have announced the panelists for our jazz and smooth jazz meetings.

Co-hosting the Friday 10 a.m. Smooth Jazz Revolution meeting is KBLX's Kevin Brown and Broadcast Architecture's Allen Kepler. Special guests include WNWV's Bernie Kimble, WLOQ's Steve Huntington, KIFM's Bob O'Connor, and SW Networks' Paul Goldstein. Co-hosting Friday's 11:30 Jazz Radio Breakout is KPLU's Joe Cohn and WCPN's Bobby Jackson, joined by special guests, KUVO's Carlos Lando, WJAB's Ellen Washington, and KGOU's Mychael Jaye. The A2 Jukebox Jury, scheduled for Saturday, 11 a.m., will be a doozy. Hosted by Smooth FM/SW Networks' Michael Fischer, the whole concept has been changed. Guest jurors will include three A&R executives, Verve Record Group's Guy Eckstine, GRP's Carl Griffin, and Warner Bros.' Matt Pierson. Also included will be two smooth jazz listeners from the Atlanta area, plus a panel of esteemed radio programmers. Our Jazz on the Fringe meeting on Saturday at 4:30 p.m. will be hosted by KSJS's Brad Stone and will also feature KAZU's Peter Williams, WUCF's Wayne Parkins, Groov Marketing's Neil Gorov, ECM's Joe Pignato, and more. After a ten minute break we'll dive back in with an Online Internet session hosted by JAZZ Online's Tim Hodges and featuring Groov Marketing's Ynes Zavala, Yellow Dog Communication's Tony Gasparre and WEMU's Linda Yohn. All panelists are subject to change, and, as usual, we reserve the right to add someone from the audience to "the hot seat" without notice.

\* \* \*

Congratulations to WEVO-Concord's Julia Figueras on the birth of her daughter, Maggie Patricia, born January 23. Julia, husband Scott, and and the 7 pound, 10 ounce bounc-

ing baby girl are doing well.

\* \* \*

Please welcome three new GAVIN jazz reporters to the fold. WESM in Princess Anne, MD returns with Greg Handy handling music chores. WESM's address is Backbone Road, Princess Anne, MD, 21835. Phone him at 410-651-2816. The fax number is 410-651-2819. We've also added WNOP in Cincinnati. Contact Dennis Michael at 513-651-9667. His fax is 513-661-9701. WNOP's address is 1025 Central Avenue, Cincinnati, OH, 46202. Finally, welcome back Mary Thornburg, formerly at KVNO. She's now at KIOS-Omaha with expanded hours. Phone her at 402-553-3103. Her fax is 402-556-7978. KIOS's address is 3315 North 56th Street, Omaha, NE, 68104. ●

### A2 Spin Trends

1. NAJEE +68
2. THOM ROTELLA +45
3. BOBBY McFERRIN +39  
TOM BARABAS +39
5. NATIVE VIBE +37
6. COUNT BASIC +31

### A2 Chartbound

- \*AVENUE BLUE feat. JEFF GOLUB (Bluemoon)
  - \*THOM ROTELLA (Positive Music)
  - \*COUNT BASIC (Instinct)
  - \*STRANGE CARGO (N-Gram/Discovery)
  - BROOKLYN FUNK ESSENTIALS (Groovetown/RCA)
  - CAROLINE LABELLE (N-Gram/Discovery)
  - NATIVE VIBE (Third Beat)
  - VAN MORRISON (Verve)
  - \*ZAPPACOSTA (Sin-Drome)
  - JEANNE NEWHALL (Mardi Gras)
  - HIROKO (JVC)
  - MARIAH CAREY (Columbia)
  - TOM BARABAS (Soundings of the Planet)
- Dropped:** #45 Dan Fogelberg, Basia, Bryan McKnight, Strunz & Farah, Jesse Cook, Willie & Lobo, Brian Simpson.

### Jazz Chartbound

- \*HENRY BUTLER (Atlantic)
  - MARK ELF TRIO (Alerce)
  - \*GONZALO RUBALCABA (Blue Note)
  - FRANK MANTOOTH (Sea Breeze)
  - TOMMY SMITH (Linn)
  - HUMBERTO RAMIREZ (Tropijazz)
  - STEVENS, SIEGEL, FERGUSON TRIO (Imaginary)
- Dropped:** #24 Art Farmer, #33 Eliane Elias, #36 Wayne Shorter, #38 Mark Isham, #40 Jim Widner Big Band, #41 Dee Dee Bridgewater, #45 Shawn "Thunder" Wallace, #46 Charles McPherson, #47 Keith Saxton/Kevin Holevar, #48 Iverson/Redman/Weidenmuller/Willis, #49 Vanessa Rubin, Hendrik Meurkens.

"Unquestionably one of the top young trumpeters to emerge in the last decade."

—Hugh Wyatt, *NY Daily News*

"If I was ever going to play straight ahead music again, I'd play it like Wallace Roney."

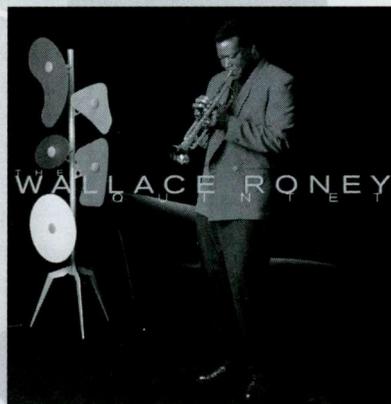
—Miles Davis

"The next Miles... the soul of a giant."

—Teo Macero

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Antoine Roney, tenor saxophone  
Carlos McKinney, piano  
Clarence Seay, bass  
Eric Allen, drums

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# GAVIN PICKS

## Singles

BY DAVE SHOLIN



**ACE OF BASE**  
**"Lucky Love"**  
**(Arista)**

Proving their particular style of music comes in all shapes and colors, Jenny, Linn, Buddha, and Joker roll into '96 with a song that people like B96-Chicago MD Erik Bradley were testifying about long before the end of last year. "Lucky Love" was released as their first single in the U.K., where it became an instant smash—a fact that should come as no big surprise to anyone who's heard the song. More than a few programmers predict Number One, and you'll get no argument here.

**NO DOUBT**  
**"Just a Girl"**  
**(Trauma/Interscope)**

Matthew Wilder produced this hook-filled entry that's been building a solid Alternative base since well before the holiday break. It's one of the most played tracks at KROQ-Los Angeles, and although the band hails from SoCal, it's doubtful that's what's earned them all the exposure. Top 40 is starting to get behind it in a big way, and early reports point to a major hit in the making.



**LENNY KRAVITZ**  
**"Can't Get You Off My Mind"**  
**(Virgin)**

Don't even try to second guess the creative genius of Lenny Kravitz. Whether rockin', gettin' funky, or taking a pure mainstream approach, he is sure to compose words and music designed to leave a lasting impact. Not since "I Believe" has he accomplished that task so thoroughly for pop radio.

**EVERCLEAR**  
**"Santa Monica (Watch the World Die)"**  
**(Capitol)**

Got exposed to this track while channel surfing late one night and accidentally seeing the video. Alternative play has already generated phones and a potent sales story. It's difficult to imagine this not crossing quickly.

**SELENA**  
**"A Boy Like That"**  
**(RCA Victor)**



Selena was the perfect choice to rework this classic tune from *West Side Story*. Sadly, it turned out to be the last song she would ever record, completing it just three weeks before her untimely death. Tim Dill at KBCQ-Roswell, New Mexico says he played it once in morning drive and the phones have never stopped.

## Albums

**VARIOUS ARTISTS**  
**Two if by Sea Soundtrack (TVT)**

How's this for shooting fish in a barrel? This varietal blend of moods, packaged for the current Sandra Bullock/Dennis Leary film, includes Alannah Myles doing a Carole Bayer Sager song, Myles' usual producer orchestrating a track from unknown Amanda Marshall, Sinéad O'Connor back working with a Pope or two, the Pointer Sisters reviving Sam & Dave's "You Got Me Humin'," a new Belinda Carlisle song, two Shelby Lynne tracks, a bluesy guitar solo from Colin James, and Troy Newman's excellent debut, "Don't Make Me Ask," which for two weeks running has been an A/C Most Added. —RON FELL

**AVENUE BLUE**  
**featuring**  
**JEFF GOLUB**  
**Naked City**  
**(Bluemoon)**



Jeff Golub was happily playing lead guitar with Rod Stewart and doing sessions in New York when the solo bug bit him in 1994. The result was *Avenue Blue*, a solo guitar debut that did very well with commercial smooth jazz stations. His follow-up is called *Naked City*, and the grooves are as economic as the previous record, but this time Golub steps up the funk a little more. The mid-tempo title song will draw early air-play attention, but spirited tunes like "Nitpickin'" and "Funky Is As Funky Does" will draw clean comparisons

to Booker T. & the MGs in the feelin' good department. Rick Braun returns to co-produce and sit in, while Golub explores his soul and jazz-rock influences. Pianist Bob James jams on the breezy "Conversation," and Phoebe Snow sings on the standard, "Baby I'm Yours".

—KEITH ZIMMERMAN

**TORI AMOS**  
**Boys for Pele**  
**(Atlantic)**



A few years ago, when I was still in radio at WFNX in Boston, Tori Amos came and played one of our illustrious local clubs. She was almost completely unknown at that time, and Atlantic was trying to get both Oedipus and myself out to see her. Now I'll cut to the chase: We both agreed that Tori was a great and talented artist, but we also both agreed that she would never fly at either Alternative or mainstream rock radio. Wow, how wrong could we be? After "Corn Flake Girl" proved itself all over the place, Tori is practically an automatic. This was vividly demonstrated with the release of "Caught a Lite Sneeze" from Tori's new LP, *Boys for Pele*. This is the goods, folks. Please promise you will listen to the following songs: "Marianne," "Talula," "Doughnut Song," and "Putting the Damage On." —MAX TOLKOFF

**PATRA**  
**(with AARON HALL)**  
**"Scent of Attraction"**  
**(550 Music/Sony)**

This song is exactly what you would expect from a duet between Patra and Aaron Hall—a slow, funky, sexy sound that produces a lot of sparks. Patra is at her enticing best with a come-on rap full of sexual tension, and Aaron Hall supplies a smooth soulful vocal that adds bottom and a pulsating beat full of heat. Urban A/Cs and Quiet Storm shows should try the Characters remix; it's full of instrumental flavor. —QUINCY MCCOY

For detailed maps of Atlanta, restaurant, bar and record store recommendations, cab information, and info on Atlanta public transit, check out the Ichiban Records-sponsored Web Site at <http://lowmedia.com/~ichiban>

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# Meat Loaf

Gavin Top 40: Up & Coming

New adds this week: Y107,  
WRQK, WJET, WNKI

Airplay: WZPL (21X),  
WSPK (32X), WNCI (12X),  
WNNK (20X), WKRZ (15X),  
WFLY (10X), KLRZ (17X),  
WWCK (23X), WKBQ (9X)

*Welcome To The Neighborhood*  
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**“Not A Dry Eye  
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**From The Album Welcome To The Neighborhood**

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# ACE OF BASE



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