From Opening Ceremonies to the Cocktail Party, the Seminar Reached Olympic Heights.
real

real love from the beatles anthology 2

Produced by Jeff Lynne, John Lennon, Paul McCartney, George Harrison, Ringo Starr

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First Person

As Told To Kevin Zimmerman

Val Azzoli
On What Needs Fixing (Hint: It’s Not Atlantic Records)

On January 16, Val Azzoli was named co-chairman/co-CEO of The Atlantic Group, a title he shares with Ahmet Ertegun. Azzoli’s appointment comes at an intriguing time for the company, while the positive turnaround in Atlantic’s fortunes over the past few years has been well-documented, so has the general executive turmoil at its parent, the Warner Music Group. Indeed, a large part of that turmoil has revolved around Interscope Records, which was 50% owned by Atlantic.

Val Azzoli assesses the state of Atlantic, of WMG, and of the record industry at large.

This company is in great shape. Every aspect of Atlantic is solid, and that’s because we have the best possible people working for it. After five years of basically re-building it, it’s rebuilt. Nothing is broken and I don’t want to “fix” anything. My appointment is not about turning things around or fixing something. I think instead it’s a reflection of how well the company’s doing.

Could we use more hits? Sure—Id like to sign every hand in America. But in all seriousness, the one thing you can always do is improve, and improve in every department. We as a company are not perfect, and I am not perfect. Interscope going to MCA does leave a hole. But we’re not going to go out and acquire another company. We’ll be focusing on building up from within ourselves. There is most definitely room for rap at the company. We’ll still go to sign rap bands—probably even more than we were, because that area had been sort of left to Interscope.

1996 is going to be a transitional period for the industry as a whole. We’re coming to the realization that retail is flat, and that we’re going to have to accept it. Returns are going to be higher in ’96 because more people are going to be closing more stores. A lot of these megastores are going to effectively be cut in half, because they’re going to be focusing on accessories in order to make their margins.

We also have to face up to the fact that the cassette configuration is not dying; it’s dead.

And radio is going to continue to be more and more fragmented. There are less shots, spots and slots opening up. At the same time there are all these new record companies signing up more bands, which makes for less and less slots in radio. It’s going to be a very competitive year. Everybody’s staffing up, not only in talent, but also in executive talent.

We have to evaluate everything: signings, the cost of doing business. I think we have to hunker down and weather the storm to survive—and we will, there will be growth again. But it’s going to be a hard couple of years.

It was a very hard year at the Warner Music Group. The only way I and Atlantic got through it was that we all concentrated on selling records, since that was the only thing we had any control over. Every day we’d read things in the papers and be fielding these calls from all these people. A lot of that time was spent just talking about it. But we felt that we could be the architects of our own future if we could sell a lot of records, with the idea that if the division is running well, people are not going to come down and start messing with it.

Phew, what a week that was! On Sunday, the day many of us took leave of Atlanta and the 1996 Gavin Seminar, a front-page headline in the local paper read, “Changing the Rules of the Game.” That’s not a bad summary of the Seminar. In session after session, from the heady keynote event to nitty-gritty format workshops, radio and music industry people got the word. The world is changing at a blinding speed, due in no small measure to media and technology, and it won’t do to just keep up. We’ve got to do all we can to see around the corner and over the edge; to grab opportunities, and to take risks—changing the rules, as it were—all while understanding the basics, promoting the best in broadcasting and music, and while respecting who and what came before us.

Gavin February 16, 1996
Seminar is Hot in 'Lanta

Gavin Seminar attendees got instant reports on keynotes and panels by way of the Daily, a four-pager that somehow materialized Thursday, Friday, and Saturday mornings.

This week and next, we present coverage of major events at the Seminar, much of it from the Daily.

P.S.: There is no truth to the rumor that Rupert Murdoch has purchased the Daily to serve as the foundation of his fledgling all-news cable operation. Not a bad idea, though...

A Grand Opening

BY ALEXANDRA HASLAM

Olympian Peter Vidmar opened the 1996 GAVIN Seminar with a presentation that was both inspiring and visually spectacular.

With flair and humor, Vidmar detailed the difference between merely “doing everything right,” and “going beyond” what’s expected” in order to succeed. And, as the highest scoring gymnast in U.S. history, Vidmar has seen his share of tough competition.

Standing by the pommel horse, and using his Olympic-medal winning performances as examples, Vidmar outlined a plan of action known as “R.O.V.,” which stands for “Risk, Originality, Virtuosity.”

R.O.V. helped him win Olympic gold, and with a little imagination, this strategy could easily be applied to business.

Murdoch Mesmerizes Crowd

BY BEN FONG-TORRES

Rupert Murdoch talked about the future—of his own companies, the News Corporation Ltd. and Fox, of politics, and of media and technology.

But the theme he continued to emphasize was opportunity.

In a special keynote appearance with interviewer Charlie Rose, Murdoch held the crowd’s attention, even through a string of questions about U.S. and world politics.

Talking about his plans for an all-news cable TV operation, he spoke of the “huge opportunity” he saw in what might appear to be an overcrowded field.

“With Fox,” said Murdoch, “we found that the way to succeed was to be totally different, and we found an audience very quickly.”

Many viewers, he said, can’t differentiate among the networks. “There’s a chance to do something different.”

Talking in the backyard of rival Ted Turner, Murdoch emphasized that he considered his competition to be ABC and NBC (both of whom are building all-news operations), and not CNN. ABC and NBC, he said, are “better than CNN. But we’d be more even-handed.”

The audience got a surprise when Rose asked for Murdoch’s preference in the Presidential race. “I could be happy with Colin Powell,” he said, adding: “I think he understands the symbolism of the office...he could be a unifying force...and I wouldn’t count him out yet.”

One big gamble, he admitted, was Fox’s $1.58 billion bid for four years of the National Football League’s NFC games, stripping pro football from CBS.

As for his own future, Murdoch said his company had no designated successor to him. “I have been the one who’s led this company,” he said firmly. “Great companies are not built by committee.” He ascribed his success to “not brains,” but hard work, sensitivity to other people, and to public tastes. And, he said, again echoing the champion who’d preceded him: You take risks.

WYNY: It’s ‘KTU2

After inspiring several weeks of rumors and guesses, Evergreen Media Corp. unveiled its new format for WYNY/FM-New York, flipping from Country to what it called Pop Rhythm and employing, as calls, WKTU, a popular disco station there in the late ’70s.

But Evergreen isn’t using the D word. Instead, claiming that “there is no mass appeal, hit music station for New York, the company promised a playlist ranging from Janet Jackson, TLC and Real McCoy, through Mariah Carey, Whitney Houston, Boyz II Men, TAFKAP, Madonna, and Donna Summer.

“We’re going to turn New York radio upside down,” said Steve Rivers. “We’ve got programming for the ’90s and the new century that’s exactly what the world’s most discerning audience is demanding—The new KTU, the Beat of New York.”

(For more on KTU and responses, see Dave Sholin’s Sho-Biz column and the consultants story on Page 8.)
SoundScan National Single Sales:
1. Mary J. Blige - 85,251 units
2. Mariah Carey - 64,714 units
3. GEORGE MICHAEL - 62,571 UNITS
4. Brandy - 60,748 units
5. Tony Rich Project - 54,578 units

Single Sales Explosion:
- New York #1
- Los Angeles #1
- Chicago #2
- Philadelphia #4
- San Francisco #1
- Boston #6
- Dallas #2
- Detroit #4
- Washington, DC #2
- Houston #2
- Cleveland #4
- Atlanta #1
- Minneapolis #5
- Tampa #2
- Seattle #1
- Miami #1
- Pittsburgh #6
- St. Louis #3
- Denver #1
- Phoenix #6
- San Diego #1
- Salt Lake City #1

BDS Total: 2,908 Spins!

GEORGE MICHAEL
jesus to a child

Written, Arranged and Produced by George Michael. Engineered by Chris Porter.
Ahmet Ertegun: It's Magic

BY CYNDI HOELZLE

In a keynote appearance that packed the Centennial Ballroom at the Hyatt Regency, Ahmet Ertegun, co-founder of Atlantic Records and a pioneer champion of R&B music, not only regaled the GAVIN Seminar crowd with stories from more than 50 years in music, but also impressed on them the importance of music itself.

The Co-Chairman/CEO of Atlantic was born in Turkey 72 years ago, the son of a Turkish diplomat. The family moved to America in 1934. "I grew up listening to a lot of jazz, from Josephine Baker to Louis Armstrong. My older brother had taken me to see the Duke Ellington Orchestra in London, and it was one of the most incredibly moving experiences I've ever had."

The family moved to D.C. when Ahmet was 11 and he and brother Nesuhi fed their passion for music by buying every "race record" they could find, building a collection of some 25,000 78s. At 12, he recalled, he snuck out to Harlem, and spent all night at a rent party smoking reefer with Louis Armstrong.

"Here was a little jerky looking white kid who knew all these records," he laughed.

While Ertegun was completing his Ph.D in philosophy, he said, "I thought I could make a little money making records. I had a dentist who mortgaged his house and we started Atlantic Records in 1947, with $10,000.

When interviewer Dave Sholin of GAVIN asked how it felt to have been involved in songs like "Respect," and "Dock of the Bay," Ahmet answered: "Magic."

"There are surprises," he said, "but most of the time, when you are producing a huge hit, you hear the magic."

Ahmet is on a shopping spree. Days after announcing a $152 million deal for the 12-station Noble Broadcast Group, the Cincinnati-based Jacor agreed to pay $774 million for Columbia and its 19 radio and two television stations.

"This deal delivers on every level," said Randy Michaels, President/COO at Jacor, "from natural market alignment to superior management depth while providing a wonderful foundation for creative swaps and marketplace re-engineering."

Jacor Buys More

BY BEN FONG-TORRES

Talk about hot-button topics.

That's exactly what a panel of top-flight radio consultants did at the Seminar, tackling the format flip at WYNY-New York, the state of Top 40, the Alternative incursion into that format, and the impact of the Telecom Bill.

Oh, yes—they also talked about their work as consultants. But for moderator Paul Drew and panelists Fred Jacobs, Don Kelly, Bill Richards, and Rusty Walker, along with Jerry Clifton (by telephone from an undisclosed location), most of the audience's questions centered on the latest news.

Answering a question from Tom Shovan of Radio Today about the state of Top 40, Richards referred to the situation at WYNY, which, that day, flashed word of a change to Dance/Top 40.

"WYNY is going to become WKTRU (which had success as a disco station in the '80s), which almost seems as if history's going to repeat itself again."

"The atmosphere," added Clifton, "is a lot different than it once was. Time will tell, but with Hot 97 being as hot as they are and the Urban situation being as strong as it is in New York, it looks like it could be a very good battle."

As for Top 40 in general, the panel agreed that full-spectrum Top 40 is a thing of the past, and that Top 40's have to deal with "the ethnic component," as Kelly put it, as well as Hot A/Cs, which, Richards said, "is trying to move Top 40 to the left, and we're letting them do it."

Alternative, said Jacobs, is "very much a misnomer, as the audience will tell you. It's just mainstream rock." Added Richards: "Top 40 always does this. Alternative is a form in and of itself. Top 40 shouldn't embrace all that music. They should do their homework, listen, and understand what's a hit from the Top 40 viewpoint."

Walker, whose specialty is country, added: "I've never seen a demise of Top 40. Yes, there are now 28 Top 40 formats, but it's never disappeared, and it will never will. It's just specialized."

Country has disappeared in New York, but, Walker noted, several suburban stations "who serve pockets can all succeed, rather than just one station."

The Telecom Bill, said Clifton, will dramatically impact programmers. "It eliminates the lesser programmers, as more programmers do two or three stations instead of one. It's as radical a change as when we switched from AM to FM."

Tolkoff Takes Off

BY DAVID BERAN

A standing room only crowd in the massive Centennial Ballroom waited for GAVIN alternative editor Max Tolkoff to find his house band to play for the throng at the Late Night with Max Tolkoff presentation.

Once they'd been lured away from Atlantic promo veep Danny Buch, Ben Folds Five whipped the crowd into a lather, and the debut episode of Tolkoff's talk show sendoff was underway.

Jacobs Media consultant Tom Calderone served as Max Tolkoff's Paul Shaffer, and said that he was "happy to just hang out in the hotel lobby and feel all the love."

The Top Ten list from the GAVIN home office in Buckhead was "Reasons to Avoid the Lobby" and featured a roving camera trained on various alternative typewriters. Brian Philips, PD at 99X in Atlanta, confessed to Max that his music meetings at the station were serious business. Max showed video footage culled from a station music meeting that featured a Domino's delivery boy picking album cover art and a Ouiji board used to pick hits.

One of the highlights was a commercial break that showed clips of Marlon Brando extolling the virtues of reporting to GAVIN.

Mike Halloran, PD at 91X in San Diego, hosted a video of the MIR research relocation jocks. Jocks jumped across the country, dinosaurs representing radio stations covered the map, and Halloran relentlessly needled the movers and shakers of the alternative world.

Gavin's Parent Company

In $4.6 Billion Merger

United News & Media, the owner of GAVIN's parent, Miller Freeman Entertainment Group, is to merge with MAI, a UK-based broadcasting and media services group. The merger will create a major new international information and entertainment group with a combined stock market capitalization of $4.6 billion.

The broad spread of businesses of the new company, as yet unnamed, will encompass television, newspapers, advertising periodicals, business magazines and exhibitions, and other information services. Interests in the U.S. include Miller Freeman business magazines and exhibitions, the MIR research organization, and PR Newswire.

UN Chairman Lord Stevens, who will be chairman of the merged group, stated: "This merger brings together two companies, each of which is strong and well-represented in its own media markets. Our businesses are complementary, and together will form a major force in one of the fastest growing sectors in the world."
‘Vibe’ Chief Calls for Hip-Hop Nation

BY BEN FONG-TORRES

Keith Clinkscales, CEO/President of Vibe, didn’t deliver a Rap Keynote as much as he did a rallying cry for hip-hop. The charismatic Clinkscales is a stunning success story himself. Out of college, he was working at a bank when he decided that “media and finances are the two great forces in this country. And I had no access to money.” He started a magazine, Urban Profile, which, through hard work, reached a circulation of 75,000. That’s when he got a call from Time Warner, which was launching Vibe with Quincy Jones.

Beginning in September 1993, he led the magazine through an early period of uncertainty, drawing criticism for lack of focus. Vibe’s circulation has since climbed from 100,000 to 400,000. “What made us go,” said Clinkscales, “is that we used the power of hip-hop.”

“Hip-hop,” he said, “is established as a true art form. It’s on top of the charts in GAVIN and Billboard…Hip-hop artists transfer across media very well.” The music, he said, transcends race, attracts innovators, and has proven a commercial vehicle (note NBA and McDonald’s spots employing rap sounds and imagery).

“It has the ability to provide a common ground—on an Afrocentric ground, as opposed to the usual Eurocentric ground.”

Taking note of criticisms of rap—particularly by political forces—Clinkscales mentioned the high-profile C. DeLores Tucker of the National Political Congress of Black Women. “Her end goals, I don’t disagree with. It’s her method. I would not front.”

“I wouldn’t be here,” he added, if not for rap.

Saying that, for all the success of hip-hop, “it’s still a plantation system,” and that “black executives can be valued for their ears and little else.” Clinkscales encouraged his audience to learn about and take control of the economic side of the business.

“This should be our shining moment,” he said. Instead, “We’re talking about east coast/west coast.” We’re not working together as a hip-hop nation.”

He suggested that the rap industry get on-line. “It’s hard to start our own distribution company,” he said, “but the next frontier is in the digital arena.”

He urged consideration of “alternative methods of distribution,” and he encouraged artists to understand their rights to their own work. “The 90s are all about intellectual property. You’ve got to defend and fight to keep it.”

Clinkscales concluded: “The only way history will measure hip-hop, is if it creates wealth.”

But he isn’t waiting for the historians. Rap, he said, “is a music force, a market force, a mind force.”

Stanley Crouch on Today’s True Rebels

He was billed as the keynote speaker for Jazz and A2, but author Stanley Crouch’s reputation as a controversial thinker drew a packed house from all formats.

Beginning with thoughts on “being American,” Crouch first led the audience through his thoughts on our nation’s defining culture. His main thrust was that we have more unity than we do dividing us. Unfortunately, one of our “defining characteristics” is a love of symbolic violence.

“Every one of us has a generational responsibility to sustain or extend the level of our civilization,” he said, segueing into one of his most controversial statements of the topics he covered over his rap. His disdain for the images of rap was clear as he questioned the “culture” that surrounds the music. “Culture is more complex than that,” he said, referring to styles of clothing, manner of speaking, and images of money and violence.

Crouch believes that young jazz musicians—not rappers—constitute today’s true rebellion. They’re the ones who have chosen the unpopular road, he argues. “They know they’ll have a hard road, but they want to play music, not make money. The trick is to figure out how to make their music, to make it sound hip-hop, but make great art.”

During the talk, the audience could be heard murmuring—both in approval and, at times, disagreement. But throughout, Crouch’s direct manner and solid arguments kept listeners glued.

In a Q & A session, Crouch addressed topics as varied as the O.J. Simpson trial and Quentin Tarantino’s Pulp Fiction. —ALEXANDRA Haslam
THAT'S SHO-BIZ

That's Sho Biz by Dave Sholin

The big buzz in Atlanta was Evergreen's transformation of WYNY into WKTU. Information is being leaked to the media on a daily basis on the status of New York's newest "pop rhythm" outlet. Count on the next announcement being the naming of Frankie Blue as PD. Blue has turned in his resignation as Director of Programming for The Box. Market insiders also claim several members of the air staff have been hired. The names are still hush hush, but they won't be strangers to Gotham City airwaves. bulk of the mud and gold is quick and recent. Now the new KTU is expected to impact Hot 97, Z100, WPLJ, WRKS, WBLZ, and WKSQ in varying degrees. This one is just beginning to play out.

With Blue leaving for NYC, programming at The Box will be guided by the air staff. Names are still hush hush, but they won't be mentoring the naming of Frankie Blue as PD. Blue has newest "pop rhythm" outlet. Count on the next announcement media on a daily basis on the status of New York's KTU into WKTU. Information is being leaked.

It's now official. The ex-Mix 102.7 (KTHT)-Fresno PD will be in place in KC although his appointment as PD of KMXV-Kansas City had yet to be confirmed.

More pieces of the puzzle are coming together at Universal City, where its expected that RCA VP Top 40 Promotion Skip Bishop will be coming on board as Executive VP of Promotion in the near future. Also, exiting WYGM Randy Miller's likely successor will be Abbey Knowlton, lost at Maverick.

Congrats to "The Godfather" Moe Presskell, who was honored at the Gavin Seminar last weekend. However, just in case there's any confusion, he was the first recipient of what will forever be known as the Charlie Minor "Best Buddy" Award! Lord knows Moe has earned that distinction.

Lots of high-lights were seen around the Ryatt in Atlanta for Jon Zellner, although his appointment as PD of KMUX-Kansas City has yet to be confirmed. It's now official. The ex-Mix 102.7 (KTHT)-Fresno PD will be in place in KC on Monday, February 26. There are no plans to hire an MD right now, says Zellner.

VMRQ-Hamford's John Knapp nods the WPLY (Y100)-Philly PD spot vacated by Garrett Michaels, who's now at WYTI (The delt-o). The most logical candidate for the job would be Mancow, but all the stations will have to make their move.

Rick Drees' frequency won't change, though, as he signs a multi-year deal that takes him into the year 2000.

And it'll be Lander in Beantown. Veteran morning personality John Lander will wake up listeners on Gavin's A/C Station of the Year, WBIX.

KMLE-San Francisco debuted its new morning show, The Breakfast Club. On Monday the 12th, featuring Gavin Award winner Sway, Lisa Fexx (who moves from middays) and Victor Zaragosa, former nighttimer at Wild 107 and Hot 97.7. There's a definite San Jose presence on this lineup. Mancow called in from the Windy City to wish the team well on their first day, managing to use the opportunity to take shots at his former employer, and now the competition.

On the Air

Communications Inc. for the Land Consultants to Broadcast Management, Inc. to become Vice President of Programming and Format Development.

On the Grooves

Morace Landy is now named National Director of Promotion at Island's Black Music division. Danny Ostrow has now joined Trauma Records as Head of Radio Promotion. A recent meeting in Hawaii saw five WEA Inc. Branch Managers upped to Regional VP. The lucky winners were: Brent Gordon, Los Angeles; Denny Schone, Chicago; Randy Patrick, Dallas; Bill Biggs, Atlanta, and Ray Milanes, Philadelphia.

PolyGram is changing the reporing structure for its two Nashville labels. Instead of re-portion directly to PolyGram CEO Alain Levy, Mercury Nashville's Luke Lewis will now answer to Mercury prez Danny Goldberg. Polydor/Nashville, meanwhile, undergoes a name change to A&M Nashville, and label head Harold Shedd now reports to A&M's Al Cafaro in L.A.

F.O.R. #131

Friends of Radio

Roland Edison

Vice President: Black Music Division
A&M Records

What radio stations did you grow up listening to?
KKDA/AM, WYLD/AM, WBOC/AM, and WKO/AM

What stations do you listen to now?
KKRF, KFLI, KTO4, WQUL, WGGI, and KUHZ

If you owned a radio station, you'd...

Your first music industry job?
Working at RCA Records in Black Music merchandising.

The most memorable concert you've attended and why?
Parliament Funkadelic in the Mother Ship Connection. Great music and a dynam-ic show. It was awesome and worth the money.

An artist that you'd like to work with someday and why?
Michael Jackson. I'd like being on the comeback trail.

Your proudest career achievement to-date:
Breaking SWL Hit-Five: Black Box, Pino Palladino, and Ziggy Marley to the Urban market. It was the first time ever a Black artist went "Urban" on the national charts.

Future ambitions:
To eventually have a label of our own, connected with a major label.
GAVIN Top 40

**Most Added**

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<th>Artist</th>
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<td>Céline Dion</td>
<td>&quot;Missing&quot;</td>
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<td>&quot;It's Not</td>
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<td>Alanis Morissette</td>
<td>&quot;Feeling</td>
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<td>The Presidents Of The USA</td>
<td>&quot;Unbreakable&quot;</td>
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<td>Sting</td>
<td>&quot;Breathe&quot;</td>
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**Top Tip**

Lina Santiago — "Show Me Your Love" (Universal)

Showing the same type of instant reaction at both clubs and on radio, this hot dance track is spreading fast.

**Record To Watch**

**Dog's Eye View**

"Everything Falls Apart" (Columbia/CRG)

Top 40 airplay is coming together as this radio-friendly entry is gaining audience acceptance and programmer support right away.

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**Gavin Top 40**

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<td>T-Party</td>
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<td>Mary J. Blige</td>
<td>Sisqé</td>
<td>Cincinatti</td>
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**Chartbound**

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Inside Top 40 By Dave Sholin

Thinking and Thanking

Polaris is the name of the rotating restaurant high atop Atlanta’s Hyatt. It’s funny, but a similarly dizzy feeling comes over me when thinking back on the just-completed Gavin Seminar. If there is any truth to the phrase “food for thought,” then hopefully everyone who attended gained about 300 pounds and left the hotel stuffed.

At the risk of sounding cosmic, man, allow me to explain what took place just before boarding the plane back to San Francisco. To set the stage, remember that only days earlier, I was privileged to have an opportunity to speak and spend time with Atlantic Records’ Chairman and CEO Ahmet Ertegun.

I will forever treasure our meeting as one of the most special moments of my career. It’s impossible for anyone who comes in contact with Ahmet not to be touched by his genuineness, passion, brilliance, lust for life, and, of course, his storytelling ability.

So now it’s Sunday afternoon and time for the flight home, and who is the last person I run into at the airport? Try newly-named Atlantic senior VP of Promotion, Danny Buch. With bags checked and nothing to do for over an hour we proceeded to the bar for one last breshki. Now comes the amazing moment. What do we hear playing in the background but Aretha Franklin’s “Think.” We look at each other, and Danny asks, “Can you believe this? When was the last time you sat in a bar and heard this song?” The song of course was a classic during Aretha’s remarkable years at Atlantic, and, hearing it put an exclamation point on this year’s convention. Even stranger—and what Danny didn’t know and I hadn’t remembered—was the music being played on the system upon arriving in Atlanta the first night. I was reminded later that while dining with Curbs’ Vic Lippincott and the lead of our L.A. office Steve Resnik, it was the great hits of Ray Charles, yet another Atlantic discovery, snarling us.

It’s just the way the ’96 event seemed to go from start to finish. The stars must have been aligned just right. Of course, it takes much more than that, but the electricity and emotion during several sessions was powerful enough to light up New York, Los Angeles, and Las Vegas for the rest of the year. In a business where we’re always trying to predict trends and stay one step ahead of contemporary tastes, it’s not often we look back to gain an understanding of and
Top 40

Up & Coming

### Artist Profile

**Lisa Loeb**

**Hometown:** Dallas  
**Birthdate:** March 11  
**Label:** Geffen  
**National Top 40 Promotion Director:** Steve Leavitt  
**Current Single:** "Taffy"  
**Debut Album:** "Less Than Zero"  
**Who else's music are you listening to right now?** "Radiohead and Sarah McLachlan"  
**Favorite vacation spot:** "The Caribbean"  
**The best thing success has brought you:** "Freedom of choice."  
**The worst thing success has brought you:** "Freedom of choice."  
**The person you're most often mistaken for:** "Nana Mouskouri!"  
**The person you most admire:** "Richard Simmons"  
**Someone you'd really like to work with in the future:** "Brian Eno, so we can make ambient music."  
**The best advice you've ever received?** "Don't take 'no' for an answer—find out for yourself."  
**Loeb on her new album:** "Please listen to it. It's called Tails."  

### Signals & Detections

After six weeks of play, Spacehog's "In the Meantime" is "kicking it" at Z100-New York, according to MD

### Crossover

**Urban/Dance**

LISA SANTE - "Show Me Your Love/Feels So Good" (Universal)  
J'SON - "Take a Look" (Hollywood)  
DIANA KING - " Ain't Nobody" ( Warner Bros/CRG)  
MARIAN CAREY - "Always Be My Baby" (Columbia/CRG)

### Contact Information

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

GO MOST ADDED

ACE OF BASE (28)
Celine Dion (18)
Alanis Morissette (15)
PRESIDENTS OF THE U.S.A (15)

Andy Shane: The BoDeans' "Closer to Free" is also "starting to work" and the Presidents of the U.S.A. are "blowing out the phones....Power 106-Los Angeles MD Bruce St. James reports only one add. It's an import from Belgium on Distinctive Records by B-Code called "Feels So Good," and Everclear's "Show Me Your Love/Runnin' Man" is half of them. Topping their list in order of exposure is Whitney Houston's "Why Does It Hurt So Bad," with 56 spins. Brandy's "Sittin' Up In My Room" (153), Toni Braxton's "Let It Flow" (501) and Mary J. Blige's "No Gin Cry" with 45. Now PGC adds Whiney & CeCe's "Goin' On Me" with 36 plays...After a week of test play, Mary J. Blige is catching on fast at 93QD-Philadelphia, Pa. Mary J. Blige is good for an add on No Doubt's Just a Girl' phone record. Audience reaction will triple the spins this week for Ace of Base's "Lucky Love." Look for an add on "No Doubt's "Just a Girl’ soon—we're testing it.

Scott Shannon, PD, KTQQ-SPOKANE, Wash: "Diana King's 'Ain't Nobody' is light to medium rotation this week. Consider it an add ASAP. Jann Arden's "Infensible" is number two phones with females. Tears for Fears' "Secrets" is their best so far from the album. It sounds like an Elton John 'motion picture' hit. The Toadies 'Possum Kingdom is my Alternative crossover pick of the week.

Jeff Andrews, PD, KLUV-DUBUQUE, Iowa: "Instant phones for Sophie B. Hawkins. It didn't make more than spiking the Presidents of the U.S.A. for great rotation. We also added No Doubt, Radiohead, the Corrs and Celine Dion.

Dave Roble, PD, KFSI-ARCATA, Calif. "We just put on Enya's 'Anywhere In My Dreams' and got calls immediately. Added Celine Dion—it will be huge!"

Dick O'Neil, PD, WTNF/FM-WATERTOWN, N.Y.: "There's good early reaction to Celine Dion's 'Because You Loved Me.' We put Mariah Carey's 'Always Be My Baby' on Pump It or Dump It and got a huge positive response. Presidents of the U.S.A.'s 'Peaches' is developing into a big phone item.

Steve Heller, PD, ZFUN (KZFN)-Moscow, Idaho "We've had good success with Ke's 'Strange Days' and Radiohead's 'High & Dry' on our C.D.'s list last weekend. Oasis, Joan Osborne, Green Day, Dave Matthews, and Enya top our request list.

Skip Carr, MD, WAVE-POTTSVILLE, Pa. "Keep your eye on Spacehog's 'In the Meantime.' I like Radiohead, Amy Grant's 'The Things We Do For Love' and the Blenders' 'Let It Fall.'

Mark Reid, APD, KGKY-KERRVILLE, Tex. "Mary J's 'Gambinos' will be huge for us. After two weeks of play, 2 Pac's 'California Love' is top three in requests."
The Things We Do For Love
performed by Amy Grant

Gavin A/C
#23* 140/28
2,394 Spins (+685)

R&R A/C
#4 Most Added 39/10
512 Spins (+150)
#7 Most Increased in Play

WMJO-Buffalo 28 spins
WRCH-Hartford 10 spins
WWLI-Providence 10 spins
WWWWM-Toledo 20 spins
WDOK-Cleveland 15 spins
WTPI-Indianapolis 10 spins
WWDE-Norfolk 7 spins
KQXT-San Antonio 7 spins
KOSI-Denver 13 spins
WLTS-New Orleans 7 spins

Also on at:
WLEV, WLZW, KELO, WQLR,
WFMK, WMGN, WMT, WAHR,
WLRQ, WTFS, WKWL, WRVR,
WDEF, KISC, KWAV, KRNO, KMXR,
KTYL, KTDY, and many more

From The Original Motion Picture Soundtrack

MR.WRONG
Film opens February 16

Includes New Music By

Amy Grant ♦ Shawn Colvin
Once Blue ♦ Faith Hill
Joan Osborne ♦ Chris Isaak
Joan Jett and The Blackhearts
Sophie B. Hawkins ♦ Ben Folds Five
The Wild Colonials

**Gavin A/C**  
**Adult Contemporary**

<table>
<thead>
<tr>
<th>Top Tip</th>
<th>Martin Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Light In Your Heart&quot; (Mercury)</td>
<td>Page's third chapter is captivating and just about to chart in a big way. Eighty-nine A/Cs on board in the first three weeks.</td>
</tr>
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<table>
<thead>
<tr>
<th>Record to Watch</th>
<th>Jackson Browne</th>
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</thead>
<tbody>
<tr>
<td>&quot;Some Bridges&quot; (Elektra/EEG)</td>
<td>First week believers include 98Q, WROE, WPMK, WRCH, K103, KQXT, WIZZ, WCKQ, WLLF, WMT, WDEF and KEZT.</td>
</tr>
</tbody>
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**Most Added**

| Celine Dion (56) | The Corrs (33) | Jackson Browne (33) | Jim Brickman (29) |

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**Gavin A/C**

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<thead>
<tr>
<th>TW</th>
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<th>SPINS</th>
<th>TREND</th>
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<tbody>
<tr>
<td><strong>1</strong> FRED STEWART - &quot;Far Away&quot; (Lava/Atlantic)</td>
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<td>3</td>
<td>5672</td>
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<tr>
<td><strong>2</strong> SEAL - &quot;Don't Cry&quot; (Zomba/Warner Bros.)</td>
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<td>12</td>
<td>5622</td>
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<tr>
<td><strong>3</strong> George Michael - &quot;Jesus To A Child&quot; (DreamWorks/Getlein)</td>
<td>225</td>
<td>5</td>
<td>5501</td>
<td>+268</td>
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<td><strong>4</strong> MARY CHAPIN CARPENTER - &quot;Grow Old With Me&quot; (Hollywood)</td>
<td>220</td>
<td>17</td>
<td>5235</td>
<td>-269</td>
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<tr>
<td><strong>5</strong> Hootie &amp; The Blowfish - &quot;Time&quot; (Atlantic)</td>
<td>215</td>
<td>17</td>
<td>4411</td>
<td>-26</td>
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<td><strong>6</strong> Natalee Merchant - &quot;Wonder&quot; (Elektra/EEG)</td>
<td>210</td>
<td>10</td>
<td>4272</td>
<td>+74</td>
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<td><strong>7</strong> EVERYTHING BUT THE GIRL - &quot;Missing&quot; (Atlantic)</td>
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<td>7</td>
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<td>+156</td>
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<td><strong>8</strong> MADONNA - &quot;You'll See&quot; (Maverick/Warner Bros.)</td>
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<td>-334</td>
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<td><strong>9</strong> Peter Cetera - &quot;Faithfully&quot; (River North)</td>
<td>195</td>
<td>11</td>
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<td><strong>10</strong> THE TONY RICH PROJECT - &quot;Nobody Knows&quot; (LaFace/Arista)</td>
<td>190</td>
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<td><strong>11</strong> Whitney Houston - &quot;Exhale (Shoop Shoop)&quot; (Arista)</td>
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<td>7</td>
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<td><strong>12</strong> STING - &quot;I'll Say Goodbye For The Two Of Us&quot; (Arista)</td>
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<td><strong>13</strong> Jim Brickman - &quot;By Heart&quot; (Windham Hill)</td>
<td>175</td>
<td>15</td>
<td>3462</td>
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<td><strong>14</strong> Tin Drum - &quot;Surrender&quot; (Brainstorm)</td>
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<td><strong>15</strong> Sandy Denny - &quot;Song to the Siren&quot; (Elektra/Orange)</td>
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<td>Joe Bean Esposito - &quot;One Track Mind&quot; (Pool Party)</td>
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<td>Celine Dion - &quot;You Loved Me&quot; (Theme From Up Close &amp; Personal) (Sony)</td>
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<td>68</td>
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<td>The Corrs - &quot;The Right Time&quot; (Lava/Atlantic)</td>
<td>225</td>
<td>67</td>
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**Trend**

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**Inside A/C**

**By Ron Fell**

**Seminar Recap**

This year’s *Gavin* Seminar in Atlanta is history, and it was our biggest ever.

Thursday’s A/C session on promoting your station to the market was a constructive workshop presented by our co-winning A/C Major Market Stations of the Year, WBBM: Boston and KV17: Dallas.

Later a showcase from Vonda Shepard before launching into our sixth annual Juke Box Jury, hosted by our own Diane Rufer. The only unanimous entry from the dozen submitted was “One by One,” a new Cher song on Reprise, followed by nearly unanimous thumbs-up for “Voice Attack” by Brother Cane on Virgin and “Turn Down the World” by Billy Mann on A&M.

The awards luncheon on Friday the twelfth had two wonderful all-brill showcase performances from Discovery Records’ Caroline Lavelle and Goo’s Michael English. We congratulate the winners, listed on page 25, and thank JRL Ramdell and Kevin McDonald of MDC Promotion for once again sponsoring the event.

Friday night’s off-campus A/C dinner at Sfuzzi, coordinated by Columbia’s Elaine Locatelli and sponsored by all the national labels and promotion firms, was the biggest and best ever. Let’s get some sort of award to Mercury’s Lionel Richie who, without flinching, posed for photos and signed autographs for more than an hour.

Saturday’s late morning session on A/C music making, I think, turned out to be the highlight of the year’s entire A/C agenda. Thanks to Elektra VP Suzanne Berg, and a distinguished panel that included Dave Koz, Curtis Stigers, and others.
Juke Box Jury, he was notified that Dillon leaves. Effective February 26. At KLRQ, Cape Girardeau, Missouri as PD/OM, Missouri, is moving to KAPE/KGMO-Honolulu, Hawaii, to become PD/OM. He'll be joining Steve Stigers, who left last fall. Stigers, a 17-year vet at the station, got back into the office after serving as a juror on the various music awards shows. Martelle, a 17-year vet at the station, is moving to MIX 98.5 (WBMX)-Boston, 93Q, Eagle 106 (WIZQ)-Washington, D.C., and Dave and to WQSM (WQSM)-Nashville, where he's now hosting morning drive at the GAVIN award-winning station. It's yet another John Lennon series. It's yet another John Lennon single, "Let Me Steal Your Heart." Fingers is an unbridled, mane-page old mates. It's easy listening for the fans. Fingers is an unbridled, mane-

## A/C Up & Coming

<table>
<thead>
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<th>Rank</th>
<th>Artist</th>
<th>Title (Label)</th>
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<td>Caroline Lavelle</td>
<td>A Case Of You (Discovery)</td>
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<td>Blues Traveler</td>
<td>Hook (A&amp;M)</td>
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<td>49</td>
<td>Pretenders</td>
<td>Angel Of The Morning (Reprise/Warner Bros.)</td>
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<td>Ivan Neville</td>
<td>A Time To Remember (Blue Note)</td>
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<td>Jules Kastberg</td>
<td>Precious Time (A&amp;M)</td>
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<td>46</td>
<td>James Ingram</td>
<td>This Is Love (Disney)</td>
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<td>Bonnie Raitt</td>
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<td>Jackson Browne</td>
<td>Some Bridges (Elektra/EGG)</td>
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<td>BoDeans</td>
<td>Closer To Free (Reprise)</td>
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<td>Chris Isaak</td>
<td>Blue Eyed Jesus (Epic)</td>
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<td>40</td>
<td>Trisha Yearwood</td>
<td>On A Bus To St. Cloud (MCA)</td>
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<td>Sting</td>
<td>Let's Twist Again (A&amp;M)</td>
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<td>Collective Soul</td>
<td>The World Is Not Enough (Atlantic)</td>
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<td>Meat Loaf</td>
<td>You're My Kind Of Woman (MCA)</td>
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<td>Ann Wilson</td>
<td>I Won't Let It Be (Atlantic)</td>
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<td>Billy Joel</td>
<td>Only The Good Die Young (Columbia)</td>
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<td>The Isley Brothers</td>
<td>Let's Groove (Atco)</td>
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<td>Lenny Kravitz</td>
<td>Can't Get You Off My Mind (Virgin)</td>
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<td>Alabama</td>
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<td>Jason Aldean</td>
<td>That Girl (Valory)</td>
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<td>Jessica Simpson</td>
<td>I'm Fixin' To Lose You (Reprise)</td>
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<td>The Middle Of The Road (Atlantic)</td>
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<td>Meat Loaf</td>
<td>You're My Kind Of Woman (MCA)</td>
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<td>Meat Loaf</td>
<td>You're My Kind Of Woman (MCA)</td>
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<td>Travis Tritt</td>
<td>It's A Heartache (MCA)</td>
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<td>Meat Loaf</td>
<td>You're My Kind Of Woman (MCA)</td>
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<td>29</td>
<td>Collective Soul</td>
<td>The World Is Not Enough (Atlantic)</td>
</tr>
<tr>
<td>28</td>
<td>Meat Loaf</td>
<td>You're My Kind Of Woman (MCA)</td>
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### S/P/W

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<tr>
<th>Artist</th>
<th>Title (Label)</th>
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<tr>
<td>Mariah Carey</td>
<td>One Sweet Day (Columbia/CBS)</td>
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<td>Hootie &amp; The Blowfish</td>
<td>Time (Atlantic)</td>
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<tr>
<td>Deep Blue Something</td>
<td>Breakfast At Tiffany's (Rainmaker/Interscope/AG)</td>
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<td>Everything But the Girl</td>
<td>Missing (Atlantic)</td>
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<tr>
<td>Seal</td>
<td>Don't Cry (ZTT/Warner Bros.)</td>
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<td>Rod Stewart</td>
<td>She's So Heavy (Columbia)</td>
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<tr>
<td>Melissa Etheridge</td>
<td>I Want To Come Over (Island)</td>
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<tr>
<td>George Michael</td>
<td>Jesus Christ Superstar (Mercury)</td>
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<tr>
<td>Natalie Merchant</td>
<td>Ten (Elektra/EGG)</td>
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<tr>
<td>Joan Osborne</td>
<td>One Of Us (Blue Gorilla/Mercury)</td>
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<td>Gin Blossoms</td>
<td>'Til I Hear It From You (A&amp;M)</td>
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<td>Elton John</td>
<td>The Gift (A&amp;M)</td>
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### SPINcreases

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<th>Artist</th>
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<tr>
<td>Sophie B. Hawkins</td>
<td>The One (Columbia/CBS)</td>
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<td>The Tony Rich Project</td>
<td>Nobody Knows (LaFace/Atlantic)</td>
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<td>Celine Dion</td>
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<td>Amy Grant</td>
<td>The Things We Do For Love (Hollywood)</td>
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<td>The Corrs</td>
<td>The Right Time (Atlantic)</td>
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<td>Phil Collins</td>
<td>Somewhere Over The Rainbow (EMI)</td>
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<tr>
<td>Melissa Etheridge</td>
<td>I Want To Come Over (Island)</td>
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<td>Bless Of Soul</td>
<td>Oh Virginia (EMI)</td>
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<td>Ace Of Base</td>
<td>Lucky Love (Arista)</td>
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<td>Martin Page</td>
<td>Light My Heart (Mercury)</td>
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<td>Jim Brickman</td>
<td>Heart Made For Loving (MCA)</td>
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<tr>
<td>Jackson Browne</td>
<td>Some Bridges (Elektra/EGG)</td>
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<td>BoDeans</td>
<td>Closer To Free (Reprise)</td>
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<tr>
<td>Troy Newman</td>
<td>Don't Make Me Ask (Elektra)</td>
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<tr>
<td>Jann Arden</td>
<td>Insensitive (A&amp;M)</td>
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### Gavin A/C #1 Hits From:

- 2/17/95 Madonna - "Take A Bow" (Warner Bros.)
- 2/19/95 Patty Smyth - "No Mistakes" (Warner Bros.)
- 2/21/95 Paul Young - "What Becomes Of The Brokenhearted" (A&M)
- 2/26/95 Linda Ronstadt & Aaron Neville - "All My Life" (Columbia)
- 2/20/95 Bruce Hornsby & The Range - "Mandolin Rain" (Columbia)
- 2/21/96 Elton John - "Nikita" (A&M)

This acoustic version of the Stones' quarter-century old hit from Sticky Fingers is an unbridled, mane-page hit in the band's recent album, Stripped.

### CHYNNA PHILLIPS

"Remember Me" (EMI Records)

Here's a melancholy song about being remembered even after the party's over. It's a song on melody and reads like a well-worn scrapbook full of "Kodak moments," where a love was stronger and more fulfilling than it is today.

**Gavin February 16, 1996**
You Gotta Have Heart

Jim Brickman "By Heart"

Billboard Top 200 Sales 196*-191*
R&R A/C 20*-16*
Gavin A/C Chartbound 82/29
Most Added

by heart

Edge Management, David Pringle 310 276.4049

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

Opportunities

1695 is accepting T&Rs for a 7p-Midnight opening!

Send your best to:
Mark F. Hahn
Box 1737
Sioux City, IA 51102
Minorities and females encouraged to apply. EOE

KEZG Star 107 Hot A/C seeks MD/Afternoon Drive.
3 years experience plus knowledge of power play preferred.

KFOE Hot Country seeks Programmer.
Must have a passion for the music and a knowledge of the industry.

Both positions send T&R:
Christine Lee
4343 O Street, Lincoln, NE 68510
or call (402) 479-1499. EOE.

KSTN Stockton is looking for future air talent and part-time fill-in. Send T&R:
2171 Ralph Ave., Stockton CA 95206.
EOE. (2/13)

WNRQ The Revolution has PT positions open. Send T&R:
300 Ft. Duquesne Blvd., Suite 320.
Pittsburgh, PA 15222. EOE.
(2/14)

KISS Country in Springfield Ohio is accepting T&Rs for future openings.
Send To: Nick Roberts, 2908 Deer Road.
Springfield, OH 45504. EOE. (2/13)

KISW Seattle is looking for Country KYL.

 órgão.

Radio Directors Use Gavin Classifieds When They’re Looking For Talent.

These are the same people that make other key buying decisions. Advertise your product or service in Gavin Classifieds NOW! Call Chris L. Mitchell at (415) 668-5483 for rates and deadlines.

Availability

Former Director of National Radio Promotion with experience at A2 & Urban formats available for work. Call
David Kunert, Future Groove Promotion
(310) 290-0795 or 999B (102-11)

Custom Compact Discs

Custom CD's from $49. Call for a catalog today! Over 5000 digital hits from the 50's to the present!

Steve West Productions 800-858-HITS (4487)
Dealing With PCD

It seems somehow impossible, but the 1996 GAVIN Seminar is over, and soon, when my sense of overwhelming relief negates my PCD (post-convention depression), my old self will certainly re-emerge (that is, I'll stop being a super-stressed virgo any moment now). Many thanks to those of you who made the pilgrimage to Hotlanta. As Sister Maria once said (at the end of second grade), "we sure had a good group this year."

PCD is an interesting phenomenon, not I believe it's fairly common; it takes hold for a while after almost every convention, but it seems—for me and others I've spoken to post-seminar—particularly sharp after GAVIN. Maybe that's because the group of attendees at GAVIN is of manageable size, and we tend to spend a lot of time huddled together. Ergo, when it's all over, you really miss people. Thank God for SXSX.

So, the GAVIN Seminar inspires immortality (in all its degrees, although I'm not allowed to say more), and that, in turn, generates PCD. So if, like me, you're jonesin' for your Atlanta compadres, perhaps these photos will ease your suffering.

I HAVE COME TO LICK YOU
Sucked Out Sampler

Superdrag

Features "Sucked Out" and "Carried"
from their forthcoming debut album
Regrettfully Yours,
plus two tracks from their acclaimed EP
The Fabulous 8-Track Sounds Of Superdrag.

The premiere single and video from the
forthcoming new album Black Lure.
Single add date February 12.
Album in stores March 12.
Produced by Greg Dulli.

"A near-perfect amalgam of fuzzy guitars, sincere, scruffy vocals and tightly wound melodies" -- CMJ
Gavin Americana

TOP TIP
THE SUBDUDES
Primitive Streak
(1996 High Street)

While you can't put a label on the 'dudes musical mix, you sure can put plenty of the tracks from Primitive Streak on your airwaves. This week's top debut at #20.

RECORD TO WATCH
JOLENE
Hell's Half Acre
(Ardent)

They blew us away in Atlanta last week, so now's the time to turn your listeners on to a band that's gonna break big. Just watch 'em, and say you knew 'em when.

Chartbound
THE CAT MARY (Orchard Music)
JOHN HAMMOND (Rounder)
THE BUCKETS (Slow River)
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The flight from Atlanta to L.A. was so crowded they were stuffing people into the overhead bins. An L-1011 seats what, about 1000 people? The seating configuration is two, five, two. Guess who had to sit in the "five" section with four other big, burly, burned-out conventionees? Yours truly. Delta also apparently does not buy into the concept of ventilation until the aircraft is actually moving through the air. Every other airline in America has (for quite sometime now) at least had the fan going while at the gate. Not Delta. But don't get me started on the "Official Airline of the 1996 Olympics." Obviously they are trying to duplicate in their planes what the atmosphere in Atlanta will be like in the middle of July. Nice effect.

So it's Sunday afternoon and we're somewhere over Texas smashing into our little seats with our knees in our necks, when I am aroused from a light drooling slumber by the beverage cart slaming into my left shoulder. As I awake, I notice there are people wandering the aisles who are still wearing their GAVIN Seminar badges! Like, they sit up Sunday morning after it was all over, got dressed (put the badge around their necks), got on the plane, checked in, wandered around the airport (badges still around necks), got a cab (or whatever) to the hotel, and then got off the plane in L.A. and still wearing the badge! A badge from some convention on the other side of the country. It really must have been a good convention. Wish I could have been conscious for more of it. It started very weirdly.

**WEDNESDAY...**

7:30 a.m.: Stumble off the red-eye from L.A. — refuse to have the paranoia look at my legs, which was almost sliced in half on the plane by the giant five foot by five foot hard plastic projection screen that fell out of the ceiling...concerned flight attendants wouldn't let me sleep the whole night, they kept asking if I was o.k. ...I think they smelled a lawsuit in Delta's future; I do too. They had Nikki Basque from KPOI this was the second leg of her journey from Hawaii and Michelle St. Claire from Priority fill out forms, 'cause they witnessed the incident. I'm sure they will come in handy later...walk nine miles to the tram to get to the luggage carousel.

**8 a.m.:** ride into Atlanta with Michelle during the height of rush hour...get to Marriott and check in...came across the country with only one dollar in my pocket, have to borrow tip money from Nikki Basque for hotel...sleep for five hours...wake up and go to lobby of the Hyatt to get my badge and check out the convention area...first inkling we're in for a hell ride: can't leave the lobby for an hour because I keep running into people I know...everyone's already heavily into the caffeine; the "Perk's" cups from the Hyatt convenience store are ubiquitous—they will become overwelming in the days ahead...Check out convention area...learn the meaning of "air walls"...learn they are extremely porous with respect to "sound"...Check out room for Jukebox Jury...looks big enough...Ha!...Check out Centennial 1, where Rupert Murdoch keynote will be held, along with Alternative Late Show...looks huge enough...Ha!

6 p.m.: must find production guy to beg for portable DAT player so I can listen to all the music Howie Klein sent to my house a mere six hours before I had to leave for the airport...Howie's bad back means I become Howie for Jukebox Jury...

7 p.m.: score DAT player, head for hotel...uh...Hyatt has really sucked down escalator before being recognized...back to hotel room to listen to music...phone rings...Tom Calderone says we have to go to dinner tonight...put off music sorting till later...

8 p.m.: Meet in the lobby of the Marriott with Calderone, Moschitta, Morrissey...go to Ritz for dinner with Jack Isquith and Lorraine...looks big enough...Ha!

Continued on page 20
Continued from page 19

Caruso from A&M...nicer hotel, and cheaper than either the Hyatt or Marriott...huh?...

11 p.m.: back to Marriott so Joe Carvel can show us the new Red Rock Canyon video for "The Crack"...totally awesome!...

1 a.m.: back to room to listen to music...too tired...Bekime Movie: none.

THURSDAY...

Must have coffee, must listen to music for Jukebox Jury...must have sidekick for Jury, where's Glauber?

10 a.m.: music compiled for 2 p.m. Jukebox Jury...head for Hyatt to round up jury, Allison Strong, Gene Sandblom, Tim Johnston, Julie Foreman, Paul Kreigler, Kevin Stapelford, Nikki Basque, Bob Waugh...let's meet in the Green Room...oops, sorry...no Green Room...OK, go to Cairo/Hong Kong for panel...will people find this place? Yes.

2 p.m.: I'm starting on time dammit...2:10 p.m.: I'm starting now, dammit...2:15 p.m.: Okay now...ten minutes into session Leshay motions me over and whispers that my pants are falling down...I whisper back that I have no ass to hold my pants up...continue session with droopy drawers, so what...Kurt St. Thomas is in the room when we play Johnny Bravo...He's trying to sink into the floor, and it doesn't help when I point him out to the entire room and explain that this is his first project for Arista...hey Kurt, your band did not get trashed, ok? Besides, no one remembers what they heard on these panels three weeks later anyway.

3:10 p.m.: we end on time. More or less.

4 p.m.: stuck in lobby for the rest of the day...at least it seems like it..."Perk's" cups are everywhere...I start to master the art of the 30 second in depth conversation. My goal now is to prep for tomorrow's Alternative Late Show: supposed to meet Ben Folds Five in lobby to shoot "Where's the House Band?" video...hand van broke down an hour outside of Atlanta, this delayed sound check for their gig tonight, which delayed our meeting, which delayed rehearsal in Bob Galliani's room at Hyatt...where's Calderone, Halloran, and Brian Philips? I need a Valium, now...

(Note: Thursday's not over yet, but my space for this week's column is. We'll have to continue my odyssey through Seminarland next week. I'll also display a fine set of photos from the old Max-Mini-Cam. And exclusive photos from the "Chick Breakfast of Champions.")

Gavino ALTERNATIVE

Don't mail your CD to radio!

LET GAVIN DO IT FOR YOU FOR LESS THAN IT WOULD COST YOU TO DO IT YOURSELF.

ALL formats
ALL reporters to ALL trades
any day of the week.

CALL LOU GALLIANI
(805) 542-9999

Bandit Queen

hormone hotel

the full-length debut featuring the first track "Give it to the Dog" adds 2/19-20

ALREADY ON Q101
SPINNING ON KNCC, KPNT, KITS, XHRM, KISF, KREV, KROX, WOXY, WBRU
RIGHT HAND MAN
THE NEXT TRACK FROM joan osborne

WINNER OF 7 1995 GRAMMY NOMINATIONS INCLUDING BEST ALBUM, BEST SONG AND BEST NEW ARTIST.
WEEK OF FEBRUARY 19
Kustomized (Matador)
Lush - "Lady Killer" (4AD/Reprise)
The Odds - "Truth Untold" (Elektra)
Lou Reed - "Set The Twilight Realing" (Warner Bros.)
Run On - "Start Packing" (Matador)

WEEK OF FEBRUARY 26
Bad Religion - The Gray Race (Atlantic)
Björk - "Hyper-Ballad" (Elektra)
The Freewheelers - "Waitin' For George" (American)
The Mermen - Songs of the Cows (Mesa/Blue Moon/Atlantic)
Iggy Pop - "Heart Is Saved" (Virgin)
Skinny Puppy - "The Process" (American)
V-3 - "Photograph Burns" (American)
Weeping Tile (Atlantic)

WEEK OF MARCH 4
The Amps - "Pacer" (Elektra)
The Furenation EP (Matador)
Frogs - My Daughter the Broad (Matador)
Mouth - "Pure" (Reprise)
Nick Cave and the Bad Seeds - "Where The Wild Roses Grow" (Reprise)
Iggy Pop - "Naughty Little Doggie" (Virgin)
Shonen Knife - The Birds and the B-Sides (Virgin)

COLLEGE SNAPSHOTs
(CONTINUED FROM PAGE 16)

THE ANSWER: AL AND PAUL
FROM MINISTRY, JELLO, AND THE DEAD GUY.

I'LL TUMBLE FOR YA

Andy from WTUL puts Chris Knox through his paces at Gavin's Outrageous Cocktail Party—and discovers that New Zealanders really do go down counter-clockwise.

That's Waylon fuckin' Jennings in the middle of this group of ebullient alternacountry fans. (L-R) dashing Don Yates, KCMU-Seattle; WRFL's Bobby Ray; Seana Baruth, Gavin; Waylon Jennings, LEGEND; C-Word moderator Jenni Sperandeo, Jacknife; Eric Babcock from the essential Bloodshot label, and Tom Richardson, music director at WVFS.
Very Early Believers:

WFNX 31 #5
KNDD 12
X-96 23 Top 5 Phones
WENZ ADD

Featuring: “Ladykillers”
In stores March 5.
Produced by Pete Bartlett and Lush
Management: Alan Wolmark and Peter Fesstede for

http://www.4AD.com
http://www.RepriseRec.com/

1996 4 AD
And the Gavin Gold Goes to...

At luncheons held Friday and Saturday of the Gavin Seminar in Atlanta, our editors announced their 1996 Gavin Awards winners. In keeping with our Olympic theme, victors in each category were awarded not only a commemorative plaque, but also a gold medal to honor their achievement.

**TOP 40 NATIONAL PROMOTION DIRECTOR OF THE YEAR**
Jeff Spener, McGatty

**TOP 40 MEDIUM MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR**
Erik Bradley, WBAN-MF/989-Chicago

**TOP 40 LARGE MARKET STATION OF THE YEAR**
WLZ-L-Lampa

**TOP 40 LARGE MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR**
Dave Robbins, WNCF/Columbus

**TOP 40 MEDIUM MARKET STATION OF THE YEAR**
KRBQ-T-Atlanta

**TOP 40 LARGE MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR**
Jeff Kacsprowicz, WVLZ-Tampa

**TOP 40 SMALL MARKET OPERATIONS DIRECTOR/MUSIC DIRECTOR OF THE YEAR**
Brian Burns, VDGG (9190)-Raleigh-Durham, North Carolina

**TOP 40 MEDIUM MARKET STATION OF THE YEAR**
WZEE (Z104)-Madison, Wisconsin

**TOP 40 LARGE MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR**
Carson Braden, KLUC-Las Vegas

**TOP 40 SMALL MARKET STATION OF THE YEAR**
WPST-Trenton, New Jersey

**TOP 40 LARGE MARKET PROMOTION PERSON OF THE YEAR**
Charlie Walk, Columbia Records

**TOP 40 INDEPENDENT LABEL OF THE YEAR**
Elektra Entertainment

**TOP 40 LABEL OF THE YEAR**
WEJM-Chicago

**TOP 40 PROMOTION VICE PRESIDENT OF THE YEAR**
Rick Braun, GRP/Impulse! Records

**TOP 40 SMALL MARKET PROMOTION PERSON OF THE YEAR**
Angela Perelli, KYSR-Los Angeles

**COLLEGE RADIO ARTIST OF THE YEAR**
Wyatt Jones, Virgin Records

**COLLEGE STATION OF THE YEAR**
WNYU-New York

**COOL PROMOTION PERSON OF THE YEAR**
Bonne Silkin, Atlantic Records

**RETAILER OF THE YEAR**
Christian McBride

**HERITAGE STATION OF THE YEAR**
WXPN-Philadelphia

**LABEL PROMOTION PERSON OF THE YEAR**
Leslie Rouelle, Rounder Records

**RETAILER OF THE YEAR**
Christian McBride

**COLLEGE DIRECTOR OF THE YEAR**
Dean Carlson, KMTT-Seattle

**COMMERCIAL STATION OF THE YEAR**
WFUV-Bronx, N.Y.

**4 WARRIORS 13 WINNERS**

**TOP 40 NATIONAL PROMOTION EXECUTIVE OF THE YEAR**
Dana Lundon, WZEE (Z104)-Madison, Wisconsin

**ADULT ALTERNATIVE PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR**
Joel Bieu, WBLS-New York

**JAZZ/ADULT ALTERNATIVE RECORDING OF THE YEAR**
KKBT-Los Angeles, WEJM-Chicago

**TOP 40 LARGE/MEDIUM MARKET PROGRAM DIRECTOR**
Rick Braun, GRP/Impulse! Records

**COLLEGE PROMOTION PERSON OF THE YEAR**
Helen Little, WBLS-New York

**TOP 40 LARGE/MEDIUM MARKET MUSIC DIRECTOR**
Alex Raskin, KXSP-Los Angeles

**TOP 40 LABEL PROMOTION PERSON OF THE YEAR**
Lorn Barlow, Relish (Blue Groove/Mercury)

**COLLEGE PROGRAM DIRECTOR**
Joe Hann, WRCH, Hartford, Conn.

**COLLEGE MAJOR LABEL OF THE YEAR**
KXSP-San Francisco

**COLLEGE RADIO PERSON OF THE YEAR**
Jody Denberg, KGSR-Austin

**MIX SHOW/DJ PERSONALITY OF THE YEAR**
Dean Nyberg, Roadrunner Records

**INDEPENDENT PROMOTION PERSON OF THE YEAR**
Vernon Mosley, VBMX-Boston

**ADULT ALTERNATIVE PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR**
Dean Carlson, KMTT-Seattle

**COLLEGE PROMOTION PERSON OF THE YEAR**
Kevin Wetherly, KFCO-Los Angeles

**INDEPENDENT PROMOTION PERSON OF THE YEAR**
Monica Mylod, Sub Pop

**COLLEGE PROGRAM DIRECTOR**
Joe Hann, WRCH, Hartford, Conn.

**COLLEGE MAJOR LABEL OF THE YEAR**
KXSP-San Francisco

**COLLEGE RADIO ARTIST OF THE YEAR**
Christian McBride

**COLLEGE PROGRAM DIRECTOR**
Joe Hann, WRCH, Hartford, Conn.

**COLLEGE LABEL OF THE YEAR**
Rounder Records

**COLLEGE PROMOTION PERSON OF THE YEAR**
Helen Little, WBLS-New York

**COLLEGE MANAGEMENT COMPANY**
Andy Burcham, McGathy

**COLLEGE LABEL PROMOTION PERSON OF THE YEAR**
Joel Bieu, WBLS-New York

**COLLEGE NATIONAL PROMOTION PERSON OF THE YEAR**
Jeff Spener, McGatty

**COLLEGE NATIONAL PROMOTION EXECUTIVE OF THE YEAR**
Dana Lundon, WZEE (Z104)-Madison, Wisconsin

**COLLEGE NATIONAL PROMOTION PERSON OF THE YEAR (TIE)**
Michael Hebert, WXPN-Philadelphia

**COLLEGE NATIONAL PROMOTION EXECUTIVE OF THE YEAR (TIE)**
Dana Lundon, WZEE (Z104)-Madison, Wisconsin

**COLLEGE NATIONAL PROMOTION PERSON OF THE YEAR (TIE)**
Tom Bracamontes, 550 Music/Sony

**COLLEGE NATIONAL PROMOTION EXECUTIVE OF THE YEAR (TIE)**
Dana Lundon, WZEE (Z104)-Madison, Wisconsin
"It's just you and your friends that listen to yourselves."
—Chris Knox, College Keynote.

"It was so cold that Dennis Lavinthal [publisher of HITJ] was seen with his hands in his own pockets."
—Bob Galliani of Gavin at Opening Ceremonies

"You're sitting in Wolfman Jack's chair."
—Scott Shannon telling young Kidd Kraddick why he was on the Legends of the Airwaves panel.

Two special awards were also presented at the Seminar:

**BILL GAVIN HERITAGE AWARD**
Ahmet Ertegun

**FIRST ANNUAL CHARLIE MINOR BEST BUDDY AWARD**
Moe Preskell

1. Gavin Alternative Editor Max Tolbert turns the camera around with award winner Jonathan Lev of Merzai Promotions
2. Gavin CEO David Dalton (center) is flanked by Sumos Bob Galliani (left) and Ron Alexenberg (right) at the cocktail party
3. Americana award winners pose with format editor Rob Bleistein and Gavin Country Editor Cyndi Hoekse. (back l-r): Jon Gromos, Counterpoint Music Group, Hoekse, Bleistein; (front): Rita Houston, WFUV; Brad Paul, Rounder Records; Marlene Lopez, Hightone Records; Leslie Rouffe, Rounder Records
4. Steve Earle rocks the A3 Awards
5. Some of the Top 40 award winners (back l-r): Gavin Top 40 Editor Dave Sholin, Dale Connole, Epic; Desires Schuon, EMI; Danny Buhr, Atlantic; Kim Stephens, Atlantic; (front l-r): Charlie Walk, Columbia; Marc Ratner, Reprise; Andrea Gamis, Atlantic; Gavin Top 40 Associate Editor Annette M. Lai
6. College keynoter Chris Knox lives up to his "I Have Come to Lick You" promise
7. Arbitron's Bob Michaels and Pierre Bouvard survive their grilling at the Arbitron Boot Camp
8. Gavin Rocks award winner Rob Gill of McGathy Edge and format editor Rob Field smiles for the camera
9. Herb-e Hancock wows an international crowd with his "At the Piano" interview and exclusive performance
10. Rupert Murdoch, Charlie Rose, and David Dalton backstage
11. Craig Chisquillo returns for a second year at the Jazz/A2 Awards
12. Gavin Rap Editor Thembisa Mshaka congratulates the staff of KKBT, winners of 1996 Rap Station of the Year honors. (back l-r): Tech, Mike Nardone, Zenobia Simmons, Sway, The Poetess, Mshaka. (seated): King Emz
13. Gavin Commercial Director Bob Galliani (left) backstage with Tom Baroni and Jeff McClusky of Jeff McClusky Associates and gymnast Peter Vidmar before the Opening Ceremonies
14. Gavin A/C Editor Ron Felt and Associate Editor Diane Rufer flank the 1996 A/C Award winners. (back l-r): Felt; Randy Jay, WLZW; Elaine Locatelli, Columbia; Bill Curtis, KLVL; Leslie Galahar, WBMX; Joe Ham, WRSH; Rufer. (front l-r): Angela Perelli, KYSP; Jason Perl, Aristas; Mark Rizzo, Aristas; Jeanne Ashley, WLZW; Donna Brake, WBMX; Greg Strassell, WBMX
Inside Country by Cyndi Hoelzle

On Your Mark, Get Set...

SIGHMOOZE! Yes, friends, seminar season is upon us. Next week’s issue will be our special Country Radio Seminar issue, in which we reveal some of your most embarrassing on-air moments (and let me tell you there are some doozies). We will also announce the nominees for the 1996 Gavin Awards in next week’s issue.

As you can see from the coverage in this issue; last week’s Gavin Seminar in Atlanta was a huge success. Our Country Summit session raised some interesting questions, as well as instructive points of view from outside the industry.

Steve Blatter, former MD at WYNY, who now works at WRGK, pointed out that Alternative is really at the stage that Country was five years ago—the format is exploding, with tons of media coverage and new stations popping up every day. Along with the popularity, however, came the soundalikes. It was instructive for the country attendees to realize that we are not the only ones growing pains. We may thin everyone sounds like George Strait or Patty Loveless, down the dial they’re complaining about the abundance of bands that sound like Pearl Loveless; down the dial they’re complaining about the abundance of bands that sound like George Strait or Patty Loveless; down the dial they’re complaining about the abundance of bands that sound like Pearl

Jam or Nirvana. And as to the complaint that Nashville is releasing too many new artists, Blatter pointed out that release schedules and marketing schemes in Nashville are very well thought-out and executed—as opposed to other formats where they just seem to release everything under the sun and see what sticks.

THIS IS THE IMPORTANT PART
You should have learned by now that what we try to accomplish at the Gavin Seminar is the unexpected—a point-of-view you hadn’t considered before. An expert from outside the industry, an artist you never thought you’d get to meet. To that end, we are busy making plans for the 1996 Gavin Country Seminar. We’re keeping everything you’ve grown to love about the Gavin Seminar (the acoustic luncheon, the awards banquet, the pool party) and throwing out the things that didn’t work. Yes, we were listening to your gripes, and have changed both the days of the seminar and the hotel. This year we will meet the Thursday, Friday and Saturday after the Academy of Country Music Awards, and we have upgraded to the Universal Hilton, right next to the Universal City Walk. Blair Garner and After Midnite will be broadcasting from the hotel, and several stations will be broadcasting their morning shows live from the site as well.

Now, listen carefully. You will be getting your registration materials faxed to you this week. If you have not received them, please give us a call at (615) 528-5231. THERE ARE A LIMITED NUMBERS OF ROOMS AVAILABLE AT THE UNIVERSAL HILTON ON WEDNESDAY NIGHT, BUT YOU MUST REGISTER FOR THE GAVIN COUNTRY SEMINAR IN ORDER TO GET THEM. Pretty tricky, huh? Actually, we have great room rates for registrants, and it looks like the only way to get into the hotel the night of the Awards ceremony is to register for the Gavin Seminar. For more hotel info, or to register by phone, call the seminar hotline.
The premiere single and video from his new album *Between Now and Forever*, and the follow-up to his back-to-back #1 smashes "Someone Else's Star" and "Rebecca Lynn."

Look for *Between Now and Forever*, the follow-up to his self-titled gold debut, in stores March 26.

Produced by Billy Joe Walker, Jr. and Kyle Lehning.
Management: Marty Gamblin and Stan Schneider for GC Enterprises

Asylum Records Country today...and tomorrow.
On Asylum compact discs and cassettes.
Country Radio Broadcasters' new Executive Director Paul Allen recently got to know the crazy folks that make up the CRB board. Pictured (l to r): Ed Mascolo, John Blassingame, Paul Allen, Tari Lees, Charlie Monk, Jeff Walker, Gene Dickerson, Debi Fleischer, Doug Baker, Kenneth Windham.

Country Radio Broadcasters' new Executive Director Paul Allen recently got to know the crazy folks that make up the CRB board. Pictured (l to r): Ed Mascolo, John Blassingame, Paul Allen, Tari Lees, Charlie Monk, Jeff Walker, Gene Dickerson, Debi Fleischer, Doug Baker, Kenneth Windham.

Country Radio Broadcasters' new Executive Director Paul Allen recently got to know the crazy folks that make up the CRB board. Pictured (l to r): Ed Mascolo, John Blassingame, Paul Allen, Tari Lees, Charlie Monk, Jeff Walker, Gene Dickerson, Debi Fleischer, Doug Baker, Kenneth Windham.
1995: BILLBOARD ARTISTS OF THE YEAR
1995: BILLBOARD MALE ARTISTS OF THE YEAR
1995: "SOLD" BILLBOARD'S NO. 1 SINGLE
ALBUM: "JOHN MICHAEL MONTGOMERY" RIAA CERTIFIED TRIPLE PLATINUM
COLLECTIVE SALES: OVER 10 MILLION ALBUMS
### Most Added
- The Band (22/108 spins)
- John Wesley Harding (20/45 spins)
- Jackson Browne (12/744 spins)
- The Beatles (11/190 spins)
- Sting (11/388 spins)
- Gin Blossoms (9/867 spins)
- Philosopher Kings (9/84 spins)
- Mr. Wrong Soundtrack (9/31 spins)

### New

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### Top Tip Subdues

- Primitive Scream (High Street)
- Cowboy Junkies

**Subdues**

- Lay It Down (Teffen)

**Sting**

- "Let Your Soul Be Your Pilot" (AGM)

The big three! The three highest debuts.

The three top Spin Trends.

### Record to Watch

**John Wesley Harding**

New Deal (Forward/Rhino)

One of our favorite new releases! John Wesley Harding has his hottest batch of songs yet.

Part Wes, John Sebastian, Bert Jansch, Syd Barrett, a cornucopia of influences.

---

**Gavin A3**

Blue entries highlight a stronger performance than on the combined A3.
HIGH & DRY

20* Breaker R&R Adult Alternative Chart
Gridbound Gavin A3
30* Album Network Adult Rock

Top 15 at Modern Rock!
6,933 LP’s Scanned this week
173*-153* Billboard Top 200

WNEW KSCA KFOG KMTT
KZON KQPT WXRV WBOS
KXPK WMAX WJBX WHPT
WRIT KUPR KSRO WWCD
KFMG KBXR KFXD KTHX
KMBY KAEP WXLE WMVY

Touring 3/20 thru 4/13

RADIOHEAD
the next single from the album THE BENDS.

Produced by Radiohead with Jim Warren • Managed by Courtyard Management: Chris Hufford & Bryce Edge • Mixed by Sean Blaude and Paul G. Kolderie • © 1995 EMI Records Ltd.
World Wide Web: http://hollywoodandvine.com
ej waters

a smashing new artist...

an even better record.

SHE'LL RIP YOUR HEART OUT

Available for AAA airplay Feb 19th
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<td>GIN BLOSSOMS (A&amp;M)</td>
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<td>ERIC MATTHEWS (Old Pop)</td>
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**Stories from life. Music from the heart. Truth from Lies**

Thanks Gavin, for a GREAT Seminar!  
Gavin A3 Commercial 49*49 • Combined 39*32 • Non Comm 17*8  
Gavin Americana 12*  
Album Network Retail Debut 40* • Non Commercial 16*  
FMQB PAR Chart 30* • Non Commercial 12*  

visit Catie’s website  
http://web.crgc.ohio-state.edu/folkbok/artist/biographies/biographies.html  
or On-Line at catiemat@AOL.com  

---

**Our Music Is Your Music**  
Like That! by Thembi S. Mshaka

PHAT-Lanta Was All That...

Vibin' at Gavel, L to R: Alan Light, Vibe; Ray O'Neal, Vibe; John Austin, Gervin; Keith Clinkcales, Vibe CEO; Thembi S. Mshaka, Gervin; Karen Goode, Vibe; Danyel Smith, Vibe.

The 1996 Gavel Seminar was the biz-nazm. Atlanta was a gracious host to the grandest hip-hop presence at any conference in recent memory. Rap radio represented lovely, with tapemasters from DJ Enuff to college and community coalitions from the Bay Area, Northeast, and Atlanta. To commercial mixers like Gervin conference call participants DJ Law & Big B at WOWI-Norfolk, DJ Polo at WQMG-Greensville, and Colby Colby at WUSL-Philadelphia. The artists were everywhere! At any point, there was The Click, O'Dirty Bastard, Lord Finesse, Chino XL, or The Conscious Daughters mingling in a packed Hyatt lobby. I was impressed by the new artists in the house, including J.Love, Asha Karimah and Nonchalant. Label execs from GMs like Def Jam's Kevin Liles, A&R reps like Bernadette Williams of Loose Cannon, promotion handlers like Eric Skinner and DJ Wiledaw, were exercising themselves immensely. Independent entrepreneurs abounded, from Jesse Mabry of Libra and Clint Works of 800 Records to Scott Gordon of Street Power Management and Chaz Hayes of CHM. And the showcases! The Fugees ruled Thursday. Organized Noize were Friday's kings (can 'Elevators' piez be the lead single?), and Saturday belonged to Tribe and KRS, proving the best showcases go on inside the host hotel. 8Ball & MJG gave the people of Phatlanta a "Space Age" performance. Where's Romper Room could go on forever, so I'll stop there. I want to thank everyone for supporting Gavel's hip-hop movement. With the Sessions Vol. I only a season away, it's gonna be a good year. Below are the winners of the 1996 Gavel Seminar Awards (and gold medals). Congrats all!

Commercial Station of the Year: KKBT-Los Angeles
College Station of the Year: WNYU-New York
Mixshow DJ/Personality of the Year: DJ Enuff
College Programmer of the Year: Wildman Steve, WBAU-Uniondale
Mixshow DJ/Personality of the Year: Tech, KMEL-San Francisco
College Station of the Year: WENS-Chicago
College Programmer of the Year: Whitman Steve, WBAU-Uniondale
Major Label of the Year: EMI
Independent Label of the Year (Self-Distributed): Nervous
Independent Label of the Year (Distributed by a Major): Loud
National Marketing and Promotion Person of the Year: Tysh Harris, Columbia Records (See what you miss when you go to the restroom, Ty?)
National College/Mixshow People (Couple) of the Year: Mario Martin, Mercury Records, and "Roofty" Rod Edwards, Priority Records
Independent Promotion Person of the Year: Nasty Nes and Jammin' John, Crazy Pinoy Promotions
Retailer of the Year: Upstairs Records, San Jose
Record Pool of the Year: Impact, Los Angeles
Marketing Man of the Year: John Austin II, Director, Gervin Black Music Marketing

Editor: Thembi S. Mshaka

Rap reports accepted Thursdays 9 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580
Gavin Rap Retail

Singles

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<td>GOODIE McB</td>
<td>Deja Therapy (LaFace/Interscope)</td>
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<td>9</td>
<td>FAB 5 HEATMAH SKELETOMO G.C.</td>
<td>Blak/UR (Ruffhouse/Columbia/CRG)</td>
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NEW

- DAS EFX - Microphone Master (eastwest/EGG)
- THE GENIUS - Cold World (Gaten)
- RAP - Official (LaFace/Interscope)
- A.Z. - Gimme Yours (EMI)
- BAHAMADIA - Uvekowhowevedu (Chrysalis/EMI)
- THE CLICK - Hurricane (Sic Wid It/Jive)
- ERICK SERMON - Welcome (Def Jam Recording Group)
- MAD SKILLZ - Move Ya Body (Big Beat/Atlantic)
- BALL M.J.G - On Top Of The World (Suave/Relativity)
- THE DOC - Helter Skelter (Giant)
- MYSTikal - Mind Of Mystikal (Big Boy/Jive)

Albums

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<td>CYPRESS HILL</td>
<td>Throw Your Set In The Air (Ruffhouse/Columbia/CRG)</td>
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<td>20</td>
<td>CHEF RAEKWON</td>
<td>Only Built 4 Cuban Linx</td>
<td>Loud/RCA</td>
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<td>FUNKMASTER FLEX</td>
<td>Mix Tape Vol. 1 (Loud/RCA)</td>
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<td>ERIC X FRUITY</td>
<td>Doin' It Tha Way</td>
<td>(Raw Shack)</td>
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<td>12</td>
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<td>SMIF N WESSUN</td>
<td>Sound Soy Burell/Wrekonize (Wreck/Interscope)</td>
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NEW

- J-LIVE | Keep On Keepin' On | (Elektra/EGG)
- MC LYTE FEATURING XSCAPE "Keep On Keepin' On" (Elektra/EGG)
- THE DOC - Helter Skelter (Giant)
- PHARCYDE - Laboatamamolla (Delicious Vinyl/Capitol)
- KRS ONE - KRS ONE (Live)
- THE DOCTOR - Hilarious (20th Century Fox/Interscope)
- SMIF N WESSUN - Sound Soy Burell/Wrekonize (Wreck/Interscope)

Rap Picks

MC LYTE FEATURING XSCAPE "Keep On Keepin' On" (Electro/EGG)

Hard meets smooth in perfect combination as Miss "I Ain't Havin It" asserts her appeal with sassy lyrics, while Xscape echoes Lyte's sentiments with sensuous backing vocals. A milky bass line and rich percussion stretch the limits of hip-hop production a la Shock-G's "We Got More." Lyte's jam is also from a hot soundtrack: Sunset Park, slated for April release. Contact item at Elektra (212) 877-4989

J-LIVE

"Longevity" b/w "Braggin' Writes" (Raw Shack)

This newcomer is getting props from many a Gavsource, including KZSC's Cour' Ton Perry and WWVU's Morgantown's Raquel Bell. His work is a ode to the permanence of rap culture in filtered bass, xylophones and a Sister Nancy cut. It's the B-side that gets fools hooked, however, as J gets livin' still with his true-school bragadocio and back-to-basics boom-bap-and-scratching. Skills abound, so call Raw! Much for your copy (718) 897-7714

CONSCIOUS DAUGHTERS

Women are a powerful force in the Urban Landscape, l to r: Quincy McCoy, Helen Little, WBL; Karen Sadler, KD Sadler; Vivian Scott, SSO; Neferiti; Thembisa Mshaka; Mary Catherine Sneed, One; Tony St. James, KJMS; Lou Young.

So what lessons were tough? The overwhelming sentiment of the attendees is that the East vs. West Coast rivalry is ludicrous and out of control. Dynamic keynote and WMG CEO Keith Clarkscales gave us the bottom line: "Rappers don't own the East or West Coast, and it's time for them to find common ground." Sway & Tech are breaking geographical boundaries down by syndicating the Wake-Up Show in several major cities beginning this April, so take note! Jason Staten, former MD at WHVTA-Atlanta dropped knowledge on Saturday's How to Go From DJ to PD panel, saying, "Consultants are using 20-year-old research to guide stations. Hip-hop listeners must be acknowledged as equal.

Gavin February 16, 1996

Rap Singles compiled by Spence Abbot
Rap Albums compiled by Matt Brown
MOST ADDED

WHITNEY HOUSTON & CECE WINANS
"Count On Me" (Arista)

PATRA
"Scent of Attraction" (550 Music)

TERRY ELLIS
"What Did I Do" (eastwest/EEG)

TOP TIP

ART and SOUL
"Every Since You Went Away" (Big Beat/Atlantic)

New at number 37 on the chart this week, Art and Soul is making some noise. Spins have increased from +228 to +532 this time. Stations reporting spins include KKBT (19), WPEG (16), and WAEG (7).

RECORD TO WATCH

SA - DEUCE
"Don't Waste My Time" (Elektra/EEG)

Up to #4 at #4 on the chart last week, this duo is moving right on up. Spins have increased from +369 to +597. Stations reporting spins include KVSP (18), KHRN (11), and WBLK (8).

Gavin Urban Landscape

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<td>MARY J. BLIGE - &quot;Not Gon' Cry&quot; (Arista)</td>
<td>2500</td>
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<td>GERALD &amp; EDDIE LEVERT - &quot;Wind Beneath My Wings&quot; (eastwest/EEG)</td>
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<td>BRANDY - &quot;Sittin' Up In My Room&quot; (Arista)</td>
<td>2388</td>
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<td>ISLAND INSPIRATIONAL ALLSTARS - &quot;Don't Give Up&quot; (Island)</td>
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<td>R. KELLY - &quot;Down Low&quot; (Jive)</td>
<td>2279</td>
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<td>SHAWN STOCKMAN - &quot;Visions Of A Sunset&quot; (Polygram/A&amp;M)</td>
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<td>O'NEAL - &quot;Lady&quot; (EMI)</td>
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<td>WHITNEY HOUSTON &amp; CECE WINANS - &quot;H-Town&quot; (Island)</td>
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<td>SOLO - &quot;Where Do U Want Me To Put It&quot; (Warner Bros.)</td>
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<td>+83</td>
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<td>LL COOL J - &quot;Hey Lover (Del Jam Recording Group)&quot;</td>
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<td>XSCAPE - &quot;Do You Want To&quot; (Columbia/CRG)</td>
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<td>Yvette MICHELLE - &quot;Everybody &amp; Everywhere&quot; (Loud/RCI)</td>
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<td>MONICA - &quot;Before You Walk Out Of My Life&quot; (Puff Daddy/Atlantic)</td>
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<td>-167</td>
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<td>PURE SOUL - &quot;Starway To Heaven&quot; (StepSun)</td>
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<td>JOE - &quot;All The Things You Want Don't Go (Island)</td>
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<td>JUNIOR MAFIA - &quot;Get Money (Big Beat/Atlantic)&quot;</td>
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<td>RANDY CRAWFORD - &quot;Give Me The Night&quot; (Warner Bros.)</td>
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<td>IMMATURE - &quot;We Got It&quot; (MCA)</td>
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<td>BRIAN McKNIGHT - &quot;Still In Love&quot; (Portal)</td>
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<td>TOTAL - &quot;One Else&quot; (Arista)</td>
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<td>JAY-Z &amp; KANYE WEST - &quot;Soul&quot; (Def Jam)</td>
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<td>MONFY - &quot;I Miss You&quot; (Uptown/MCA)</td>
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<td>MONA LISA - &quot;Can't Be Wasting My Time&quot; (Island)</td>
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<td>THE TONY RICH PROJECT - &quot;Nobody Knows&quot; (LaFace/Atlantic)</td>
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<td>SA - DEUCE - &quot;Don't Waste My Time&quot; (Elektra/EEG)</td>
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<td>15</td>
<td>MARIAH CAREY - &quot;One Sweet Day&quot; (Columbia/CRG)</td>
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<td>JESSE POWELL - &quot;All I Need&quot; (Arista)</td>
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<td>DEBORAH COX - &quot;Who Do U Love (R&amp;B)&quot; (Atlantic)</td>
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<td>QUINCY JONES - &quot;Introducing TAMIA - You Put A Move On My Heart (Quest)&quot;</td>
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<td>SOMETHING FOR THE PEOPLE - &quot;You Want This Party Started&quot; (Warner Bros.)</td>
<td>1061</td>
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<td>ART AND SOUL - &quot;Ever Since You Went Away&quot; (Big Beat/Atlantic)</td>
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<td>18</td>
<td>CHANTEY SAVAGE - &quot;I Will Survive&quot; (RCR)</td>
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<td>ODELLA ADAMS - &quot;Never Knew Love (Mercury)&quot;</td>
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<td>GROOVE THEORY - &quot;Keep Thinkin' (Island)&quot;</td>
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<td>FUGEES - &quot;I Know (Translation Crew) - &quot;Fu-Gee-La&quot; (Ruffhouse/Columbia/CRG)</td>
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<td>JOEY CO - &quot;Love U 4 Life&quot; (MCA)</td>
<td>962</td>
<td>-321</td>
<td>40</td>
<td>TERRY ELLIS - &quot;Where You Are&quot; (eastwest/EEG)</td>
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</table>

Making Noise

The Regional View

west coast

Chantay Savage +79
"I Will Survive" (RCR)

Jr. Mafia +57
"Get Money" (Big Beat/Atlantic)

Joe +57
"All The Things You Want Don't Go (Island)

southwest

Chantay Savage +99
"I Will Survive" (RCR)

Jr. Mafia +75
"Get Money" (Big Beat/Atlantic)

H-Town
"A Thin Line Between Love and Hate" (Warner Bros.)

midwest

Chantay Savage +105
"I Will Survive" (RCR)

Silk +95
"Don't Rush" (Elektra/EEG)

Xscape +87
"Do You Want To" (Columbia/CRG)

mid-atlantic

Mary J Blige +111
"Not Gon' Cry" (Arista)

Chantay Savage +111
"I Will Survive" (RCR)

Total +89
"No One Else" (Bad Boy/Arista)

southeast

Chantay Savage +150
"I Will Survive" (RCR)

Jr. Mafia +127
"Get Money" (Big Beat/Atlantic)

Joe +119
"All The Things You Want Don't Go (Island)

carolina/va

Chantay Savage +75
"I Will Survive" (RCR)

H-Town +70
"A Thin Line Between Love and Hate" (Warner Bros.)

Patra +69
"Scent of Attraction" (550 Music)
On-line by Quincy McCoy

Take the Challenge

"If you're a woman and you're a PD, you don't mind a challenge!" That statement gave me a clear picture of Monica Starr. She is an intelligent, talented, poised leader of one of the hottest stations in the Urban Landscape. Her programming background has been in mainstream urban radio, with jobs at KMJJ (Magic 108), St. Louis and WPFG-FM Charlotte. But when she was offered the PD job at WJMJ-FM Chicago, a young adult-oriented format, she did what she always does—she took the challenge. WJMJ-FM is our 1996 GAVIN Urban Station of the Year Award winner.

What kind of demographic realities do you have to deal with in your market?

My main problem is a limited signal. My signal strength booms to the South, South suburb, and Northwest Indiana. Areas of Chicago like downtown, the North side, and the West side, don't receive the signal very well. But we simulcast on 950 AM, and we have a lot of listeners who pick up on our AM that is very strong, one thousand watts day and five thousand night.

Chicago is my hometown and it is just the greatest feeling being back. I grew up driving with my family along the lakefront, listening to WBBM and WGGI. To be back home and programming a station is more than a dream come true. It's more exciting than ever with all the competition in the marketplace.

With Doug Banks and Tom Joyner no longer on WGGI, how does this impact on you?

Well, now they have Steve Harvey over there, so we have a local morning show to contend with, before that wasn't a problem. With the satellite shows, we didn't have to do a whole lot of work. It wasn't local. Now it's a little more challenging, because they can be in our face, and it makes a big difference, but it also makes things more exciting. It is good to have the competition, because it makes everybody sharper.

When are you going to be picking up Doug Banks?

We'll be picking up Doug July first. From our research and word on the street, people are disappointed that Doug is not in the market. I'm very happy to be the station that will bring him back to Chicago. We've got a lot of big plans for his re-release. It's a very exciting time for radio in Chicago.

Tom Joyner is on your sister station WVAZ-(V-103)

It's kinda nice when you can have sister stations that each have established Chicago personalities. It gives you a serious one-two punch with the advertising community.

It's been said that a radio station's sound is often an extension of the PD's personality. If so, what parts of your personality have been applied to your station?

When you're dealing with a station that's targeting young demos like this, I think the real answer to the question is being a mother. I'm a mother of a 13-year-old, who falls smack dab in the middle of our target demo (12-34). The one thing that motherhood has taught me is, when you're dealing with young people you want to keep them busy. You want to have things for them to do. They're not passive listeners who sit and listen at work. The challenge is to make radio fun, exciting, and participatory. I think what helps me in that regard is that I'm a parent.

How do you tailor the individual personalities of your air talent? Do you encourage individuality or prefer a set, consistent style?

I pick every personality. We have different kinds of jocks on the air, all very young. Courtney Hicks, our mid-day jock, is only in her second year in radio, and she is an awesome natural talent. It's wonderful to have someone like her on staff and give her the direction she needs to reach the next level. Our morning man, Jamming Dave Michaels, is an outstanding talent. He's extremely creative, talented, and funny. Mark Young in afternoon drive and Broadway Joe at night are all very talented. This is all part of a process. It takes contributions from all of these people to make the process work.

If you could name five artists that best represent your radio station, who would they be?


Programming a Hip Hop station and being a parent gives you an unique insight into the youth of the Urban Landscape. Are you concerned?

As a parent, I've got to say I'm real concerned about the messages that are presented in our music. But I think the power of every generation has felt the same. It amazes me when I talk to parents of teenagers who say the music of our generation wasn't that bad. No, it wasn't that bad, but when you compare it to their parents' music, yes, it was! I think it has to do with a desensitization of our society. We do disclaimers before shows. We may not approve of what the artist is saying, but they have a constitutional right to say it. When you start to taking away constitutional rights, that's when we start to have a problem. As African Americans, we know that better than any other group.

As a programmer, there are some things we need to do to keep some balance. We have our Artist in Schools Program. Whenever there's an artist in town, we take them to the schools. Sometimes the artists perform concerts, or they'll just give a talk. We have a school spirit contest going on right now, where high school kids can vote for Immature to come perform at their school. In addition to that, on Sunday evenings, from 6 p.m. to 7 p.m., we stop the music and talk. The show is called The Zone, hosted by Courtney Hicks, and they talk about teen pregnancy, AIDS, and other subjects that are vital to their lives.

What do you think of the state of Urban radio?

I think the state of Urban radio is pretty good. I think Urban radio is very profitable. I'm excited about the possibilities deregulation brings. Some people are concerned with LMA's and duopolies, because owners run satellite programming instead of personalities, but to be a part of the community and bring excitement to the dial, you must have personalities. As long as Urban radio stays in the hood, the hood will be supportive.

Malcolm X

He was born Malcolm Little on May 19, 1925, in Omaha, Nebraska. His family was run out of Omaha by the Ku Klux Klan. Malcolm dropped out of school after the eighth grade and became a hustler, pimp, thug, and dealer and user of drugs, as he roamed the streets of Detroit, Boston, and Harlem. Malcolm describes this period of his life this way: "My high school was the black ghetto of Roxbury, Massachusetts. My college was in the streets of Harlem, and my Master's was taken in prison." Thus educated, he became one of the most important men to articulate the anger, frustration, and struggle of African Americans during the Civil Rights Movement.

While in prison in 1946, Malcolm converted to the teachings of Elijah Muhammad. On parole, he met Muhammad, who gave Malcolm the "X" to replace his "slave surname" of Little. Malcolm soon became (second only to Elijah Muhammad) the most influential and effective spokesperson for the Nation of Islam, organizing scores of temples and increasing the membership by ten of thousands.

After a pilgrimage to Mecca in 1964, Malcolm converted to Orthodox Islam, changed his name to El-Hajj Malik El-Shabazz, renounced Elijah Muhammad and his teachings, and embraced a more humanistic view of black problems in America. He was assassinated while talking to followers at the Audubon Ballroom in Harlem on February 21, 1965.
## Most Added

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## Gavin Rocks

**Top Tip**

**GravitY Kills**

*Gravity Kills (TVT)*

After seeing this band's amazing performance in Atlanta during the seminar, I'd be a fool not to pick it. Early spins come from KFTI(1), WTXF(1), and WXJ(1).

### Record to Watch

**GravitY Kills**

*Gravity Kills (TVT)*

### Hard Kopy

**Seminar Blowout**

We came, we schemed, we parted, and finally, to the relief of the entire Hyatt Regency staff, we left. That pretty much sums up this year's Gavin Seminar. I wonder what all those non-industry rap people who were aimlessly driving up and down the street, are going to do for kicks now that we're gone.

I wasn't going to breach the subject, but it looks like I already have. Don't understand why the Gavin Seminar attracts all these people who do nothing but hang out. They're not artists, radio programmers, or label reps, and I don't know what they think they'll achieve standing around, but I'm friggin' tired of some of their confrontational attitudes and their making an already crowded place more so with their unsolicited presence. I'm not picking on rap, I understand it's a huge and successful format that draws lots of people. I'm not a fan of rap music, but I respect it, because it battles the same stereotypes as hard rock and metal.

My beef is with these idiots who hang out and glare at everybody. Why don't you guys go hang out at the next Billboard convention or stay home and glare in the mirror. With that said, I look forward to getting my ass kicked next year. Moving on, I'd like to thank all the metal people who attended this year's seminar, You guys are the best and I look forward seeing you again next year. I'd also like to thank all the college alternative people for keeping their indie-attitudes somewhat in check. You people really crack me up. Special thanks go out to Epic's Smitty and Metal Blade's Melodie Mingo for your guidance and excellent performance at the game show panel.

High five to Earache's Joe Guzik and Hollywood's Will Knapp for your help with the Jukebox Jury. Here's this year's Jukebox Jury winners: 1. Sepultura (Roadrunner)


In-between panels and parties, there were also a few showcases like TVT Records' Sister Machine Gun and Gravity Kills performance at the Masquerade. Not only were we treated to a spectacular show, but we also got to check a couple of Atlanta's solid gold dancers, which caused several passers-by to hit the ground. I was particularly fond of the scantily clad young woman lounging on the hord'oeuvres table, who seductively placed food into the mouths of passers-by WSTP's Jack Hansen couldn't keep away from that table—or anyone else for that matter. You just can't bring Jack anywhere, especially when he insists on wearing that NAMBLA t-shirt. Anyway, the show was great and loud enough to drown out WCDB's Rob Babecchi's incisive whining.

The Obvious played at the same club the next night and totally blew me away. They also played at the Gavin Rocks Award luncheon, which was sponsored by their label, Grindstone Records. By the way, congrats to all the Gavin Rocks winners. They're all listed on page 24.

I'll continue with more seminar stories next week. I'll leave you with an inspired thought, found by Victory's Jim Castellano in one of Atlanta's top S&M manuals: Your ass is your shrine.

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**Editor: ROB FIEND • Rock reports accepted Mondays 9 a.m.-5 p.m.**

*Gavin Rocks* by Rob Fiend

**Seminar Blowout**

We came, we schemed, we parted, and finally, to the relief of the entire Hyatt Regency staff, we left. That pretty much sums up this year's Gavin Seminar. I wonder what all those non-industry rap people who were aimlessly driving up and down the street, are going to do for kicks now that we're gone.

I wasn't going to breach the subject, but it looks like I already have. Don't understand why the Gavin Seminar attracts all these people who do nothing but hang out. They're not artists, radio programmers, or label reps, and I don't know what they think they'll achieve standing around, but I'm friggin' tired of some of their confrontational attitudes and their making an already crowded place more so with their unsolicited presence. I'm not picking on rap, I understand it's a huge and successful format that draws lots of people. I'm not a fan of rap music, but I respect it, because it battles the same stereotypes as hard rock and metal.

My beef is with these idiots who hang out and glare at everybody. Why don't you guys go hang out at the next Billboard convention or stay home and glare in the mirror. With that said, I look forward to getting my ass kicked next year. Moving on, I'd like to thank all the metal people who attended this year's seminar, You guys are the best and I look forward seeing you again next year. I'd also like to thank all the college alternative people for keeping their indie-attitudes somewhat in check. You people really crack me up. Special thanks go out to Epic's Smitty and Metal Blade's Melodie Mingo for your guidance and excellent performance at the game show panel.

High five to Earache's Joe Guzik and Hollywood's Will Knapp for your help with the Jukebox Jury. Here's this year's Jukebox Jury winners: 1. Sepultura (Roadrunner)


In-between panels and parties, there were also a few showcases like TVT Records' Sister Machine Gun and Gravity Kills performance at the Masquerade. Not only were we treated to a spectacular show, but we also got to check a couple of Atlanta's solid gold dancers, which caused several passers-by to hit the ground. I was particularly fond of the scantily clad young woman lounging on the hord'oeuvres table, who seductively placed food into the mouths of passers-by WSTP's Jack Hansen couldn't keep away from that table—or anyone else for that matter. You just can't bring Jack anywhere, especially when he insists on wearing that NAMBLA t-shirt. Anyway, the show was great and loud enough to drown out WCDB's Rob Babecchi's incisive whining.

The Obvious played at the same club the next night and totally blew me away. They also played at the Gavin Rocks Award luncheon, which was sponsored by their label, Grindstone Records. By the way, congrats to all the Gavin Rocks winners. They're all listed on page 24.

I'll continue with more seminar stories next week. I'll leave you with an inspired thought, found by Victory's Jim Castellano in one of Atlanta's top S&M manuals: Your ass is your shrine.
Rock Chartbound

Rock Picks

SACRED REICH
Heal (Metal Blade)

Sacred Reich stays true to metal listeners by offering a no frills, eleven-song CD that’s aggressive, crunchy, and completely rocking. Heed marks the band’s seventh release and will undoubtedly keep metal phone lines lit everywhere. The combination of Wiley Arnet’s staggering guitar licks and Phil Rind’s brash bass lines and burly vocals form the band’s foundation. Guitarist Jason Rainey adds to Sacred Reich’s hard hitting antics with his rhythmic hooks, while drummer Dave McClain displays a mean beat. (McClain is no longer with the band and his replacement has not been named). Heed is one of those CDs that you can listen to without skipping a song, because every track rocks. From the ripping chords of “Blue Suit,” the blues-infected hooks of “Ask Ed” to the ragged vocals of “P.G.F. Power” also display a slightly upbeat tempo. Messiah of Confusion is not Count Raven’s best work, but it will appeal listeners who are into Sabbathy riffs and doomsday grinds.

COUNT RAVEN
Messiah of Confusion (Noise/Rebellion)

Sweden’s Count Raven has returned to metal radio with its fourth full-length, Messiah of Confusion. After listening to the first track, “Prediction,” it’s clear that early Black Sabbath and Ozzy Osbourne are Count Raven’s major influences. In fact, someone down the hall from my desk who heard me blasting the CD asked if I was listening to Ozzy. Count Raven offers ten tracks that meld the full-bodied rhythms of psychedelic rock with the low-end grooves of doom metal. “Fallen Angels,” like most of the tracks, moves along at a snail’s pace and showcases broad guitar strokes, descending melodies, and high-pitched melancholy vocals. It’s perfect for your listeners who are on the nod. “The Lie of Life” is probably the most lively track on the CD, but “Shadow Box” and “P.G.F. Power” also display a slightly upbeat tempo. Messiah of Confusion is not Count Raven’s best work, but it will appeal to listeners who are into Sabbathy riffs and doomsday grinds.

HYPOCRISY
Abducted (Nuclear Blast/Relapse)

Hypocrisy is another Swedish band that metal radio will find enticing—that is if you’re into death metal. I’m not a big fan of death metal, but Hypocrisy’s abrasive rhythms and dark melodies have lured me into their world. Abducted is Hypocrisy’s latest effort and contains 13 grind infused tracks. With the absence of subtlety or anything remotely poppy, Hypocrisy takes the in-your-face approach to metal, delivering hardcore rhythmic mayhem coupled with scathing vocal screams, supersonic drumming, and hurling bass lines. Unlike a lot of death metal bands, Hypocrisy doesn’t fall into that “play as fast as you can and growl” trap. Instead, the group showcases a free-flowing sound that’s saturated with terrorizing hooks and haunting rhythms. Hypocrisy’s concise song structure strengthens its blasting sound and keeps everything tight.

ONLY LIVING WITNESS
Innocents (Century Media)

Boston’s Only Living Witness has already piqued the interest of rock radio with the single “Knew Her Gone,” which also included the rock-heavy licks of “Straw.” If for some reason you missed Only Living Witness’ first single, you can redeem yourself (and make it up to your listeners) by adding the full-length. Innocents is ten tracks deep and best described as rock of the ‘90s. Jonah Jenkins’ hypnotic vocals crystalize the band’s melodic hooks and are a pleasure to hear. Bassist Chris Croweley and drummer Eric Stevenson keep the rhythm steady while guitarist Craig Silverman manipulates a flurry of chords to achieve hard hitting licks. Only Living Witness may not be metal enough for some shows, but their no nonsense approach to songwriting and their raw, quick-changing riffs will get approval from main hard rock/metal stations. Check out “Hank Crane” and “No Eden.”

Gavin Rocks

GRavity Kills

From: St. Louis, Missouri
Label: TVI Records

LATEST RELEASE: Gravity Kills
Ad Date: Feb. 19/20

Radio Promotion Contact:
Susi Gausche (212) 979-6410

THE BAND IS:
Kurt Kerns, bass/guitar; Jeff Scheel, vocals.

A FEW FACTS ABOUT THE BAND:
Gravity Kills exploded onto the St. Louis music scene after the first song they ever wrote was included on KPNT-St. Louis’ Point Essential Volume 1. “Guilty” quickly shot up the station’s chart to #1 becoming the most requested song of ’95.

A FEW FACTS ABOUT THE ALBUM:
Gravity Kills is a non-traditional band whose members don’t limit themselves to playing or writing on one instrument. Aided by owning their own studio, Gravity Kills is a self-produced band that sees their music as a complex mosaic of organized noise derived from the manipulation of imperfect instruments, environmental artifacts, and rhythmic deconstructions.

Industrial scientist Jon Fryer (NIN, Love & Rockets, Jesus Jones, Stabbing Westward) was brought on board to mix the album. General Info: Kerns, Dedenhoeffer, and Firley have been writing and performing around Missouri in various guitar bands since the mid ‘80s. Shortly after moving to St. Louis, the three decided to write and record a song for the KPNT collection. Two days into writing, the vocalist backed out, so Kerns called on his cousin and long time friend Jeff Scheel to take over the vocal duties and help write the song. Scheel flew up from Dallas and cut the vocals for “Guilty” in six hours. “Guilty” was mixed and turned in to KPNT with only 30 minutes to spare.

All My Heroes Let Me Down

ONLY LIVING WITNESS
INNOCENTS

long awaited, finally here

Radio: Eddie
Retail: Meadows
Phone (310) 399-6900
### MOST ADDED

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### TOP TIP

**COUNT BASIC**
**Moethin' in the Right Direction**
**STRANGE CARGO**
**Hinterland**

Two of the most exciting records on the chart. Count Basic jumps 42-32 with 234 spins, +75, and a #5 Spin Trend. Strange Cargo is our highest debut at #40, 176 spins, +87, and a #2 Spin Trend.

### RECORD TO WATCH

**VARIOUS ARTISTS (RCA Victor)**

Just met a girl named Maria Sondheim and Bernstein get the Smooth Jazz treatment. Initial interest on James Ingram and Michael McDonald's contribution.

### On Z Corner

**BY KEITH ZIMMERMAN**

**Jazzy & Smooth Highlights From Gavin Seminar ’96**

The 11th Annual Gavin Seminar was a four day event stuffed into a three-day agenda. There were many highlights and a large contingency of radio broadcasters and music industry counterparts from the jazz and smooth jazz genres. It also was an intellectual decathlon and the overwhelming majority were up to the challenge.

**The Olympic vibe was heavy at the Atlanta Hyatt Regency on Thursday morning,** as the opening festivities featured indoor firework, a gala of floats, a glittery song and dance number, and a stirring national anthem performance by the Backstreet Boys. The main ballroom was packed with an additional 200 folks standing in the back.

Peter Vidmar’s appearance drew lots of enthusiasm. He lectured as he performed difficult gymnastic stunts on a pommel horse. As crazy as it sounds, it really worked.

Next came the one-on-one keynote with Rupert Murdoch, the billionaire media magnate who ordinarily keeps a low public profile. Charlie Rose, the NPR television host who conducted the interview, didn’t arrive in Atlanta until that very morning. Luckily, the interview went off without delay, and the crowd hung on tight.

We longed to get out there, catch a couple passes and break some tackles on our own, so to speak, and at four o’clock, Kent and I stumbled through the crowd hung on tight.

If there was a symbolic high point of Jazz/Smooth Jazz’s presence at Gavin ’96, it was the 2:30 p.m. showcase with Herbie Hancock. We created a medium-sized nightclub to house the event, and all our inward butterflies disappeared when we opened the door to find a long line of folks waiting to catch the gig, at the end of the line was a smiling Verve GM, Chuck Mitchell. The tables went fast, but luckily an adjoining storage area had tons of chairs stacked up, and Verve executives and Gavin editors became the largest paid group of chair-schlepers around.

If we do say so ourselves, Kent and I have staged some pretty cool past showcases, but none quite matched the intensity of the Herbie Hancock Quintet, which featured Hancock, Jack DeJohnette (drums), Michael Brecker (tenor sax), John Scofield (electric guitar), and Dave Holland (acoustic bass). Kent,
Continued from page 42
Quincy McCoy, and I conducted a short-at-the-piano interview, then we brought out the band.

The audience remained transfixed with Hancock’s concept of taking songs by pop artists like Don Henley, Sade, Prince, and Peter Gabriel, and transforming them, almost magically, into stunning jazz performances. Occasionally, tunes were rendered unrecognizable, yet the audience (much more than just jazz fans) stood up and cheered. The band raged for 60 minutes. Four cameras filmed the event, and the live online broadcast’s 10,000 capacity outputs were jammed in minutes. It was a mass-appearance jazz showcase spectacular.

SW Network’s Michael Fischer tore the roof off the Smooth Jazz Jukebox Jury Saturday. Direct from Vienna, Count Basie’s electric guitar warmed up the crowd with three songs. People scooped up the Instant Records acid jazz hats, t-shirts and Basic CDs. Hopping on the stage next were six radio jurors, two WJZ-FM listeners and the A&R crew, Carl Griffin, Matt Pierson, and Guy Eckstein. Radio jurors were Bob O’Connor, Maxine Todd, Mark Edwards, Ralph Stewart, Steve Williams, and Michael Eads. The audience voted via the Gavin Applause-O-Meter, and although it wasn’t scientific, the results were nonetheless quite revealing. Topics included edits, urban and new age influences, artist loyalty, acid jazz, and cover versions. The top three scores were Herbie Hancock’s “Thieves in the Temple,” Miles Davis and Quincy Jones’ “Somethin’” oldie, and an upcoming remake of Ramsey Lewis’ “Sun Goddess.”

Craig Chaquico and Acoustic Highway homed through their Award Luncheon set, courtesy of Higher Octave Music, and some welcome surprises occurred at the

Thank you GAVIN Jazz reporters for your vote!

Telarc Jazz
Independent Jazz Label of the Year

Look for PLANET JAZZ, (on your desks the week of 2/19), from guitarist Ed Hamilton’s debut release with special guests including George Howard, Lenny White and Charles Fambrough. Remember the A2 Jukebox Jam — the Applause-O-Meter said it all!

GOING FOR ADDS 2/22
on Gavin’s New Smooth Jazz & Vocals Chart

For CD service contact:
Vikki Rickman @ Telarc (216) 464-2313 and Neal Sapper @ New World ‘n’ Jazz 1415) 488-1558

Continued on page 44
**POST-BOP**

2W<br>1  1  1  RAY BROWN - Seven Steps To Heaven (Telarc Int'l)  <br>2  4  2  DARRELL GRANT QUARTET - The New Bop (Criss Cross)  <br>3  7  5  McCORD TYNER - Prelude and Sonata (Milestone)  <br>4  2  4  GERRY MULLIGAN QUARTET - Dragonfly (Telarc Int'l)  <br>5  3  5  CHARLES ERLANDON - Ready To Roll (Muse)  <br>6  8  7  ROYCE CAMPBELL - A Tribute To Henry Mancini (Epideose)  <br>7  10  9  BARBARA DENNERLEIN - Take Off (Cree)  <br>8  9  8  YAN MORRISON - with George Forman and Friends (Verve)  <br>9  6  6  RUSSELL GUNN - Young Gunn (Milestone)  <br>10  5  10  HERBIE MANN - Peace Pieces (Kjosville)  <br>11  11  12  ALDEN/BRUNO/VOGOLA  - Concord Guitar Collective (Concord Jazz)  <br>12  13  19  COLOSSEUM SAXOPHONES - Various Artists (Evidence)  <br>13  14  21  NEW 2023  <br>14  15  16  CLARK TERRY - Metropolis Orchestra (Mons)  <br>15  22  18  STAN GETZ - Blue Skies (Concord Jazz)  <br>16  19  17  JOE LOCKE QUARTET - Dear Sir: Tribute to Wayne Shorter (Clarion)  <br>17  18  16  KEVIN HAYS - Go Round Blue Note)  <br>18  20  11  RANDY JOHNSTON - In-A-Chord (Muse)  <br>19  21  21  NEW 2023  <br>20  22  22  FRANK MANTOOTH - Sophisticated Lady (Sea Breeze)  <br>21  23  10  KEVIN MAHOGANY - You Got What It Takes (Enja)  <br>22  24  20  DONALD BROWN - Car Tunes (Muse)  <br>23  25  22  FRANK CAPPI/RICKY WOODARD - Quality Time (Concord Jazz)  <br>24  26  26  THILO JERG BIG BAND - Blues For Ella (Milestone)  <br>25  27  27  RANDY WESTON - Saga (Verve)  <br>26  28  29  MONGO SANDOVA/ MONGO RETURNS - Mongo Returns (Milestone)  <br>27  29  28  MARK ELF TRIO - Mark Elf Trio (Orange)  <br>28  30  29  KEVIN PEPE/SON - It's A Lonesome Old Town (Concord Jazz)  

**COMMERCIAL ADULT**

2W<br>1  1  1  BONEY JAMES - Seduction (Warners Bros)  <br>2  2  1  BOB MAMET - Day Into Night (Atlantic)  <br>3  3  3  SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (Verve)  <br>4  4  4  GRP - CELEBRATION OF THE BEATLES - (I Got No Kick Against) Modern Jazz (GRP)  <br>5  5  5  MARK ELF TRIO - Mark Elf Trio (Orange)  

**JAZZ/ADULT ALTERNATIVE**

Tony Gaspare, and Linda Yohn provided us with an inside look at the world of radio tastes, and more. Thanks to the NPR versus edgier college radio formats, we delved into the world of jazz radio. RIck Braun (who flew in to accept) KKSF, Verve, and GRP for scoring multiple awards.

Without a break, we delved into questions concerning online technology and the Internet, jazz style. Host Tami Lockepied and panelists Yves Zavala, Tony Gaspare, and Linda Yohn provided radio-tipped color commentary.

Later that evening, Warner Bros. Records hosted a dinner and performance with Joe Sample and Earl Klugh. The party raged on as Atlantic Jazz and Mfi/Musicians hosted an all-night party in their suite. Many folks who have experienced over 15 music conventions said it was the best they’ve ever attended. Next week, we’ll have some overall closing comments, plus some thoughts on guitar at Smooth Jazz & Vocals.

**A2 Spin Trends**

1. AVENUE BLUE feat. JEFF GOLUB  +118  
2. STRANGE CARGO  -17  
3. COUNT BASIC  +75  
4. GEORGE HOWARD  +56  
5. THOM ROTELLA  +40  
6. BOBBY MCFERRIN  +26

**A2 Chartbound**

GEORGE HOWARD (GRP)  
ZAPPACOSTA (Sin-Ornament)  
BROOKLYN FUNK ESSENTIALS (Groovetown/RCA)  
HINDO (Verve)  
*THE SONGS OF WEST SIDE STORY* (RCA Victor)  
JEANNE NEWHALL (Maripan Music)  
YAN MORRISON (Verve)  
ADRIAN SQUITRI (Works/Sunset Blvd.)  
SUKI (Freshness)  
YULARA (Higher Octave)  
THOM BARABAS (Confections of the Planet)  
Dropped: #45 Great Gossamer, #47 Stanley Clark, #50 Keiko Matsui, #50 Andy Narell, Mariah Carey, Andy Snider/Bright Moments, Reid to Real.

**Jazz Chartbound**

JIMMY McGUIFF & HANK CRAWFORD QUARTET (Telarc)  
DIMITRI MATTHEY (Monarch)  
ALI RYERSON (Concord Jazz)  
DAVE VALENTIN (Tropijazz)  
*JOHN PIZZARELLI* (Novus/RCA)  
*DAVID BENOIT* (The Best Of 1987-1995 (GRP)  
*ALI RYERSON* (Concord Jazz)  
*JOHN HART* (Concord Jazz)  
*DAVE VALENTIN* (Tropijazz)  
*PETE ESCOVEDO* (Concord Jazz)  
Dropped: #40 Giacomo Gates, #50 Big John Patton.
Hancock on Standards: 'Only Time Will Tell'

Verve recording artist Herbie Hancock delighted the immersion crowd for his "One On One" session hosted by GAVIN Jazz editors Kent and Keith Zimmerman and Urban editor Quincy McCoy.

The three chatted with Hancock, and asked him about his recent album of new standards. Herbie said that "Only time will tell" what songs will become standards.

Asked about songwriting, Hancock said: "I don't like to compare Stevie Wonder to Duke Ellington. Stevie only writes like Stevie, and I don't want to put it into a hierarchy.'

After the interview, Hancock's new quintet took the stage. The all-star combo is comprised of John Scofield (who, Herbie revealed, has just signed with his own label, Verve), Jack DeJohnette, Dave Holland, and Michael Brecker.

Herbie assured the audience that he has not given up on playing straight ahead acoustic jazz, although he hasn't been touring in America in recent years. "This is the kind of band you'd want to take on tour with you, but it would be very expensive," Hancock joked. "We'd pay it," an audience member chimed in. With that, the 'million-dollar quintet' launched into contemporary favorites like Don Henley's 'New York Minute," Peter Gabriel's 'Mercy Street," and Stevie Wonder's 'You Got It Bad Girl.'

—DAVID BERAN

Americana is the Real Thing

BY CYNDI HOGEZLE AND ROB BERENSTEIN

After one year as an "official" radio format, the Americana format has attracted a great deal of attention, but is still struggling to define itself. That was the consensus at the "Americana Town Hall Meeting," where those working within the format gathered to celebrate success and share gripes.

"In one short year, we've given a lot of respect and notoriety," said Rounder's Brad Paul. "The industry is aware of Americana as a music category."

All those agreed that because it's a baby format, more work is involved in promoting Americana radio.

A few programmers came to the session searching for one catchy phrase or positioning statement that would define the Country/folk/bluegrass/Tex-Mex/singer-songwriter blend called Americana. It's not that easy, pointed out Sandy Shore from Wauouville's KPIG. "We need to remember that music is unique and adopt that mindset when coming up with positioning statements and liners. We use 'Real Music Real

People: Real Radio"

At the "Bigger Picture of America" panel, the topics of record sales, increased exposure, and focus tracks were covered by a wide-ranging panel of industry experts. Burt Stein of Gold Mountain Entertainment in Nashville spoke of the parallels of Americana today and Alternative radio at its beginning.

"If we're going to be successful in this fabulous format that has been created," said Stein, "we had better start creating some hit artists with hit songs. We really need to set our sights on becoming noticed, and create some stars and hits from what we're doing."

Arbitron Boot Camp

A Soft Shoe Affair

Arbitron at the GAVIN Seminar was like Hillary Clinton on her book tour. People may have had some unkind questions in their minds, but they ended up behaving themselves.

Pierre Bouvard, General Manager of Arbitron Radio, and Bob Michaels, Senior Account Executive, conducted an "Arbitron Boot Camp," a basic but illuminating course on how Arbitron works.

Bouvard and Richards emphasized the importance of core listeners (particularly P1s—"people who listen to a station the most")—as 36 percent of a station's cume are P1s, and they generate 72 percent of the AQH. P1s, they added, typically spend two hours and 40 minutes a day with their favorite station.

As for the cume location of listeners, 73 percent are in car, 51 percent at home, 23 percent at work, and seven percent elsewhere ("like bars, friend's homes, or record company parties," Bouvard joked).

The pair concluded with a sneak preview of changes being made in the Winter books due out in April (in one- and two-book markets, the redesign will be seen in July). New features include four-book averages for many demos and dayparts (two-book averages in two-book markets), five-book trends for many demos and dayparts (three-book trends in all other markets), and a new section depicting Time Spent Listening.

In the Q & A session that followed, Bouvard and Michaels heard nothing about the most recent controversy at Arbitron—its measurement of Spanish stations and listeners. The audience was mostly young, grasping the basics of Arbitron," said Liz Janik, a modern rock specialist based in Toronto. "They didn't get into the meat issues."

One audience member asked about the possible use of the Internet for sampling listeners; another suggested that the diary method is antiquated and a poor method of tracking young professionals. But when telephone surveying was suggested, Bouvard called it "old-fashioned," saying meters would be more effective—but prohibitively expensive.

—BEN FONG-TORRES
SHOUTING, "I love this song!"

One of the Drifters' earliest hits, "Dance With Me" has 46 hits, "Dance With Me" has one of the telecasts, I, for one, couldn't wait to hear it again. Millions of fans scooped up "Dance With Me" (Def Jam) and the song.

"Dance With Me" (Def Jam) was the second most important GAVIN PICKS

Singles

WHITNEY HOUSTON AND CECE WINANS "Count on Me" (Arista)

By now, I've lost count of how many times Top 40 Associate Editor Annette M. Lai has run down the hall shouting, "I love this song!" Whooops...it just happened again. Based on tabulations from last week’s GAVIN Seminar, the Box reports this song was the second most requested by attendees staying at the hotel (is that counting the times Annette called?). No big stretch to see the public turning this into the next major smash from the heart n’ soul of both the group and the song. The BEATLES "Real Love" (Capitol)

Millions of fans scooped up "Real Love" and millions more watched the ABC TV documentary. When this track played on the second night of the telecast, I, for one, couldn’t wait to hear it again. Dumped with the trademark pop production of Jeff Lynne, producer Timothy Stamps for in immediate when this track gets exposed. Duh, I wonder why...

Albums

ROADSAY One Million Dollars (Curves of the Earth)

Several Gavis Rocks reporters added this one a couple of weeks ago, before I had any idea who hell these guys were. After making a few inquiries, I received the CD and was pleasantly surprised by the groove, hard edge tunes Roadsay had to offer. Hovering somewhere between '90s and '70s rock, Roadsay deliver spacey rhythms and flowing melodies which are directed by dual guitars, heavy bass lines, crashing drums, and scraggly vocals. More hard rock than metal, Roadsay will appeal to college and commercial rock radio with their liquid, loud rock grooves and infectious hooks. My only problem with the CD is how similar the rhythm of "Gotta Go" is to the Doors' "L.A. Woman." Other than that, the whole CD is worth spinning, particularly "Fell Off the Earth," "Fancy Pants," "Handed You Your Ass," and "Starrock." —Ron Fell

JACKSON BROWNE Looking East (Elektra Entertainment)

In celebration of a quarter of a century of music making, Jackson Browne delivers a ten-song set of predictably intense and literate rock & roll. Browne is more than a troubadour, and he's one who knows the power of the pen. His writing is agitation, confrontational, and anything but vague. For all its symbolism, the title track is Zen-like and Confucian in its wisdom and reflection. The first single, "Some Bridges," is metaphoric and romantic, while "Information Wars" is a clever slam dunk on the cliches of current media efforts to entertain more than information. —Ron Fell

All Eyez on Me (Death Row/Interscope)

At this moment, Tupac Shakur is one of America’s most visible and controversial rappers, perhaps second only to his new labelmate, Snoop Doggy Dogg. Pac knows this, hence the title of his post-prison digital disc platform. He knows the world is watching, most for his highly anticipated return, but many for his next fall from grace.

In recent interviews, 2Pac has spoken of his lost innocence, taken, he says, by being shot in New York, having his style emulated, and being abandoned by homies that betrayed him and a so-called "rap community" that failed to support him. Though the time limitation placed on releasing this collection of snapshots prevents All Eyez on Me from being 2Pac’s finest hour (Me Against the World still holds that distinction), Shakur nonetheless rises to the occasion and confronts his worldly demons with calculated abandon. He also applauds collective uplift, speaks of personal change, and revels in the glory of life in the fast lane.

All Eyez on Me is 28 songs deep and loaded with cameos from his new Death Row family (Dre, Snoop, Dr. Dre, Dogg Pound), his long-standing Bay Area "komradz" (Dru Down, the Sick Wid It crew, Richie Rich), Eastside universalists Method Man and Redman, funkmaster George Clinton and Roger Troutman (the latter of whom sparkles on the explosive lead single "California Love"), and Faith Evans. "Words Ya Why They Call U Bitch," which features Evans, stings with the irony of payback, as 2Pac tells The Source: "(Notorious) B.I.G. touched my style, I touched his wife."

Production is provided by an impressive mixture of established and up-and-coming beatmasters. Johnny "J" divisive masterful applications of popular soul classics on "All About U" and "What's Ya Phone #." Ever dependable for A-line Bay Area funk, Steady Mobbin Productions' Mike Mosely delivers "Tradin' War Stories," bringing aboard Rick Rock, a serious new contender. DJ Pooh only contributes one track, but he gives it 110 percent. And Dat Niggaz Daz brings his explosive lead single "I Ain't Mad At Cha." The consistency throughout, despite the number and breadth of producers, is a testament to 2Pac's know-edge of his musical self and to his respect for his loyal, expanding audience. In a society that hammers stereotypes of Black male criminality and inferiority into the minds of its citizens, the co-existence of Black Panther politics and fatalistic thuggishness within 2Pac should come as no surprise. His outlook mirrors that of millions of his brothers, reflecting a collective innocence lost and faith betrayed. 2Pac, in all his infamy, is a hero. Look for legions to embrace him fervently, and for radio to respond in kind. —Theressa M. Mishaka
FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

SUNSET PARK

FEATURING

MC LYTE

KEEP ON, KEEPIN' ON

Produced by Jermaine Dupri for So So Def Productions

Sunset Park features all-new music by

2PAC · GHOST FACE KILLER FEATURING RAEKWON · THA DOGG POUND · M.O.P.
DEEP · GROOVE THEORY · QUEEN LATIFAH
MC LYTE FEATURING XSCEPE · ADINA HOWARD · JUNIOR M.A.F.I.A. · BIG MIKE
69 BOYZ · ONYX

Executive Soundtrack Album Producers: She-Him, Queen Latifah, Kay Gee, Sylvia Rhone, Merlin Bobb
Co-Executive Soundtrack Album Producer: Dedra Tate-Rice
Executive Music Producer: Anita Lamarata

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"Artist of the Year"
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and 7 Grammy Nominations including
Album of the Year ✤ Record of the Year ✤ New Artist of the Year
✦ Rock Vocal of the Year (“St. Theresa”) ✦
Best Pop Vocal of the Year (“One of Us”) ✤ Song of the Year (“One of Us”)
✦ Producer of the Year ✦

June in to see Joan perform live on the Grammys February 28th.