

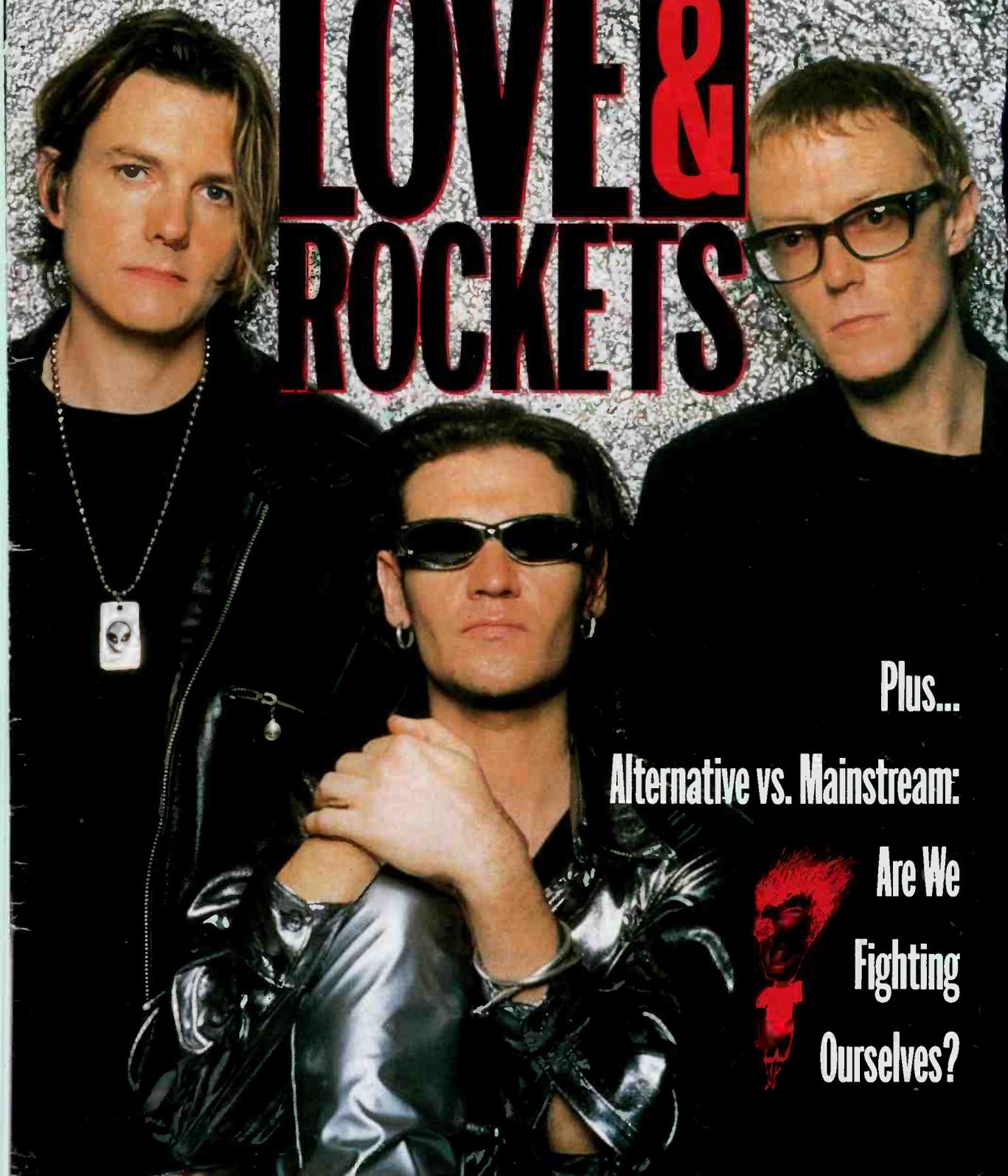
THE MOST TRUSTED NAME IN RADIO

1980s 2004

MARCH 1 1988

# GAVIN

## THE RETURN OF LOVE & ROCKETS



Plus...

Alternative vs. Mainstream:

Are We

Fighting

Ourselves?



## This Week.....

It used to be all so simple. Top 40 was Top 40; MOR (remember that?) was MOR, R&B was R&B, and album cuts were on Album Rock, or AOR. That included everything left of pop, and ranged from classic and straight-ahead rock to alternative, metal and punk.



Now, with the full-blown fragmentation of radio and the intense competition for ratings and revenue, the medium is more territorial, protective, and defensive than ever. Except that formats are also lifting from one another. As Max Tolkoff, our Alternative editor, notes, mainstream album and Top 40 stations are now duplicating so much of the music normally heard only on Alternative stations that we've got to ask: Is



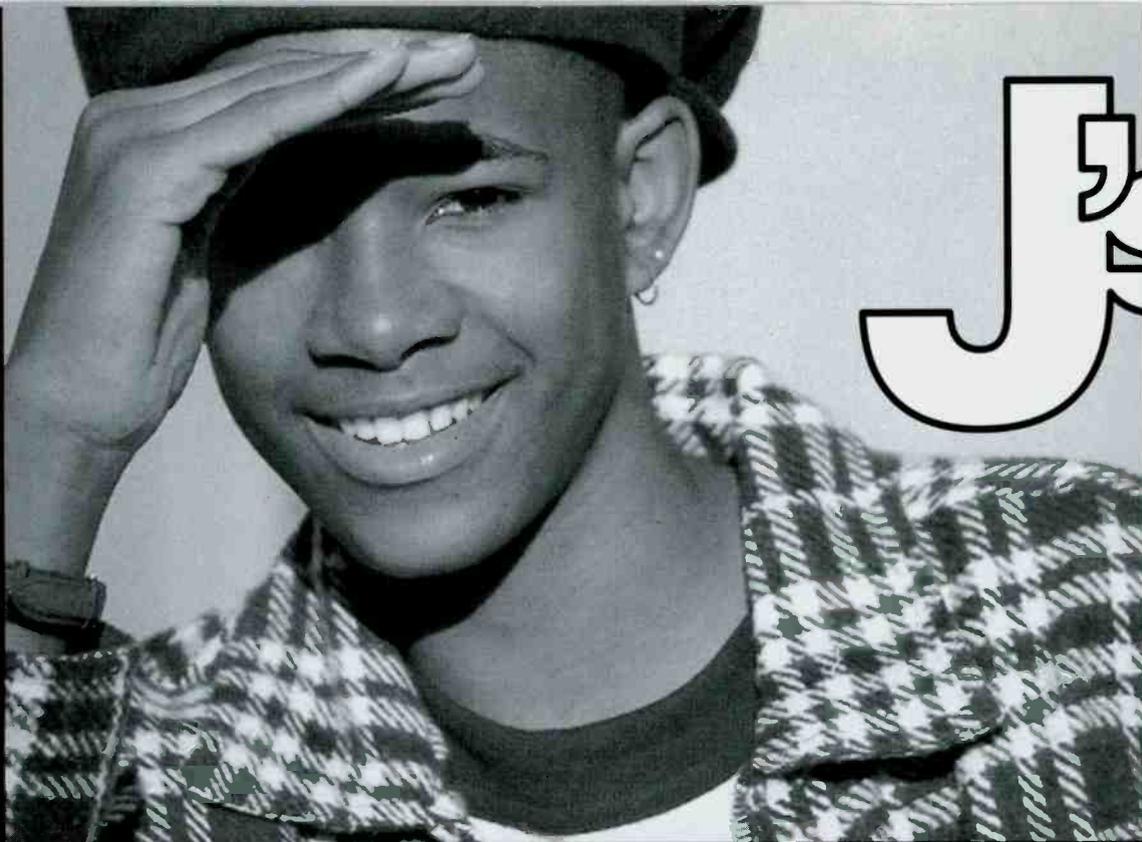
Alternative still Alternative? What do record people do when they're faced with rival stations fighting for their attention, their exclusives, their love, their rockets? Max

talks to label execs for some answers. Speaking of love and rockets, our cover subjects are sky high on "Sweet Lover Hangover," and Max catches a ride with guitarist Daniel Ash to get the full story of L&R. In News, 11 record companies band together to sue Amway; MCA buys half of Interscope; one of the label's top dogs, Snoop Doggy Dogg (above) is acquitted of murder



charges. Thorn-EMI shakes up a few things, and we take a look at

morning radio battles in L.A. and their impact on former market leaders Mark & Brian (bottom). In Country, we salute the Country Radio Seminar with more on-air craziness collected by our Country Crew. And we have the first word on Sessions, Vol. 1, a seminar for the hip-hop nation.



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<b>WJJS (29)</b>		

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# Phil Quartararo

## On Running a Label Like a Virgin

*Phil Quartararo is the President/CEO of Virgin Records America, which this year enters its second decade. The label, which reportedly lost some \$25 million in 1992, the year before his ascendancy, totaled \$137 million in net sales for 1993-94 and is expected to top \$200 million for 1995-96.*

*Here he reflects on the company—past, present, and future.*

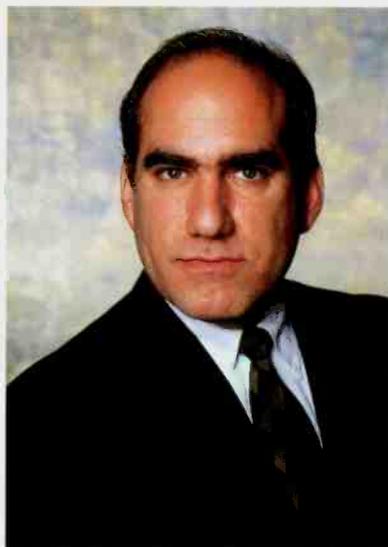
In 1986 when we started the company, we were very much a boutique label. We were one of the larges: companies worldwide, but in America, we were a small independent. But thanks to Richard Branson, who's a high profile founder, Virgin America had a personality before we were born.

Now, we find ourselves in an interesting place. We're passing through a window of being sort of a "small major." And it's a window that's temporary, because we're growing.

We have the clout of a major company—we've got the Janet Jacksons, the Rolling Stones, the Tina Turners—and that gives us the clout to leverage new artists. But we're also still small enough that we can maneuver like an independent.

In 1992 when I became president of Virgin—that's when EMI bought the company—probably the greatest weakness was management, because it had for a long time been a self-governed operation. It was largely ruled by committee in terms of A&R and marketing decisions—which wasn't bad, but it was going to be restrictive in terms of the company growing.

Right now our strengths lie in a diverse roster and a good staff. Music companies are made of their



Phil Quartararo

artists and their staff, and there's really not anything else—we're not a manufacturing industry. It's not like our plant is more efficient.

I don't think we have any particular problems that are not shared by the industry. And one of the biggest problems is that the consumer's disposable dollars go to different places than they used to.

There's also a very strong trend, which is not a good one, away from artist loyalty.

When we were growing up we had our favorite artists, and we knew everything about them: we knew who was in the band, we could name every song on an album, we could sing every word to every song.

Today, you're only as good as your last hit, which is a problem because we're in the business of growing careers. The concept of disposable careers is a new one to our industry, and it's not a very good concept.

So we're broadening our business. In the music business, fringe businesses become core businesses, rather quickly. We're looking at all kinds of things that are music-related but have different doors into the consumer...for example, we recently released our first CD-ROM with the Rolling Stones.

We're also making a commitment to the whole multimedia thing. There's a race on the Internet for people to put up creative programming.

We're also going to become more aggressive in the commercial marketing world, and that would include compilations and some of the more aggressive marketing that you see in other parts of the world.

Ultimately the pie is only so big. The real battle takes place in who can sign and develop the most commercially acceptable music. What we're trying to do with the [subsidiary labels] Point Blanks and the Vernon Yards and the Noo Trybes is to give ourselves more repertoire sources that feed the mother ship, Virgin, which is the big marketing machine.

I'd like us to be able to be in all different kinds of music for a lot of reasons. I'd like us to be relevant wherever the consumer trend swings to.

But when you look at something like [blues label] Point Blank—do we make a lot of money? No. But there are artists who deserve to have a place to put their record out.

At the end of the day, we can be in a hundred different things, but the single best way to grow in the music business is to find, to develop, and to grow musicians' careers—to break the best music available in the world. All the other things become ancillary if you're doing that.

GAVIN

# Inside

- 4 News
- 8 That's Sho-Biz  
Friends of Radio *David Pringle*
- 39 Classifieds
- 18 The Return of Love & Rockets  
*Daniel Ash talks about the album, the fire, and the future. Plus...Alternative vs. Mainstream: Are We Fighting Ourselves?*

## FORMATS

- 10 Top 40 *Top 40 Returns to Fargo*  
Top 40 Profile: *Alanis Morissette*
- 12 Go Chart
- 14 Alternative  
Static: *Are They Really Worth 1000 Words?*
- 34 College:  
*Seminar Snapshots Vol. 3*
- 36 Rap: *Geography Lesson*  
Rap Profile: *Smoothie the Hustler*
- 40 Urban Landscape  
Urban On-line:  
*The South Beach Scene*  
Urban Workshop:  
*Women's Issues*  
Urban Profile:  
*Tony Kidd, WHQT-Miami*
- 44 A<sup>3</sup> Album Adult Alternative  
*The Grammy Awards: Do Your Listeners Give a Toss?*
- 50 Gavin Americana™  
*Nashville Gets Extravagant*
- 52 Country: *Is It Over Yet?*  
Country Profile: *Diamond Rio*
- 58 Adult Contemporary  
Inside A/C: *When You Play It, Do You Say It?*
- 64 A<sup>2</sup> Adult Alternative  
On Z Corner:  
*Smooth Jazz & Vocals*
- 66 Jazz
- 67 Gavin Rocks: *Seminar Slopsbots*  
Rock Profile: *Whiplash*

## NEXT WEEK

*Just in time for South By Southwest, College Editor Seana Barub talks with Bloodshot Records exec Rob Miller about the Insurgent Country movement.*

# GAVIN

Founded by Bill Gavin—1958

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## First Words

The Grammys can't win. Yes, NARAS overhauled the nominations process, came up with a field that reflected popular music and its rockier edges more accurately than ever, and had critics—both in the media and in the industry—applauding for a change.

We go to press before the awards are handed out, but it's likely that the big winner will be/was Mariah Carey, and if that's the case, there will be malcontents sniping at NARAS for setting things up so that the more adventurous artists cancelled each other out, leaving the field clear for the mainstream. No matter that Carey happens to be...well, happening in multiple formats, and a deserving winner.

But give NARAS this: By recognizing nominees like Alanis Morissette, Joan Osborne, Coolio, and P.J. Harvey, it illustrated, vividly, one of the main points of this issue of Gavin. Our spot-

light on Alternative poses, among many intriguing questions: Is Alternative Still Alternative?

Historically, what's Alternative ultimately becomes mainstream. And, no matter what the general membership votes, it's good that the NARAS Trustees have gotten around to realizing that fact. Of course, they won't get an award for it. Like I say, the Grammys can't win.

*Ben Fong-Torres*  
Ben Fong-Torres, Managing Editor



**"Putting (Snoop Doggy Dogg) in jail would be like putting rap in jail."**

—Jennifer Norwood, Big Beat

See Page 6

## Labels Sue Amway Over Copyrights

BY BEN FONG-TORRES

Amway, whose products are sold by a seemingly endlessly growing army of distributors, has just seen its problems multiplied—by, say, 11 million.

That's how many dollars a group of 11 record companies, including the largest in the industry, are seeking in a copyright infringement lawsuit filed last week.

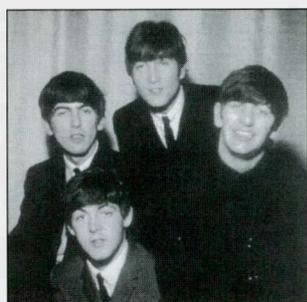
The labels—Sony, MCA, Capitol, PolyGram, Motown, Virgin, BMG Music, Arista, EMI Christian Music Group, Solar, and Zomba—are accusing the Amway Corporation and various distributors of using music by their artists, including the Beatles, Whitney Houston, Bonnie Raitt, Michael Bolton, and Michael Jackson, in motivational and promotional videos that they play and sell at sales conventions without getting clearance from the artists or labels.

The RIAA, representing the labels, said it had been investigating Amway for two years. In its suit, filed in U.S. District Court in Orlando, Fla., it claims 108 counts of infringement and unfair competition for the unauthorized use of 57 different recordings. However, the organization added, the alleged infringements were only the "tip of the iceberg."

Some of the defendants, said RIAA, made attempts to acquire licensing rights, "but when those requests were denied, the sound recordings still were used." The RIAA said it sent cease and desist notices to Amway and to its distributors who were producing the videos, and filed suit when "those demands were not met."

"Artists and record companies have the right to control how their creative works are

used," said RIAA Chairman/CEO Jay Berman. "When a copyrighted work is used commercially without permission...the consumer is given the false impression



that the artist...sponsors, supports, or is somehow affiliated with the commercial venture for which it is used. That is a real harm to the creators and owners of the work and to the public at large."

Amway withheld comment.

KONOWITCH, SIMON SIGN ON

## MCA Buys Into Interscope

BY ALEXANDRA HASLAM

Confirming long-standing rumors, MCA last week announced that it has acquired 50 percent of Interscope Records, guaranteeing distribution for the indie through UNI domestically and MCA Music Entertainment International worldwide. The corporation also has the option of purchasing the remaining 50 percent of the label within five years.

"This is an amazing moment in MCA's history," said MCA Music Entertainment Group Chairman/CEO Doug Morris. "Interscope is a company with vision. It will be recognized someday as being in the same league as such legendary giants as

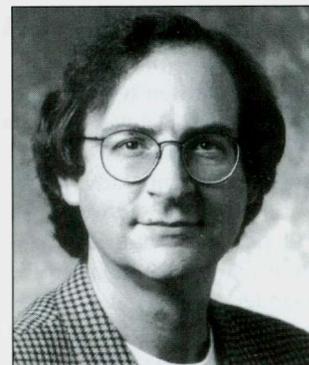
Stax and Sun Records."

With connections to bothTVT (Nine Inch Nails) and Death Row Records (Dr. Dre, Snoop Doggy Dogg), Interscope has a formidable hold on the young record-buying public, and commands three percent of the U.S. market share. Recent rumors have pointed toward Interscope purchasing the 50 percent of TVT that it doesn't already own, a move that would solidify that stronghold.

Interscope was released from its contract with Time Warner last year after political furor over some hardcore rap releases, and this new deal allows MCA to choose not to release music it deems objectionable, while also stipulating that

Interscope can release these albums through third parties.

This is the second time Morris has inked a deal with



the profitable indie; he negotiated their contract with Warners when he was head of that company. The current venture between MCA and Interscope seems to be part of Morris' "settling in" at the company, where he took the reins only three months ago, and also seems another step in the company's aggressive capitalization on the tumult at Time Warner (Morris himself was a casualty of that shakeup). Also as part of this ongoing adjustment, a handful of key executives have left the company—and been replaced by Morris' hand-picked crew.

Earlier this month, Executive VP/GM Randy Miller and Senior VP of Sales Jonathan Coffino both turned in their resignations for separate reasons, while longtime Morris associate Paul Cooper has joined the company as VP. Negotiations are apparently underway that would bring ousted Viacom head Frank Biondi to MCA as Chief Executive, and former Maverick exec Abbey Konowitch (pictured) and Geffen's Jayne Simon have joined MCA Records (See "In the Grooves," page 8, for details).

## Thorn, EMI Split in Two; Capitol Urban Staff Axed

When Thorn EMI announced its profitable third quarter numbers last week, it also announced that the company would split into two, effective July 29 of this year. The announcement was expected, but nonetheless sent industry watchers on a speculation spree, with most reaffirming earlier predictions that the demerger would pave the way for the sale of EMI Music.

Meantime, the parent corporation has closed the urban music department at Capitol Records in Hollywood and dismissed some 20 promotion and marketing staffers. The action, taken Friday (February 23), shifts those chores to EMI Records in New York. The ultimate size of Capitol's rap and urban

rosters is uncertain.

The splitting of Thorn and EMI follows a denial, made months ago, by Thorn EMI P.L.C. Chairman Sir Colin Southgate that he would sell off the company's music interests. However, by splitting the company into two separately traded entities, EMI Music becomes a much more attractive acquisition.

"People obviously like the business," the chairman said. "In the entertainment industry, music is the most profitable part. But nobody has actually made me an offer."

Despite continued disappointing sales in North America, EMI, the umbrella for Capitol and Virgin Records, holds as much as 14 percent of the worldwide music market, and could be a

beneficial gain for any number of companies if the price were right. Estimates of the music group's value range from \$5 to \$10 billion.

Among those named as possible suitors in the past have been MCA, DreamWorks, Disney, Time Warner, Sony, and Rupert Murdoch's News Corporation.

Murdoch, speaking to GAVIN'S sister publication, *Music Week*, in London, said that, while aware that music is a void in his media empire, "At the price we are expecting, it is just too expensive."

James Fifield, President of EMI Music, is working to bolster EMI's North American numbers. "We want to be so good at what we do that the price for EMI is somewhat prohibitive," he said recently.

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# Mark & Brian's Ups & Downs

BY BEN FONG-TORRES

Nice guys may not always finish last, but in the high stakes world of major market morning radio, 11th place is bad enough.

At least it's enough for a newspaper like the *Los Angeles Times* to take notice.

The paper recently featured the declining fortunes of Mark and Brian, the KLOS stars who dominated L.A. morning radio in 1990, got a network TV show, and are now heard on 20 other radio stations.

In their hometown, the *Times* noted, Mark (Thompson) and Brian (Phelps) have hit hard times,

ranking 11th behind Pepe Barretto and Lupita Pena of Number One KLVE, The Baka Boyz on KPWR, Kevin and Bean on KROQ, and Howard Stern, who's heard on KLSX.



It is Stern, who entered the market by satellite in 1991, who's considered the main reason for Mark and Brian's slip (from a peak 9 rating to a current 3.6 share).

Said consultant Dan O'Day: "I can remember a few years ago, a PD for a competing station said, 'Mark and Brian are so hot, no one can stop them.' Then Howard came along and took away a sizable chunk of their audience. They do not do the same show, but there is a definite crossover among their audience."

Stern, says O'Day, "did a really good job of repositioning Mark and Brian. Their strength is in a great relationship; on air, they come across as two nice guys who like friendship and fun, and they are not cruel to people. Howard repositioned them as wimps."

Even KLOS PD Carey Curelop concedes: "Howard has come into the market and taken a portion of the audience. Quite honestly, that's to be expected."

Besides Stern, Mark and Brian have been eclipsed by some younger acts. As Nicole Sandler, who produced their show from 1991 to 1994, says: "They're not young, mischievous boys any more...they're still doing things they were doing six or seven years ago."

Of course, there are many not-so-young personalities thriving in radio, and KLOS has expressed its confidence in Mark and Brian with a contract securing them through 2000.

They could rise again, says consultant and GAVIN contributor John Lund. "They do extremely well at KGON-Portland, and the numbers are growing here in San Francisco," Lund told GAVIN. "I really believe they're doing a very off-the-wall, creative show. If there's anything they need to do, Number One would be marketing and promotion." Lund pointed to KLOS' massive billboard campaign that blanketed Southern California years ago.

"A lot of people may have left them to try something else out, and I think they'll come back. I think it's a strong act with true growth to it."

# MCA Raises Glass To Head Universal

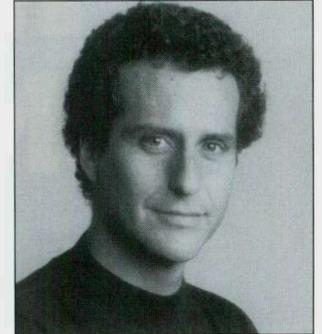
Daniel Glass has been appointed President of Universal Records. He formerly served as Executive Vice President and General Manager of the MCA subsidiary.

Glass has been with Universal since its formation last July as Rising Tide Entertainment, Doug Morris' label venture with MCA Inc. Morris has since risen to head MCA Music Entertainment Group, a move that led to Rising Tide's full assimilation into MCA and its name change to Universal. (Rising Tide/Nashville did not undergo a name change.)

"[Glass] is an outstanding leader who understands both talent and the business," said Morris in making the announcement. "We are

pleased to recognize his abilities with this well-deserved promotion."

Previous to this MCA/



Universal association, Glass served as President/CEO of EMI Records USA/SBK Records/Chrysalis Records. He is also President of LIFEbeat, the music industry's organization fighting AIDS.

# Acquittal, Mistrial for Dogg, Bodyguard

Snoop Doggy Dogg and his bodyguard have been acquitted of murder and conspiracy charges in a 1993 shooting death.

A Los Angeles Superior Court jury—some of whom sought autographs from the rap star after the verdict—could not reach a verdict on manslaughter, and Judge Paul Flynn declared a mistrial on those charges. The jury also acquitted Dogg (real name Calvin Broadus) on an accessory after the fact charge.

"Victory is won," Dogg told reporters. "The media made us guilty, but by the grace of God, the jury found us not guilty."

"I'm glad he wasn't convicted," Teddy Ted of WNWK-New York told GAVIN. "We need rappers out here makin' good music, not behind bars."

Added Jennifer Norwood, Director of Rap Radio Promotion at Big Beat: "Putting him in jail would be like putting rap in jail."

Dogg and bodyguard McKinley Lee were accused of tracking down and shooting Philip Woldemariam after

Woldemariam had flashed a gang sign and shouted an obscenity in an earlier confrontation. Broadus and Lee's lawyers said Woldemariam was reaching for a gun when Lee shot at him from the passenger seat of Broadus' Jeep Cherokee.

During the six-month trial, witnesses, including friends of Woldemariam, offered conflicting testimony on whether or not the man was armed.

"There was no evidence indicating anything other than self-defense," said one juror.

As for reports that various jurors were attending a post-trial party with Dogg and Lee, and that one had written a rap song criticizing the prosecution's case, juror Rickey Sewell said: "We didn't do a rap star any favors. We did what the instructions of the court told us to do."

Prosecutors were uncertain, at press time, about a retrial on the manslaughter charges. Meantime, the judge reduced bail for the two defendants from \$1 million to \$100,000 each.

# Sessions Vol. I: The Real Deal

GAVIN has proven itself as the leader in representing rap music at its Seminars since the format's debut five years ago. Following GAVIN's commitment to the growth of rap, the "Most Trusted Name In Radio" will hold its first all-hip-hop seminar, entitled Sessions Vol. I.

Introduced to an enthusiastic response at the GAVIN Seminar in Atlanta last month, The Sessions Vol. I will take place September 26-28, 1996 at the beautiful Calvin Simmons Theatre/Henry J. Kaiser complex in Oakland, just across the Bay from GAVIN's home in San Francisco.



A national seminar sponsored by The BOX Music Television and KMEL-San Francisco, Sessions is designed to bring hip-hop education events out of the shadows of regionalism. Its three-day program will bring together industry specialists, dynamic keynote speakers, independent entrepreneurs and anyone serious about the business side of rap.

GAVIN will be involving the Oakland community through a program of youth volunteers for Sessions. Also, September 28 has been designated as "Youth Day," creating opportunities for youth to interact with their favorite artists and learn from the experts. The \$99 early registration rate makes Sessions the most affordable national convention in history for up-and-coming artists, youth, and the industry at large.

"Sessions is our way of providing a forum for hip-hop that understands and respects every facet of the culture," says GAVIN rap editor Thembisa S. Mshaka. "It also brings GAVIN back to the Bay Area, one of America's hottest rap markets."

For more information on Sessions Vol. I, call the Seminar hotline at (415) 495-3200.

## REALITY BYTES

## DIGITAL GOES HOLLYWOOD

Digital Hollywood turned Tinsel Town into a technology forum, and there was plenty of music talk. *Blender* Magazine's **JASON PEARSON** championed the CD-ROM, saying that "*Blender's* philosophy is that people still like to buy things and own them, and we package *Blender* in a box as if it were a magazine." Panacea's **ERIC GARDNER** pointed out "the ability to develop relationships with bands and fans on the Internet. Bands can post tour dates and diary entries on the road, and there's a synergy that wasn't there before."

**KEITH NEWMAN** of Computer Retail Week/CMP Publications predicted a big year for CD-E, but added, "Marketers are doing an abysmal job of marketing enhanced CDs."

My favorite part of the conference was talking to Agents, Inc. CEO **NICK GROUF** about their Firefly Web agent. Says Grouf: "There's a neutron bomb effect on the Web now—tons of sites, but no people. The Web is about delivering unique personal experiences, and Firefly helps you find music to fit personal taste." For example, if someone relates that they like the **SMASHING PUMPKINS**, Firefly would recommend other artists to check out. The agent uses a rating system, lists relevant links, chat rooms, and readers can even leave their own reviews. Look for Firefly on the Web at [www.ffly.com](http://www.ffly.com). You can find *Reality Bytes* on the Web at [www.gavin.com/issues/current/news.html](http://www.gavin.com/issues/current/news.html)...Questions, comments, dedications? E-mail me at [davberan@best.com](mailto:davberan@best.com).  
—DAVID BERAN

DIGITAL  
HOLLYWOOD

## RIAA Reports Slight Dip

The Recording Industry Association of America reported February 22 that unit sales for the industry were down 1 percent in 1995, signaling the apparent end of the buying boom fed by consumers replacing vinyl with CDs. In spite of this downturn, the dollar value of music sales increased 2.1 percent to \$12.3 billion domestically.

Cassette sales showed a drastic drop, falling 21 percent from 1994 figures. These numbers account for most of the overall dip, but the RIAA is more concerned with the flattening sales for CDs—down to 9.9 percent growth after a decade of double-digit gains—which until now have shown steady increases since their introduction in the mid-'80s.

On the flip side, vinyl seems to be making a comeback of sorts, rebounding slightly after a decade of

decline. The format rose another 16 percent last year (58 percent the year before), and the best news is that collectors seem willing to pay more for their albums;

dollar value for vinyl albums was up 41 percent. Led by the transition from 45s to CDs in jukeboxes, however, vinyl singles were down 13 percent last year.

## Credit Where It's Due

Our apologies to several contributors whose work in last week's issue went uncredited, despite our best intentions. They are:

- **PAT JOHNSON AND BILLY DOUGLAS** of Pat Johnson Studios, who photographed the 1996 GAVIN Seminar, for the photo spread, "The Games People Play," and for all the format columns.
- **ASHIA CHACKO**, a talented singer-songwriter who attended the Seminar to introduce her CD promo and covered the "Link Up Inna Reggae Stylee" panel for us. (A3 and Alternative radio can get a free copy of her CD by writing her c/o GAVIN.)
- **SPENCE D.**, a/k/a spencedookey, who should have been bylined for his report on the "Dynamix of Rap Radio" article.

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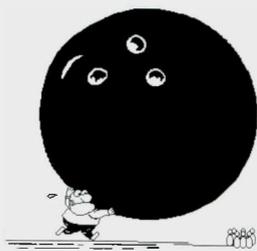
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# THAT'S SHO-BIZ

## That's Sho Biz By Dave Sholin

This just in: a key staffer at Dallas Top 40 **KHKS** (still Number One in the just-released **Arbitrend**) confirms that PD **John Cook** is on his way to **KIIS**-Los Angeles. Stay tuned.

What's that about a new Top 40 about to be launched in Denver? Will consultant **Dave Shakes** be involved in this one? Count on an announcement very, very soon.



**Arista** was definitely in the house at this year's Gavin cocktail party, and word is that **Tony Rich** and **Deborah Cox** were thrilled to meet our own **Annette M. Lai**. On hand for the momentous occasion were Arista's **Gregg Feldman** (far left) and the always debonair **Bruce Schoen** (far right).

And speaking of **Arista**, **Clive Davis** hosted his annual pre-Grammy Awards bash February 27 at the Beverly Hills Hotel, and it was definitely a night for women. Entertainment included performances from **Monica**, **Pam Tillis**, and some of the stars from the multi-platinum *Waiting to Exhale* soundtrack. Standing ovations went to **Mary J. Blige** singing "Not Gon' Cry" and **Chaka Khan's** doing "I'm Every Woman," as well as music from **Faith Evans**, **Brandy**, and **Whitney Houston**. Who do you think joined in on "Exhale (Shoop Shoop)" background vocals? None other than the host himself. We'll have photos soon.

Trading in the Northwest for the Southwest is **KUBE**-Seattle's APD/MD **Shellie Hart**, who gets a well-deserved appointment, and one the Seattle native says she's "been holding out for." Hart will relocate to Phoenix and program **KEDJ/FM**, **KHOT/FM**, and **KGME/AM**. Joining her (no doubt as MD) is **Chris "Curly" Patyk**, who was PD at Tucson Alternative outlet **KKND**.

A war of words is raging in San Francisco between the morning crews at **KMEL** and **Wild 107 (KYLD/Z)**. It all started when Wild 107 aired a conversation between **Doghouse** member **J.V.** and **KMEL's Lisa Foxx**. The two once worked together at **Hot 97.7 (KHQT)**-San Jose. It seems the heated battle gets nastier by the day. Meanwhile, **KMEL** morning show producer **Moe Ali** leaves the station after nearly four years. Contact him at (415) 607-9999.

After two decades as **Scotti Bros. Records**, the label will now be an imprint under a new banner: **All American Music Group**. Parent company **All American Communication** syndicates *Baywatch* and *The Price is Right*. There should be lots of laughs around AAMG next month when "**Weird Al**" **Yankovic's** newest release, *Bad Hair Day*, gets released.

Yes, former **Hot 97.7 (KHQT)**-San Jose dude **John Christian** has recently been doing mornings at **KDON**-Monterey/Salinas. However, John pleads, "Please get your T&Rs into **Michael Newman** ASAP—I need sleep."

Will a longtime Northern California rep rejoin her former boss and make a move to the land of movie stars and swimming pools?

Does a certain **Grammy** contender have wedding plans with an L.A. radio star?

**WDEK**-DeKalb, Ill. PD **Dave Bavido** welcomed **Dr. Demento** to town and tried to talk him into trading his hat for a 'DEK T-shirt. Seems the good doctor is keeping both.

**Garth Brooks** now holds the record for the most tickets sold at Cleveland's Gund Arena. Garth sold 79,000 tix in just a few hours, nearly doubling former record-holders **Jimmy Page** and **Robert Plant**.



Did you catch **CNN's Showbiz Today** feature on **Atlantic's Low Power Radio** featuring **Danny Buch** and **Kevin Stapleford**? Beg Danny for a tape.



## On the Air

Rumors prove correct as **KSNN**-Dallas switches from Country to news. A change in call letters (to **KEWS**) is in the works... Former **WZRQ**-Albany News Director **Carolyn Brown** joins the morning madness across town at **WFLY**. She'll handle news and take part in the fun. Other promotions at **WFLY**: evening personality **Ellen Rockwell** moves to afternoon drive, and weekend **Brian Cody** takes **Rockwell's** old 7 p.m.-midnight shift. **Peter Fruscio** joins the station's sales staff... **Shellie Hart** and **Chris Patyk** becomes Program and Music Directors (respectively) at **New Century Media's** Phoenix, Arizona stations, **KEDJ/FM**, **KHOT/FM**, and **KGME/AM**. **Patyk** is replaced as PD at **KKND** (The End)-Tucson by **Laura K. Smith**, who is also MD. **Jeff Gasbarro** moves from Intern to Programming Assistant at **WRCX/FM** (Rock 103.5)-Chicago... **Jefferson-Pilot Communications Company** promotes **WSTR/WQXI** Chief Engineer **Tom Giglio** to VP/Engineering for all the company's properties... Seattle's "Kickin' Country" (**KCIN/FM**) welcomes **Debbie Scott-Cowsill** as Director of Promotions and Marketing... **Scarborough Research** appoints **Arbitron** alum **Gregg Linder** to Senior VP of Research.

Sales continue in Telecom wake: **Colfax Communications** purchased Phoenix stations **KOOL AM/FM** from San Diego's **Par Broadcasting Company**; contract has been signed for transfer of **KTNT/FM**-Edmond/Oklahoma City from **Life Broadcasting** to **Caribou Communications Co.**; **Wood Radio Limited Partnership's** **WOOD AM/FM** and **WBCT/FM** of Grand Rapids are bought by **Clear Channel Radio, Inc.**; **Radio Income Partners** closes its sale of **KXDC/FM**-Carmel/Monterey to **Elettra Broadcasting, Inc.**; **Saga** picks up **Park Communications' WNAZ AM/FM**-Yankton, S.D.; and the **Lincoln Group** sells Rochester stations **WPXY/FM**, **WVOR/FM**, **WHAM/AM**, and **WHTK/AM** to **American Radio Systems**.

## In the Grooves



Jayne Simon

**MCA** confirmed rumors when it announced this week that **Abbey Konowitch** has come aboard as

Executive VP, and **Jayne Simon** is joining the company as Senior VP of Marketing and Sales. **Konowitch** was most recently General Manager at **Maverick Records**, and has also served as Senior VP of Programming for **MTV**. "I am thrilled to be a part of the new **MCA Records** team," he says. "MCA is ideally positioned to maximize a strong roster of both established and developing artists with a new style and approach to marketing music for the '90s and beyond." **Simon**, former head of **Geffen/DGC's** sales department, adds, "I am excited about the unique possibilities that my new position at **MCA** offers, and I look forward to working side-by-side with **Jay [Boberg]**, **Abbey**, and the entire **MCA Records** staff."

**Houston's Rap-A-Lot Records** has inked a long-term deal with **Virgin's Noo Trybe** label, enhancing an already existing alliance between the two companies. **Rap-A-Lot** will maintain autonomy in acquiring and developing new talent, while **Noo Trybe** will oversee strategic planning campaigns and contribute to **Virgin's** marketing and distribution muscle... **Sony Music** promotes **Richard Bengloff** to VP, Distribution Operations, and **Allen Weinberg** to Design Director, Creative Services...

**Ane Roseborough** is the new Director of Marketing for **Island's** Black Music Division... **BMG Distribution** ups **Wendy Schlesinger** to Senior Director, Market Development, Country Music Marketing and Merchandising (whew!), and **Steven J. Nurme** is named Director, Interactive Sales... **Lou Tatulli** moves to National Director of Sales for **RED Distribution**.

# THE MEDIA CONNECTION

**P**hil Collins has inked a deal to pen songs for Disney's 1998 animated version of *Tarzan*...**Michelle Pfeiffer** is interested in playing **Marianne Faithfull** in the biopic that will chronicle the singer's rollercoaster ride through pop's magic kingdom...**Neil Young** and his manager **Elliot Roberts** recently formed the independent Vapor Records label, which just released the soundtrack to **Jim**



Johnny Depp in the film *Dead Man*, featuring music scored by Neil Young.

**Jarmusch's** Miramax film, *Dead Man*. Young's moody, ambient score was recorded while he watched footage of the film and improvised on guitar...A&M's alternative soundtrack to the Touchstone/Disney film *Boys* is due out April 26. It features new A&M bands **Orbit**, **Cast**, the **Cruel Sea**, and **Kelly Willis** with members of **Son Volt**, plus tracks from **Del Amitri**, **Supergrass**, and a **Paul Weller/Portishead** duet...The New Line movie *Rumble in the Bronx*, features **Ash's** kinetic "Kung Fu" as the accompanying music to **Jackie Chan's** end title stunt outtakes. The Irish band also has a video for the song...Composer **Hans Zimmer** used Spatializer 3-D Audio technology for the box-office bonanza action flick *Broken Arrow*. The 3-D effect comes through in theatres and is also on the soundtrack CD.

Turner Classic Movies and Rhino Movie Music have released two new collections for **Lena Horne** lovers. *Lena Horne at MGM: Ain't it the Truth*, is a definitive collection of songs from Horne's MGM musicals between 1942-56. The soundtrack to *Cabin in the Sky* features Horne's vocals with music by **Louis Armstrong** and **Duke Ellington**...Atlantic's spring soundtrack to

*Heaven's Prisoners* will feature blues classics by **Buddy Guy**, **Aretha Franklin**, **B.B. King**, and the young blues band the **Hoax**. The Hoax's "20 Ton Weight" is the first single...Alterna-diva **Bjork** has cut a song for **Bernardo Bertolucci's** summer movie, *Stealing Beauty*. **Steven Tyler's** daughter, **Liv Tyler**, stars in the film...**Nick Cave** and **P.J. Harvey** just teamed up to shoot a video for Cave's new song, "Murder Ballads"...**Tonight Show** handleader **Kevin Eubanks** has completed music for a 40-minute film by *ER's* Dr. Peter Benton, **Eriq LaSalle**...**Ziggy Marley and the Melody Makers** just recorded the first single for the Disney film *Muppet Treasure Island*.

**Celine Dion**, **Coolio**, and **Shania Twain** will perform during the second annual *Blockbuster Entertainment Awards* airing on UPN on March 6...**Loreena McKennitt: No Journey's End** is a documentary chronicling the Canadian troubador's music. Look for it airing on PBS stations beginning March 1...Alternative darlings **Oasis** plan to feature British actor **Patrick Macnee** (*The Avengers*), in their next video...**Ringo Starr** just shot a Japanese TV commercial for the natural juice Ringo Suttar.

CONGRATULATIONS to **Chris Markferding** at Margaritaville Records for knowing that *Moonstruck* was the 1987 film that featured **Cher** falling in love with **Nicholas Cage**. This week's question: In the 1992 film, *The Bodyguard*, **Whitney Houston** is stalked by someone who hates her music. True or false? One winner will be drawn from all correct answers received, and will be awarded cool soundtracks from MCA Records, Milan Entertainment, and Epic Soundtrax. Fax answers, along with your address, to my attention at (415) 495-2580, phone GAVIN at (415) 495-1990 ext. 601, or e-mail me at davberan@best.com. Stay marooned, and we'll see you on the big island.

—DAVID BERAN

## Sho-Prep

### HOOTIE & THE BLOWFISH

The new album from Hootie & the Blowfish, due in April, will be titled *Fairweather Johnson*.

### MICHAEL W. SMITH

Michael W. Smith has just been nominated for seven Gospel Music Awards, including Artist and Songwriter of the Year. Winners will be announced April 25 at the 27th annual awards ceremony in Nashville.

### TAKE THAT

Take That has formally announced their break-up following the release of a new single and album this spring. At least one of the lads, Gary Barlow, is already proceeding with a solo album that could be out this summer.

### SELENA

Publisher Little Brown is about to release *Selena: Como La Flor*, a Joe Nick Patoski biography of the murdered Tejano singer.

### CAROLINE LAVELLE

Before she began her solo career, singer/cellist Caroline Lavelle had written for and performed with Peter Gabriel, Siouxsie & the Banshees, the Cranberries, and the Waterboys.

### DIONNE FARRIS

Dionne Farris has recorded Stevie Wonder's "For Once in My Life" for the new Uma Thurman film, *The Bed's Too Big Without You*.

### R.E.M.

March 1 marks the first anniversary of R.E.M. drummer Bill Berry's on-stage aneurysm during a concert in Lausanne, Switzerland.

### BEATLES

The Beatles *Anthology 2* album, featuring the new single "Real Love," is due in stores March 19.

### POE

Modern/Atlantic recording artist Poe received her nickname when, for a Halloween costume as a 10-year old, she chose to go as a character from Edgar Allan Poe's novel, *The Masque of the Red Death*.

### PULP

Pulp, the Sheffield, England band, was formed in 1981, but didn't get their first album released in the States until 1994's *His 'n' Hers* on Island. Jarvis Cocker is the band's only surviving original member.

### TORI AMOS

Tori Amos, the victim of a rape in 1985, two years ago established RAINN (Rape, Abuse, Incest Nationwide Network), a national rape crisis center with a toll free hotline, (800) 656-HOPE.

### BOB SEGER

Bob Seger says one stipulation for allowing his song "Like a Rock" to be adapted for Chevy Trucks' television campaign back in 1991 was that it would *not* be used for radio spots as well.

### JIM MESSINA

Jim Messina, who rose to fame producing and pairing with Kenny Loggins, has signed with River North Records.

### SHO-DATES

Paul Swanson Jeff McClusky & Associates 3/3	Tommy Cash, Eric Daniels 3/5	Peter Wolf, Taylor Dayne, Randy Guss (Toad The Wet Sprocket) 3/7
Larry Stewart, Robyn Hitchcock 3/3	Bruce O'Connell WKBX-Kingsland, GA 3/6	Randy Meisner, Mickey Dolenz, Carole Bayer Sager, Amiel Larrioux (Groove Theory) 3/8
D.J. Ennis A&M Records 3/4	Bill Thorman KHOM-Metairie, LA 3/6	Dan Hubbard Columbia Records 3/9
John Allen KTNW-Texarkana, TX 3/4	David Gilmour, Kiki Dee, Marc Jordan, Dan Hill, Skip Ewing 3/6	Robin Trower, Mickey Gilley, Jeffrey Osborne, Jimmie Fadden (Nitty Gritty Dirt Band), David Wilcox 3/9
Phil Stout Music Choice 3/4	Bobby Womack, Chris Squire, Evan Dando (Lemonheads), Craig & Charlie Reid (Proclaimers), Chris Rea, Yello 3/4	

F.O.R. # 133

## Friends of Radio

### David Pringle



Artist Manager  
Edge Management  
Who he represents:

Jim Brickman

### Hometown:

Gilroy, Calif. (*The Garlic Capitol of the world*)

### What radio stations did you grow up listening to?

610 KFRC (Dr. Don Rose) and KSJO.

### What stations do you listen to now?

I'm an A/C guy. I listen to Star 98.7, KXEZ, KBIG, KOST, and when I'm in New York, WLTW. Now and again, I'll tune in Power 106 when they do a really slamm'n' Brickman mix.

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

...certainly not program it myself. I'd hire pros, and let them work their magic, as long as they would be open to breaking the format rules with new music.

### An artist you'd like to work with someday and why?

Billy Mann, who's new on A&M. Be watching for him! This guy is very radio-friendly, committed to his career, and a great songwriter.

### Your proudest career achievement:

Managing Jim Brickman and turning him, a solo pianist of all things, into a core Adult Contemporary artist.

### Future ambitions:

To have a full-service management company, music as well as theatrical management, complete with publicity, promotion, and personal appearance divisions. Plus, production companies for each client.

**MOST ADDED**



**MARIAH CAREY (37)**  
**DOG'S EYE VIEW (36)**  
**WHITNEY HOUSTON & CE CE WINANS (26)**  
**TRACY CHAPMAN (23)**  
**CELINE DION (23)**  
**GOO GOO DOLLS (17)**

**TOP TIP**

**SPACEHOG**

*"In the Meantime"*  
*(Sire/Elektra)*

Forget pork bellies, based on stats over the past few weeks, Spacehog futures in '96 look a lot better.

**RECORD TO WATCH**

**BASS IS BASE**

*"I Cry"*

*(Loose Cannon/Island)*

These Juno Award winners are on their way to scoring their first big hit in the States.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	<b>THE TONY RICH PROJECT</b> - Nobody Knows (LaFace/Arista)	11	157	2	6893	+232
2	EVERYTHING BUT THE GIRL - Missing (Atlantic)	36	155	0	6807	+24
3	NATALIE MERCHANT - Wonder (Elektra/EEG)	15	151	0	5392	+42
4	MARIAH CAREY w/ BOYZ II MEN - One Sweet Day (Columbia/CRG)	20	142	0	5377	-435
5	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	22	140	0	5334	-228
6	<b>GIN BLOSSOMS</b> - Follow You Down (A&M)	6	161	2	4794	+757
7	<b>MELISSA ETHERIDGE</b> - I Want To Come Over (Island)	11	148	2	4734	+239
8	<b>OASIS</b> - Wonderwall (Epic) †	14	145	2	4727	+363
9	COLLECTIVE SOUL - The World I Know (Atlantic)	18	137	1	4545	+138
10	La BOUCHE - Be My Lover (RCA) †	17	120	1	4537	-166
11	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	28	117	0	4283	-29
12	<b>SMASHING PUMPKINS</b> - 1979 (Virgin) †	13	144	3	4268	+219
13	<b>ALANIS MORISSETTE</b> - Ironic (Maverick/Reprise) †	8	150	9	4244	+952
14	<b>BRANDY</b> - Sittin' Up In My Room (Arista)	10	123	10	4117	+537
15	HOOTIE & THE BLOWFISH - Time (Atlantic)	20	114	0	4040	-335
16	SEAL - Don't Cry (Ztt/Warner Bros.)	14	126	1	3885	-305
17	<b>BLESSID UNION OF SOULS</b> - Oh Virginia (EMI)	8	135	3	3870	+213
18	<b>BoDEANS</b> - Closer To Free (Reprise)	13	133	6	3859	+362
19	BLUES TRAVELER - Hook (A&M)	25	108	1	3593	+27
20	WHITNEY HOUSTON - Exhale (Snoop Snoop) (Arista)	17	107	1	3425	-782
21	<b>ACE OF BASE</b> - Lucky Love (Arista)	4	131	13	3264	+652
22	<b>SOPHIE B. HAWKINS</b> - Only Love (Columbia/CRG)	5	127	4	3110	+615
23	<b>3T</b> - Anything (MJJ/550 Music)	22	80	4	2474	+120
24	GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)	8	92	0	2473	-915
25	<b>DEBORAH COX</b> - Who Do U Love (Arista)	8	94	11	2367	+68
26	<b>MARIAH CAREY</b> - Always Be My Baby (Columbia/CRG)	6	91	37	2355	+712
27	<b>BUSH</b> - Glycerine (Trauma/Interscope/AG) †	13	93	3	2188	+146
28	<b>JANN ARDEN</b> - Insensitive (A&M)	14	91	4	2140	+223
29	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	32	71	0	2090	-123
30	MONICA - Before You Walk Out Of My Life (Rowdy/Arista)	20	68	2	2054	-215
31	<b>2 PAC featuring DR. DRE</b> - California Love (Death Row/Interscope) †	8	66	1	2031	+259
32	<b>MARY J. BLIGE</b> - Not Gon' Cry (Arista)	7	57	12	1888	+279
33	<b>THE PRESIDENTS OF THE U.S.A.</b> - Peaches (Columbia/CRG) †	6	95	12	1838	<b>NEW</b>
34	GROOVE THEORY - Tell Me (Epic)	27	50	0	1734	-435
35	<b>7 MARY 3</b> - Cumbersome (Mammoth/Atlantic) †	11	76	4	1698	+101
36	SOUL ASYLUM - Promises Broken (Columbia/CRG)	13	61	0	1622	-822
37	<b>DOG'S EYE VIEW</b> - Everything Falls Apart (Columbia/CRG)	4	106	36	1438	<b>NEW</b>
38	DAVE MATTHEWS BAND - Satellite (RCA)	13	60	1	1420	-204
39	TLC - Diggin' On You (LaFace/Arista)	22	48	0	1355	-509
40	L.L.COOL J - Hey Lover (Def Jam Recording Group)	16	46	0	1332	<b>RE</b>

† = Daypart RE = Re-Entry Total Reports This Week 204 Last Week 203

Chartbound	Reports	Adds	SPINS	TREND
CELINE DION - "Because You Loved Me" (550 Music/Epic)	84	23	1290	+810
LENNY KRAVITZ - "Can't Get You Off My Mind" (Virgin)	60	7	1248	+143
NO DOUBT - "Just a Girl" (Trauma/Interscope)	53	5	1128	+220
LINA SANTIAGO - "Show Me Your Love/Feels So Good" (Universal)	48	9	1323	+87

## Inside Top 40 BY DAVE SHOLIN



### Top 40 Returns to Fargo



The year was 1992, **George Bush** was still in the White House, **Prince** hadn't yet changed his name, and **Jack Lundy** was PD of heritage Top 40 **WDAY-FM (Y94)**-Fargo/Moorhead, N.D. where ownership was turning a deaf ear to Lundy's pleas not to change format. Four years later from his desk in Rapid City, S.D., where he serves as Operations Manager/PD/air talent at **KOUT (Kat Country)** and OM of Classic Rock **KFXS (The Fox)**, Lundy says, "I hate to say I told you so but...I told you so. My recommendation back then was just leave it alone. Everyone with half a brain knows most formats are cyclical, and instead of going A/C in '92 we needed to hire a sales staff who knew how to sell the format, and we had to promote and market ourselves properly. Instead it was the old case of a knee jerk reaction, and the station has been in the ratings and revenue toilet ever since."

Upon hearing the news that new owner **Tom Ingstad** had given the green light to flipping Y94 back to Top 40, Lundy felt "very gratified." By the way, Ingstad also happens to own the Rapid City. The transformation of Y94 to Top 40 began in late January, when consultant **Jeff Johnson** and former **KDGE**-Omaha PD **Michael Steele** started putting together the various elements.

Musically, Steele had a clear field. As he notes: "Songs like the **Real McCoy's** 'Another Night' or **Crystal Waters'** '100% Pure Love' were never played in this market. This station went from playing the hits to playing 1,000 different stiffs. Everything from the early '60s to **Mariah Carey** and **Janet Jackson**. There were 1,200 different

titles on the air. It was a mess." Steele does not accept the premise that stations in smaller markets have to be that broad. While he agrees it's critical to play hits for your market, "that doesn't mean everything from **Ozzy Osbourne** to **Janet Jackson**. Hits are hits are hits, and you can't beat a niche format at their own game, so it's really about creating an image and sound for the radio station. And in a lot of cases that entails not being so broad."

Steele subscribes to the "can of Coke" theory. "Someone might like 7-Up, but if they buy a can of Coke and it tastes like 7-Up, they'll spit it out, because it's not what they paid for. When listeners punch up a station, they know what they want, and in the case of Top 40, they want to hear a hit."

The first hour of "the New Y94" arrived at 3 p.m. on Thursday, February 15 with a lineup that included: "Get Ready for This" by **2 Unlimited**, "You Oughta Know" by **Alanis Morissette**, "Show Me Love" by **Robin S.**, "Another Night" by the **Real McCoy**, "Hook" by **Blues Traveler**, "Nobody Knows" by the **Tony Rich Project**, "Pump Up the Jam" by **Technotronic**, "Let Me Be the One" by **Blessid Union of Souls**, "Be My Lover" by **La Bouche**, "Under the Bridge" by the **Red Hot Chili Peppers**, "Missing" by **Everything But the Girl**, "What's the Frequency Kenneth" by **R.E.M.**, and "What About Your Friends" by **TLC**.

Currently jockless, Y94 has set a launch date of mid-March for bringing on a new air staff. Next week, some final thoughts from Steele, consultant Jeff Johnson, and new Y94 PD **Sam Elliot**, including Johnson's prediction about what this development might mean for the format nationwide. ●

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

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

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

## Up &amp; Coming

Reports Adds SPiNS TRENDS

Reports	Adds	SPiNS	TRENDS	
53	12	813	+404	STING - Let Your Soul Be Your Pilot (A&M)
51	—	1098	-183	LISA LOEB & NINE STORIES - Taffy (Geffen)
50	11	801	+241	THE CORRS - The Right Time (143/Lava/Atlantic)
50	17	752	0	GOO GOO DOLLS - Naked (Metal Blade/Warner Bros.)
48	16	711	+197	SPACEHOG - In The Meantime (Sire/Elektra)
46	2	1117	+119	DIANA KING - Ain't Nobody (WORK/CRG)
46	8	891	+138	EVERCLEAR - Santa Monica (Watch The World Die) (Capitol)
45	1	1183	-97	DENINE with COLLAGE - All Cried Out (Metropolitan)
42	26	418	+187	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)
39	4	979	+94	J'SON - Take A Look (Hollywood)
39	11	587	+130	RADIOHEAD - High & Dry (Capitol)
36	2	596	+11	SAL'S BIRDLAND - Love Is Groovy (Discovery)
35	9	504	+372	THE BEATLES - Real Love (Capitol)
34	3	704	+24	CHRIS ISAAK - Graduation Day (Reprise/Elektra)
33	1	979	-136	PLANET SOUL - Set U Free (Strictly Rhythm)
33	3	647	-27	ENYA - Anywhere Is (Reprise)
32	—	730	-152	D:REAM - Shoot Me With Your Love (Sire/Elektra)
31	5	703	+89	DEL AMITRI - Tell Her This (A&M)
29	1	667	-132	GREEN DAY - Brain Stew (Reprise)
29	12	350	+232	EDWIN McCAIN - Sorry To A Friend (Lava/Atlantic)
28	23	119	+66	* TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)
27	—	565	-1	N-TRANCE - Stayin' Alive (Radikal)
26	—	648	-118	FUN FACTORY - Celebration (Curb)
25	2	543	+86	OCCAMS RAZOR - She Said (Totally Ocam Productions)
24	5	417	+105	TORI AMOS - Caught A Lite Sneeze (Atlantic)
22	3	367	+85	NIGHT RANGER - Precious Time (Drive)
22	1	350	+62	PRETENDERS - Angel Of The Morning (Reprise/Warner Bros.)
21	12	196	+105	INTRIGUE - Dance With Me (Universal)
20	2	473	-22	DEVONE - Energy (Aqua Boogie/Mercury)
19	1	412	+33	L.L.COOL J - Doin' It (Def Jam Recording Group)
19	4	400	+25	GROOVE THEORY - Keep Tryin' (Epic)
19	1	385	+73	RED HOT CHILI PEPPERS - Airplane (Warner Bros.)
19	3	349	+88	THIS PERFECT DAY - I'm In Love (Orchard Lane)
18	3	583	+74	R. KELLY - Down Low (Jive)
18	—	473	-3	KRIS KROSS - Tonight's Tha Nite (Ruffhouse/Columbia/CRG)
18	2	425	+87	FOO FIGHTERS - Big Me (Capitol)
18	12	175	+83	* TEARS FOR FEARS - Secrets (Epic)
17	3	437	+11	D'ANGELO - Lady (EMI)
17	5	370	+17	JOE - All The Things Your Man Won't Do (Island)
16	3	293	+49	GARBAGE - Only Happy When It Rains (Almo Sounds/Geffen)
16	14	126	+126	* BASS IS BASE - I Cry (Loose Cannon/Island)
15	4	225	+38	P-HUX - Every Minute (Black Olive)
14	1	384	-86	XSCAPE - Do You Want To (So So Def/Columbia/CRG)
14	—	266	-47	SELENA - A Boy Like That (RCA Victor)
14	1	261	+48	SA-DEUCE - Don't Waste My Time (Elektra/EEG)
14	1	212	+36	JACKSON BROWNE - Some Bridges (Elektra/EEG)
14	6	173	+76	* SPEECH - Like Marvin Gaye Said (EMI)
14	5	142	+73	* QUAD CITY DJs - C'mon n' Ride It (Big Beat/Atlantic)
13	4	336	-59	YVETTE MICHELLE - Everyday & Everynight (Loud/RCA)
13	—	283	+21	KID FROST - La Familia (Relativity)
13	1	257	+2	DEADEYE DICK - Blues King (Ichiban)
13	8	173	+116	* COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy)
12	2	200	-42	JEWEL - Who Will Save Your Soul? (Atlantic)
12	3	193	+60	* BOTTLE ROCKETS - I'll Be Comin' Around (Tag/Atlantic)
11	1	251	-9	ALICE IN CHAINS - Heaven Beside You (Columbia/CRG)
11	1	201	+61	THE BLENDERS - Let It Fall (Orchard Lane)
11	1	187	+42	* STABBING WESTWARD - What Do I Have To Do? (Columbia/CRG)
11	5	126	+64	* SCARLET - Independent Love Song (Milan/BMG)
11	6	117	+97	k.d. lang - Sexuality (Warner Bros.)
10	1	214	+57	JON B. - Isn't It Scary (Yab Yum/550 Music)

\* Indicates Debut

## Signals &amp; Detections

The Number One testing record at **KIX106**-Providence is **3T's** "Anything." PD **Joe Dawson** says, "Track four with violins is the one that women go crazy for." Also hot is the **Fugees**' "Fu-Gee-La" and **Selena's** "I'm Getting Used to You." **Coolio's** "1-2-3-4 (Sumpin' New)" was their new music champion seven nights in a row and top ten phones the last five days. They're also playing the **Da Brat** remix of **Mariah Carey's** "Always Be My Baby"...**No Doubt's** "Just a Girl" is now up to 28 spins at **Star 100.7**-San Diego with the **Bottle Rockets'** "I'll Be Comin' Around" not far behind with 25 plays. **Star** was one of the first to pop the **BoDeans'** "Closer to Free," which is now tied for most played, with 51 spins...**WZJM**-Cleveland adds the **BoDeans**, **Lenny Kravitz's** "Can't Get You Off My Mind," **Intrigue's** "Dance With Me," and **Selena's** latest...Both **Fugees** tracks are generating phones at **KMEL**-San Francisco. In the case of "Killing Me Softly," MD **Joey Arbagey** reports calls "after only two weeks of dayparted airplay." **Joey** also recommends the remix of **Groove Theory's** "Keep Tryin'" that features the **Scarface** sample...**2Pac** is Number One in requests and the Number One album at retail for the past two weeks for **KFFM**-Yakima, Wash. PD **Michael Jack Kirby** really likes the new **Groove Theory** and "wants to see 'em hit big!"...The latest from **Dave Matthews** and **Dog Eye's View** are added at **WPIJ**-New York with 12 spins each... Top three most played at **WNVZ**-Norfolk are **Planet Soul's** "Set You Free" (83), the **Tony Rich Project's** "Nobody Knows" (78), and **3T's** "Anything" (74).

## Crossover

## URBAN/DANCE

**WHITNEY HOUSTON & CE CE WINANS** - "Count on Me" (Arista)

**J'SON** - "Take a Look" (Hollywood)

**DIANA KING** - "Ain't Nobody" (WORK/CRG)

**JOE** - "All the Things Your Man Won't Do" (Island)

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

**GROOVE THEORY** - "Keep Tryin'" (Epic)

## ALTERNATIVE

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

**RADIOHEAD** - "High & Dry" (Capitol)

**SPACEHOG** - "In the Meantime" (Sire/Elektra)

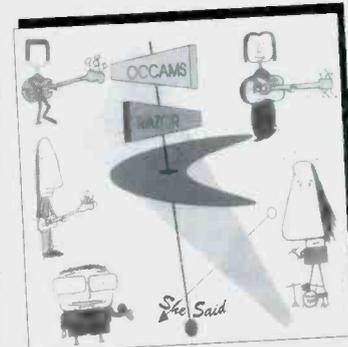
**TORI AMOS** - "Caught a Lite Sneeze" (Atlantic)

**FOO FIGHTERS** - "Big Me" (Capitol)

**GOO GOO DOLLS** - "Naked" (Metal Blade/Warner Bros.)

# Occams Razor

wishes to thank  
the following  
stations for helping  
us on the road to  
making "She Said"  
a hit single!!!



"It's been one of our top five requests, we're playing it 42 times a week!"

**Jason Young, WKPK-Gaylord, MI**

"When we play this song the phones light up with listeners asking us, 'what was that!'"

**Greg Allen, WLHM-Logansport, IN**

"We feel 'She Said' has enough mass appeal to be a major hit." **Tim Dill and Jim Kapp, KBCQ-Roswell, NM**

"It's a great record for our station with great listener response. Consistently in *Hot 9 at 9.*"

**Brian Johnson, KKCK-Marshall, MN**

"A very catchy tune, we've been getting requests from both male & female demographics."

**Brett Miller, KLBQ-El Dorado, AR**

"Occams Razor is a great band with a promising future. We get a lot of curiosity calls..."

**Trace Michaels, KCDD-Abilene, TX**

"We get *BIG* requests for Occams Razor"

**Todd Patrick, KWYR-Winner, SD**

"'She Said' maintains the rich musical heritage of the Bay Area and will work at multiple formats..."

**Bill Evans, KFOG-San Francisco, CA**

KBCQ - 49 spins	KRAI - 20 spins
WKPK - 42 spins	KVHT - 16 spins
KKCK - 39 spins	KQIX - 16 spins
KTDR - 36 spins	WIOQ - 15 spins
KWYR - 30 spins	KLBQ - 14 spins
WKPK - 29 spins	KJCK - 14 spins
KXRA - 26 spins	KSKU - 13 spins
WLHM - 23 spins	KAGO - 12 spins
WIFX - 22 spins	WORK - 10 spins
WNNO - 21 spins	KKEZ - 10 spins
KQLA - 20 spins	KCDD - 10 spins



**Occams Razor:** [ah-kumz ray-zer]  
a: A logic theorem: "the simplest solution to a problem is the best solution." b: Less is more. c: A popular San Francisco rock group.

For promotion contact (818) 901-1122

# GO Chart

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**  
**DOG'S EYE VIEW (21)**  
**MARIAH CAREY (16)**  
**WHITNEY HOUSTON & CE CE WINANS (15)**

TW		SPINS	TREND	TW		SPINS	TREND
1	<b>THE TONY RICH PROJECT</b> - Nobody Knows (LaFace/Arista)	3808	+169	21	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	1943	+5
2	NATALIE MERCHANT - Wonder (Elektra/EEG)	3739	+134	22	BLUES TRAVELER - Hook (A&M)	1871	+58
3	<u>MELISSA ETHERIDGE</u> - I Want To Come Over (Island)	3528	+265	23	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	1795	-116
4	EVERYTHING BUT THE GIRL - Missing (Atlantic)	3460	+174	24	JANN ARDEN - Insensitive (A&M)	1759	+214
5	<u>GIM BLOSSOMS</u> - Follow You Down (A&M)	3319	+543	25	<u>DEBORAH COX</u> - Who Do U Love (Arista)	1539	+157
6	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	3001	+10	26	<u>BUSH</u> - Glycerine (Trauma/Interscope/AG)	1382	+122
7	<u>OASIS</u> - Wonderwall (Epic)	2884	+253	27	SOUL ASYLUM - Promises Broken (Columbia/CRG)	1328	-85
8	<u>COLLECTIVE SOUL</u> - The World I Know (Atlantic)	2793	+180	28	<u>MARY 3</u> - Cumbersome (Mammoth/Atlantic)	1265	+127
9	<u>BLESSID UNION OF SOULS</u> - Oh Virginia (EMI)	2791	+227	29	<u>THE PRESIDENTS OF THE UNITED STATES...</u> - Peaches (Columbia/CRG)	1162	<b>NEW</b>
10	<u>SMASHING PUMPKINS</u> - 1979 (Virgin)	2782	+197	30	<u>LENNY KRAVITZ</u> - Can't Get You Off My Mind (Virgin)	1132	+162
11	<u>BoDEANS</u> - Closer To Free (Reprise)	2693	+278	31	<u>DOG'S EYE VIEW</u> - Everything Falls Apart (Columbia/CRG)	1061	<b>NEW</b>
12	SEAL - Don't Cry (Zitt/Warner Bros.)	2656	-43	32	DAVE MATTHEWS BAND - Satellite (RCA)	1019	+32
13	MARIAH CAREY - One Sweet Day (Columbia/CRG)	2608	-51	33	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	1014	+38
14	<u>ALANIS MORISSETTE</u> - Ironic (Maverick/Reprise)	2447	+570	34	TOM PETTY & THE HEARTBREAKERS - Waiting For Tonight (MCA)	974	-56
15	La BOUCHE - Be My Lover (RCA)	2159	+133	35	LISA LOEB & NINE STORIES - Taffy (Geffen)	969	+51
16	HOOTIE & THE BLOWFISH - Time (Atlantic)	2067	-108	36	FOLK IMPOLSION - Natural One (London)	931	-27
17	<u>ACE OF BASE</u> - Lucky Love (Arista)	2062	+511	37	<u>3T</u> - Anything (MJJ/550 Music)	905	+147
18	GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)	2056	-123	38	THE REMBRANDTS - Drowning In Your Tears (eastwest/EEG)	868	+22
19	<u>SOPHIE B. HAWKINS</u> - Only Love (Columbia/CRG)	2032	+477	39	MADONNA - You'll See (Maverick/Warner Bros.)	865	-32
20	<u>BRANDY</u> - Sittin' Up In My Room (Arista)	1995	+437	40	<u>CELINE DION</u> - Because You Loved Me (550 Music)	849	<b>NEW</b>

## What's Going On?

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

**JoJo MARTINEZ, MD, HOT 102.3-**

**WAUKEGAN, ILL.** "Number One phones for **Alanis**' 'Ironic.' **Scarlet**'s 'Independent Love Song' has generated instant response and is our second most requested song. **Whitney Houston & CeCe Winans**' 'Count on Me' is a personal fave. If you're not on it yet, don't wait, it's gonna be big."

**CHARLIE FISH, PD, WFQX-WINCHESTER, VA.** "Ladies will love the **Edwin McCain** follow-up, 'Sorry to a Friend.' **Radiohead**'s 'High & Dry' is a sure bet. Number One requests for **7 Mary 3**'s 'Cumbersome.'"

**ROB RUPE, PD, WZVZ-KOKOMO, IND.** "**Ace of Base**'s 'Lucky Love' is our biggest mover this week; we're seeing great phones and retail action on it. **Sting**'s latest is also getting notice from our upper demos—great female 'at work' response."

**GREG THOMAS, PD, WQNN-COLUMBUS,**

Ace of Base



**Miss.** "**Alanis Morissette**'s 'Ironic' is smokin' and is our Number One most requested song. **This Perfect Day**'s 'I'm In Love' on **Orchard Lane** sounds like it has potential, and we're spiking **2 Unlimited**'s 'Do What's Good for Me' on the weekends."

**SCOTT SHANNON, PD, KHTQ-SPOKANE, WASH.** "**Coolio**'s '1-2-3-4' has energy and is certainly one of his very best. The **Connells**' '74-75' makes a great midday record. If you don't have it, contact TVT's John Perrone at (212) 979-6410."

**DAVE BAVIDO, PD, WDEK/FM-DEKALB, ILL.** "Retail and requests come in at Number One this week for the **Presidents of the U.S.A.**'s 'Peaches.' We're very impressed with the intoxicating sound of **Bel Canto**'s 'Rumour' on **Lava Records**. It could end up being a big upper demo song."

**DAVE EVAN, OM/PD, WILI/FM-WILLIMANTIC, CONN.** "We're getting good early feedback on **Spacehog**'s 'In the Meantime,' mostly off of the play it's getting in clubs. I like **Dog's**

**Eye View**'s 'Everything Falls Apart' and **Garbage**'s 'Only Happy When It Rains.'"

**DYANN WASHUT, PD, KWWW-WENATCHEE, WASH.** "**Alanis Morissette**'s 'Ironic' is burning up the phones from all age groups, and we're forced to add it after only testing the song."

## ARTIST PROFILE

### ALANIS MORISSETTE



**HOMETOWN:** Ottawa, Canada

**BIRTHDATE:** June 1

**LABEL:** Maverick

**VP, PROMOTION:** Terry Anzaldo

**CURRENT SINGLE:** "Ironic"

**CURRENT ALBUM:**

**Jagged Little Pill**

**BITS & PIECES:** Alanis has been writing songs since the age of nine. She was named "Most Promising Female Artist" at the 1991 Juno Awards (Canada's

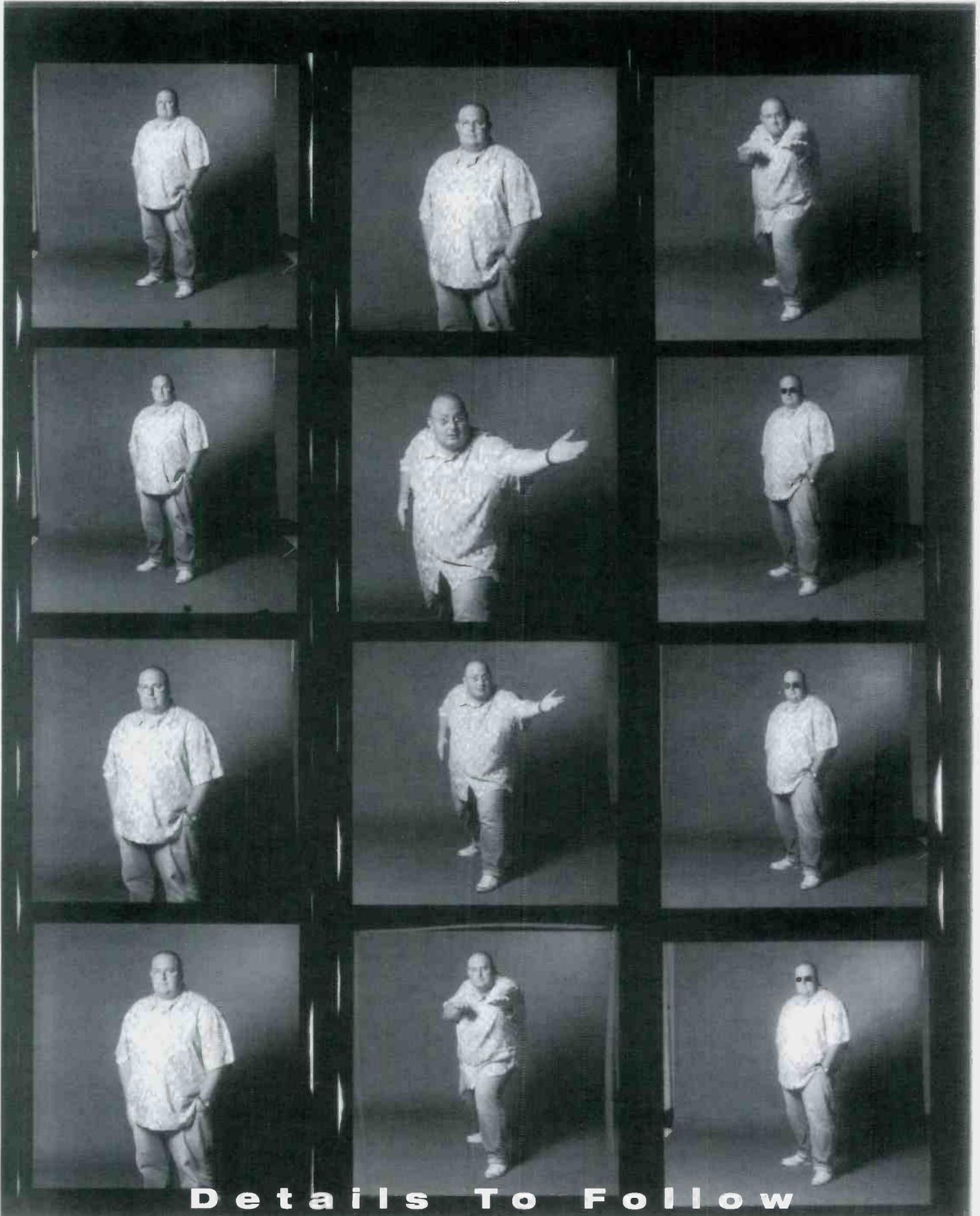
Grammy equivalent). She also starred on the Nickelodeon television show, *You Can't Do That*.

**MORISSETTE ON LIFE:** "A long time ago, I decided to take the positive things that my experiences have had to offer and not bother with the rest. I've always believed you can make whatever you choose out of what life throws at you."

**IT'S SAID:** "She has a voice that yelps and soars, bites and howls, drifting along with implausible sweetness here, exploding with passion incarnate there, the appropriate emotion surfacing upon demand." —Julene Snyder, *BAM*, August 11, 1995

**IT'S SAID:** "Alanis Morissette's five-million album sales and six Grammy nominations ratify what college radio stations and music critics have been proclaiming for years: that a new female archetype—uninhibited and smart, bruised and resilient, unorthodox and proud of it—has finally established itself." —Jon Pareles, *The New York Times*, January 28, 1996

# Come Surfing With Max This Summer



**D e t a i l s T o F o l l o w**

## Static BY MAX TOLKOFF

# Are They Really Worth A Thousand Words?



GAVIN Seminar Edition



**1** Is this the Entercom corporate meeting? Wow, sure looks fun! From left to right it kinda looks like this: Aaron from Live 105; Mark Hamilton, KNRK; bald & beautiful Roland West, Live 105; Richard Sands, Live 105; Phil Manning in the back, WNRQ; Gabby Medeck, Live 105; and a long-haired guy I should know, but don't. Sorry.

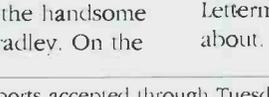
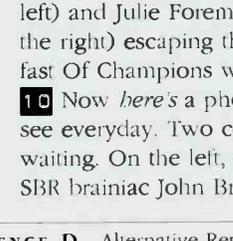
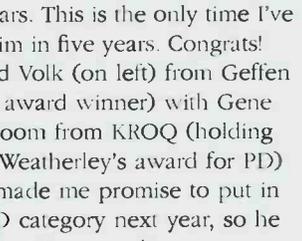
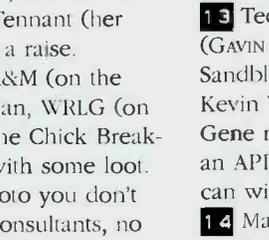
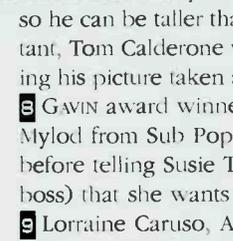
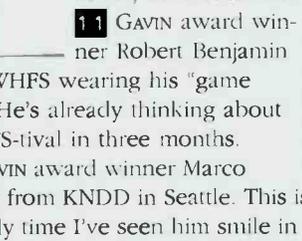
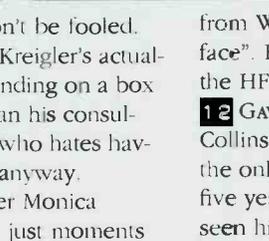
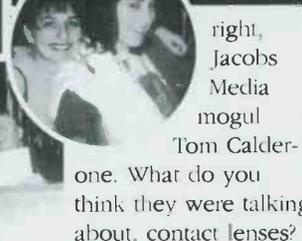
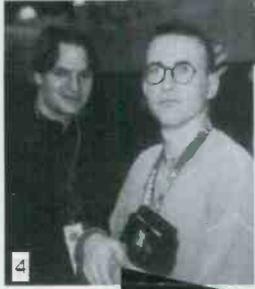
**2** Mary Divney from Capitol and Laurie Gail from WFNX sharing a GAVIN moment. Mary's laughing cause Laurie is telling her what a complete goober Max is.

**3** Right after the awards lunch this band of hooligans was stopped in the hallway for stealing silverware. They were thinking "Hey, promo items from Silverchair! Cool!" Pat Ferrise with the WHFS award; Sean Maxson from Mammoth; John Moschitta, WQXA; Bull from WENZ.

**4** Jim McGuinn from WIBF on the left, Paul Brown from Arista on the right. Paul is trying to get Jim to understand that this Bogmen record is no laughing matter. He wants the add *now*, dammit.

**5** These two were arrested right after this picture was taken for public indecency. On the left: Dan Binder "Which-ya" from WQBK, Albany. On the right: John Loscalzo from the Monitor (I hate him now). But I love him cause he gave me a really funny Top 10 list for the Alternative Late Show which I didn't use, and should have.

**6** This is the future of the format folks. L to R: Paul Kreigler, KMYZ; Alex Luke, KPNT; Mike Parrish, FMQB. They were discussing funny one-liners overheard at conventions.



**7** Don't be fooled. Paul Kreigler's actually standing on a box so he can be taller than his consultant, Tom Calderone who hates having his picture taken anyway.

**8** GAVIN award winner Monica Mylod from Sub Pop just moments before telling Susie Tennant (her boss) that she wants a raise.

**9** Lorraine Caruso, A&M (on the left) and Julie Foreman, WRLG (on the right) escaping the Chick Breakfast Of Champions with some loot.

**10** Now *here's* a photo you don't see everyday. Two consultants, no waiting. On the left, the handsome SBR brainiac John Bradley. On the

right, Jacobs Media mogul Tom Calderone. What do you think they were talking about, contact lenses?

**11** GAVIN award winner Robert Benjamin from WHFS wearing his "game face". He's already thinking about the HFS-rival in three months.

**12** GAVIN award winner Marco Collins from KNDD in Seattle. This is the only time I've seen him smile in five years. This is the only time I've seen him in five years. Congrats!

**13** Ted Volk (on left) from Geffen (GAVIN award winner) with Gene Sandbloom from KROQ (holding Kevin Weatherley's award for PD) Gene made me promise to put in an APD category next year, so he can win. Maaaaayyybe.

**14** Max and Tom at the Late Show. Letterman has *nothing* to worry about. ●

## Data

### MOST ADDED

#### VERVE PIPE (16)

*Photograph (RCA)*  
WHMP, KPOI, WWCD, WRXS, XHRM, WXNU, CIMX, WDRE, KRZQ, KCXX, WZRH, WENZ, WEJE, WQBK, WMMS, WHTG

#### AMMONIA (16)

*Drugs (Epic)*  
WQXA, CIMX, KLZR, KREV, WEDG, WZRH, WEJE, KEDJ, KTBZ, KMYZ, WDGE, WROX, WMRQ, WENZ, WHMP, WNRQ

#### OASIS (15)

*Champagne Supernova (Epic)*  
WMAD, WQXA, WEDG, WEJE, KROX, WPGU, KMYZ, WDGE, WPBZ, XHRM, WENZ, KQXR, KTEG, KXRK, KWOD

*A Common Disaster (Geffen)*  
WHMP, WMAD, WOWW, KNNC, WZRH, KACV, WBRU, WPGU, KNRK, KCXX, WDGE, WROX, WHFS, WKOC, WEQX

*Refreshments (11)*  
*Banditos (Mercury)*  
KISF, WHMP, WXNU, WOWW, KRZQ, KACV, XTRA, KPNT, KDGE, KJEE, KWOD

### MOST REQUESTED

#### PRESIDENTS OF THE U.S.A.

*Peaches (Pop)*  
*Llama (Columbia/CRG)*

#### JARS OF CLAY

*Flood (Silvertone)*

#### GRAVITY KILLS

*Guilty (TVT)*

#### GREEN DAY

*Brainsw (Reprise)*

#### NO DOUBT

*Just A Girl*

*(Trauma/Interscope/AG)*

### MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio. "Or Ooooo, baby baby, I can feel the power!"

#### JARS OF CLAY

*Flood (Silvertone)*

#### SALT

*Bluster (Island)*

#### LOVE & ROCKETS

*Sweet Lover Hangover (American)*

#### STABBING WESTWARD

*What Do I Have To Do*

*(Columbia/CRG)*

#### ERIC MATTHEWS

*Fanfare (Sub Pop)*

### MOST LIKELY TO SUCCEED

They're just seedlings, but watch 'em grow.

#### AFGHAN WHIGS

*Honky's Ladder (Elektra/EEG)*

#### MEICES

*Wow (London)*

#### GRAVITY KILLS

*Guilty (TVT)*

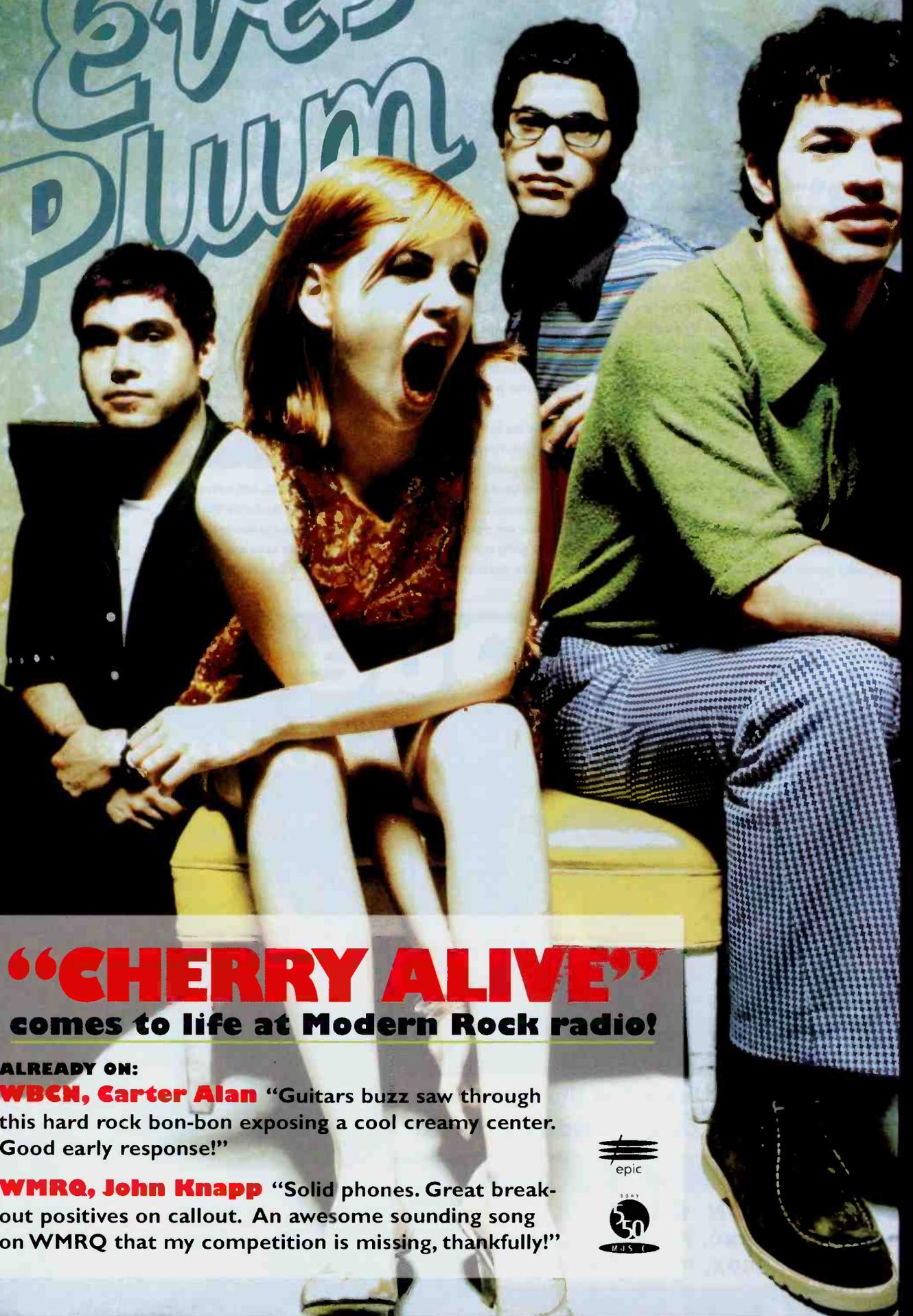
#### VERVE PIPE

*Photograph (RCA)*

#### REFRESHMENTS

*Banditos (Mercury)*

# Eve's Plum



## **“CHERRY ALIVE”** comes to life at Modern Rock radio!

**ALREADY ON:**

**WBCN, Carter Alan** “Guitars buzz saw through this hard rock bon-bon exposing a cool creamy center. Good early response!”

**WMRQ, John Knapp** “Solid phones. Great break-out positives on callout. An awesome sounding song on WMRQ that my competition is missing, thankfully!”



# The All-Chick Breakfast Of Champions

Now, for the first time ever, we have exclusive photos of a major top-secret alternative gathering that took place at the GAVIN Seminar. You could only attend if you were one of the distaff members of society. Actually, only the bravest of men were allowed in the door (you had to go in drag). Can you spot Howard Leon from Universal and Robert English from WPBZ? Hint: they look like women who desperately need a shave.



1 The "Homecoming Royals." On the left, Homecoming Queen Leslie Fram from 99X in Atlanta. On the right, Homecoming King Nan

Morrissey thought it would be a great idea if everyone painted their nails really odd colors.

One table of eager fashion suicides included Tara Interland from Mutant Promotions (left), Shana Fischer from Grass Entertainment (middle), and Sara Trexler from KROX, Austin (right).

4 Who's the blonde? Doing his best Marilyn Monroe impersonation, Howard Leon from Universal Records (left, duh!) tries to get the Homecoming Queen, Leslie Fram (right) to add some records.

5 Looking neither hung over, nor unhappy, Sheri Trahan from Maverick (left) and Laurie Gail from WFNX, Boston decide they

are the only sane women in the room. 6 Lorraine "If You Call Me Liza Minelli One More Time I'm Gonna Kill You" Caruso (A&M Records, middle) implores

Mary Moses (former KTCL MD, left) and Julie Foreman (WRLG, Nashville MD, right) not to leave her cause she doesn't want to have to talk to Howard Leon and Robert English while they're dressed as women.

7 We certainly will NOT be painting our nails any weird colors! From left to right: Nikki Basque from KPOI, Honolulu; Michelle St. Claire from Priority; Lynn MacDonald from Interscope; Alexa Tobin from WBRU, Providence (I lied, they ALL painted their nails!).

8 Chick Breakfast Of Champions organizer Tami Morrissey

(Mutant Promotions, middle) with Robert English (WPBZ, West Palm Beach, left) and Howard Leon (Universal Records, right). Both of these guys are hoping their respective bosses don't see this. Ha!

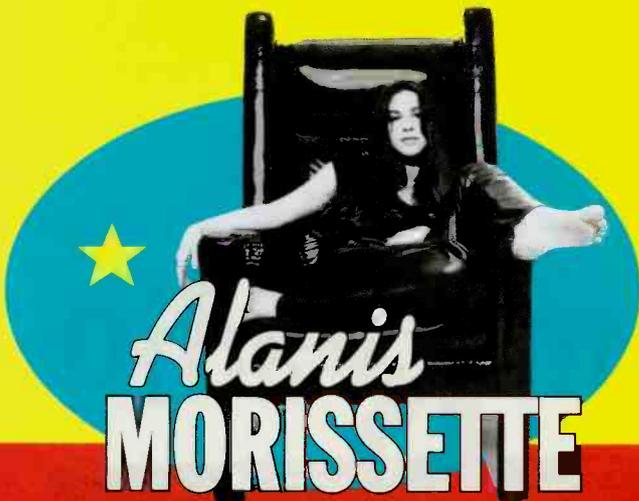
# Bandit Queen

*hormone hotel*

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

**ALREADY ON Q101**  
SPINNING ON KNNC, KPNT, KITS, XHRM, KISF, KREV, KROX, WOXY, WBRU

airwaves@mammoth.com  
Mgt: Dave Lory & Jack Bookbinder for DE-EL Entertainment, Inc.



# Alanis MORISSETTE

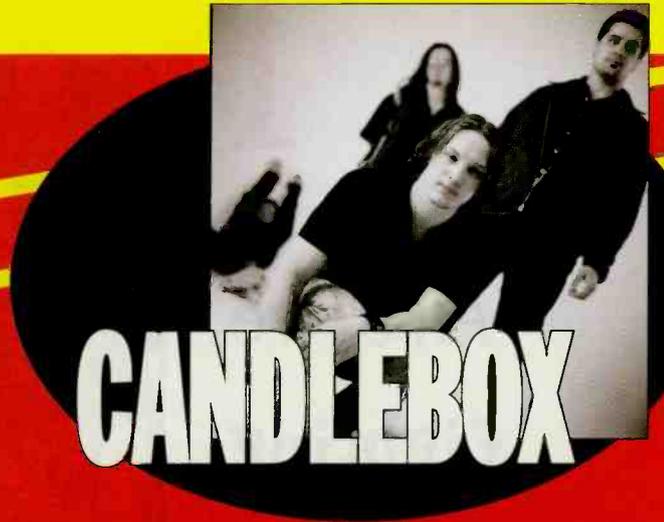
## "Ironic"

Gavin Alternative 1-1  
Modern Rock Monitor 4-2\*



## "Best Friend"

Added at: Q101, KPNT, KEGE, KUFO, KISS, WNVE, WGRX,  
KTOZ, WHYG, KTUX, KRAD, WGBF, KWBR, WPLA, WPBZ,  
WQBK, WJSE, KKEG, WKQZ, KXUS  
Already on: KNDD, KMYZ, KUPD, KIBZ, WXKE, WAPL  
ON TOUR NOW!



## "Waiting"

ON  ALTERNATIVE NATION  
120 MINUTES

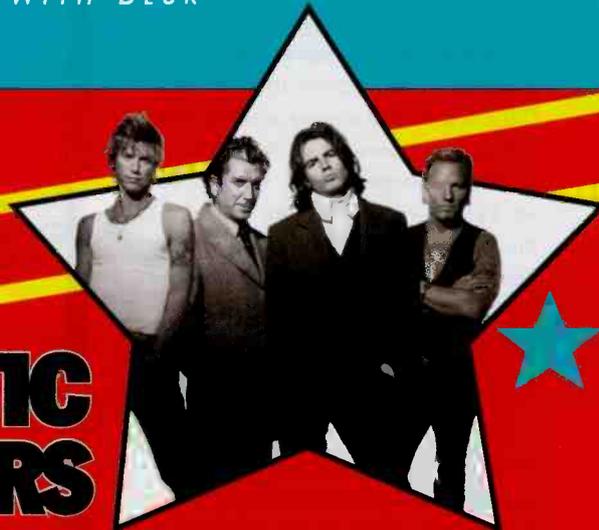
Video directed by Roman Coppola  
SoundScan over 80,000  
ON TOUR IN EUROPE WITH BLUR

New adds: Q101,  
91X, KEGE

Spring release!  
Summer tour!

PRODUCED BY JERRY HARRISON

## NEUROTIC OUTSIDERS



## "7 Words"

Already on: X96, 91X, KNDD  
ON TOUR NOW!

© 1996 Maverick Recording Company



# Alternative vs. Mainstream Radio

## Are we fighting ourselves?

By Max Tolkoff

**W**elcome to the "black hole" of radio topics. You know what a black hole is, right? Scientists theorize (it's only a theory, 'cause no one's ever seen a black hole close up) that black holes are stars, like our sun, that have collapsed into themselves. Old stars, whose energy is spent. They collapse and become so dense that an extremely intense gravity well is created. *Everything* nearby gets sucked in to this gravity well. It's so strong, not even light can escape the well; that's why it's a black hole. No one knows what's at the bottom of a black hole, either, which brings us back to our topic:

Is Alternative still "alternative"?

With mainstream AOR and Top 40 stations now duplicating so much of the music normally heard only on Alternative stations, what do the Alternative stations do to retain their "alternative" identity without going too far to the left of familiar? How do labels react to two, three, or even four stations in one market playing their music? Who gets the goodies? Is it finally time to call the format something else? Maybe it's *all* just rock now.

See? Lots of speculation, opinions, and questions tossed into the mysteri-

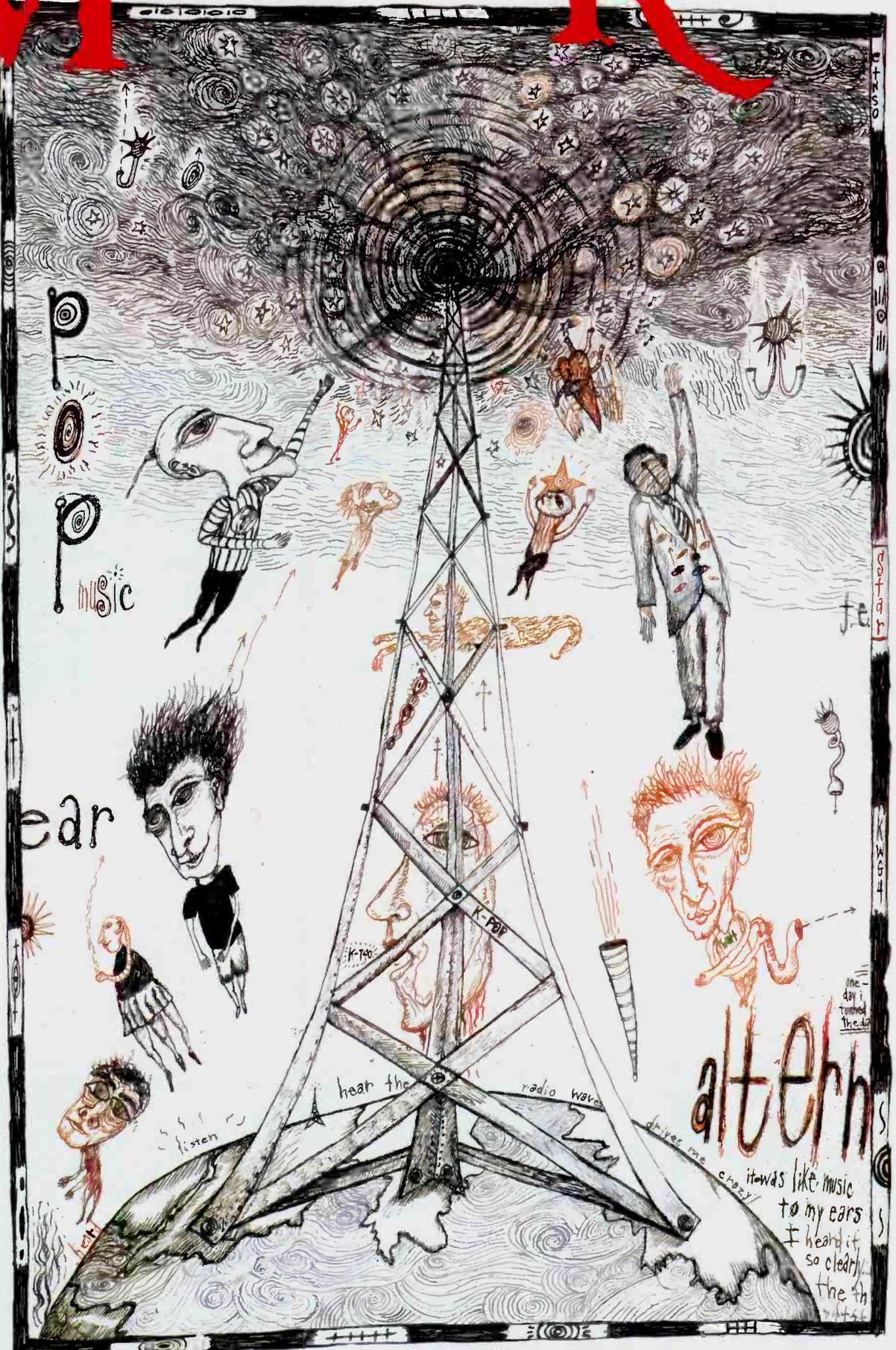


ILLUSTRATION: JOEL ELROD



The afghan whigs *honky's ladder*

*The premiere single and video from the forthcoming new album Black Love.*

*Album in stores March 12.*

*Produced by Greg Dulli.*



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ous void with very little illumination coming back. I'm telling you, it's a black hole. And if you think you're going to get any solid answers *here*, go read the rest of GAVIN and have a nice day. All we can do today is question those who are in the trenches and see if any consensus is building about what's coming next. A daunting and lofty task, I admit, but maybe I'm just the idiot to wade in without the shark repellent. As more alternative stations sign on and the years go by, we get closer and closer to having to deal with the fact that, not only to the industry, but to the public at large, Alternative radio is being questioned as "Alternative to what?" The big problem in the last year or so is that traditional AOR has pulled a Rip Van Winkle on us. The sleeper awakes, tosses out Bob Seger and Led Zeppelin, and starts playing Green Day and Pearl Jam. What's an Alternative station to do?

This very question is going to come up at a "closed door" radio and record meeting at the approaching SXSW Music and Media Conference.

## GROUND ZERO

And whose idea, you ask, was it to poke a stick into *this* nest of vipers? Why, Mike Jacobs, of course! In case you are so new to the format that you think Offspring is a heritage artist, let me enlighten you. Mike has been around the alternative block a few times. As the right hand man to Rick Carroll and KROQ at the end of



the '70s, he became an Alternative indie record promoter, gave us Offspring, then decided to start his own label, Way Cool Music. Last year at SXSW, Mike thought it would be great to separate labels and radio into two different rooms, let each come up with a "bitch list," then bring the two sides together and watch the fun begin. This year Mike wants to tackle the "Alternative Vs. AOR/Mainstream" question.

"It's the one all the record guys have so much trouble dealing with. What do you do when you come into a market that's got an 'active rock' and a 'modern rock?' asks Jacobs. "In some of those cities, the active rock is actually the better radio station, and all these rock guys are really pressing the labels that they want to be treated on a level playing field with these modern rock stations. So I'm going to allow them the forum to express that directly, face-to-face, instead of bitching and moaning in the trades like they've been doing."

So here we have issue number one: How do the labels deal with the new competition? Do they feel compelled to be *more* neutral than they normally would be? Let's say a long-time Alternative station in a market has been loyal to a particular artist for a number of years.

That artist comes out with a new album. The newly awakened AOR jumps on the new album at exactly the same time, and spins it just as fast, or faster, than the heritage Alternative station. Who does a label lean toward? Is there loyalty to the

alternative station because they've been loyal to this act for years as opposed to just this one album?

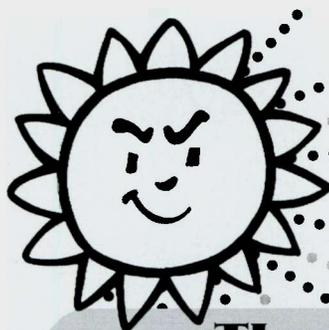
"Absolutely," says Phil Costello, Senior VP of Promotion at Capitol. "You have to take the history into consideration on that decision."

This sentiment is shared by quite a few label reps, although many will caution that you have to look at each station and market on a case by case basis. Makes sense, but micro managing each market gets harder every day. Costello looks into the future and sees gray. "It'll all become one big format in two years. There's a definite blurring of the boundaries, but the Alternative stations need to lean on their heritage a little bit, their imaging, and they're still hopefully going to be more aggressive than a current AOR. But what about Alternative heritage stations who are late on records—hit records—that the AOR starts, and then they hit in the marketplace?"

Well, what do you do?

"Shake our heads," says Phil. "If the AOR comes out and supports the record, and they're becoming more aggressive in the market, then you can't just thumb your nose at them. But you feel kind of weird, like you're going behind the back of the station that's had the relationship with you for so many years. But at some point, you're going to have to support people who are supporting the artist."

Another label vet who echoes this philosophy is Geordie Gillespi of WORK. "We're going to be loyal to the stations who step out early,



"Springles" from Alias

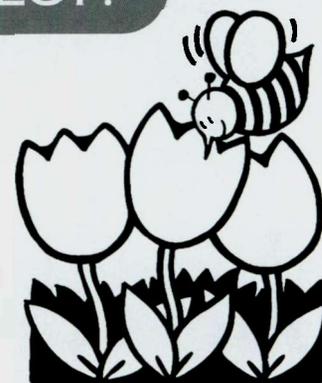
Knapsack "Effortless"

ARCHERS OF LOAF  
"WHAT DID YOU EXPECT?"

Throneberry  
"On The Strobe Flume"

appearing at SXSW

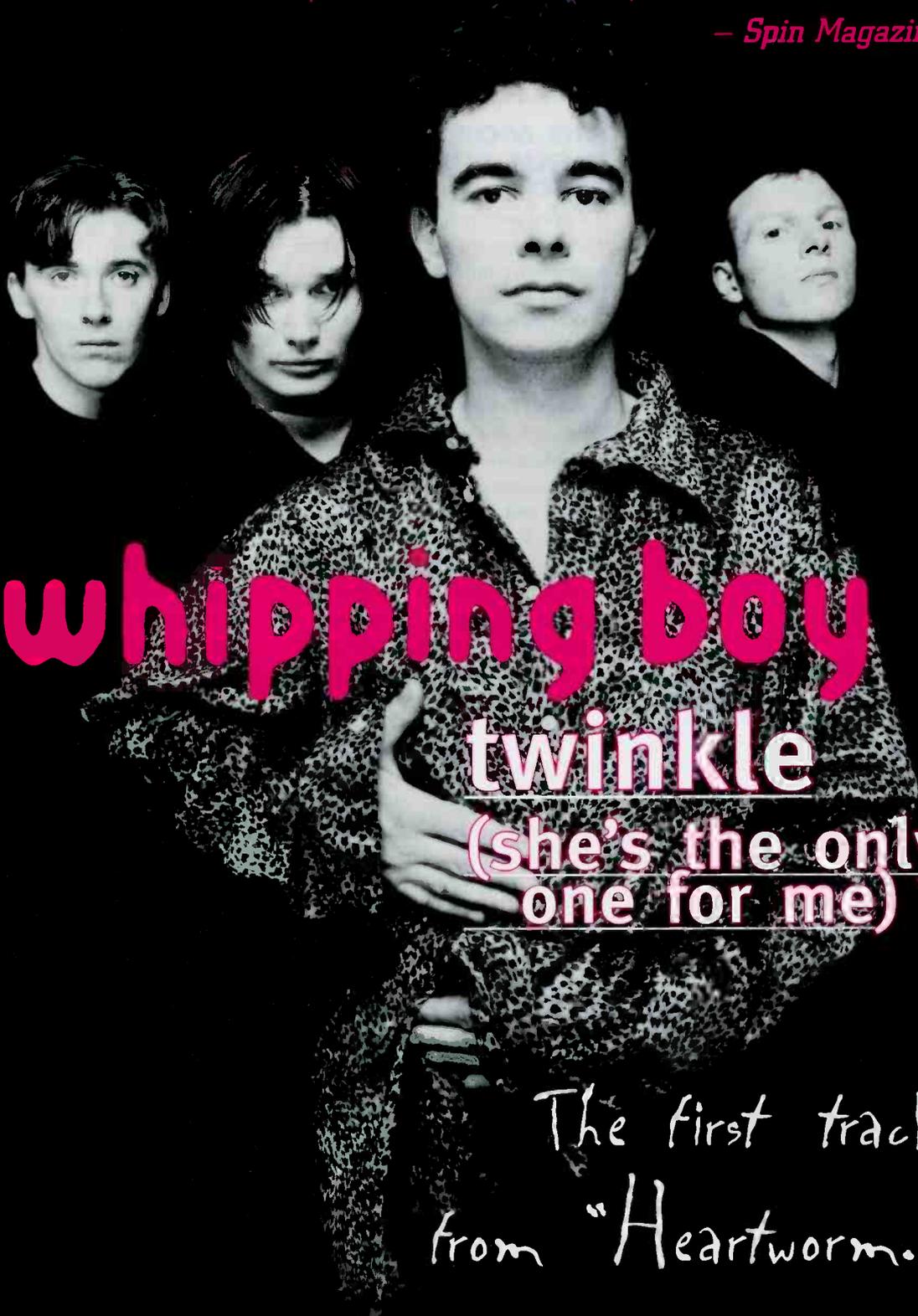
Small "Vega and Boston"



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— Spin Magazine



whipping boy

twinkle

(she's the only  
one for me)

LIVE 105  
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KBBT  
WDST  
WPLA  
WXSR  
WBZU  
WVGO  
WCYY  
KKNB  
WEQX  
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120 MINUTES

The first track  
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Produced by Warne Livesey.

Management: Gailforce Management

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regardless of their format," he says. "Today, most hits in modern rock are getting played at the ACs, the Hot ACs, the 'active rocks,' the Top 40s. It comes down to who's really broken the band. But if two stations clearly helped break the band in a market, then we have to do something for both of them. And we also have to figure out what's best for the artist."

## BIG MONSTER ISSUE NUMBER TWO

O.K., you want *real* consensus? Even the label reps are of the opinion that Alternative radio needs to keep its edge by defining itself *between* the songs. It's that lifestyle thang. "The winning angle will always be the lifestyle," says Elektra alternative boss Matt Pollack. "A lot of stations have gone on the air this past year with a blueprint of what they think is right musically, have made a splash initially, and then wind up getting their ass kicked. You can't just rely on the music, especially when the music is so commonly borrowed from other formats right now. As a station, you've gotta be able to work the image and presentation of the station and really *own* that lifestyle."

This is an attitude that is almost universally shared by those on the radio side. Mike Stern, PD of WXEG in Dayton, Ohio, says, "I'm seeing too many of the stations letting the image go. The thing Alternative radio has to worry about is being stagnant. If we're not more creative than the AOR, more out in front,

there could be trouble.

"If our promotions aren't better and more creative, and the morning show's not something new and different, watch out."

But, according to Mike, music still plays a very large role in the differentiation game. The buzz word here is "diversity." "Sure we play mainstream stuff, but stop there and you're dead," he says. "This format's got to be flexible and move to where the newest trend is. That's what makes us modern and progressive."

Another young buck who has a definite opinion on the evolving rock war is Sandy Horowitz, PD at KTEG in Albuquerque. Sandy grew up in the hallways of 91X before being shipped off to WWDX in Lansing, and then to New Mexico. "In the last two years, we drove ourselves so hard, and focused so much on turning this format into mainstream by adding bands like Collective Soul, that the phrase 'cross come' carried more weight in a music meeting than 'will this song satisfy our core audience?' I mean, we've left our core behind, and we've turned ourselves into a mainstream, mass-appeal format."

But Sandy acknowledges that this is not necessarily a bad thing. He sees hope in that the format's mandate is still to take chances, and that's what the audience expects. "In any given quarter hour, you always have to have something that sets you a little bit apart from everyone else. There isn't anything alternative about playing Stone Temple Pilots

next to Collective Soul next to Green Day. But if you play Stone Temple Pilots next to Jars of Clay next to Green Day, your average 15 minutes is going to be a lot more alternative. You need to have a couple of records in current rotation that nobody else is going to touch, that you can own," he says.

But when Jars of Clay becomes big, and mainstream deals with it, what then? "You always push the envelope. This format is defined by its commitment to breaking new artists, and continually *redefining* what alternative is. Along those lines, if you can break a record in your market before the AOR starts to play it, then you can go into the whole ownership thing and project the image that if you want to hear new records, then this station is where it's at. The word 'alternative' is much more indicative of a lifestyle which includes new records."

Oops, we seem to have come around to that "lifestyle" thing again. You see?

## SO WHAT HAVE WE LEARNED?

Frankly, I've learned more about black holes today than anything else. But the universe is constantly expanding and changing, and I, at least, feel a bit more prepared for the upcoming wrestling match down in Austin. Mike Jacobs is also prepared: "We're going to look for the topics that are going to draw blood, you know? If I can't piss someone off, I'm just not happy." [laughter] Oy! ●



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**Klassics with a K**  
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 from Kostars, featuring  
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**Kostars**  
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Grand Royal  
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# LOVE AND ROCKETS SWEET LOVER HANGOVER

Love And Rockets "Sweet Lover Hangover" The new single. The best hangover you've ever had.

Co-Produced by Sylvia Massey and Love And Rockets. From the distinctively pleasing new album: Sweet F.A.  
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**Top ten (or better) phones at: 99X (#1), KXRK, WWCD, XHRM**

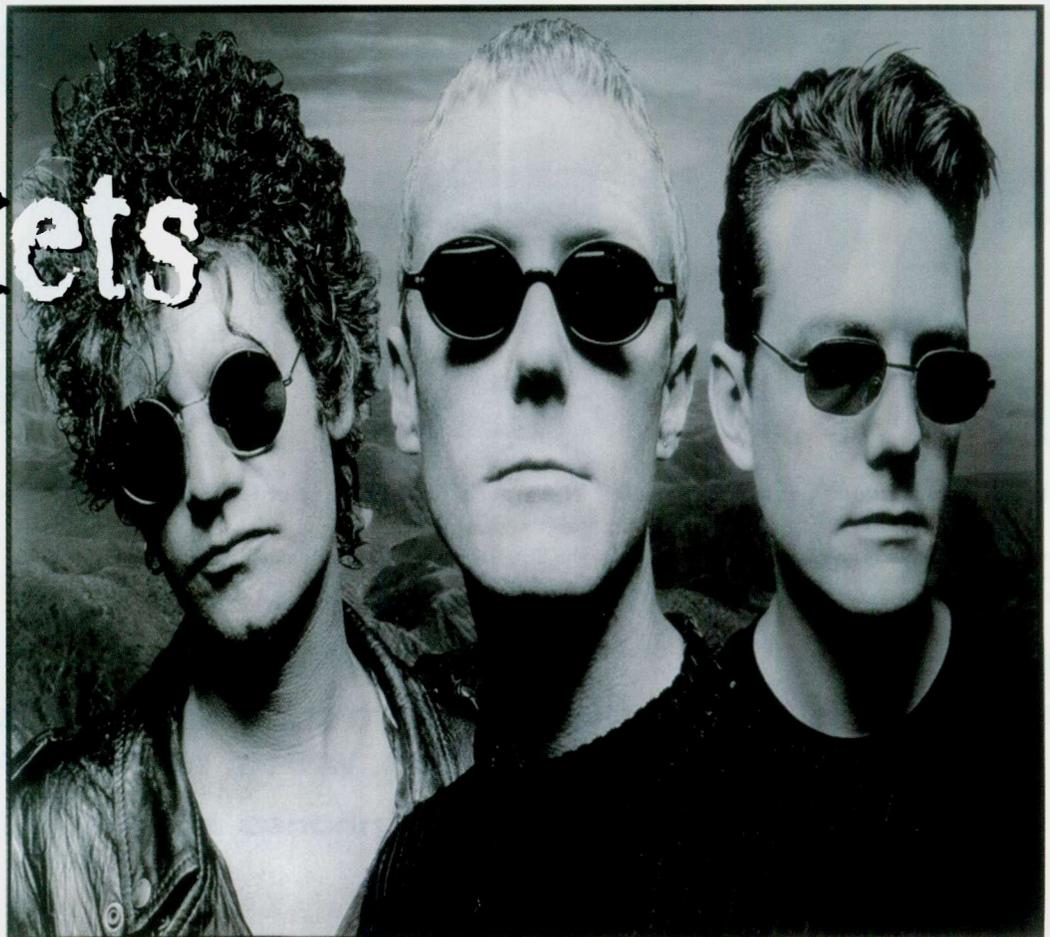
# Daniel Ash pushes the launch button on

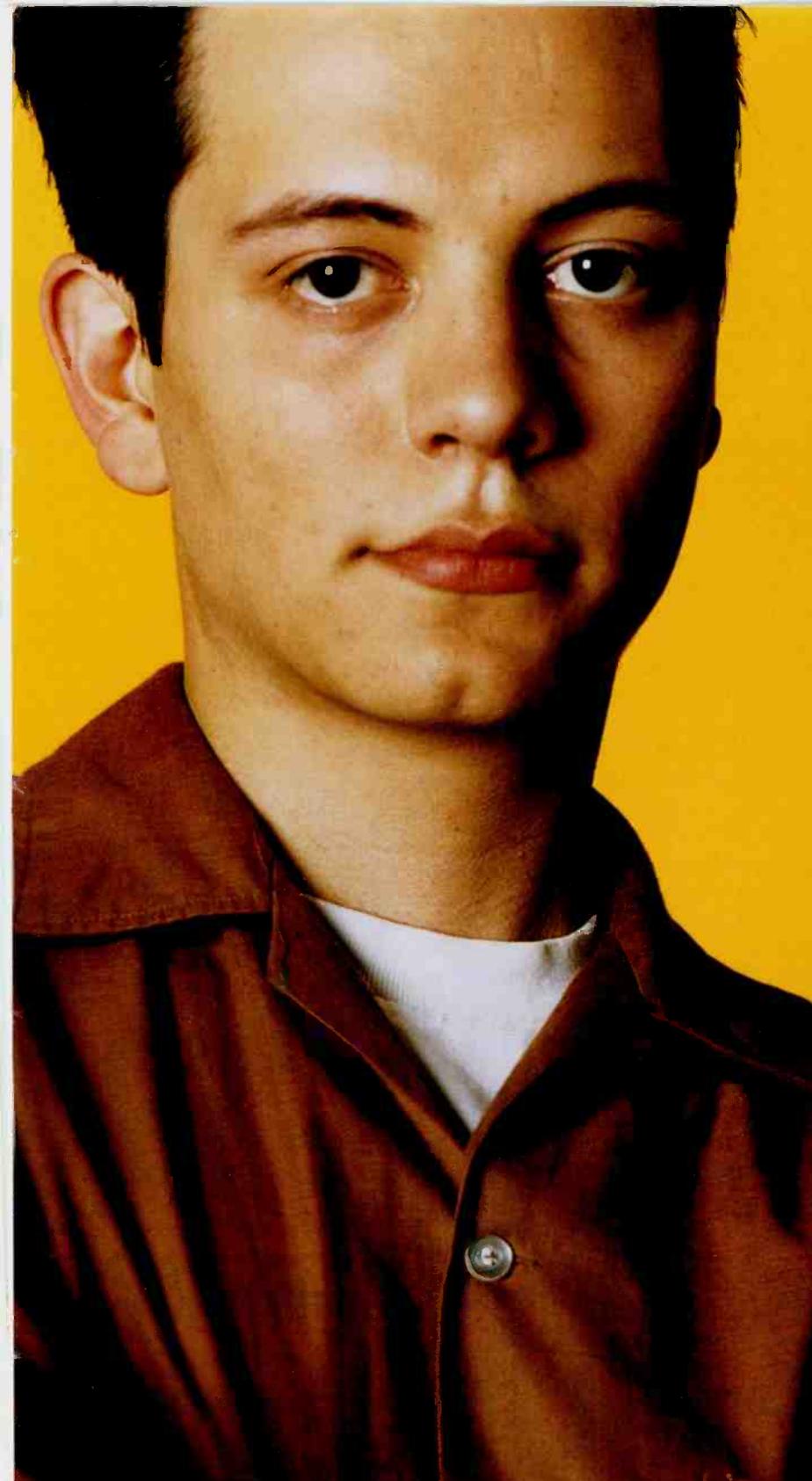
# Love & Rockets

By Max Tolhoff

**B**y now, if you're a programmer, you should be spinning the crap out of the new Love & Rockets song, "Sweet Lover Hangover," from the new LP *Sweet F.A.* If not, well, allow me to politely suggest you go back to whatever format you came from. Can you say "core audience"? Yes, I know it's fashionable to be "rockin' hard, dude!," but at this moment in time Love & Rockets are in the enviable position of delivering a powerful one-two punch to radio. One: there is deep alternative history with this band, the kind you can't ignore unless the record's a stiff—which it ain't. Two: They've handed us a hit on a silver platter. Go figure.

So, I felt it might be time to collect some words direct from the source, and find out what's been happening since "So Alive" launched L&R so far into "pop" space, they nearly disappeared. As you may remember, Love & Rockets is comprised of guitarist Daniel Ash, David J. on bass, and drummer Kevin Haskins. Fresh off a shoot for the "Sweet Lover Hangover" video, Daniel Ash rang the GAVIN Alternative Batphone. He was somewhere in the wilds of Los Angeles. We let Pacific Bell listen in. →





velocity girl  
*nothing*



# Eric Matthews

From the album *It's Heavy in Here*

*fanfare*

**New adds this week: WZRH, KOME, XHRM, WVG0**

<b>Also on:</b>	<b>KROQ</b>	<b>99X</b>	<b>XTRA</b>	<b>KNDD</b>	<b>LIVE105</b>
<b>WBCN</b>	<b>KCXX</b>	<b>WNRQ</b>	<b>KPNT</b>	<b>KZON</b>	<b>KWOD</b>
<b>WRXS</b>	<b>WTGE</b>	<b>WBRU</b>	<b>WREV</b>	<b>WWDX</b>	<b>KORB</b>
<b>WWBX</b>	<b>WJSE</b>	<b>KROX</b>	<b>KNRK</b>	<b>WFNX</b>	<b>WDST</b>
<b>KLZR</b>	<b>WPGU</b>	<b>KTOZ</b>	<b>WGRD</b>	<b>WDRE</b>	<b>KTBB</b>
<b>WOWW</b>	<b>WNTX</b>	<b>KQXR</b>	<b>WEJE</b>	<b>WLUM</b>	<b>WPUP</b>
<b>WCHZ</b>	<b>KBBT</b>	<b>WXSR</b>	<b>KFTH</b>	<b>WHMP</b>	<b>WXEG</b>
<b>WUNX</b>	<b>WHTG</b>	<b>WOXY</b>	<b>WROX</b>	<b>WPBZ</b>	<b>WPBZ</b>
<b>WEQX</b>	<b>KRZQ</b>				

Add date March 12th

From the album

*Gilded Stars*

*and Zealous Hearts*

Produced, Engineered and  
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<http://www.subpop.com>



# Mr. Miraiuga

the self-titled debut album out now!

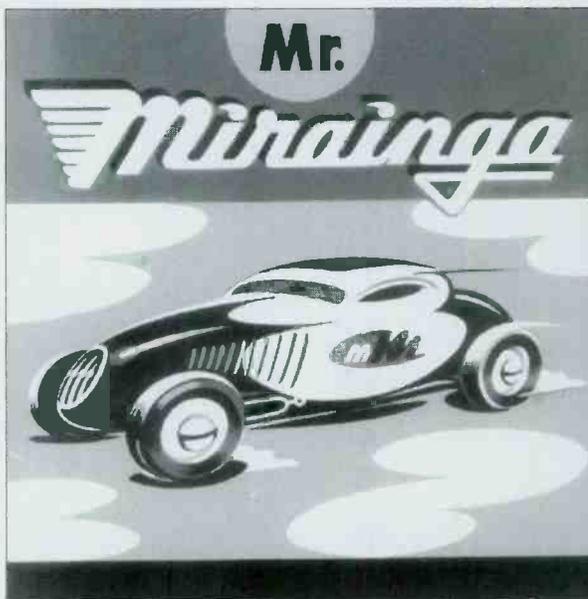
## "Baglady"

Featuring the new single

Just added at KECE, WMRO, WNKZ and KPOI.

Top 150 on CMJ Chart.

NOW ON 30+ STATIONS!



Mr. Miraiuga

Appearing at SXSW in Austin, Friday, March 15th at the Icon. 10 p.m.

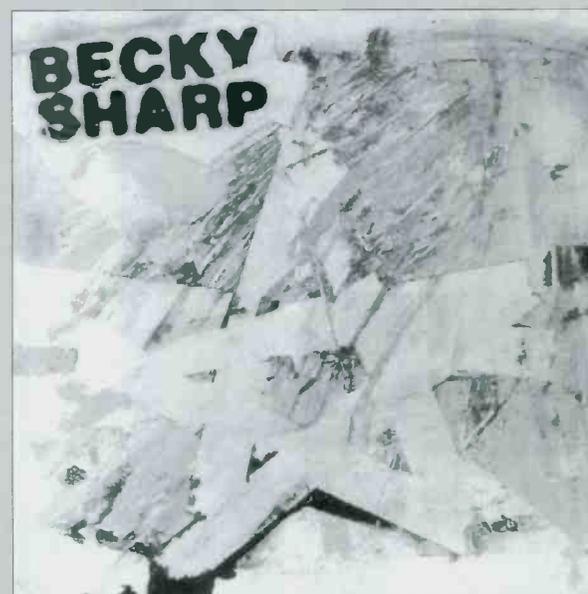
ON TOUR NATIONALLY WITH SPACENOG THRU APRIL 20

# Becky Sharp

the self-titled debut album out now

featuring the college radio favorites "Wedding Stare" and "Ask This"

Fresh and unsullied... CMJ



BECKY SHARP

Appearing at SXSW in Austin, Saturday, March 16th at the Electric Lounge. 8 p.m. w/Bandit Queens

And soon, **The Why Store** will be open for business April 23rd.

Indianapolis band, The Why Store appearing live at SXSW in Austin, Saturday, March 16th at The Electric Lounge 9 p.m.



ple seem to have that attitude of, "Oh, this is in, let's do this," whereas, as far as I'm concerned, I like to completely go the other way on that. **There's been a lot of hype in the industry about the new British Invasion. Because maybe the American hard rock thing has run its course. So between Elastica, Oasis, and Blur, a lot of attention has been generated about this sort of "new" invasion. Do you care about any of that? Does any of that affect you?**

Uh...I think if anything, it's going to help us as a band, simply because we're English. [laughter] So hopefully, it's going to have a positive effect on the public's perception of us.

When we got back together to do this record, we did a few shows before Christmas, just to find out if we had an audience, because we really weren't sure if people just had an attitude of, "Oh, well, that was a band in the '80s, nobody wants to know." But when we played, the reaction was really good. It was people in their teens and early twenties and stuff, so that was really pleasing to see—that kids of that age would be interested in what we're doing.

**By the way, going back to the '80s, when I was still in radio, Love & Rockets was not known as a laid-back, mellow band. Except for certain songs. Yes, there were some of the dreamier, funkier, rhythmic aspects, but it was like, "The Yin, the Yang, and the Flower Pot Man." That's one of my favorite songs, and that was a rocking, heavy sort of song. So you had that aspect to you back then.**

Right. Well, the band is quite schizophrenic. Me and Dave sort of write stuff, and we have very different ways we write. I can only describe it as schizophrenic. I think it's a really good thing, though, because you have more than one style of music within the group. To me, there's like three different styles. There's acoustic, electric, and something else as well, which is another element, which is probably what Kevin brings into it with his sort of sound effects and sampling and things like that. So there's more than one element, there's more than one angle to the whole thing, which I think is a

real strength of the band, in preference to, say, doing solo stuff.

**Yeah, that provides a lot of depth. There's a lot of depth to the new album. Beyond "Sweet Lover Hangover," there's all sorts of different things, if people want that. But let me jump back to 1990 for a minute. "So Alive" was so good and so huge at Alternative, that it crossed to American mainstream radio. Those of us who had played you during the "underground alternative" years were very happy to see that happen, because it meant you were truly being recognized by a larger segment of the population. How did you feel about "So Alive" becoming so huge?**

I thought it was fantastic. I thought it was a total plus. There's an attitude which I hate, which is when a band hits it big, some people think they've sold out. I think that's absolute bullshit. To me, if the song's good, and you can get it across to a majority of people rather than a minority, that can only be a good thing. As long as you've done it on your own terms and it's not a manufactured thing, which that wasn't. Believe it or not, it only took one day to do "So Alive," which was great. It was a magic moment. We didn't know it was going to be a single, we just felt like it had to be recorded that day. I just had the first two chords in the intro and the first lyric, the first line. And I don't know what it was, I just went into the studio that day and we were supposed to record something else, and then it became, "We've just got to record this number!" It was just one of those days, it was strange. It was like I was on speed or something. I was completely straight, but there was something in the air. And we recorded the whole thing, I just wrote the words during the course of the day, and we recorded it, and then we got the girls to do the backup vocals, and that was it. Mixed, finished.

**All in one day?**

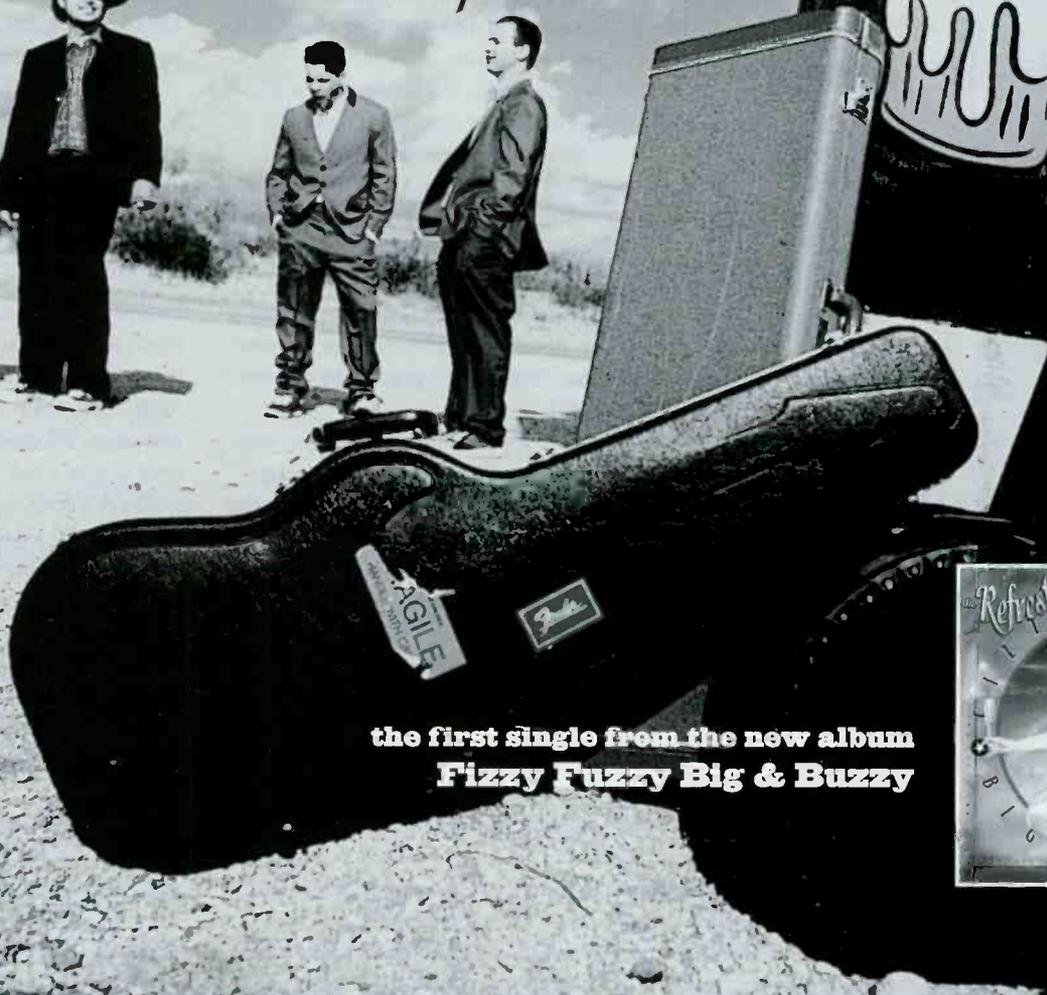
The entire track in one day, and then the backup vocals done the next day. We mixed it, produced it and everything in two days.

When we delivered the album, we never said anything. I must admit, when we heard the playback, when it

# the Refreshments

Banditos

*the most fun you can have  
this side of the law*



the first single from the new album  
**Fizzy Fuzzy Big & Buzzy**



## On Tour With The Gin Blossoms

2/23	Ft. Collins, CO	Mountain Tap	3/4	San Jose, CA	San Jose St. Events Center
2/24	Denver, CO	Lion's Lair	3/5	Eugene, OR	EMU Ballroom/U of OR
2/25	Greeley, CO	UC Ballroom	3/7	Tacoma, WA	UPS Fieldhouse
2/26	Albuquerque, NM	Sub Ballroom/U of NM	3/8	Vancouver, BC	Commodore Ballroom
2/29	San Diego, CA	Montezuma Hall/SDSU	3/9	Portland, OR	La Luna
3/1	Los Angeles, CA	Viper Room	3/15	Austin, TX	SXSW performance (not with Gin Blossoms)
3/2	San Luis Obispo, CA	Cal Poly Recreation Center			

Refreshments Internet address, internet:<http://rampages.onramp.net/~micheleb/refresh.html>  
Mercury Internet address, internet:<http://www.mercuryrecords.com/mercury>

Produced, Engineered and Mixed by Clif Norrell  
Management: Michael Lustig / Cohen Brothers Management

was totally mixed, me and Dave looked at each other and sort of smiled. We thought, "If this isn't a hit single, we don't know what is." It had all the elements. We were aware as a band that this really was a potential single, and then when the album was delivered, that was the focal point straight away. It's funny, because Martha Mills at Beggar's Banquet was concerned that it would be bad for the image of the band, because it sounded like a successful record, as far as Top 40 went. And we thought, "Fuck that, release it,

**"This house went up so quick; it was so quick. They said another five or 10 minutes and we'd have been history. We'd be dead."**

come on," you know? And you know what happened. It was great. It's funny, because the guy here at American, Mark Geiger, he was saying that we had lost a certain amount of our audience because of that song. But my attitude to that is, "Screw 'em," you know? If they're that narrow-minded, forget it. Mark was just saying, be aware that happens, and be aware of the vibe that you give out. I've always been against that, though, that whole idea. I wanted us to be Top 40 right from the release of *Dark Entries* and Bauhaus, you know? Going way back, I always had dreams of us being commercially successful and not underground, you know what I mean? To me, good music is good music, and I hate that "mainstream, underground, alternative..." Alternative to what? What does that

mean? Alternative to Elton John, you know? In other words, an alternative to bland music. You know, Oasis is really hitting big, and Elastica as well, and Garbage is picking up. Radiohead is another one. So it's great, things are really opening up. **Well, good music is good music. But in talking about you losing an audience, or a segment of it, I don't think that's possible for you, because Love & Rockets was not an overnight sensation. We could classify you guys as maybe like U2 and R.E.M., where you've built this fan base over time. Excuse me, U2 and R.E.M. are heard on mainstream pop radio now, but that doesn't mean that they've lost their original audience.**

No. Basically, the audience has gotten bigger, in essence. That's all it is. And it's also accepted by the so-called mainstream. It's like, they're accepted as being a big successful band. Hopefully, that's where we're going to go. [laughter]

**So do you think you were trying to consciously duplicate maybe the "So Alive" era, with Sweet F.A.?**

I think subconsciously for sure, yeah. I think we were up against a wall. Financially, we're totally broke at the moment. Our backs were against the wall in that respect. And I think we worked our asses off on this album for two years, to get it right. We thought we had it finished about two years ago, when we first started recording in San Francisco, and the record company made certain points about the tracks, and they were completely right, when we looked back on it. So we went back to England to record more material, and again, we thought it was right, and then Rick Rubin said, "No, it sounds too '80s, there's too much echo," and so forth. He thought it had too much of that English '80s sound. And we said, "What?" But then when we really thought about it, he was right, and he made us dry it up a lot. I mean, he wasn't in the studio or anything, but he was making certain suggestions during the making of the album. And then we came up with what we've got now. But again, our backs are against the wall, and this is our last chance. This is a crossroads for us; it's make-or-break

time. If it wasn't going to happen with this album, we were going to split as a band, because the last album wasn't successful at all, and people's attitude was, you know, "They're finished, they're gone." So we worked hard. A lot of other things went on. There was a fire, which you probably heard about, did Rick Rubin tell you about that? **Yes. I'd like you to tell me a little about it.**

Well, somebody went downstairs at 7 o'clock in the morning, looked around the corner, and the mixing desk was ablaze. Basically, 20 minutes later the whole house was in flames, and we were jumping out of windows.

**This was Rick's house?**

Yes. Well, he's got two or three places, but it was a place where he'd got us to. He let us live there to rehearse and work, to get the album into shape, write new material, and all the rest of that.

**Max: So what was lost in the fire?**

Everything. We lost all our gear from, like, since we started. I lost things like a guitar I'd had since 1972, since I was a kid. The same Telecaster I'd always used, and my amp setup, a real nice saxophone. All Dave's stuff went, and Kevin's, the whole lot. Everything got torched. Plus the house was, like, 75 percent burned. Luckily, we got out alive, because it was really serious. This house went up so quick; it was so quick. They said another five or 10 minutes and we'd have been history. We'd be dead.

**Really?**

Yeah, because the room I was in was at the top of the house. And I went the next day to see how the hell I got out of there, because I was going on automatic overdrive. I don't remember how I got out of the house. I obviously got out of the window, but I looked at the windows that I could possibly have jumped from, and the height was phenomenal. But I jumped, and I was okay. I mean, I got this back thing that happened about two or three days later, I started getting a back pain, and it got more severe, and by the fifth day I couldn't move; I couldn't get out of bed. But then it started to fade away, so it was obviously some sort of bruising, but it was internal.

# TOP 5 PHONES

THE BUZZ/HOUSTON • KCXX/RIVERSIDE • THE END/CHARLOTTE • CIMX/DETROIT

## “the nixons” SISTER”



- 35\*-25\* Billboard Heatseekers Chart
- 34\* Alternative
- 7\* Active Rock
- Over 1,600 combined BDS detections
- 4,000 units over the counter this week
- Sales quadrupled last 6 weeks!

**Top 5 Callout: KBPI KDGE**

New this week:

**89X-Detroit WRZX-Indianapolis KRRK-Omaha**

MCA

There was no external injury, but I don't know how the hell I did it. I looked at the roof that I probably jumped from, and it was a hell of a drop.

**It's amazing you guys made it out alive, so to speak.**

The record company did, at that point, lose interest, quite a lot. They suddenly said, "No, there's no more money to record." So the second half of the album—this is quite ironic and quite funny—was recorded in somebody's garage, basically. So we were going from, like, really good, expensive studios, and then

**"I think we're really going to have a ball if this thing does take off, because I think we'd handle it a lot better than we did last time."**

over a third of the album—about four or five tracks, I'd say—were recorded in this garage in Silverlake (in Los Angeles). It was converted from a double garage into a little studio there. So, Kevin was in the living room with the drums, Dave was in the kitchen with the bass, I was doing vocals in the toilet, and the guitar amp was up the stairs. It was somebody's house, and it cost us about \$300 a day. It was great. It was like, really, going back to basics again. And working on a little 16-track mixing desk, all sort of late '70s gear, with our old stuff that kept breaking down. But like I said, financially our backs were against the wall. So we had to pool our resources to get the thing finished.

**When this record was done and you delivered it to the label, were they very enthusiastic?**

**Did you get the sense that you had maybe successfully negotiated that crossroads?**

No. Not at first at all. The one guy at the company who really helped us was Mark Geiger. The rest of the company weren't that bothered until "Sweet Lover" hit on this radio thing, and then suddenly they started taking major interest. But the one guy who kept with us all the way, and helped us out financially so we could keep going, was Mark Geiger. Now we're at the top of the priority list, apparently, in the company, because of what's happened with the four-star review, and the reaction to this single and everything. But that's the guy. He was so good to us. I just felt I had to mention that.

**To me, "Sweet Lover Hangover" is as close to an automatic song on the radio as it gets.**

Yeah, I know what you mean about that number. It's like, it's got all the ingredients, it sounds like it's on the radio when you put it on. It's one of those tracks, you know? We had a concern, at one point, that it was too middle-of-the-road, we thought, as a song. We thought it would give the wrong impression. But I think we weren't really hearing it objectively, because apparently the kids who are ringing in, real young kids, 16, 17, 18-year old kids in Atlanta, are requesting it. Which is great. It's not like it's guys in their late twenties or thirties, who might have known us six or seven years ago. So I'm really pleased with that fact—that it's young people who are ringing in, that they're interested.

**So most of the material was written before the fire?**

Yeah. Well, actually, there were like four tracks we wrote in this garage, in this little studio in Silverlake. "Use Me" was one and "Judgment Day."

**"Judgment Day" is great.**

Yeah, again, a great moment. It was just one of those things that came together. I'm just looking at the list here, to see which other ones... "Natasha," that was recorded there as well, and "Cling." That's it.

**So now you're gearing up for a tour?**

Yes. We just started rehearsing on Monday, actually, and I think the first gig is on the seventeenth of next month. We're just doing small

places, from like 500 to 1500 capacity clubs, a little club tour. And I think it's like 20, 25 dates.

**I think you should feel very, very confident about all that's happening.**

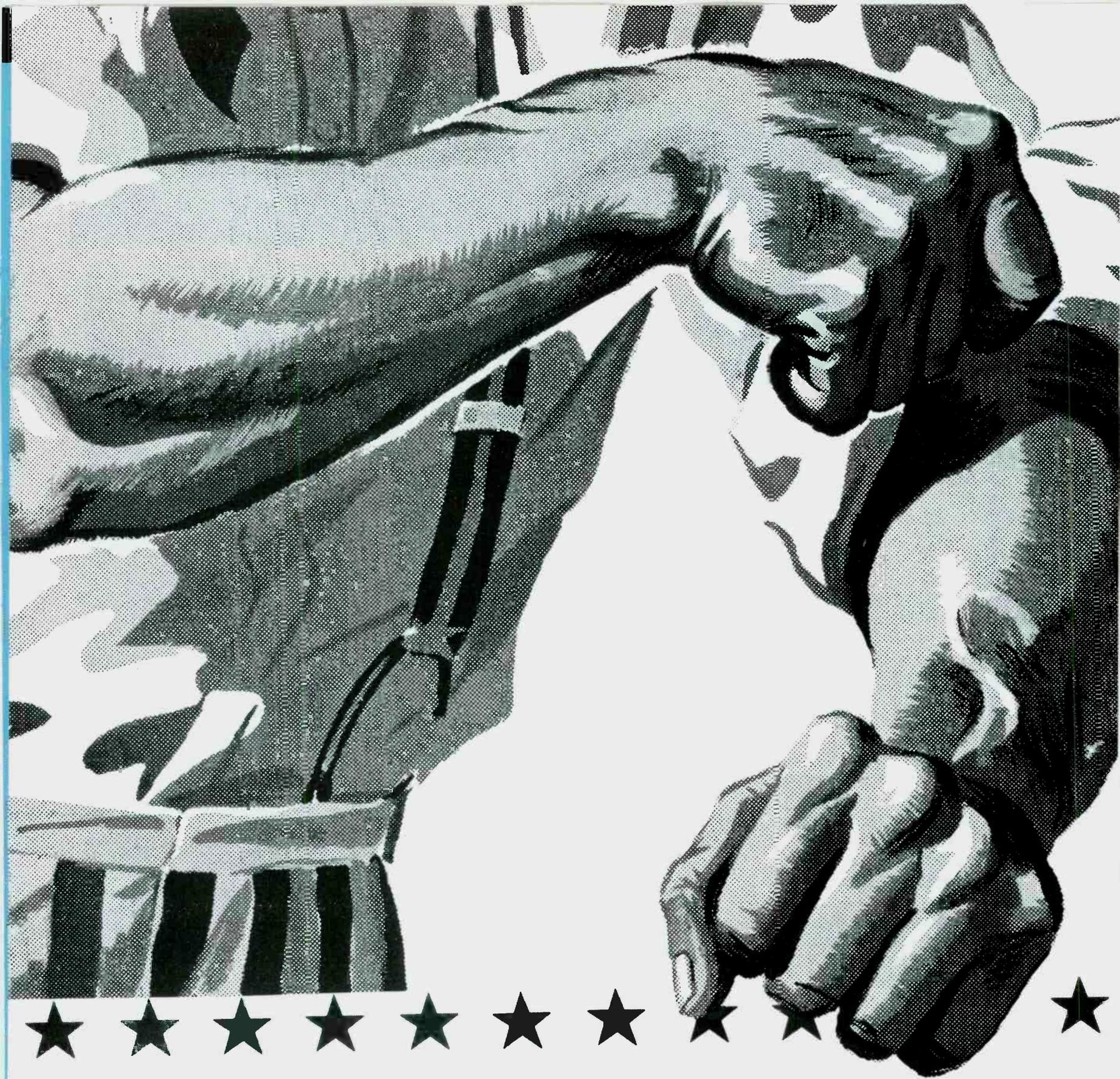
Well, we do recognize the buzz there, but in this business, you have to keep your feet on the ground, because it's up and down all the time and you have to take the rough with the smooth. It's all "yes, yes, yes," again, and like, great. We're excited, don't get me wrong, we're really excited, but I'm not going to jump up and down until I actually see that record in the shops and people buying it. That's when we'll know it's really happening.

**Are you even thinking of jumping right back in and doing another album now?**

No, no. Not at all. It takes a year to write the songs, you know. And basically, if this record does what we're hoping, we're going to be working it for at least 12 months. And we're quite prepared to do that, we really want to get that out there. We're very hungry for success at the moment. We haven't had it for a while, and we're hungry for it again. We're a bit older as well, and I think we're really going to have a ball if this thing does take off, because I think we'd handle it a lot better than we did last time. No more 45 gigs in a row and all that stuff. Fuck that, it's not good for you. You'll just go crazy.

**So if things go well in the next 12 months, and you work and work and work, then maybe eight or nine months from now you'll think about the next record down the road.**

Yeah. I mean, when the songs come, they come. You can't just turn them on and off. I've got a few things now, about two and a half songs here, but I'm quite prepared to sit on them and get *Sweet F.A.* promoted properly and get some success. Oh, there is one other thing that hasn't really been known about much. We have an EP out, called *The Glittering Darkness*. It's out on import, it's been out for probably a month. It came out just before Christmas. There's some real good stuff on there. It's like a five-track EP. But I'd love it if people could get a hold of that, because it's a good one. ●



**RUBY • HEATHER NOVA • SHTUM • MERCURY REV • IMPERIAL DRAG**

**PLAY WORK**

**MOST ADDED**  
**ROLLERSKATE SKINNY (35)**

**SPINANES (23)**

**MAGNAPOP (22)**

**FU MANCHU (20)**

**LOTION (18)**

**TOP TIP**  
**TRIPMASTER MONKEY**

*Practice Changes*  
*(Sire/Elektra)*

Seventeen stations ADDED the latest from Tripmaster Monkey this week; look for a big debut next week when those ADDs convert to rotations.

**RECORD TO WATCH**  
**NICK CAVE & THE BAD SEEDS**

*Murder Ballads*  
*(Mute/Reprise)*

Surprise! Last week's Most Added record is this week's Top Tip with a #11 debut. 14 college stations are slammin' these *Murder Ballads* in Heavy, while five new stations (including KFJC and WICB) ADDED the disc.

# Gavin College

2W LW TW

1	1	1	<b>CIBO MATTO</b> - VIVA! La Woman (Warner Bros.)
3	4	2	<b>FRANK BLACK</b> - The Cult of Ray (American/Warner Bros.)
7	3	3	<b>POSSUM DIXON</b> - Star Maps (Interscope/AG)
—	12	4	<b>GRIFTERS</b> - Ain't My Lookout (Sub Pop)
9	5	5	<b>TORTOISE</b> - Millions Now Living Will Never Die (Thrill Jockey)
8	11	6	<b>MR. T EXPERIENCE</b> - Love Is Dead (Lookout)
6	14	7	<b>CARDIGANS</b> - Life (Minty Fresh)
2	2	8	NOISE ADDICT - Meet the Real You (Grand Royal)
5	8	9	HALO BENDERS - Don't Tell Me Now (K)
4	6	10	BUTTERGLORY - Are You Building a Temple in Heaven? (Merge)
<b>NEW</b>	11	11	<b>NICK CAVE &amp; THE BAD SEEDS</b> - Murder Ballads (Reprise)
11	9	12	FOLK IMPULSION - Electric Idiot EP (Communion)
12	7	13	MOJAVE 3 - Ask Me Tomorrow (4-AD/Warner Brothers)
—	25	14	<b>LOW</b> - Transmission EP (Vernon Yard)
<b>NEW</b>	15	15	<b>MAN OR ASTROMAN?</b> - Deluxe Men in Space (Touch & Go)
10	10	16	RUBY - Salt Peter (WORK/CRG)
26	30	17	<b>MINISTRY</b> - Filth Pig (Warner Bros.)
20	18	18	NOFX - Heavy Petting Zoo (Epitaph)
15	15	19	16 HORSEPOWER - Sackcloth 'N' Ashes (A&M)
24	20	20	WEDDING PRESENT - Miniplus (Cooking Vinyl)
19	19	21	TORI AMOS - Boys for Pele (Atlantic)
<b>NEW</b>	22	22	<b>BEDHEAD</b> - The Dark Ages (Trance Syndicate)
<b>NEW</b>	23	23	<b>SILKWORM</b> - Firewater (Matador)
—	24	24	NEGATIVLAND - Sex Dirt (Seeland)
36	36	25	<b>THE MEICES</b> - Dirty Bird (London)
22	22	26	LAMBCHOP - How I Quit Smoking (Merge)
32	32	27	<b>THE BOUNCING SOULS</b> - Maniacal Laughter (BYO)
16	16	28	PEECHES - Do the Math (Kill Rockstars)
14	26	29	ERIC'S TRIP - Purple Blue (Sub Pop)
13	13	30	PASTELS - Mobile Safari (Up)
17	17	31	TWISTED WILLIE - A Tribute to Willie Nelson...Various Artists (Justice)
35	44	32	<b>JONNY POLONSKY</b> - Hi My Name Is Jonny (American)
33	33	33	LUSH - Last Night EP (4-AD/Reprise)
28	38	34	<b>LAGWAGON</b> - Hoss (Fat Wreck Chords)
23	23	35	TRANSAM - Transam (Thrill Jockey)
18	27	36	COCTAILS - Coctails (Carrot Top)
49	41	37	<b>HOMAGE</b> - A Tribute to the Descendents...Various Artists (Coolidge)
<b>NEW</b>	38	38	<b>MIKE JOHNSON</b> - Year of Mondays (Tag/Atlantic)
—	39	39	COCTAIL MIX - Volumes 1, 2 & 3 (Rhino)
34	34	40	JACK DRAG - Jack Drag (Devil's Weed, Inc.)
31	31	41	PULP - Different Class (Island)
21	21	42	SLEEPYHEAD - Communist Love Songs (Homestead)
42	42	43	SALT - Bluster (Island)
<b>NEW</b>	44	44	<b>KARATE</b> - Karate (Southern Records)
—	45	45	URUSEI YATSURA - The Hated (Cheetah)
—	46	46	THE ROCK*A*TEENS - the*Rock*A*Teens (Daemon)
29	29	47	STUNTMAN - Stuntman (Link)
40	40	48	AIMEE MANN - I'm With Stupid (DGC)
43	43	49	HI-STANDARD - Growing Up (Fat Wreck Chords)
25	28	50	GOLDEN SMOG - Down By The Old Mainstream (Rykodisc)

## Inside College

BY SEANA BARUTH



### Seminar Snapshots, Volume 3

Alright, just one more run of Seminar photos, then I swear I'll do as my theme for 1996 suggests and Let It Go...

#### SEPARATED AT BIRTH?



College programmers were psyched to discover that their convention bags included groovy Rentals eye-wear. Here, WNYU's Lawrence Lui and Bean from KZSC demo the 24-hour comfort of this most popular promo item.

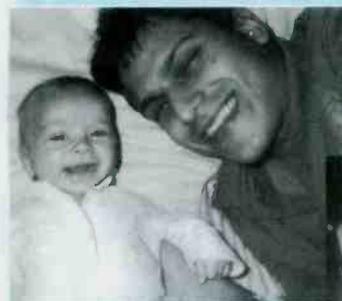
#### HUGGIN' THE BLONDE RHINO



KGLT MD Gwen Squyres and Rhino's Bill Smith sampled the Cocktail Mix at Capitol's

impromptu Ultra-Lounge.

#### DAMN, THESE MD'S JUST KEEP GETTING YOUNGER...



Autotonic oldtimer Dan Mackta exchanges industry grins with Henry, the new GM of KKID-Memphis.

#### DALEY DELIGHTS...



...in Moonshine on his shoulders. Sherri from Moonshine and Capitol's Tommy Daley mug at the Capitol suite.

#### ERROL IN ACTION



Is Caroline's Errol Kolosine 1) Moderating the FCC panel, 2) Admonishing Chris Knox for public drunkenness...again, or 3) Waiting for mama bird to return to the nest with a nice plump worm?

#### A CASE FOR CONVERSION

Below: Although semetic sweethearts Jeff Marks (Hollywood), Yigal Dakar (Interscope), and Pete Rosenblum (Elektra), they suggest—concerning the 1997 Seminar—"L'shanah Habah B'yerushalayim." ●



Editor: SEANA BARUTH

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.  
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

## College Picks

### VARNALINE Man of Sin (Zero Hour)

Shards of bittersweet melancholy drip from strings of steel while glimmering bits of sonic darkness hang thickly in the range. Rusty acoustic sparks intermingle with the jagged roughness of fuzz and feedback. First a whisper, then a screech, breaks and jostles a long-dormant memory of a forgotten folk song. Varnaline (essentially the brainchild of Anders Parker) is the twisted descendent of classic folksinging troubadours and front porch bluesmen; the ghosts of Woody Guthrie and Phil Ochs hang ominously in the air as Robert Johnson casts a wry smile from beyond. Yet the music of Varnaline is visceral as well; guitars clamor, seem to twinge out of tune, then snap back with a resilient melody that lodges itself into the memory and persists in lingering on. Songs waver between solid construction and the brink of entropy: they flow, but constantly threaten to collapse. "lbs" is a windswept rapture filled with quirky organ riffs that churgle amidst volatile-yet-gentle strums of guitar. "The Hammer Goes Down" is a torn, crisply muddled power pop dirty, and "Little Pills" is blissful sorrow, soothing acoustic guitar surrounded by white noise. This is music that contrasts the emotions: tears of loneliness well up behind your eyes while a smile simultaneously crosses your mind. —SPENCE D.

### THE MEICES Dirty Bird (London Records)

On *Dirty Bird*, as on their previous releases, the guitar-based, rhythm-oriented Meices deliver the usual three- and four-chord rock 'n' stomps with clever craftiness; however, this time the band seems to have opted for a less aggressive stance and a more professionally produced disk. In moments here, the Meices seem to have been afflicted with the "Massachusetts Mope," as J Mascis-inspired vocals and licks turn up on occasion in these otherwise undeniably upbeat and hook-laden tunes. And, although *Dirty Bird* doesn't absolutely capture the energy and excitement of a Meices live shows, it does offer a bunch of orchestral extras, like horns. Furthermore, the band has included plenty of reverb on the disc's back-up vocals, a deviation from the previously featured warblings that gave their recordings a decidedly lo-fi feel. The beat is anthemic (read: Modern Rock), but the attitude is jen-u-whine Slacker. —WALT REED

### THE MERMEN Songs of the Cows (Mesa/Bluemoon)

Dial out the notion that a three-piece surf band can't create the necessary wet din—this seven-track odyssey kicks off with one of the most ferocious instrumentals in recent memory. On "Curve" a commanding guitar broadsides pound-

ing surf drums while trading solos with a chortling, distorted bass. The lighter "Varykino Show" tones down the bass/guitar sparring and opts for a melodic approach, and "A Heart with Paper Walls" features a haunting, Edge-like guitar. When the water's surface has smoothed, "Meander" splashes down with aggressive drums and a bass that fishtails just below the waves. The four-part surf opera, "Brain Wash," begins with the beautiful guitar solo, "What Am I Always Waiting For?" Put this 2:17 track on during graveyard shifts and watch the phone lines glow like electric eels. Ultimately, "Brain Wash" slips into offshore reefs of experimental, almost ambient terrain, as the Mermen turn surf inside out and show it glisten from all sides. —DAVID BERAN

### BAYAKA The Extraordinary Music of Ban Benzele Pygmies (Ellipsis Arts)

Bayaka is Ellipsis Arts' most ambitious project to date. Packaged as a hardcover book and CD, these ninety-plus pages and this hour-long disc deeply explore the culture and music of the Central African Ban-Benzele Pygmies, or, as they refer to themselves, Bayaka. The book, authored by Louis Sarno, a New Jersey native who has been living with the Bayaka since the late '80s and who has been welcomed into their community like no other before him, is excellent. The recordings, for their part, are *unbelievably*

intense. Although there are no song titles, each piece here is connected to a particular ritual, be it a break-of-dawn hunting expedition or a funeral ceremony for an old woman. The Bayakans' contributions range from heavy drum sounds to haunting echo-filled vocal pieces that evoke images of lost angels wandering the ancient forest, and their music is one with the natural music of insects, frogs, and birds, which is audible throughout the recordings. Those combined elements create an exquisite environmental orchestra untouched by industrial sounds. Listening to this breathtaking disc instantly lifts one to another realm of consciousness and gives a deeper appreciation for all music. For those looking for *real* trance, it doesn't get better than this. —VINNIE ESPARZA

## Chartbound

- SEA SAW** - Magnetophone (Simple Machines)  
**RACHEL'S** - Music for Egon Schiele (1/4 Stick)  
**CHUNE** - Big Hat, No Cattle (Cargo/Headhunter)  
**LOU REED** - Set the Twilight Reeling (Warner Bros.)  
**VARNALINE** - Man of Sin (Zero Hour)  
**MERMEN** - Songs of the Cows (Mesa/Bluemoon)  
**Dropped:** #35 Tel Aviv, #37 Saturday Morning Cartoons..., #47 Love As Laughter, #48 Flying Saucer Attack, #49 KXLU Live, #50 Teen Angels.

# 4th Independent Label Festival

July 26 & 27, 1996 • Chicago, Illinois



## What To Expect At The ILF

Every year the festival offers a weekend of information, networking, business, music and fun. Past panels have featured local and national luminaries including, Martin Atkins of Invisible Records, Steve Albini recording engineer of Big Black & Nirvana, Paul Sacksman of "Musician Magazine", Irwin Steinberg founder of Mercury Records, and Mo Ryan of "Steve Albini Thinks We Suck". And, there have been musical presentations featuring stunning performances by the following: Veruca Salt, Triple Fast Action, Freakwater, The Lupins, Certain Distant Suns, Cool Rock Steady, Frank Orrall of Poi Dog Pondering, Syd Straw formerly of Golden Palominos, Jane Baxter Miller of Texas Rubies and Pat DiNizio of Smitherens. In the midst of all this activity is a trade show that has included exhibitors such as DiskMakers (Pennsauken, NJ), Baker & Taylor (Chicago, IL), M.S. Distributing (Chicago, IL), Whitehouse Records (Chicago, IL), National Association of Recording Arts & Sciences, presenters of the Grammy Awards, World Media Group, Inc. (Indianapolis, IN), and Crank Records (Chicago, IL).

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**MOST ADDED**



**DOGG POUND**  
New York, New York  
(Death Row/Interscope)

**KOOL KEITH**  
Wanna Be A Star/Slide We Fly  
(Funky Ass Records)



**TOP TIP**

**DELINQUENT HABITS**  
What It Be Like  
(PMP/Loud/RCA)

The newest crew from the Powermove camp survived a Dogg-fight for Most Added with 26 big ones.

**RECORD TO WATCH**



**AZ**  
Doe Or Die (EMI)  
The Visualiza keeps the hits coming and scores 25 adds with his latest single. Peep his cameo on Primo's remix of "Lady" by D'Angelo...

# Gavin Rap

2W	LW	TW	
\$	3	1	<b>BROADWAY</b> - Must Stay Paid (Nervous)
\$	2	2	<b>BAHAMADIA</b> - Uknowhowedu/True Honey Buns (Dat Freak Sh*t) (Chrysalis/EMI)
\$	1	3	REDMAN - Funkorama (Interscope)
\$	4	4	<b>BUSTA RHYMES</b> - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
\$	5	5	FUGEES (Tranzlator Crew) - Fugee-La/How Many Mics (Ruffhouse/Columbia/CRG)
26	18	6	<b>DON'T BE A MENACE...SOUNDTRACK</b> - Lost Boyz, "Renee" (Remixes) (Island)
24	19	7	<b>MANNISH</b> - Jive U Da Mann (Correct/Grindstone Ent.)
15	8	8	ROYAL FAM - Summin' Gotz To Give (Capitol)
18	14	9	<b>BIG NOYD</b> - Recognize & Realize (Tommy Boy)
19	12	10	<b>SHABAZZ THE DISCIPLE</b> - Death Be The Penalty II/Crime Saga (Penalty)
\$	6	11	BLAHZAY BLAHZAY - Danger Pt. 2 (Mercury)
\$	15	12	<b>MAD SKILLZ</b> - Move Ya Body/Extra Abstract Skillz (Big Beat/Atlantic)
\$	7	13	THE GENIUS - Cold World (DGC)
16	13	14	DARK SUN RIDERS featuring BROTHER J - Dark Sun Riders (Island)
10	10	15	MIC GERONIMO - The Natural (Remixes)/Train Of Thought/Liecheck (Blunt)
32	26	16	<b>JAY-Z</b> - Dead Presidents (Roc-A-Fella/Freeze/Priority)
\$	16	17	2 PAC - California Love feat. Dr. Dre and Roger Troutman (Death Row/Interscope)
33	23	18	<b>NONCHALANT</b> - 5 O'Clock (MCA)
\$	9	19	ERICK SERMON - Welcome (Def Jam Recording Group)
\$	17	20	FAB 5: HELTAX SKELTAX/O.G.C. - Blah/Leflaur Leflah Eshkoshka (Duck Down/Priority)
\$	11	21	A.Z. - Gimme Yours (EMI)
27	25	22	<b>YOUNG ZEE</b> - Everybody Get (Perspective/A&M)
23	24	23	GURU PRESENTS THE ILLKID SAMPLER - True Master, Bahamadia, etc. (Illkid/Payday)
20	21	24	REAL LIVE - Real Live Sh*t (Big Beat/Atlantic)
13	20	25	MOBB DEEP - Temperature's Rising/Still Shinin (Loud/RCA)
--	32	26	<b>CELLA DWELLAS</b> - Perfect Match (Loud/RCA)
\$	22	27	DAS EFX - Microphone Master (eastwest/EEG)
\$	33	28	<b>JAMAL</b> - Keep It Real/Unf**kittable (Rowdy/Arista)
30	28	29	ACEYALONE - Greatest Show On Earth (Capitol)
--	34	30	<b>CYPRESS HILL</b> - Illusions (Ruffhouse/Columbia/CRG)
\$	30	31	JUNIOR MAFIA - I Need You Tonight Remix/Get Money (Big Beat/Atlantic)
25	29	32	ALL CITY - Who Dat? (Arnee/Mercury)
<b>NEW</b>	33	33	<b>5TH WARD BOYZ</b> - Situations (Rap-A-Lot/Noo Trybe)
35	35	34	SPECIAL ED - Freaky Flow (Profile)
<b>NEW</b>	35	35	<b>SUNZ OF MAN</b> - No Love Without Hate (Wu-Tang)
<b>NEW</b>	36	36	<b>RUBBER ROOM</b> - Body Snatch'n (On The Isle) (Elastic)
<b>NEW</b>	37	37	<b>CONSCIOUS DAUGHTERS</b> - Gamers (TCD/Priority)
\$	27	38	THA DOGG POUND - Let's Play House/Do What I Feel featuring Rage (Death Row/Interscope)
<b>NEW</b>	39	39	<b>ROYAL FLUSH</b> - Movin' On Ya Weak Production (Blunt)
--	36	40	LBC CREW - Beware of My Crew (Premeditated)

Chartbound	
LL COOL J - Doin' It (Def Jam Recording Group)	J-LIVE - Longevity/Braggin' Writes (Raw Shack)
DOGG POUND - New York, New York (Death Row/Interscope)	DELINQUENT HABITS - What It Be Like (PMP/Loud/RCA)
KOOL KEITH - Wanna Be A Star (Funky Ass Records)	

## Like That! BY THEMBISA S. MSHAKA

### Geography Lesson



At the GAVIN Seminar three weeks ago, the overwhelming sentiment on the East vs. West Coast rivalry was that it is stupid and that it must end. But, as with most arguments that go from words to blows, the hardest part is often making amends. Perhaps tracing the latest episode from its root will give the rap community some answers and bring reconciliation into focus.

The East versus West rivalry started out as a regional difference. Hip-hop in New York sounded markedly different from hip-hop coming out of Los Angeles. Over the last decade, though, rap has experienced many phases, among them **The Daisy Age** courtesy of the **Native Tongues**; political hardcore courtesy of **BDP**, **Public Enemy** and **X-Clan**; **Reality Rap** thanks to **Grand Master Flash**, **N.W.A.**, and **Kool G Rap**; **G-Funk** as ushered in by **Dr. Dre** and **Warren G**; and **Bass** music as popularized by **Luke** and **DJ Magic Mike**. Hip-hop gives birth to new styles daily, as the **Roots** revive the live band play that used to back **Kurtis Blow**, and as **Mystikal**, **B.O.N.E.**, **Thugs**, **Wu-Tang** and **Goodie MoB** bless the mic with their contributions.

Each growth phase has come from somewhere. That somewhere, however, is not the area where a particular rapper lived. "Somewhere" is within the rapper him-(or her)-self. The individual or collective group generates the lyrical or musical art; their birth-place or residence merely informs the creation. If the person moves, the creation may or may not change. An artist is bound only by whatever personal limitations are allowed to inhibit their own progress. After one's inner demons are exorcised, the task then becomes "getting the ghetto off your mind" as singer/composer **Rosie Gaines** wrote.

Pride in one's identity is important to maintaining healthy self-

esteem, and relating one's experiences by rooting stories in the places where these things occurred is a fundamental part of all music, including hip-hop. It has occurred to me that perhaps this East versus West rivalry is a symptom of fractured self-esteem in the rap world. It seems now that too many artists spend energy identifying their equals as their enemy instead of reporting on what goes on within their lives or where they dwell.

Moreover, no rapper claiming any coast, set, hood, ward, turf, or block can whip out a deed, title, or pink slip for the property in question. These mean streets have yet to love or defend rappers in return for their claims. Ask the family of the late **Mr. C** of **RBL Posse**. Ask **Queen Latifah** about carjackings. Ask **2Pac** about being gunned down. Did the streets have their backs? Did being from 'Frisco or Jersey, or having spent time in New York, Baltimore, or Oakland keep these tragic events from taking place?

And I don't have nearly enough space to go into how this tired coastal posturing really benefits record companies and distributors more than it ever will a recording artist. And what about citizens all over the world who strive daily to grasp a soundbyte of our revered rap culture? How does regional bickering serve them?

The solution is to love yourself, then learn to respect the differences of others, because the similarities between us outweigh them by far. Our differences create the texture in the fabric of our collective hip-hop existence, and they should be celebrated. Artists should also realize that life looms large over much more than just you. Rappers (and civilians) must curb this willingness to die for housing projects and herringbone chains—being ready to die so that our children might live better is more like it...On the 411 side, congrats go

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# The Nervous Crew



Mike Weiss/Big Sam/Chris "Da Hitman"/Shadow/Mack A. Docious/Kevin Shand/Syrus  
want to thank everyone for helping make

# BROADWAY

# "Must \$tay Paid"

# #1

on the  
Gavin Chart

and thanks to everyone that helped Nervous win the Gavin Award for

# #1



# Independent Label Award

two years in da row  
(next year we're going for the 3peat)

**All the GAVIN DJ s \$tayin' Paid:**

DJ Stress, Maximus Clean, Suki, Doctor 9, Big Ru, K-Don, PJ Porter, Danny McClain, Mig, DJ Buck, Kevin C., Jason B., Melo & Big Jay, Tony Simmons, Alexa B., Al Lindstom, Billy Busch, Ron Ice, Sure Rock Holmes, Mayhem & Martin Moore, Nate Da Great, James Ellison, Mr. Sample, Alen Sylvan, Talaya, James Louis, Will Temple, Melly Mel, Jeff Moore, Rock-On, Ran & Colb, Vinnie & Ray, Mike Checka, Ty & Big Pooh, Heart Attack, Law & Big B, Jay Wright, Horace Rainy, Wesley, Flex & Yvonne, Q-Mark, Randall & G-Wiz, Randy Lee, Mike London & Fu, Rachel, Peince Ice, Lenny B & Fred, Dr. Boogie, Mong, Dante "The Ride", Sean Boyd, JP Chill, Ron Butts, J-Grand, Robert R., DJ Uncanny, Rockafella, DT, Rob Tailer, D-Street, B-Lief, Fernando, Warren Peace, Zenobia, Rochelle Prejean, Small J., Rockbarry, Thomas Mintor, Darian Hong, Zack Twist, Miracle Man, Sway & Tech, Garen Sampson, Justin Torres, Davey-D, Alex, Mike McDowell, Kevy-Kev, Malcolm Hardiman, DJ Justin, Ben B., Bob & Jake, Tim Perry, Ken Tolbert, DJ Illstyles, Nasty Nes & Jake Wicklund. \* **Special thanks for their constant support to everyone at Hot 97 - Steve Smith, Tracy Cloherty, Funkmaster Flex, Red Alert, Deneen, Angie, Dr. Dre & Ed Lover, Speedy, Evil Dee, Stretch & Bobbito.**

# Gavin Rap Retail

2W	LW	TW	Singles
3	1	1	<b>FUGEES (Tranzlator Crew)</b> - Fu-Gee-La (Ruffhouse/Columbia/CRG)
1	2	2	KRIS KROSS - Tonite's Tha Nite (Ruffhouse/Columbia/CRG)
11	8	3	<b>JUNIOR MAFIA</b> - Gel Money (Big Beat/Atlantic)
9	9	4	<b>REDMAN</b> - Funkorama (Interscope)
5	5	5	GOODIE MoB - Cell Therapy (LaFace/Arista)
--	3	6	BLAHZAY BLAHZAY - Danger Pt. 2 (Mercury)
6	6	7	FAB 5: HELTAH SKELTAH/O.G.C. - Blah/Leflaur Leflaur Eshkoshka (Duck Down/Priority)
8	7	8	THE GENIUS - Cold World (Geffen)
7	12	9	<b>DAS EFX</b> - Microphone Master (eastwest/EEG)
10	11	10	<b>THA DOGG POUND</b> - Let's Play House/Do What I Feel feat. Rage (Death Row/Interscope)
15	13	11	<b>MAD SKILLZ</b> - Move Ya Body (Big Beat/Atlantic)
14	15	12	<b>ERICK SERMON</b> - Welcome (Def Jam Recording Group)
<b>NEW</b>	13	13	<b>L.L.COOL J</b> - Doin' It (Def Jam Recording Group)
12	10	14	EAZY-E - Just Tah Lel U Know (Relativity/Ruthless)
4	4	15	L.L.COOL J - Hey Lover (Def Jam Recording Group)
17	22	16	<b>BAHAMADIA</b> - Uknowhowwedu (Chrysalis/EMI)
--	24	17	<b>REAL LIVE</b> - Real Live Sh*t (Big Beat/Atlantic)
13	14	18	COOLIO - Too Hot (Tommy Boy)
<b>NEW</b>	19	19	<b>2 PAC</b> - California Love featuring Dr. Dre (Death Row/Interscope)
--	25	20	<b>BUSTA RHYMES</b> - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
16	17	21	A.Z. - Gimme Yours (EMI)
<b>NEW</b>	22	22	<b>SUNZ OF MAN</b> - No Love Without Hate (Wu-Tang)
<b>NEW</b>	23	23	<b>CONSCIOUS DAUGHTERS</b> - Gamers (TCD/Priority)
<b>NEW</b>	24	24	<b>JAMAL</b> - Keep It Real (Rowdy/Arista)
<b>NEW</b>	25	25	<b>BROADWAY</b> - Must Stay Paid (Nervous)

2W	LW	TW	Albums
--	13	1	<b>2 PAC</b> - All Eyez On Me (Death Row/Interscope)
1	1	2	L.L.COOL J - Mr. Smith (Def Jam Recording Group)
--	17	3	<b>FUGEES (Tranzlator Crew)</b> - The Score (Ruffhouse/Columbia/CRG)
2	2	4	THA DOGG POUND - Dogg Food (Death Row/Interscope)
8	7	5	<b>EAZY-E</b> - Str8 Off Tha Muthaphuckin' Streez Of Compton (Relativity/Ruthless)
3	3	6	KRIS KROSS - Young, Rich & Dangerous (Ruffhouse/Columbia/CRG)
5	6	7	DON'T BE A MENACE...SOUNDTRACK - Various Artists (Island)
6	5	8	GOODIE MoB - Soul Food (LaFace/Arista)
<b>NEW</b>	9	9	<b>MAD SKILLZ</b> - From Where?! (Big Beat/Atlantic)
4	4	10	THE GENIUS - Liquid Swords (Geffen)
14	10	11	PHARCYDE - LabcabinCalifornia (Delicious Vinyl/Capitol)
9	12	12	THE CLICK - Game Related (Sic Wid It/Jive)
7	8	13	THE GROUP HOME - Livin' Proof (Payday/FFRR)
13	9	14	THE DOC - Heltter Skeltter (Giant)
10	11	15	ERICK SERMON - Double Or Nothing (Def Jam Recording Group)
20	21	16	<b>JUNIOR MAFIA</b> - Conspiracy (Big Beat/Atlantic)
17	18	17	<b>CYPRESS HILL</b> - III - Temple of Boom (Ruffhouse/Columbia/CRG)
24	--	18	<b>CHEF RAEKWON</b> - Only Built 4 Cuban Linx (Loud/RCA)
12	15	19	8 BALL M.J.G. - On Top Of The World (Suave/Relativity)
13	16	20	FUNKMASTER FLEX - Mix Tape Vol. I (Loud/RCA)
<b>NEW</b>	21	21	<b>LORD FINESSE</b> - The Awakening (Penalty)
21	23	22	<b>FAT JOE</b> - Jealous One's Envy (Relativity)
15	19	23	KRS-ONE - KRS-ONE (Jive)
16	14	24	SPICE 1 - 1990-Sick (Jive)
25	--	25	<b>MYSTIKAL</b> - Mind Of Mystikal (Big Boy/Jive)

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

out to **2Pac** for an amazing week at retail, reaching gold status in the first week, and on a double album at that...**Capitol's** black music department has been dismantled. Where will **Acey**, **Dazzie**, **Royal Fam**, and **Channel Live** end up? Some may go through **EMI**, some may need to find new homes. I'll keep you updated... Happy birthday to **Shanti** at LaFace, who has the big 2-5 on the 19th, and to **KLAV's Fernando**, whose b-day was during **GAVIN**...like that. —ONE LOVE

## Rap Picks

**KOOL KEITH**  
"Wanna Be a Star" b/w  
"Slide We Fly"  
(Funky Ass)

WNWK's DJ Mecca said, "my wait for Kool Keith is finally over! I love it." One of hip-hop's few consistent innovators, Keith does not disappoint with this indie release. The A-side is a reality check for any would-be divas touching down in the big city. The B-side is a lively lyrical jaunt with a quirky, comical hook and a guest rhyme by Motion Man. School's in, so take note. Contact Kutmastia Kurt at (310) 657-9500.

**KILO**  
"White Horse"  
(WRAP/Ichiban)



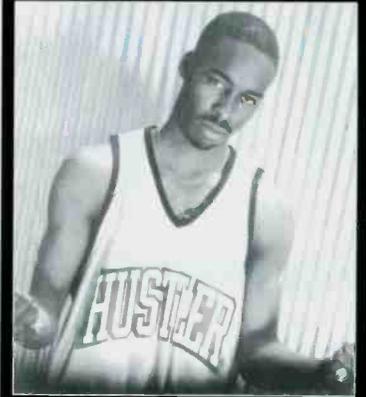
Southern underground sensation Kilo is determined to take discussions of race to the airwaves in a ball of fire with this one. Riding a remade version of Laid Back's megahit of the same name, he gets raw on everything from the O.J. Simpson trial to interracial dating. Whether good or bad, you're bound to get instant phones on this. Contact Van at Ichiban (404) 419-1414.

**RUBBEROOM**  
Body Snatch'n (On the Isle)  
(Elastic Recordings)

Chicago's Rubberoom is bringin' hip-hop back in line with hip-hop essentials: dope beats and rhymes. "So many women on my mind my neck hurts" is but one example of the crew's cleverness. Imagine the wit of Common alongside the musical savvy of De La or the Jungle Bros. Your neck may start to ache too from all that noddin'. Contact Jello at (800) 278-6409.

## ARTIST PROFILE

# SMOOTHE DA HUSTLER



**FROM:** Brooklyn, New York

**CURRENT SINGLE:** "Hustlin" b/w "Broken Language"

**NEXT SINGLE:** "Hustler's Theme"

**CURRENT ALBUM:** "Once Upon A Time In America", due this Spring.

**LABEL:** Nexx Level/Profile

**HOW HE STARTED:** "I used to freestyle in my spare time, and D.R. Period, my producer decided to make tracks for me. I met D.R. during M.C. battles."

**THE HUSTLE:** "We pressed up vinyl and sold tapes in stores by consignment, and Profile caught the buzz we started."

**THE CREW:** Smoothie Da Hustler is part of a camp comprised of The Hill Playaz, including Triggga Da Gambler, D.V. Alias Christ, Rhyme Wrecka and Ruckus.

**ON BROKEN LANGUAGE:** "You explain as much as you can without using real sentences."

**THE SMOOTHIE SOUND:** "Classic soul blended with hardcore sounds, while I rhyme about my life, from my childhood on up."

**MUSICAL INFLUENCES:** "My parents and my neighborhood inspire me, but lyrically, I love Rakim."

**HE SAYS:** "The music business is a corporate hustle, it just isn't called that. Everything is a hustle, whether it's legal or not."

**ON THE WEST:** "I respect them, and I say, make that money! I'll represent where I'm from just the same."

# GAVIN CLASSIFIEDS

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)

## CLASSIFIEDS

### Opportunities

#### BROADCAST SOFTWARE COMPANY

seeks qualified candidates with broadcast operations experience. Responsibilities include on-site installation/training and phone support for our Traffic/Acctg. System. Travel required. Fax resume to Marketron at (415) 341-8197

**102.5 KZIO**, Today's Best Music, seeks PT AT & possible FT AT. Some commercial broadcast experience preferred. T&R: Justin Case PD, 1105 E. Superior, Duluth, MN 55802. EOE. (2/27)

**1430 KASI** seeks morning AT, community involvement, sports knowledge, great production a must! T&R: Ron Revere, PO Box 728, Ames, IA 50010. EOE. (2/27)

**KWWR**, Columbia Missouri market needs News Director/Morning Anchor. Run your own department. T&R: Chuck Thomas, PD, PO Box 475, Mexico, MO 65265. EOE. (2/22)

**K107 FM** seeking ambitious, out-going Air Talent with 3 years A/C experience. Females strongly encouraged. T&R: Rob Cutter, PO Box 1450, Fond Du Lac, WI 54935. EOE. (2/20)

**KBJJ** SW MN Hot A/C seeking Afternoon AT. Great opportunity for talented, ambitious, team-player. Females strongly encouraged. T&R: Greg Travis, PO Box 520, Marshall, MN 56258. EOE. (2/20)

**Promotions/marketing** shark needed for AM/FM combo. Great benefit/relocation package. Rush T&R: J. Lano, 50 Albion St., Methuen, MA 01844-5111. EOE. (2/20)

**KWFR** Classic Rock needs Morning Host. Decent pay/tons o' remote money. Digital a plus. T&R: JJ Morgan, 2824 Sherwood Way, San Angelo, TX 76901. EOE. (2/19)

**KITS/FM** Morning needs part-time Production Asst./Asst. Producer with

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937 WILD GINGER TRAIL, WEST CHICAGO, IL 60185

creative mind and experience producing comedy bits. Resume/cover: "Job-Asst. Prod.," 730 Harrison St., Ste. 300, SF, CA 94107. EOE. (2/16)

**KKJQ** top-rated continuous Country is looking for a Morning Talent to entertain all of Western Kansas. Send T&R: Charlie Hale, 1309 E. Fulton, Garden City, KS 67846. EOE. (2/20)

**WMTL** Newstalk 870 is looking for Afternoon Host. Send T&R to: "Job", 2160 Brandenburg Rd., Leitchfield, KY 43754. EOE. (2/19)

**Cities 97** Strong artist interview skills and good production. T&R by March 8th to: Lauren MacLeash, 100 N. 6th St., Minneapolis, MN 55403. EOE. (2/15)

**Ski** the greatest snow on Earth, work in Utah! Announce and Morning. Zeb Norris, 4001 S. 700 East, Salt Lake City, UT 84107. EOE. (2/12)

**KUBA** CA community leader hiring Middy/Evening personality. Get involved in our community. T&R: PO Box Drawer 232, Yuba City, CA 95922. Females/minorities encouraged. EOE. (2/9)

**KBJJ** SW MN Hot A/C seeking afternoon AT. Great opportunity for talented, ambitious, team player. Females encouraged. T&R Greg Travis, PO Box 520, Marshal, MN 56258. EOE. (2/8)



#### To Place a FREE Gavin Classified Opportunities Ad

Fax your 25 words of copy to (415) 668-3967. Free ads run on a space available basis. Paid ads run guaranteed next week. Call Chris L. Mitchell at (415) 668-5483 for special radio rates.

**KLYK** Top 40 is seeking part-time/fill-in air talent. Please send T&R to: Joe E. King, 1130 14th Ave., Longview, WA 98632. No phone calls. EOE. (2/5)

**Morning News** and Sports, plus a chance to do P-B-P for local high school sports and semi-pro team. KSCB, Stu Melchert, 800-373-3891. EOE. (2/5)

**Creative Image** Director for Live 105-SF. Send 5 minutes of image sweepers, promos, etc.: Selection Cmte., 730 Harrison St., Ste. 300, San Francisco, CA 94107. EOE. (2/1)

**Country KZKX** seeking announcers w/3 yrs. promotions exp. T&R: Charlie Thomas, 4630 Antelope Creek Rd., Lincoln, NE 68506. EOE. (1/31)

**KG95** is accepting T&Rs for a 7 p.m.-Midnight opening. Send your best to Mark Hahn, PO Box 1737 Sioux City, IA 51102. Minorities and females encouraged. EOE. (1/31)

**Needed yesterday!** Part-timers with ambitions. Future full-time opportunity. T&R: WSBG, 22 South Sixth St., Stroudsburg, PA 18360. EOE. (1/27)

**WPRO** FM Mike Butts in the Morning Show seeks Producer. Minimum 3 years experience. T&R: 1502 Wampanoag Trail, E. Providence, RI 02915. EOE. (1/22)

**93 KAFF** Country seeks Afternoon Drive Talent. Great shifts, remotes, and production. Two years experience preferred. T&R: Chris Halstead, KAFF, PO Box 1930, Flagstaff, AZ 86002. EOE. (12/11)

**Looking** for an aggressive, up-and-coming PD for AOR client in Midwest. Send station composite aircheck and promotions samples to: Jeff Murphy, DeMers Programming, 617 Newcomen Rd., Exton, PA 19341. EOE. (12/6)

**Hot A/C**, WFPS, is accepting T&Rs for a FT position and future PT help. Females encouraged. Send to: WFPS, PO Box 701, Freeport, IL 61032. EOE. (12/6)

**KTCL** is accepting T&Rs for PT and FT openings. Three years experience a must. John Hayes, KTCL, 1611 S. College #211, Ft. Collins, CO 80525. EOE. (12/6)

**KCMT** Openings soon in the California Sierra...Afternoons/PD/Mornings/Sales...small market, great people, live in paradise...Call Derek (916) 283-1370 for info. EOE. (12/4/95)

### Did you know that

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Make sure they see

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Call Chris Mitchell at

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### Availabilities

**Medium market** Wisconsin MD with 4+ years experience. Seeks new challenges and adventures. Experience in A/C and Oldies. Knowledge of Powergold. Ty: (414) 922-6061. (2/23)

**T40/New Rock**. Mornings or nights. Personality plus, phones, digital production and large market experience. Will move for right gig. Rich (708) 469-7155. (2/2)

**Evening/Mornings**. Looking for an air talent that sounds like everyone else? Don't call me. Looking for originality and personality? Let's talk. Rich (708) 469-7155. (1/12)

**Independent label**. Director, National Promotion seeks new position. Extensive experience in Adult Formats/T40 and breaking new artists. Entertainment experience/MBA marketing and finance. Call (516) 829-0964. (1/9)



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**MOST ADDED**

**QUINCY JONES**

"Slow Jams" (Qwest/Warner Bros.)

**MARIAH CAREY**

"Always Be My Baby" (Columbia/CRG)

**MOKENSTEF**

"Baby Come Close" (Outburst)

**TOP TIP**

**MARIAH CAREY**

"Always Be My Baby" (Columbia/CRG)

This mid-tempo groove is a hit. Mariah Carey debuts at #24 on the UL chart this time with +822 spins. Stations reporting spins this time include WJMH (49), KISS/FM (30), and KKBT (29).

**RECORD TO WATCH**

**LL COOL J**

"Doin' It" (Def Jam Recording Group)

LL takes it to the limit with "Doin' It." With +425 spins, this nasty jam is a definite winner. Stations reporting spins include WJMI (53), WJJN (35), and WAEG (18).

# Gavin Urban Landscape

TW	SPINS	TREND	TW	SPINS	TREND			
1	<b>R. KELLY</b>	- Down Low (Jive)	2539	+89	21	<b>IMMATURE</b> - We Got It (MCA)	927	-235
2	<b>BRANDY</b>	- Sittin' Up In My Room (Arista)	2534	+167	22	<b>SHAWN STOCKMAN</b> - Visions Of A Sunset (Polydor/A&M)	921	-8
3	<b>MARY J. BLIGE</b>	- Not Gon' Cry (Arista)	2387	-102	23	<b>RANDY CRAWFORD</b> - Give Me The Night (Warner Bros.)	840	+33
4	<b>D'ANGELO</b>	- Lady (EMI)	2130	+196	24	<b>MARIAH CAREY</b> - Always Be My Baby (Columbia/CRG)	822	<b>NEW</b>
5	<b>JOE</b>	- All The Things Your Man Won't Do (Island)	2004	+226	25	<b>WHITNEY HOUSTON &amp; CE CE WINANS</b> - Count On Me (Arista)	821	+278
6	<b>XSCAPE</b>	- Do You Want To (So So Def/Columbia/CRG)	1823	+52	26	<b>MARIAH CAREY</b> - One Sweet Day (Columbia/CRG)	818	-112
7	<b>SOLO</b>	- Where Do U Want Me To Put It (A&M/Perspective)	1649	-100	27	<b>ART AND SOUL</b> - Ever Since You Went Away (Big Beat/Atlantic)	812	+80
8	<b>2 PAC</b>	- California Love featuring Dr. Dre (Death Row/Interscope)	1516	+86	28	<b>H-TOWN</b> - A Thin Line Between Love and Hate (Luke)	790	+217
9	<b>CHANTAY SAVAGE</b>	- I Will Survive (RCA)	1471	+192	29	<b>JUNIOR MAFIA</b> - Get Money (Big Beat/Atlantic)	779	+23
10	<b>TOTAL</b>	- No One Else (Bad Boy/Arista)	1467	+102	30	<b>JODECI</b> - Love U 4 Life (MCA)	738	-75
11	<b>MONICA</b>	- Before You Walk Out Of My Life (Rowdy/Arista)	1397	-88	31	<b>KRIS KROSS</b> - Tonie's Tha Nite (Ruffhouse/Columbia/CRG)	735	-196
12	<b>DEBORAH COX</b>	- Who Do U Love (Arista)	1326	+126	32	<b>SA-DEUCE</b> - Don't Waste My Time (Elektra/EEG)	730	+20
13	<b>THE TONY RICH PROJECT</b>	- Nobody Knows (LaFace/Arista)	1219	+47	33	<b>JESSE POWELL</b> - All I Need (MCA)	708	+37
14	<b>PURE SOUL</b>	- Stairway To Heaven (StepSun)	1194	+164	34	<b>WHITNEY HOUSTON</b> - Exhale (Shoop Shoop) (Arista)	704	-99
15	<b>GROOVE THEORY</b>	- Keep Tryin' (Epic)	1178	+38	35	<b>LL COOL J</b> - Hey Lover (Def Jam Recording Group)	685	-86
16	<b>GERALD &amp; EDDIE LEVERT</b>	- Wind Beneath My Wings (eastwest/EEG)	1157	+99	36	<b>FUGEES (Tranzlator Crew)</b> - Fu-Gee-La (Ruffhouse/Columbia/CRG)	635	+91
17	<b>FAITH EVANS</b>	- Soon As I Get Home (Bad Boy/Arista)	1151	+45	37	<b>SILK</b> - Don't Rush (Keia/Elektra/EEG)	629	+121
18	<b>SOMETHING FOR THE PEOPLE</b>	- You want this party started (Warner Bros.)	949	-129	38	<b>OLETA ADAMS</b> - Never Knew Love (Mercury)	624	+36
19	<b>MONA LISA</b>	- Can't Be Wasting My Time (Island)	942	+122	39	<b>MONIFAH</b> - I Miss You (Uptown/MCA)	610	+30
20	<b>YVETTE MICHELLE</b>	- Everyday & Everynight (Loud/RCA)	940	+46	40	<b>TERRY ELLIS</b> - What Did I Do (eastwest/EEG)	599	+185

## Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES

Urban reports accepted through Tuesday 3 p.m.

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

**west coast**

**Terry Ellis +46**

"What Did I Do?" (eastwest/EEG)

**Intro +45**

"Feels Like the First Time" (Atlantic)

**Whitney Houston & CeCe**

**Winans +43**

"Count On Me" (Arista)

**southwest**

**Terry Ellis +49**

"What Did I Do?" (eastwest/EEG)

**Joe +42**

"All the Things Your Man Won't Do"

(Island)

**Faith Evans +40**

"Soon As I Get Home" (Bad Boy/Arista)

**midwest**

**H-Town +63**

"A Thin Line" (Warner Bros.)

**Chantay Savage +53**

"I Will Survive" (RCA)

**Art & Soul +42**

"Ever Since You Went Away"

(Big Beat/Atlantic)

**mid-atlantic**

**Mariah Carey +125**

"Always Be My Baby" (Columbia/CRG)

**D'Angelo +116**

"Lady" (EMI)

**Joe +86**

"All The things Your Man Won't Do"

(Island)

**southeast**

**Mariah Carey +160**

"Always Be My Baby" (Columbia/CRG)

**LL Cool J +140**

"Doin' It" (Def Jam Recording Group)

**MC Lyte +106**

"Keep On Keepin' On" (Elektra/EEG)

**carolina/va**

**Mariah Carey +67**

"Always Be My Baby" (Columbia/CRG)

**Quincy Jones +58**

"Slow Jams" (Qwest/Warner Bros.)

**Toni Braxton +44**

"Let It Flow" (Arista)

ISN'T IT SCARY

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- PRODUCED AND WROTE SONGS FOR MULTI-PLATINUM ARTISTS INCLUDING AFTER 7, TONI BRAXTON, NEW EDITION & COLOR ME BADD.
- SIMULTANEOUSLY ACCEPTED AT THE URBAN, RHYTHM-CROSSOVER AND MAINSTREAM FORMATS.

ISN'T IT SCARY?

# 'ISN'T IT SCARY'



### BDS HIGHLIGHTS

WERQ 31x  
 WPLZ 28x  
 WIZF 24x  
 WYLD 24x  
 WSOJ 21x  
 WWWZ 20x  
 WJMZ 19x  
 KMJM 18x  
 WTLZ 18x  
 KDGS 17x  
 WXYV 17x  
 KMJQ 17x  
 WJTT 17x  
 WCDX 15x  
 WTLC 13x

**BDS Detections: 610 Spins**  
**BDS Impressions: 5 Million Listeners**

### CHART HIGHLIGHTS

39\* R&R Urban Contemporary (*Breaker!*)  
 35\* R&B Adult Monitor Chart  
 D-67\* Hot R&B Airplay Chart

**NEXT UP FROM JON B.**

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# Urban Music Meeting

BY QUINCY MCCOY

## The South Beach Scene

The day I talked to Phil Michaels it was around 80 degrees in Miami, and a soft breeze coming off the ocean was swaying the tops of the palm trees on South Beach. I remember those kind of days from my years at South Florida's Y-100, during the station's glory days. Michaels has been in radio only six years. He started as an engineering intern at Hot 105 and worked his way into the music department as an assistant. When Tony Kidd came in 1993 and saw how hungry Michaels was he entrusted him with the job of Music Director.

**What are the demographic realities of your market?**

Miami is a crazy place. It's the melting pot of the world. We have Caribbean, Latinos, Blacks, Europeans from everywhere; everybody is represented. That makes it a weird market to program to. Because of its incredible mix of people, it's hard to please everyone.

**With this heavy mixture of people, how does the market dictate to you what your station plays?**

We're an Urban A/C, so we play mostly R&B, a little Jazz, a little gospel, funk, and crossover Latin groups like Tavares.

**Is there a Miami sound?**

South Florida is a party town. Music like the Isley Brothers, Earth Wind & Fire, Luther Vandross, and old '70s dance music like KC and the Sunshine Band, fits the mood of the city.

**Do you agree that New York City and Miami are two cities where dance music is alive and well?**

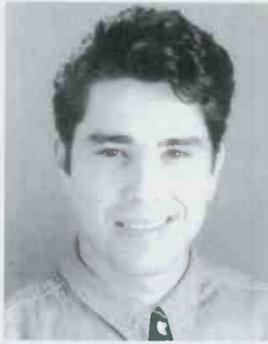
I definitely agree with that. We do Classic Soul Weekends, which are filled with '70s dance music, and the response is tremendous. Plus, you have to remember that clubbing down here is bigger than ever.

**What are the tools you use to determine what records you add on Hot 106?**

We do callout research. Our target audience is adults 25-54. We look at requests and SoundScan sales, but if we think a song will work for us, like Jerald Daemyon's remake of "Summer Madness," we're not afraid to play it. That song blew up big here with major requests, and listeners were actively trying to buy it.

**Let's take a song from your playlist and just go over some of the reasons why you added it.**

Let's take the George Michael record, "Jesus to a Child." For an artist like George, you don't need much research. He's got a track record and we play several of his songs. We added it, and the phone



Phil Michaels, Music Director, WHQT/Hot 105-Miami

**You are obviously not a typical Urban A/C station.**

We're real different. When people say Urban A/C, they think of a ballad or oldie-based station. But we're a real hype, intense, up-tempo station. We try to give the station a different vibe—like the Jerald Daemyon record—something that sets us apart from the rest. The only similarity is that we don't play any rap.

**Let's pick another song.**

"Down/Low" by R. Kelly. Our competition was playing this song first. We tested it on callout, and it did quite well. We didn't jump on this record early, because the first single, "You Remind Me of Something" took a while to build.

**In your oldies, are there some artists you play that probably wouldn't be played in any other market?**

Oh yeah, how about Billy Stewart's "I Do Love You." I remember you playing that back in the day on Y-100. It's still in heavy rotation down here. We play "Moments of Love" by the Art of Noise. Every time we play that song, the phones explode. We play a lot of George Benson, Chuck Magnoine's "Feel So Good," and again, I must stress KC and the Sunshine Band and Earth, Wind & Fire.

**Do you spend a lot of time listening to music?**

I set a time at the end of every day, after I've finished programming the music. I listen to each record two or three times, to get a real feel for them. Then I stack them according to what I think would sound the best for us, and I bring the music to my PD [Tony Kidd], and we go through the stacks. From that, we'll start a final stack based on what we like, research, retail, and requests. Finally, if we have space, we try to add the best records possible?

response was immediate and intense. For some reason, people feel that Urban A/Cs can't play crossover artists, but were proving them wrong. We play a lot of jazz cuts, and again, people say you can't, but for us it's a good mix. I know that a good R&B and Jazz mix is working in a few other markets, like at WHUR in Washington, D.C.

PROGRAMMER PROFILE

TONY KIDD *Hot 105*



**RADIO STATION:** WHQT, Hot 105

**BIRTHDATE:** February 10, 1959

**CURRENT RESIDENCE:**

Margate, Florida

**ROOTS:** Jacksonville, Florida

**MUSICAL INFLUENCES:**

Miles Davis, John Cage, John Coltrane, Frank Zappa, George Clinton, Samuel Barber, Monk, Willie Neslon

**FAVORITE PASTIME:**

Anything, as long as it moves fast, very fast.

**ABOUT STATION MAGAZINE,**

**RHYTHM:** Designed to be the Black entertainment magazine in South Florida, with local and national interest. It's an extension of the radio station.

**IF YOU COULD INVITE FOUR**

**PEOPLE FROM HISTORY TO**

**DINNER, WHO WOULD THEY BE?**

Jesus Christ, Hannibal, Albert Einstein, and Shaka Zulu.

**LAST BOOK READ:**

The Bible, the parable of the Sower by Octavia Butler.

Babyface or  Barry White

Martin Luther King or Malcolm X

Dorothy Dandridge or Jada Pinkett

The Cosby Show or The Jeffersons

2 Pac or L.L. Cool J

Richard Pryor or  Robin Harris

## Urban Workshop *Women Issues*

**M**arch is Women's Month and this is an election year. Coupled, your station has a great opportunity to reach female listeners by dealing directly with issues that are central to their lifestyle. In these reactionary times, the political landscape is full of land mines, waiting to blow away women's opportunities for choice, growth, and self determination. In November, many ballots will have anti-affirmative action initiatives, that could eliminate gender rights.

Here is a list of some of the top issues on the minds of women between the ages of 18-49.

**HEALTH**

This subject is large and runs the gamut from breast cancer to reproductive rights. Black women suffer in the highest percentages of cancer risk, teenage pregnancy, and AIDS.

**EMPLOYMENT**

Although women are getting jobs in non-traditional environments from police precincts to Governor's mansions, working class women and women without means of support still need help to reach their full potential. The passage of anti-affirmative action laws will enforce old barriers for women's chances to land jobs usually held by men.

**SEXUAL HARASSMENT AND DOMESTIC ABUSE**

These two controversial subjects, right out of today's headlines, touch a responsive cord with all women. Explore ways to prevent, aid, and protect women from these twin evils.

Schedule experts, authors, and politicians to speak on all these subjects. Turn your morning show into a hotbed of issue oriented discussions. Open the phone lines for debate between your listeners and the speakers.

During the month, continually stay on top of community events and programs that deal specifically with women's Issues. —Q

# Motown Memories

*The Urban Landscape  
Special Issue*



Join GAVIN as we reminisce  
about the glory days of  
Motown and read about  
how this groundbreaking  
company is preparing for  
future success.



Art Deadline: March 18th

East Coast Contact: Brentley Cheek (212) 592-0563

West Coast Contact: Lou Galliani (805) 542-9999

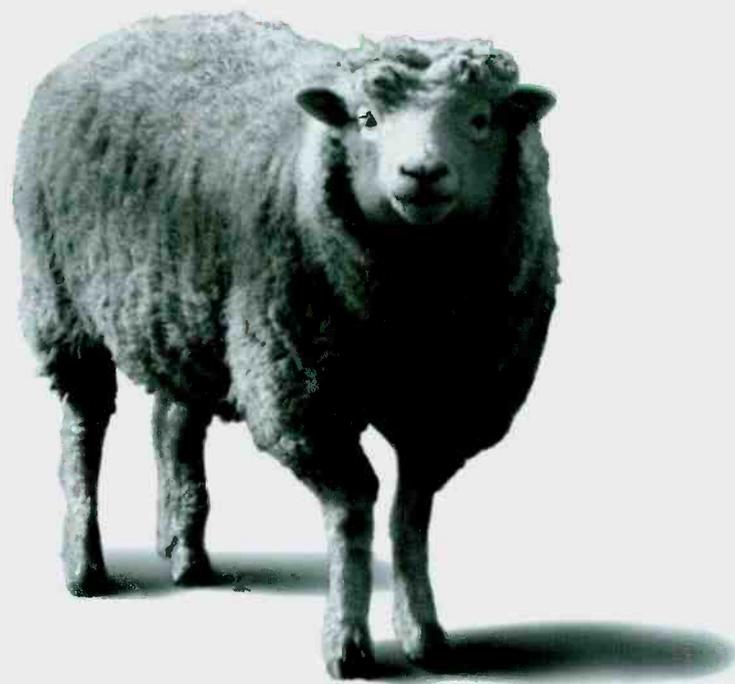
# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CLDR	DMA	KBCO	KBYR	KFAN	KFMG	KFOG	KGSR	KINK	KLCC	KLRF	KMMS	KMTT	KOTR	KPFT	KPIG	KQPT	KRSH	KRIM	KSCA	KSPN	KSUT	KTAO	KTCZ	KTYX	KTMN	KTUN	KUMT	KUPR	KUMR	KVMF
1	JACKSON BROWNE (Elektra/EEG)	960	+107	11	10	7	16	22	14	7	29	26	8	42	23	18	8	4	14		31	15	14	14	11	15	20	18	15	14	14	24	7	8
2	GIN BLOSSOMS (A&M)	822	+92	30		15	16		18	20	22	15		23	18					20	27	15	23	14		8	3	5	16	7		32	6	3
3	TRACY CHAPMAN (Elektra/EEG)	737	+18		17	30	16	30	10	23	19	24	8	9	11	17	11	4	12		12	15	13	14	9			8	14	8		26	7	
4	MELISSA ETHERIDGE (Island)	736	+1	25		21	16	4	23	22		24		17	23	22	8		8		19	20	15	14		11		6	12	21		9	7	
5	TORI AMOS (Atlantic)	704	+36	21	17	9	11		19	13	26	8		6	11	19	10	7		13	27	20	18	8		6	6	5	16		14	7	6	
6	SUBDUDES (High Street)	699	+92		17		13	30	8	8	11		8	32	12	5	8	4	15		18	15	7	14	13	14	7	13	10	20		14	7	8
7	JOAN OSBORNE (Blue Gorilla/Mercury)	684	-12	20		29	21		18	17	12			21	23	10	13		9		14	15	12	11	10	7	22	6	15	20		38	7	
8	COWBOY JUNKIES (Geffen)	628	+82	19	16	18	11		11	14	11	25	5		11	19	7		6	2	9	12	6	14	13	8	21	11	19	9		14	6	6
9	AIMEE MANN (DGC)	626	+78			7	11		13	15	11	25		13	11	18		2		12	27	15	13	14	5	12		5	14	13		13	7	8
10	NATALIE MERCHANT (Elektra/EEG)	613	-19		20	30	16	3	21		21	23				18	10		6	19	7	5	12	11	6	8	21	5	20	8		13	7	6
11	DOG'S EYE VIEW (Columbia/CRG)	589	+47	24	8	18	5	5	17	12	11			9	6	8		7	10		9	10	21	11	11	10	11	5	20	8		13	7	6
12	SON VOLT (Warner Bros.)	588	+31	24	9	12	25	20		7	18				12	9	13		10		14	15	11	14	8	9	7	15	11		13			
13	DEAD MAN WALKING (Columbia/CRG)	560	+112	11	17		6	23	1		33	8	4			2	12	7	10		12	5	3	11	12	9		11	14	14			7	8
14	STING (A&M)	543	+43	24			10		13	6	22	11	4			18	6				16		22	14	7	9	10	14	9		16	6	1	
15	VAN MORRISON (Verve)	530	+37				12	20			20	25	8				9	7	11		10	10		14	12		5	8		21		7	8	
16	TOM PETTY & THE HEARTBREAKERS (MCA)	490	-131	29					19	16		20			15	11	9	10	9		21	15		14	10	6	3	16	7		28	6		
17	JOHN HIATT (Capitol)	484	-10	9	8		16		11	6			8	22	11	11	12	4	15			15	11	14	12				18		24	7	8	
18	JARS OF CLAY (Silvertone)	486	+22	18	17	16	14		17	15	11		4		6	8				15	10	10	8	14	7	23	1	8	8		16	6	4	
19	SMASHING PUMPKINS (Virgin)	483	-35	32		13	7	18	23	7	11				6	11	9					5	11		5	8					26	6		
20	BONNIE RAITT (Capitol)	475	-15	25			14	20	6	6		9	8				9		13												30	7		
21	DAR WILLIAMS (Razor & Tie)	466	+7	16	17		8	15				5	14	11	5	6	7				12	10	4	11	13	13		10		7		7	8	
22	OASIS (Epic)	470	-2	19			16	9	18		22					19					5		10	12	11	6			16		26	6		
23	COLLECTIVE SOUL (Atlantic)	453	-1	32		27	16		23						8					19	5	5	14						18	15		33		
24	ALANIS MORISSETTE (Maverick/Reprise)	453	-5	21	9		13		24					13	23	20				22		12	22			6		1			18	15	38	7
25	TOAD THE WET SPROCKET (Columbia/CRG)	424	-5			41	10	25	17					11							13	4		11	11		8		15	18		21	6	
26	GOLDEN SMOG (Rykodisc)	410	+7		21		13	18	2		22				11	9	12	4	9		11		6	14	10	8	3		8		7	3		
27	BRUCE SPRINGSTEEN (Columbia/CRG)	409	-128	8		6	18	3				24	17	23		14	7	10			16	5		11	9				10		2	7		
28	CATIE CURTIS (Guardian)	393	+41		17			20				12	5	12							6	5			11	12	7			10	9		7	8
29	THE BEATLES (Capitol)	389	NEW				10	9		7	23	8			23		6				12	15	21	11	6	2	10				26	6		
30	ONCE BLUE (EMI)	388	+7	12	17							8	7	8	19	12	4		4			10	10	3	11	11	6		9	8		6	4	
31	ANDERS OSBORNE (OKeh/550 Music)	365	-26		9	8	12	8	2		11			23	12	5			12			5	7	14	6			6	12	21		14		
32	ROLLING STONES (Virgin)	324	-59		9			28		20		13	5	9			9		12			5		11		3					14	18		
33	LOUDON WAINWRIGHT III (Charisma)	322	-5		17			19			14	5					9	7	13				2	8	6	6		10		7		7	6	
34	MICHAEL McDERMOTT (EMI)	317	+61	21					3	6				26	6		4	5				10	12	11	10			7	14		4			
35	THE BAND (Pyramid)	315	NEW					30	3	7					11	10	6		10		10	10	3	11	8		9	10	10			6	8	
36	k.d. lang (Warner Bros.)	313	-90	18	8				7			25	4			12	10		6			10	12	11	10						8			
37	BLUES TRAVELER (A&M)	307	+5		17	18	11		12	16				6	11	5							11				21				32	4		
38	THE BADLIES (Rite-Of)	304	-36	12	9	10	7	15	14					12		4			8		9	10	14		4	22	3	18	7		17			
39	TRIBUTE TO BUDDY HOLLY (Decca)	287	-12		9			19	1									7	10			10		8	10	5		11	13			7	8	
40	RADIOHEAD (Capitol)	284	+13				6		19	7	9				6	5				17			3	11	6		7	9	10	26				
41	ROOMFUL OF BLUES (Rounder)	276	+6					23		17		5							6		9	5	13	11	11	6			17			6		
42	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)	273	+6		17				3	6	11				12	3					10	5	6	11	6	13		16				4		
43	DEL AMITRI (A&M)	266	+6	20		12		19	6												15		11	8							20			
44	LOU REED (Warner Bros.)	264	+44								10	5					11					10	3			6		2	8	7		4	4	
45	JOHN WESLEY HARDING (Forward)	251	NEW		16				8			5					7	2				5		8	6	7		6			4	4		
46	THE COLUMBIA RADIO HOUR (Columbia/CRG)	248	NEW		17					3				9			6	4				5		8	11		13		14			4	4	
47	DAVE MATTHEWS BAND (RCA)	237	-56	19		13	15		12							9				19														
48	JOHN HAMMOND (Point Blank/Charisma)	231	NEW					28				8						4	5			5				5	8	9	9			6		
49	RED HOT CHILI PEPPERS (Warner Bros.)	235	+1	28		14	12		13								9			30						4						6	</	

I pledge allegiance to  
Regis, Cody and Kathie Lee  
Of the Frosted Flakes Of America  
Be it lactose-intolerant bisexuals  
Or Princess Di's plans  
One facial, Grace Under Fire  
With Larry King and Oprah for all.



# SHREDDING THE DOCUMENT



**JOHN HIATT**



# Gavin A3 Boomer Grid

SPINS in **BLUE** are ADDS

Artist - Title (Label)	KMPT	KZLH	AZON	SWEC	WAPS	WBOS	WBTC	WDCB	WCLZ	WDET	WGBK	WGBX	WFLW	WIII	WJCE	WJAX	WJMM	WJMO	WJNY	WJNS	WJCV	WJNKU	WJRLT	WJNR	WJNY	WJRS	WJYK	WJRY	WJWD	WJLE	WJPN	WJRT	WJRY	WJEP	
JACKSON BROWNE (Elektra/EEG)	25	18		27	9	21		6	21	7	20		9	13	16	4	27	12	12	23	7	15	28	18	14	15	7	11		13	28	7	14	10	
GIN BLOSSOMS (A&M)	31		27	26	12	21			7		21			14	16	22	30	6	14	17			4		14	15		14	34	27	10	20	19		
TRACY CHAPMAN (Elektra/EEG)	23	5		24	4			9	4				9	13	16	21	12	8	14	19			29	12	14	15	14	32	8	8	14	12	15	10	
MELISSA ETHERIDGE (Island)	6	18		25	8	12		6	5				6	6	19	20	4	13	14			14		10	14	35	5	29	14	18	14	7			
TORI AMOS (Atlantic)	10		6	28	8	8		6	7	13	6		6	16	6	10	21	7	16		15	15	21	5	7	10		14	23	13	14	19	9		
SUBDUDES (High Street)		8		16		8		9	5	16	15	14	4	15	16	3	11	6	3	13	15	18	13	17	7	10	14			5	7	12	10		
JOAN OSBORNE (Blue Gorilla/Mercury)		5	15	18					4		6		3		29	13	12	7					14		14	10	1	23	17	19	9	18	15	7	
COWBOY JUNKIES (Geffen)	10	8		31	3	12			7	13	13		3	6	4	10	5	8	13		15	3	5		7	15	1		15	26	12	14	21	8	
AIMEE MANN (DGC)		8		22	10			6	7	13	16	14	6		6	4	11	6	14	17	4	10	10	14	7	15			15	7	18	8	17	13	
NATALIE MERCHANT (Elektra/EEG)	23	18		26		21			7				3		21	12	6		17				11				14	22	9	22	5	14	16	9	
DIG'S EYE VIEW (Columbia/CRG)				26	10	12			9	5	12	13	10	4	15	12		11	5	5	12		7	9		7	10	1		14	16	16	8	15	9
SON VOLT (Warner Bros.)		18		24	7	12			9	4		9	10	4	6	10	12		6	8			21	5	10	15		15	17	15					10
DEAD MAN WALKING (Columbia/CRG)		18		33		20			9		16	6	10	8		12		9	6	12	9	15	16	3		10	14			2	6	1	2	9	
STING (A&M)	23	18		17	10	21			3	6			6	15	6	10	12	6	15	12			12		14	10	14	13	8		8	9	19		
VAN MORRISON (Verve)		8		9	5			9	14	17	14	14	12	13	16		10	6	7	9	15	16	8	8		15	14			19				10	
TOM PETTY & THE HEARTBREAKERS (MCA)	10			16	6				4	12	10	3		6	15	4	14	20					7	11		14		7	30		7		3		
JOHN HIATT (Capitol)				19	4				9	4	21	14	8		7		4	15	18				16	5		14		14		6	14	17	6	9	
JARS OF CLAY (Silverstone)	11	8		12		21		3	7	8	16				16	4		6	6	10			7	13			4		5	17	4		20	5	
SMASHING PUMPKINS (Virgin)	10		40			21		3			6	14			10	20		7					22			15			21	25	13	25	5		
BONNIE RAITT (Capitol)	10					21		3	2		17		3	15	12	4	13	8	13	9			21		14	10	14	11		5	5		14	9	
DAR WILLIAMS (Razor & Tie)				15	3			9		15		10	9		16		11		5		15	17	10	14		15	1		9	20			9		
OASIS (Epic)			40	13	33				3		22	14			6	4	12		6				15			10		16	22		10	6	20	8	
COLLECTIVE SOUL (Atlantic)	23			17		21			3		6			15		21	12						11					31	14	20		15	6		
ALANIS MORISSETTE (Maverick/Reprise)			28	16					5		8				5	24		10	9				24					13	40	9		16		16	
TOAD THE WET SPROCKET (Columbia/CRG)		8	16	12	5	12			5		13			15	12		12		2				4		14		7		13	8		8	23	10	
GOLDEN SMOG (Rykodisc)				22	13			9		14	20	14	3							6	15	8	5	9		15				9	8	18	10		
BRUCE SPRINGSTEEN (Columbia/CRG)		8				12		9	9				7	14	12	2		4	6		15	16			7	15	14	9		5		14	11		
CATIE CURTIS (Guardian)	18			3	5	8		9		14	14	10	6	15	12			5					8	4	19	7	10	4		4			2		
THE BEATLES (Capitol)	24	8		12	8	12							11	12	4	11	6	3	10				27		14		7		5	5					
ONCE BLUE (EMI)		8		7	11			9	7	12	12		4	6	12	3		5	5	7	7	5		14	10	4		10	12		17	10			
ANDERS OSBORNE (OKeh/550 Music)				14		12		3	7				4	7		6			7	5		15		20	14	10	4		13	5			8		
ROLLING STONES (Virgin)		8				21		6						12				8	7	8		15				15	14	9			5		8		
LOUDON WAINWRIGHT III (Charisma)				9				9		10	16	14	1		6			6	5	5	7	15	11	13		15							6		
MICHAEL McDERMOTT (EMI)				9	5	12		6			15			15	12	5	13	6	7	7	7	3			7	5			8		15	5	10		
THE BAND (Pyramid)		8		9				3	13	7				12		10	6	10	9	15	3	10				10	14			5			4		
k.d. lang (Warner Bros.)		8		6	12			9				14	8	14	6			2								7	15			13		14	9		
BLUES TRAVELER (A&M)	11			12		8			4						5		13	6					11				7	9	8	16		6			
THE BADLIES (Rite-Of)		8		12	4				5						9	12							6					14		24					
TRIBUTE TO BUDDY HOLLY (Decca)		5			4			6		13	7		4	14	16			2	5			15	17	3			10	7						5	
RADIOHEAD (Capitol)			25	12		8			3		7	14			6	5			5										21	15				14	
ROOMFUL OF BLUES (Rouder)		18						9			8		3	13				2	5	6				10	7	10	14						7	6	
BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)	10	8		12	10	8		3			12				12								5		7				3	6		22	6		
DEL AMITRI (A&M)	10	8		13		12			4							11	6	6												8	11	21			
LOU REED (Warner Bros.)				18	8					14	14	10	6	16					7	13	15	6	10			7	10	1		2	5			8	
JOHN WESLEY HARDING (Forward)				9	5	12		9		9	6	14	3	10					6		9	15	3	5		7	10	4		4			2		
THE COLUMBIA RADIO HOUR (Columbia/CRG)								9		9	22				12						15	3					10	4							22
DAVE MATTHEWS BAND (RCA)		5						4		7		5			10		6		21				20						26		12		13	5	
JOHN HAMMOND (Point Blank/Charisma)								9		15	20		1	14	12						15	9	4				5								9
RED HOT CHILI PEPPERS (Warner Bros.)			16					4								30													27	5		10	19		
CHERYL WHEELER (Philo)		18</																																	

Every sugar high ends with a crash.

Already on:

WXPB

WRNX

WFUV

KFMU

KFXD

WYEP

WIII

KTAO

KTHX

KEGR

WKVT

KMTN

KBAC

WCBR

KROK

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Management: Victor Ratto for Industrial Management



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**MOST ADDED**

**STEVE EARLE (47/217 spins)**

**TAJ MAHAL (39/127 spins)**

**COWBOY JUNKIES (9/629 spins)**

**THE NIELDS (9/79 spins)**

**JOHN WESLEY HARDING**

**(8/251 spins)**

**TOP TIP**

**THE BEATLES**

*Anthology II (Capitol)*

**THE BAND**

*High on the Hog (Pyramid)*

Two bands from the '60s grab the high debuts this week. Of the two, the Band charts consistently across all three charts in the mid-thirties.

**RECORD TO WATCH**

**STEVE EARLE**

*I Feel Alright*

*(E-Squared/Warner Bros.)*

The groundwork was laid out after his appearance at the GAVIN Seminar, as Steve Earle hits the top Most Added mother-lode with 47 first week adds.

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:  
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	JACKSON BROWNE (Elektra/EEG)
3	2	GIN BLOSSOMS (A&M)
4	3	TRACY CHAPMAN (Elektra/EEG)
2	4	MELISSA ETHERIDGE (Island)
6	5	TORI AMOS (Atlantic)
9	6	SUBDUDES (High Street)
5	7	JOAN OSBORNE (Blue Gorilla/Mercury)
12	8	COWBOY JUNKIES (Geffen)
11	9	AIMEE MANN (DGC)
7	10	NATALIE MERCHANT (Elektra/EEG)
13	11	DOG'S EYE VIEW (Columbia/CRG)
10	12	SON VOLT (Warner Bros.)
25	13	DEAD MAN WALKING (Columbia/CRG)
16	14	STING (A&M)
18	15	VAN MORRISON (Verve)
8	16	TOM PETTY & THE HEARTBREAKERS (MCA)
17	17	JOHN HIATT (Capitol)
21	18	JARS OF CLAY (Silvertone)
15	19	SMASHING PUMPKINS (Virgin)
19	20	BONNIE RAITT (Capitol)
22	21	DAR WILLIAMS (Razor & Tie)
20	22	OASIS (Epic)
24	23	COLLECTIVE SOUL (Atlantic)
23	24	ALANIS MORISSETTE (Maverick/Reprise)
26	25	TOAD THE WET SPROCKET (Columbia/CRG)
28	26	GOLDEN SMOG (Rykodisc)
14	27	BRUCE SPRINGSSTEEN (Columbia/CRG)
32	28	CATIE CURTIS (Guardian)
<b>NEW</b>	29	THE BEATLES (Capitol)
31	30	ONCE BLUE (EMI)
29	31	ANDERS OSBORNE (OKeh/550 Music)
30	32	ROLLING STONES (Virgin)
34	33	LOUDON WAINWRIGHT III (Charisma)
44	34	MICHAEL McDERMOTT (EMI)
<b>NEW</b>	35	THE BAND (Pyramid)
27	36	k.d. lang (Warner Bros.)
35	37	BLUES TRAVELER (A&M)
33	38	THE BADLEES (Rite-Oh)
36	39	TRIBUTE TO BUDDY HOLLY (Decca)
39	40	RADIOHEAD (Capitol)
40	41	ROOMFUL OF BLUES (Rouder)
42	42	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)
43	43	DEL AMITRI (A&M)
49	44	LOU REED (Warner Bros.)
<b>NEW</b>	45	JOHN WESLEY HARDING (Forward)
<b>NEW</b>	46	THE COLUMBIA RADIO HOUR (Columbia/CRG)
37	47	DAVE MATTHEWS BAND (RCA)
<b>NEW</b>	48	JOHN HAMMOND (Point Blank/Charisma)
45	49	RED HOT CHILI PEPPERS (Warner Bros.)
38	50	CHERYL WHEELER (Philo)

LW	TW	COMMERCIAL
1	1	JACKSON BROWNE (Elektra/EEG)
2	2	GIN BLOSSOMS (A&M)
3	3	MELISSA ETHERIDGE (Island)
4	4	TRACY CHAPMAN (Elektra/EEG)
6	5	JOAN OSBORNE (Blue Gorilla/Mercury)
7	6	NATALIE MERCHANT (Elektra/EEG)
8	7	TORI AMOS (Atlantic)
12	8	COWBOY JUNKIES (Geffen)
16	9	SUBDUDES (High Street)
11	10	STING (A&M)
10	11	SON VOLT (Warner Bros.)
13	12	AIMEE MANN (DGC)
15	13	DOG'S EYE VIEW (Columbia/CRG)
5	14	TOM PETTY & THE HEARTBREAKERS (MCA)
9	15	COLLECTIVE SOUL (Atlantic)
18	16	SMASHING PUMPKINS (Virgin)
19	17	OASIS (Epic)
21	18	JARS OF CLAY (Silvertone)
14	19	ALANIS MORISSETTE (Maverick/Reprise)
17	20	BONNIE RAITT (Capitol)
23	21	TOAD THE WET SPROCKET (Columbia/CRG)
32	22	DEAD MAN WALKING (Columbia/CRG)
22	23	JOHN HIATT (Capitol)
49	24	THE BEATLES (Capitol)
29	25	VAN MORRISON (Verve)
20	26	BRUCE SPRINGSSTEEN (Columbia/CRG)
25	27	ANDERS OSBORNE (OKeh/550 Music)
28	28	GOLDEN SMOG (Rykodisc)
31	29	BLUES TRAVELER (A&M)
24	30	THE BADLEES (Rite-Oh)
33	31	RADIOHEAD (Capitol)
27	32	ROLLING STONES (Virgin)
41	33	MICHAEL McDERMOTT (EMI)
37	34	DAR WILLIAMS (Razor & Tie)
34	35	ONCE BLUE (EMI)
<b>NEW</b>	36	THE BAND (Pyramid)
42	37	CATIE CURTIS (Guardian)
35	38	DEL AMITRI (A&M)
30	39	DAVE MATTHEWS BAND (RCA)
38	40	RED HDT CHILI PEPPERS (Warner Bros.)
44	41	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)
40	42	ROOMFUL OF BLUES (Rouder)
26	43	k.d. lang (Warner Bros.)
45	44	LOUDON WAINWRIGHT III (Charisma)
36	45	EDWIN McCAN (Lava/Atlantic)
43	46	CHRIS ISAAK (Reprise)
<b>NEW</b>	47	FOO FIGHTERS (Roswell/Capitol)
47	48	WHITE MAN'S BURDEN (Tag/Atlantic)
<b>NEW</b>	49	STEVE EARLE (E-Squared/Warner Bros.)
<b>NEW</b>	50	LOU REED (Warner Bros.)

LW	TW	NON-COMMERCIAL
1	1	DAR WILLIAMS (Razor & Tie)
2	2	VAN MORRISON (Verve)
3	3	SUBDUDES (High Street)
4	4	DEAD MAN WALKING (Columbia/CRG)
9	5	JACKSON BROWNE (Elektra/EEG)
7	6	TORI AMOS (Atlantic)
10	7	AIMEE MANN (DGC)
8	8	CATIE CURTIS (Guardian)
12	9	TRIBUTE TO BUDDY HOLLY (Decca)
11	10	ONCE BLUE (EMI)
14	11	DOG'S EYE VIEW (Columbia/CRG)
13	12	JOHN HIATT (Capitol)
34	13	THE COLUMBIA RADIO HOUR (Columbia/CRG)
6	14	LOUDON WAINWRIGHT III (Charisma)
16	15	GOLDEN SMOG (Rykodisc)
19	16	SON VOLT (Warner Bros.)
29	17	JOHN HAMMOND (Point Blank/Charisma)
26	18	LOU REED (Warner Bros.)
5	19	BRUCE SPRINGSSTEEN (Columbia/CRG)
31	20	JOHN WESLEY HARDING (Forward)
18	21	k.d. lang (Warner Bros.)
17	22	COWBOY JUNKIES (Geffen)
15	23	TRACY CHAPMAN (Elektra/EEG)
24	24	MELISSA ETHERIDGE (Island)
20	25	ENYA (Reprise)
22	26	DAVID BROZA (Mesa/Blue Moon)
23	27	JOAN OSBORNE (Blue Gorilla/Mercury)
21	28	THE CAT MARY (Orchard Music)
41	29	PAUL CEBAR & THE MILWAUKEEANS (Don't)
25	30	CHERYL WHEELER (Philo)
30	31	BONNIE RAITT (Capitol)
35	32	DAN ZANES (Private Music)
38	33	ROOMFUL OF BLUES (Rouder)
<b>NEW</b>	34	GIN BLOSSOMS (A&M)
46	35	ERIC MATTHEWS (Sub Pop)
27	36	ANDERS OSBORNE (OKeh/550 Music)
42	37	16 HORSEPOWER (A&M)
<b>NEW</b>	38	THE BAND (Pyramid)
33	39	JARS OF CLAY (Silvertone)
44	40	JACK LOGAN (Restless)
<b>NEW</b>	41	PHILOSOPHER KINGS (Columbia/CRG)
<b>NEW</b>	42	MICHAEL McDERMOTT (EMI)
<b>NEW</b>	43	STEVE EARLE (E-Squared/Warner Bros.)
32	44	ROLLING STONES (Virgin)
39	45	CIBO MATTO (Warner Bros.)
50	46	STING (A&M)
43	47	JONATHAN BROOKE AND THE STORY (Blue Thumb)
—	48	CAROLINE LAVELLE (N-Gram/Discovery)
28	49	SMASHING PUMPKINS (Virgin)
<b>NEW</b>	50	TAJ MAHAL (Private Music)

## Extension 606 BY KENT ZIMMERMAN

### The Grammy Awards Do Your Listeners Give a Toss?

All of the Grammy Awards have been passed out. Champagne corks are a-poppin' as limos dart off into the night. Radio back announces the nominees for weeks. MTV throws a party. Supermodels bat their lashes.

Question: Do rock radio listeners really give a mad monkey?

According to Tom Kelly at Kelly Research, they don't. Results may vary from age cells to core

and come group, but the consensus seems to point to the fact that the music industry gets the joke more than Joe and Josephine Average Rock Listener. In a recent survey, radio audiences rated their Grammy interest by picking from six reactions ranging from "no interest" to "high interest." Overall, 48% expressed at least "some interest" (the survey's mid range) while 52% expressed "not much" or "no interest." Females tipped the higher interest categories as did the 18-24 set. Men growing older tended to drift into the "no interest" camp.

Certainly the Grammys were very good to A3 radio, with Joan Osborne one of the most honored artists. On the other hand, the Jazz and "new age" nominations are clearly askew while the historic track record for the new artist category remains abysmal. Starland Vocal Band,

anyone? Me, I'm prejudiced. I generally loath awards. On Oscar night, I go to the movies. On Grammy night, I buy records at Tower. Even when our first book, *Rotten*, was nominated for a Ralph J. Gleason book award, I sorta cringed. The GAVIN Awards? Personally, a painful process.

Checking in from the Century City Hyatt, Mercury's Dave Einstein headed straight for the bottom line as only he can.

"Me? I'm hoping Joan pulls off a hat trick. The right awards can result in an added 1.5 million in sales, so God bless."

An extra 1.5 million units? Hmmm, hang on a minute. On second thought, what's wrong with a little industry pomp and circumstance? God Save the Grammys. We mean it, man. (For info about Kelly Research, phone (610) 446-0318) ●

**A3 Picks**

THREE BRAVE NEW SINGLES

**DANIEL TASHIAN**  
**"Where Have You Gone"**  
 (Elektra)

Nashvillian Daniel Tashian's poppa Barry used to play on Emmylou Harris albums, so we know that music runs in the family. On his own debut single, piloted by producer T Bone Burnett, young Daniel wields a torrid axe, while his upcoming new album, *Sweetie*, has all the makings of a severe A3 soundquake. "Where Have You Gone," one of the album's catchiest moments, is certainly no stand alone moment of brilliance; the album is brimming with quality air-play moments. You gotta believe that after Counting Crows, Burnett got some pretty heavy resumes in the mail. Yet it sounds like Bone took on a new face and can notch another hit on his production pistol. Let's lead the way on this one, okay?

**PATTI ROTHBERG**  
**"Inside" (EMI)**

Selecting great female music in an A3 world is tricky business. But digging through boxes of advance music over the past few months, we found New Yorker Patti Rothberg's *Between the 1 & the 9* to be a gem, a debut of extreme purpose and promise. Rothberg, a seasoned street busker, is good with a sharp lyric, combining urban images with stark Velvets/other Patti-like instrumentation. Appealing, brash, and youthful, alternately acoustic, usually electric, "Inside" is just two minutes of a great album. Add date is March 18.

**ALEJANDRO ESCOVEDO**  
**"Put You Down" (Ryko)**

Even more perky in edited form, Alejandro Escovedo's "Put You Down" is his most pliable airplay offering yet. Potentially adaptable on both the commercial and non comm

sides of the fence, here's a song with equal parts guts and gravel. We remember Alejandro, before becoming a prominent force on the Austin music scene, as part of the first wave of American punk and as frontman for Rank & File, the very first hard punk Country band. On "Put You Down," he retains a bit of that old three-chord thrust.

**COWBOY JUNKIES**  
**Lay it Down (Geffen)**

Coming off a number one A3 album and a retro hit record ("Sweet Jane") from Oliver Stone's *Natural Born Killers*, Cowboy Junkies use the opportunity offered by airplay success to shift gears, direction, and labels. Not that *Lay it Down* has the Junkies adopting up-tempo happiness or a Ramones wall of sound—far from it. Their sound is still trademarkedly stark and hummed out, yet hauntingly celebratory. Still cinched to their Warholish film roots of circular and candle-lit mystery, the ghosts of Tim Hardin and Sterling Morrison are everywhere, especially in the clean guitar work of Michael Timmins. With lyric notes as strange as any *Highway 61 Revisited* or *John Wesley Harding* layout, the music is still consistently strange, surfy and blue, the perfect segue into anything from the third Velvet Underground to just about any sad Chris Isaak song you might wanna cue up. Besides the obvious "A Common Disaster" or "Angel Mine," there's always the heavenly "Lonely Sinking Feeling" to behold, and lots more where they came from.

**THE REFRESHMENTS**  
**Fizzy Fuzzy Big & Buzzy**  
 (Mercury)

Dave Dee, Dozey, Beaky, Mick and Tish begat meaty, beaty, big, and bouncy which brings us to *Fizzy Fuzzy Big & Buzzy*. Arizona's Refreshments ride into town on a wave of humor, and, like Southern Culture on the Skids, they play like they mean it, but make fun of themselves like they don't. Compact, rockin', wah-wah pedals, Bo Diddley beats, white reggae-ing, sweet vocals, Don Strasberg of Boulder's Fox Theater swears that live, this band truly has the goods. We love the story-telling on "European Swallow," one track that truly epitomizes the Refreshments' knack for entertainment while doing da rock. "Down Together" is another mover. Track after track tells us that

this one is going to survive 1996 as something big, buzzy, and special. (Maybe it's just me, but do these guys remind you of the Fools, an '80s band from Boston?)

**HOPELESSLY STUCK IN ORBIT**



**Clockwise:**  
 William Orbit,  
 Torch Song, and  
 Caroline Lavelle



**STRANGE CARGO**  
**Hinterland (N-Gram/Discovery)**  
**CAROLINE LAVELLE**  
**Spirit (N-Gram/Discovery)**  
**TORCH SONG**  
**Toward the Unknown Region**  
 (N-Gram/Discovery)

Often times what we write up inside these pages reflects what we might add if we were lucky (or crazy) enough to be in control of a radio station's music selection. Less often (thank your lucky stars), reviews reflect what's hot on the home CD.

At the best of times, these two "unknown regions" overlap. Such is the case of this delightful trio of releases, all piloted by William Orbit. While taking a low profile on the disc sleeves, musically, Orbit's persona couldn't be more electric (or eclectic), as this triad represents the most commercial connoction of trance, ambience, and space dance ever developed. *Hinterland* (which could well have been dubbed *Strange Cargo 4*) is the most astounding, with it's light vocal layers on top, it's deep reggae bass at the bottom, and Orbit's synthplay in the middle. The most friendly airplay track, "El Ninjo," is already attracting strong reaction on heavily-researched Smooth Jazz stations. Caroline Lavelle's cover

of Joni Mitchell's "Case of You" is a thoroughly modern tribute, while Torch Song's "Shine on Me" mixes round out this trilogy with a gentle but firmly commercial sense of futu-rama. Since the 1987 release of *Strange Cargo 1*, Orbit has been pioneering his own original world, defying categories and pigeon-holes. Right now, we know of no finer trio of discs that better combine the spirit of celestial seasonings, airy vocals, and pink floydian hipness.

**Spin Trends**

1. STEVE EARLE +204
2. THE BEATLES +190
3. THE BAND +133
4. DEAD MAN WALKING SMDTRK +112
5. JACKSON BROWNE +107
6. TAJ MAHAL +104

**A3 Gridbound**

*STEVE EARLE (Columbia)	16 HORSEPOWER (A&M)	(N-Gram/Discovery)
(E-Squared/Warner Bros.)	*FOO FIGHTERS (Roswell/Capitol)	JOSH CLAYTON-FELT (A&M)
TAJ MAHAL (Private Music)	MR. WRONG SOUNDTRACK (Hollywood)	*THE NIELDS (Razor & Tie)
PAUL CEBAR & THE MILWAUKEEANS (Don't)	CAROLINE LAVELLE	Dropped: #41 Enya, #46 Edwin McCain, #47 Chris Isaak, #48 Julian Cope, #50 Dan Zanes, Bottle Rockets, Barenaked Ladies.

**MOST ADDED**

- STEVE EARLE (63)
- MERLE HAGGARD (38)
- ARLO GUTHRIE (26)
- THE DERAILERS (26)
- TAJ MAHAL (20)
- THE SUBDUDES (13)
- GREG TROOPER (13)
- LYNN MILES (11)
- OLD & IN THE WAY (11)

**TOP TIP**

**STEVE EARLE**  
*I Feel Alright*  
 (E-Squared/Warner Bros.)  
 The new standard-bearer!  
 63 adds, Top Five debut,  
 and winning raves across  
 the board.



**RECORD TO WATCH**

**THE DERAILERS**  
*Jackpot*  
 (Watermelon)

Hard-core country from Austin, Texas. Straight to the point production from Dave Alvin makes *Jackpot* a winner with something for everyone; rockers, weepers, and plenty in between. Debuts at #33 this week.

# Gavin Americana™

LW	TW	Reports	Adds
2	1	63	2
1	2	62	0
3	3	60	1
4	4	54	1
N	5	63	63
17	6	51	13
10	7	47	2
14	8	50	5
5	9	45	0
9	10	44	1
12	11	45	3
7	12	39	0
6	13	44	0
8	14	37	0
N	15	46	38
29	16	44	11
11	17	37	0
18	18	38	1
28	19	44	13
13	20	41	1
16	21	33	0
15	22	33	0
25	23	35	4
23	24	30	1
30	25	31	4
24	26	34	3
27	27	24	0
20	28	24	0
19	29	26	0
31	30	33	3
34	31	29	2
22	32	27	0
N	33	28	26
N	34	27	3
21	35	22	0
N	36	30	26
26	37	24	0
39	38	28	4
N	39	25	20
40	40	26	2

**Americana Inroads** BY ROB BLEETSTEIN



## Nashville Gets Extravagant

Consuming all this great music in such a short span of time is really a hard gig, but I'm glad to be the one to do it for you. With no time to recover from the GAVIN Atlanta Seminar, it was off to Music City for the **Nashville Entertainment Association's Extravaganza '96**—a sort of mini-*South by Southwest*, utilizing a multitude of the city's venues to host close to 200 bands. *Extravaganza*, in its eleventh year, has grown into a fabulous showcase event that has brought a wealth of diversified talent into the country music capitol. Congrats to event coordinator **Kat Hitchcock**, **BMI's David Preston**, and all the other NEA committee members who hosted this event, which undoubtedly helped strengthen Nashville's all-around music image.

So, to cut to the tuneless chase, let's take it to the Exit/In for Thursday's (2/15) showcase sponsored by GAVIN and **Arista Nashville**. Featuring Hoboken transplant **Tim Carroll**, and the **Delevantes**, along with the retro-rockin' sounds of **BR5-49**, who are working on their Arista debut, it was another rock solid night of boogie-sweatin' Americana. Carroll delivered a hard-driving set, showcasing his command of the Telecaster. The Delevantes just keep on growing with each performance, and this crowd was eatin' outta their hands. BR5-49 are also showing tremendous growth, putting on a show that eclipsed any previous performance I've seen them give. With songs like "Little Ramona" and "Hillbilly Thing," these sharp-looking dudes are gonna really turn some heads.

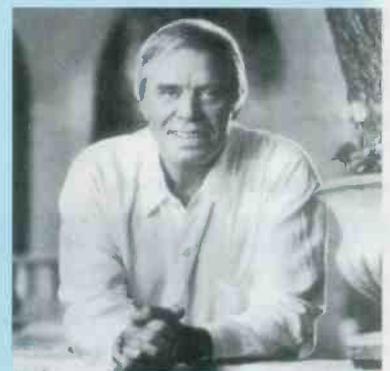
Friday's (2/16) highlights included a haunting set from New York's **Parlor James** at the Bluebird Cafe. **Amy Allison's** lilting voice had the crowd under her spell. As far as new talent and the *Extravaganza* goes, it's two thumbs up. A mad dash was then made for the Exit/In

to catch **Freakwater**. On a bill in front of **Steve Earle**, and the **Viceroy's**, who are signed to Earle's E-Squared label, *Freakwater* front-women **Janet Bean** and **Catherine Irwin** gave it their all to an all too talkative crowd. If you should be lucky enough to have them in your town, do not miss them. The Viceroy's, who hail from Knoxville, Tennessee, and have Earle producing their debut, came out with a vibrating set of what could only be called hillbilly roots-rock. Needless to say, I'm savoring every bit of any Steve Earle gig I can get, and this night was no exception.

Saturday (2/17) meant Songwriters In the Round, and though I've been witness to many of these events in my day, I think I can truly say the two I caught this evening were some of the best ever. At the Sutler, the **Bug Music** 'round was as Americana as it can get, with **Malcolm Holcombe**, **Julie Miller**, **David Olney**, and **Celeste Krenz** gracing the stage. Eagerly soaking up the great tunes in the crowd were **Jim Lauderdale**, **Steve Earle**, **Gwil Owen**, **Jeff Finlin**, **Janis Ian**, **Don Dixon**, and **LeRoy Preston**.

Then it was back to the Bluebird for the In the Round with **Billy Joe Shaver**, **Steve Forbert**, **R.B. Morris**, and the legendary **Tom T. Hall**. This one was on the top of

Continued on page 51



Tom T. Hall

**Chartbound**

- HUGH MOFFATT (Watermelon)
- JOHN HAMMOND (Point Blank)
- THE BUCKETS (Slow River)
- JO CAROL PIERCE (Monkey Hill)
- DAVID NELSON BAND (DNB)

- JOHN WESLEY HARDING (Forward/Rhino)
- FREAKWATER (Thrill Jockey)
- OLD & IN THE WAY (Acoustic Disc)
- Dropped: #32 IIRD Tyme Out, #33 Jim Lauderdale, #35 Molly and the Heymakers, #36 Tom Russell, #37 Joe Ely, #38 Son Volt.

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Continued from page 50

my agenda all weekend. Not only were the stories being swapped by Songwriting Hall of Fame member Hall and Shaver humorously engaging, but Hall, who was coerced out of his Florida retirement to do this show, treated the crowd to the likes of "Old Dogs, Children, and Watermelon Wine," "Homecoming," "I Love," and new songs "Shoes and Dress That Alice Wore," and "Ships Go Out," both of which will be on his upcoming April release, *Songs From Sopchoppy*. The procession went on way past Tom T.'s bedtime, prompting both **Lucinda Williams** and **Steve Earle**, who seems to be following me wherever I go these days, to take the stage for show-stopping versions of "Something About What Happens When We Talk," and "Ellis Unit One," from the *Dead Man Walking* soundtrack. You gotta love it when these weekend events end on just the right note.

## Americana Picks

**STEVE EARLE**  
**I Feel Alright**  
(E-Squared/Warner Bros.)



What's that rap about the month of March, something about in like a lion? Well, our favorite hard-core troubadour, Steve Earle, the man who's been to hell and back, bursts

into March with the best record of his career. If *Guitar Town* blazed the trail back in '86, then Earle's twisty, ten-year ride since then has led to this package of extremely personal and forthcoming songs. Opening with "Feel Alright," Earle looks deep into himself and sees a survivor, one who has a big "Huh!" for all his detractors. Working with producers Ray Kennedy, Richard Bennett, and Richard Dodd has culminated in an album that rocks with that *Copperhead Road* edge ("Unrepentant," "Hard-Core Troubadour"), and captures the best textures of *Guitar Town* ("More Than I Can Do," "Poor Boy"). But it's Earle's emotionally ravaged vocals that will make your heart shudder on both "Hurtin' Me, Hurtin' You," and "Valentine's Day," which features gospel legends the Fairfield Four. Earle's not about to deny his darkest days, as exhibited on the acoustic blues of "CCKMP," and "South Nashville Blues." Saving the best for last, Earle gives us an Americana smash hit if there ever was one — "You're Still Standing There." This duet with Lucinda Williams is irresistible and should be hammered over your airwaves. It's not often that we get the current king and queen of our format together on a song, so take full advantage of this opportunity. Great songs, great album, great artist. I rest my case.

**MERLE HAGGARD**  
**1996**  
(MCG/Curb)

Pulling the reins back into his own hands, country original Merle Haggard serves up a winner with *1996*. While he may be short on album titles these days, Haggard is not short on song. With his pen in nine of the ten tracks, Haggard still is

a premiere songwriter. From the uptempo bounce of "Sin City Blues" to the Bakersfield bop of "Beer Can Hill," which features vocal turns by both Buck Owens and Dwight Yoakam, the Hag continues his hearty musical brew of horns and steel guitars. "Too Many Highways," co-written with Max D. Barnes, is a classic, as is Hag's version of Iris DeMent's "No Time to Cry," which features DeMent on piano. "Five Days a Week" and "Untanglin' My Mind" mark the return of guest vocalist Johnny Paycheck, and John Anderson lends his talent to "Winds of Change," a song which shows Haggard's love for and care of the environment. *1996* is new, yet instantly classic Haggard, pure and unadulterated.

**TAJ MAHAL**  
**Phantom Blues**  
(Private)



As integral a force as anyone in the spectrum of Americana and what it embraces, Taj Mahal has cooked up one deliciously eclectic entree with *Phantom Blues*.

A blues master who's never been locked into one particular groove, Mahal explores various avenues on this disc, from the acoustic based "Lovin' in My Baby's Eyes" to the smoking "Here in the Dark," which

features none other than Eric Clapton on guitar. If you're looking for a jumping good time, look no further than "I Need Your Loving," an old Memphis staple that Bonnie Raitt joins in on. The New Orleans vibe of "Ooh Poo Pah Doo" and "Let the Four Winds Blow" spices up the stew, and the downhearted blues of "What Am I Living For?" with Taj's unmistakably straight-from-the-heart vocals, make *Phantom Blues* a most welcome addition to the catalog of Taj Mahal. Make this one welcome on your playlist.

**RAINRAVENS**  
(Dejadisc)



This four-piece Austin, Texas-based band combines unforgettable pop melodies with a strong country flavor, wrapped around the original songs of Andy Van Dyke. The jangly acoustic rocker "What Are You Doing Tonight" is a fun-time Friday night pick-up song, with Van Dyke's vocals clear and center. On "Never Meet Again," Van Dyke grapples with the loss of love via various modes of travel, and "What Did You Save For Me" shows his prowess for quality songwriting. "So Far Gone" is a gleam in Van Dyke's country eye, bringing reminiscences of the Burritos, Buffalo Springfield, and even the Jayhawks to mind. Don't overlook this one, folks. It's got some real keepers.

—ROB BLEETSTEIN

# JO CAROL PIERCE

## *Bad Girls Upset By The Truth*

"*Bad Girls* may upset the Dole-Gingrich contingent, but will certainly perk up your listeners, the musical entities within are exceptional."

— ROB BLEETSTEIN, GAVIN

"The *Bad Girls* CD will rip your heart up and strip you bare. Bouyed by the needle-sharp poetics of a songwriter who can wound your soul and then dress the damage with honeysuckle...Pierce's songs are poignantly surreal, two parts pang and one part twang." — THE AUSTIN CHRONICLE

**GAVIN AMERICANA:  
RECORD TO WATCH  
CHARTBOUND!**



**MOST ADDED**

- TIM MCGRAW (92)
- TERRI CLARK (83)
- TOBY KEITH (79)
- JOE DIFFIE (65)
- BRYAN WHITE (61)

**TOP REQUESTS**

- GARTH BROOKS
- ALAN JACKSON
- WYNONNA
- CLAY WALKER
- PATTY LOVELESS

**RECORD TO WATCH**



**STEVE AZAR**  
*"Someday"*  
*(River North Nashville)*  
 Azar's debut is already on 55 stations, with 17 new believers.

# Gavin Country

LW	TW		R	W	Adds	H	M	L
2	1	<b>GARTH BROOKS</b> - The Beaches Of Cheyenne (Capitol Nashville)	8	203	0	199	4	0
5	2	<b>TRACY LAWRENCE</b> - If You Loved Me (Atlantic)	11	203	0	184	19	0
4	3	<b>PATTY LOVELESS</b> - You Can Feel Bad (Epic)	10	202	0	185	15	2
9	4	<b>DIAMOND RIO</b> - Walking Away (Arista)	11	203	0	173	29	1
1	5	ALAN JACKSON - I'll Try (Arista)	9	198	0	187	8	3
8	6	<b>WYNONNA</b> - To Be Loved By You (Curb/MCA)	8	203	0	163	39	1
10	7	<b>CLAY WALKER</b> - Hypnotize The Moon (Giant)	8	203	0	135	66	2
11	8	RHETT AKINS - She Said Yes (Decca)	21	194	0	130	51	13
13	9	<b>NEAL MCGOY</b> - You Gotta Love That (Atlantic)	26	202	0	95	104	3
14	10	<b>DARYLE SINGLETARY</b> - Too Much Fun (Giant)	13	195	0	112	79	4
15	11	<b>MARK CHESNUTT</b> - It Wouldn't Hurt To Have Wings (Decca)	10	201	0	74	121	6
16	12	<b>LEE ROY PARNELL</b> - Heart's Desire (Career)	8	203	1	70	120	13
12	13	LINDA DAVIS - Some Things Are Meant To Be (Arista)	13	192	1	91	89	12
18	14	<b>LONE STAR</b> - No News (BNA Records)	8	191	2	39	139	13
3	15	GEORGE STRAIT - I Know She Still Loves Me (MCA)	10	161	0	136	10	15
19	16	<b>LARI WHITE</b> - Ready, Willing and Able (RCA)	11	196	3	43	120	33
17	17	<b>ALABAMA</b> - It Works (RCA)	8	194	1	30	146	18
23	18	<b>TRACY BYRD</b> - Heaven In My Woman's Eyes (MCA)	6	201	5	14	142	45
20	19	<b>RICOCHE</b> - What Do I Know (Columbia/CRG)	13	188	2	20	146	22
21	20	<b>PAM TILLIS</b> - The River & The Highway (Arista)	8	195	2	18	138	39
22	21	<b>THE MAVERICKS</b> - All You Ever Do Is Bring Me Down (MCA)	8	196	4	32	107	57
27	22	<b>SHANIA TWAIN</b> - You Win My Love (Mercury)	3	202	14	7	136	59
24	23	<b>BILLY DEAN</b> - It's What I Do (Capitol Nashville)	6	196	2	10	134	52
6	24	MARTINA MCBRIDE - Wild Angels (RCA)	13	140	1	109	23	8
25	25	<b>AARON TIPPIN</b> - Without Your Love (RCA)	7	190	8	5	118	67
29	26	<b>JODEE MESSINA</b> - Heads Carolina... (Curb)	7	182	10	9	102	71
31	27	<b>JOHN BERRY</b> - Everytime My Heart Calls... (Capitol Nashville)	4	184	8	1	87	96
28	28	JAMES BONAMY - She's Got A Mind Of Her Own (Epic)	12	175	1	6	87	82
30	29	<b>EMILIO</b> - Even If I Tried (Capitol Nashville)	8	165	5	5	93	67
39	30	<b>JOHN MICHAEL MONTGOMERY</b> - Long As I Live (Atlantic)	2	184	48	2	58	124
36	31	<b>BLACKHAWK</b> - Almost A Memory Now (Arista)	3	183	23	0	56	127
42	32	<b>FAITH HILL</b> - Someone Else's Dream (Warner Bros.)	3	174	49	1	51	122
35	33	<b>KEITH STEGALL</b> - 1969 (Mercury)	7	158	6	4	66	88
32	34	<b>MANDY BARNETT</b> - Now That's All Right With Me (Asylum)	8	155	1	3	71	81
7	35	DAVID LEE MURPHY - Out With A Bang (MCA)	14	115	0	68	35	12
26	36	LORRIE MORGAN - Standing Tall (BNA Records)	10	138	1	2	84	52
40	37	<b>STEPHANIE BENTLEY</b> - Who's That Girl (Epic)	6	140	12	0	41	99
37	38	<b>RICH MCCREADY</b> - Hangin' On (Magnatone)	8	132	3	4	43	85
N	39	<b>TIM MCGRAW</b> - All I Want Is A Life (Curb)	3	141	92	2	22	117
43	40	<b>FRAZIER RIVER</b> - She Got What She Deserves (Decca)	7	128	11	0	35	93
47	41	<b>SHENANDOAH</b> - All Over But The Shoutin' (Capitol Nashville)	3	134	35	0	19	115
44	42	<b>CHELY WRIGHT</b> - The Love That We Lost (Polydor)	6	120	4	1	35	84
41	43	DWIGHT YOAKAM - Gone (That'll Be Me) (Reprise)	6	122	1	0	32	90
N	44	<b>BRYAN WHITE</b> - I'm Not Supposed To Love You... (Asylum)	2	118	61	0	6	112
46	45	<b>BAKER &amp; MYERS</b> - Years From Here (MCG/Curb)	7	105	8	0	25	80
49	46	<b>PERFECT STRANGER</b> - Remember The Ride (Curb)	3	107	13	0	15	92
N	47	<b>TERRI CLARK</b> - If I Were You (Mercury)	18	105	83	0	9	96
50	48	<b>BOBBIE CRYNER</b> - You'd Think He'd Know Me Better (MCA)	3	102	11	0	13	89
N	49	<b>JOE DIFFIE</b> - C-O-U-N-T-R-Y (Epic)	2	99	65	0	6	93
N	50	<b>TOBY KEITH</b> - Does That Blue Moon Ever Shine (Polydor)	143	96	79	0	6	90

Total Reports This Week 203 Last Week 203

## Inside Country BY CYNDI HOELZLE

### Is It Over Yet?



By the time you read this issue, you'll be more than half way through Country Radio Seminar 27. To celebrate the occasion, we are featuring Part II of last week's feature on programmer's Most Embarrassing On-Air Moments. We will also reveal the answers to last week's quiz, "How Well Do You Know Your Fellow Programmers." All that and more in this special Country Radio Seminar edition. P.S. Larry, what would we want to steal from these rooms anyway??

**WHAT WAS THE STUPIDEST THING YOU EVER SAID TO AN ARTIST?**

"As a teenager I did an afternoon rock & roll show on KAMO, which was owned by Leon McAuliff. One afternoon I was on the air and in the control room were Leon, Johnny Lee Wills, and his famous brother, Bob Wills. I said something to the effect of 'When are you guys gonna do some rock & roll, some good stuff?'" —**Lee Bayley, Lee Bayley & Assoc.**  
 "To Trisha Yearwood: 'It's been nice watching you get big.'" —**Chris Atkins, WFRG**

"I can't remember, but I'm sure some artists can." — **Tim Murphy, Rising Tide**  
 "Three years ago I asked Marty Stuart what it was like to be married to a Cash. They had been divorced for several years at that point." —**Rick Mize, WKNN**  
 "Last summer Sammy Kershaw did a concert here, and our News Director, Robin Colber just adores him and "Queen Of My Double Wide Trailer." After demanding for weeks to go backstage and meet him, we relented. When she was introduced all she could say was, 'Uh, I really like that trailer park song.'" —**Mike Burns-Gilbert, WCOW**

"I wrote a song. Do you want to see it?" —**J.B. Cloud, KBST**  
 "Is that a sharpee in your pocket or are you just happy to see me?" —**Ken Johnson, WYRK-FM**  
 "To Merle Haggard: 'Where will you play next?' 'Anywhere I want to,' he said." —**Jay Richards, KIXS**  
 "While visiting WDSY-Pittsburgh, I told John Berry that he needed to be more 'country.' I also told John Conlee that "Rose Colored Glasses" was too good to ever be a hit."

—**Jaye Albright, BP Consulting**  
 "A few years ago I said to Doug Stone, 'I'd Be Better Off In A Pine Box' tore me a new a\*\*\*\*\*e! Very ladylike." —**Marita O'Donnell**  
 "During a picture I said to Sawyer Brown, 'Okay guys, let's all huddle together and act like we actually love each other.'" —**Kelly Wayne, KMOK**

"When I worked for ABC Radio Networks, I fooled Radney Foster into believing I was George Harrison of the Beatles --the aircheck tape is a career highlight!" —**Mark Staycer, WTCM**  
 "At an album listening party for Lee Roy Parnell's first album in Denver, I went up to him and said, "And you are?" --**Scott Winston, KVOX**

"Garth asked me, 'Can I offer you a sandwich or a beverage?' and I said, 'No thanks'. I should have said yes! I think the story would have been better." —**Doug Hammand, WWYC**

**MOST EMBARRASSING ON-AIR MOMENT**  
 "I was getting ready to do a break and I could see the newsroom TV. I said 'what a sucky outfit' not realizing my mic was live." —**Jane Ellen, Gavin Hot 30**  
 "In the 70's, while on the air at a Nashville radio station, I accidentally locked myself out of the sta-

Continued on page 54

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*of the matter . gretchen peters . her music cuts to the heart of the matter . gretchen peters . her music cuts to the heart of the matter . gretchen peters . her music cuts to the heart of the matter .*

**martina** has belted  
them out. **patty** has  
wrapped her heart and  
soul around them.

**pam** has scorched  
them. **george** has  
touched the country  
with them.

*your listeners  
know them by heart.*

introducing a new **artist**  
whose **music**  
needs no introduction  
to your **listeners**.

*gretchen peters.*  
*her music cuts to the heart of the matter.*

*when you are old*  
the lead single to the upcoming debut album, *the secret of life*

airplay: 3/11

**Imprint**  
records

©1996 imprint records.

*gretchen peters . her music cuts to the heart of the matter . gretchen peters . her music cuts to the heart of the matter . gretchen peters . her music cuts to the heart of the matter . gretchen peters . her music cuts to the heart of the matter .*

Up & Coming

Reports	Adds	Weeks	
89	41	2	<b>JEFF CARSON</b> - Holdin' On To Something (MCG/Curb)
84	6	5	<b>RICKY SKAGGS</b> - Back Where We Belong (Atlantic)
79	18	4	<b>MINDY McCREADY</b> - 10,000 Angels (BNA Records)
66	15	3	<b>TY ENGLAND</b> - Redneck Son (RCA)
55	17	2	<b>STEVE AZAR</b> - Someday (River North)
52	6	4	<b>PATRICIA CONROY</b> - Keep Me Rockin' (Intersound)
44	2	5	<b>BELLAMYS</b> - Old Hippie (The Sequel) (Bellamy Bros./Intersound)
39	39	1	* <b>COLLIN RAYE</b> - I Think About You (Epic)
32	27	1	* <b>DOUG SUPERNAW</b> - She Never Looks Back (G ant)
28	2	3	<b>HIGHWAY 101</b> - Where'd You Get Your Cheating (WillowTree/Intersound)
25	20	1	* <b>DAN SEALS</b> - I'd Really Love To See You Tonight (Intersound)

DROPPED: #33-Collin Raye, #34-Wade Hayes, #38-Smokin' Armadillos, #45-Joe Diffie, #48-4 Runner, Marty Haggard, Curtis Day, Junior Brown, Mark Collie.

\* Indicates Debut

CMT Adds

Courtesy of Country Music Television

- BRYAN WHITE** - I'm Not Supposed To Love You Anymore (Asylum)
- JOE DIFFIE** - C-O-U-N-T-R-Y (Epic)
- KEITH GATTIS** - Little Drops Of My Heart (RCA)
- M.C. POTTS** - Back When (Critique/BMG)
- TOBY KEITH** - Does That Blue Moon Ever Shine On You (A&M)

Album Cuts

- TRACY LAWRENCE** - Time Marches On/Somewhere Between The Moon And You
- PATTY LOVELESS** - Tear-Stained Letter
- JERRY REED** - Tryin' Stuff On

Continued from page 52

tion. I had to go through a 12th story bathroom window to get back in... just in the nick of time." —**Bill Wence, Bill Wence Promotions**  
 "The first time I opened the mic here at COW 97 I called the station WLS. My favorite station growing up was the Big 89 you see." —**Mike Burns-Gilbert, WCOW**  
 "The shift I said 'F\*ck' on the air in 1979." —**Mark Sprint, WWJO**  
 "On WAGO-Oshkosh, I was reading the obituary of 'Robin Crapper' and was laughing hysterically. I took a sponsor break and cracked up again. That resulted in us losing that particular sponsor — so needless to say I took a lot of sh\*\*\*" —**John Simmons, KXIA**  
 "A bee chased me around the control room while the mike was open. I spilled water on the console, frying the hi-tech CD players." —**Kevin "Crash" Davis, KYQQ**  
 "When I was 15 years old and working nights at KLOG in Longview, WA, I got B.A.'d (a friend of mine pulled his pants down) while I was on the air. I laughed so hard I couldn't breathe and, of course, the mic was on." —**John Paul, WKKG**  
 "Backselling a Conway Twitty

record and completely leaving out the "w" in his last name." —**Scott Winston, KVOX**  
**AND NOW, BACK TO OUR REGULARLY SCHEDULED PROGRAM**  
 Another casualty at KPLX, as morning guy **Richard Stevens** exits. Give him a buzz at (214) 393-4674. Meanwhile, even though former **WYCD PD Al Casey** is now in place at **KSNN-Dallas**, word on the street has them changing formats altogether — to news/talk. We'll see what happens.  
 Our condolences to the family of former **RCA** recording artist **Gus Hardin**, who was killed in a car accident February 17 near her home in Tulsa. Hardin had two Top Ten singles in the '80s, "After the Last Goodbye," and "All Tangled Up In Love," a duet with **Earl Thomas Conley**.  
 After nine years, **KRAK's Lisa Kay** is leaving Sacramento and moving to Nashville. **Mark Evans** and **Jennifer Wood** are looking for a new music director...**Tim Michaels**, longtime Duluth afternoon driver moves from **WAVC** to **WUSZ/KUSZ...KGKL MD**; evening guy **Jeremy Gibson** exits. **Richard Aguire** moves to 6-midnight, and **Melissa John** takes overnights. PD

GO Chart

GO MOST ADDED

- TOBY KEITH (63)**
- TERRI CLARK (61)**
- TIM MCGRAW (60)**
- JOE DIFFIE (45)**

TW			SPINS	TREND
1	1	<b>GARTH BROOKS</b> - The Beaches Of Cheyenne (Capitol Nashville)	8 131	0 131 0 0
4	2	<b>TRACY LAWRENCE</b> - If You Loved Me (Atlantic)	11 131	0 126 5 0
8	3	<b>DIAMOND RIO</b> - Walking Away (Arista)	11 131	0 121 10 0
5	4	<b>PATTY LOVELESS</b> - You Can Feel Bad (Epic)	10 130	0 120 9 1
7	5	<b>WYNONNA</b> - To Be Loved By You (Curb/MCA)	8 131	0 113 18 0
3	6	<b>ALAN JACKSON</b> - I'll Try (Arista)	9 129	0 120 6 3
12	7	<b>CLAY WALKER</b> - Hypnotize The Moon (Giant)	8 131	0 98 33 0
13	8	<b>NEAL McCOY</b> - You Gotta Love That (Atlantic)	9 131	0 83 48 0
9	9	<b>RHETT AKINS</b> - She Said Yes (Decca)	21 125	0 97 25 3
14	10	<b>DARYLE SINGLETARY</b> - Too Much Fun (Giant)	13 126	0 89 37 0
15	11	<b>MARK CHESNUTT</b> - It Wouldn't Hurt To Have Wings (Decca)	10 131	0 63 67 1
16	12	<b>LEE ROY PARNELL</b> - Heart's Desire (Career)	8 131	0 64 64 3
11	13	<b>LINDA DAVIS</b> - Some Things Are Meant To Be (Arista)	13 121	0 71 46 4
17	14	<b>LARI WHITE</b> - Ready, Willing and Able (RCA)	11 129	1 40 79 10
19	15	<b>THE MAVERICKS</b> - All You Ever Do Is Bring Me Down (MCA)	8 130	2 30 77 23
18	16	<b>ALABAMA</b> - It Works (RCA)	8 124	1 25 89 10
20	17	<b>PAM TILLIS</b> - The River & The Highway (Arista)	8 128	0 17 96 15
24	18	<b>TRACY BYRD</b> - Heaven In My Woman's Eyes (MCA)	6 130	3 10 105 15
21	19	<b>LONE STAR</b> - No News (BNA Records)	8 119	1 28 84 7
22	20	<b>BILLY DEAN</b> - It's What I Do (Capitol Nashville)	7 130	0 10 97 23
23	21	<b>RICOCHET</b> - What Do I Know (Columbia/CRG)	13 120	2 17 89 14
30	22	<b>SHANIA TWAIN</b> - You Win My Love (Mercury)	3 131	7 4 94 33
25	23	<b>JODEE MESSINA</b> - Heads Carolina... (Curb)	7 123	5 7 79 37
28	24	<b>JOHN BERRY</b> - Everytime My Heart Calls... (Capitol Nashville)	5 127	4 1 76 50
29	25	<b>AARON TIPPIN</b> - Without Your Love (RCA)	7 120	6 2 83 35
26	26	<b>EMILIO</b> - Even If I Tried (Capitol Nashville)	8 117	4 5 80 32
2	27	<b>GEORGE STRAIT</b> - I Know She Still Loves Me (MCA)	10 89	0 67 8 14
27	28	<b>JAMES BONAMY</b> - She's Got A Mind Of Her Own (Epic)	12 112	0 6 67 39
35	29	<b>BLACKHAWK</b> - Almost A Memory Now (Arista)	3 125	13 0 51 74
6	30	<b>DAVID LEE MURPHY</b> - Out With A Bang (MCA)	15 83	0 56 21 6
32	31	<b>MANDY BARNETT</b> - Now That's All Right With Me (Asylum)	8 109	0 2 63 44
33	32	<b>KEITH STEGALL</b> - 1969 (Mercury)	8 107	3 4 56 47
42	33	<b>JOHN MICHAEL MONTGOMERY</b> - Long As I Live (Atlantic)	2 120	35 1 41 78
36	34	<b>RICH McCREADY</b> - Hangin' On (Magnatone)	8 100	3 4 41 55
39	35	<b>STEPHANIE BENTLEY</b> - Who's That Girl (Epic)	7 100	10 0 39 61
49	36	<b>FAITH HILL</b> - Someone Else's Dream (Warner Bros.)	3 107	38 0 27 80
10	37	<b>MARTINA MCBRIDE</b> - Wild Angels (RCA)	13 69	0 46 16 7
31	38	<b>LORRIE MORGAN</b> - Standing Tall (BNA Records)	10 88	0 2 59 27
37	39	<b>FRAZIER RIVER</b> - She Got What She Deserves (Decca)	7 98	7 0 32 66
47	40	<b>SHENANDOAH</b> - All Over But The Shoutin' (Capitol Nashville)	3 102	29 0 18 84
38	41	<b>DWIGHT YOAKAM</b> - Gone (That'll Be Me) (Reprise)	6 90	1 0 30 60
40	42	<b>CHELY WRIGHT</b> - The Love That We Lost (Polydor)	6 87	1 1 31 55
48	43	<b>PERFECT STRANGER</b> - Remember The Ride (Curb)	3 83	12 0 15 68
44	44	<b>BAKER &amp; MYERS</b> - Years From Here (MCG/Curb)	7 78	5 0 23 55
46	45	<b>BOBBIE CRYNER</b> - You'd Think He'd Know Me Better (MCA)	3 84	7 0 13 71
N	46	<b>TIM MCGRAW</b> - All I Want Is A Life (Curb)	2 85	60 1 9 75
N	47	<b>BRYAN WHITE</b> - I'm Not Supposed To Love You... (Asylum)	2 84	41 0 5 79
50	48	<b>RICKY SKAGGS</b> - Back Where We Belong (Atlantic)	5 69	4 0 11 58
N	49	<b>JOE DIFFIE</b> - C-O-U-N-T-R-Y (Epic)	2 72	45 0 4 68
N	50	<b>TERRI CLARK</b> - If I Were You (Mercury)	2 72	61 0 3 69

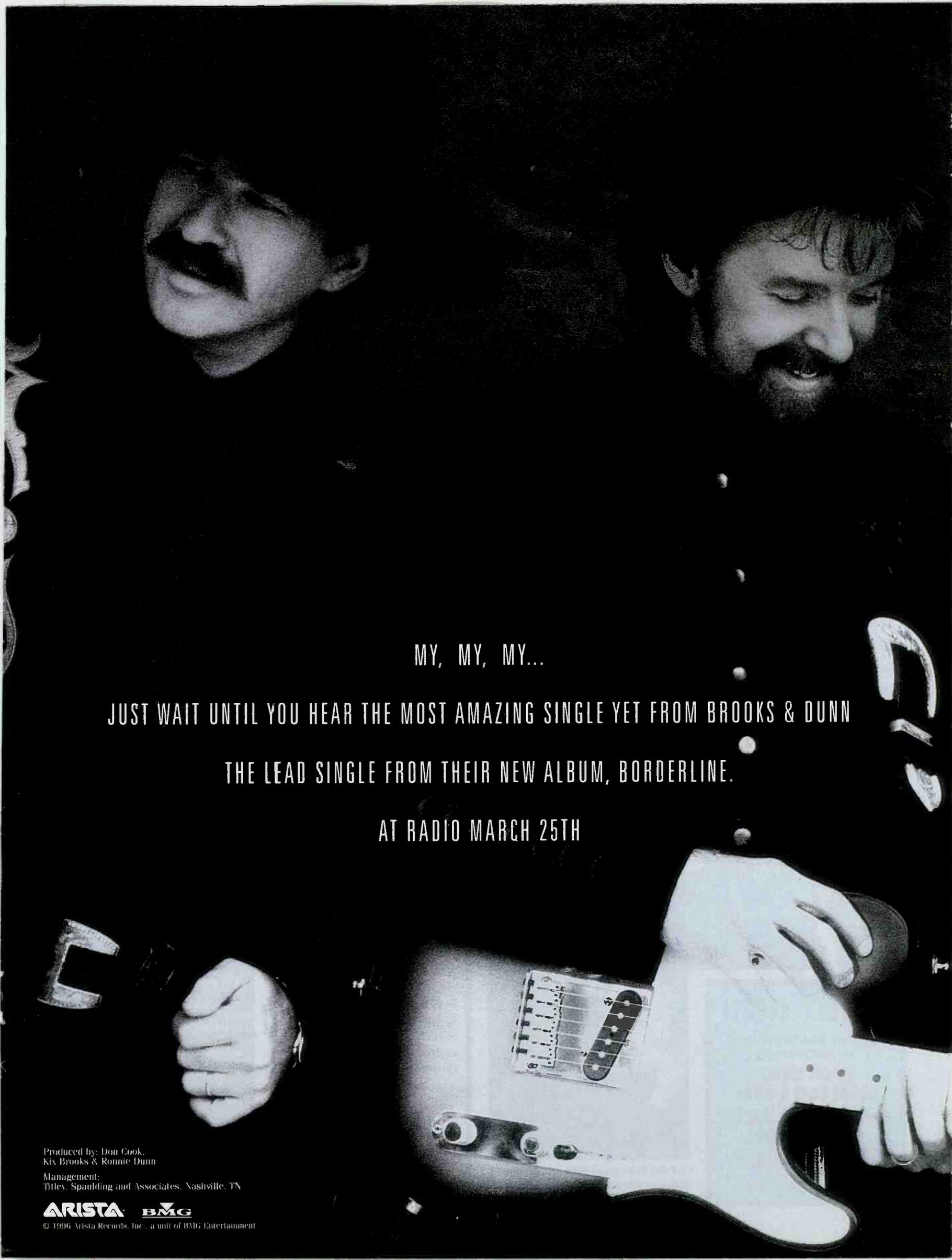
GO STATION PANEL: The GO Chart is based on reports by GAVIN correspondents who are not part of Radio & Record's or Billboard's panels.

**Linda Stone** will resume the music duties. She's changed her call times; Tuesday and Thursday 2-3 pm...**Steve Keller** is the MD at **KMON**-Great Falls as **Cory Wells** moves to their sister station.

\* \* \*

The copyright infringement suit filed against **Dwight Yoakam** by **Jamie James** has been dis-

missed. **James** claimed that "Fast As You," was a rip off of his song "My Mistake," penned in the early '80s. Apparently, musicologists examined both songs and determined that the claim had no merit...Some 25 million viewers tuned in to see **Alan Jackson's** cameo appearance on *Home Improvement* last week. ●



MY, MY, MY...

JUST WAIT UNTIL YOU HEAR THE MOST AMAZING SINGLE YET FROM BROOKS & DUNN  
THE LEAD SINGLE FROM THEIR NEW ALBUM, BORDERLINE.

AT RADIO MARCH 25TH

Produced by: Don Cook,  
Kix Brooks & Ronnie Dunn

Management:  
Titley, Spaulding and Associates, Nashville, TN

**ARISTA** **BMG**

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**CONGRATULATIONS** to

the final nominees for the **Academy of Country Music** awards, which were announced last week by **Tim McGraw**, **Chely Wright**, **Leeza Gibbons**, **Dick Clark**, and **Bob Kingsley**. The show, which will be broadcast on NBC April 24, will be hosted by **Brooks & Dunn** and **Faith Hill**.

**ENTERTAINER OF THE YEAR:**

**Garth Brooks**, **Brooks & Dunn**, **Alan Jackson**, **Tim McGraw**, **Reba McEntire**

**TOP MALE VOCALIST:**

**John Berry**, **Vince Gill**, **Alan Jackson**, **Tim McGraw**, **George Strait**

**TOP FEMALE VOCALIST:**

**Faith Hill**, **Patty Loveless**, **Reba McEntire**, **Pam Tillis**, **Shania Twain**

**TOP VOCAL GROUP:**

**Alabama**, **BlackHawk**, **Diamond Rio**, **The Mavericks**, **Sawyer Brown**

**TOP VOCAL DUET:**

**Baker & Myers**, **Brooks & Dunn**, **George Jones & Tammy Wynette**, **Shelby Lynne & Faith Hill**, **Dolly Parton & Vince Gill**

**TOP NEW MALE VOCALIST:**

**Wade Hayes**, **David Lee Murphy**, **Bryan White**.

**TOP NEW FEMALE VOCALIST:**

**Terri Clark**, **Alison Krauss**, **Shania Twain**.

**TOP NEW VOCAL GROUP OR DUET:**

**4 Runner**, **Lonestar**, **Perfect Stranger**.

**SINGLE OF THE YEAR:**

"Any Man Of Mine," **Shania Twain**, "Check Yes Or No," **George Strait**, "I Like It, I Love It," **Tim McGraw**, "It Matters To Me," **Faith Hill**, "You're Gonna Miss Me When I'm Gone," **Brooks & Dunn**.

**SONG OF THE YEAR:**

"I Like It, I Love It," **Tim McGraw** (**Steve Dukes/Jeb Stuart Anderson/Markus Hall**, writers), "The Keeper Of The Stars," **Tracy Byrd** (**Dicky Lee/Danny Mayo/Karen Staley**, writers), "Standing On The Edge Of Goodbye," **John Berry** (**John Berry/Stewart Harris**, writers), "You Don't Even Know Who I Am," **Patty Loveless** (**Gretchen Peters**, writer), "You're Gonna Miss Me When I'm Gone," **Brooks & Dunn** (**Kix**

**Brooks/Ronnie Dunn/ Don Cook**, writers).

**ALBUM OF THE YEAR:**

*All I Want*/**Tim McGraw**, *Lead On*/**George Strait**, *Waitin' on Sundown*/**Brooks & Dunn**, *When Fallen Angels Fly*/**Patty Loveless**, *The Woman In Me*/**Shania Twain**.

**COUNTRY VIDEO OF THE YEAR:**

"My Wife Thinks You're Dead"/**Junior Brown**, "Not That Different"/**Collin Raye**, "Sold (The Grundy County Auction Incident)"/**John Michael Montgomery**, "Tell Me I Was Dreaming"/**Travis Tritt**, "The Car" **Jeff Carson**.

Ballots must be returned by April 5. And while you're in the voting mood, remember to get your ballots in for the **1996 Gavin Country Awards**, which will take place April 25-27, the three days after the Academy of Country Music Awards. Remember that in order to get a room at the Universal Hilton that week, you must be registered for the Gavin Country Seminar. Call the seminar hotline for registration forms, ballots, and more info at: (415) 495-3200.

**ARTIST PROFILE****DIAMOND RIO****THEY ARE:**

**Marty Roe** (lead vocals)

**Gene Johnson** (mandolin, vocals)

**Jimmy Olander** (lead guitar)

**Brian Prout** (drums)

**Dan Truman** (keyboards)

**Dana Williams** (bass, vocals)

**CURRENT ALBUM: IV****ANOTHER MILESTONE:**

**Diamond Rio used the Fairlight MFX3 Hard Disc Recorder system, recording their current album straight to hard drive.**

**THEY SAY:**

"What we accomplished on this new album was a more aggressive sound—more like how we are live. We tried to have some fun, and at the same time redefine what we were about. IV is a new, fresh, different look at what we do."

—Marty Roe

"When you make a record but you don't feel that it completely knocks you out, then your tendency is to hand it to people and then leave. This album is the kind we'd like to sit down with you and listen to together." —Marty Roe

**IT'S SAID:** "Diamond Rio is the most proficient and talented of any self-contained band in the Hot Country '90s."

—New Country Magazine



← Lee Roy Parnell lobbying for Olympics tickets. Here he is flanked by (l-r) WYAY-WKHK's Johnny Gray and Neil McGinley, along with Career's Denise Nichols.



↑ Paul Overstreet tries out his best jokes on Milton Berle after a recent TNN taping.

**ROLODEX ALERT!**

**GAVIN NASHVILLE IS MOVING:**

Our new address, effective March 6, will be:  
**209 10th Ave. South, Suite 510**  
**Nashville, TN 37203**  
**Phone: (615) 255-5010**  
**Fax: (615) 255-5020**

**HE USED TO BE IN A ROCK BAND??**

Were you able to match the programmer with their former musical life? Here are the answers to last week's quiz:

**Q:** Which hipster used to play guitar in The Soul Set?

**A:** Greg Cole

**Q:** A former trombonist for the Kent State marching band.

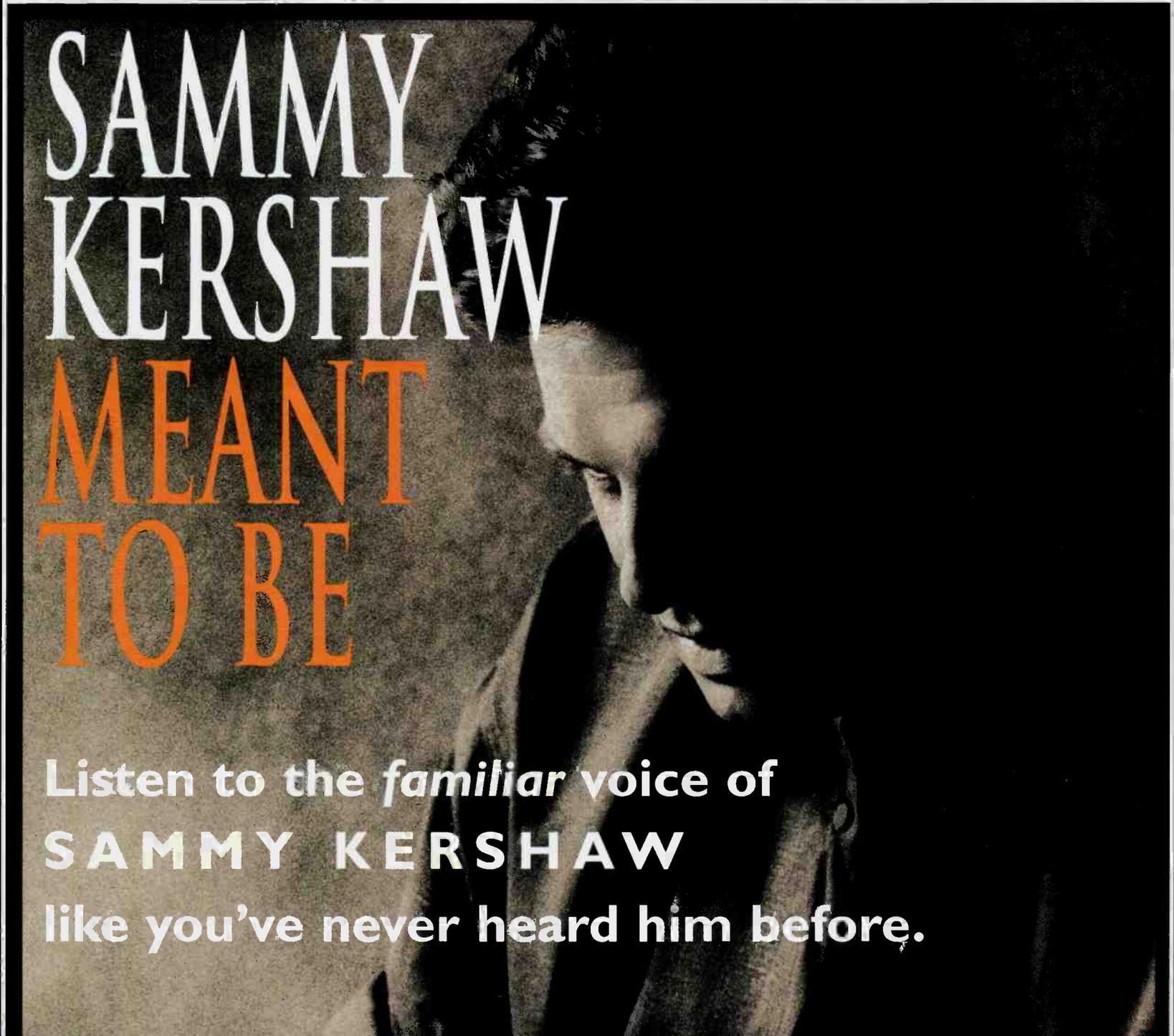
**A:** Jaye Albright

**Q:** What former programmer has a pet iguana and used to be in a rock band called Alive?

**A:** Tim Murphy

**Q:** This wacky guy was the rhythm master for The Dr. Pepper Gang

**A:** Bill Reed



SAMMY  
KERSHAW

MEANT  
TO BE

Listen to the *familiar* voice of  
SAMMY KERSHAW  
like you've never heard him before.

**Airplay date: MARCH 11**

Produced by  
KEITH STEGALL

From The Forthcoming Album,  
"Politics, Religion and Her"

COME VISIT US AT <http://www.polygram.com>



**MOST ADDED**

**CELINE DION (60)**

**WHITNEY HOUSTON &**

**CE CE WINANS (55)**

**MIKE & THE MECHANICS (37)**

**MARIAH CAREY (35)**

**THE BEATLES (32)**

**TOP TIP**

**WHITNEY HOUSTON & CE CE WINANS**

*"Count On Me"*  
(Arista)

The second number one Most Added single from *Waiting To Exhale* is a breathless and charming hit.

**RECORD TO WATCH**

**BoDEANS**

*"Closer To Free"*  
(Reprise)

Could this be the "clean's" first A/C hit? It looks promising from *Chartbound*.

# Gavin A/C

Adult Contemporary

## Inside A/C



BY RON FELL

### When You Play it, Do You Say it?

At the A/C Musicmakers session at this year's GAVIN seminar, producer **David Foster** asked the radio programmers in the audience why stations have once again stopped identifying the music they play. I thought I'd take an instant poll on the current policy from a random sample of our reporters.

**Debbie Larson, WLZW-**Connellsville, PA

"We only back announce, except for new product, which we also pre-announce. Research tells us listeners want to know what it was they just heard."

**John Patrick, WBBQ-**Augusta, Georgia

"We backsell any Heavy rotation track which is usually the last song in a set. The newer songs are usually presold and backsold at the end of their set."

**Christine Lee, KEZG-**Lincoln, Nebraska

"There's a competing station in Omaha that says 'We always tell you the music we play,' and then they play 15 in a row and the listener gets lost. We try to stay away from that, but we do back announce and identify our currents and recurrents."

**Joel Scott, WCEM-**Cambridge, MD

"We only back announce title and artist on new stuff (currents)."

**Dave Simmons, WEZF-**Burlington, VT

"We back or front sell every current, but generally not with extremely familiar songs."

**Brian Wertz, WQLR-**Kalamazoo, MI

"We demand of all our air talent that all songs must be identified for at least the first 30-45 days."

**Dain Craig, KSFI-**Salt Lake City, Utah

"We stand out here in Salt Lake City because we *do* back announce all our music—every

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>ROD STEWART</b> - So Far Away (Lava/Atlantic)	12	205	2	5433	-224	101	59	30	13
2	GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)	7	206	0	5406	-191	105	51	31	16
3	<b>THE TONY RICH PROJECT</b> - Nobody Knows (LaFace/Arista)	13	203	9	5005	+543	90	49	39	21
4	<b>NATALIE MERCHANT</b> - Wonder (Elektra/EEG)	12	182	3	4744	+204	90	45	30	16
5	<b>EVERYTHING BUT THE GIRL</b> - Missing (Atlantic)	73	162	5	4585	+44	102	30	15	15
6	SEAL - Don't Cry (Ztt/Warner Bros.)	14	174	1	4404	-550	77	49	31	17
7	MARIAH CAREY - One Sweet Day (Columbia/CRG)	19	169	1	4317	-401	77	40	37	14
8	<b>MELISSA ETHERIDGE</b> - I Want To Come Over (Island)	9	159	3	4307	+362	82	41	23	12
9	<b>JANN ARDEN</b> - Insensitive (A&M)	18	181	9	4134	+406	62	48	39	30
10	<b>PETER CETERA</b> - Faithfully (River North)	13	169	4	4107	+186	68	47	33	18
11	HOOTIE & THE BLOWFISH - Time (Atlantic)	19	134	4	3625	-627	71	29	23	10
12	<b>SOPHIE B. HAWKINS</b> - Only Love (Columbia/CRG)	5	175	22	3579	+895	43	40	58	29
13	<b>PHIL COLLINS</b> - Somewhere (RCA Victor)	8	154	4	3546	+327	53	42	42	16
14	<b>AMY GRANT</b> - The Things We Do For Love (Hollywood)	6	163	9	3489	+579	47	43	46	24
15	<b>CELINE DION</b> - Because You Loved Me (550 Music)	4	181	60	3034	+1287	21	41	58	50
16	<b>MARY CHAPIN CARPENTER</b> - Grow Old With Me (Hollywood)	14	138	2	2862	+193	34	33	48	20
17	MADONNA - You'll See (Maverick/Warner Bros.)	18	124	1	2847	-492	46	29	35	13
18	<b>JONATHAN CAIN</b> - Little River (Intersound)	8	134	3	2746	+241	31	35	44	20
19	<b>BLESSID UNION OF SOULS</b> - Oh Virginia (EMI)	9	126	6	2732	+351	31	41	39	11
20	ELTON JOHN - Blessed (Island)	23	111	0	2518	-213	38	23	28	21
21	WHITNEY HOUSTON - Exhale (Shoop Shoop) (Arista)	18	117	0	2486	-489	31	29	36	20
22	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	21	90	1	2416	-130	44	19	17	10
23	THE BLENDERS - Let It Fall (Orchard Lane)	15	103	2	2385	-158	36	30	26	10
24	JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	17	94	4	2323	-437	40	20	26	7
25	<b>GIN BLOSSOMS</b> - Follow You Down (A&M)	6	108	19	2194	+502	23	27	37	20
26	<b>THE REMBRANDTS</b> - Drowning In Your Tears (eastwest/EEG)	8	105	2	2086	+54	16	37	34	16
27	<b>TROY NEWMAN</b> - Don't Make Me Ask (Curb/Edel)	6	109	10	1961	+262	15	32	33	26
28	<b>MARTIN PAGE</b> - Light In Your Heart (Mercury)	5	118	16	1814	+366	10	22	39	39
29	DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	23	67	2	1810	-235	32	15	16	4
30	<b>ENYA</b> - Anywhere Is (Reprise)	12	98	7	1785	+153	14	28	31	23
31	SOUL ASYLUM - Promises Broken (Columbia/CRG)	13	82	0	1715	-1115	19	22	32	9
32	<b>JIM BRICKMAN</b> - By Heart (Windham Hill)	5	111	17	1680	<b>NEW</b>	6	22	43	35
33	<b>CHRISTOPHER CROSS</b> - Been There, Done That (Rhythm Safari/Priority)	8	89	3	1671	+206	16	25	26	20
34	<b>EDDIE MONEY</b> - Take It From The Heart (Wolfgang)	8	81	3	1621	+136	15	25	24	17
35	EMILY - Missin' You Again (Grey Wolf)	14	84	1	1617	+21	12	28	28	16
36	TAKE THAT - Back for Good (Arista)	31	75	0	1546	-152	24	13	14	22
37	<b>BLUES TRAVELER</b> - Hook (A&M)	14	64	7	1534	+153	22	21	14	7
38	<b>JOE BEAN ESPOSITO</b> - One Track Mind (Pool Party)	5	90	8	1522	<b>NEW</b>	8	21	39	22
39	<b>THE CORRS</b> - The Right Time (143/Lava/Atlantic)	5	101	17	1518	<b>NEW</b>	9	13	36	42
40	<b>ACE OF BASE</b> - Lucky Love (Arista)	8	94	30	1514	<b>NEW</b>	14	11	31	34

**Chartbound**

	Reports	Adds	SPINS	TREND
<b>THE BEATLES</b> - "Real Love" (Capitol)	85	31	1226	+584
<b>JACKSON BROWNE</b> - "Some Bridges" (Elektra/EEG)	84	16	1268	+382
<b>BOB SEGER AND THE SILVER BULLET BAND</b> - "I Wonder" (Capitol)	82	8	1267	+183
<b>TIN DRUM</b> - "Surrender" (Brainstorm)	79	4	1497	+110
<b>BoDEANS</b> - "Closer To Free" (Reprise)	73	22	1305	+376
<b>CAROLINE LAVELLE</b> - "A Case Of You" (Discovery)	68	2	1150	+158
<b>STING</b> - "Let Your Soul Be Your Pilot" (A&M)	68	20	948	+351

Total Reports This Week 252 Last Week 247

Editor: **RON FELL**

Associate Editor: **DIANE RUFER**

A/C reports accepted: Mondays

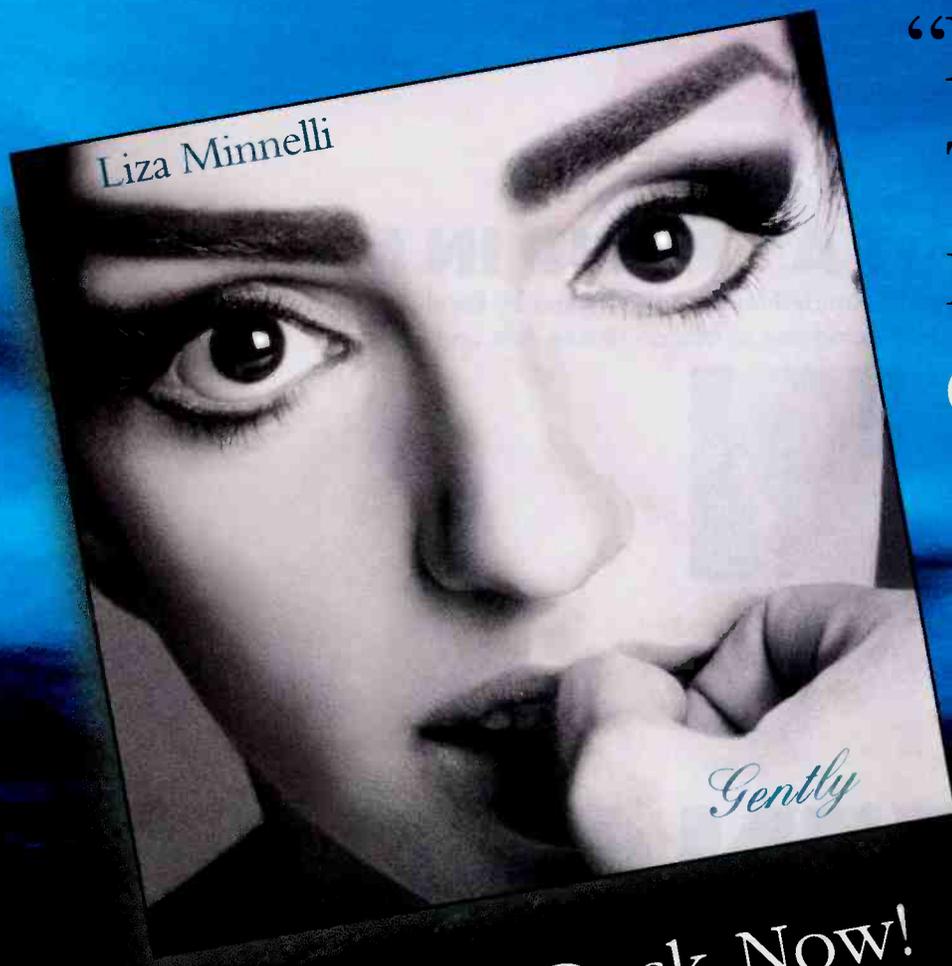
8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

Station Reporting Phone: (415) 495-1990

GAVIN Fax: (415) 495-2580



# Liza Minnelli & Donna Summer



“Does He Love You”  
The single from  
Liza Minnelli’s full length  
CD “Gently.”

On Your Desk Now!

Disney's  
**TOY  
STORY**

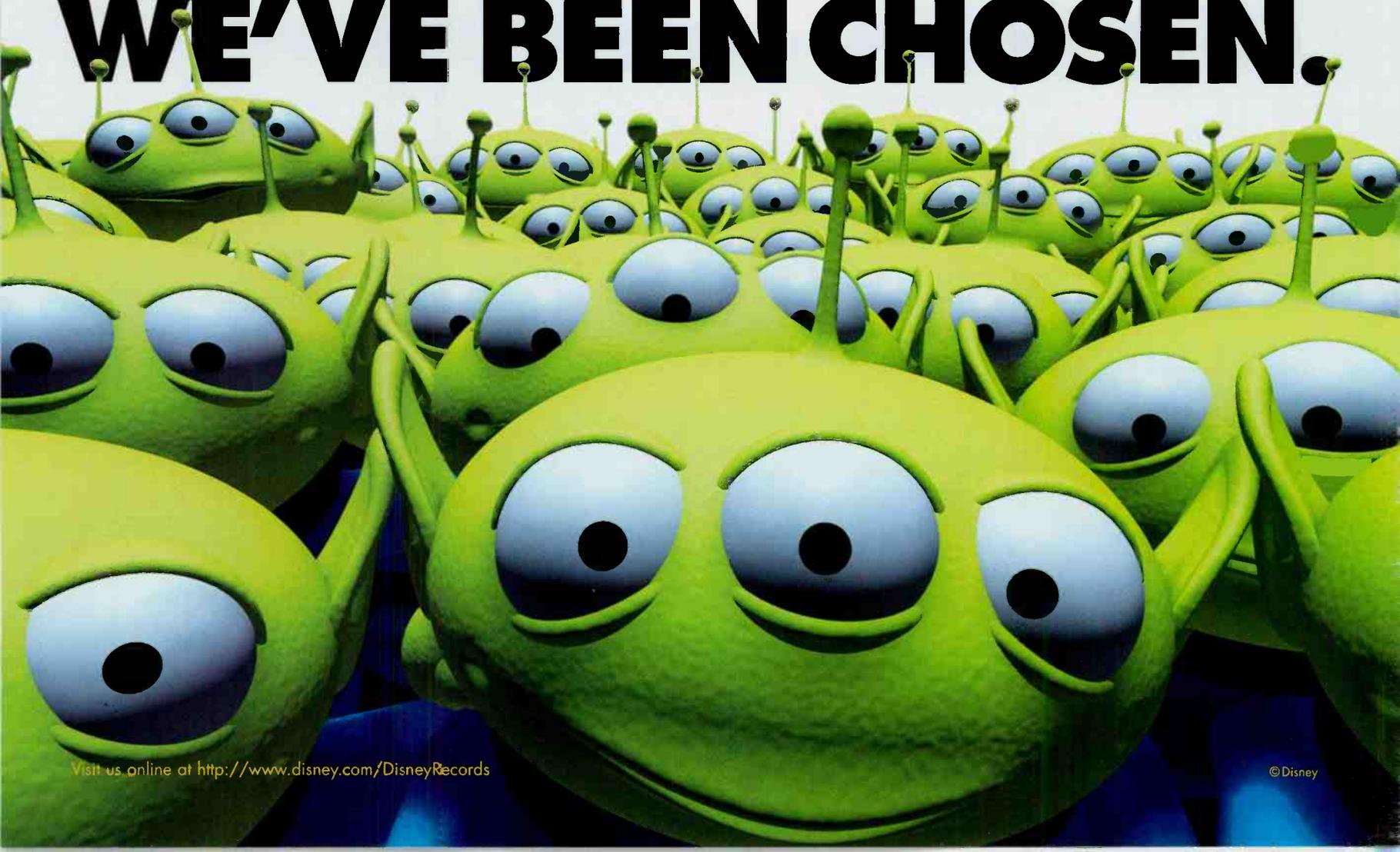
Walt Disney RECORDS presents

**"YOU'VE GOT A FRIEND IN ME"**

From the original TOY STORY soundtrack written by Randy Newman. Performed by Randy Newman and Lyle Lovett.  
Nominated for Best Song by the Academy of Motion Picture Arts and Sciences.



**WE'VE BEEN CHOSEN.**



## A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
67	55	775	+580	<b>WHITNEY HOUSTON &amp; CE CE WINANS</b> - Count On Me (Arista)
56	8	995	+189	<b>PRETENDERS</b> - Angel Of The Morning (Reprise/Warner Bros.)
53	4	944	+119	<b>BONNIE RAITT</b> - Burning Down The House (Capitol)
52	5	763	+48	<b>NIGHT RANGER</b> - Precious Time (Drive)
51	15	572	+145	<b>TRISHA YEARWOOD</b> - On A Bus To St. Cloud (MCA)
45	35	697	+504	<b>MARIAH CAREY</b> - Always Be My Baby (Columbia/CRG)
42	3	986	+58	<b>COLLECTIVE SOUL</b> - The World I Know (Atlantic)
40	25	693	+411	<b>ALANIS MORISSETTE</b> - Ironic (Maverick/Reprise)
40	18	515	+219	<b>ALANNAH MYLES</b> - You Love Who You Love (TVT)
37	37	445	+445 *	<b>MIKE &amp; THE MECHANICS</b> - Another Cup Of Coffee (Atlantic)
36	14	415	+152	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> - Love Power (Angel)
35	1	520	-3	<b>CHRIS ISAAK</b> - Graduation Day (Reprise/Elektra)
34	2	451	+46	<b>JESSICA</b> - Slain Angels (Moonridge)
33	4	392	+83	<b>DIANA ROSS</b> - Voice of the Heart (Motown)
32	9	413	+153	<b>CELINDA PINK</b> - Unchained (Step One)
28	4	516	+34	<b>SMASHING PUMPKINS</b> - 1979 (Virgin)
27	5	492	+41	<b>OASIS</b> - Wonderwall (Epic)
25	1	434	+51	<b>LENNY KRAVITZ</b> - Can't Get You Off My Mind (Virgin)
24	6	257	+38	<b>k.d. lang</b> - Sexuality (Warner Bros.)
23	3	226	+54	<b>SORAYA</b> - Suddenly (Island)
22	1	256	+33	<b>BRUCE ROBERTS</b> - Let Me Steal Your Heart (Atlantic)
21	7	236	+99	<b>TONI LAND</b> - Have You Ever Seen Your Real Love? (Wonder Girl Music)
19	5	229	+68	<b>THE ASSOCIATION 1995</b> - A Little Bit More (On Track)
17	17	200	+200 *	<b>SIMPLY RED</b> - Never Never Love (eastwest/EEG)
15	5	290	+49	<b>DEL AMITRI</b> - Tell Her This (A&M)
14	2	213	+49	<b>TEARS FOR FEARS</b> - Secrets (Epic)
14	7	156	+91 *	<b>BFD</b> - Irresistible Odds (Iguana)
12	2	161	+15	<b>SAVATAGE</b> - Not What You See (Atlantic)
12	4	114	+34 *	<b>CHYNNA PHILLIPS</b> - Remember Me (EMI)
11	5	193	+69 *	<b>DOG'S EYE VIEW</b> - Everything Falls Apart (Columbia/CRG)
10	10	128	+128 *	<b>TOMMY JAMES</b> - Megamation Man (Aura)

Dropped: Selena, Michael Bolton, Sophie B. Hawkins (Lay).

\* Indicates Debut



Left to right: Caroline Lavelle, Michael English, and Vonda Shepard

single song. Just playing music for the sake of the audience isn't enough. Backannouncing every song is part of our maintenance."

**Abby Bonell, KMGQ** Santa Barbara, Calif.

"Magic 106 always indentifies (pre-promotes and back announces) all our new music but not our gold library, except in our all-request lunch hour, where we mention all music, new or old."

Congratulations to some of GAVIN's most listened to A/C stations for their Phase 1 Arbitrons. In New York

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

- 3/4/88 JAMES TAYLOR - "Never Die Young"
- 3/7/86 HEART - "These Dreams"
- 3/1/85 JULIAN LENNON - "Too Late For Goodbye"
- 3/4/83 LIONEL RICHIE - "You Are"

City, **WMXV** jumped more than 10 percent in average share (2.9 to 3.2), while in Los Angeles, **KYSR** improved by more than 30 percent (2.2 to 2.9).

**Peter Bie** is the new PD at **KSBL**-Santa Barbara. He comes from cross-town **KMGQ**, where he was the station's afternoon drive time host.

We're just about through writing about this year's GAVIN seminar, but we can't go without thanking our sponsors.



(l-r) Kevin McDonald, Jill Ramsdell, GAVIN's Diane Rufer and Ron Fell.

This year's entertainment showcases by Vesper Alley's Vonda Shepard, Curb's Michael English, and Discovery's Caroline Lavelle were exceptional and the annual awards lunch was sponsored once again by **Jill Ramsdell** and **Kevin McDonald** of McD Promotion. Thanks to all. ●

## A/C Picks

### MARIAH CAREY "Always Be My Baby" (Columbia)

Mariah issues an honorable discharge to a departing ex with the confidence that he'll be back to re-enlist. This third single from her new album doesn't borrow from another song like "Fantasy" did, nor does it match her with a supergroup as "One Sweet Day" did. It's just Mariah's magical girl group sound in full-tilt soulfulness. Cool stuff.

### LIZA MINNELLI & DONNA SUMMER "Does He Love You?" (Angel)

Two true divas of the pop world unite for a highly melodic inquisition that will be the centerpiece of Liza's new album which is coming in a couple of weeks. It's a song played off between two women who share one two-timin' man. Sounds like this guy's goose is about to be cooked.

### TRACY CHAPMAN "One Good Reason" (Elektra)

If there were such a thing as a modern blues song, this one would qualify. Chapman is looking for one good reason to stay, and she hasn't heard it yet. Engineer and co-producer Don Gehman has set T.C. in the best possible acoustic environment, and the result is an infectious "last call."

## ARTIST PROFILE

# JESSICA



**LABEL:** Moonridge Records

**PROMOTION CONTACT:** Pic Hitz Entertainment - (408) 441-2000

**BIRTHDATE & PLACE:**  
July 11 - LeVerne, Calif.

**CURRENT RESIDENCE:**  
San Dimas, Calif.

**MUSICAL INFLUENCES:**  
"The Beatles and my father."

**FAVORITE RECORD BY ANOTHER ARTIST:** "Sgt. Peppers by the Beatles."

**FAVORITE MOVIE OF ALL TIME:** "The Princess Bride."

**FAVORITE VACATION SPOT:** "The Caribbean."

**MOST INTERESTING PERSON YOU KNOW:** "My grandma, she is always kind to everyone."

**LIKES:** "Music, traveling, skiing, snowboarding and the beach."

**DISLIKES:** "Bad attitudes."

**MOST TREASURED MATERIAL POSSESSION:** "My new car."

**AMBITIONS YOU STILL HAVE TO FULFILL:** "To have a number one album."

**BEST ADVICE YOU EVER RECEIVED:** "Never give up. You can accomplish anything if you want it bad enough."

**THREE ESSENTIALS YOU WOULD NEED TO SURVIVE ON A DESERT ISLAND:** "Water food and a stereo."



# The Things We Do For Love

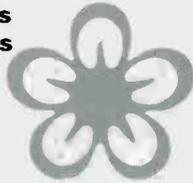
performed by

## Amy Grant

### Gavin A/C: 14\*

WLEV 17 spins  
 WMJQ 28 spins  
 WLZW 10 spins  
 WRCH 16 spins  
 WWLI 15 spins  
 WMAS 15 spins  
 WHYN 17 spins  
 WCOD 14 spins  
 WAFY 12 spins  
 KISC 17 spins  
 KBIG 20 spins  
 KRNO 21 spins  
 KSNE 10 spins  
 KOSI 13 spins  
 KMXR 21 spins  
 KQXT 14 spins  
 KTYL 21 spins  
 KTDY 9 spins  
 WLTS 15 spins

KELO 16 spins  
 WAJI 10 spins  
 WWMM 20 spins  
 WDOK 15 spins  
 WQLR 22 spins  
 WFMK 28 spins  
 WCRZ 14 spins  
 WTPI 15 spins  
 WMGN 17 spins  
 WMT 10 spins  
 WMJJ 14 spins  
 WBBQ 17 spins  
 WLRO 21 spins  
 WKTK 14 spins  
 WTFM 25 spins  
 WKWK 20 spins  
 WRVR 16 spins  
 WDEF 10 spins  
 WJDX 15 spins



From The Original Motion Picture Soundtrack

## MR. WRONG

also includes new music from

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

Soundtrack Available On Hollywood Records Compact Discs & Cassettes.  
 Executive Soundtrack Producer: Mitchell Leib. Music Consultant: Karen Glauber.

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## S/P/W

### SPINS PER WEEK PER STATION

EVERYTHING BUT THE GIRL - Missing (Atlantic)	28.30
MELISSA ETHERIDGE - I Want To Come Over (Island)	27.09
HOOTIE & THE BLOWFISH - Time (Atlantic)	27.05
DEEP BLUE SOMETHING - Breakfast At Tiffany's (RainMaker/Interscope/AG)	27.01
GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	26.84
ROD STEWART - So Far Away (Lava/Atlantic)	26.50
GIN BLOSSOMS - 'Til I Hear It From You (A&M)	26.27
GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)	26.24
NATALIE MERCHANT - Wonder (Elektra/EEG)	26.07
MARIAH CAREY - One Sweet Day (Columbia/CRG)	25.54
SEAL - Don't Cry (Ztt/Warner Bros.)	25.31
JOAN OSBORNE - One Of Us (Blue Gorilla/Mercury)	24.71
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	24.66
PETER CETERA - Faithfully (River North)	24.30
BLUES TRAVELER - Hook (A&M)	23.97
DEL AMITRI - Roll To Me (A&M)	23.67
COLLECTIVE SOUL - The World I Know (Atlantic)	23.48
THE BLENDERS - Let It Fall (Orchard Lane)	23.16
PHIL COLLINS - Somewhere (RCA Victor)	23.03
MADONNA - You'll See (Maverick/Warner Bros.)	22.96
JANN ARDEN - Insensitive (A&M)	22.84
ELTON JOHN - Blessed (Island)	22.68
BLESSID UNION OF SOULS - Oh Virginia (EMI)	21.68
SOPHIE B. HAWKINS - As I Lay Me Down (Columbia/CRG)	21.48
AMY GRANT - The Things We Do For Love (Hollywood)	21.40

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

## SPINCREASES

### RANKED INCREASE IN TOTAL SPINS

CELINE DION - Because You Loved Me (550 Music)	1287
SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	895
THE BEATLES - Real Love (Capitol)	584
WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	580
AMY GRANT - The Things We Do For Love (Hollywood)	579
THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	543
ACE OF BASE - Lucky Love (Arista)	524
MARIAH CAREY - Always Be My Baby (Columbia/CRG)	504
GIN BLOSSOMS - Follow You Down (A&M)	502
MIKE & THE MECHANICS - Another Cup Of Coffee (Atlantic)	445
ALANIS MORISSETTE - Ironic (Maverick/Reprise)	411
JANN ARDEN - Insensitive (A&M)	406
JIM BRICKMAN - By Heart (Windham Hill)	396
JACKSON BROWNE - Some Bridges (Elektra/EEG)	382
BoDEANS - Closer To Free (Reprise)	376
MARTIN PAGE - Light In Your Heart (Mercury)	366
MELISSA ETHERIDGE - I Want To Come Over (Island)	362
BLESSID UNION OF SOULS - Oh Virginia (EMI)	351
STING - Let Your Soul Be Your Pilot (A&M)	351
PHIL COLLINS - Somewhere (RCA Victor)	327
THE CORRS - The Right Time (143/Lava/Atlantic)	289
TROY NEWMAN - Don't Make Me Ask (Curb/Edel)	262
JOE BEAN ESPOSITO - One Track Mind (Pool Party)	254
JONATHAN CAIN - Little River (Intersound)	241

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you... and, more importantly, twenty-  
five years of friendship for us. With  
love and respect, and wishes for  
continued greatness.

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**MOST ADDED**

- ED HAMILTON (14/31 spins)
- CRAIG CHAQUICO (14/83 spins)
- ED CALLE (10/62 spins)
- PETE ESCOVEDO (10/82 spins)
- PRODIGAL SON (10/44 spins)



**TOP TIP**  
**GEORGE HOWARD**

*Attitude Adjustment* (GRP)  
George Howard takes the biggest jump during a slow week, 48-38 with 186 spins, +50. Primary action on "Our Love."

**RECORD TO WATCH**  
**PETE ESCOVEDO**

*Flying South* (Concord)  
Senior Pete is getting wide airplay with a little help from sax buddy, Najee. Check out these ten adds; KIFM, The Wave, KCJZ, KSSJ, KXJZ, KEZL, WTMD, KCIY, and WJJZ with ten more stations already spinning.

**Gavin A2** **REMODELING**

LW	TW	Reports	Adds	Spins	Differences
1	1	50	0	731	-8
3	2	47	0	567	+8
2	3	43	0	544	-24
5	4	42	0	512	+3
4	5	39	0	493	-21
9	6	43	0	451	+24
6	7	47	0	442	+1
14	8	49	2	436	+52
7	9	25	0	435	+3
10	10	40	0	421	+2
8	11	43	1	399	-30
12	12	31	0	388	-7
16	13	38	0	375	-6
15	14	39	0	371	-11
11	15	34	0	368	-44
27	16	43	3	343	+61
13	17	31	0	337	-55
20	18	33	0	329	+13
23	19	41	2	327	+23
21	20	30	0	321	+12
28	21	37	0	307	+29
29	22	31	0	302	+26
18	23	28	0	299	-23
30	24	39	4	298	+27
22	25	32	0	298	-9
17	26	34	0	298	-35
25	27	35	0	293	-8
24	28	28	0	288	-14
26	29	29	0	276	-21
19	30	34	0	275	-44
35	31	40	1	259	+30
32	32	23	0	255	+8
31	33	24	0	246	-5
34	34	25	1	221	-11
33	35	25	0	221	-23
36	36	21	0	215	-7
37	37	25	0	211	+6
48	38	36	3	186	+50
38	39	26	1	186	-10
40	40	25	3	175	+10
47	41	27	5	159	+21
41	42	22	0	156	+1
45	43	21	1	153	+11
46	44	19	0	151	+10
50	45	13	0	136	+7
--	46	19	0	130	<b>NEW</b>
43	47	14	0	128	-20
39	48	14	0	125	-47
42	49	14	0	120	-32
49	50	11	0	116	-15

**On Z Corner** BY KEITH ZIMMERMAN



**Building a Case for Smooth Jazz & Vocals**

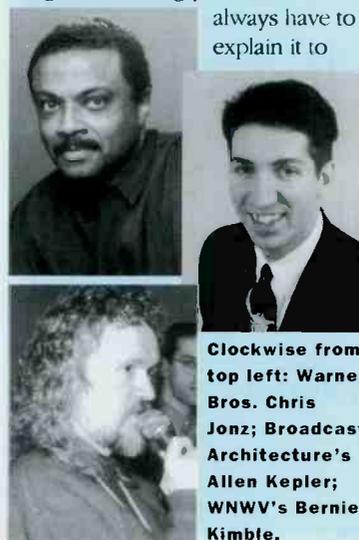
Times do change, and as we wrote in our February 9 column, it's time to rename our chart reflecting the radio genre we currently call Adult Alternative radio—also known as New Adult/Contemporary or NAC—to something that closely matches the audience's perception of the music that's evolved over the last decade. We suggest Smooth Jazz & Vocals.

Whether you've called it NAC or A2, it's time to adopt an updated term that many programmers themselves use on the air to describe what this format really is—a blend of progressive adult sounds best known as Smooth Jazz, with an added sophisticated and sumptuous blend of vocal numbers borrowed from pop and Urban. Hence the name Smooth Jazz & Vocals.

Not wanting to presume too much, we ran this new name past a few of our industry friends. By and large, the response was affirmative, especially from radio. We spoke with PDs like KCIY-Kansas City's Doug Gondek about making the change. He admits a bias towards the term "Smooth Jazz."

"I like it because that's what we call our format," he says. "The terms A2 and NAC mean nothing to the advertising and listening public, and we

always have to explain it to



**Clockwise from top left: Warner Bros. Chris Jonz; Broadcast Architecture's Allen Kepler; WNVV's Bernie Kimble.**



**WNUA Smooth Jazz CD Sampler**

them. This is much more in laymen's terms. We're much more comfortable with it.

"On the air, we are 'Smooth Jazz 106.5 The City.' We use 'Smooth Jazz' because we saw overwhelmingly in research that it is the easiest term for people to understand the kind of music it is. 'Light Jazz' or 'Soft Jazz' didn't have the same connotation. 'Smooth Jazz' had a coolness to the people who were responding. We use 'the City' because we are in Kansas City, and we use it as a handle to put it all together."

Broadcast Architecture's Allen Kepler also agrees that "Smooth Jazz & Vocals" is a more accurate way to describe the format. The term "Smooth Jazz" has turned up in BA's listener research for half a dozen years now, and listeners feel comfortable with that handle. For a while now, BA has used the term "Smooth Jazz Network" on their consulting package agreements to describe their roster of client stations.

"It's what the listeners call the stations," says Kepler. "The bottom line reality is reflected by the listeners, and that's what they call it."

Our decision to rename the chart "Smooth Jazz & Vocals" will accommodate artists like Boney James, Rick Braun, Bobby McFerrin, and Paul Hardcastle, artists with a predilection towards jazz influences in their songwriting and soloing, as well as pop vocals that most stations

# POST-BOP

2W	LW	TW	
14	6	1	<b>HENRY BUTLER</b> - For All Seasons (Atlantic)
7	2	2	<b>BARBARA DENNERLEIN</b> - Take Off! (Verve)
8	3	3	<b>VAN MORRISON</b> - with Georgie Fame and Friends (Verve)
11	7	4	<b>RON CARTER</b> - Mr. Bowtie (Blue Note)
13	8	5	<b>COLOSSAL SAXOPHONE SESSIONS</b> - Various Artists (Evidence)
3	4	6	McCOY TYNER - Prelude and Sonata (Milestone)
1	1	7	RAY BROWN - Seven Steps To Heaven (Telarc Int'l)
2	5	8	DARRELL GRANT QUARTET - The New Bop (Criss Cross)
21	10	9	<b>FRANK MANTOOTH</b> - Sophisticated Lady (Sea Breeze)
12	9	10	<b>ALDEN/BRUNO/VIGNOLA</b> - Concord Guitar Collective (Concord Jazz)
18	11	11	<b>DALE FIELDER QUARTET</b> - Dear Sir: Tribute to Wayne Shorter (Clarion)
--	24	12	<b>JIMMY McGRIFF &amp; HANK CRAWFORD QUARTET</b> - Blues Groove (Telarc Int'l)
<b>NEW</b>	13		<b>ELLIS &amp; BRANFORD MARSALIS</b> - Loved Ones (Columbia/CRG)
29	16	14	<b>MARK ELF TRIO</b> - Mark Elf Trio (Alerce)
--	29	15	<b>WALLACE RONEY QUINTET</b> - The Wallace Roney Quintet (Warner Bros.)
--	21	16	<b>ROSEANNA VITRO</b> - Passion Dance (Telarc Int'l)
<b>NEW</b>	17		<b>TERENCE BLANCHARD</b> - The Heart Speaks (Columbia/CRG)
23	20	18	<b>BOBBY McFERRIN</b> - Bangzoom (Blue Note Contemporary)
27	18	19	<b>RANDY WESTON</b> - Saga (Verve)
--	22	20	<b>DOLDINGER IN NEW YORK</b> - Street of Dreams (Bluemoon)
17	15	21	JOE LOCKE QUARTET - Moment to Moment The Music Of Henry Mancini (Milestone)
26	25	22	<b>THILO BERG BIG BAND</b> - Blues for Ella (Mons)
--	27	23	<b>ANDY LaVERNE TRIO</b> - Time Well Spent (Concord Jazz)
--	28	24	<b>GONZALO RUBALCABA</b> - Gonzalo Rubalcaba in the USA (Blue Note)
28	26	25	<b>MONGO SANTAMARIA</b> - Mongo Returns (Milestone)
15	17	26	CLARK TERRY - Metropole Orchestra (Mons)
16	19	27	STAN GETZ - Blue Skies (Concord Jazz)
9	13	28	RUSSELL GUNN - Young Gunn (Muse)
5	14	29	CHARLES EARLAND - Ready 'n Able (Muse)
4	12	30	GERRY MULLIGAN QUARTET - Dragonfly (Telarc Int'l)

# COMMERCIAL ADULT

2W	LW	TW	
1	1	1	<b>BONEY JAMES</b> - Seduction (Warner Bros.)
3	4	2	<b>SPECIAL EFX feat. G. JINDA &amp; C. MINUCCI</b> - Body Language (JVC)
2	2	3	BOB MAMET - Day Into Night (Atlantic)
6	3	4	WAITING TO EXHALE SOUNDTRACK - Various Artists (Arista)
7	5	5	<b>NAJEE</b> - Songs From The Key Of Life (EMI)
5	6	6	THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)
4	7	7	GRP ARTISTS' CELEBRATION OF THE BEATLES - (I Got No Kick Against) Modern Jazz (GRP)
9	8	8	<b>QUINCY JONES</b> - Quincy's Jook Joint (Qwest)
8	9	9	RANDY CRAWFORD - Naked And True (Bluemoon)
20	14	10	<b>AVENUE BLUE featuring JEFF GOLUB</b> - Naked City (Bluemoon)
14	16	11	<b>STEVE LAURY</b> - Vineland Dreams (CTI)
13	13	12	<b>ALEX BUGNON</b> - Tales From The Bright Side (RCA)
17	15	13	<b>PAUL TAYLOR</b> - On The Horn (Countdown/Unity)
12	10	14	OLETA ADAMS - Moving On (Mercury)
11	12	15	RICARDO SILVEIRA - Storyteller (Kokopelli)
10	11	16	SIMPLY RED - Fairground (eastwest/EEG)
--	22	17	<b>GEORGE MICHAEL</b> - Jesus to a Child (DreamWorks/Geffen)
25	19	18	<b>COUNT BASIC</b> - Movin' in the Right Direction (Instinct)
15	17	19	PHILIPPE SAISSE - Masques (Verve Forecast)
16	18	20	BOBBY CALDWELL - Soul Survivor (Sin-Drome)
30	24	21	<b>VIBRAPHONIC</b> - Vibraphonic 2 (Acid Jazz)
<b>NEW</b>	22		<b>THOM ROTELLA</b> - How My Heart Beats (Positive Music)
18	21	23	MARC ANTOINE - Urban Gypsy (NYC)
26	28	24	<b>RICK BRAUN</b> - Beat Street (Bluemoon)
29	25	25	<b>TOM GRANT</b> - Instinct (Shanachie/Cachet)
22	26	26	TORCUATO MARIANO - Last Look (Windham Hill)
19	20	27	JONATHAN CAIN - Piano With A View (Higher Octave)
27	27	28	BRIAN KRINEK - Flying High (Positive Music)
21	29	29	DENNY JIOSA - Moving Pictures (Blue Orchid)
<b>NEW</b>	30		<b>STRANGE CARGO</b> - Hinterland (N-Gram/Discovery)

Post-Bop compiled by a sample of Jazz intensive reports

Commercial Adult compiled by a sample of Adult intensive reports

use for spice, be they jazz-influenced singers like Anita Baker, Al Jarreau, and Sade or cultured pop acts like Boyz II Men and Vanessa Williams. We also realize that a shortened "Smooth Jazz," will be used, mostly out of convenience.

WNWV-Cleveland PD Bernie Kimble has no hesitation in calling this format "Smooth Jazz & Vocals" in respect to marketing the station to advertisers and listeners.

"We're doing a cassette mailer right now that goes out to 40,000 people who are not in our data base. We say we play 'Smooth Jazz and Soft Vocals,' and we give examples. So we just endorsed your [new] format name on

our latest cassette mailing."

Last winter, WNUA's OM/PD Lee Hansen compiled a second volume of WNUA's most recent CD sampler that featured cuts like Chris Botti's "Worlds Outside" and Neal Schon's "Bandalero." The same artwork, packaging, and song selection was duplicated in Philadelphia by WJJZ. (Presumably the stations split the costs of artwork, manufacturing, licensing and compiling). The package is titled *Smooth Jazz Sampler, Volume Two*.

"It's a consumer term," says Kimble. "The more we can do to define the term 'Smooth Jazz' with usage and exposure, the more credibility the format has. It's not just a jazz format,

although there's nothing wrong with that kind of music. 'Smooth Jazz & Vocals' gives it that description.

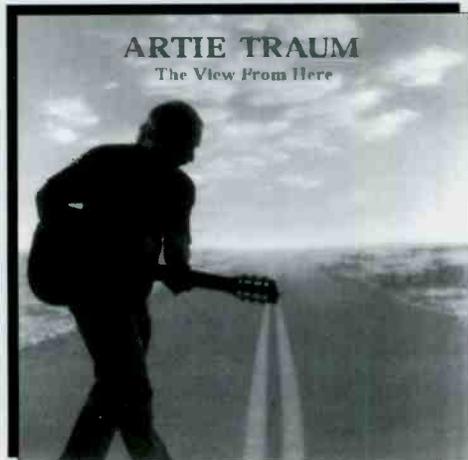
"The term 'Smooth Jazz' is on our logo. I know other stations like WNUA use a script version of the term 'Smooth Jazz.' Most of the stations are comfortable with that term. We use it as our Arbitron identifier, whether it be 'Smooth Jazz 107.3 the Wave' or 'Smooth Jazz with Kenny G.' It's in there six times an hour and we get credit for it."

Lawrence Tanter of KQBR-Sacramento understands the evolution of the term "Smooth Jazz & Vocals" as keeping up with the status of the format. But he prefers to

use another handle on the air. He wonders aloud if perhaps calling the chart "Smooth Jazz & Vocals" is a nod towards BA consulted stations.

"We're 104.3 The Breeze. We go with that every time we break mic. It's our positioning statement. The BA clients I've listened to recently—The Wave in Los Angeles, KYOT in Phoenix, and KSSJ in my market—all use some derivative of Smooth Jazz and Soft Vocals. It's not so much a disagreement, as an observation I had about you adopting that term. It sounds parallel to the major consultant that has the most clients on the panel."

Kepler, however, points out that many stations calling themselves



After only two weeks out, these stations are on *A View From Here*:

WOTB/Newport, RI  
WJFK/Fairfax, VA  
WNND/Raleigh, NC  
WALJ/Macon, GA  
WLOQ/Orlando, FL  
WONB/Ada, OH  
WEZV/Lafayette, IN

WMT/Cedar Rapids, IA  
WNIJ/DeKalb, IL  
KCLC/St. Charles, MO  
KPRS/Kansas City, MO  
KUNC/Greeley, CO  
KVNF/Paonia, CO  
KIFM/San Diego, CA

KUOR/Redlands, CA  
KSBR/Mission Viejo, CA  
KXDC/Monterey, CA  
KMGQ/Santa Barbara, CA  
Soundscapes/Santa Barbara, CA  
KNIK/Anchorage, AK

It's a view you'll never forget.

CONTACT:

Claudia Navarro, Shanachie Entertainment, (213) 258-3817  
Michael Moryc, Matrix Promotion, (615) 662-1413  
Mike Carlson, MC Promotion, (206) 258-3354



**MOST ADDED**

- WESSELL ANDERSON (56)
- JACKY TERRASSON (39)
- CINDY BLACKMAN (35)
- ANTOINE RONEY (32)
- JOE LOVANO (31)
- ALAN PASQUA (23)
- BENNY CARTER (21)



**TOP TIP**

**ELLIS & BRANFORD MARSALIS**

*Loved Ones* (Columbia)  
 What a great week for hot debuts! Ellis and Branford roll up a hot debut at #18, and in only two weeks ties Henry Butler for top airplay honors with 83 reports.

**RECORD TO WATCH**

**WESSELL ANDERSON**  
*The Ways of Warm Daddy* (Atlantic)

Wessell Anderson, the former sax player with the Wynton Marsalis Septet, puts out an excellent second solo recording. Fifty-six out-of-the-box adds gives Wes top Most Added honors.

# Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
2	1	VAN MORRISON (Verve)	82	0	61	14	7
3	2	BARBARA DENNERLEIN (Verve)	82	0	57	18	7
4	3	HENRY BUTLER (Atlantic)	83	1	51	24	7
7	4	RON CARTER (Blue Note)	79	1	51	25	2
1	5	RAY BROWN (Telarc Int'l)	78	0	62	12	4
5	6	COLOSSAL SAXOPHONE SESSIONS (Evidence)	77	2	46	27	2
6	7	McCOY TYNER (Milestone)	71	1	56	12	2
12	8	DALE FIELDER QUARTET (Clarion)	75	0	31	35	9
14	9	MARK ELF TRIO (Alerce)	75	1	33	27	14
15	10	ALDEN/BRUNO/VIGNOLA (Concord Jazz)	66	3	44	10	9
24	11	JIMMY McGRUFF & HANK CRAWFORD QUARTET (Telarc Int'l)	77	4	19	32	22
17	12	FRANK MANTOOTH (Sea Breeze)	67	3	28	26	10
28	13	ROSEANNA VITRO (Telarc Int'l)	76	5	13	40	18
8	14	DARRELL GRANT QUARTET (Criss Cross)	60	0	42	13	5
18	15	RANDY WESTON (Verve)	66	2	25	31	8
11	16	CLARK TERRY (Mons)	57	0	44	9	4
19	17	DOLDINGER IN NEW YORK (BlueMoon)	64	1	22	33	8
--	18	ELLIS & BRANFORD MARSALIS (Columbia/CRG)	83	6	11	30	36
32	19	WALLACE RONEY QUINTET (Warner Bros.)	76	12	17	29	19
16	20	JOE LOCKE QUARTET (Milestone)	62	2	26	25	9
23	21	THILO BERG BIG BAND (Mons)	60	3	20	30	7
25	22	BOBBY McFERRIN (Blue Note Contemporary)	58	1	24	24	9
26	23	GONZALO RUBALCABA (Blue Note)	65	2	10	39	14
10	24	CHARLES EARLAND (Muse)	50	0	28	18	4
33	25	ANDY LaVERNE TRIO (Concord Jazz)	58	2	13	31	12
9	26	GERRY MULLIGAN QUARTET (Telarc Int'l)	54	0	25	18	11
--	27	TERENCE BLANCHARD (Columbia/CRG)	72	4	10	22	37
20	28	STAN GETZ (Concord Jazz)	51	1	24	17	9
37	29	TOMMY SMITH (Honest/Linn)	52	1	12	25	14
13	30	RUSSELL GUNN (Muse)	44	1	25	13	5
34	31	MONGO SANTAMARIA (Milestone)	53	6	14	21	12
21	32	ROYCE CAMPBELL (Episode)	42	0	17	16	9
30	33	MARTIN TAYLOR (Honest/Linn)	40	0	16	18	6
43	34	DMITRI MATHENY (Monarch)	53	3	3	22	25
--	35	BOBBY SHEW QUINTET (MAMA Foundation)	61	8	7	10	36
35	36	CLAIRE MARTIN (Honest/Linn)	43	2	14	16	11
27	37	RANDY JOHNSTON (Muse)	36	0	19	13	4
--	38	DAVE VALENTIN (Tropijazz)	49	7	6	21	15
--	39	DANISH RADIO BIG BAND (JZZ)	57	12	3	18	24
29	40	HERBIE MANN (Kokopelli)	39	0	15	14	10
45	41	ALI RYERSON (Concord Jazz)	46	7	9	17	13
39	42	FRANK CAPP/RICKY WOODARD (Concord Jazz)	34	0	13	17	4
49	43	JOHN PIZZARELLI (Novus/RCA)	51	14	7	17	13
22	44	KEVIN HAYS (Blue Note)	35	0	14	13	8
--	45	TEODROSS AVERY (Impulse!)	63	18	3	9	33
31	46	DONALD BROWN (Muse)	35	0	9	18	8
36	47	KEN PEPLOWSKI (Concord Jazz)	32	0	12	11	9
38	48	KEVIN MAHOGANY (Enja)	32	0	12	11	9
--	49	JOHN HART (Concord Jazz)	40	7	7	10	16
--	50	COURTNEY PINE (Antilles/Verve)	41	5	2	13	21

Continued from page 65

"Smooth Jazz" are not necessarily Broadcast Architecture clients. "That's a typical misunderstanding that's been circulating lately," says Kepler.

Warner Bros. promotion exec Chris Jonz also expressed some hesitation.

"I would say Boney James is a Smooth Jazz record, but I don't think Boyz II Men is a Smooth Jazz record. I'm speaking for myself here, and some of my contemporaries at Warners may have different ideas. But having talked to Earl Klugh, Boney James, Wallace Roney, Joe Sample, and others on the label, the consensus seems to be pretty much the same. The concern is that although you say 'Smooth Jazz' or 'Smooth Jazz & Vocals,' people don't listen that way. I strongly feel the only word that makes any penetration with the average listener who tunes in and hears the term 'Smooth Jazz & Vocals' is 'Jazz.'"

Yet Jonz admits the term "Smooth" is a catchy marketing description.

"I love the word 'Smooth,'" says Jonz. "The word itself is a very hip word. Everybody wants to think of themselves as being smooth, as in 'I'm hip, I'm smooth.'"

"My problem is not with Boney James being labeled a Smooth Jazz artist. My problem is with Mariah Carey being mistaken for a jazz artist. Anita Baker qualifies as a Smooth Jazz artist, but Mariah Carey, at this point in her music, doesn't.

"Maybe I'm being more of a moralist than I need to be. Believe me, I want to see this format—which pays my salary—grow too.

Radio is saying, 'we're broadening our listenership. We're building cume and TSL.' While I'm all for the audience broadening and becoming a general market format, maybe we have to investigate another name.

"I've never, ever liked the term 'New,' as in 'New Adult/Contemporary.' Nothing stays 'New' forever. You know you're going to have to change it. You sound silly saying 'New A/C' all the time. Logically, somebody is going to ask, 'How old is it if it's still new?' If you have a ten-year old son walking around your house, is he a 'new' son?"

While we respect Jonz's position, we still feel the "& Vocals" addition will encapsulate the non-jazz vocal tunes. Sure, a listener may punch in midway through a set, and hear some Mariah Carey with an ID describing the station as Smooth Jazz. But many Triple A stations spice their musical sets with blues numbers by John Lee Hooker or Joe Lewis Walker and still identify themselves as 'Quality Rock.'

Naming radio formats can be a prickly affair, but we feel it's time to start calling this one what it really has evolved into and what the listeners recognize it as:

Smooth Jazz & Vocals. ●

**A2 Spin Trends**

1. CRAIG CHAQUICO +75
2. ARTIE TRAUM +63
3. THOM ROTELLA +61
4. AVENUE BLUE feat. JEFF GOLUB +52
5. DAVID BENOIT +50
6. PRODIGAL SONS +40
- ALISON BROWN QUARTET +40

**A2 Chartbound**

- \*CRAIG CHAQUICO (Higher Octave)
- \*PETE ESCOVEDO (Concord)
- ARTIE TRAUM (Shanachie)
- \*ED CALLE (Sony)
- \*PAMELA WILLIAMS (Heads Up)
- SPRAWL! (Freshwater)
- ADRIAN GURVITZ (Playful/Sunset Blvd.)
- YULARA (Higher Octave)
- \*ED HAMILTON (Telarc International)
- HIROKO (JVC)
- \*PRODIGAL SONS (Next Horizon)
- \*ALISON BROWN QUARTET (Vanguard)
- REEL TO REAL (Third Beat)
- TRAMMELL STARKS PROJECTS (Insight)
- Dropped: #44 Gregg Karukas.

**Jazz Chartbound**

- \*WESSELL ANDERSON (Atlantic)
- \*JACKY TERRASSON (Blue Note)
- \*CINDY BLACKMAN (Muse)
- JOHN McLAUGHLIN (Verve)
- PETE ESCOVEDO (Concord Jazz)
- \*ANTOINE RONEY (Muse)
- \*JOE LOVANO (Blue Note)
- PUCHO & HIS LATIN SOUL BROTHERS (Milestone)
- \*MELTON MUSTAFA ORCHESTRA (Contemporary)
- \*GEORGE MRAZ (Milestone)
- \*LORRAINE FIELDER (Muse)
- Dropped: #40 Bheki Mseleku, #41 Phil Woods Quintet, #42 Ernie Andrews, #44 Turk Mauro, #46 Richard Hindman Trio, #47 Mulgrew Miller, #48 John Scofield, #50 Jon Mayer Trio.

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**MOST ADDED**  
**SEPULTURA (68)**  
**SKINNY PUPPY (40)**  
**7 YEAR BITCH (33)**  
**BAD RELIGION (28)**  
**VICTOR (20)**  
**HELLOWEEN (19)**

**TOP TIP**  
**OVERKILL**  
*The Killing Kind*  
*(CMC International)*

Generous spins from WGLZ(30), DMX(28), WRBC(24), WSOU(24), and WMHB(18) contributed to Overkill's conquest of this week's highest debut spot.

**RECORD TO WATCH**  
**INTEGRITY**  
*Humanity is the Devil*  
*(Victory)*

Integrity's second effort is a scolding tribute to thrash core metal. Its abrasive grinds and staggering melodic romps will get the nod from hard rock/metal radio.

# Gavin Rocks

TW		SPINS	TREND
1	<b>MINISTRY</b> - Filth Pig (Warner Bros.)	478	+33
2	G/Z/R - Plastic Planet (TVT)	398	-21
3	<b>SEPULTURA</b> - Roots (Roadrunner)	396	+174
4	<b>SACRED REICH</b> - Heal (Metal Blade)	391	+84
5	TROUBLE - Plastic Green Head (Century Media)	374	-8
6	<b>PARADISE LOST</b> - Draconian Times (Relativity)	366	+39
7	NAPALM DEATH - Greed Killing (Earache)	358	-15
8	<b>GALACTIC COWBOYS</b> - Machine Fish (Metal Blade)	357	+3
9	ALICE IN CHAINS - Alice In Chains (Columbia/CRG)	320	-42
10	<b>KILGORE SMUDGE</b> - Blue Collar Solitude (Unsound)	305	+27
11	<b>IRON MAIDEN</b> - Man On The Edge (CMC International)	288	+45
12	<b>ONLY LIVING WITNESS</b> - Knew Her Gone (Century Media)	286	+44
13	<b>OVERKILL</b> - The Killing Kind (CMC International)	285	<b>NEW</b>
14	THERAPY? - Infernal Love (A&M)	280	-57
15	VICTOR - Don't Care (Atlantic)	278	-21
16	<b>VOIVOD</b> - Negatron (Mausoleum)	274	+23
17	OZZY OSBOURNE - Ozzmosis (Epic)	272	-141
18	<b>SISTER MACHINE GUN</b> - Burn (TVT)	252	+7
19	DEADGUY - Fixtion On A Coworker (Victory)	235	-4
20	LIFE OF AGONY - Ugly (Roadrunner)	224	0
21	ANTHRAX - Slomp 442 (Elektra Entertainment Grp.)	215	-31
22	<b>MY DYING BRIDE</b> - The Angel and the Dark River (Futurist)	210	+72
23	13MGS - Trust and Obey (Slipdisc)	207	-2
24	MERAUDER - Master Killer (Century Media)	207	-2
25	CYCO MIKO - Lost My Brain (Once Again) (Epic)	194	-3
26	<b>SHIFT</b> - Spacesuit (Equal Vision)	189	+42
27	<b>BAD RELIGION</b> - The Gray Race (Atlantic)	172	+59
28	AT THE GATES - Slaughter of the Soul (Earache)	171	-12
29	SAVATAGE - Dead Winter Dead (Atlantic)	167	-11
30	WICKER MAN - You Annoy Me (Hollywood)	166	-33
31	<b>L.U.N.G.S.</b> - Better Class Of Losers (Pavement)	159	+18
32	DOWN - Lifer (Elektra Entertainment Grp.)	154	-6
33	<b>POWERMAN 5000</b> - The Blood Spat Rating System (Conscience)	150	<b>NEW</b>
34	<b>DRILL</b> - Go To Hell (A&M)	142	+30
35	<b>GRAVITY KILLS</b> - Gravity Kills (TVT)	141	<b>NEW</b>
36	<b>HYPOCRISY</b> - Abducted (Nuclear Blast)	130	+21
37	<b>THE BOUNCING SOULS</b> - Maniacal Laughter (BYO)	126	+6
38	RUST - Bar Chord Ritual (Atlantic)	124	-9
39	<b>N.I.L.L.8</b> - Hallelujah I'm Going To Kiss Myself (Fuse)	122	<b>NEW</b>
40	<b>HELLOWEEN</b> - Power (Castle)	119	<b>NEW</b>
41	AC/DC - Ballbreaker (Elektra Entertainment Grp.)	117	-2
42	INTO ANOTHER - Seemless (Hollywood)	115	-25
43	<b>FEAR FACTORY</b> - Demanufacture (Roadrunner)	107	+3
44	<b>SARMOON BROTHERHOOD</b> - Reverse The Healing (Photon)	104	<b>NEW</b>
45	SKUNK ANANSIE - Selling Jesus (Epic)	104	-25
46	DISSECTION - Storm of the Light Bane (Relapse/Nuclear Blast)	102	-7
47	<b>BIG HATE</b> - Big Hate (Flip)	99	+2
48	GWAR - Rag Na Rok (Metal Blade)	99	-14
49	<b>OPPRESSOR</b> - Live As Blood Flows (Megalithic)	98	+2
50	CATHEDRAL - The Carnival Bizarre (Earache)	94	-13

## Hard Kopy BY ROB FIEND

### Seminar Slopshots



If you didn't attend GAVIN's Atlanta soiree, here's one more glimpse of what you missed. Everyone say whipit!



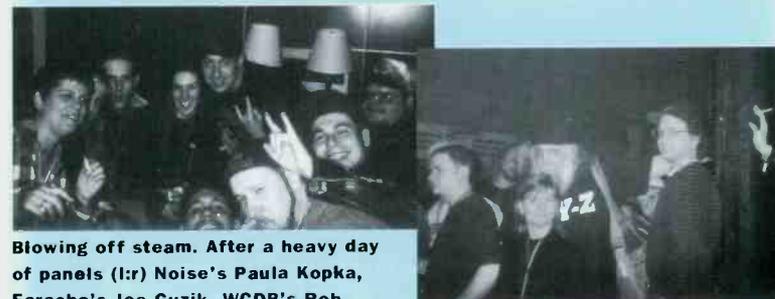
The calm before the storm. Hollywood's Will Knapp hovers over (l-r) AIM's Anya Feldman, Joanne Grand, WSOU's Pina, and Metal Blade's Melodie Mingo.



Head over heels. Gavin's David Beran never misses a photo op. Here he is mugging in front of me and TVT's Sudi Gaasche while Will Knapp ignores us all.



Metal Mayhem. The first ever Gavin Rocks game show attracted such a sultry lot that other conventioners gave the panel room a wide berth. Pictured (l-r): Everyone! Well, most everyone.



Blowing off steam. After a heavy day of panels (l-r) Noise's Paula Kopka, Earache's Joe Guzik, WCDB's Rob Babecki, Melodie Mingo, WOTA's Dave Angi, WLKL's Matt Cameron, WCDB's Alex Dubovoy, WKNC's Andy Cooke, and WGLS's Andy Gradel enjoy a healthy break.

Hairball. TVT's Sudi is totally unaware that WVUD's The Tink is attempting to swallow her whole as WVUD's Jeff Teller anxiously waits for leftovers.

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WOXY  
WKRO  
KBBT  
XTRA  
KMYZ

KNDD  
KLZR  
LME105  
CKEY  
KPOI  
WGRO

## ALREADY SERVING TIME:

KNNC  
WIBF  
KGDE

KDGE  
WMAQ  
WALG  
KXAK  
WZRH

MORE THAN 40 TOTAL MODERN ROCK STATIONS

## TOP PHONES AT:

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KKOM  
KNNC  
WIBF

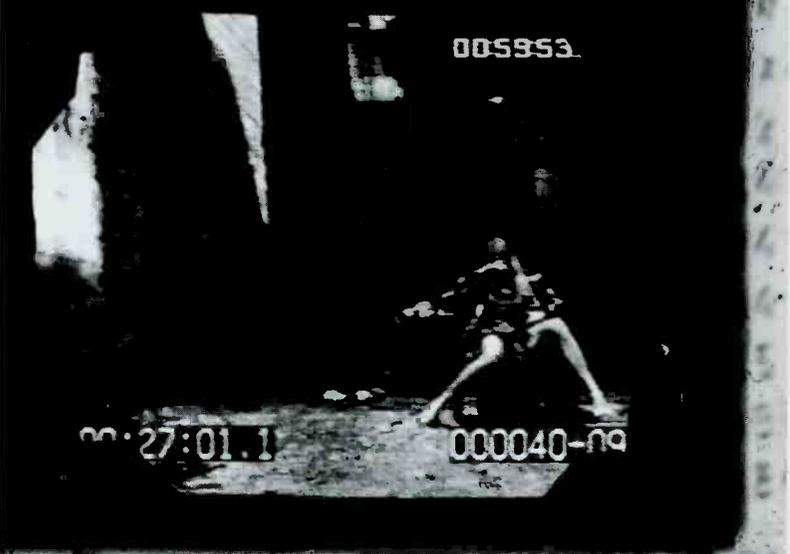
KXAK  
WPLA  
WALG  
KEDJ

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## Rock Chartbound

\* Jessau (82) Mausoleum  
\* Skinny Puppy (29) American  
\* Year Bitch (24) Atlantic  
Dropped: #36 Reign, #39 Korn, #41 Machines of Loving Grace, #45 Belladonna, #47 Home Alive, #48 In molation

## TOP REQUESTS

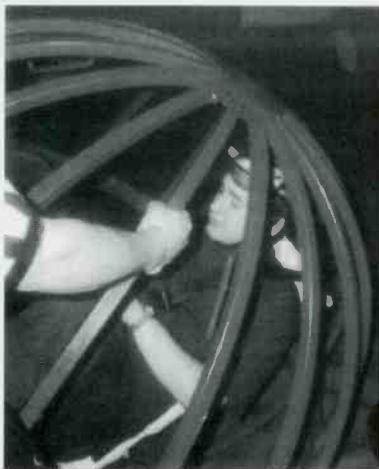
SEPULTURA  
MINISTRY  
NAPALM DEATH  
SACRED REICH  
OVERKILL



Battle Stations. Marc Meltzer is determined to get the hell out of the mall, but WUTZ's Derrick Ingber is frozen with fear as McGathy's Steve Krucher looks for somebody to kill.



Tink Sandwich. Victory's Jill Castellano and I try to keep WVUD's The Tink under control.



NAMBLA Boy. Jack Hansen has to be restrained at this year's cocktail party.

## ARTIST PROFILE

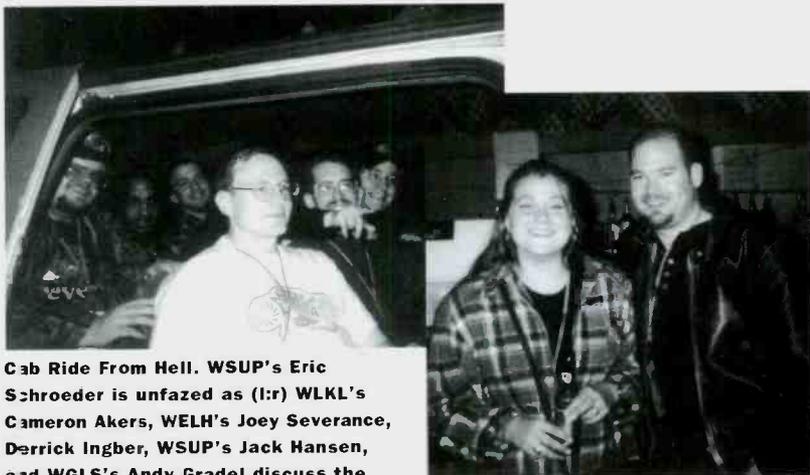
# WHIPLASH



FROM: Townsville, Australia  
LABEL: Limestone City Records  
LATEST RELEASE: Whiplash  
ADD DATE: March 4 and 5, 1996  
RADIO PROMOTION CONTACT:  
Rob Gill (212) 924-7775  
WHIPLASH IS: Rod Breen, vocals; Jason Doyle, guitar; Jason McCollum, drums; Stuart Heckendorf, bass.

A FEW FACTS ABOUT THE BAND:  
Whiplash hails from North East Australia near Townsville, one of Australia's largest cities, but they live even closer to the bush. Crocodiles and lethal snakes are part of everyday life, and a wild pig hunt is as commonplace as a beer run. Whiplash was created by guitarist Jason Doyle and drummer Jason McCollum while the two were attending school together four years ago.

A FEW FACTS ABOUT THE ALBUM:  
The band's diversity and strong local following piqued the interest of L.A. based Limestone City Records. Subsequently, the label flew the band out to L.A. on the strength of their five-song demo and later signed them to a long-term deal, of which their eponymous album is first fruit.  
GENERAL INFO: Whiplash is intent on bringing its wide-ranging approach to metal direct to America, wreaking havoc with the over-the-top kind of stage performances that seem to distinguish every significant Australian band. "We want to draw people out." —Breen,



**Cab Ride From Hell.** WSUP's Eric Schroeder is unfazed as (l:r) WLKL's Cameron Akers, WELH's Joey Severance, Derrick Ingber, WSUP's Jack Hansen, and WGLS's Andy Gradel discuss the hand growing out of his left ear.

**Clueless.** Victory's Jill Castellano and I have no idea what we're talking about.



**Time Travelers.** WSUP's Eric Schroeder and Jack Hansen attempt to enter the next dimension with WKTA's Scott Davidson.



**Cheers!** Smitty, WSUP's Jack Hansen, Marc Meltzer, WCDB's Rob Babecki, and WGLS's Andy Gradel show why their AA memberships were revoked.



**Smokeless.** As Epic's Cheryl Valentine takes her leave, I'm left speechless after Cameron Akers chides me for bumming another smoke while The Obvious' John Stockman (center) and WREK's Shawn Londo think we're both idiots for smoking at all.

**Loitering.** (l-r) WKNC's Andy Cooke, Melodie Mingo, Joey Severance, Sudi, Epic's Smitty, WXJM's Matt McMullin and Ingber are in the act of (fill in space).



**Jägermeister spins.** WCDB's Alex Dubovoy and Rob Babecki, and Victory's Jill Castellano toast the TVT bus while I'm still figuring out where the hell we're going.



**Unhappy and unmoved.** Energy Records' Sheri Sinclair and I pretend to get along in front of the camera before the off-camera brawl began.



The end.



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# GAVIN PICKS

## Singles

BY DAVE SHOLIN

### THE BOTTLE ROCKETS "I'll Be Comin' Around" (Tag/Atlantic)

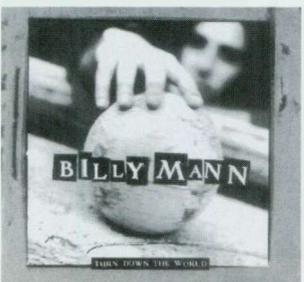


Moments before Scott Shannon kicked off one of the most talked about sessions at GAVIN '96 (Legends of the Airwaves), those on hand got to see this band perform this tune. Ask anyone who was there, and they'll confirm it got a very loud and enthusiastic reception. A little over two and half minutes of uptempo pop perfection.

### FOO FIGHTERS "Big Me" (Capitol)

Must be the week for quickies, as this track is even shorter than the Bottle Rockets'. Even though "Big Me" is far from the sound most would connect with Foo Fighters founder and one-time member of Nirvana Dave Grohl, it's certainly the track off the band's debut album that can bust 'em through at Top 40.

### BILLY MANN "Turn Down the World" (A&M)



This song is destined to strike a chord with adult audiences, who will have no trouble relating to the '90s perspective of this

tastefully produced debut. The artist's sensitivity comes through in both his writing and delivery, and explains why the expectations surrounding Billy Mann are so high.

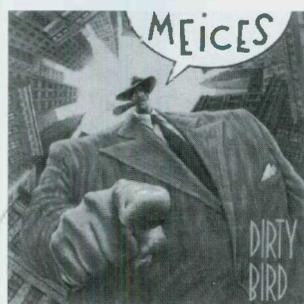
### BASS IS BASE "I Cry" (Loose Cannon/Island)



A melting pot of musical influences back this Toronto-based threesome. Early indications are that their unique style is quickly gaining the support from programmers on this side of the border.

## Albums

### MEICES Dirty Bird (London Records)



I admit it, I'm a sucker for *anything* produced by Gil Norton. I've loved the projects he's done for Echo & the Bunnymen, Pixies, and Belly, to name a few. Of course, it helps if the bands have great songs, which brings us to the latest Meices LP, *Dirty Bird*. Bill Carroll from London battled mightily on the band's last record, *Tastes Like Chicken*, and succeeded in spreading the word, creating a buzz, and building a base for future releases from these guys. The three rambunctious youths from San Francisco then hit the road and toured, toured, toured. According to the London

Records PR sheet, "Along the way they stole a car, contributed to a riot, knocked over some shit, and spent a couple nights in a Barcelona prison." All this may be beside the point, but the fact remains that they've just cranked out thirteen really good "abuse the equipment till we get what we want" pop-rock tunes. Radio recognizes the right stuff, too. This week 99X, WHFS, Live 105, WIBF, WBRU, WFNX, KNNC, and a whole slew of others jumped on "Wow." Also check out "Wings," "Disenchanted Eyes," "Uncool," and "Monday Mood." It's definitely one of this year's really solid releases.

—MAX TOLKOFF

### HERBIE HANCOCK The New Standard (Verve)

It's only March, but the jazz album of the year has already arrived! Herbie Hancock hasn't recorded a jazz album in many years, but here he comes, roaring back with a fantastic offering of "new standards" by contemporary artists like Stevie Wonder, Sade, and Kurt Cobain. Hancock's stomping treatment of Prince's "Thieves in the Temple" is a stone-cold instrumental smash. Some tunes, like Don Henley's "New York Minute" are rendered unrecognizable, while others, like Peter Gabriel's "Mercy Street" and a walking bass version of Simon and Garfunkel's "Scarborough Fair," are imaginatively reinvented. Hancock's super group—Jack DeJohnette, Michael Brecker, Dave Holland, Don Alias, and John Scofield—are on fire. Grab a copy you'll be hooked. They burned up the GAVIN Seminar and they'll burn up your CD machine.

—KEITH ZIMMERMAN



**The Herbie Hancock Quintet at the Gavin Seminar (l-r): Hancock, Jack DeJohnette, Dave Holland, John Scofield, and Michael Brecker. (photo: Arnold Turner)**

### PENELOPE HOUSTON Cut You (Reprise)



I'm old enough to remember a blonde, butch-haired Penelope Houston fronting her group, the Avengers, at the final Sex Pistols gig at Winterland. After a long disappearing act, Houston resurfaced as a fine songwriter during the late '80s, releasing records on a variety of small international labels. With a backlog of tunes and a bigger recording budget, *Cut You* is sort of a best-of/quasi-overview of past set lists. My favorite is the mandolin-ed "Sweetheart." Influences range from punk acoustic to Jobim. Straddling Alternative/College/A3/hip Americana, Penelope has never sounded better, plus she looks much better with longer hair.

—KENT ZIMMERMAN

### FUGEES The Score (Ruffhouse/Columbia/CRG)

The double meaning of the album's title is a spectacular self-fulfilling aural prophecy: Wyclef, L-Boogie, and Pras have divined a soundtrack that is both rich with musical history and history-making in its own right. In doing so, they have successfully settled the score against hip-hop and raggamuffin's natural enemies—wack sound bwoys and non-believers. The gentlemen have sharpened their rhyme skills, and Lauryn is everywoman on the mic, in turns soaring

vocally ("Killing Me Softly") and stimulating lyrically ("Ready Or Not"). The design and depth of *The Score* should certainly have the Fugees up for Grammys this time next year.

—THEMBISA S. MSHAKA

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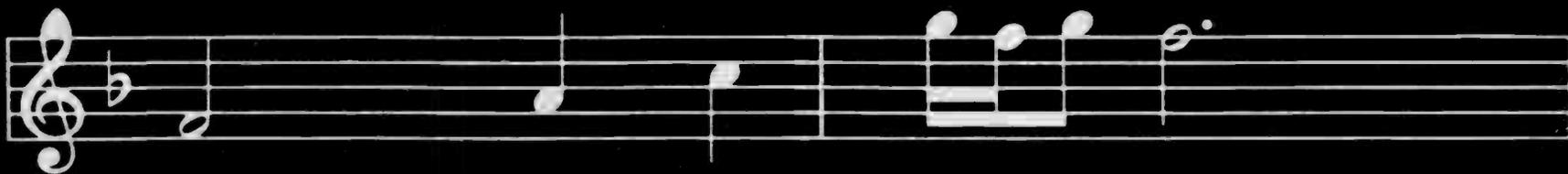
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