JUST WHEN YOU THOUGHT IT WAS SAFE TO PUT YOUR SUITCASE BACK IN THE CLOSET...

GAVIN PRESENTS

SF01

1994

It's ANOTHER GAVIN Seminar. Oh, NO! Oh, yes. But this one is completely different. It's SF01, and, as the name implies, it's the first-ever. This one, set for one hot weekend in May, is aimed not so much at radio and record company people as it is artists— aspiring and established; managers, lawyers and agents; songwriters and publishers, and A&R and record-label marketing people. And, of course, anyone who just wants to hear what's being said and to catch a town-load of bands, ranging from legends to unknowns.

GAVIN is happy to be involved in the launch of this most promising new venture, even as we recover from the 1994 Seminar. Inside, you'll find more of our photo coverage of parties, showcases including Alison Moyet (top) and panels, as well as reports on Alternative, Rap and Jazz meetings. We also continue our Country Special, with label people, among them Scott Borchetta of MCA (above), tackling Country's big issues. In News, we dig into rumors that Viacom, having won Paramount, might lose its radio division, tell why the record industry is wearing a $10 billion smile, note the latest changes from Arbitron, and review a gripping new book about how David Letterman won the late night talk show wars. In Campaign of the Week, Beverly Mire dissects the marketing behind the Reality Bites soundtrack. And on the GO Charts, the reality is that Melissa Etheridge, Little Texas, and Michael Bolton (above), are on the go.
Big Todd AND THE MONSTERS

"it's alright"

And it's better than alright. It's been excellent (400,000 and counting)—thank you. See you at GOLD. Look for the West Coast tour in March.

New track and video. Produced and mixed by David Z. From the album Sister Sweetly.
TOP 40

ENIGMA
"Return To Innocence" (Virgin)

RAP
DA KING & I
"Tears" (Rowdy)

URBAN
GLENN JONES
"Round And Round" (Atlantic)

ADULT CONTEMPORARY

TEVIN CAMPBELL
"I'm Ready" (Qwest/Warner Bros.)

COUNTRY
RANDY TRAVIS
"Before You Kill Us All" (Warner Bros.)

ALTERNATIVE
LOREENA McHENNITT
"The Bonny Swans" (Warner Bros.)

JAZZ
MODERN JAZZ QUARTET
In Celebration (Atlantic)

ADULT ALTERNATIVE
NANDO LAURIA
Points Of View (Wok)

GAVIN ROCKS
Prototype (Tao)

TOP 40

MICHAEL BOLTON
"Completely" (Columbia)

BONNIE RAITT
"Love Sneakin' Up On You" (Capitol)

RAP
DAS EFX
"Baknaffek" (eastwest)

URBAN
A TRIBE CALLED QUEST
"Electric Relaxation" (Live)

ADULT CONTEMPORARY

QUEEN LATIFAH
"Just Another Day" (Motown)

GAVIN ROCKS
Prototype (Tao)

COUNTRY

CHRIS ISAAC
"San Francisco Days" (Reprise)

JAZZ
MODERN JAZZ QUARTET
In Celebration (Atlantic)

ADULT ALTERNATIVE
GABRIELLE GOODMAN
Travelin' Light (Verve)

ALTERNATIVE

BILLY JOEL
"Lullabye (Goodnight, My Angel)" (Columbia)

TEVIN CAMPBELL
"I'm Ready" (Qwest/Warner Bros.)

CLINT BLACK
"A Good Run Of Bad Luck" (RCA)

NANDO LAURIA
Points Of View (Wok)

ADULT ALTERNATIVE

CHRIS ISAAC
"San Francisco Days" (Reprise)

KEVYN LETTAU
Another Season (JVC)

ALTERNATIVE

MORRISSEY
"The More You Ignore..." (Sire/Reprise)

NINE INCH NAILS
The Downward Spiral

NAILBOMB
Point Blank (Roadrunner)

GAVIN ROCKS
"Spooooooman" (A&M)

SOUNDGARDEN
"Spooooooman" (A&M)
Gavin News

Gavin has announced plans for a new music convention, called SFO1 and aimed at showcasing and assisting music artists, both aspiring and established.

While SFO1, which will take place in San Francisco May 19-21, is being sponsored by Gavin, the venture is being spearheaded by two of the veterans of the San Francisco/Bay Area music scene, Queenie Taylor (formerly with Bill Graham Presents and Slim's nightclub, where she was its first manager and booker) and Bonnie Simmons (former DJ and PD at KSAN; current DJ on KPFA-Berkeley and video DJ at Slim's).

Simmons says the weekend of seminars and showcases was partly inspired by other music showcases, particularly the phenomenally successful South of Market showcase in Austin, Tex.

"Each year when I've gone to SXSW," she says, "I wondered why we didn't do one like that for the Bay Area music scene. It has a jelling of many styles—the jazz-hip hop fusion, hop, funk and metal bands, the alternative folk and country as well as rock scenes. I think Bay Area bands could be promoted a little more than they have been."

One night last fall, Simmons ran into GAVIN'S Kent Zimmerman at Slim's. Zimmerman, with brother Keith, was planning for the GAVIN A3 summit in Boulder. Kent had been thinking about different ways of doing conventions and meetings.

"Kent was looking for Queenie to talk about it," says Simmons. She and Taylor, coincidentally, had begun considering teaming for various production projects.

"And it just fell together," said Simmons. The Gavin was pivotal. "Without the Gavin people wanting to do this, I would not have been able to act on my ideas. The Gavin organization obviously knows how to do conventions and how to promote them to do it. The Gavin Seminar is for radio and record promotion people. What the Gavin hasn't dealt with is the other side of the music business. This is a fairly different world, although there is some crossover."

SFO1 aims to draw bands, songwriters, music publishers, managers, agents, lawyers, publicists, club people, and A&R staffers from both majors and indies.

"The emphasis is firmly on talent and all those who seek to nurture it, and we feel the Bay Area is a vital focus for that right now," says Gavin CEO David Dalton.

"One thing that makes us different from other regional conferences," says Taylor, "is that the club, booking, and unsigned people are being welcomed and sanctioned, as opposed to the clubs doing their own thing."

Although SFO1 initially thought of confining showcases to the musically hot South of Market area, other clubs have swamped Taylor and Simmons with requests to be included. "It turned into a San Francisco-wide forum on what's happening now in music," says Taylor. "It's taken on a lively community aspect; not just panels and A&R showcases. It's gotten away from control."

Taylor laughs and adds: "But in a good way!"

Music Sales Soar Over $10 Billion

Music sales, both recorded and video, smashing through the $10 billion dollar mark last year, according to the RIAA, making 1993 the biggest year ever for record companies.

According to RIAA figures, record companies registered a gain of 11.3% over 1992 and overall unit shipments jumped almost 7%. CDs far and away brought in the most dollars, about $2.9 billion of them, compared to the $2.3 billion brought in by music videos. CD, cassette and vinyl singles brought in a healthy $400 million.

"The thing that made 1993 such an amazing year was the diverse cross section of strong albums the industry released," said RIAA CEO Jay Berman. "We aren't just relying on a few superstars anymore."

While acknowledging they had a great year, some retailers say the RIAA's figures, which are based on list price, would be more accurate if tallied by their actual sale price. Others also say the numbers reflect albums shipped and not albums sold.

Arbitron Moves To Up Survey Response Rates

Following up on pilot programs conducted last year, the Arbitron Company has announced new procedures to raise response rates on its radio ratings surveys.

For the spring 1994 survey, Arbitron will introduce special packaging of diaries for larger households to make distribution easier.

For the Winter 1994 survey, the company is implementing faster placement of diaries after recruitment, believing that the sooner a person has the chance to fulfill a commitment to participate, the more likely a diary will be returned. What has been as much as a four-week wait will be trimmed to two weeks or less.

The new packaging addresses a perceived problem of lower responses from larger households. Arbitron's solution includes diary packets in separate sleeves for each member of a household, with all packets in a colorful box instead of the usual envelope.
More Pearls from Seminar Panels

This week, we conclude our coverage of the panels at the 1994 Gavin Seminar.

Alternatives
Look for Edge

It did not turn into a "bitch session," as Gavin's Linda Ryan had predicted, but Jonathan L's Group Therapy for Small and Medium Alternative Markets did give programmers a chance to air some frustrations.

L, formerly of KUKQ-Phoenix and now an indie promoter, reminded his audience about Capitol president Gary Gersh's keynote, in which Gersh said the top 15 radio markets comprise 80 percent of record sales.

"You only comprise 20 percent. How can you better it? The answer is retail."

"It's difficult," said Buzz Fitzgerald of WZLZ-Lafayette, Ind. Fitzgerald told of trying to get advertising from auto dealerships. "We sell cars," he said, "but they won't buy. We've packed clubs with special nights, and then they say, 'We don't need you any more.'"

"Do the same thing somewhere else," someone suggested.

"I wish we had another night club," said Fitzgerald.

A staffer from KBAC-Santa Fe told of his market being dominated by Country and Classic Rock. "We tell our sales staff that we don't subscribe to the ratings. We use a fact sheet, and we tell people we sell to Generation X. And these people have a bunch of bucks to spend."

Jonathan L asked George Tobin, owner of KEDG-Las Vegas, why he sticks with the format. "I've got a six share," he responded. "It's a good market. People do live there. Our revenue is up 20 percent from last year's. It's a Top 40 delivery, the production is Modern Rock, and it's working." Still, he said, "it's hard to find a sales staff."

"There's lots of ways to get money," Tobin said. "Where's your beer money?" he asked Fitzgerald. When another programmer described his Alternative playlist as ranging from Bonnie Raitt to Counting Crows from 6 a.m. to 3 p.m., Tobin responded: "That's the problem. Bonnie Raitt."

"You've got to deliver the format," said Tobin, "and wait for a good book. It'll come if you do it right."

After the panel, Jonathan L agreed that it hadn't been a bitch session. "For some strange reason, it had an air of hope," he said.

—Ben Fong-Torres

Jazz Hip Hops
Into Future

Jazz and A2 Gavin-goers staged a lively question and answer session that revolved around the merging of jazz with contemporary styles such as hip hop and rap. Moderated by WCLK's Bobby Jackson, musicians Charlie Hunter, Richard Worth and Ronny Jordan, Atlantic's Michelle Taylor and KJAZ's Corey Mason, the collective agreed that jazz's next step was to mix with the dance club sounds.

"(Hip hop) is not going away," said Taylor. "You can't ignore how powerful it is." Said Worth, "(This development) is organic. This music is asking to be played, we're not forcing these things together."

Jordan, whose current album, The Quiet Revolution, mixes jazz and hip-hop said, "It's open to young people, the people on the street, and then they go back and find the masters like Miles Davis and Wes (Montgomery)."

The challenge was put forth to radio: get creative in your programming to get this new music out to the people. As Mason put it, "The young kids may be only a disc away from Coltrane."

—JASON OLAIN

Women: 'Help Each Other'

Dozens of women—and a good number of men—crowded into the Borgia Room for Women In Music: A Music Town Hall For Everyone.

They echoed keynote speaker Gary Gersh's emphasis on the need for synergy.

"Working with women," said Iris Dillon, associate director of promotion at PLG Records, "really gives you a lot of insight. I get lots of letters. It pays to communicate. Women are doing more today than ever before in the record business. Write the women who are doing it and learn."

Judy McNutt, the articulate and vocal radio consultant, recalled her own entry into the business. "It's been 24 years since Maxanne Sartori gave me my start in Seattle," she said, thanking her mentor (who is now head of Moose and Squirrel, a promotion firm in Los Angeles). "It's time women get in on the street, and then they go back and find the masters like Miles Davis and Wes (Montgomery)."

However, Bob Catania, from Geffen Records' promotion, said the industry needs more Sartorises and McNutts. "Women in power don't help each other," he said. "It baffles me that women work their way up and then turn around and not help each other."

He continued: "Women dominate the music industry on many levels. The record companies lead the way with the most progress for women. I wish radio would be more supportive."

—SHILA RENE

Panel Links
Rap with Rock

The Backlash Against Violence and Gangsta Rap: Modern-Day Witch Hunt? forum kicked off with rap duo J.G.'s performance of their anti-gangsta rap, "Put Down Your Guns." It was a fitting opener and seemed to set the tone for the ten-person panel.

Moderator Dan Chamas of the Jazz/A2 One On One continued: "Women dominate the music industry and seemed to set the tone for the ten-person panel.

Moderator Dan Chamas of American Records began by drawing a correlation between early rock and roll and rap, noting that both were revolutionary art forms often misunderstood by older generations.

The most vocal members of the panel were Khalid Shaw and Tanya Humphrey, members of the Stop The Violence/Increase The Peace Movement, who were instrumental in having violent language removed from Power 106-Los Angeles.

Panelist Michelle Mercer, Power 106 music director, removed the words "bitch", "nigger" and "ho" from the station's rotation. She said the station had a responsibility to the community and that they were not banning rap music but merely masking certain objectionable words. Khalid stressed that radio had a certain "public accountability" and Humphrey agreed, saying that "radio stations are a public trust" and that they "need to make the airwaves safe for young people."

Angling for the other side was Prof. Cecil Brown of UC Berkeley, who illustrated how rap was merely a modern day folkloric tradition and maintained that you "can't take the words out of the context, you can't repress folklore." Otherwise, he said, "you might as well chain the rappers up."

Gangsta rapper MC Eift emphasized that rappers didn't come up with the words, but merely used them as a form of expression. "If you don't like rap," he said, "change the station."

—SPENCER

Dorn Spins
Jazzy Tales

One of the "firsts" at this year's Gavin Seminar was the Jazz/A2 One On One with the fabled producer Joel Dorn.

Currently, Dorn is coordinating the Atlantic Jazz Gold series. He began with his own story, that of a young music buff who got his job by writing a letter to the late Atlantic chairman Nesuhi Ertegun. Since he was with Atlantic when its roster included John Coltrane, Rahsaan Roland Kirk, Eddie Harris, Les McCann and Charlie Mingus, Dorn's stories kept the audience in rapt attention.

The brilliant Kirk, said Dorn, died at 41 "of living." Often overcome with emotion, Dorn said that the blind musician who could simultaneously play two saxophones and what he called a "nose flute," considered jazz to be "black classical music."

He recalled how Kirk passed out cheap flutes to fellow airplane passengers, and got them to play along with him. "They couldn't play a note," Dorn said, "but whatever they played, Kirk made them sound good."

Listening to Dorn was akin to visiting a friend in their living room. Thanks to him, Gavin's one-on-ones should become a tradition.

—BEVERLY MIRE
**The Letterman-Leno Wars: How David Became Goliath**

**By Ben Fong-Torres**

It's been a while since any single television performer was as influential on radio as David Letterman. Just a few years ago, he seemed an after-midnight run on NBC, morning shows everywhere began riffing on—or ripping off—his show. They did variations on his Top 10 list; they produced their own Stupid Pet Tricks; they hired Bill Wendell sound-a-likes to voice Late Night-like intros.

Everybody wanted to be like Dave—except Letterman, it turns out.

In Bill Carter's riveting new book, *The Late Shift: Letterman, Leno, & the Network Battle for the Night* (Hyperion, $24.95), the picky, perfectionist, self-lambasting and deeply insecure Letterman is one of many revelations awaiting the reader.

Others, having to do with how Johnny Carson was prodded into announcing his retirement, how divided NBC higherruns were about whether Leno or Letterman should get the Tonight Show throne, about the self-destructive manager who got Leno what he—she—and he—wanted most, about the many errors NBC made in its evaluation of Letterman's personality and potential, and about Letterman's slow recovery from the blow NBC dealt him, make this book a must for anyone in the media biz.

For all the hype that surrounded the late night wars, Letterman has managed to remain guarded about his deepest emotions. In *The Late Shift*, Carter digs into the man and below the multiple surface. On the air, he belittled NBC and its owner, GE; off the air, he made no attempts to be friends. (All while nice-guy Leno made it a point to meet and do promos for every NBC affiliate he could, and delivered solid performances as Carson's substitute host.) But, Carter reveals, Letterman had loved Carson since childhood, had laughed at Steve Allen's shenanigans on *The Tonight Show*, and, as a young comic in LA, had a two-step dream. As Carter recounts it, it was to go to *The Tonight Show*, do a killer spot, and then sit next to Johnny Carson...Step two: succeed Carson as the host himself some day.

But who knew? Certainly not NBC, which thought Letterman was content in his 12:30 show, where he could be as edgy, angry, and nuts as he wanted.

And so, when Carson announced that he was leaving after 30 years, NBC anointed Leno the next host. I interviewed Leno just before he took the permanent chair, and, although I'd been a huge fan of Letterman's since he did that short-lived but hilarious *morning show* on NBC in 1980, I thought Jay was the right choice. He was the permanent guest host; he'd drawn more of the younger viewers that NBC coveted; he'd done all that politicking with the affiliates; he was a hard-working team player. And he was a master stand-up.

I still think that, at that time and in that situation, NBC did the only thing it could. True, they didn't project that Letterman could make the adjustments necessary to take on the broader audience available an hour earlier, and they didn't try to get through Letterman's protective, even intimidating barriers, to gauge the depth of his desire for—and the tremendous energy he could bring to—*The Tonight Show*.

Only after Letterman attracted offers from every TV company except PBS did NBC make a clumsy attempt at retaining him, promising *The Tonight Show*—in 1994, after Leno had finished his second year as host. Carter's book is a page-turner as he chronicles the see-saw swings at NBC and in the psyche of a tortured Letterman and a suddenly defensive Leno.

Now, as we all know, Letterman is the new king of late night; he's beaten Leno all six months they've gone head-to-head, even with the handicap of 30 (now 20) percent of CBS affiliates not yet airing him at 11:30, due to previous commitments. On top of Letterman's own comedic brilliance, his writing staff remains on the cutting edge, and Leno finds himself doing sh!t he would not have to do if he weren't playing catch-up. But all three late-nighters—Letterman, Leno, and Ted Koppel—are doing all right. Letterman seems to have boosted the general audience more than he's stolen Leno's crowd; and the two shows—along with also-running Arsenio Hall's—seem to have reached a truce of the booking wars.

So all's well that ends well, right? Of course not. Letterman didn't get his boyhood dreams fulfilled. He's the new Carson, but not on Johnny's network. And Leno knows that NBC, early on, offered his job to Letterman. And NBC's once unbeatable late-night lineup has been slapped around at will.

Well, that's showbiz, and it's hard to feel sorry for a couple of millionaire comedians or a monolithic corporation.

If there's a clear-cut winner, it's the audience. Not to mention radio.

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**RAB Confab Grabs 1700 Broadcasters**

**By Rhody Bosley**

The Radio Advertising Bureau's Managing Sales Conference last week drew a record crowd of 1,723 radio broadcasters to Dallas, including some 200 from 17 foreign countries.

With the theme "Molding Tomorrow's Radio Marketing Professionals," more than 85 sessions and workshops presented cutting edge sales and marketing techniques aimed at increasing radio's revenues.

"Change," "future," and "supercommunications highway" were the buzz words at this convention.

"The supercommunications highway is about using technology to one end: reach the consumer," said RAB president Gary Fries in his state of the industry address.

"The consumer is already ours," he continued. "Our strongest asset is our listeners and the special relationship we enjoy with them. Only radio is invited into people's bedrooms to wake them in the morning. It is difficult to envision a time when these new technologies will enjoy the same bond with their audiences, or invent a cable long enough to reach into a car or go jogging with a consumer."

Fries did caution broadcasters that they cannot continue "business as usual" in this new environment, or they risk letting the potential slip through their fingers.
SMALL MARKET SUCCESS

Welcome to the second in our "Small Market Success" series. This week, we turn the spotlight on Watertown, N.Y., home of Fort Drum, where 30,000 soldiers are based. Arbitron ranks this market number 237. Here's our interview with DICK O'NEIL, PROGRAM DIRECTOR OF WTNY/FM.

What is unique about your market?
We do not have any "big city" influence. Watertown is truly its own market. Locally, our audience feels very comfortable with the station.

Are you successful?
The bottom line is that this is a business. I have to gauge success by the ratings book and by sales. This year, billing was up and we had a 25.8 share in the Fall book: so to me, 1993 was successful.

What goals do you have for 1994, keeping in mind your 1993 successes?
Maintain and/or increase our market share—and that can sometimes be a lot harder than building a strong share. I want to bring as much of a story to the table for our sales force as I can. Listenership will always be a key part of that story.

FAC'T FILE
WTNY/FM-Watertown, N.Y.
134 Mullin Street
Watertown, N.Y. 13601
(315) 788-0790
Owner: 790 Communications
General manager: Donald Alexander
Program director: Dick O'Neil (7 years)
Music director: Beth Hall
Consultant: Don Benson, Burdhart/Douglas
Frequency: 93.5 FM
Watts: 4,000
Target demo: 18-49 female
Population: approx. 212,000
Major industries: Military and tourism

Heartfelt thanks to Cliff Gcrov and the incredible staff of All That Jazz, Jason, Tim, Kerri and Phil, for brilliant promotion and marketing.
Amy Winslow has picked a plum position. She's music director of 102.7, WNEW/FM-New York. Director of 102.7, Amy Winslow has picked Rich Guzman, who's closely the naming of Winslow's appointment following Ted Edwards. If Amy hadn't been my coordinator. "She is so well-placed as the programming executive. Wonder if Hunter Ted (he's WFAS/AM PD and nugent will host the morning show. Mitchell stays on as manager...Rocker Ted has been promoted to program director. Mark Freeman is the new man-ager, rap editor...Promotion M. Contestants will have the PETA people on...Arbitron is looking for entries for their Great Radio Promotion III. Contestants are being asked to create a spot—60 max—that sells radio as an advertising medium—not just one radio station. Call Henry Feintuch or Camy Vazifdar at (212) 682-6505 X212-235 for details. The National Association of Broadcasters convenes soon—March 21 through 24 in Las Vegas. For info call Doug Wills and Lynn McReynolds at (202) 429-5350...Sincere condolences to the family and friends of Roger St. John, midday personality and director of community relations for Q94 (WRVQ/FM)-Richmond, VA 23211. ROTATIONS: Priority Records has beefed up its promotion department, and we forgive them for stealing Kelly and Rod. The five new members of the department: Scott Baird, up from regional promotion manager, is national director of R&B promotion; Kelly Woo, (left) formerly rap editor at Gavin is director of mixshow promotion; Rod Edwards, (below) formerly editorial assistant at Gavin is director of college promotion; Anne Marie Veggie, who had her own marketing and promotion company, is director of pop promotion; Shellie Fontana, up from executive assistant, is director of video promotion. Veteran Ken Reuther just couldn't stay away from the biz. He's just been named North West promotion manager for Relativity Records. He was previously with Atlantic for seven years, and before that worked for RCA, London and Columbia. Call him at (415) 221-3736. Carol Beamam has been upped to operations manager, R&B promotion at Arista Records from administrative assistant...Winnie Bernier is (left) the new vice president of market- ing at Tommy Boy. Also at Tommy Boy, Scoop Freeman is (left) the new man-ager, rap promotion at Tommy Boy. Sincere condolences to Relativity's Ken Reuther, whose mother passed away last week-end...Condolences also go out to the family and friends of former Jefferson Airplane, Starship and Hot Tuna violinist Papa John Creach who died of market- ing at Tommy Boy. Tommy Boy. You mean she's actually going to a city where her last name and the town's won't be the same? Two weeks after winning her Gam Award for "Top 40 Medium Market APD/MD," KHFI-Austin's Tracy Austin gets one of the industry's primo gigs. Tracy is Jeff Lydia's choice to replace Brian Bridgman, who left in January to program 6105 (WDCG)-Durham/Raleigh, N.C. It's a heritage Top 40 in the Northeast about to undergo a serious formate-adjustment in the near future? It's wonderful to hear that Donna Nuhfer, wife of Warner Bros. Ed Nuhfer is home recuperating from recent surgery. Having Ed out of the house and back in the office will no doubt speed her recovery. Rumors persist that some sort of deal is about to come down between WILD 107 (KSDL) and STAR FM in San Francisco. STAR has two signals, one in the North Bay and one in the South Bay. Supposedly, the South Bay signal will carry WILD 107, thereby improving their coverage. As for the fate of STAR's bright A/C hits of the '80s and '90s format, there's talk of a major overhaul. Meanwhile, WILD 107 shows up in the Wall Street Journal, getting two awards from the Public Relations Society Of America for the most poorly timed, dumbest or most tasteless publicity stunt. One for the blocking of the San Francisco-Oakland Bay Bridge for that infamous haircut incident and the other for paying John Wayne Bobbit $2,500 for doing the morning show. Sue Prister, SBK/ERG artist Joshua Kadison and, looking fashionable in black tie, PD Jim Lawson.
**Gavin Top 40**

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<td>MR. BIG - Ain't Seen Love Like That</td>
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<td>HIT FACTOR is a percentage of stations playing a record which also have it in their Top 20. ie: 100 stations playing the record - 60 stations have it in their Top 20 - Hit Factor = 60%</td>
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<td>MICHAEL BOLTON</td>
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<td>TEVIN CAMPBELL</td>
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**Records To Watch**

**Returning To Innocence**

"Enigma"

Strong Retail Action and Increased Airplay for this U.K. smash.

**Most Added**

- MICHAEL BOLTON (109)
- BONNIE RAITT (75)
- THE CRANBERRIES (57)
- PRINCE (45)
- BIG MOUNTAIN (41)

**Top New Entry**

- BABYFACE - "And Our Feelings"
  (Epic)

**Hot**

- BIG MOUNTAIN - "Baby I Love Your Way"
  (RCAT)

**Crossover Action**

**Urban/Dance**

- **ALTERNATIVE**
  - BECK - "Loser"
  - POSSEY DIXON - "Watch That Girl Destroy Me"
  - JOCELYN ENRIQUEZ - "I've Been Thinking About You"
  - JOSIE ATTRACTION - "Hey D.J."

**Top Tip**

- THE CRANBERRIES - "DREAMS"
  (Island/PLG)
Inside Top 40

Gavin's second Heritage Award went to Mike Joseph, one of Top 40's chief architects during the format's infancy. Unquestionably an ardent supporter of Top 40 radio, Mike's enthusiasm is contagious. His acceptance speech during the awards ceremony goes down as one of the most memorable moments in Seminar history. Beginning in a somewhat subdued tone, Joseph transformed into a Top 40 evangelist, and by the time he finished, it was impossible not to be touched by his passion.

Twenty-four hours before, Mike had presented his keynote address at the mainstream Top 40 meeting, where he reminded everyone, "The Top 40 format will always be Top 40 because there will always be popular music, and there will always be hits, hits, hits." Joseph remains steadfast in his conviction that the format must focus on current music and cautioned programmers, "Be careful of getting a case of the anti-s, anti-female, anti-ballad, anti-black etc. But rather, be mass appeal." The networks, especially Fox, film makers, sporting events, MTV, THE BOX, magazines and others all welcome teens, but Mike is upset that radio doesn't want them. He reminded us that they were the force that made stars out of everyone from Rudy Vallee to The Beatles. He then posed questions such as, "What happened to our basics? What happened to the farm system? The talent?" But it was Mike's closing remarks that left the room buzzing. After saying, "Top 40 will always be here regardless of what it's called: there is nothing wrong with the format, and pop music and hits will be here forever," he let the audience in on a secret. The speech he had just given was exactly the same one he delivered June 6, 1986!

The next morning it was time to discuss the top-of-mind concerns at Crossover Top 40 radio. At the outset, talk centered around the bottom line prompted by a comment from Tom Field of KQV-TM's APD, "The station's music director is the most important person in the station." Chuck Field said, "The station's sales staff WORK the event. They don't necessarily understand the black experience as portrayed in some of the music." Field added a dose of reality by saying, "One answer, 'We don't have a market for Top 40,' is to change the market to reflect the station's image." Katie Case added a dose of reality by saying, "We have to sell Top 40 on the top line. We have to generate interest from the sales side." Case added a dose of reality by saying, "We have to sell Top 40 on the top line. We have to generate interest from the sales side."

**Airplay Analysis**

Moves are nothing short of staggering for the Counting Crows, who can count on winding up with one of 1994's biggest hits when the tally is in. Twenty-three plays at WGGG-Binghamton, N.Y, is good for a ten-point, 32-22, jump and is pretty indicative of how it's moving around the rest of the country. "Mr. Jones" enters the Top Ten at WGL-Carlisle, Ill., where Tony Waitekis reports Top Five requests. ADDs include: WFTC-FM, WQNN, WYKS, WEYQ, WDFH, WQFY-FM, KFME, KHHU and others.

* Indicates Debut
GO STATION PANEL: The GO Chart is based on reports by 146 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.

We first began tracking The Cranberries’ “Dreams” in June of last year and now, after the success of “Linger,” there’s no problem for them winding up among the week’s MOST ADDED. New believers include: KTMT, WSIW, WFLY, WWCA/Philadelphia, WSMN, WSNX, KTXS, KGOT, KUBE, KPSI, Mix 93.5 and WFLY.

Thirty-four spots places Prince #12 at his hometown station, KDWB-Minneapolis, and the buzz has spread quickly. Reported airplay for “The Most Beautiful Girl” more than doubles. New on: 104 KRIE, KSIU0, WWZJ, WQGN, WNWU, Z104/KISF, KEKI, POWER, 106.7/KOSST, 97.9, W+-+-, 107.7, KROC, WSNX, KTXS, KGOT, KUBE, KPSI, Mix 93.5 and WFLY.

Barry Stewart, PD at WJAT-AM/Swainsboro, Ga. tracks Top Five calls for James’ “Laid” and calls it “big,” which is a good reason why he gave it 35 plays last week and charts it 9-6. Seventeen plays is good for a #21 ranking at 104 KRIE-Houston. ADDs at: 104 KRIE-Pittsburgh, WYK5-Gainesville, Fl., KJ105-Oklahoma City, Q99-Salt Lake City, W797W-Wilmingon, Del. and WJTO-Evansville, Ind.

Number One rankings for R. Kelly’s “Bump N Grind” at WPGC-Washington, D.C., KSTN-Stockton, Calif. and HOT 97-New York City. A stone cold Crossover smash for weeks, it’s starting to generate mainstream play with ADDs at KHK- Dallas, WKE-Buffalo, WYK5-Gainesville and KPSI-Palm Springs. Also new on 195-Fresno and 9P-R-El Paso.

There’s no denying the appeal of Deep Forest’s “Sweet Lullaby.” Just ask some of the programmers who testify how active this unusual track is. Ask Brian Burns or Sue O’Neil at WSK-Buffalo, where it’s number two on the phones and charting at #15 with 22 spins. Top Ten at KISF, 1377, POWER 96, WAJH and KDJK.

Twenty-nine plays keeps Alice in Chains “No Excuses” as Number One on THE END in Cleveland. Twelve ADDs including 99KG, WAA/LFM, WDDI/FL, KREN, KXK/RR, KDR, KPTZ, WBHG/FL, KXMK, KCHK and KLZ. HOT 97-New York was first to ADD Dawn Penn’s “You Don’t Have Me,” which is now pulling 57 plays and charting at #13. 9QQ: Baltimore debuts it at #28 and nearby WPIC takes it 20-13. ADDed at KJMN-Fresno.

Top Three action for Jocelyn Enriquez’s “I’ve Been Thinking About You” at HOT 97-7-San Jose and Mix 93.5-Monterey/Salinas, where APV/MD Jason Silva reports it’s Number One in requests and is getting 42 plays. Jason calls it “a huge Hispanic record.” Crosstown, KNDN takes it 27-20, with ADDs at KJNY-Tucson and KPRR-El Paso. For your copy, contact Kornmann Roque at Classified Records, (510) 475-7706.

Down at KQRO, Kevin Weatherly, Gene Sunblom and Darcy Sanders aren’t wasting any time exposing their audience to Primal Scream’s “Locusts.” It’s not officially out for a few weeks, but if you can get a copy, do it. The title is self-explanatory.

---

Tori Amos

HOMETOWN: “Born in Newton, N.C., but I consider Washington, D.C./ Baltimore to be my hometown.”

CURRENT RESIDENCE: London

BIRTHDATE: August 22

LABEL: Atlantic

SENIOR VICE PRESIDENT, PROMOTION: Andreas Ganas

CURRENT SINGLE: “God”

CURRENT ALBUM: Under The Pink

PRIMARY INFLUENCES: “My brother’s record collection.”

WHO ELSE’S MUSIC ARE YOU LISTENING TO THESE DAYS?: “Branford Marsalis’s new album and the Led Zeppelin boxed set.”

LIKES: “Yummy food.”

DISLIKES: “Not so yummy food.”

FAVORITE PASTIMES: “Reading, eating, sleeping.”

IF YOU WEREN’T A MUSICIAN YOU’D BE: “A supervisor at a sewage plant.”

Tori on her latest work: “Put your feet up buddy, you need a baby.”

It’s said: “Tori Amos defies formatics. Yet via number one SoundScan figures, it’s clear the public wants Tori Amos! We will relentlessly work market after market to secure her radio exposure. Even though she doesn’t sound like any format, Tori Amos is all formats!”

—Danny Buch, vice president, promotion, Atlantic Records
**Most Added**

**DAS EFX**
Baknafeek
(eastwest)

**A TRIBE CALLED QUEST**
Electric Relaxation
(Jive)

**Top Tip**

PRIVATE INVESTIGATORS

**Who Am I?**

(Immortal)

**NEW**

**20**
A TRIBE CALLED QUEST - Electric Relaxation (Jive)

**21**
DOUG E. FRESH - I -ight (Gee Street/US)

**22**
DAS EFX - Baknafeek (Atlantic)

**23**
DOWN SOUTH - Southern Comfort (Big Beat/Atlantic)

**24**
BLACK MOON - How Many Emcee's, Act Like (Wreck/Nervous)

**25**
THA MEXAKINZ - Phonkie Melodia (Mad Sounds/Motown)

**26**
DOMINO - Getto Jam (Outburst/RAL/Chaos)

**27**
LORDS OF THE UNDERGROUND - Here Come The Lords (Pendulum/ERG)

**28**
U.M.C's - Time To Set It Straight (Wild Pitch/ERG)

**29**
AKINYELE - The Bomb (Interscope/Atlantic)

**30**
THE LEGION - U.N.I.T.Y. (Motown)

**31**
DEL THEFUNKYHOMOSAPIEN - Wrongplace (Elektra)

**32**
THA ALKAHOLIKS - Likwit, Only When I'm Drunk (Loud/RCA)

**33**
DOMINO - Uptown Hit (Hoppoh/Columbia)

**34**
SNOOP DOGGY DOGG - Gin and Juice (Death Row/Interscope)

**35**
LEADERS OF THE NEW SCHOOL - Classic Material (A&M)

**36**
ICE CUBE - Really Doe (Priority)

**37**
JERU THE DAMAJA - Come Clean (Payday/FFRR)

**38**
TERMINATOR X - It All Comes Down To The Money (RAL/Columbia)

**39**
FRANKIE CUTLAS - Puerto Rico (Hoody/Moonroof)

**40**
DAS EFX - Funk (west/atlantic group)

**NEW**

DA KING & I - Tears
(Rowdy)

**RECORD TO WATCH**

MTV is sponsoring its first spoken word tour as part of its "Free Your Mind" campaign, which focuses on diversity. Now in its fourth week, the tour is taking college campuses and clubs by storm. Celebrity guests appearing along the way include Gil Scott-Heron, AD's Speech and MC Lyte. The highlight for me was listening to Reg E. Gaines. His way with words and his gift for vocal manipulation will blow you away. Gaines has an album of music and poetry dropping March 22 on Mercury - a must-hear! For tour details call Lauren Coleman at Round The Globe (212) 947-5575. Speaking of hip-hop fundamentals, Rhino has released what would call a "bombish" CD-Stellar Funk: The Best of SLAVE, featuring Steve Arrington! In addition to the jams that made SLAVE an institution and a sampling sensation ("Slide", "Just a Touch of Love", "Watching You"), there are cuts to savor that are new to CD and now of digital quality. Rhino gives additional props to the hip-hop nation with the Street Jams Collection Electric Funk parts III and IV and Hip-Hop From The Top parts III and IV. The list of club classics and heat-box bombs are too numerous to mention, so call Jim Neill at (310) 441-6651. Could it be that Wu-Tang Clan, '94's current "C.R.E.A.M." of the hip-hop crop is headed for gold status? With 350,000-plus sold to date and a "slammn' new single, the future looks bright. DJ's get your limited edition cash-green vinyl from Matt or Trevor at Loud (213) 653-0891...Finally met Jeff Foss from WRHU-New York. Domino has made yet another move to stay paid. He has secured a publishing deal with Chrysalis Music Group. The arrangement entitles Domino to a substantial share of publishing royalties with the option to work with other artists...Welcome back! Wanna send out a shout of congrats to Randy Krupe of WSCB-Springfield. He bought a new spot that he plans to convert into a club, so hip-hop can resound in little towns like Gilbertville. His new number is (413) 477-8332. I'm still looking for your feedback letters on the Seminar, so hook me up! March is Women's History Month, so sistas will shine a little brighter this month. I kicked it off with Shazzy and Sweet Sable last week, and so it goes on. like that.

**Chartbound**

CONSCIOUS DAUGHTERS - Smethin' To Ride To
(Funky Expedition)(Scarsdale/Priority)

OUTKAST - Player's Ball (LaFace/Arista)

DA KING & I - Tears (Rowdy)

DA NAPPY HEADZ - 'm Nappi (Polygram)

**Like That!!**

SO MUCH TO SAY...I gotta give mad props to the mag that keeps the taste buds of Northwest hip-hop heads satisfied. Big up to ALISON PEMBER and the Floral Family as they embark on their third year. Their kick-off party was phat, thanks to Supernatural, ED O.G. and Da Bulldogs and Nas among others... MTV is sponsoring its first spoken word tour as part of its "Free Your Mind" campaign, which focuses on diversity. Now in its fourth week, the tour is taking college campuses and clubs by storm. Celebrity guests appearing along the way include Gil Scott-Heron, AD's Speech and MC Lyte. The fundamental components of hip-hop are all here, y'all—rhythm, poetry, and biting political commentary. The highlight for me was listening to Reg E. Gaines. His way with words and his gift for vocal manipulation will blow you away. Gaines has an album of music and poetry dropping March 22 on Mercury - a must-hear! For tour details call Lauren Coleman at Round The Globe (212) 947-5575. Speaking of hip-hop fundamentals, Rhino has released what would call a "bombish" CD—Stellar Funk: The Best of SLAVE, featuring Steve Arrington! In addition to the jams that made SLAVE an institution and a sampling sensation ("Slide", "Just a Touch of Love", "Watching You"), there are cuts to savor that are new to CD and now of digital quality. Rhino gives additional props to the hip-hop nation with the Street Jams Collection Electric Funk parts III and IV and Hip-Hop From The Top parts III and IV. The list of club classics and heat-box bombs are too numerous to mention, so call Jim Neill at (310) 441-6651. Could it be that Wu-Tang Clan, '94's current "C.R.E.A.M." of the hip-hop crop is headed for gold status? With 350,000-plus sold to date and a "slammn' new single, the future looks bright. DJ's get your limited edition cash-green vinyl from Matt or Trevor at Loud (213) 653-0891...Finally met Jeff Foss from WRHU-New York. Domino has made yet another move to stay paid. He has secured a publishing deal with Chrysalis Music Group. The arrangement entitles Domino to a substantial share of publishing royalties with the option to work with other artists...Welcome back! Wanna send out a shout of congrats to Randy Krupe of WSCB-Springfield. He bought a new spot that he plans to convert into a club, so hip-hop can resound in little towns like Gilbertville. His new number is (413) 477-8332. I'm still looking for your feedback letters on the Seminar, so hook me up! March is Women's History Month, so sistas will shine a little brighter this month. I kicked it off with Shazzy and Sweet Sable last week, and so it goes on. like that.
**RAP RETAIL**

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**New Releases**

**CASUAL**

I Didn't Mean To (Jive)

The Grim Reaper of the Heiro clan returns with his second single. "I Didn't Mean To" is somewhat of a departure from Cas' first endeavor "That's How It Is." It's a pseudo love jammy about the bewitching ways of the female figure and the music bed is much more down-tempo and slightly on the melancholy jazz tip. The A-side gets the sweet remix treatment from Heiro member Mike G. Servin' up a heavy mid-tempo baseline complemented with mild organ fills and gentle rhythm guitar riffs, the remix version delivers a whole new flavor. It's on that ole rich-n-chewy funk tip. Also available as an instrumental. The B-side also contains a non-LP bonus cut, "How It Is Part II." Produced by Toure, it features A-Plus, who slings his lite-n-airy high-pitched delivery alongside Casual's tau hornline. The duo rip the straight battle rhyme verse over a thick drum track that's infused with plenty of bass boom and a burst of treated horns. Contact Eric Skinner at (212) 620-8709.

**PRIVATE INVESTIGATORS**

**Who Am I?**

(Virgin)

The LP version of "Who Am I" opens up with an instrumental prelude to the P.I.'s newest lyrical excursion. Some might fall prey to dismissing the presentation as Oxyg-needs LONS, but not so fast. The subject matter sends you rewinding for a closer listen. A skillful, sarcastic indictment of lack-luster pseudo lyricists lies beneath the aggressive inflection of Red and crew: "I'm lyrical, rough and mentally bigger than you, you dummy/ my crew's ability abuses you/ it's funny/ you got no money/ no tickets sold for your shows/ no wins/ bodies rockin' to your tour bus...who put you niggaz on?" The LP version has a steely, industrial sound. For a jazzy rendition with a slick baseline that bounces on the off-beat, turn to the "Diamond D Main Pass." The "Jerry Moran Vocal Up" serves a healthy dose of funky worm. Contact Jackie Paul at East-2-West (215) 884-3508.

**FUGEES**

**ARTIST PROFILE**

**CASUAL**

I Didn't Mean To (Jive)

The Grim Reaper of the Heiro clan returns with his second single. "I Didn't Mean To" is somewhat of a departure from Cas' first endeavor "That’s How It Is." It’s a pseudo love jammy about the bewitching ways of the female figure and the music bed is much more down-tempo and slightly on the melancholy jazz tip. The A-side gets the sweet remix treatment from Heiro member Mike G. Servin' up a heavy mid-tempo baseline complemented with mild organ fills and gentle rhythm guitar riffs, the remix version delivers a whole new flavor. It’s on that ole rich-n-chewy funk tip. Also available as an instrumental. The B-side also contains a non-LP bonus cut, “That’s How It Is Part II." Produced by Toure, it features A-Plus, who slings his lite-n-airy high-pitched delivery alongside Casual’s tau hornline. The duo rip the straight battle rhyme verse over a thick drum track that’s infused with plenty of bass boom and a burst of treated horns. Contact Eric Skinner at (212) 620-8709.

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**PRAS ON THEIR NAME:**

“Pras” Michel

**THEIR BACKGROUND:**

Clef and Pras are rapper/producers of Haitian descent. Lauryn is a rapper/singer/actress from East Orange, New Jersey.

**LABEL:**

Ruffhouse/Columbia

**PUBLICITY CONTACT:**

Miguel Baguer

**ALBUM:**

Blunted On Reality

**PRAS ON THEIR NAME:**

“We’re all refugees. We just happen to be Black males, so we seek refuge from oppression...not only from society, but from our own kind.”

**MUSICAL INFLUENCES:**

Bob Marley, Bootsy Collins, The Doors, Thelonius Monk, Pink Floyd, Jimi Hendrix. Clef says, “If I could describe our music, I’d call it roots, rap, and reggae.”

**LAURYN ON BEING THE FEMALE RHYMER:**

“It teaches me to hold my own. Plus, I’m sending a message to other women—we’re limitless. I had a phobia about rockin’ for a while, until I realized it was all about how I was in my heart and what you had to say. If you kick it truthfully, that’s how it will come out.”

**LAURYN ON THE ALBUM:**

“It’s 360 degrees of music. It will take you on a trip out of yourself and land you right back where you belong.”
**Gavin Urban**

**Editor:** Bill Speed  
**Associate Editor:** John Martiniucci

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**Album Cuts**

- **ME'SHELL NDEGEOCELLO - Outside You Door**  
- **R. KELLY - Your Body's Callin'**  
- **CECE PENISTON - I'm Not Over You**  
- **COLOR ME BADD - The Bells/Wildflower**  
- **JOHNNY GILL - Tell Me How U Want It**

---

**Most Added**

- **TEVIN CAMPBELL**  
  "I'm Ready"  
  (Qwest/Warner Bros.)

- **QUEEN LATIFAH**  
  "Just Another Day"  
  (Motown)

- **GLENN JONES**  
  "Round And Round"  
  (Atlantic)

- **THE BRAND NEW HEAVIES**
  Featuring N'EA DAVENPORT
  "Dream On Dreamer"  
  (Delicious Vinyl/eastwest)

- **JODECI**  
  "Feenin'"  
  (Uptown/MCA)

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**Top New Entry**

**TEVIN CAMPBELL**

"I'm Ready"  
(Qwest/Warner Bros.)

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**Hot**

- **ANGELA WINBUSH**
  "Treat U Rite"  
  (Elektra)

**Top Tip**

**THE BRAND NEW HEAVIES**

Featuring N'EA DAVENPORT

"Dream On Dreamer"  
(Delicious Vinyl/eastwest)

---

**Inside Urban**

RCA recording artist Chantay Savage took out of her busy schedule during a recent press day to celebrate the success of her single, "Betcha'll Never Find." Pictured l-r: Kathi Moore, national director of promotions; Chante Savage; Joe Galante, president; Cheryl Tyrrell, director of artist development; Tommy Thompson, director of national field promotion.

We're still recouping from the Seminar and have all been playing catch-up, but we've received some good stuff in the mail. I hope you...
GAVIN MARCH

surpassed the four-million mark and
him a call...FYI! Tag Team has just
reach Logan at (513) 376-6261 Give
and the Cosby legacy and you can
things for the communications world
Ohio. They're doing some great
located on the campus of Central
Communications Center which is
working with the Cosby Mass
Logan recently. Logan has been
WDAS-Philly was recently sold to
Johnson, The Time and many,
looks like it's still going strong...
ICACE...I guess you've heard that
go to Kevin Fleming, who was
Check it out—it's all good...Congrats
you ever loved (all of them right?).
Miracles music. This box set covers
Smokey Robinson and The
released a four CD collection of
For Last”... Also, Motown has
the Three Degrees, The Brothers'
song performed by TSOP featuring
many more up to and including
shows. There's the original theme
sound good on your old school
all kinds of great music that will
the box set to commemorating Soul
have an opportunity to check out
Domino during his recent L.A. record
release party at the Palace.
Pictured l-r: Michelle Santosoosso, APD;
Domino; Harold Austin, MD.

DOMINO'S BEAT

Staffers of KBT (The Beat)-Los Angeles
recently had a chance to chill with
Outburst/RA/Chaos' recording artist
Domino during his recent L.A. record
release party at the Palace.

have an opportunity to check out
the box set to commemorating Soul
Train's 20th anniversary. It includes
all kinds of great music that will
sound good on your old school shows.
There's the original theme song performed by TSOP featuring
the Three Degrees, The Brothers'
Johnson, The Time and many,
many more up to and including
Vanessa Williams. “Save The Best
For Last...” Also, Motown has
released a four CD collection of
Smoky Robinson and The
Miracles music. This box set covers
35 years and every Smokey song you
ever loved (all of them right?). Check it out—it's all good...Congrats
go to Kevin Fleming, who was
recently named official PD of
KACE. I guess you've heard that
WDAS-Phillip was recently sold to
Beasley Broadcasting, who owns
other properties in the market. I had
an opportunity to speak with Turk
Logan recently. Logan has been working with the Cosby Mass
Communications Center which is
located on the campus of Central
State University in Wilberforce,
Ohio. They're doing some great things for the communications world
and the Cosby legacy and you can
reach Logan at (513) 376-6261 Give
him a call...FYI! Tag Team has just
surpassed the four-million mark and
looks like it's still going strong...

"Whoop (There It Is)" spent a
record 24 weeks in the top 10 and
has been used by everybody from
the NBA to the NFL...Whoopin there
is...The National Association of
Black Owned Broadcasters
(NABOB) will hold it's annual
awards dinner March 24 at the
Sherraton Washington hotel in
Washington, D.C. This year's hon-
ors will include Whitney
Houston, Stevie Wonder, Don
Cornelius, Jimmy Jam & Terry
Lewis and the chairman of the
Congressional black Caucus, Kwesi
Mhumwe. I would like to once again
thank all the award winners at this
year's Seminar, including Hilda
Williams of Warner Bros., Hank
Spann, Warner Bros.; Bobby Rush
of WZAK-Cleveland, Eddie Pugh of
Columbia Records, Steve
Crumbledy of WOWI-Norfolk,
WRKS-New York (go Vinnie) and
the Urban Label of the year, which
was shared by MCA and Warner
Bros...VI-1 honored Aretha
Franklin, as its February artist of
the month. She was saluted for her
twenty plus years of successful
recordings. Aretha also was honored by
the Grammys with the lifetime
achievement award...now that's R
S E P E C T! Peace/ Bill

New Releases
JODECI
"Feenin“ (Uptown/MCA)
The next chapter, "Feenin," is from
Jodeci's Diary Of A Mad Band. The
group has created another passion-
ate ballad that's a bit different than
"Cry For You." "Feenin" debuts on
the chart this week and look for it to
do well especially, since program-
ners have been playing it since the
album's release.

KEITH SWEAT
How Do You Like It? (Elektra)
Talk about customer service, the
Sweatman wants to treat his lady
right. Keith Sweat jumps on the
next wave of mid-tempoed seductive
grooves as he asks, "How Do You
Like It?" Lisa "Left Eye" Lopez (TLC)

CHRIS WALKER
How Do You Heal A Broken Heart
(Pendulum/ERG)
On your desk this week is the sen-
tive ballad by Chris Walker that's
already seeing chart activity in A/C,
Walker co-wrote this track with
award-winning songwriter Carole
Bayer Sager.

WORL-A-GIRL
"No Gunshot (Put Down The Gun)
(Chaos/Columbia)
Worl-A-Girl drop a groovin’ dance-
hall track that will probably hit
home if you live in a major city. The
groups "increase the peace" attitude
is available in a radio edit.

HEAVY D & THE BOYZ
"Got Me Waiting" (Uptown/MCA)
"Got Me Waiting" leads off Heavy's
album, Nuttin’ But Love, with pro-
ducer Pete Rock looping Luther's
"Don't You Know That" around the
mid-tempo groove.

RAAB
"Feel Me (Rip It)
The young vocalist who created
"Papa'z Song" reflects an unfa-
ting, "Papa'z Song" is from
Interscope/Atlantic

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In between the sessions and exhibits, 1994 GAVIN Seminar attendees saw a record number of showcases by established artists, new artists, and artists who re-formed just for us. Here are a very few of our satisfied guests.

1. Curb recording artist Junior Brown was happy to greet Country editor Cyndi Hoeltzle.

2. EMIRG's Laura Kuntz was a panelist at Saturday morning's A/C session.

3. Former 49ers coach Bill Walsh (I) met with Jeff McClusky, who co-sponsored Walsh's keynote.

4. Silkworm performed a few numbers before a college radio panel.

5. Columbia's Alison Moyet serenaded late-nighters at midnight on Thursday (February 17).

6. Booker T. Jones reunited with original MGs Steve Cropper and Duck Dunn for a special GAVIN appearance.

7. Lisa Germano of 4AD opened an alternative panel with a couple of songs.

8. Atlantic's Kieran Kane (r) with Tammy Rogers at the Country New Artist Showcase.

9. Virgin recording artist Colin James played some scorching blues/rock to welcome awards banquet guests.

10. After the Atlantic Jazz luncheon, Cyrus Chestnut played a set.

11. Lisette Melendez put the squeeze on KMEL-San Francisco's Mike Marino. Or was it the other way around?

12. At the cocktail party, singer/songwriter Dan Hill (c) stopped to smile with A/C editor Ron Fell (I) and Howard Rosen.

13. Urban Lyrics panelists grappled with radio's increasing reluctance to play "questionable" lyrics. L-r: Jermaine Dupri, So So Def Recordings; rapper Schoolly D; Erica Grayson, Sony Music; Michael Martin, WILD 107-San Francisco; Albie D., WPSC-Washington, D.C.; Karen Mason, eastwest records america; Michelle Santosuosso, KKBT-Los Angeles.

14. Jesse Hunter sings "for people who are trying to get sober" at the Country New Artist Showcase.

15. Acclaimed guitarist Leo Kottke opened up the showcases Thursday afternoon with songs from his Private Music album Peculiaroso. The room was so packed, Kottke did an encore performance.

16. After the Top 40 label promotion strategy meeting, eastwest's Greg Thompson tried to strangle Columbia's Jerry Blair with his leg. Standing l-r: Moderator Craig Lambert, eastwest; Top 40 editor Dave Sholin; Joe Riccitelli, PLG; Thompson; Steve Leavitt, Geffen/DGC. Kneeling l-r: Mark Gorlick, MCA; Blair.

17. Higher Octave artist Craig Chaquico took us on a smooth ride in the slow lane of the Acoustic Highway.

18. The 10-member Groove Collective's funky, danceable sound was broadcast live over KJAZ/FM-Alameda/San Francisco.

19. Raul Malo led MCA/Nashville's the Mavericks through a set that almost set the Georgian Room's curtains on fire.
### Gavin A/C

**Most Added**

- **BONNIE RAITT (88)**
- **CHRIS ISAIAK (54)**
- **MICHAEL BOLTON (47)**
- **BILLY JOEL (30)**
- **BIG MOUNTAIN (27)**

**Top Tip**

**BONNIE RAITT**

"Love Sneakin’ Up On You" (Capitol)

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### Chartbound

- **BOB SHEPPARD** - "Love Sneakin’ Up On You" (Capitol)
- **ALAN PARSONS** - "Oh Life (There Must Be More)" (Arista)
- **BIG MOUNTAIN** - "Baby I Love Your Way" (RCA)
- **ROBERT PLANT** - "I’ll Wear A Carpet" (EdParanza/Atlantic)
- **i.d. lang** - "Hush Sweet Lover" (Sire/Warner Bros.)

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

- **3/9/90 TAYLOR DAYNE** - "Love Will Lead You Back"
- **3/4/88 JAMES TAYLOR** - "Never Die Young"
- **3/6/87 BRUCE HORNBYTE & THE RANGE** - "Mandolin Rain"
- **7/3/86 HEART** - "These Dreams"
"IN THE TIME IT TAKES"
DUET WITH PAUL CARRACK (OF MIKE & THE MECHANICS, SQUEEZE AND ACE)
FROM THE ALBUM
You Hold The Key

THE NEW SINGLE ON YOUR DESK NOW. ADDS BEGINNING MONDAY, MARCH 7TH.

©1993 REPRISE RECORDS

BRIAN AVNET/JOHN CUTCLIFFE/RON STONE GOLD MOUNTAIN ENTERTAINMENT
**Up & Coming**

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**Plus Factor**

- **MICHAEL BOLTON** - Complete Life (Columbia)
- **THE STORY** - When Two And Two Are Five (Elektra)
- **ACE OF BASE** - The Sign (Arista)
- **ALAN PARSONS** - On Life (There Must Be More) (Arista)
- **KIKI EBSEN** - Half A Chance (Sin-Drome)
- **MICHAEL BOLTON** - Completely (Columbia)
- **K. T. OSLIN** - Back Street Boy (Sin-Drome)
- **BILLY JOEL** - Lullabye (goodnight, my angel) (Columbia)
- **KIKI EBSEN** - Half A Chance (Sin-Drome)
- **PATTY LARKIN** - Who Holds Your Hand (High Street)
- **MARK JORDAN** - Back Street Boy (Sin-Drome)
- **M. BIG** - Ain't Seen Love Like That (Atlantic)
- **k.d. lang** - Hush Sweet Lover (Sire/Warner Bros.)
- **BIG MOUNTAIN** - Baby I Love Your Way (RCA)

**New Releases**

- **BETH NIELSEN CHAPMAN**
  - **duet with PAUL CARRACK**
  - "In The Time It Takes" (Reprise)

**Artist Profile**

**LEA SALONGA**

- **LABEL:** Atlantic
- **PROMOTION CONTACT:** Mary Conroy
- **CURRENT SINGLE:** "A Vision Of You"
- **CURRENT ALBUM:** self-titled - Lea Salonga
- **BIRTHDATE:** February 22, 1971
- **BIRTHPLACE:** Manila, Philippines
- **CURRENT RESIDENCE:** New York City, New York
- **MUSICAL INFLUENCES:** Barbra Streisand, Abba, The Carpenters.
- **FAVORITE RECORD BY ANOTHER MUSICIAN:** Acoustic by Everything But The Girl.
- **LIKES:** Computers, good food, staying home, good music, theatre.
- **DISLIKES:** Being late, waiting.
- **FAVORITE PASTIME:** Fiddling with my Macintosh computer.
- **FAVORITE SPORTS TEAM:** New York Knicks.
- **IF I WEREN'T A RECORDING ARTIST, I'D BE:** "in medical school."
- **FUTURE PLANS:** "To make more records and do more musicals."

---

Steven Bernard, KWJM, PO Box 777, Farmerville, LA 71241 (800) 586-5566 FAX: (318) 368-2203
Gene Free & Charlie Lombardo, WALK, 66 Colonial Drive, Patchogue (Long Island) New York (516) 475-5200 FAX: (516) 475-9016
Dennis Tidwell, WAWF/EM, PO Box 629, Sylacauga, AL 35170 FAX: (205) 425-4354
Robert Eastwood, WCRE, PO Box 631, Cleraw, S.C. 29520 FAX: (803) 537-7847
Tom Lavin & Bob Muschara, WGFB, 320 Lakeshore, Peru (Plattsburgh), NY 12972 FAX: (518) 561-9990
Scott Stevens, WKXQ, 259 S. Willow Avenue, Cookeville, TN 38501 FAX: (615) 526-6600
Stan Barnett, WQXQ, PO Box 2469, Owensboro, KY 42302 (502) 754-3000 FAX: (502) 695-1873
The Single:
Will You Love Me Tomorrow
**Gavin Chart Connections**

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<th>A/C</th>
<th>Urban</th>
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<tr>
<td><strong>1</strong></td>
<td>ACE OF BASE - The Sign (Arista)</td>
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<td><strong>2</strong></td>
<td>MARIAH CAREY - Without You (Columbia)</td>
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<td><strong>3</strong></td>
<td>JANET JACKSON - Because Of Love (Virgin)</td>
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<td><strong>4</strong></td>
<td>RICHARD MARX - Now &amp; Forever (Capitol)</td>
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<td><strong>5</strong></td>
<td>MEAT LOAF - Rock 'N Roll Dreams Come Through (MCA)</td>
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<td><strong>6</strong></td>
<td>ALL-4-ONE - So Much In Love (Blitz/Atlantic)</td>
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<td><strong>7</strong></td>
<td>ETERNAL - Stay (EMC/RCA)</td>
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<td><strong>8</strong></td>
<td>CELINE DION - The Power Of Love (550 Music/Epic)</td>
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<td><strong>9</strong></td>
<td>BRUCE SPRINGSTEEN - Streets Of Philadelphia (Columbia)</td>
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<td><strong>11</strong></td>
<td>SALT-N-PEPA Featuring EN VOGUE - Whatta Man (Next Plateau/London/PLG)</td>
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<td><strong>14</strong></td>
<td>US 3 - Carte Blanche (Capitol)</td>
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<td><strong>16</strong></td>
<td>PHIL COLLINS - eyebobs (Universal)</td>
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<td><strong>19</strong></td>
<td>CE CE PENISTON - I'm In The Mood (A&amp;M)</td>
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<td><strong>20</strong></td>
<td>GIN BLOSSOMS - Found Out About You (A&amp;M)</td>
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<td><strong>23</strong></td>
<td>LITTLE TEXAS - What Might Have Been (Warner Bros.)</td>
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<td><strong>27</strong></td>
<td>XSCAPE - Understanding (Sony/ATV/Columbia)</td>
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<td><strong>28</strong></td>
<td>JODECI - Cry For You (Uptown/MCA)</td>
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<td><strong>29</strong></td>
<td>TONY TONI TONE - (Cry Your Head On My) Pillow (Wing/Mercury)</td>
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<td><strong>31</strong></td>
<td>ZHANE - Groove Thing (Motown)</td>
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<td><strong>32</strong></td>
<td>BRYAN ADAMS, ROD STEWART, STING - All For Love (A&amp;M/London)</td>
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<td><strong>33</strong></td>
<td>BABYFACE - And Our Feelings (Epic)</td>
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<td><strong>35</strong></td>
<td>HEART - All I Need (A&amp;M)</td>
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<td><strong>36</strong></td>
<td>ALICE - Breathe Again (A&amp;M)</td>
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<td><strong>37</strong></td>
<td>ROD STEWART From &quot;MTV's Unplugged&quot; - Having A Party ( Warner Bros.)</td>
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**Inside Connections**

**Bonnie Raitt**

With the addition of 20 new A/C reporters this week, the Gavin Connections panel now includes 536 playlists.

Nothing new on the chart above in terms of common sounds. For the third week in a row we don't have a single ranked on all three charts. Maybe Janet Jackson's "Because Of Love" (already topping in Urban and Top 40) or All-4-One's "So Much In Love" can break out of A/C's holding zone to join Urban and Top 40 as numbered items in the weeks to come. Or, perhaps the new Tevin Campbell single, "I'm Ready," will burst open three ways. It's already charted on the Gavin GO chart at #40.

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**The Media Connection**

Bruce Springsteen is one of the artists keeping the soundtrack to Philadelphia on the charts. Rock and Country music. The as-yet-unreleased films will appear on large screens nationwide, and feature performances by Duran Duran, Prince and Willie Nelson. Ice Cube was recently behind the camera directing Ian Moore's video for "Harlem." Moore wanted an up and coming black director for the video, which tries to break down racial stereotypes. More Moore news: Ian will appear on NBC's Today Show on March 7... Songstress Gloria Loring is shooting a video for her song "Slow Dancin'" to be directed by her 19-year-old son Brennan. Motown will commemorate the 10th anniversary of Marvin Gaye's death next year with a boxed collection. A TV special is in development... Magic Johnson's March 15 Fox TV special features interviews with Garth Brooks and Shaquille O'Neal... Catch Snoop Doggy Dog on Saturday Night Live March 19...
Some of the subjects are likely to include hot topic panels, and more intimate gatherings. Expect a rich mixture of significant keynote addresses, 

**INFORMATION + MUSIC**

All your favorite people, talking about your favorite topics, obsessing about what is really happening in the music business today. You'll be able to meet people you have only admired from afar, and get re-acquainted with those people you only see once in a while. You'll definitely hear about some state-of-the-art topics like multimedia, cable-phone-satellite digital transmission, where we're going as individuals, as well (dare we say it) as a community. There will be panels covering A&R, Management, Songwriting, Publishing, Music Business Careers, Agents, Clubs, Radio Airplay, How To Do It Your Own Way, The Anatomy of a Record Deal, Retail, and other scintillating segments. Just when you think you can't sit through another panel, or schmooze at the oak Press Club Bar in San Francisco for showcases by musicians known, unknown, signed and unsigned, focusing on the Bay Area, but not limited to it. Two days of panels, and three nights of music. All registrants to SFO1 will be admitted to the club showcases free.

**SUBSTANCE: DAYTIME ACTIVITIES**

Expect a rich mixture of significant keynote addresses, hot topic panels, and more intimate gatherings.

Some of the subjects are likely to include:

- State of the State
- Multimedia: all those damn buttons
- Life Transitions (le, unemployment) and War Stories
- The ins & outs of nightclubs and concerts
- Radio formats for the uninitiated
- Beyond the fringe: records that sell without airplay, and how to do it
- Retailing in the 90s
- College radio and where it fits in
- Big or small managers
- Booking trends
- Your best & worst experiences as a manager, agent or artist
- What is A&R and how does it work?
- Anatomy of a record deal
- Current record production technology
- Publishing: stroking the hand that feeds you
- Lawyers and deal-making
- How to read and reach the trades
- Previewing The Rock Walk
- Karaoke: is it music? (hands on mike)

**MARKETING**

There are numerous sponsorship and promotional opportunities connected with SFO1, including:

- The Marketplace (at the Press Club)
- Shuttle buses
- CD samples
- Goodie bags
- Luncheons
- Coffee breaks
- Nightclub show participation
- Signage and banners
- The Rock Walk
- On-site displays

For information call the SFO1 hotline at 415-495-3200.
Why?

TALKING + MIXING + DOING + HEARING, AND:

In San Francisco is important; you are important. Santana went to high school in San Francisco, you saw Santana when you were in high school. Primus was in San Francisco, you went through primal scream therapy in the seventies; Non Blondes broke big here; you are not blonde. The Fillmore West as here, you own Allman Brothers live at the Fillmore. Counting Crows are flying to superstardom now; you will fly into SFO to attend the convention. The Jefferson Airplane changed their name many times; you change your flight reservations many times. Faith No More started in San Francisco; yes you question your spiritual beliefs on a daily basis. Romeo Void recorded "Never Say Never" locally; you never had such a great chance to see lots of unsigned bands a time in one place. SFO is meant to be...seri-
ously, fun, educational, good for business; all of the above.

Who?

A CAST OF CHARACTERS

SFO1 is sponsored by the rock-solid GAVIN Organization. For more than 35 years, GAVIN has published a music trade magazine acknowledged as "the most trusted name in radio." Since 1985 we have hosted the GAVIN Seminar, also in San Francisco. The February Seminar has always been aimed predominantly at radio executives and the promotion community, so SFO1 might be considered "GAVIN for the Rest of Us"—artists, managers, agents, A&R maven, record company marketing people, songwriters, publishers, aspirants to the fountain of rock knowledge, and those who just like to stay current.

GAVIN covers the full spectrum of music editorially and its expert staff of music enthusiasts is involved in the planning of SFO1. Prime movers behind the new venture include Kent and Keith Zimmerman, and GAVIN CEO David Dalton.

Spearheading SFO1 are two legends of rock in their own way: Bonnie Simmons (of KSAN, Warner Bros., KFOG, Slim's, and the Best DJ Award in the Tom Donahue Radio Award in 1992, and DJ of the Month in 16 Magazine in 1976).... and Queenie Taylor (Bill Graham Presents, Slim's, and had an article written about her in 1969 in Rolling Stone Magazine when she was a student in Santa Cruz). Anything you might worry about at a convention will be handled in a most professional way at SFO1. Be there, and the rest will take care of itself.

When?

May 19-21, 1994

Be here Thursday, May 19 by 9pm, and you can register AND see shows at the clubs at night. Be here on Friday, May 20, and you will have missed a night of music, but you'll be able to participate in all the panels and greetings, and attend our killer cocktail party at the Phoenix Hotel's Miss Pearl's Jam House during the early evening, followed by more music in the clubs at night. Be here on Saturday, May 21, and you will participate in some hands-on multimedia demonstrations, and learn from some of the industry's most stellar thinkers.

As a bonus, stick around on Sunday, May 22, for the First Annual Amateur Host Rock Walk and No Host Branch. Walk past legendary San Francisco music sites, hear and share first hand stories about the old haunts like Fillmore, Winterland, the Carousel, the Airplane House, and Playland at the Beach (depending on your stamina and memory). Along the way, we'll view new landmarks in the making (perhaps Club Du Nord, Rock & Bowl, the Chameleon and Josie's Juice Joynt).
Name: 

Company: 

Title: 

Address: 

City/State/Zip: 

Date: 

Phone: 

Fax: 

I would like to buy registrations at $100/$150/$175 

I would like to buy additional Cocktail Party Tickets for May 20 at $35 each. 

Method of Payment: Check MC Visa. 

Cardnumber: 

Exp Date: 

Name on Card: 

Total Amount $ 

Signature: 

I would like my hotel listed in the SF01 Listing. 

What describes me best: circle one 

Artist A&R 

Lawyer 

Agent Retail Manager 

Media/Press Production/Studio Publisher 

Record Co (large) Record Co (Small) 

Other: 

Please return this form or a copy to SF01 (Gavin) 

140 Second Street, 2nd Floor 

San Francisco, CA 94105 

SF01 Hotline: 415-495-3200 

COST? WELL WORTH IT 

Registrations postmarked on or before March 31: $100 

Between April 1 and April 30: $150 

From May 1, including at the door: $175 

Rate includes admission to all panels, to the cocktail party at Miss Pearl's on 5/20, and to all SF01 nightclub shows. (Nightclub attendance and bookings subject to change and legal space restrictions.) Additional cocktail party tickets can be purchased by a registrant for $35 each. 

HOTELS: 

We have negotiated special SF01 hotel rates to fit everyone's budget. Choose from one of these fine hotels: 

PRESCOTT HOTEL: 545 Post Street, San Francisco, CA 94102. 800/283-7322. Deluxe accommodations at this Union Square hotel, home of Wolfgang Puck's world-class Postrio Restaurant. Next door to the Press Club, where all daytime events will be held. The Press Club also has a health club for Prescott Hotel guests, Body Kinetics gym is a block away. SF01 room rate: $119 single or double (includes complimentary coffee and tea in the morning, wine and cheese in the evening in the Living Room; does not include hotel occupancy tax, currently 12%). Club room rate is $150 single or double (includes complimentary continental buffet breakfast and evening manager's cocktail reception in the Club-Level Lounge, does not include tax). 

HOTEL BEDFORD: 761 Post Street, San Francisco, CA 94109. 800/227-5642. One and a half blocks from the Press Club, charmingly renovated, and home to Cafe Champagne. Another Kimco Hotel, with rates for single or double rooms starting at $99 (plus tax). 

CARLTON HOTEL: 1075 Sutter Street, San Francisco, CA 94109. 800/227-4496. Five easy blocks to the Press Club, with a cheerful lobby and comfortable rooms starting at $88 single or double (includes coffee and tea from 11am-5pm in the Library Lounge; evening wine service by the wood-burning fireplace from 6-7pm; does not include tax). 

PHOENIX HOTEL: 601 Eddy Street (between Larkin and Polk, in the colorful Tenderloin District), San Francisco, CA 94109. 800/CITY-INN. Approximately ten blocks from the Press Club. Many performers coming through San Francisco stay at the Phoenix. It features Miss Pearl's Jam House, known for its delicious Island cuisine, and its aty swimming pool, lanai area and huge mural. Each room is dedicated to a different fine artist and displays that artist's work. The Arts Rate for rooms starts at $69 (plus tax). The Friday night SF01 killer cocktail party will be held here. 

All room reservations should be made directly with the hotel, mention SF01 for the special discount rates. Published room rates are only guaranteed through April 22, 1994, so make your reservations early. 

Special travel packages are available. Call World Travel Partners toll free at 800-999-9691 and be sure to mention SF01.

Gavin


**GAVIN COUNTRY**

**EDITOR:** CYNDI HOELZLE
**CONSULTING EDITOR:** LISA SMITH

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**Top Requests**

**Most Added**

- RANDY TRAVIS (81)
- CONFEDERATE RAILROAD (30)
- TOBY KEITH (69)
- GEORGE JONES (54)
- BILLY DEAN (53)

**Inside Country**

**RADIO NEWS...**

Dell Potts is the new music director at WCTQ, while Ed Cousins takes over as program director. Glenn Michaels has left KRRS-Corpus Christi. KBUY-Amarillo has developed Y-94 FM's Country Music-Link, an exclusive service that makes available CD and cassette copies of any music heard on the station available to listeners at a substantial discount. The service is available 24 hours a day, is available in all local business sponsorships. Kay Hier tells us that KSJL just ran a successful "8 Seconds To Glory" promotion. Listeners won tickets to the local premiere of the movie, as well as 8 Seconds soundtracks and tickets to the North Dakota Winter Show Rodeo. The grand prize was a trip to Las Vegas.

**INDUSTRY NEWS...**

Alan Jackson has parted ways with manager Barry Coburn, citing a personality conflict. He is expected to announce his new management soon. The Academy of Country Music has added a new award as annual awards show, to be held May 3 in Los Angeles. The organization will now honor a Talent Buyer-Promoter Of The Year. Step One Records is celebrating its ten year anniversary this year, making it the oldest Country independent.

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**ALBUM CUTS**

**8 SECONDS - Ride 'Em High, Ride 'Em Low (Brooks & Dunn)**
- When Will I Be Loved (Gill)/Burnin' Up The Road (Anderson)/If I Had Only Known (Reba/Texas Is Bigger Than It Used To Be (Chesnutt)

**ASLEEP AT THE WHEEL - Corine, Corina (with Brooks & Dunn)**
- GARTH BROOKS - Callin' Baton Rouge
- CLINT BLACK - All Tuckered Out

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**CHARTBOUND**

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<th>Format</th>
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<td>Tues</td>
<td>3 159</td>
<td>41 1 17 141</td>
</tr>
</tbody>
</table>
Top Ten Videos

1. NEAL McCOY - No Doubt About It (Atlantic)
2. MARY-CHAPIN CARPENTER - He Thinks He'll... (Columbia)
3. BROOKS & DUNN - Rock My World (Little Country...) (Arista)
4. MARY-CHAPIN CARPENTER - He Thinks He'll... (Columbia)
5. BLACKHAWK - Goodbye Says It All (Arista)
6. MARTINA McBRIDE - Life #9 (RCA)
7. VINCE GILL - Tryin' To Get Over You (MCA)
8. ALAN JACKSON - (Who Says) You Can't Have It All (Arista)
9. BROOKS & DUNN - Rock My World (Little Country...) (Arista)
10. LITTLE TEXAS - My Love (Warner Bros.)

New Releases

Randy Travis
"Before You Kill Us All" (Warner Bros.)

It sounds strange to call this a "comeback," but in some ways, that's exactly what this single is. It's the first from Randy's new album This Is Me, and it sends a message loud and clear that Travis is not ready for retirement, that he's still making great music.

George Jones
"Never Bit A Bullet Like This" (MCA)

Sammy Kershaw is such a Jones' disciple that you have to listen close to tell these two great singers apart. Two minutes and 21 seconds o' fun.

Confederate Railroad
"Daddy Never Was The Cadillac Kind" (Atlantic)

The first single from the new Railroad album, Notorious, is a good vehicle for Danny Shirley's voice, and really highlights the fact that Shirley is a dyed-in-the-wool Country singer.

Lorrie Morgan
"My Night To Howl" (BNA Entertainment)

The first single from Lorrie's War Paint album is a wild number and she has a lot of fun with it.

BROTHER PHELPS
"Eagle Over Angel" (Asylum)

Doug and Rodney "Rodney" Phelps previewed this song at the Gavin Seminar last year, and it made quite an impression on the crowd. It's the first ballad the duo has released, and the boys sing it full of soul.

Courtesy of Country Music Television

David Lee Murphy previews his new single at the 1994 Gavin Seminar Country Kick-off Cocktail party.

ZKA's Lisa Puoz and Kathy Mattea light up the Gavin Country Kick-off Cocktail party.

label... The lineup for Fan Fair, to be held June 6-12, has been announced. Those who travel to the Tennessee State Fairgrounds will catch Sawyer Brown, Hal Ketchum, Billy Ray Cyrus, Sammy Kershaw, Kathy Mattea, Toby Keith, Lorrie Morgan, Jesse Hunter, Rodney Crowell, Marty Stuart, Trista Yearwood, The Mavericks, Tracy Byrd, Asleep At The Wheel, Tanya Tucker, Charlie Daniels, Faith Hill, Travis Tritt, Waylon Jennings, Martina McBride, Clay Walker, Neal McCoy, Trace Lawrence, John Michael Montgomery, Alan Jackson, Lee Roy Parnell, Pam Tillis, Guy Clark, Patty Loveless, Rick Trevino, Doug Stone, Gibson/Miller Band and just about everyone else you can think of...Tanya Tucker will once again spearhead the "Black Velvet Smooth Steppin' Showdown." This national two-step dance competition for amateurs is in its second year and has expanded from eight to ten markets. By calling 1-800-TWO-STEP, interested parties can find out how and where to participate in the contest, and proceed from the .99 cents per minute call will benefit the National Multiple Sclerosis Society. The Country Music Association has added three new members to its staff. Martha Bass has been named administrative services support assistant. Jennifer Gordon joins CMA as the new receptionist and Dena Tucker is joining CMA's international department as international assistant...Speaking of the CMA, their just-published 1994 Country Radio Directory states that the number of full-time Country radio stations in the United States and Canada has jumped to 2,427, marking the fifth straight increase since 1989.
Last week we asked some of the nation’s top programmers to give us their thoughts on some issues facing the Country community. This week we turn our focus to the record community, asking two questions: 1) Do you think the Country format will continue to fragment? and 2) What do you think is the biggest issue facing the Country music industry in 1994?

Allen Butler, Sony Nashville

+ I don’t see what is currently happening as true fragmentation. I see it more as mere positioning while still playing the same 40 current hits as the main Country stations (a few exceptions of course, but still exceptions).

+ The biggest issue is holding our core audience (18-45), improper research, resulting in missed opportunities, lost cume & TSL, and many great records not being played or dropped before the audience really embraces them.

Scott Borchetta, MCA Records

+ The hits are still the hits. If fragmenting means one station is going to be playing the hits more often than a competitor, is that really fragmentation? And A/C Country? There are already plenty of boring radio stations.

+ With such limited space for breaking new acts, we need to be careful of releasing too many licksounding and similar-looking artists. We need to continue to sign and break quality new artists with artistic vision who will expand our formatic range.

Rosey Fitchpatrick, MCA Records

+ Country radio will continue to succeed only if they know their market and keep up with what their listeners want. They need to continue to give new artists a chance and also include the established artists. We can’t forget the loyal Country listeners while trying to build new listeners.

+ The biggest issue is going to be able to maintain the success that Country radio is having. Let the music speak for itself no matter who the artist is, female or male, established or new.

Dale Turner, RCA Records

+ I predicted a format split in the ‘80s...The music being produced in the ‘90s seems to indicate an opportunity. However, from a purely radio business standpoint it would be difficult for the marketplace to support Country niche formats.

+ The biggest issue is sustaining the healthy sales and ratings of the format. Growing the artists for longer careers and maintaining Country radio as the adult format for the present and future. And be ready when the current cycle peaks. The non-Country media will be brutal.

Denise Nichols, Arista Records

I think there may continue to be some fragmenting, but even “young country” stations seem to play at least 90% of the current chart hits. To me, their young Country sound is more their jocks’ attitudes and their positioning statements, than their music mix. As for fragmenting of the music itself, I definitely feel that is a negative trend. The younger end of the demo is very fickle, so depending largely upon them for numbers could leave a station high and dry when that next big music trend comes along. The older end of the demo spectrum, in my opinion, is just as happy listening to Alan Jackson, Mark Chesnutt and Clint Black as Merle Haggard and George Jones. Thus, there doesn’t seem to be a need for an oldies format.

+ The hardest thing to do is to hold on to what got us here without stag-
nating. (We can do that through) the relatability of the music, the accessibility of the artist and the harmony between the two major entities of this industry: The Country radio stations and the Country recording companies. So far, we’ve managed to do these things.

Diane Richey-Haupt, Diane Richey Promotions

Yes, the format will continue to fragment, but not drastically. The Country format is very hot and everyone wants their piece of the pie. They want to “carve their niche.” They may be doing this through their selection of oldies, their tempo, or their positioning statements, but basically everyone’s playing the hits. The positive to the format fragmenting is that it exposes many more people to the music...the negative could be that the format could become too watered down.

The biggest question is how to keep it hot! We as an industry must try to remember what brought us to this point of success, and try not to mess it up while fine-tuning it.

Cindy Selby Cunningham, Sony Nashville

No, I don't think there is enough “hot-rockin’-Country” music to supply and support the young Country stations.

Scott Hoffman, RCA Records

Yes, I think you will see a more defined fragmentation between traditional leaning Country outlets and “young” or “hot” Country outlets with some blurring of the lines in markets where you have multiple outlets vying for listeners. This is a positive trend. Some players will loosen up their playlists to make room for new artists, while some will try to super-define themselves by tightening up their playlists and leaning strongly towards “young/hot” Country artists. We have many new younger listeners and they are important to the continued growth of our format. But, the older listeners are not gone! They may become disenfranchised if the swing goes too far towards rock sounding songs (helping to pave the way for classic Country stations.) But I believe the younger listeners will still embrace Waylon, Willie, older Reba and George Strait, Patsy, Restless Heart and others from the past as long as the songs are “hot” sounding or very strong ballads. The key is for programmers to keep an open mind and really listen to the records, not just watch the charts.

The biggest issue is not getting too far away from Country sounding music. We have to keep our roots close to our sound while it matures or we’ll get so far away from our core we’ll alienate them. Remember these new listeners liked the difference Country provided. If they want the same old stuff they can go back to AC/AOR!

Marita O’Donnell, BNA Entertainment

Yes, the format will continue to fragment. It is a positive trend because many stations will return to the basics of what Country radio is about while Country rock stations will have their own select listeners. The biggest issues are: radio wars, too many indie promoters who do not know the product, consultants with big egos, label promoters who threaten stations, and aging rock stars who think “hillbilies” will help them become stars again.

Mike Borchetta

Yes. Programmers are threatened by it but if they would think far enough ahead it will be a real positive for Country. There is also room for stations to play traditional music on a full-time basis.

Where to put all the records coming out. With MCA, Mercury and God knows who else starting new labels it will be next to impossible to break an act. We also have to start looking at the independent labels that are out there. It will become very, very expensive to break an act.

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Most Added

<table>
<thead>
<tr>
<th>Artist/Mobile</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>MODERN JAZZ QUARTET (58)</td>
<td>GRP</td>
</tr>
<tr>
<td>GABRIELLE GOODMAN (41)</td>
<td>Verve/PolyGram</td>
</tr>
<tr>
<td>JACK WALRATH (35)</td>
<td>Atlantic</td>
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<tr>
<td>DAVE BRUBECK (26)</td>
<td>Columbia</td>
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<tr>
<td>ROY HARGROVE &amp; ANTONIO HART (25)</td>
<td>GRP</td>
</tr>
<tr>
<td>YELLOWJACKETS (18)</td>
<td>GRP</td>
</tr>
<tr>
<td>PAUL MOUSAVI (18)</td>
<td>GRP</td>
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Top Tip

- **SZAKcsi** (GRP)

**FUJITSU/CONCORD 25TH JAZZ FESTIVAL**

Concord Jazz

Two solid debuts that are statistically an eyelash apart. Szakcsi edges out the Fujitsu-Concord package 51 to 50.

**RECORD TO WATCH**

- **MODERN JAZZ QUARTET** (Atlantic)
- **GABRIELLE GOODMAN** (Verve/PolyGram)
- **DAVE BRUBECK** (Telarc)
- **SHEENA EASTON** (MCA)
- **BATIMCO** (JBN)
- **CINDY BLACKMAN** (Muse)
- **ROY HARGROVE & ANTONIO HART** (Novus/RCA)
- **CHARLIE HUNTER TRIO** (Mammoth/Playwright)
- **SANDY STEWART** (Cabinet)
- **SHADOWFAX** (Earthbound/W.B.)
- **CHRIS FLORY** (Concord Jazz)
- **MITCHEL FORMAN** (Novus/RCA)
- **JACK WALRATH** (Muse)
- **CINDY BLACKMAN** (Atlantic)

**Chartbound**

- **HERB ELLIS** (Columbia)
- **CASSANDRA WILSON** (Blue Note)
- **VIOLET BLUES** (Atlantic)
- **VIVIAN TAYLOR** (Miles)
- **SCOTT JOPLIN** (MCA)
- **JUNE TAYLOR** (Telarc)
- **JOE HOLLOWAY** (EmArcy)
- **MIKE LIEBMAN** (Milestone)
- **MARC COPLAND & DIETER ILG** (Jazzline)
- **LADY GAGA** (Interscope)
- **BRIAN JONES** (Atlantic)
- **ALBERT HIATT** (Telarc)

A FEW RANDOM RECOLLECTIONS

- **PARLOCHONIA**
- **JUKEBOX JURY**

* A FEW RANDOM RECOLLECTIONS

**JAZZ/A2'S HEAVY PRESENCE AT GAVIN SEMINAR '94:**

A few hundred words couldn't possibly do justice to all the groovy things that went down for Jazz/A2 during the 1994 Gavin Seminar. Thanks to all who registered and an extra Zimmerns hat tip to those who sponsored showcases, luncheons and special events.

Early on we were anxious to address the musical question, "How does Jazz and A2 radio feel about the idea of being infused with dance beats, reggae and hip hop tempo?"

At our first session, guitarist Ronny Jordan stressed the importance of jazz not being locked in an ivory tower, and KJAZ 93M Corey Mason talked about the need for jazz programmers to become involved in local club scenes that are experimenting with combining jazz, dance, rap and other genres. The other guitarist on hand, Charlie Hunter, reminded us that his fans are perhaps more alternative- and rock-based, as opposed to coming entirely from the traditional bebop persuasion.

Richard Worth of the Groove Collective gave a vivid, concise history of his band's experiences with turning jazz into a danceable medium within the context of the New York City dance club scene.

WNUA's Mike Fischer suggested the need for remixes of breezier titles so A2 can be included in what Jordan dubs "the Quiet Revolution." Hunter and Jordan closed the event with a smashing impromptu jam.

Ironically, as we seated our Jazz Jukebox Jury the next day, many programmers appeared to be turned off these hybrid forms of jazz selections into their playlists, appeared to be more corrupted. They advocated light rotation and dayparting these more controversial new sounds.

York City dance club scene.

WNUA's Joe Cohn, WVPE's Jim Biddle, WEAA's Lawrence Shorter, Keith Z., WJAB's Ellen Washington, KJAZ's Gary Vercelli and co-host KJAZ's Bob Parlocha.

Your 1994 Jazz Jukebox Jury: (L to R)

KPLU's Joe Cohn, WVPE's Jim Biddle, WEAA's Lawrence Shorter, Keith Z., WJAB's Ellen Washington, KJAZ's Gary Vercelli and co-host KJAZ's Bob Parlocha.

BELOW ARE A FEW RANDOM RECOLLECTIONS FROM THE 1994 JAZZ JUKEBOX JURY.
Most Added

GERALD ALBRIGHT (22)
KEVYN LETTUA (11)
STANLEY JORDAN (11)
DOTSEPO (9)
WINDOWS (9)
MARK JOHNSON (9)

Top Tip

DAVID WILCOX
Big Horizon (A&M)

VANCE GILBERT
Edgewise (Philo/Rounder)

Two examples of singer/songwriters offering much more than folk music. David Wilcox jumps 50-36 while newcomer/veteran big Vance Gilbert debuts at #42.

VANCE GILBERT - Let It Blow (TriStar Music)

ALVIN DAVIS - Let It Blow (TriStar Music)

TONY BO TRIBE - What They Don't Tell You (Positive Music)

THE BENOIT/FREEMAN PROJECT - The Benoit/Freeman Project (GRP)

KEVIN TONEY - Lovescape (Ichiban)

NANDO LAURIA - Points Of View (Narada)

STANLEY JORDAN (11)
KEVYN LETTAU (11)
MARK JOHNSON (9)

REPORT TO WATCH

NANDO LAURIA
Points Of View (Nara)

Nando Lauria's past with Pat Metheny makes for a beautiful Brazilian "point of view."

Chartbound

* KEVYN LETTUA (JVC)
* GERALD ALBRIGHT (Atlantic)
* DOTSEPO (BrainChild)
* MICHAEL PAULO (Noteworthy)
* AL KOPPER (Music Masters)
* LEO KOTTKE (Private Music)
* NANDO LAURIA (Nara)
* STANLEY JORDAN (Atlantic)
* MARK JOHNSON (JVC)
* WINDOWS (Blue Orchid)

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

Many jazz programmers still suspect that there's a bit of trendiness involved. Hence there are the hopeful eclectics on one side and the more hardened hop opinion leaders on the other.

On Saturday, Dore Stein's Jukebox Jury selections for A2 contestants unearthed Adult Alternative's diverse philosophies. Questions concerning oldies (like Deodato's "2001" theme), cover versions (it's okay to add them now), playing unlikely tracks by artists like Charo and the B-52's (if the groove fits...), emotive singing (does it interfere with overall flow?), A&R (should they network more with CDs and MDs?), and research (much more in vogue these days) came into view with each station's answer. It was nice to see diversity among folks like CD01's Steve Williams, WNUI's Mike Fischer, WJZ's Bernice Kimble, Ralph Stewart of The Wave, KSSJ's Lex Williams, KJZZ's Bill Shedd and KOAI's Paul Goldstein.

We tried our best to check out the various listening parties, thrown by folks like Blue Moon, GRP, Verve, Windham Hill, Novus/RCA and others. Another seminar highlight was the luncheon perfromances held by Atlantic Jazz. Cyrus Chestnut and Gerald Albright managed to stretch out and play some dynamic sets.

The Thursday showcase featuring Booker T. & The MGs and David Wilcox was especially memorable, as old hits blended with new tunes. Look out in the coming weeks when Warner Jazz unleashes the Groove Collective on Reprise. These guys create unrelenting jazz that doubles as a hip, dance-oriented medium. Getting a hardened industry audience to dance to reggae/hop/hop grooves was a feat not soon to be duplicated! Imagine, if you can, Jazz/A2 programmers dancing! Plus every horn player in the band could solo very well in their own right. Just as with last year's newcomer, Joshua Redman, there is truly outstanding times on the horizon for the Groove Collective.

The Borga Room gigs rolled along with Columbus Jazz's Black Note and Terence Blanchard providing the Seminar's most "straight-ahead" moments. Mesa/Bluemoon's Peppino D'Agostino's debut was SRO too. On Saturday, Craig Chaquico arrived with full band and warmed up our newest club spot, the Georgian Room, courtesy of Higher Octave Music. Craig was his usual sunny, verbose self as he ripped on his trademark rock-styled solos. Back on the meeting front, Saturday morning's Mix-Master demonstration hosted by Ki-Fi's Tony Schondel and Broadcast Architecture's Frank Cody, Allan Kepler and Bob Bronstein was

bob james restless

He delivers his first solo album in four years.
With special guests Michael Brecker, Ron Carter and Luther Vandross.
Featuring "Restless," "Storm Warning" and "Into The Light" — GOING FOR ADDS MARCH 10TH!

Produced by Michael Colina Co-Produced by Max Risenhoover • "Under Me" and "Kissing Cross" Produced by Michael Colina and Ray Bardani
an educational high point. Tony rounded up an industry crowd of knoo-dillas as Colby’s crew conducted an actual music test based on several 20 second hooks. Lee Hansen, Steve Feinstein and Monica Logan provided color commentary. The whole question of computerized testing came into play. A few idealists expressed shock, but most attendees woke up to reality.

If station management can help a programmer by supplying the means to make music decisions beyond gut instinct, do you take the opportunity knowing the intense competition that’s out there across the dial? Also, it was intriguing to see how the industry sample of programmers, industry types and artists were much more discriminating and tougher on music quality than those of the average listener, whose tests were played afterward for comparison. Each test was shown on a large overhead screen that graphed the positive and negative responses upward and downward much like an EKG machine, to the oohs and aahs of the crowd. It was a little like watching musical tapestry. Mix-Master was a hot topic and A2 is certainly in the thick of this research phenomenon.

Finally, our last Saturday session was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. The one-on-one interview with Joel Dom was the most relaxing. 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A3 New Releases
Rea, Luna, Falcon: 3 Hot New A3 Albums That Soar

CHRIS REA
Expresso Logic
(eastwest america)
Chris Rea recovers beautifully after slipping on last year's unreleased God's Great Banana Skin. On Expresso Logic, Rea experiments with a grand, pounding and cavernous mix, beginning things with a Celtic dream sequence, and closing with a poignant, poetic recitation. In between are instant likes like "Johnny Needs A Fast Car" and "Julia." The rest of the album is a journey that takes time to fully appreciate. After all, Chris Rea is the kind of an artist who, ensconced in Northern London, tends to run on his own time zone and secretly longs to run his own Italian bistro. His music runs proudly alongside the likes of Dire Straits, and gathering a unique hip adult following since 1978.

BILL FALCON
Letters From A Paper Ship
(Mercury)
Billy Falcon had us fooled for a bit, but after a couple of listens we're beginning to see the connection between Letters From A Paper Ship and it's near-flawless predecessor Pretty Blue World. Letters is less spiritual but more street-sounding and crafted. While the single "I Know How It Feels" is the most Stonesy and commercial, A3 folk have unanimously gravitated toward "Love Birds." Personally, we veer toward "Drinks And Jewelry" into our favorite, "Paper Ship." "Drinks" vaguely recalls a distraught Peter Green from Fleetwood Mac's Then Play On era while "Paper Ship" is liberating and life affirming. Billy still seems to be coping with some of the rough times life has dealt him, but all in all, there's strength and passion in his transparent lyrics. Closet Kevin Arnold fans will dig the opening "Wonder Years."

LUNA
Bewitched (Elektra)
Already one of our favorite disc of 1994. Wouldn't it be great to steal Luna's radio point: that seems very relevant to this radio point:

"The minute you are distracted by what somebody else is doing, or has done, and are impressed with it, you are distracting yourself,"

"Johnny Needs A Fast Car" and "California (All The Way)" are getting the first bites, but we still prefer "Friendly Advice."

Hot Phishy A3 Sub-Singles That Rilly Raitt

BONNIE RAITT
"Love Sneakin' Up On You" (Capitol)
Bonnie's back with Don Was and a clavichorded white soul nugget. Housed in crushed purple velvet, this one will sit pretty in any one of a few million American living rooms. Typically top notch dirty slide playing sneaks up as well.

THE SUBDUIDES
"(You'll Be) Satisfied" (High Street)
Looks like High Street has their first bonfire out-of-the-box hit with the Subdudes. Their unique drumless line-up sounds fuller than most full-blown quintets. Plus they sing like birds.

PHISH
"Down With Disease" (Elektra)
I'm a Phish-head, you're a Phish-head, we're all potential Phish-heads on the Darwin spectrum of musical evolution. Phish has gotten huge stepping out the shadow of Dead culture, going head to head with retro-hippie herds like Blues Traveller and Widespread Panic. The key here is musicanship. Like Cherry Garcia, the guitarist here is smooth but deadly.

P.D. NOTEBOOK BY ERIC NORBERG
Worrying About the Competition

Program directors should always listen to their own radio station, but they should know generally what the competition is doing. They should want their own stations so dead-on right that nobody will ever listen to the competition. That way, they avoid reacting to the other guy.

One of the keynote sessions at the 1994 Gavin Seminar was current Stanford Football coach and former San Francisco Forty Nine football coach Bill Walsh, whose speech contained a bit of management philosophy from pro football that seems very relevant to this radio point:

"The minute you are distracted by what somebody else is doing, or has done, and are impressed with it, you are distracting yourself."

"So we turned it all the way around, to where we were winning on the road, and we got a national reputation for it, and it was because of this bonding and conditioning of people [to an attitude or mindset] which made it possible. They're not that easy."

I'll take it one step further. Programmers we compete with tend to program in fashionable or conventional ways, and expect you to do the same. They try to figure out what you're doing, what your objectives are, in terms of what is usually done. If you're a good programmer, and you are able to get into the listener's head and perceive your station the way the listener does—which is drastically different from how media professionals do, after all, radio is a science, and very important to us, but it's usually at best a diverting accompaniment to your listener—then you can come up with strikingly different ways of presenting your format elements which will work just as well—or better.

Often these ideas might be formal concepts from the past that are not in vogue in the business. The listener doesn't know what is in fashion in radio, of course, so these ideas will not seem old-fashioned to him, as they will to your competitor. They'll just seem fresh and distinctive.

When you compete in such an unconventional way, you not only gain nicely, but you do so in a manner that makes no sense to your competition. They react to your success by messing up what they're doing—thus helping you win. Half of winning is making the other guy lose.
Most Added

BONNIE RAITT (26)
SUBDUDES (26)
LOREENA MCKENNITT (11)
SAM PHILLIPS (10)
BRUCE COCKBURN (9)
RHYTHM COUNTRY AND BLUES (9)
CHRIS REA (8)

Top Tip

BONNIE RAITT
Longing In Their Hearts (Capitol)
SAM PHILLIPS
Martinis And Bikinis (Virgin)

Two radically different female vocalists are the highest debuts. Bonnie Raitt is an A3 automatic at #34. Sam Phillips is close behind with an impressive bow at #35!

RECORD TO WATCH

LOREENA MCKENNITT
“The Bonny Swans”
(Warner Bros.)

Eleven fair A3 souls are among the first in the country to explore this traditional progressive vocal.

Gridbound

MARK LANegan (Sub Pop)
* CHRIS REA (eastwest america)
* OYSTER BAND (Polydisc)
* BLUE CHIP SOUNDTRACK (MCA)
* IN THE NAME OF THE FATHER (Island/PLG)
* DANNY PECK (RCA)
* ENIGMA (Virgin)
* REALITY BITES (RCA)
* RORY BLOCK (Rounder)
* LOREENA MCKENNITT (Warner Bros.)

Dropped: #39 Uncle Tupelo, #42 John Mellencamp, #46 Lowen & Navarro, Meat Puppets.

WE REGRET THE ERROR!!! REAL A3 SUMMIT DATES ARE AUGUST 25, 26, 27

Don't believe everything you read in Gavin. While illin’ with a cold, working out of the house, I put the wrong dates for this year’s Boulder A3 Summit in last week’s column. The actual dates are correct in the ’94 Gavin Directory. Repeat after me, August 25, 26 and 27 at the Clarion Harvest House. August 25, 26, 27...August 25, 26, 27...and on a related subject, the Boomers have signed to the newly-instituted Wildcat label distributed by Uni. With the Canadian government helping out with tour support, you will finally see the Boomers in your town. Wouldn’t an August gig in Boulder make sense? Stay tuned.

A GENERATION THAT ONCE RAISED HELL IS NOW RAISING BABIES (RCA)

Did you get this gem in the mail? What’s interesting is that while it’s just a portion of RCA’s current A3 roster, it’s also an A3 microcosm, a fascinating stretch between the jazzy opening strains of Danny Peck’s “Strange Weather” to the de-countrifying of Matraca Berg to the rock of ZZ Top. Besides alternative rockers Fury In The Slaughterhouse and newcomer Andy Halsey, there are staples from Cowboy Junkies, Big Country and even an unreleased version of Bruce Hornsby doing Lennon’s “Imagine.” One station garnered 40 requests after just two plays. Thanks to Dave Loncao for putting this collector’s item together. Mine’s going home.
julia
the first single from chris rea

espresso:ogic - the new album
produced by chris rea
management: paul ily and jim beach
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<td>ELVIS COSTELLO &amp; THE ATTRACTIONS (Warner Bros.)</td>
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OVERHEARD AT THE GAVIN CONVENTION:

"Is it me or is she off key?"
— Famous programmer at The Jukebox Jury

"Joey, turn that music off; it's making me nervous."
— Mother of famous programmer at The Jukebox Jury

"I love my wife and she doesn't test well."
— Famous industry exec. at The MixMaster Session

"But which one is Kent and which one is Keith?"
— anonymous

Thank You
Zimmermen & Gavin
For A Great 3 Days!

THE MOST TRUSTED NAME IN PROMOTION

RADIO
Susan B. Levin
Marco Cutrone
Laura Sanano

RETAIL
Bob Ruttenberg
Paul Glessner

New York: 212-603-8732
Los Angeles: 805-376-2505
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<td>ELEVEN - Let Down (Left Out, Laughed At) (Third Rail/Hollywood)</td>
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<td>WEATHER ZOMBIE - Thunderskis X5 (Geffen)</td>
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**NEW**

31 DAVID LEE ROTH - She's My Machine (Reprise)
34 31 DAMN THE MACHINE - Silence (A&M)
24 29 STONE FREE - Pretenders, Clapton, Cure, Body Count, Belly (Reprise)
21 32 34 GUNS N' ROSES - Enhanced, Ain't It Fun (Geffen)
40 39 35 COURSE OF EMPIRE - Infected (Zoo)
48 41 36 TYPE O NEGATIVE - Christian Woman, Black, Set Me On Fire, Bloody Kisses (Roadrunner)
27 33 SMASHING PUMPKINS - Disarm, Today, Creep Rock, Manowar, Gooch USA (Virgin)
31 36 38 I MOTHER EARTH - Levitate, Not Quite Sonic (Capitol)
38 38 39 RAGE AGAINST THE MACHINE - Freedom (Columbia)
42 40 VARGA - Uncorscience (Zoo)
42 27 21 TAO - Lively Incline (Giant/Mechanic)
42 43 42 LIFE OF AGONY - This Time, River Runs Red (Roadrunner)
41 40 43 MONSTER VODDOO MACHINE - Get On With It (D-Tube)
47 44 JAWBOX - Jack Plus (Atlantic)
43 45 45 ANTHRAX - Black Lodge (Eclipter)
46 46 NERVED - Horsy Bucket (Atlantic)
47 47 47 FOR LOVE NOT LISA - Merge (EarlWest/Atlantic Group)
35 37 48 PITCH SHIFTER - Ephemeral (Earache/Mosh)
44 44 41 DIG - Believe, It's High (Wasteland)
50 50 RAMBONES - Substitute, Out Of Time, Somebody To Love (Radioactive)

**Most Added**

- NINE INCH NAILS "March Of The Pigs" (Nothing/TVT/Interscope)
- "Wildhearts" "Sucker Punch" (austwest)
- "Blood From The Soul" "Guinea Pig" (Earache/Mosh)
- "Demented Ted" "Prodigal Children" (Pavement)
- "Nailbomb" "Religious Cancer" (Roadrunner/Earache

**Rock Releases**

**THE OBSESSED**

"Streetside/Blind Lightning" (Columbia)

If this band existed during the '70s, they'd be huge stars by now and their music would be playing on classic rock radio at least five times a day. Possessing a massive guitar sound, The Obsessed takes an early Black Sabbath approach to their music, offering endless guitar strokes that steer around deep bass chords and thunderous drumming. They bring new a meaning to the word ‘heavy’. Vocalist, guitarist and visionary Scott "Wino" Weinrich is the driving force behind this colossal band. With bassist Guy Pinhas and drummer Greg Rogers, The Obsessed deliver serious hard metalized rock that will be embraced at college and those few Album stations that don't suffer from heritage/AC artist syndrome. "Streetside" and "Blind Side" are taken from their latest album The Church Within, which will be released in the near future. The Obsessed are a heavyweight band that specializes in churning guitar grooves which will have your rock listeners reeling and obsessed.

**THE POOR**

"More Wine Waiter Please" (550/Epic)

Australia has been responsible for bringing us some great new rock acts the last couple of months. The latest band to surfaced stateside is The Poor, who're located in Sydney but are actually from Darwin, considered the beer drinking capital of the world even though it's located in a remote part of northern Australia. A combination of AC/DC, Scorpions, Van Halen and maybe Skid Row, The Poor specialize in raging guitars, The Poor deliver an upbeat hard rockin' jam with the release of "More Wine Waiter Please" (how many times have we all said that)? The spinning guitar riffs are layered with metallic chords that sneak in and around the quick bass thumps and are one of the stronger elements of this band. If your listeners are guitar mongers and request bands who specialize in raging guitars, The Poor will be next choice. The band doesn't rock as hard as Entombed or Carcass but they still deliver catchy rock n' roll that is sure to cause a stir at college radio and should be played on Album radio. WKNC, WSRU, KVHS, WMHB, WZHP, WCWP, WMWM and KBIZ are already on this gem. Check it out.

**THIRTY**

Prototype (Zoo)

From top tip to the pick of the week, Varga's metallic overtones have already been picked up and embraced at college. Healthy spins by commercial stations KZRX and KZIQ prove not all commercial rock stations are unconscious to good music.

**RECORD TO WATCH**

Varga

Prototype (Zoo)

From top tip to the pick of the week, Varga's metallic overtones have already been picked up and embraced at college. Healthy spins by commercial stations KZRX and KZIQ prove not all commercial rock stations are unconscious to good music.

**RECORD TO WATCH**

VARGA

Prototype (Zoo)

From top tip to the pick of the week, Varga's metallic overtones have already been picked up and embraced at college. Healthy spins by commercial stations KZRX and KZIQ prove not all commercial rock stations are unconscious to good music.

**Chartbound**

- Nine Inch Nails "March Of The Pigs" (Nothing/TVT/Interscope)
- "Wildhearts" "Sucker Punch" (austwest)
- "Blood From The Soul" "Guinea Pig" (Earache/Mosh)
- "Demented Ted" "Prodigal Children" (Pavement)
- "Nailbomb" "Religious Cancer" (Roadrunner/Earache

Dropped: #35 Motorhead, #46 Blind Melon, #48 Pearl Jam, #50 Soundgarden

**DV**

ALICE IN CHAINS - No Excuses, Rotten Apple (Columbia)
PEARL JAM - Go, Daughter, Rainy Mirror, Rob, Rats (Epic)
SOUNDGARDEN - Spoonman (A&M)
RUSH - Shakin', Coldfire, Amaturr (Atlantic)
MOTLEY CRUE - Hooligans Holiday (Elektra)
BEAVIS AND BUTT-HEAD - White Zombie, Megadeth (Geffen)
SCORPIONS - Wrong, Under The Same Sun (Epic)
ZZ TOP - Pincushion (RCA)
KINGS X - Dogman (Atlantic)
MVARA - All Apologies, Heart Shaped, Page Me, Serve (OCC)
PROMO - Snap Your Fingers, Snap Your Neck (Epic)
BLACK SABBATH - Cross Purposes (RS)
TOOL - Sober, Undertow, Prison Sex (Zoo)
CANDLEBOX - Change, You (Maverick)
BOO - Evolution, Fire Head (Reprise)
MVARA - All Apologies, Heart Shaped, Page Me, Serve (OCC)
PROMO - Snap Your Fingers, Snap Your Neck (Epic)
BLACK SABBATH - Cross Purposes (RS)
TOOL - Sober, Undertow, Prison Sex (Zoo)
CANDLEBOX - Change, You (Maverick)
BOO - Evolution, Fire Head (Reprise)

**Top Tip**

MEAT PUPPETS "Backwater" (London/PLG)

Finding a home at college and commercial radio the Meat Puppets zoom to the highest debut position thanks to generous airplay from KDUR, KZRX, KZRQ, WMHB, KTSW, KQAL.
He came to see us play and got us other techniques we hadn't used. Perfect time, we just went for it. He was giving us some timing training.

Bendeth who's a very educated type of fellow. He did a lot, including our thanks and bows go to Rock In The 90s panelists KUFO's Dave Numme, Webster Groves' Ray Gmeiner, Rob Fiend (I wasn't on the panel but I was wearing stilts), FMBQ's Ray Koob, Capitol's Dave Downey and GAVIN Rocks profile editor Sheila Rene. Back row: Ace Capitos, Warner Bros.' Linnea Nan, Capitol's Dave Downey and GAVIN Rocks profile editor Sheila Rene. Front: Ace Capitos, Warner Bros.' Linnea Nan, Capitol's Dave Downey and GAVIN Rocks profile editor Sheila Rene.

The writing: "I'd say that Joe and I are coming up with the most ideas, but in their raw form, we'll write as a band all together. Everyone is free to do what they want to do. The more ideas the better. Dan is really good on the theoretical end with all his training in jazz and classical music. We all hear things differently." — Adam Alex Varga

Marketing: "The album has been out in Canada for a while. We're waiting until the U.S. release to coordinate the marketing. We're getting play by word of mouth and on the video channel up here. When the Zoo release kicks in we'll try to kill all the birds with one stone." — Adam Alex Varga

Videos for 'Greed' and 'Freeze Don't Move': "We just finished the video for both these tunes. My rap influence comes out on 'Freeze.' There's a force out there in the rap area. You just have to figure out how to use it in your music. Both videos are being seen up here in Canada on MuchMusic. We shot them both up here but each has an American director. For 'Freeze Don't Move' we used H-Gun from Chicago and for 'Greed' we used George Dougherty who did the latest Anthrax and White Zombie." — Joe Varga

Sampling: "Hamilton, Ontario is nicknamed "The Hammer," so 'Bring The Hammer Down' is our tribute to our fair city. It opens with the factory whistle sounds we sampled. We didn't want to lose the integrity of our years of playing together, and you can if you go overboard with the sampling. We wanted to make sure the essence of the band who loves playing together stayed intact. We just wanted to add a little bit of rhythm and a little bit of weirdness to some of the songs. We're all into the technology thing." — Adam Alex Varga

Radio: "You have to go underground in Canada. It's a very AOR-oriented market and everything is classic rock now. Radio is about ten years behind the times. There's so much great music out, like the Tool album. If you're lucky, you'll hear it two times a week." — Adam Alex Varga

HOME BASE: Hamilton, Ontario
LINEUP: Adam Alex, guitar/backing vocals; Dan Fila, drums; Joe Varga, bass/lead vocals; Sean Williamson, guitar/backing vocals
LABEL: Zoo Entertainment
ALBUM: Prototype
SINGLE: "Greed"

THE BAND'S NAME: "It took me a ten years behind the times. There's is classic rock now. Radio is about AOR-oriented market and everything underground in Canada. It's a very weirdness to some of the songs. We're all into the technology thing." — Adam Alex Varga

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THE RECORDING: "We recorded in Lake Geneva, Wisconsin. The studio on our journey to creating an essential for its success. We also thank all of you who attended the convention and have given us support on our journey to creating an accurate current rock chart. Special thanks and bows go to Rock In The 90s panelists KUFO's Dave Numme, KOME's Mike Solari, KUSF metal maniac Ron Quintana, eastwest's Matt Pollar, Geffen's Sue Naramore, R&R's Cindy Maxwell and Ronnie James Dio.

A match made in hell. Sepultura's Max Cavalera and Vinnie Paul's Alex Newport pull their metallic forces together to bring you the mournful phonograph inside of Nailingbomb. Combining thrash, metal and a little industrial, Point Blank explodes with layers of deep guitar grinds that storm through waves of rumbling bass lines, subtle sampling and throty vocals. Cavalera and Newport generate enough intensity to rival a swarm of homeless clashing with a 'Explosion box' inside a shoe box. Nailingbomb is not a happy album by any means, rather, it's a pissed-off-at-world-corruption type album, written in true Sepultura fashion. The combination of metal guitar riffs and prodding industrial beats keeps the tempo fast and tight. It's perfect for college radio and commercial metal shows who want to inject an extra dose of speed into their show. If you have a problem playing cuts that include nasty lyrics you're safe because "Religious Cancer," "Wasting Away," "Sum Of Your Achievements" and "Blind And Lost" contain radio-friendly lyrics. Even so, they keep the maddening angst-riddled rhythms intact. The more adventurous should check out "Explosion box", "For Fuck's Sake," "Cockroaches" and "Exploitation." The remaining cuts are a wild ride, and should only be spun around experienced listeners.

CIRCLE OF DUST
Brainchild
(REX)
Circle Of Dust could be labeled as an industrial dance band if it weren't for the low-end guitars that appear around every electric beat, swaying the hands already enormously hard industrial groove to even greater heights. Former Immortal skin basher and singer Scott Albert is all you hear on Brainchild, for he's fully in control, manipulating the guitar, bass, drums, keyboards and sampling to mold his unique industrious sound. If you're fortunate enough to see Circle Of Dust live, you'll see Albert accompanied by guitarist Darren Diolosa, bassist and keyboardist Chris Donohue and drummer Jason Tilton. The psychedelic/ghostly sampling and other technical effects that flow through this album highlight Albert's talent for creating multitudes of eerie and bizarre sounds that fit the metallic guitar scheme like old shoe. If your show lacks a flurry of fast-paced industrial rock, COD is a must. Already receiving a good amount of airplay at college radio, COD will please both industrial and metal listeners. The focus track is "Tell Tale Crime" but be sure to check out "Enshrined," "Cranial Tyrant," "Course Of Run" "Deviate."
GAVIN ALTERNATIVE

2W LW TW

1 1 1 TOWER AMOS - God, Cornflake Girl, Past The Mission (Atlantic)
2 2 2 BECK - Lost, Carved Out Summer (Geffen)
3 3 3 MEAT PUPPETS - Backwater (London/PLG)
17 7 4 GREEN DAY - Longview, Basket, She, Come Around (Reprise)
5 5 5 POSSESSION DIXON - Watch The Girl (Interscope/Atlantic)
6 6 6 ALICE IN CHAINS - No Excuses, Rotten Apple (Columbia)
49 29 7 ENIGMA - Return To Innocence (Virgin)
9 8 8 CRASH-TEST DUMMIES - Mmm Mmm Mmm (Arista)
— 26 9 PAVEMENT - Cut Your Hair (Matador)
10 10 10 SMASHING PUMPKINS - Disarm, Today, Cherub Rock, Mayonnaise, Geek USA (Virgin)
50 17 11 ELVIS COSTELLO & THE ATTRACTIONS - 13 Steps Lead Down, You Tripped (Warner Bros.)
13 12 12 KNOTHER HEINZ - Your Ghost, Cuckoo (Gino/Warner Bros.)
20 19 13 JAWBOX - Savory (Atlantic)
4 4 14 CROWDED HOUSE - Locked Out, In My Command, Distant Sun (Capitol)
15 15 15 SHONEN KNIFE - Brown Mushrooms, Butterfly, Queens, Caribhi (Virgin)
19 16 16 CRACKER - Get Off This, Low, Movie Stars, Notalgia (Virgin)
7 9 17 JAMES - Laid, Sometime, Say Something, No No (Fontana/Mercury)
8 13 18 COUNTING CROWS - Mr. Jones (DG/C)
11 11 19 NIRVANA - All Apologies, Heart Shaped, Rape Me, Serve (Warner Bros.)
22 22 20 SHERYL CROW - Leaving Las Vegas (A&M)
14 20 21 PEARL JAM - Go, Daughter, Rearview Mirror, Rats (Epica)
28 22 22 SABAN McLAHAN - Possession, Hold On (Nettwerk/Arista)
23 23 23 O - Believe, I'll Stay High (Wasteland)
26 24 24 DENTISTS - Gus, This Is Not My Flag, Water (eastwest)
25 25 25 FURY IN THE SLAUGHTERHOUSE - Every Generation, Won't Forget (RCA)

NEW 26 NINE INCH NAILS - March Of The Pigs (Nothing/TVT/Interscope/ARMS)
12 14 27 LEMOINEHEADS - Great Big No, Into Your Arms, Rest Assured, Paid (Atlantic)
— 48 28 SOUNDBOY - Sprocker (A&M)
— 40 29 THE CHARLATANS - L.M.K. - Can't Get Out Of My Bed (Duggars Banquet/Atlantic)
30 30 30 GREENPEACE - James, U2, R.E.M., Hollywood (Atlantic)
38 31 31 IN THE NAME OF THE FATHER - O'Connor, Bono & Gavin Friday (PLG)
18 18 32 CHAOS IN THE HOUSE - We Are The Beautiful (Dedicated/Arista)
24 27 33 COWBOY JUNKIES - Anniversary Song, Pale Sun, Crescent Moon (RCA)
— 45 34 THERAPY? - Nowhere, Fertile, Isolation, Stop It (A&M)
36 35 35 AGMACO - Gentlemen, Diorbairn, Sweet, Jail (Elektra)
21 21 36 BJORK - Big Time, Human Behaviour, Aeprologe, Violently Happy (Elektra)
41 41 37 GREENBERRY WOODS - Trampoline (Sire/Reprise)

NEW 38 MORRISSEY - The More You Ignore Me (Sire/Reprise)
37 37 39 LEVELLERS - This Garden (Elektra)
34 34 40 SILKSPORT - In The West (C/Z)
49 49 41 LUCY'S FUN CAKE - Treasure Hands (Relativity)
39 39 42 MARK LANAGAN - House, Borsach, Shooting Gallery (Sub Pop)
43 43 43 LONDON - Heid, She Is Used, La Boost (Spin Art)
44 44 44 LENNY KRAVITZ - Spinning, Is There Any Love (Virgin)

NEW 45 THAT 39 DOG - You Are, Zodiac, Old Timer, She Looks (Geffen)
35 35 46 COURSE OF EMPIRE - Infested (Zoo)
47 47 47 HAIR & SKIN TRADING - Oh Again, Go Round, Lovers, Loa (B Banquet eastwest)
32 32 48 THE OTHER TWO - Selfish (Owens/Warner Bros.)
29 39 49 PHILADELPHIA SOUND - Peter Gabriel, Indigo Girls (EP)

NEW 50 NINE INCH NAILS - "March Of The Pigs" (Nothing/TVT/Interscope/Atlantic) Debut #26 and marching up the chart.

Most Added
MORRISSEY (37)
NINE INCH NAILS (27)
EUGENIUS (24)
TH' FAITH HEALERS (22)
PICASSO TRIGGER (20)

Top Tip
NINE INCH NAILS
"March Of The Pigs" (Nothing/TVT/Interscope/Atlantic) Debut #26 and marching up the chart.

Top Requests
CRASH TEST DUMMIES
BECK
GREEN DAY
NINE INCH NAILS
ENIGMA

KMFDM
9 REMIXES OF KMFDM'S "LIGHT"
BY THE FOLLOWING ARTISTS
NINE INCH NAILS
DIE WÄRZAU
CRUNCH-O-MATIC
VINCE LAWRENCE
EXCESSIVE FORCE
SON OF A GUN
AND OF COURSE
KMFDM LIGHT

FOR MORE INFO. CALL JIM McNEIL @ 212.979.8410

REPORTS ACCEPTED MONDAY AND TUESDAY 8:30AM - 4PM
STATION REPORTING PHONE: (415) 495-1990 GAVIN FAX: (415) 495-2580

GAVIN MARCH 4, 1994
"Black and blue songs, sleepy songs, real songs. Slow and gorgeous."

-The Village Voice

The New Album, featuring "Tiger Lily"

Produced by Victor Van Vugt with Luna

On tour with the Cocteau Twins March 16 – April 6. Management: Renee Lehman/Oasis Productions

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**COMMERCIAL RADIO**

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<td>CRASHING DUMMIES - What Are You Doing Here? (Arista)</td>
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<td>ALICE IN CHAINS - No Excuses, Rotten Apple (Columbia)</td>
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<td>BECK - Loser, Cometas Bummer (Boner)</td>
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<td>CRACKER - Girl Of This, Low Movie Star, Nostalgia (Virgin)</td>
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<td>ELVIS COSTELLO &amp; THE ATTRACTIONS - 13 Steps Lost Down, You Tipped (Warner Bros.)</td>
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<td>PEARL JAM - Go, Daughter, Rearview Mirror, Rate (Epic)</td>
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<td>CROWDED HOUSE - Locked Out, In My Command, Distant Sun (Capitol)</td>
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<td>SMASHING PUMPKINS - Diamant, Today, Cherub Rock, Mayonaise, Geek USA (Virgin)</td>
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<td>GREEN DAY - Longview, Basket, She, Come Around (Reprise)</td>
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<td>CHAP portraits - We Are The Beautiful (Dedicated/Arista)</td>
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<td>BANDITS - Camelot, Divine Hammer, Invisible Man (4-AD/Elektra)</td>
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<td>SARAH McLACHLAN - Possession, Hold On (Nettwerk/Arista)</td>
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<td>NINE INCH NAILS - March Of The Pope (Ninety法制/Interscope/ARTS)</td>
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<td>PAVEMENT - Cut Your Hair (Matador)</td>
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<td>DENTISTS - Gas, This Is Not My Flag, Walter (eastwest)</td>
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<td>MARK LANIGAN - House, Bonzoid, Shooting Gallery (Sub Pop)</td>
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<td>ARCHERS OF LOAF - What Did You Do, Ethyl Mermaid (Merge)</td>
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<td>HAIR &amp; SKIN TRAINING - On Again, Go Round, Levels, Los (Bangan/eastwest)</td>
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<td>TEENAGE FIFTH - Superconductor, Bastro, Teenage Guy Debts (Teen Beat/Matador)</td>
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<td>UNSAFE - Body Bong (Matador/Atlantic)</td>
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<td>STEEL POLE BATH TUB - Same Cocktails Suggestions EP (Boner)</td>
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<td>LEVVELLERS - This Garden (Elettra)</td>
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**Inside Alternative**

The big buzz this week: KROQ-Los Angeles added Primal Scream’s new single, “Rocks,” to a full three weeks before its scheduled American release date, March 21. Primal Scream is the confirmed opener on Depeche Mode’s summer tour, which will keep them in America from mid-May to July — long enough for the buzz to become a deafening roar. And that’s just the way Primal Scream likes it. As Steve Rennie says, “Don’t fight it, thank it.”

So I’m wondering... with new albums out soon from well-known bands like Primal Scream, The Charlatans, Ride, Blur and The Inspiral Carpets—not to mention lesser-known bands like Bivouac, Fretblanket and Superstar—that will kick your butt once you’ve heard them—is it okay to like and play English music again? And what about the forthcoming releases from Velocity Girl and The Gigolo Aunts, bands who have an English learning sound but are American? I know I’m an Anglofile, but there’s a leaning sound but are American? Aunts, bands who have an English music again? And what about the forthcoming releases from Velocity Girl and The Gigolo Aunts, bands who have an English learning sound but are American? I know I’m an Anglofile, but there’s a

**PAVEMENT**

**From:** Stockton, Calif. or New York, New York

**Latest Release:** Crooked Rain, Crooked Rain

**Label:** Matador

**Contact:** Kris Gillespie (221) 995-5882

He says: "Pavement was originally a pathetic effort by us to do something to escape the terminal boredom were we experiencing in Stockton."

—Steve Malkmus, guitar.

It’s said: "Omnivores grazing over the last fifteen years of postpunk, Pavement regurgitate a puree of impeccable taste that could argue that this noise-for-noise-sake approach is going nowhere, but it’s going there in terrific style, and that’s more than enough for me. (Im) perfect sound forever, alright!" —Spin.

On their live show: "This, to be frank, is a shambles. And yet — and God only knows how — Pavement make everything fall together into a demented showbiz spectacle of scrambled melodies and full-on stupidity that royally pisses over most current Yank contenders. Imagine four freestyler cloons, without an ounce of poise or responsibility between them, joined by their hyperactive Bingo teacher, overcompensating for the onset of middle age by showing off more than all the others put together.” —NME.
station KWAZ-Bullhead City, AZ is now a living and breathing alternative station, and is looking to supplement their library. Materials should be sent to Richard Pawlowski and John May: 2636 Highway 93, Ste. 10, Bullhead City, AZ 86442. They can be reached at (602) 763-5227. In addition, Top 40 station Z-FUN 106-Moscow, ID has added another night of alternative programming (Saturday and Sunday nights) and would like service from some of you fine label folks. Their address is: PO Box 8919, 1114 No. Almon, Moscow, ID 83843. (208) 882-2551 is the number, and ask for Steve Heller.

Chaos has signed the New York-based band, Lotion. If you haven't checked out their recent Spin Art album, you're missing out.

And in other Chaos related news, So I Married An Axe Murderer is coming to video store near you, and Geordie and Laura have tons o' stuff to give away in celebration of the event. Interested parties should give either of them a shout at (212) 833-7585.

New Releases

**CHAINSAW KITTENS**

*Pop Heiress* (Mammoth/Atlantic)

With a sound that could be described as Sweet meets The Undertones, Chainsaw Kittens score a direct hit on my soft spot for loud, chunky pop songs—and there are loud, chunky pop songs a-plenty on their third outing, *Pop Heiress*. In contrast to 1992's Butch Vig-produced college radio mega-hit, *Flipped Out In Singapore*, Chainsaw Kittens' newest finds a poppier sound that's less abrasive and more confident—and definitely less metallic. There are plenty of faves, but I suggest starting with "Pop Heiress Dies" and moving onto "Burn You Down," "Media Star Hymn," "Silver Millionaire" and "We're Like..." The band is on the road this month with Iggy Pop, so if they're coming to a city near you, be sure to check 'em out.

—LINDA RYAN
ALISON MOYET
"Whispering Your Name"
(Columbia)
The first thing you should know about this single is that there are two very distinct versions of it—a high energy dance version and a soft, acoustic ballad. Personally, I think a lush, gorgeous ballad is the perfect setting for Alison's husky, emotive voice, but I know there are plenty of dance-leaning stations on the panel that will have mondo-success with the Pet Shop Boys-ish, wave your hands in the air, version. Songwriter extraordinaire Jules Shear penned this tune, while Ian Broudie, producer extraordinaire and all around cutie, twiddled the knobs. Pick your poison.
—LINDA RYAN

EAT
Epicure (November)
If you made it to our Seminar a couple of weeks ago, chances are you shared a drink or two (or three?) with Max Lavilla and Pete Howard, Eat’s guitarist and drummer, respectively. Epicure, the long, long-awaited follow-up to the band’s 1989 debut, Sell Me A God, has a radio with a bang this week, following a solid second week for the jaunty emphasis track, “Shame.” The dozen songs on Epicure highlight the band’s penchant for continuing dark, psychedelic sounds with an energy so affecting, you can’t help but get caught up the groove. Here’s a band that believes in the the strength of a powerful song, and one listen to Epicure assures that there’s more where “Shame” came from. Personal faves include the manic “Bleed Me White” (which will hopefully be the next emphasis track), “Baby In Flames,” “Golden Egg” and “First Time Love Song.” If you didn’t get to meet the guys while in San Francisco, don’t worry—the band will hit the road in mid-April, so you’ll have plenty of chances to catch up with them.
—LINDA RYAN

THE PROCLAIMERS
“Let’s Get Married” (ERG)
After the most bizarre, career-resuscitating flukes on record, The Proclaimers return with a sentimental song that’s sure to pull on your heart strings. “Let’s Get Married” sounds like a stroll down memory lane 1950’s doo-wop style. I guarantee, there’s nothing on your playlist like it. Check it out.
—LINDA RYAN

BLOOD ORANGES
The Crying Tree (ESD, 530 North 3rd St., Minneapolis, MN 55401)
There are only a few like the Blood Oranges—country-informed and folks-mellowed rock bands who are “alternative” in a pure, not stylized, sense. What I mean is that the Blood Oranges don’t “sound” particularly “alternative” (as defined by MTV): they are simply so sincere, so subtle and so superior, that, thus far, you’ve rarely heard them on the radio. Hopefully, their most recent triumph, The Crying Tree, will be more widely acknowledged, appreciated and aired. Like Freedy Johnston’s (with whose band guitarist Mark Spencer toured last year), the Blood Oranges’ songs explore the American heart—its loves and losses—and you just can’t help but get caught up in it. “Hinges” is lazy and more overtly country, and the power-pop gem “Hell’s Half Acre” ("Hell’s Half Acre") strongly recalls the Del Lord’s "Julia's Kiss," and not surprisingly, the songs share a producer, Eric Ambre.

The rough harmonies of Jim Ryan and Cheri Knight mark most of this disc’s best material, and The Crying Tree is surely the Blood Oranges’ most mature outing to date; please don’t miss it.

FRIGHTWIG
Wild Women Never Die...They Just Dye Their Hair (Southern Records, P.O. Box 59 London N22, 9R0 NO. CLAREMONT 3RD FLOOR, CHICAGO, IL 60618 USA)
One Way to select a good book is to leaf through and see if authors respect your heap praise on it. It’s too bad you can’t do this with music because the inside cover of Wild Women reads like a who’s who of hipsters describing what Frightwig meant to them. Bathhouse Sufer Paul Leary is there, and Hole’s Courtney Love calls them “the true grandmothers of riot girl and everything.” This single CD contains the 21 tracks from Cat Farm Fashoo and Faster Frightwig, Kill! Kill!, and offers a perfect introduction to this seminal 80s San Francisco girl group. "Warque Off Song" begins with the saving throbs of a guitar simulating tossng off before launching into a diatribe smeared with trashy piano and power chords. The refreshing honesty of "My Crotch Does Not Say Go" rings through lines like, “There are times when I just want to be your trophy," and the drums kick this song into greatness. "A Man's Got To Do What A Man's Got To Do" bounces with a percolating bass line and a quick, grating guitar. "Big Bang" is a rocker with a hypnotic guitar riff, and "Crazy World's" bass drum stomps while a strung-out guitar circles overhead like a vulture. None of these tracks are throwaways, and it would be easy to say these gals sound like many different bands, when the truth is a lot of bands sound like them. In short, Frightwig sounds like a garage band shrouded in carbon monoxide; ears will leave in white noise of Goosewind, the angst-ridden sighs of Lou Barlow/Seminoh, the tinny punk of Shoeface, Junket’s version of what has been dubbed (awkwardly, I’d assert) “slowcore,” and much, much more. You might have to do some work for this one—order it from Shrimper and then wade through the bounty—but the gems found and history gleaned are well worth your exertion.
—SEANA BARTH

VARIOUS ARTISTS
Abridged Perversion (Shrimper, P.O. Box 1837, Upland, CA 91785-1837)
The label is less widely lauded, but Upland, California and Shrimper records long ago ousted Olympia and K as the West Coast’s Capitol of Low-fi. The proof is all over Abridged Perversion, Shrimper’s compilation of Shrimper compilations. The disc, a 34-track offering that runs the gamut of recording quality—from good to truly shitty—is assembled from various Shrimper cassette and 7” collections from the last three years. The range of music included serves as a parallel to the disc’s fidelity, because the bands, like the recording quality, are great, quirky, and everything in between. I’m sure this comparison is fair, really, but Shrimper, as this retrospective supports, is more diverse than sister-minded K, because Abridged Perversion includes: the sucked-up vocal farting and gargling of Funk Rock, the pristine pop of Nothing Painted Blue, the

—DAVID BEBAN

1. GREEN DAY - LONGVIEW
2. SMASHING PUMPKINS - DISARM
3. THE CHARLATANS - CAN'T GET OUT BED
4. AFGHAN WHIGS - GENTLEMAN
5. JULIANA HATFIELD - SPIN THE BOTTLE
6. ALICE IN CHAINS - NO EXCUSES
7. THERAPY? - NOWHERE
8. BECK - LOSER
9. PAVEMENT - CUT YOUR HAIR
10. PRIMAL SCREAM - ROCKS

By Seana Barth
"HEARTBREAK TO HATE"
from the self-titled debut L.P.
PRODUCED BY: CHRIS FRANTZ AND TINA WEYMOUTH
Singles .........

**BILLY JOEL**
Lullabye (goodnight, my angel) (Columbia)

Most parents at one time or another have to deal with their children's questions regarding death. Billy experienced that with his daughter and it helped inspire him to write this sweet and tender ballad that is bound to touch the hearts of all who hear it.

**BONNIE RAITT**
Love Sneakin' Up On You (Capitol)

It took way too long for America to fall in love with Bonnie's bluesy rhythms. Now, people can't seem to get enough of her amazing talent. Her newest is another that'll add to her already impressive collection of classic tunes, some of which part of you examine, only by combining all of the seemingly disparate elements do you strike gold. The infectious big, beat, star-strewn melody and Beck's anemic Harp propel it into the firmament, fueling its streak across the charts: "Pay No Mind (Sneezor)" is a subbed lament that showcases Beck's songwriting imagery with lines like "The sails climb high through the garbage pail sky/Like a giant dildo crushing the sun." Soul Suckin' Jerk wades through junkyards of funk on the heels of a plat beat and a relentlessly distorted guitar. Drop into the Dee-Lighty wail of "Beercan" and its deep core bass line, and marvel at "Motherf--er's" distorted rumble. Beck is not just a one-track wonder, and even though commercial radio may not venture deep into Mellow Gold, there's lodes of great stuff buried here.

**GIN BLOSSOMS**
Along to.

The guys from Tempe (A&M) are really another that'll be a hit. Those guys bring a unique appeal permeating the pop charts again, and it's not exactly the worst thing. Spins starting on THE BOX - Sacramento, KMEL - San Francisco, and the wild thing. Spins starting on THE BOX - Providence. Now let's see if they're going to take his place on the pop charts. Spins starting on THE BOX - Providence. Now let's see if they're going to take his place on the pop charts again.

**MARION MEADOWS**
Forbidden Fruit (Novus/RCA)

Sax player Marion Meadows rolls out his third solo CD with Forbidden Fruit. Now almost exclusively a soprano saxist, Marion is more center stage here than any of his previous efforts. He plays smooth jazz ("Black 2 Back") and some soul ("Somewhere Island"), rolling funk ("Red Light"), and tight lyrical improvisation (title cut). Don't be fooled. Meadows isn't one of those vapid, feel-good type players. He gained his chops working with R&B bands like the Temptations to hard-hitting avant garde with guitarist John "Bill" Cherry. This guy plays from his gut, as well as his head and heart.

---THEMBA S. MSHAKA
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